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*January 18th - 18th century*

# Heroic Idiom Of Shakespearean Tragedy

**James C. Bulman**



## **Heroic Idiom Of Shakespearean Tragedy:**

The Heroic Idiom of Shakespearean Tragedy James C. Bulman, 1985 Shakespeare's idiom is an aggregate of archaic modes of speech and codes of conduct. This book attempts to make that idiom more accessible and in the process to illuminate the significance of heroic concepts to a study of Shakespeare's tragedies and histories. *The Cambridge Companion to Shakespearean Tragedy* Claire McEachern, 2002 The Cambridge Companion to Shakespearean Tragedy acquaints the student reader with the forms, contexts, critical and theatrical lives of the ten plays considered to be Shakespeare's tragedies. Shakespearean tragedy is a highly complex and demanding theatre genre, but the thirteen essays written by leading scholars in Britain and North America are clear, concise, and informative. They 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 Shakespearean tragedies, medieval, classical, and contemporary cultural backgrounds, political, religious, social, and psychological, and the subgenres of Shakespeare's tragedy: love tragedy, revenge tragedy, and classical tragedy, as well as the critical and theatrical 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*. The Definitive Shakespeare Companion Joseph Rosenblum, 2017-06-22 This expansive four-volume work gives students detailed explanations of Shakespeare's plays and poems and also covers his age, life, theater, texts, and language. Numerous excerpts from primary source historical documents contextualize his works, while reviews of productions chronicle his performance history and reception. Shakespeare's works often served to convey simple truths, but they are also complex, multilayered masterpieces. Shakespeare drew on varied sources to create his plays, and while the plays are sometimes set in worlds before the Elizabethan age, they nonetheless parallel and comment on situations in his own era. Written with the needs of students in mind, this four-volume set demystifies Shakespeare for today's readers and provides the necessary perspective and analysis students need to better appreciate the genius of his work. This indispensable ready reference examines Shakespeare's plots, language, and themes; his use of sources; and exploration of issues important to his age: the interpretation of his works through productions from the Renaissance to the present; and the critical reaction to key questions concerning his writings. The book provides coverage of each key play and poems in discrete sections, with each section presenting summaries, discussions of themes, characters, language, and imagery, and clear explications of key passages. Readers will be able to inspect historical documents related to the topics explored in the work being discussed and view excerpts from Shakespeare's sources, as well as reviews of major productions. The work also provides a comprehensive list of print and electronic resources suitable for student research. Deconstructing Macbeth Harald William Fawcner, 1990 *Macbeth* is discussed in relation to Derrida's notion of the metaphysics of presence. Fawcner argues that the quest for metaphysical certitude in *Macbeth* is related to the hero's transformation from a heroic to a post-heroic status. **Shakespeare Against**

**War** Robert White,2024-05-31 Whilst Shakespearean drama provides eloquent calls to war more often than not these are undercut or outweighed by compelling appeals to peaceful alternatives conveyed through narrative structure dramatic context and poetic utterance Placing Shakespeare s works in the history of pacifist thought Robert White argues that Shakespeare s plays consistently challenge appeals to heroism and revenge and reveal the brutal futility of war White also examines Shakespeare s interest in the mental states of military officers when their ingrained training is tested in love relationships In imagery and themes war infiltrates love with problematical consequences reflected in Shakespeare s comedies histories and tragedies alike Challenging a critical orthodoxy that military engagement in war is an inevitable and necessary condition White draws analogies with the experience of modern warfare showing the continuing relevance of Shakespeare s plays which deal with basic issues of war and peace that are still evident Tragic Views of the Human Condition Lourens Minnema,2013-06-06 Can tragic views of the human condition as known to Westerners through Greek and Shakespearean tragedy be identified outside European culture in the Indian culture of Hindu epic drama In what respects can the Mahabharata epic s and the Bhagavadgita s views of the human condition be called tragic in the Greek and Shakespearean senses of the word Tragic views of the human condition are primarily embedded in stories Only afterwards are these views expounded in theories of tragedy and in philosophical anthropologies Minnema identifies these embedded views of human nature by discussing the ways in which tragic stories raise a variety of anthropological issues issues such as coping with evil suffering war death values power sacrifice ritual communication gender honour injustice knowledge fate freedom Each chapter represents one cluster of tragic issues that are explored in terms of their particular Greek English Indian settings before being compared cross culturally In the end the underlying question is are Indian views of the human condition very different from Western views **Antony and Cleopatra** Marga Munkelt,2024-04-04 This new volume in the Shakespeare The Critical Tradition series increases our knowledge of how Antony and Cleopatra has been received and understood by critics editors and general readers The volume provides in separate sections both critical opinions about the play across the centuries and an evaluation of their positions within and their impact on the reception of the play The chronological arrangement of the text excerpts engages the readers in a direct and unbiased dialogue and the introduction offers a critical evaluation from a current stance including modern theories and methods This volume makes a major contribution to our understanding of the play and of the traditions of Shakespearean criticism surrounding it as they have developed from century to century *Shakespeare's Unmuted Women* Gül Kurtuluş,2024-06-24 Shakespeare s Unmuted Women explores women s speeches in selected plays by Shakespeare highlighting women s discerning insight as a vital ingredient in these selected works The book discusses the use of rhetoric in speeches by women as a cementing material that supports the casing of the incidents Women holding forth on the issues related to the common concerns emerged in the plays perform a distinguishing role in strengthening the bond between decisions taken and executed by each character and make

