



The Heroic Image in Five Shakespearean Tragedies

Proser, Matthew N.

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The Heroic Image In Five Shakespearean Tragedies

John Russell-Brown



The Heroic Image In Five Shakespearean Tragedies:

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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

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

Shakespeare's Imagined Persons P. Murray, 1996-05-10 Challenging our understanding of ideas about psychology in Shakespeare s time Shakespeare s Imagined Persons proposes we should view his characters as imagined persons A new reading of B F Skinner s radical behaviourism brings out how contrary to the impression he created Skinner ascribes an important role in human behaviour to cognitive activity Using this analysis Peter Murray demonstrates the consistency of radical behaviourism with the psychology of character formation and acting in writers from Plato to Shakespeare an approach little explored in the current debates about subjectivity in Elizabethan culture Murray also shows that radical behaviourism can explain the phenomena observed in modern studies of acting and social role playing Drawing on these analyses of earlier and modern psychology Murray goes on to reveal the dynamics of Shakespeare s characterizations of Hamlet Prince Hal Rosalind and Perdita in a fascinating new light

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 **The Expense of Spirit** Mary Beth

Rose,2018-03-15 A public and highly popular literary form English Renaissance drama affords a uniquely valuable index of the process of cultural transformation The Expense of Spirit integrates feminist and historicist critical approaches to explore the dynamics of cultural conflict and change during a crucial period in the formation of modern sexual values Comparing Elizabethan and Jacobean dramatic representations of love and sexuality with those in contemporary moral tracts and religious writings on women love and marriage Mary Beth Rose argues that such literature not only interpreted sexual sensibilities but also contributed to creating and transforming them **Dynamics Of Role-Playing In Jacobean Tragedy**

Joan L Hall,1991-10-23 Jacobean actors fascinated audiences with their convincingly mimetic performances often they appeared to assume the identities of the fictional characters they impersonated A similar dynamic emerges in several tragedies of the period where dramatic characters are frequently changed for better or worse by the roles they adopt within the play illusion This study discusses how certain plays of Jonson and Middleton reveal the destructive consequences of assuming new personae how three of Shakespeare s tragedies explore the ambivalent results of characters experimentation with roles and how Webster and Ford treat role playing including ceremonial behavior creatively as a vehicle for expressing and consolidating the dramatic self Focus on Macbeth John Russell Brown,2013-09-13 First published in 1982 Macbeth exercises a strange influence over readers and theatre audiences the words of the text offer no easy clue to meaning or significance and in dramatic structure the play is very different from other Shakespearean tragedies Many kinds of study are needed in order to understand the tragedy of Macbeth and this book provides a wide range of studies that respect the individuality of the text and examine it from different viewpoints Contents include Themes and Structure Characterization and Narrative Visual Effects Performance in the Eighteenth Nineteenth and Twentieth Centuries Historical and Political Background Role of Witchcraft Game Theory Contributors include John Russell Brown Derek Russell Davis Gareth Lloyd Evans R A Foakes Michael Goldman Robin Grove Peter Hall Michael Hawkins Brian Morris D J Palmer Marvin Rosenberg and Peter Stallybrass *Shakespeare's Tragic Cosmos* T. McAlindon,Thomas McAlindon,1996-04-18 This study focuses on

Romeo and Juliet Julius Caesar the four main tragedies and Antony and Cleopatra Tom McAlindon argues that there were two models of nature in Renaissance culture one hierarchical in which everything has an appointed place and the other contrarious showing nature as a tense system of interacting opposites liable to sudden collapse and transformation This latter model informs Shakespeare s tragedy Shakespeare's Marlowe Robert A. Logan,2016-04-01 Moving beyond traditional studies of sources and influence Shakespeare s Marlowe analyzes the uncommonly powerful aesthetic bond between Christopher Marlowe and William Shakespeare Not only does this study take into account recent ideas about

intertextuality but it also shows how the process of tracking Marlowe's influence itself prompts questions and reflections that illuminate the dramatists' connections. Further, after questioning the commonly held view of Marlowe and Shakespeare as rivals, the individual chapters suggest new possible interrelationships in the formation of Shakespeare's works. Such examination of Shakespeare's Marlovian inheritance enhances our understanding of the dramaturgical strategies of each writer and illuminates the importance of such strategies as shaping forces on their works. Robert Logan here makes plain how Shakespeare incorporated into his own work the dramaturgical and literary devices that resulted in Marlowe's artistic and commercial success. Logan shows how Shakespeare's examination of the mechanics of his fellow dramatist's artistry led him to absorb and develop three especially powerful influences: Marlowe's remarkable verbal dexterity, his imaginative flexibility in reconfiguring standard notions of dramatic genres, and his astute use of ambivalence and ambiguity. This study therefore argues that Marlowe and Shakespeare regarded one another not chiefly as writers with great themes but as practicing dramatists and poets, which is where Logan contends the influence begins and ends. *Shakespeare's*

Hyperontology Harald William Fawcner, 1990. Utilizing a number of poststructuralist devices, H. W. Fawcner employs an ontodramatic line of approach in order to suggest that a single hidden pattern of hyperontological suggestion organizes Shakespeare's entire imaginative outlook in *Antony and Cleopatra*. **Shakespeare on Masculinity** Robin Headlam Wells, 2000-12-21. Reviews Shakespeare's view of masculinity through *The Tempest*, *Hamlet*, *Othello*, *Macbeth*, and others.

