

# Elizabethan Tragedy

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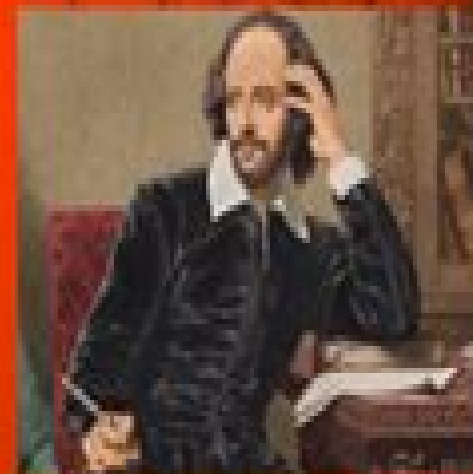
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By: Candelaria Aragón, Olivia Bosch, Ines Flores Vidal y Patricia Bozzoli.

# Creating Elizabethan Tragedy

**Arthur F. Kinney**



## Creating Elizabethan Tragedy:

*Elizabethan Drama* Harold Bloom, 2004 Presents critical essays which discuss the writers and literary works of the Elizabethan era and includes a chronology of the cultural political and literary events of the period *The Medieval Heritage of Elizabethan Tragedy* Willard Farnham, 2023-11-15 This title is part of UC Press's Voices Revived program which commemorates University of California Press's mission to seek out and cultivate the brightest minds and give them voice reach and impact Drawing on a backlist dating to 1893 Voices Revived makes high quality peer reviewed scholarship accessible once again using print on demand technology This title was originally published in 1936 **The Cambridge Companion to English Renaissance Tragedy** Emma Smith, Garrett A. Sullivan, Jr, 2010-08-12 Featuring essays by major international scholars this Companion combines analysis of themes crucial to Renaissance tragedy with the interpretation of canonical and frequently taught texts Part I introduces key topics such as religion revenge and the family and discusses modern performance traditions on stage and screen Bridging this section with Part II is a chapter which engages with Shakespeare It tackles Shakespeare's generic distinctiveness and how our familiarity with Shakespearean tragedy affects our appreciation of the tragedies of his contemporaries Individual essays in Part II introduce and contribute to important critical conversations about specific tragedies Topics include The Revenger's Tragedy and the theatrics of original sin Arden of Faversham and the preternatural and The Duchess of Malfi and the erotics of literary form Providing fresh readings of key texts the Companion is an essential guide for all students of Renaissance tragedy Marlovian Tragedy Troni Y. Grande, 1999 This re-visioning of the Marlowe canon aims to explain the ambiguous effects that readers have long associated with Marlowe's signature Marlovian tragedy has been inadequately theorized because Marlowe has too often been set under the giant shadow of Shakespeare Grande by contrast takes Marlowe on his own terms and demonstrates how he achieves his notorious moral ambiguity through the rhetorical technique of dilation or amplification All of Marlowe's plays end in the conventional tragic way with death But each play as well as *Hero and Leander* repeatedly evokes the reader's expectations of a tragic end only to defer them dilating the moment of pleasure so that the protagonists can dally before the law of tragedy , *Beyond "The Spanish Tragedy"* Lukas Erne, 2001 This is the first book in more than thirty years on the playwright who is arguably Shakespeare's most important tragic predecessor In Lukas Erne's book *The Spanish Tragedy* the most popular of all plays on the English Renaissance stage receives the extensive scholarly and critical treatment it deserves including a full reception and modern stage history Yet as Erne shows Thomas Kyd is much more than the author of a single masterpiece Don Horatio partly extant in *The First Part of Hieronimo* the lost early Hamlet Soliman and Perseda and Cornelia all belong to what emerges in this study for the first time as a coherent dramatic oeuvre **The Routledge History of Literature in English** Ronald Carter, John McRae, 2001 This is a guide to the main developments in the history of British and Irish literature charting some of the main features of literary language development and highlighting key

