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Titolo	The genres of Renaissance tragedy / edited by Daniel Cadman, Andrew Duxfield and Lisa Hopkins
Pubbl/distr/stampa	Manchester : , : Manchester University Press, , 2019 ©2019
ISBN	1-5261-3826-3
Descrizione fisica	1 online resource (232 pages)
Disciplina	822.051
Soggetti	Literature English drama (Tragedy) English drama - Early modern and Elizabethan English drama (Tragedy) - History and criticism English drama - Early modern and Elizabethan, 1500-1600 - History and criticism Criticism, interpretation, etc.
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Nota di contenuto	De casibus tragedy: Marlowe's Tamburlaine the Great / Andrew Duxfield -- Biblical tragedy: George Peele's David and Bethsabe / Annaliese Connolly -- Closet tragedy: Fulke Greville's Mustapha / Daniel Cadman -- Tragedy of state: Macbeth / Alisa Manninen -- Domestic tragedy: Yarington 's Two Lamentable Tragedies / Lisa Hopkins and Gemma Leggott -- Roman tragedy: the case of Jonson's Sejanus / John E. Curran, Jr -- Satiric tragedy: The Revenger's Tragedy / Gabriel A. Rieger -- Revenge tragedy: Henry Chettle's The Tragedy of Hoffman / Derek Dunne -- 'Ha, O my horror!' Grotesque tragedy in John Webster's The White Devil / Paul Frazer -- She-tragedy: lust, luxury and empire in John Fletcher and Philip Massinger's The False One / Domenico Lavascio -- Ford's Perkin Warbeck as historical tragedy / Sarah Dewar-Watson -- Caroline tragedy: James Shirley's The Traitor / Jessica Dyson.
Sommario/riassunto	This collection of newly commissioned essays explores the extraordinary versatility of Renaissance tragedy and shows how it

enables exploration of issues ranging from gender to race to religious conflict, as well as providing us with some of the earliest dramatic representations of the lives of ordinary Englishmen and women. The book mixes perspectives from emerging scholars with those of established ones and offers the first systematic examination of the full range and versatility of Renaissance tragedy as a literary genre. It works by case study, so that each chapter offers not only a definition of a particular kind of Renaissance tragedy but also new research into a particularly noteworthy or influential example of that genre. Collectively the essays examine the work of a range of dramatists and offer a critical overview of Renaissance tragedy as a genre.

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