



Sovereign Shame

A Study of King Lear

WILLIAM F. ZAK

Sovereign Shame A Study Of King Lear

Lei Huang



Sovereign Shame A Study Of King Lear:

Sovereign Shame William F. Zak, 1984 This study of King Lear emphasizes the fact that Cordelia Kent and the Fool create a loving community from which Lear persistently flees and seeks to explain his bizarre behavior not as is sometimes done by attributing unconscious incestuous desires to him but by demonstrating that Lear's profound and tyrannizing shame originates in his metaphysical dread of personal worthlessness and a deep sense of being unworthy of love **Shakespeare Survey: Volume 55, King Lear and Its Afterlife** Peter Holland, 2002-10-24 Shakespeare Survey is a yearbook of Shakespeare studies and production Each volume is devoted to a theme or play or group of plays each also contains a section of reviews of criticism and performance For the first time numbers 1-50 are being reissued in paperback [This Contentious Storm: An Ecocritical and Performance History of King Lear](#) Jennifer Mae Hamilton, 2017-08-24 This book is available as open access through the Bloomsbury Open Access programme and is available on www.bloomsburycollections.com From providential apocalypticism to climate change this ground breaking ecocritical study traces the performance history of the storm scene in King Lear to explore our shifting fraught and deeply ideological relationship with stormy weather across time This Contentious Storm offers a new ecocritical reading of Shakespeare's classic play illustrating how the storm has been read as a sign of the providential cosmological meteorological psychological neurological emotional political sublime maternal feminine heroic and chaotic at different points in history The big ecocritical history charted here reveals the unstable significance of the weather and mobilises details of the play's dramatic narrative to figure the weather as a force within self society and planet [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 *King Lear* Kevin J. Donovan, 2023-01-26 This volume documents the reception and interpretation of Shakespeare's tragedy King Lear by critics editors and general readers from the late 18th to the early 20th centuries Following an introduction which provides an historical account of the play's critical

reception from the earliest times to the present day the volume presents a selection of original documents together with contextual head notes and biographical sketches of the authors and a rationale for their selection as well as a list of suggested further reading The chronological arrangement of the text excerpts engages the readers in a direct and unbiased dialogue whereas the introduction offers a critical evaluation from a current stance including modern theories and methods Thus the 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 Anatomy of Insults in Shakespeare's World](#) Nathalie Vienne-Guerrin, 2022-05-19 The Anatomy of Insults in Shakespeare's World explores Shakespeare's complex art of insults and shows how the playwright set abusive words at the heart of many of his plays It provides valuable insights on a key aspect of Shakespeare's work that has been little explored to date Focusing on the most memorable scenes of insult abusive characters and insulting effects in the plays the volume shifts how readers understand and read Shakespeare's insults Chapters analyze the spectacular rhetoric of insult in Henry IV Troilus and Cressida and Timon of Athens the skirmishes of wit in Much Ado about Nothing and A Midsummer Night's Dream insult and duelling codes in Romeo and Juliet As You Like It and Twelfth Night the complex relationships between slander and insult in Much Ado about Nothing and Measure for Measure the taming of the tongue in Richard III and The Taming of the Shrew the trauma of insults in Othello The Merchant of Venice and Cymbeline and insult beyond words in Henry V and King Lear Grasping insult as a specific speech act the volume explores the issues of verbal violence and verbal shields and the importance of reception and interpretation in matters of insult It offers a panorama of the Elizabethan politics of insult and redefines Shakespeare's drama as a theatre of insults

[Shame in Shakespeare](#) Ewan Fernie, 2012-09-10 One of the most intense and painful of our human passions shame is typically seen in contemporary culture as a disability or a disease to be cured Shakespeare's ultimately positive portrayal of the emotion challenges this view Drawing on philosophers and theorists of shame Shame in Shakespeare analyses the shame and humiliation suffered by the tragic hero providing not only a new approach to Shakespeare but a committed and provocative argument for reclaiming shame The volume provides an account of previous traditions of shame and of the Renaissance context a thematic map of the rich manifestations of both masculine and feminine shame in Shakespeare detailed readings of Hamlet Othello and King Lear an analysis of the limitations of Roman shame in Antony and Cleopatra and Coriolanus a polemical discussion of the fortunes of shame in modern literature after Shakespeare The book presents a Shakespearean vision of shame as the way to the world outside the self It establishes the continued vitality and relevance of Shakespeare and offers a fresh and exciting way of seeing his tragedies