their major important contribution to the overall impact of the play. Comprising six chapters, the volume analyses Cordelia's and Desdemona's speeches in *King Lear* and Othello's and Tamora's speeches in *Antony and Cleopatra* and Titus Andronicus's and Rosalind's speeches in *Much Ado About Nothing* and *As You Like It* and Katherine's and Lady Anne's speeches in *Henry V* and *Richard III* respectively. The text discusses women's rich and profound discourse in these works to accentuate the meaningful input in verbal communication. In Shakespeare's selected plays, women's insightfulness and perspicuity are closely considered to emphasize how women make efficient use of rhetoric aptly used by Queen Elizabeth I during Shakespeare's time. Queen Elizabeth's outstanding public speeches inspired those who listened to her and Shakespeare's women are partial embodiments of her.

**Shakespeare on Masculinity** Robin Headlam Wells, 2000-12-21  
Reviews Shakespeare's view of masculinity through *The Tempest*, *Hamlet*, *Othello*, *Macbeth* and others. Shakespeare's Political and Economic Language Vivian Thomas, 2015-03-26 Shakespeare's plays are pervaded by political and economic words and concepts not only in the histories and tragedies but also in the comedies and romances. The lexicon of political and economic language in Shakespeare does not consist merely of arcane terms whose shifting meanings require exposition but includes an enormous number of relatively simple words which possess a structural significance in the configuration of meanings. Often operating by such means as puns, they open up a surprising number of possibilities. The dictionary reveals the conceptual nucleus of each term and explores the contexts in which it is embedded. The overlap between the political and economic dimensions of a word in Shakespeare's drama is particularly exciting as he is highly attuned to the interactions of these two spheres of human activity and their centrality in human affairs.

**Hamlet, Protestantism, and the Mourning of Contingency** John E. Curran Jr, 2016-04-22 Building on current scholarly interest in the religious dimensions of the play, this study shows how Shakespeare uses *Hamlet* to comment on the Calvinistic Protestantism predominant around 1600. By considering the play's inner workings against the religious ideas of its time, John Curran explores how Shakespeare portrays in this work a completely deterministic universe in the Calvinist mode and Curran argues, exposes the disturbing aspects of Calvinism. By rendering a Catholic Prince Hamlet caught in a Protestant world which consistently denies him his aspirations for a noble life, Shakespeare is able in this play, his most theologically engaged, to delineate the differences between the two belief systems but also to demonstrate the consequences of replacing the old religion so completely with the new.

