



Shakespeare's Tragedies

VIOLATION AND IDENTITY

Alexander Leggatt

Cambridge

Shakespeares Tragedies Violation And Identity

Claire McEachern



Shakespeare's Tragedies Violation And Identity:

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William Shakespeare: Tragedies Harold Bloom, Sterling Professor of Humanities, Harold Bloom, 2009. Presents a collection of critical essays on the works of William Shakespeare.

Royal Power and Authority in Shakespeare's Late Tragedies Alisa Manninen, 2015-10-05 William Shakespeare explores political survival as a question of interaction at court in King Lear, Macbeth, and Antony and Cleopatra. Through a discussion of authority as an element that is distinct from power, this book offers a new perspective on the importance of acts of persuasion and the contribution the late tragedies make to Shakespeare's portrayal of monarchy. It argues that the most productive uses of the material power to judge or reward are those that reinforce royal authority and establish the monarch at the centre of the web of noble relationships. In the late tragedies, rulership is exercised at court. It acquires a nature of its own as the interaction of powerful and potentially powerful individuals among the nobility. The persuasive exercise of authority complements the tangible power that is founded on the monarch's material resources so that consent to the monarch's supremacy is obtained through various discourses of justification and the performance of the monarch's social role. Shakespeare's combination of emotional intimacy with political concerns becomes central to the tragedies of these three plays when the failure to establish control over power and authority leads to the breakdown of established values and political traditions.

The Cambridge Companion to Shakespearean Tragedy Claire McEachern, 2013-08-08 This revised and updated Companion acquaints the student reader with the forms, contexts, critical and theatrical lives of the ten plays considered to be Shakespeare's tragedies. Thirteen essays written by leading scholars in Britain and North America address the ways in which Shakespearean tragedy originated, developed, and diversified, as well as how it has fared on stage as text and in criticism. Topics covered include the literary precursors of Shakespeare's tragedies, cultural backgrounds, sub-genres, and receptions of the plays. The book examines the four major tragedies and, in addition, Titus Andronicus, Romeo and Juliet, Julius Caesar, Antony and Cleopatra, Coriolanus, and Timon of Athens. Essays from the first edition have been fully revised to reflect the most up-to-date scholarship; the bibliography has been extensively updated, and four new chapters have been added, discussing Shakespearean form, Shakespeare and

philosophy Shakespeare's tragedies in performance and Shakespeare and religion **Medieval and Renaissance Drama in England** S. P. Cerasano, Heather Anne Hirschfeld, 2008-08 Reflecting a variety of scholarly interests this volume includes articles that range addressing Africans in Elizabeth London to chapel stagings to the theory and practice of domestic tragedy It also includes essays on the historical and theoretical issues relating to the evolution of dramatic texts and women at the theater Teaching Shakespeare and Early Modern Dramatists A. Hiscock, L. Hopkins, 2007-07-02 This collection offers practical suggestions for the integration of non Shakespearean drama into the teaching of Shakespeare It shows both the ways in which Shakespearean drama is typical of its period and of the ways in which it is distinctive by looking at Shakespeare and other writers who influenced and developed the genres in which he worked *Othello: Language and Writing* Laurie Maguire, 2014-04-24 In this volume on Othello Laurie Maguire examines the use and misuse of language the play's textual and performance histories and how critics and directors have responded to the language of sexual jealousy

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Special Section, European Shakespeares Graham Bradshaw, Tom Bishop, 2008 This eighth volume of *The Shakespearean International Yearbook* presents a special section on European Shakespeares which highlights how the inclusion of Shakespeare in European culture has been not only a European but also a world affair Contributors to this issue come from Europe North America South Africa and India In addition to the section on European Shakespeares essays in this volume consider issues of character and the genre of romance and other topics *Word and Self Estranged in English Texts, 1550-1660* Dr L E Semler, Dr Philippa Kelly, 2013-04-28 The essays in *Word and Self Estranged in English Texts 1550-1660* consider diverse historical contexts for writing about strangeness They draw on current practices of reading to present contrasts and analogies within and between various social understandings In so doing they reveal an interplay of thematic and stylistic modes that tells us a great deal about how and why certain aspects of life and thinking were estranged in sixteenth and seventeenth century thinking The collection's unique strength is that it makes specific bridges between contemporary perspectives and early modern connotations of strangeness and inhibition The subjects of these essays are strange to our ways of thinking because of their obvious distance from us in time and culture And yet curiously far from being entirely alien to these texts some of the most modern thinking about paradigms texts concepts connects with the early modern in unexpected ways Milton meets the contemporary competent reader Wittgenstein meets Robert Cawdrey

