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Introduction To Tragedy  
Cambridge Introductions To  
Literature

# ***The Cambridge Introduction To Tragedy Cambridge Introductions To Literature***

***How and why does tragedy matter? This book approaches this question through a close reading of Greek tragedies that is designed both for readers with Greek and those with none. It explores Greek plays alongside three of Shakespeare's tragedies: "Macbeth", "Hamlet" and "King Lear".***

***The specially commissioned***

***essays collected in this volume establish new parameters for both scholarly and classroom discussion of Dreiser. This Companion provides fresh perspectives on the frequently read classics, Sister Carrie and An American Tragedy, as well as on topics of perennial interest, such as Dreiser's representation of the city and his prose style. The volume investigates topics such as his representation of masculinity and femininity, and his treatment of ethnicity. It is the most comprehensive introduction to Dreiser's work***

***Macbeth clutches an imaginary dagger; Hamlet holds up Yorick's skull; Lear enters with Cordelia in his arms. Do these memorable and iconic moments have anything to tell us about the definition of Shakespearean tragedy? Is it in fact helpful to talk about 'Shakespearean tragedy' as a concept, or are there only Shakespearean tragedies? What kind of figure is the tragic hero? Is there always such a figure? What makes some plays more tragic than others? Beginning with a discussion of tragedy before***

***Shakespeare and considering  
Shakespeare's tragedies  
chronologically one by one,  
this 2007 book seeks to  
investigate such questions in  
a way that highlights both the  
distinctiveness and shared  
concerns of each play within  
the broad trajectory of  
Shakespeare's developing  
exploration of tragic form.  
Discusses the forms, contexts,  
and critical and theatrical  
issues associated with ten  
Shakespearean tragedies.  
Greek Tragedy  
Shakespeare and the Greek  
Example  
The Cambridge Companion to***

## ***Greek Tragedy***

### ***Tragedy and Postcolonial Literature***

**This book examines tragedy and tragic philosophy from the Greeks through Shakespeare to the present day. It explores key themes in the links between suffering and ethics through postcolonial literature. Ato Quayson reconceives how we think of World literature under the singular and fertile rubric of tragedy. He draws from many key works – Oedipus Rex, Philoctetes, Medea, Hamlet, Macbeth, and King Lear – to establish the main contours of tragedy. Quayson uses Shakespeare's Othello, Chinua Achebe, Wole Soyinka, Tayeb Salih, Arundhati Roy, Toni Morrison, Samuel Beckett and J.M. Coetzee to**

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qualify and expand the purview and terms by which Western tragedy has long been understood. Drawing on key texts such as *The Poetics* and *The Nicomachean Ethics*, and augmenting them with Frantz Fanon and the Akan concept of *musuo* (taboo), Quayson formulates a supple, insightful new theory of ethical choice and the impediments against it. This is a major book from a leading critic in literary studies. An accessible 2006 introduction to early English theatre, from the late medieval period to 1642.

"This wide-ranging, detailed and engaging study of Brecht's complex relationship with Greek tragedy and tragic tradition argues that this is fundamental for understanding his radicalism. Featuring an extensive discussion of Brecht's *The*

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**Antigone of Sophocles (1948) and further related works (the Antigone model book and the Small Organon for the Theatre), this monograph includes the first-ever publication of the complete set of colour photographs taken by Ruth Berlau. This is complemented by comparatist explorations of many of Brecht's own plays as his experiments with the 'big form'. The significance for Brecht of the Greek tragic tradition is positioned in relation to other formative influences on his work (Asian theatre, naturalism, comedy, Schiller and Shakespeare). Brecht emerges as a theatre artist of enormous range and creativity, who has succeeded in reshaping and re-energizing tragedy conceptualized as the 'big form' and has carved**

paths for its continued artistic and political relevance"--

Why did theatre audiences laugh in Shakespeare's day? Why do they still laugh now? What did Shakespeare do with the conventions of comedy that he inherited, so that his plays continue to amuse and move audiences? What do his comedies have to say about love, sex, gender, power, family, community, and class? What place have pain, cruelty, and even death in a comedy? Why all those puns? In a survey that travels from Shakespeare's earliest experiments in farce and courtly love-stories to the great romantic comedies of his middle years and the mould-breaking experiments of his last decade's work, this book addresses these vital questions. Organised



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**thematically, and covering all Shakespeare's comedies from the beginning to the end of his career, it provides readers with a map of the playwright's comic styles, showing how he built on comedic conventions as he further enriched the possibilities of the genre.**

