

Structure of a Shakespearian Tragedy

3. Hamartia (errors of judgement): The tragic figure suffers from a tragic flaw in character. As a result of this flaw s/he makes errors of judgement that are later directly responsible for the hero/ine's tragic downfall, leading to the catastrophe of the play. At this point the protagonist still seems in control of his/her fate.

2. Inciting Force: An incident that introduces the conflict and sets in motion the rising action of the play.

1. Exposition: Since Shakespeare's stage had no central curtain and few stage props, the exposition reveals the setting (time and place) and sometimes highlights a theme; it has the important function of providing the appropriate mood and atmosphere for the play, also acting as a "hook" to engage the audience. Shakespeare rarely introduces his tragic figure at this stage.

4. Crisis: This is the turning point in the fortunes of the tragic protagonist, the consequence(s) of "hamartia" serving to compound the tragic situation. After the crisis the tragic figure seems more controlled by events than in control of them, the situation as a direct result of his/her previous action(s).

5. Tragic Force: Following closely after the crisis, this incident intensifies the downfall of the tragic hero or heroine and sets in motion the falling action or denouement of the play.

6. Moment of Final Suspense: For a brief moment it appears as though the protagonist will actually escape his or her tragic downfall after all.

8. Glimpse of Restored Order: Shakespeare's tragedies never end with the death of the protagonist; there is always the introduction of a new social order, a new harmony in society. For this reason they are not considered nihilistic or depressing.

7. Catastrophe: The death of the protagonist. All of Shakespeare's tragic figures die, their deaths serving to give a note of finality to tragic plays.

Shakespearian Tragedy

Claire McEachern



Shakespearian Tragedy:

Shakespearean Tragedy: Lectures on Hamlet, Othello, King Lear, Macbeth Andrew Cecil Bradley, 2021-12-02

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Handbook of Shakespearean Tragedy Michael Neill, David Schalkwyk, 2016 The Oxford Handbook of Shakespearean Tragedy is a collection of fifty four essays by a range of scholars from all parts of the world bringing together some of the best known writers in the field with a strong selection of younger Shakespearians Together these essays offer readers a fresh and comprehensive understanding of Shakespeare tragedies as both works of literature and as performance texts written by a playwright who was himself an experienced actor The collection is organised in five sections The opening section places the plays in a variety of illuminating contexts exploring questions of genre and examining ways in which later generations of critics have shaped our idea of Shakespearean tragedy The second section is devoted to current textual issues while the third offers new critical readings of each of the tragedies This is set beside a group of essays that deal with performance history with screen productions and with versions devised for the operatic stage as well as with twentieth and twenty first century re workings of Shakespearean tragedy The book's final section seeks to expand readers awareness of Shakespeare's global reach tracing histories of criticism and performance across the world Offering the richest and most diverse collection of approaches to Shakespearean tragedy currently available the Handbook will be an indispensable resource for students both undergraduate and graduate levels while the lively and provocative character of its essays make it required reading for teachers of Shakespeare everywhere 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 Shakespearian Tragedy H. B. Charlton, 1948 H B Charlton focuses on Shakespeare's tragedies specifically as plays along with the themes of man and

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