Shakespeare embraces the teenager and Marvell matches wits with French mathematician Ren Thom Additionally the early modern texts posit their own others or sites of estrangement Moorishness Persian art even the human body with which they perform their own astonishing maneuvers of estrangement and alignment In reading Renaissance works from our own time and inviting them to reflect upon our own time Word and Self Estranged in English Texts 1550 1660 offers a vital reinterpretation of early modern texts

A Midsummer Night's Dream Harold Bloom, Janyce Marson, 2008 A Midsummer Night's Dream's complexities are extraordinary This ethereal fantasy involves four different levels of representation which intermingle but never wholly fuse This invaluable new study guide to one of Shakespeare's greatest plays contains a selection of the best criticism through the centuries about the play Students will benefit from the abundant features included in this volume such as an introduction by Harold Bloom an accessible summary analysis of key passages and more

Heads Will Roll Larissa Tracy, Jeff Massey, 2012-01-20 Capitalizing upon the enduring fascination with decapitation in European culture this collection examines through a variety of critical lenses the recurring roles of severed human heads in the medieval and early modern imagination

Troilus and Cressida: A Critical Reader Eferpi Mitsi, 2019-01-10 Troilus and Cressida A Critical Reader offers an accessible and thought provoking guide to this complex problem play surveying its key themes and evolving critical preoccupations Considering its generic ambiguity and experimentalism it also provides a uniquely detailed and up to date history of the play's stage performance from Dryden's rewriting up to Mark Ravenhill and Elizabeth LeCompte's controversial 2012 production for the Royal Shakespeare Company and the Wooster Group Moving through to four new critical essays the guide opens up fresh perspectives on the play's iconoclastic nature and its key themes ranging from issues of gender and sexuality to Elizabethan politics from the uses of antiquity to questions of cultural translation with particular attention paid on Troilus' Greekness The volume finishes with a helpful guide to critical and web based resources Discussing the ways in which this challenging and acerbic play can be brought to life in the classroom it suggests performance based strategies designed to engage with the dramaturgical and theatrical dimensions of the text close reading exercises with an emphasis on rhetoric metaphor and the practice of troping and a series of tools designed to situate the play in a range of contexts including its classical and critical frameworks

Shakespeare's Suicides Marlena Tronicke, 2017-11-22 Shakespeare's Suicides Dead Bodies That Matter is the first study in Shakespeare criticism to examine the entirety of Shakespeare's dramatic suicides It addresses all plays featuring suicides and near suicides in chronological order from Titus Andronicus to Antony and Cleopatra thus establishing that suicide becomes increasingly pronounced as a vital means of dramatic characterisation In particular the book approaches suicide as a gendered phenomenon By taking into account parameters such as onstage versus offstage deaths suicide speeches or the explicit denial of final words as well as settings and weapons the study scrutinises the ways in which Shakespeare appropriates the convention of suicide and subverts traditional notions of masculine versus feminine deaths It shows to what extent a gendered approach towards suicide opens

up a more nuanced understanding of the correlation between gender and Shakespeare's genres and how eventually through their dramatisation of suicide the tragedies query normative gender discourse

Desire and Dramatic Form in Early Modern England Judith Deborah Haber, 2009-04-09 This wide ranging study uses close readings of texts by Marlowe Shakespeare Webster Middleton and Ford to investigate the intersections of erotic desire and dramatic form in the early modern period considering to what extent disruptive desires can successfully challenge change or undermine the structures in which they are embedded

Fathoming the Deep in English Renaissance Tragedy Laurence Publicover, 2024-09-04 This book demonstrates how a group of tragedies by Shakespeare and his contemporaries stage the fear and exhilaration generated by encounters with the unknown and the extraordinary Arguing that the maritime art of fathoming that is dropping a lead and line into water to measure its depth operates as a master image for these plays it illustrates how they create sublime horror through intuitions of mysterious more than human agencies and of worlds beyond the visible Though tightly focused on a specific body of imagery the book strikes up dialogue with a number of critical fields including theories and histories of tragedy ecocriticism and the environmental humanities oceanic studies and work on early modern ideas about the body madness and language Countering a tendency within tragic theory to value the textual over the dramatic it also demonstrates how the tragic effects to which it points are created through specific theatrical strategies including the use of offstage space intertheatricality and the violation of dramatic conventions Situating its arguments within recent criticism on these plays and on tragedy more generally and pushing back against scholarship that regards the genre in Shakespeare's time as concerned more with pity than with fear the book offers fresh and detailed readings of some of the most frequently studied plays in the English canon including Hamlet King Lear Macbeth The Duchess of Malfi and The Changeling