language topics     The Spanish Tragedy (International Student Edition) (Norton Critical Editions) Thomas Kyd, 2016-04-04 Thomas Kyd's highly influential and popular revenge play is now available in a richly documented and critically engaging Norton Critical Edition. The freshly edited and annotated text comes with a full introduction and illustrative materials intended for student readers. The Spanish Tragedy was well known to sixteenth-century audiences and its central elements—a play within a play and a ghost bent on revenge—are widely believed to have influenced Shakespeare's Hamlet. This volume includes a generous selection of supporting materials among them Kyd's likely sources Virgil, Jacques Yver, and the anonymous The Earl of Leicester Betrays His Own Servant; Thomas Nashe's satiric criticism of Kyd; Michel de Montaigne and Francis Bacon on revenge; and The Ballad of The Spanish Tragedy which suggests the play's initial reception. Criticism is thematically organized to provide readers with a clear sense of the play's major themes. Contributors include Michael Hattaway, Jonas A. Barish, Donna B. Hamilton, G. K. Hunter, Lorna Hutson, Molly Smith, J. R. Mulryne, T. McAlindon, and Andrew Sofer. A Selected Bibliography is also included.

**Revenge Tragedy and the Drama of Commemoration in Reforming England** Thomas Rist, 2016-12-05 Considering major works by Kyd, Shakespeare, Middleton, and Webster among others, this book transforms current understanding of early modern revenge tragedy. Examining the genre in light of historical revisions to England's Reformation and with appropriate regard to the social history of the dead, it shows revenge tragedy is not an anti-Catholic and Reformist genre but one rooted in and in dialogue with traditional Catholic culture. Arguing its tragedies are bound to the age's funerary performances, it provides a new view of the contemporary theatre and especially its role in the religious upheavals of the period.

*Renaissance Drama* Sandra Clark, 2007-11-19 This work provides a comprehensive overview of one of the richest periods of theatre history: the drama of early modern England.

*Doctor Faustus* Sara Munson Deats, 2015-04-10 Doctor Faustus is Christopher Marlowe's most popular play and is often seen as one of the overwhelming triumphs of the English Renaissance. It has had a rich and varied critical history, often arousing violent critical controversy. This guide offers students an introduction to its critical and performance history, surveying notable stage productions from its initial performance in 1594 to the present and including TV, audio, and cinematic versions. It includes a keynote chapter outlining major areas of current research on the play and four new critical essays. Finally, a guide to critical web-based and production-related resources and an annotated biography provide a basis for further individual research.

**Stage-Wrights** Paul Yachnin, 2015-09-01 To many of their contemporaries, William Shakespeare, Ben Jonson, and Thomas Middleton were little more than artisanal craftsmen—stage wrights who wrote plays for money to be performed in common playhouses and in a manner often antithetical to what Jonson himself viewed as the higher calling of poetry. In response to the conflicting pressures of censorship and commercialism, Paul Yachnin contends, players and dramatists alike had promulgated the idea of drama's irrelevance, creating a recreational theater that failed to influence its audience in any purposeful way. In *Stage-Wrights*, Yachnin shows how Shakespeare, Jonson, and Middleton struggled to reclaim not only the importance of their art but

their own social legitimacy as well as through the reshaping of the commercial theater His bold readings of their works unveil the strategies by which they sought power from their privileged but powerless position on the margins Adopting a hermeneutical approach he explores a wide range of historical evidence to describe how English Renaissance drama depicted the world in ways refracted by the interests of the playing companies throughout he challenges recent historicist models that have overrated the importance of dramatic productions to society and its institutions of authority Paul Yachnin offers a new way of understanding dramatic texts in relation to their social history In showing how the efforts of three playwrights helped shape the area of discourse we now call the literary Stage Wrights represents both a major rereading of the place of theater in Shakespeare's London and an important clarification of the social context of contemporary criticism Empson, Wilson Knight, Barber, Kott Hugh Grady, 2014-03-27 Great Shakespeareans offers a systematic account of those figures who have had the greatest influence on the interpretation understanding and cultural reception of Shakespeare both nationally and internationally In this volume leading scholars assess the contribution of William Empson G Wilson Knight C L Barber and Jan Kott to the afterlife and reception of Shakespeare and his plays Each substantial contribution assesses the double impact of Shakespeare on the figure covered and of the figure on the understanding interpretation and appreciation of Shakespeare provides a sketch of their subject's intellectual and professional biography and an account of the wider cultural context including comparison with other figures or works within the same field **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 **The Cambridge Companion to English Literature, 1500-1600** Arthur F. Kinney, 2000 The first comprehensive account of English Renaissance literature and the culture which shaped it **War and Words** Sara Munson Deats, Lagretta Tallent