**Shakespeare and the Remains of Richard III** Philip Schwyzer, 2013-09-26 This book explores how recollections and traces of the reign of Richard III survived a century and more to influence the world and work of William Shakespeare. In *Richard III*, Shakespeare depicts an era that had only recently passed beyond the horizon of living memory. The years between Shakespeare's birth in 1564 and the composition of the play in the early 1590s would have seen the deaths of the last witnesses to Richard's reign. Yet even after the extinction of memory, traces of the Yorkist era abounded in Elizabethan England in the forms of material artefacts and buildings, popular traditions, textual records and administrative and

religious institutions and practices Other traces had notoriously disappeared not least the bodies of the princes reputedly murdered in the Tower and the King's own body which remained lost until its dramatic rediscovery in the summer of 2012 Shakespeare and the Remains of Richard III charts the often complex careers of these pieces of the past over the course of a century framed on one side by the historical reign of Richard III 1483-85 and on the other by Shakespeare's play Drawing on recent work in fields including archaeology memory studies and material biography this book offers a fresh approach to the cultural history of the Tudor era as well as a fundamentally new interpretation of the wellsprings and preoccupations of Richard III The final emphasis is not only on what Shakespeare does with the traces of Richard's reign but also on what those traces do through Shakespeare the play in spite of its own pessimistic assumptions about history has become the medium whereby certain fragments and remains of a long lost world live on into the present day

**Hamlet's Problematic Revenge** William F. Zak, 2015-05-20 Hamlet's Problematic Revenge Forging a Royal Mandate provides a new argument within Shakespearean studies that argues the oft noted arrest of the play's dramaturgical momentum especially evident in Hamlet's much delayed enactment of his revenge represents in fact a succinct emblem of the arrested development in the moral maturity of the entire cast most notably Hamlet himself as the unifying disclosure and tragic problem in the play Settling for unreflective and short sighted personal gratifications and cold comforts they truantly elbow aside a more considerable moral obligation Again and again all yield this duty's commanding priority to a childish self regarding fear of offending those in nominal positions of power and questionable positions of authority figures like Ophelia and Hamlet's fathers for instance demanding an unworthy deference While Hamlet fails to consider with loving regard the improved well being of the larger community to which he owes his existence and fails to interrogate the moral adequacy of the Ghost's command of violent reprisal two things he never does nor even contemplates doing all occasions in the play do inform against him and merely spur a dull revenge not as he interprets his own words arguing the need for greater urgency in his vendetta but instead to inform against the criminality of that very course itself His revenge therefore can be argued as dull not because he cannot summon the wherewithal to enact it more bloodily but because in obsessing about it ceaselessly he remains unreceptive to its dull or unenlightened opposition to the evil he hopes to eradicate Hamlet does not avenge his father this book argues that he becomes him Amidst a wealth of previously unremarked figurative mirrorings as well as much of the seemingly digressive material in Hamlet within Shakespearean studies Hamlet's Problematic Revenge brings to light a new interpretation of the tragic problem in the play

*Service and Dependency in Shakespeare's Plays* Judith Weil, 2005-06-09 This is an unusual study of the nature of service and other types of dependency and patronage in Shakespeare's drama By considering the close associations of service with childhood or youth marriage and friendship Judith Weil sheds light on social practice and dramatic action Approached as dynamic explorations of a familiar custom the plays are shown to demonstrate a surprising consciousness of obligations and a fascination with how dependants actively change

each other They help us understand why early modern people may have found service both frightening and enabling Attentive to a range of historical sources and social and cultural issues Weil also emphasises the linguistic ambiguities created by service relationships and their rich potential for interpretation on the stage The book includes close readings of dramatic sequences in twelve plays including Hamlet Macbeth The Taming of the Shrew and King Lear **The Shakespearean World** Jill L Levenson, Robert Ormsby, 2017-03-27 The Shakespearean World takes a global view of Shakespeare and his works especially their afterlives Constantly changing the Shakespeare central to this volume has acquired an array of meanings over the past four centuries Shakespeare signifies the historical person as well as the plays and verse attributed to him It also signifies the attitudes towards both author and works determined by their receptions Throughout the book specialists aim to situate Shakespeare's world and what the world is because of him In adopting a global perspective the volume arranges thirty six chapters in five parts Shakespeare on stage internationally since the late seventeenth century Shakespeare on film throughout the world Shakespeare in the arts beyond drama and performance Shakespeare in everyday life Shakespeare and critical practice Through its coverage The Shakespearean World offers a comprehensive transhistorical and international view of the ways this Shakespeare has not only influenced but has also been influenced by diverse cultures during 400 years of performance adaptation criticism and citation While each chapter is a freshly conceived introduction to a significant topic all of the chapters move beyond the level of survey suggesting new directions in Shakespeare studies such as ecology tourism and new media and making substantial contributions to the field This volume is an essential resource for all those studying Shakespeare from beginners to advanced specialists