**The Cambridge Introduction to Shakespeare's Tragedies**

**Female Acts in Greek Tragedy**

**The Cambridge Introduction to Shakespeare's Comedies**

**Tragedy Since 9/11**

The Cambridge Introduction to Tragedy  
Cambridge University Press

Engaging and stimulating, this Introduction provides a fresh vista of the early modern theatrical landscape. Chapters are arranged

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according to key genres (tragedy, revenge, satire, history play, pastoral and city comedy), punctuated by a series of focused case studies on topics ranging from repertoire to performance style, political events to the physical body of the actor, and from plays in print to the space of the playhouse. Julie Sanders encourages readers to engage with particular dramatic moments, such as opening scenes, skulls on stage or the conventions of disguise, and to apply the materials and methods contained in the book in inventive ways. A timeline and frequent cross-references provide continuity. Always alert to the possibilities of

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performance, Sanders reveals the remarkable story of early modern drama not through individual writers, but through repertoires and company practices, helping to relocate and re-imagine canonical plays and playwrights.

Virgil became a school author in his own lifetime and the centre of the Western canon for the next 1800 years, exerting a major influence on European literature, art, and politics. This Companion is designed as an indispensable guide for anyone seeking a fuller understanding of an author critical to so many disciplines. It consists of essays by seventeen scholars from Britain, the USA, Ireland and Italy which offer a range of

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different perspectives both traditional and innovative on Virgil's works, and a renewed sense of why Virgil matters today. The Companion is divided into four main sections, focussing on reception, genre, context, and form. This ground-breaking book not only provides a wealth of material for an informed reading but also offers fresh and sophisticated insights which point to the shape of Virgilian scholarship and criticism to come. An illustrated introduction to ancient Greek tragedy, written by one of its most distinguished experts, which provides all the background information necessary for understanding the context and

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content of the dramas. A special feature is an individual essay on every one of the surviving 33 plays.

The Cambridge Companion to  
Shakespearean Tragedy

The Cambridge Companion to  
Shakespeare and Race

The Cambridge Companion to  
Postcolonial Literary Studies

The Cambridge Introduction to  
Early Modern Drama, 1576–1642

Russian literature arrived late on the European scene. Within several generations, its great novelists had shocked - and then conquered - the world. In this introduction to the rich and vibrant Russian tradition, Caryl Emerson weaves a narrative of recurring

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themes and fascinations across several centuries. Beginning with traditional Russian narratives (saints' lives, folk tales, epic and rogue narratives), the book moves through literary history chronologically and thematically, juxtaposing literary texts from each major period. Detailed attention is given to canonical writers including Pushkin, Gogol, Dostoevsky, Tolstoy, Chekhov, Bulgakov and Solzhenitsyn, as well as to some current bestsellers from the post-Communist period. Fully accessible to students and readers with no knowledge of Russian, the volume includes a glossary and pronunciation guide of key Russian terms as well as a

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list of useful secondary works. The book will be of great interest to students of Russian as well as of comparative literature.

This series of essays by prominent academics and practitioners investigates in detail the history of performance in the classical Greek and Roman world. Beginning with the earliest examples of 'dramatic' presentation in the epic cycles and reaching through to the latter days of the Roman Empire and beyond, this 2007 Companion covers many aspects of these broad presentational societies. Dramatic performances that are text-based form only one part of cultures where presentation is a major element of all social and political

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life. Individual chapters range across a two thousand year timescale, and include specific chapters on acting traditions, masks, properties, playing places, festivals, religion and drama, comedy and society, and commodity, concluding with the dramatic legacy of myth and the modern media. The book addresses the needs of students of drama and classics, as well as anyone with an interest in the theatre's history and practice. A comprehensive, readable and authoritative introduction to the study of Shakespeare.

This book provides an accessible introduction for students and anyone interested in increasing



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their enjoyment of Greek tragic plays. Whether readers are studying Greek culture, performing a Greek tragedy, or simply interested in reading a Greek play, this book will help them to understand and enjoy this challenging and rewarding genre. An Introduction to Greek Tragedy provides background information, helps readers appreciate, enjoy and engage with the plays themselves, and gives them an idea of the important questions in current scholarship on tragedy. Ruth Scodel seeks to dispel misleading assumptions about tragedy, stressing how open the plays are to different interpretations and reactions. In

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addition to general background, the book also includes chapters on specific plays, both the most familiar titles and some lesser-known plays - Persians, Helen and Orestes - in order to convey the variety that the tragedies offer readers.