Lenker, Merry G. Perry, 2004-01-01 *War and Words* is a sweeping study of the profound painful and most significantly defining cultural moments Working from Homer through to Hemingway and in all traditions some of the nation's best scholars of literature illustrate how literature and language affect not only the present but also future generations by shaping history even as it represents it This powerful collection affirms that the humanities remain a site of the most profound reflection on human experience and historical events that have for better and worse shaped world civilization Tragedy and Trauma in the Plays of Christopher Marlowe Mathew R. Martin, 2016-03-09 Contending that criticism of Marlowe's plays has been limited by humanist conceptions of tragedy this book engages with trauma theory especially psychoanalytic trauma theory to offer a fresh critical perspective within which to make sense of the tension in Marlowe's plays between the tragic and the traumatic The author argues that tragedies are trauma narratives narratives of wounding however in Marlowe's plays a traumatic aesthetics disrupts the closure that tragedy seeks to enact Martin's fresh reading of *Massacre at Paris* which is often dismissed by critics as a bad tragedy presents the play as deliberately breaking the conventions of the tragic genre in order to enact a traumatic aesthetics that pulls its audience into one of the early modern period's most notorious collective traumatic events the massacre of French Huguenots in Paris in 1572 The chapters on Marlowe's six other plays similarly argue that throughout Marlowe's drama tragedy is held in tension with and disrupted by the aesthetics of trauma

**English Renaissance Drama** Peter Womack, 2008-04-15 The book considers the London theatrical culture which took shape in the 1570s and came to an end in 1642 Places emphasis on those plays that are readily available in modern editions and can sometimes be seen in modern productions including Shakespeare Provides students with the historical literary and theatrical contexts they need to make sense of Renaissance drama Includes a series of short biographies of playwrights during this period Features close analyses of more than 20 plays each of which draws attention to what makes a particular play interesting and identifies relevant critical questions Examines early modern drama in terms of its characteristic actions such as cuckolding flattering swaggering going mad and rising from the dead Seizures of the Will in Early Modern English Drama Frank Whigham, 1996-01-26 In *Seizures of the Will in Early Modern English Drama* Frank Whigham combines an analysis of English Renaissance plays with an enriched sense of their social surroundings He traces the violent gestures of social self construction that animate many such plays and the ways in which drama interacts with the conflict ridden discourses of social rank gender kinship and service relationships In Whigham's view *The Spanish Tragedy* initiates the matter of court a complex and marauding discourse of gender warfare and master servant manipulations *Arden of Faversham* explores linked redefinitions of land service and marriage in county culture *The Miserie of Enforced Marriage* and *A Yorkshire Tragedy* present a powerful critique of the traditional imperialism of kinship in northern England and *The Duchess of Malfi* explores metaphors of erotic transgression *Shakespeare, the Bible, and the Form of the Book* Travis DeCook, Alan Galey, 2011-07-22 Why do Shakespeare and the English Bible seem to have an inherent relationship with each other How

have these two monumental traditions in the history of the book functioned as mutually reinforcing sources of cultural authority How do material books and related reading practices serve as specific sites of intersection between these two textual traditions This collection makes a significant intervention in our understanding of Shakespeare the Bible and the role of textual materiality in the construction of cultural authority Departing from conventional source study it questions the often naturalized links between the Shakespearean and biblical corpora examining instead the historically contingent ways these links have been forged The volume brings together leading scholars in Shakespeare book history and the Bible as literature whose essays converge on the question of Scripture as source versus Scripture as process whether that scripture is biblical or Shakespearean and in turn explore themes such as cultural authority pedagogy secularism textual scholarship and the materiality of texts Covering an historical span from Shakespeare s post Reformation era to present day Northern Ireland the volume uncovers how Shakespeare and the Bible s intertwined histories illuminate the enduring tensions between materiality and transcendence in the history of the book

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