[Phenomenological Perspectives on Shame](#) William S. Hamrick, 2024-10-12 This book utilizes Maurice Merleau-Ponty's fascinating philosophy of embodiment to cast further light on the incredibly rich and complex phenomenon of shame The philosopher himself made only scattered references to shame but both his early phenomenology and his later phenomenological ontology do provide

unique illumination of the phenomenon The book demonstrates how Merleau Ponty s work is relevant to those of certain other thinkers in the analytic tradition Shakespeare and Emotions R. White,K. O'Loughlin,2015-06-29 This collection of essays approaches the works of Shakespeare from the topical perspective of the History of Emotions Contributions come from established and emergent scholars from a range of disciplines including performance history musicology and literary history *Shakespeare's World/world Shakespeares* International Shakespeare Association. World Congress,2008 This collection offers 29 essays by many of the world s major scholars of the extraordinary diversity and richness of Shakespeare studies today It ranges from examinations of the society Shakespeare himself lived in to recent films plays novels and operatic adaptations in Europe Africa Asia Australia and the Middle East *The King and I* Philippa Kelly,2015-03-17 A unique exploration of Shakespeare s King Lear with its themes of banishment alienation and hope via a personal memoir that embraces the history of Australia **Shameful Autobiographies** Rosamund Dalziell,2018-07-04 Writing autobiography is a risky business What is shameful can be inadvertently rather than deliberately revealed Yet reading autobiography can also be risky as it may lead to the confrontation of shame in ourselves Perhaps it is this element of risk together with the magnetism of another person s confession of shameful experience that make us such avid readers of autobiography Rosamund Dalziell proposes that shame is the driving force in many Australian autobiographies Indeed she suggests that the representation of shame is fundamental to the autobiographical process Shame seeks concealment and this she argues explains both why this fascinating link has not before been explored and why when it is pointed out we immediately know it to be authentic Shameful Autobiographies looks at pervasive patterns of shame in the autobiographies of such leading Australian writers as Germaine Greer Sally Morgan Bernard Smith Kathleen Fitzpatrick Morris Lurie Ruby Langford Ginibi and Robert Dessaix In so doing it establishes the centrality of shame to problems of Australian identity and to current political debate for instance it is shame that fuels angry repudiations of the so called black armband view of history The calm clarity of Rosamund Dalziell s writing strengthens her powerful insights and arguments the most potent of which is that autobiographical confrontation with shame can heal deep wounds both for writers and for readers This mature and innovative book will enrich the experience of all readers of autobiography **Afterlife** David Wyatt,2025-05-22 Afterlife The Strange Fate of Literary Remains explores what happens to a body of work left unpublished or unfinished at the time of a writer s death In nine chapters David Wyatt tells the story of the afterlife of texts by Shakespeare William Wordsworth Charles Dickens Harriet Jacobs Emily Dickinson William Faulkner Sylvia Plath Ernest Hemingway and Ralph Ellison and of the improbable and unpredictable ways in which literature that might never have seen publication managed to end up on the printed page Posthumously edited texts raise important issues about the meaning and shape of a literary career How is one to assess the arc of Ellison s achievement when after his endlessly reworked second novel finally made it into print in 1999 it was then superseded in 2010 by another version Meanwhile the publication of four Hemingway books after the author s death undid any notion that the writer

suffered some sort of decline late in life and the gender bending experiments in *The Garden of Eden* cast a revisionary light back on what had become a deeply reductive belief in the Hemingway Code While judgments about these writings may begin as technical matters Wyatt shows that they eventually become aesthetic and finally ethical considerations Despite the difficulties involved such evaluations continue to be made and to produce the editions that teachers and readers are required to choose among Throughout *Afterlife* Wyatt stresses the attentiveness needed in the editing of posthumous texts being mindful to honor an author's literary remains by providing an answerable reading of them while also caring enough about the work left behind to take a position on the printed form it might best take or if such a conclusion feels impossible to give a responsible account of why it is out of reach "And that's true too" Pierre Iselin, François Laroque, 2009-10-02 This collection of provocative new essays mainly by French scholars on Shakespeare's great tragedy focuses on linguistic aesthetic and philosophical issues with specific attention paid to the dimension of early modern desire sexuality and gender relations *King Lear* is here re-examined in the perspective of Lucrece Montaigne Renaissance medicine and anatomy the grotesque myth and imagery as well as negative theology It is hoped that this will serve to update our approaches to this elusive undecided play neither Christian nor as completely nihilistic as some critics have argued which nevertheless remains quite popular on French and English stages alike