Suffering Under the Sun

Roman Tragedy

Reading Greek Tragedy

The Cambridge Introduction to  
Tragedy

**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. This book deals with the historical context of ancient Greek tragic performances, with the plays themselves, and with later adaptation**

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and re-performance, down to modern  
times.

**This lively and innovative introduction to Shakespeare promotes active engagement with the plays, rather than recycling factual information. Covering a range of texts, it is divided into seven subject-based chapters: Character; Performance; Texts; Language; Structure; Sources and History, and it does not assume any prior knowledge. Instead, it develops ways of thinking and provides the reader with resources for independent research through the 'Where next?' sections at the end of each chapter. The book draws on scholarship without being overwhelmed by it, and unlike other introductory guides to Shakespeare it emphasizes that there is space for new and fresh thinking by students and readers, even on the most-studied and familiar plays.**

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**The Cambridge Companion to Shakespeare and Race** shows teachers and students how and why Shakespeare and race are inseparable. Moving well beyond *Othello*, the collection invites the reader to understand racialized discourses, rhetoric, and performances in all of Shakespeare's plays, including the comedies and histories. Race is presented through an intersectional approach with chapters that focus on the concepts of sexuality, lineage, nationality, and globalization. The collection helps students to grapple with the unique role performance plays in constructions of race by Shakespeare (and in Shakespearean performances), considering both historical and contemporary actors and directors. **The Cambridge Companion to Shakespeare and Race** will be the first book that truly frames Shakespeare studies and

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early modern race studies for a non-  
specialist, student audience.

**The Cambridge Introduction to Early  
English Theatre**

**The Cambridge Companion to English  
Renaissance Tragedy**

**Tragedy**

**The Cambridge Introduction to English  
Theatre, 1660-1900**

This book provides a brief and accessible introduction to Greek tragedy for students and general readers alike. Whether readers are studying Greek culture, performing a Greek tragedy, or simply interested in reading a Greek play, this book will help them to understand and enjoy this challenging and rewarding genre. An Introduction to Greek Tragedy provides background information;

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helps readers appreciate, enjoy, and engage with the plays themselves; and gives them an idea of the important questions in current scholarship on tragedy. Ruth Scodel seeks to dispel misleading assumptions about tragedy, stressing how open the plays are to different interpretations and reactions. In addition to general background, the book also includes chapters on specific plays, both the most familiar titles and some lesser-known plays - Persians, Helen, and Orestes - in order to convey the variety that the tragedies offer readers.

Although Classical Athenian ideology did not permit women to exercise legal, economic, and social autonomy, the tragedies of

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Aeschylus, Sophocles, and Euripides often represent them as influential social and moral forces in their own right. Scholars have struggled to explain this seeming contradiction. Helene Foley shows how Greek tragedy uses gender relations to explore specific issues in the development of the social, political, and intellectual life in the polis. She investigates three central and problematic areas in which tragic heroines act independently of men: death ritual and lamentation, marriage, and the making of significant ethical choices. Her anthropological approach, together with her literary analysis, allows for an unusually rich context in which to understand gender relations in



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ancient Greece. This book examines, for example, the tragic response to legislation regulating family life that may have begun as early as the sixth century. It also draws upon contemporary studies of virtue ethics and upon feminist reconsiderations of the Western ethical tradition. Foley maintains that by viewing public issues through the lens of the family, tragedy asks whether public and private morality can operate on the same terms. Moreover, the plays use women to represent significant moral alternatives. Tragedy thus exploits, reinforces, and questions cultural clichés about women and gender in a fashion that resonates with contemporary Athenian social and political issues.

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The Cambridge Companion to World Literature introduces the significant ideas and practices of world literary studies. It provides a lucid and accessible account of the fundamental issues and concepts in world literature, including the problems of imagining the totality of literature; comparing literary works across histories, cultures and languages; and understanding how literary production is affected by forces such as imperialism and globalization. The essays demonstrate how detailed critical engagements with particular literary texts call forth differing conceptions of world literature, and, conversely, how theories of world literature shape our practices of readings.

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Subjects covered include cosmopolitanism, transnationalism, internationalism, scale and systems, sociological criticism, translation, scripts, and orality. This book also includes original analyses of genres and forms, ranging from tragedy to the novel and graphic fiction, lyric poetry to the short story and world cinema.