Shakespeare: Antony and Cleopatra John Russell-Brown, 1991-10-02. This revision of the successful Casebook first published in 1968 brings the book up to date for the 1990s, both with new criticism and with reviews of new productions. The detailed Critical Reactions before 1900 section is retained, including comment from such critics as John Dryden, Johnson, and Coleridge. The Play in Performance section includes some of the most recent performances, and the Twentieth Century Criticism section ranges over the varied work of such critics as A. C. Bradley, L. C. Knights, Kay Stockholder, Michael Long, and Leonard Tennenhouse. Shakespeare Studies J. Leeds Barroll, 1994-12. *Shakespeare Studies*, edited by Leeds Barroll, a

Scholar in Residence at the Folger Shakespeare Library, is an international volume published every year in hardcover, containing essays and studies by critics and cultural historians from both hemispheres. It includes substantial reviews of significant books and essays dealing with the cultural history of early modern England, as well as the place of Shakespeare's productions and those of his contemporaries within it. Volume XXXI presents a new feature: the first in an annual series of articles on Early Modern Drama around the World. Specialists in each national drama, being presented in other areas of the globe during the time of Shakespeare, will discuss the state of scholarly study in each area. In this volume, Grant Shen discusses late Ming drama in China, and Richard Pym writes on drama in Golden Age Spain. Full-length articles by Gustave Ungerer, Patricia Parker, Thomas Moisan, and Jennifer Lewin deal with *The Merchant of Venice*, *Hamlet*, *Much Ado about Nothing*, and Shakespeare's final plays. These are supplemented by review articles by Raphael Falco and David Harris Sacks.

Is the Renaissance an Aesthetic Category and Imagination in History Volume XXXI also includes twenty one reviews of books written by distinguished scholars on topics such as witchcraft vagrancy public devotion in early modern England as well as on editions of the collected works of Elizabeth I

Shakespeare's Roman Worlds Vivian Thomas, 2021-03-30 The infinite variety of Shakespeare's Roman plays is reflected in the diversity of critical commentary to which they have given rise Originally published in 1989 the distinguishing feature of this study is that it endeavours to convey a clear idea of the relationship between the characters and events in Shakespeare's plays and the main narrative sources on which the four Roman plays are based while simultaneously undertaking a critical analysis of the plays through the perspective of Shakespeare's Roman worlds particularly the creation and operation of the value system Hence these plays are perceived as political plays histories and tragedies

Renaissance psychologies Robert Lanier Reid, 2017-01-06 A thorough and scholarly study of Spenser and Shakespeare and their contrary artistry covering themes of theology psychology the depictions of passion and intellect moral counsel family hierarchy self love temptation folly allegory female heroism the supernatural and much more Renaissance psychologies examines the distinct and polarised emphasis of these two towering intellects and writers of the early modern period It demonstrates how pervasive was the influence of Spenser on Shakespeare as in the playful metamorphosis of Gloriana into Titania in A Midsummer Night's Dream and its return from Spenser's moralizing allegory to the Ovidian spirit of Shakespeare's comedy It will appeal to students and lecturers in Spenser studies Renaissance poetry and the wider fields of British literature social and cultural history ethics and theology

Playhouse and Cosmos Kent T. Van den Berg, 1985 Playhouse and Cosmos systematically and comprehensively describes the function of theater and role playing as metaphors in Shakespearean drama The author examines this metaphor's revelatory and liberating power and concludes by affirming with Shakespeare the creative power of theatricality in life and in art

Macbeth John Drakakis, Dale Townshend, 2013-09-12 The tragedy of Macbeth is filled with blood and darkness and is a morally and politically complex study of ambition power and guilt This guide offers practical aids to study and fresh new ways of responding to the play's ever expanding critical possibilities Back cover

Shakespeare's Patterns of Self-knowledge Rolf Soellner, 1972 The Renaissance evinced a strong interest in self knowledge and the theme is a persistent one in the moral and dramatic literature of the age The ancients slogan nosce teipsum became a universal watchword of men schooled in the paramount importance of coming to know themselves Shakespeare's abiding interest in the concept of self knowledge shows itself in the dramatic patterns of his plays in images ideas themes and character portrayals The recurrence of such motifs as the search for the self and the dangers and rewards of finding oneself as well as the prominence of such ideal or nearly ideal characters as Henry V Duke Vincentio and Prospero testify to the powerful influence humanistic notions of self knowledge exerted on Shakespeare as a writer and thinker But his was a changing and developing art in a restless and dynamic age Professor Soellner suggests that as much as Shakespeare's artistic development which also affects his patterns

of self knowledge is part of his natural growth into a mature and incomparable dramatist it is yet analogous to the stylistic and philosophic changes that led from the Renaissance through Mannerism toward the Baroque Mr Soellner examines twelve plays in which self knowledge as the Renaissance understood it figures prominently Mindful that concepts of self knowledge are not independent of cultural contexts and that the definitions in the moral literature of the time were notoriously imprecise and unscientific he recognizes that the meaning of the term in Shakespeare s time must be acquired as Shakespeare acquired it that is contextually Mr Soellner distinguishes three points in Shakespeare s evolution an early stage that culminates in the later histories and the romantic comedies in which the dramatist reflected sometimes almost schematically the humanistic patterns of his time a middle or interim phase that begins with Julius Caesar and includes both Hamlet and the problem comedies and in which Shakespeare experiences certain hesitations and entertains some doubts about the patterns accepted uncritically earlier and the final period of the great tragedies and tragicomic romances in which a growing awareness of the unpredictability of human nature leads to a dynamic synthesis in which what is the quintessence of humanism is fused with a full realization of the weakness of codification and a profound sympathy for the human condition In the last of his great plays the tempests Mr Soellner find Shakespeare composed a brilliant finale in which are worked many of the patterns that he used in his earlier work The dream of The Tempest that man can control himself limit his power and even resign it voluntarily is totally humanistic and may be utopia But it is one of the happiest expectations of man and represents an irresistible affirmation of his potential greatness Rolf Soellner

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