

Christian Settings In Shakespeares Tragedies

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Showing no propagandistic concern for theology, Shakespeare's tragedies with Christian settings (R3, R2, Romeo and Juliet, Macbeth, Othello, and Hamlet) are secular, sympathetic treatments of human...

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In all, Shakespeare wrote 10 tragedies. However, Shakespeare's plays often overlap in style and there is debate over which plays should be classified as tragedy, comedy, and history. For example, "Much Ado About Nothing" is normally classified as a comedy but follows many of the tragic conventions.

Shakespeare Tragedies: 10 Plays With Common Features

Showing no propagandistic concern for theology, Shakespeare's tragedies with Christian settings (R3, R2, Romeo and Juliet, Macbeth, Othello, and Hamlet) are secular, sympathetic treatments of human downfall caused mainly by evil in external situations in the universe and society.

Christian settings in Shakespeare's tragedies (Book, 1994 ...

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Showing no propagandistic concern for theology, Shakespeare's tragedies with Christian settings (R3, R2, Romeo and Juliet, Macbeth, Othello, and Hamlet) are secular, sympathetic treatments of human downfall caused mainly by evil in external situations in the universe and society. In this book, D. Douglas Waters - defining Shakespeare's tragic vision - sees evil mainly in terms of cosmic and societal forces and only partially in terms of the weaknesses of the tragic figures. The scope of Waters's study is to analyze the tragic structure of several plays, to oppose present-day deemphasis on the genre of tragedy in discussions of Shakespeare by some structuralists and poststructuralists, and to stress Shakespeare's tragic mimesis (as artistic representation) and our response to it - our intellectual, moral, and emotional clarification of pity and fear for the tragic heroes and/or heroines. Here, Waters takes a combined historicist and formalist approach to Shakespeare's tragedies with Christian settings. He takes issue with both the theological critics of Shakespeare's tragedies and structuralist and poststructuralist interpreters (who either ignore or slight tragedy and tragic theory in Shakespeare interpretation). Waters's view differs notably from such diverse interpretations as Roy W. Battenhouse's Shakespearean tragedy: Its art and Christian premises, Irving Ribner's Patterns in Shakespearean tragedy, Virgil K. Whitaker's The mirror up to nature: The techniques of Shakespeare's tragedies, and Robert Grams Hunter's Shakespeare and the mystery of God's judgments. Waters questions, for example, Battenhouse's validity of Christian theological and didactic emphases on the old purgation theory of catharsis. His approach differs also from Northrop Frye's views on the tragedies in Northrop Frye on Shakespeare, an archetypal approach to representative plays including the tragedies. More in the tradition of such works as Roland M. Frye's Shakespeare and Christian doctrine and The Renaissance "Hamlet" and Robert H. West's Shakespeare and the outer mystery, Waters's efforts go beyond those of Kenneth Muir and Ruth Nevo - and others with whom he generally agrees - by discussing tragedy in light of some recent structuralist and poststructuralist challenges to the importance of genre considerations in Shakespeare. This text is a valuable historicist/formalist contribution to critical theory and a specific literary analysis of the tragedies with Christian settings - tragedies which give secular importance to human suffering without affirming the importance of theological premises. Waters holds that these tragedies emphasize all things human and cause spectators and readers of these tragedies to question rather than affirm God's goodness, grace, and providence.

Tragedy is one of the oldest and most revered forms of literature in the western world. Over the centuries, tragedy has shown a tremendous capacity to reinvent itself, often emerging at crucial moments in the evolution of cultural, political and intellectual history. Not only is tragedy marked by its diversity, the critical literature surrounding the genre is equally diverse. This Reader's Guide offers a comprehensive introduction to the key criticism and debates on tragedy, from Aristotle through to the present day. Sarah Dewar-Watson presents the work of canonical theorists and lesser-known but, nonetheless, influential critics, bringing together a strong sense of the critical tradition and an awareness of current scholarly trends. Stimulating and engaging, this essential resource helps students to navigate their way around the subject of tragedy and its rich critical terrain.

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.

The Greeks are on trial. They have been for generations, if not millennia, from Rome in the First century, to Romanticism in the Nineteenth. We debate the place of the Greeks in the university curriculum, in New World culture - we even debate the place of the Greeks in the European Union. This book notices the lingering and half-hidden presence of the Greeks in some strange places - everywhere from the U.S. Supreme Court to the Modern Olympic Games - and in doing so makes an important new contribution to a very old debate.

Discusses the forms, contexts, and critical and theatrical issues associated with ten Shakespearean tragedies.

In Love's Pilgrimage, Grace Tiffany explores literary adaptations of the Catholic pilgrimage in the Protestant poetry and prose of Edmund Spenser, William Shakespeare, John Donne, John Milton, and John Bunyan. Her

discussion of these authors' works illuminates her larger claim that while in the sixteenth century conventional pilgrimages to saints' shrines disappeared - as did shrines themselves - from English life, the imaginative importance of the pilgrimage persisted, and manifested itself in various ways in English culture.

Presents articles discussing various themes in the play, including death, Catholicism, and the relationship between spectator and actor in Elizabethan theater.

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.

Shakespeares works contain some of the most time-honored truths in Western civilization, and Shakespeare himself was a forward-thinking, enlightened man who wanted us to explore the way things were during his life, suggesting that we could all be better than what we are by human nature. Yet these now-revered Shakespearean truths were not created in a vacuum, and though Shakespeare was a product of the Renaissance, the England in which he lived was heavily influenced by Judeo-Christian thought. In Judeo-Christian Thought in Shakespeares Plays, author Thomas Arthur Bunker explores the continuing thread of Judeo-Christian thought that can be traced through the playwrights work. He offers an in-depth look at ten of Shakespeares plays as they relate to morality in the King James Bible, with Hamlet, Macbeth, Othello, King Lear, The Merchant of Venice, Henry V, Richard III, The Tempest, Julius Caesar, and Romeo and Juliet forming the basis for finding this thread. Shakespeare is not just a treasure of Western civilization; he is a treasure for the whole world, and his characters and their motives speak to humanity in general. There must, therefore, be something more to his insights than simply Western thought, and perhaps the inherent truth of living the godly life is what draws so many, everywhere, to Shakespeare.

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