Michael Y. Bennett's accessible Introduction explains the complex, multidimensional nature of the works and writers associated with the absurd - a label placed upon a number of writers who revolted against traditional theatre and literature in both similar and widely different ways. Setting the movement in its historical, intellectual and

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cultural contexts, Bennett provides an in-depth overview of absurdism and its key figures in theatre and literature, from Samuel Beckett and Harold Pinter to Tom Stoppard. Chapters reveal the movement's origins, development and present-day influence upon popular culture around the world, employing the latest research to this often challenging area of study in a balanced and authoritative approach. Essential reading for students of literature and theatre, this book provides the necessary tools to interpret and develop the study of a movement associated with some of the twentieth century's greatest and most influential cultural figures.

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Reading a World out of Joint  
The Cambridge Introduction to  
Shakespeare

The Cambridge Companion to  
World Literature

The Cambridge Introduction to  
Narrative

***What has tragedy been  
made to mean by  
dramatists, story-  
tellers, critics,  
philosophers,  
politicians, and  
journalists? This work  
shows the relevance of  
tragedy to the modern  
world, and extends  
beyond drama and  
literature into visual***

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Cambridge Introductions To  
**art and everyday  
experience.**

**An accessible and lively  
2006 introduction to the  
history of the stage  
from 1660 to 1900.**

**The first detailed  
cultural and theatrical  
history of a major  
literary form, this  
landmark introduction  
examines Roman tragedy  
and its place at the  
centre of Rome's  
cultural and political  
life. Analyzing the work  
of such names as Ennius,  
Pacuvius and Accius, as  
well as Seneca and his**

**post-Neronian  
successors, Anthony J.  
Boyle delves into  
detailed discussion on  
every Roman tragedian  
whose work survives in  
substance today. Roman  
Tragedy examines: the  
history of Roman tragic  
techniques and  
conventions the history  
of generic form and  
change the debt that  
Rome owes to Greece, and  
text owes to text the  
birth, development and  
death of Roman tragedy  
in the context of the  
cities evolving,**

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*institutions, ideologies  
and political and social  
practices tragedy proper  
and the historical drama  
(fabula praetexta),  
which the Romans allied  
to tragedy. With  
parallel English  
translations of Latin  
quotations, this seminal  
work not only provides  
an invaluable resource  
for students of theatre,  
Roman political history  
and cultural history,  
but it is also  
accessible to all  
interested in the social  
dynamics of writing,*



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**spectacle, ideology and  
power.**

**Herodotus' Histories is  
the first major  
surviving prose work  
from antiquity. Its  
range of interests is  
immense, covering the  
whole of the known world  
and much beyond, and it  
culminates in a detailed  
account of the Persian  
Wars of the early fifth  
century BC. Moreover,  
research has shown that  
Herodotus is a  
sophisticated and at  
times even ironic  
narrator, and a pioneer**

**and serious practitioner  
of historical research  
at a time when the  
Greeks' traditions about  
their past were still  
the fluid transmissions  
and memories of a  
largely oral society.  
This Companion provides  
a series of accessible  
chapters, written by  
distinguished scholars,  
illuminating many  
aspects of Herodotus'  
work: his skill in  
language and his  
narrative art; his  
intellectual  
preconceptions; his**

***working methods and techniques; his attitude towards nature and the gods; his attitude towards foreign cultures and peoples; and his view of human life and human history.***

***The Cambridge Companion to Shakespeare***

***Brecht and Tragedy***

***The Cambridge***

***Introduction to Theatre and Literature of the Absurd***

***The Cambridge Companion to Herodotus***

An introductory study into tragedy in drama and literature, and in the real

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world.

Tragedy is the art-form created to confront the most difficult experiences we face: death, loss, injustice, thwarted passion, despair. From ancient Greek theatre up to the most recent plays, playwrights have found, in tragic drama, a means to seek explanation for disaster. But tragedy is also a word we continually encounter in the media, to denote an event which is simply devastating in its emotional power.

This introduction explores the relationship between tragic experience and tragic representation. After giving an overview of the tragic theatre canon - including chapters on the Greeks, Shakespeare, Ibsen, Chekhov, post-colonial drama, and Beckett - it also looks at the contribution which

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philosophers have brought to this  
subject, before ranging across other art-

forms and areas of debate. The book is  
unique in its chronological range, and  
brings a wide spectrum of examples,  
from both literature and life, into the  
discussion of this emotional and  
frequently controversial subject.

The Cambridge Companion to  
Christopher Marlowe provides a full  
introduction to one of the great  
pioneers of both the Elizabethan stage  
and modern English poetry. It recalls  
that Marlowe was an inventor of the  
English history play (Edward II) and of  
Ovidian narrative verse (Hero and  
Leander), as well as being author of  
such masterpieces of tragedy and lyric  
as Doctor Faustus and 'The Passionate  
Shepherd to His Love'. Sixteen leading

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Literature  
scholars provide accessible and  
authoritative chapters on Marlowe's

life, texts, style, politics, religion, and classicism. The volume also considers his literary and patronage relationships and his representations of sexuality and gender and of geography and identity; his presence in modern film and theatre; and finally his influence on subsequent writers. The Companion includes a chronology of Marlowe's life, a note on reference works, and a reading list for each chapter.