Just and Unjust Wars in Shakespeare Franziska Quabeck, 2013-03-22 The concept of the just war poses one of the most important ethical questions to date Can war ever be justified and if so how When is a cause of war proportional to its costs and who must be held responsible The monograph Just and Unjust Wars in Shakespeare demonstrates that the necessary moral evaluation of these questions is not restricted to the philosophical moral and political discourse This analysis of Shakespeare's plays which focuses on the histories tragedies and Roman plays in chronological order brings to light that the drama includes an elaborate and complex debate of the ethical issues of warfare The plays that feature in this analysis range from Henry VI to Coriolanus and they are analysed according to the three Aquinian principles of legitimate authority just cause and right intention Also extending the principles of analysis to more modern notions of responsibility proportionality and the jus in bello presupposition this monograph shows that just war theory constitutes a dominant theoretical approach to war in the Shakespearean canon

Reader in Tragedy Marcus Nevitt, Tanya Pollard, 2019-02-07 This unique anthology presents the important historical essays on tragedy ranging from antiquity to the present divided into historical periods and arranged chronologically Across its span it traces the development of theories and

philosophies of tragedy enabling readers to consider the ways in which different varieties of environmentalist feminist leftist and postcolonial thought have transformed the status of tragedy and the idea of the tragic for recent generations of artists critics and thinkers Students of literature and theatre will find this collection an invaluable and accessible guide to writing from Plato and Aristotle through to Freud Nietzsche Schopenhauer and 21st century theorists Ideas of tragedy and the tragic have been central to the understanding of culture for the past two millennia Writers and thinkers from Plato through to Martha Nussbaum have analyzed the genre of tragedy to probe the most fundamental of questions about ethics pleasure and responsibility in the world Does tragedy demand that we enjoy witnessing the pain of others Does it suggest that suffering is inevitable Is human sexuality tragic Is tragedy even possible in a world of rolling news on a digitally connected planet where atrocity and trauma from around the globe are matters of daily information In order to illustrate the different ways that writers have approached the answers to such questions this Reader collects together a comprehensive selection of canonical writings on tragedy from antiquity to the present day arranged in six sections each featuring an introduction providing concise and informed historical and theoretical frameworks for the texts

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Table of Contents Shakespeares Tragedies Violation And Identity

1. Understanding the eBook Shakespeares Tragedies Violation And Identity
 - The Rise of Digital Reading Shakespeares Tragedies Violation And Identity
 - Advantages of eBooks Over Traditional Books
2. Identifying Shakespeares Tragedies Violation And Identity
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an Shakespeares Tragedies Violation And Identity
 - User-Friendly Interface
4. Exploring eBook Recommendations from Shakespeares Tragedies Violation And Identity

- Personalized Recommendations
- Shakespeares Tragedies Violation And Identity User Reviews and Ratings
- Shakespeares Tragedies Violation And Identity and Bestseller Lists
- 5. Accessing Shakespeares Tragedies Violation And Identity Free and Paid eBooks
 - Shakespeares Tragedies Violation And Identity Public Domain eBooks
 - Shakespeares Tragedies Violation And Identity eBook Subscription Services
 - Shakespeares Tragedies Violation And Identity Budget-Friendly Options
- 6. Navigating Shakespeares Tragedies Violation And Identity eBook Formats
 - ePub, PDF, MOBI, and More
 - Shakespeares Tragedies Violation And Identity Compatibility with Devices
 - Shakespeares Tragedies Violation And Identity Enhanced eBook Features
- 7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of Shakespeares Tragedies Violation And Identity
 - Highlighting and Note-Taking Shakespeares Tragedies Violation And Identity
 - Interactive Elements Shakespeares Tragedies Violation And Identity
- 8. Staying Engaged with Shakespeares Tragedies Violation And Identity
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers Shakespeares Tragedies Violation And Identity
- 9. Balancing eBooks and Physical Books Shakespeares Tragedies Violation And Identity
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection Shakespeares Tragedies Violation And Identity
- 10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
- 11. Cultivating a Reading Routine Shakespeares Tragedies Violation And Identity
 - Setting Reading Goals Shakespeares Tragedies Violation And Identity
 - Carving Out Dedicated Reading Time
- 12. Sourcing Reliable Information of Shakespeares Tragedies Violation And Identity

- Fact-Checking eBook Content of Shakespeares Tragedies Violation And Identity
- Distinguishing Credible Sources

13. Promoting Lifelong Learning

- Utilizing eBooks for Skill Development
- Exploring Educational eBooks

14. Embracing eBook Trends

- Integration of Multimedia Elements
- Interactive and Gamified eBooks

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