Reading the Allegorical Intertext Judith H. Anderson, 2010-12-01 Judith H. Anderson conceives the intertext as a relation between or among texts that encompasses both Kristevan intertextuality and traditional relationships of influence imitation allusion and citation Like the Internet the intertext is a state or place of potential expressed in ways ranging from deliberate emulation to linguistic free play Relatedly the intertext is also a convenient fiction that enables examination of individual agency and sociocultural determinism Anderson's intertext is allegorical because Spenser's *Faerie Queene* is pivotal to her study and because allegory understood as continued or moving metaphor encapsulates even as it magnifies the process of signification Her title signals the variousness of an intertext extending from Chaucer through Shakespeare to Milton and the breadth of allegory itself Literary allegory in Anderson's view is at once a mimetic form and a psychic one a process thinking that combines mind with matter emblem with narrative abstraction with history Anderson's first section focuses on relations between Chaucer's *Canterbury Tales* and Spenser's *The Faerie Queene* including the role of the narrator the nature of the textual source the dynamics of influence and the bearing of allegorical narrative on lyric vision The second centers on agency and cultural influence in a variety of Spenserian and medieval texts Allegorical form a recurrent concern throughout becomes the pressing issue of section three This section treats plays and poems of Shakespeare and Milton and includes two intertextually relevant essays on Spenser How *Paradise Lost* or Shakespeare's plays participate in allegorical form is controversial Spenser's experiments with allegory revise its form and this intervention is largely what Shakespeare and Milton find in his poetry and develop Anderson's book the result of decades of teaching and writing about allegory especially Spenserian allegory will reorient thinking about

fundamental critical issues and the landmark texts in which they play themselves out *King Lear Thrift Study Edition* William Shakespeare, 2011-01-14 Two pairs of young lovers fall asleep in an ancient Athenian forest and wake to find themselves in the middle of a good deed gone wrong A Midsummer Night's Dream conjures up a fairyland inhabited by well intentioned sprites whose magic leads to farcical confusion The mirthful tangle of mistaken identities and misplaced affections develops and resolves in the glorious poetry of England's greatest playwright Shakespeare's fantastical comedy has enchanted audiences since its debut in the twilight years of the sixteenth century A definitive survey this Dover Thrift Study Edition offers the drama's complete and unabridged text plus a comprehensive study guide Created to help readers gain a thorough understanding of the content and context of A Midsummer Night's Dream the guide includes Scene by scene summaries Explanations and discussions of the plot Question and answer sections Shakespeare biography List of characters and more *The Tragedy of Antony and Cleopatra* William F. Zak, 2015-03-25 This revaluation of Shakespeare's most seductive tragedy Antony and Cleopatra allies itself with neither George Bernard Shaw and Philo's Roman judgment of the lovers as strumpet and fool premised on the idle sensuality and feckless self regard ever evident in the regal pair nor with the many at the opposite critical pole who have found themselves swept up to some extent at least in the grand illusion of the lovers themselves as peerless figures transcending the very deaths to which Caesar's heartless predation drives them Nor does it seek some middle way settling into a comfortable agnosticism that claims the poet's view of the pair remains too ambiguous to resolve Instead by mining a wealth of metaphoric cross references and ironical mirroring figurations provided by the tragedy's subsidiary characterizations this new analysis argues that Shakespeare's assessment of the lovers is in fact unambiguous Antony and Cleopatra unknowingly settle for functioning merely as two more of the play's eunuchs fanning the flames of their self destructive passions for one another when they could have realized the new heaven and new earth Antony promised his queen had their intercourse with one another been more vigorously complete Not alone their deaths but their entire experience in this play is but a search for easy ways to die rather than the quest it should have been to live more richly yet and generate new life beyond their respective notorieties as separate individuals to be celebrated *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 *Shakespearean Perspectives* David Lucking, 2017-03-14 David Lucking sees Shakespeare's plays as negotiating tensions between a number of alternative and sometimes mutually antagonistic perspectives Some of these perspectives are associated with particular languages cultures and texts while others involve philosophical issues such as the nature of personal ontology and distinctions between reality and dream being and nothingness In elaborating his insights Lucking draws extensive comparisons with Lucretius *De Rerum Natura* and between Sophocles' Theban plays and *King Lear* and he also pays close attention to *A Midsummer Night's Dream* *Henry V* *Julius Caesar* *Hamlet* and *Antony and Cleopatra* Re-assessing a wide range of earlier commentary his nine essays confirm the lasting value of apposite contextualization in tandem with detailed close reading *King Lear (Annotated with Biography and Critical Essay)* William Shakespeare, 2013-11-07 The dates of the writing and first performance of *King Lear* are unknown although it is known that King James I viewed the play on December 26 1606 Shakespeare may have been inspired to write *King Lear* by the uncertainty that accompanied the last years of Queen Elizabeth I's life as she left no children or nieces and nephews to inherit the throne *King Lear* is the King of Britain He decides to retire as king and divide his land holdings among his three daughters Goneril Regan and Cordelia What they will inherit is dependent on how skillfully the daughters can publicly proclaim love for their father Goneril and Regan who are married to the Duke of Albany and the Duke of Cornwall respectively have no problem with this and speak enthusiastically about their love for their father Cordelia the youngest girl refuses to flatter her father She is his favorite daughter and in his disappointment Lear cuts her off without a penny and banishes her She marries the King of France who is willing to accept her without an inheritance Lear's friend and ally the Earl of Kent defends Cordelia and he is sent off in disgrace he returns to the court in disguise Lear's kingdom is now split between his two older daughters This annotated edition includes a biography and critical essay

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