From the trauma of September 11th, through the wars in Afghanistan and Iraq, to the aftermath of the Arab Spring and the environmental warning signs of climate change, this book reflects on the crises and terrifying events of the early 21st century and

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argues that a knowledge of tragedy from the works of Sophocles to Shakespeare to Samuel Beckett can help us understand them. Jennifer Wallace offers a cultural analysis of the tragic events of the past two decades with reference to a litany of key dramatic texts, including Aeschylus' Oresteia, Euripides' Hecuba, Iphigenia in Aulis, Trojan Women and Bacchae, Homer's Iliad, Ibsen's Emperor and Galilean and Enemy of the People, and Shakespeare's Julius Caesar, Macbeth and King Lear, among others.

The Cambridge Companion to Virgil

How to Stage Greek Tragedy Today

Tragedy: A Very Short Introduction

An Introduction to Greek Tragedy

Offers a lucid

introduction to

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Cambridge Introductions To  
Literature  
postcolonial studies, one  
of the most important  
strands in recent literary  
theory and cultural  
studies.

Greek comedy flourished in  
the fifth and fourth  
centuries BC, both in and  
beyond Athens.

Aristophanes and Menander  
are the best-known writers  
whose work is in part  
extant, but many other  
dramatists are known from  
surviving fragments of  
their plays. This  
sophisticated but  
accessible introduction  
explores the genre as a  
whole, integrating



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literary questions (such as characterisation, dramatic technique or diction) with contextual ones (for example audience response, festival context, interface with ritual or political frames). In addition, it also discusses relevant historical issues (political, socio-economic and legal) as well as the artistic and archaeological evidence. The result provides a unique panorama of this challenging area of Greek literature which will be of help to students at all

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levels and from a variety of disciplines but will also provide stimulus for further research.

An advanced critical introduction to Greek tragedy for those who do not read Greek. Combines the best contemporary scholarly analysis of the classics with a wide knowledge of contemporary literary studies in discussing the masterpieces of Athenian drama.

"[E]xplains how Aeschylus, Euripides, and Sophocles conceived their works in performance and then

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summarizes everything we know about how their tragedies were actually staged.... [T]ackles the six major problems facing any company performing these works today: the staging space and concept of the play; the use of the chorus; the actor's role in an unfamiliar style of performance; the place of politics in tragedy; the question of translation; and the treatment of gods, monsters, and other strange characters of the ancient world."--From publisher description.

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Cambridge Introductions To  
Literature  
The Cambridge Companion to  
Christopher Marlowe

Tragedy at Honda

The Cambridge Companion to  
Greek Comedy

The Cambridge Companion to  
Greek and Roman Theatre

**This revised and updated  
Companion acquaints the  
student reader with the forms,  
contexts, critical and theatrical  
lives of the ten plays considered  
to be Shakespeare's tragedies.  
Thirteen essays, written by  
leading scholars in Britain and  
North America, address the ways  
in which Shakespearean tragedy  
originated, developed and  
diversified, as well as how it has**

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fared on stage, as text and in criticism. Topics covered include the literary precursors of Shakespeare's tragedies, cultural backgrounds, sub-genres and 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. Essays from the first edition have been fully revised to reflect the most up-to-date scholarship; the bibliography has been extensively updated; and four new chapters have been added, discussing Shakespearean form,

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Shakespeare and philosophy,  
Shakespeare's tragedies in  
performance, and Shakespeare  
and religion.

What is narrative? How does it  
work and how does it shape our  
lives and the texts we read? H.  
Porter Abbott emphasizes that  
narrative is found not just in  
literature, film, and theater, but  
everywhere in the ordinary  
course of people's lives. This  
widely used introduction, now  
thoroughly revised, is informed  
throughout by recent  
developments in the field and  
includes two new chapters. With  
its lucid exposition of concepts  
and suggestions for further

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reading, this book is not only an excellent introduction for courses focused on narrative but also an invaluable resource for students and scholars across a wide range of fields, including literature and drama, film and media, society and politics, journalism, autobiography, history, and still others throughout the arts, humanities, and social sciences.

The Cambridge Introduction to  
Russian Literature

The Cambridge Companion to  
Theodore Dreiser