Shakespeare and the Classical Tradition Lewis Walker, 2019-05-24 This bibliography will give comprehensive coverage to published commentary in English on Shakespeare and the Classical Tradition during the period from 1961-1985 Doctoral dissertations will also be included Each entry will provide a clear and detailed summary of an item's contents For poems and plays based directly on classical sources like Antony and Cleopatra and The Rape of Lucrece virtually all significant scholarly work during the period covered will be annotated For other works such as Hamlet any scholarship that deals with classical connotations will be annotated Any other bibliographies used in the compiling of this volume will be described with emphasis on their value to a student of Shakespeare and the Classics **Henry VI Part One** William Shakespeare, 2005-09-29 After the death of Henry V the French revolt and threaten to reclaim their country from English rule Guided by his Lord Protector the young King Henry VI journeys to Paris to reaffirm his rule over France But while Joan of Arc battles the British abroad discontent is also breeding at home between the two ancient Houses of York and Lancaster Shakespeare in Hate Peter Kishore Saval, 2015-12-07 Hate malice rage and enmity what would Shakespeare's plays be without these demonic unruly passions This book studies how the tirades and unrestrained villainy of Shakespeare's art explode the decorum and safety of our sanitized lives and challenge the limits of our selfhood Everyone knows Shakespeare to be the exemplary poet of love but

how many celebrate his clarifying expressions of hatred How many of us do not at some time feel that we have come away from his plays transformed by hate and washed clean by savage indignation Saval fills the great gap in the interpretation of Shakespeare's unsocial feelings The book asserts that emotions as Aristotle claims in the Rhetoric are connected to judgments Under such a view hatred and rage in Shakespeare cease to be a blinding of judgment or a loss of reason but become claims upon the world that can be evaluated and interpreted The literary criticism of anger and hate provides an alternative vision of the experience of Shakespeare's theater as an intensification of human experience that takes us far beyond criticism's traditional contexts of character culture and ethics The volume which is alive to the judgmental character of emotions transforms the way we see the rancorous passions and the disorderly and disobedient demands of anger and hatred Above all it reminds us why Shakespeare is the exemplary creator of that rare yet pleasurable thing a good hater

Shakespeare's Sense of Character Michael W. Shurgot, 2016-04-01 Making a unique intervention in an incipient but powerful resurgence of academic interest in character based approaches to Shakespeare this book brings scholars and theatre practitioners together to rethink why and how character continues to matter Contributors seek in particular to expand our notions of what Shakespearean character is and to extend the range of critical vocabularies in which character criticism can work The return to character thus involves incorporating as well as contesting postmodern ideas that have radically revised our conceptions of subjectivity and selfhood At the same time by engaging theatre practitioners this book promotes the kind of comprehensive dialogue that is necessary for the common endeavor of sustaining the vitality of Shakespeare's characters

**Shakespeare and Hospitality** Julia Reinhard Lupton, David Goldstein, 2016-04-20 This volume focuses on hospitality as a theoretically and historically crucial phenomenon in Shakespeare's work with ramifications for contemporary thought and practice Drawing a multifaceted picture of Shakespeare's scenes of hospitality with their numerous scenes of greeting feeding entertaining and sheltering the collection demonstrates how hospitality provides a compelling frame for the core ethical political theological and ecological questions of Shakespeare's time and our own By reading Shakespeare's plays in conjunction with contemporary theory as well as early modern texts and objects including almanacs recipe books husbandry manuals and religious tracts this book reimagines Shakespeare's playworld as one charged with the risks of hosting rape and seduction war and betrayal enchantment and disenchantment and the limits of generosity how much can or should one give the guest with what attitude or comportment and under what circumstances This substantial volume maps the terrain of Shakespearean hospitality in its rich complexity demonstrating the importance of historical rhetorical and phenomenological approaches to this diverse subject



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