

# SHAKESPEARE'S PROBLEM PLAYS

A TIMELESS CLASSIC

**William Shakespeare**



# William Shakespeare Problem Plays

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## **William Shakespeare Problem Plays:**

Shakespeare's Problem Plays William Shakespeare, 2013-07-18 A collection containing *All's Well that Ends Well*, *Measure for Measure* and *The History of Troilus and Cressida* Shakespeare's problem plays William B. Toole, 2015-07-24 No detailed description available for Shakespeare's problem plays **William Shakespeare**, 1993 **The Moral Universe of Shakespeare's Problem Plays** Vivian Thomas, 2021-03-30 What is it that makes Shakespeare's problem plays problematic? Many critics have sought for the underlying vision or message of these puzzling and disturbing dramas. Originally published in 1987, the key to Vivian Thomas's new synthesis of the plays is the idea of fracture and dissolution in the universe. From the collapse of degree in *Troilus and Cressida* to the corruption at the heart of innocence in *Measure for Measure* to the puzzling status of virtue and valour in *All's Well*, the most obvious feature of these plays is their capacity to prompt new questions. In a detailed discussion of each play in turn, the author traces the dominant themes that both distinguish and unite them and provides numerous insights into the sources, background, texture, and morality of the plays **Aspects of Shakespeare's 'Problem Plays'** Kenneth Muir, Stanley Wells, 1982-02-18 These articles, reprinted from various volumes of *Shakespeare Survey*, concern three plays which have gradually become appreciated by critics and in the theatre. Since the early years of this century, they have been seen as an interrelated group with a peculiarly twentieth-century appeal. *Measure for Measure* is concerned as it is with adolescents' first encounters with sex, love, and death; it has a special appeal for young people. *Troilus and Cressida*, set in the Trojan War, has been found deeply relevant to our own war-troubled times, and *All's Well That Ends Well*, sharing these preoccupations, is a necessary companion piece. John Barton, who has directed all three plays, is interviewed in one of the articles which together illustrate the often heated controversy about the plays. Reviews and photographs of post-war productions at Stratford are also included. The book as a whole is designed as a stimulating introduction to these plays and to conflicting interpretations of them **Shakespeare's Problem Plays** Simon Barker, 2005-04-25 This New Casebook offers a wide-ranging selection of contemporary critical readings of Shakespeare's three problem plays: *All's Well that Ends Well*, *Measure for Measure*, and *Troilus and Cressida*. Together they reflect the diversity of late twentieth-century theory and the controversy that continues to be generated by the plays and discuss a variety of key issues. These include the meaning of the term 'problem play', the historical context and political and cultural significance of the plays, as well as issues of staging and theatre history. The volume also provides a helpful introduction which guides the reader through the critical approaches, terms, and debates, as well as explanatory notes for each essay and a useful section on further reading **William Shakespeare; the Problem Plays** Peter Ure, 1964 *Shakespeare's Problem Plays* Eustace Mandeville Tillyard, Eustace Mandeville Wettenhall Tillyard, 1950 Shakespeare's Problem Plays Eustace Mandeville Wettenhall Tillyard, 1971 Shakespeare Survey: Volume 25, Shakespeare's Problem Plays Allardyce Nicoll, 1972 An annual survey of Shakespearean study and production Shakespeare's Problem Plays William B. Toole, 1966 *Shakespeare's Problem Plays* Eustace

Mandeville Wetenhall Tillyard,1985 Hamlet Troilus and Cressida All s well that ends well Measure for measure Measure for Measure William Shakespeare,2018-01-10 Measure for Measure is a play by William Shakespeare believed to have been written in 1603 or 1604 Originally published in the First Folio of 1623 where it was listed as a comedy It is often called one of Shakespeare s problem plays It was and continues to be classified as comedy though its tone may defy those expectations In it a duke temporarily removes himself from governing his city state deputizing a member of his administration Angelo to enforce the laws more rigorously Angelo chooses as his first victim Claudio condemning him to death because he impregnated Juliet before their marriage Claudio s sister Isabella who is entering a convent pleads for her brother s life Angelo attempts to extort sex from her but Isabella preserves her chastity The duke in disguise eavesdrops as she tells her brother about Angelo s behavior then offers to ally himself with her against Angelo William Shakespeare Peter Ure,1961

**Shakespeare: Three Problem Plays** Nicholas Marsh,2017-04-11 Written in 1602-4 between Hamlet and the other great tragedies Shakespeare s three Problem Plays are so called because they do not fit easily into the other groups of plays They are awkward dramas full of unresolved controversies which leave audiences and readers unsettled by contradictory responses Nicholas Marsh uses close analysis of extracts from the plays to explore how Shakespeare maintains competing discourses within a single text In the first part of his study Marsh highlights the multiple interpretations these plays provoke and provides useful sections on methods of analysis to encourage readers to develop their views independently The second part of the book discusses the Problem Plays in relation to the playwright s other works and examines their cultural and historical contexts A comparison of five modern critical views and helpful suggestions for further reading provide a bridge to continuing study In this essential guide to a complex set of plays Marsh does not seek to reconcile the thorny issues these dramas leave open rather he equips the reader with the necessary critical tools to fashion their own synthesis

Shakespeare's Problem Plays ,1965 *Thirty-seven Plays by Shakespeare* Ronald A. Rebholz,2006 Except for the three parts of Henry VI each chapter is devoted to the critical analysis of one of Shakespeare s plays Taken together the separate chapters make a larger coherent whole that reveals the major facets of Shakespeare s creation in comedy history plays tragedy and romances **The Problem-play and Its Influence on Modern Thought and Life** Ramsden Balmforth,1928

**The Problem Plays of Shakespeare** Ernest Schanzer,2013-11-05 The opening chapter traces the history of the term problem plays as applied to Shakespeare and defines it more clearly and precisely than has been done in the past Julius Caesar Measure for Measure Antony and Cleopatra are then discussed in separate chapters not only as problem plays but from various points of view such matters as themes structural pattern character problems the play s relation to its sources as well as to other plays in the canon are all touched upon **William Shakespeare's 'The Merchant of Venice' - Comedy, Tragedy Or Problem Play?** Anni St.,2012-02 Seminar paper from the year 2010 in the subject Didactics for the subject English Literature Works grade 1-3 RWTH Aachen University Institut f r Anglistik course Hauptseminar Shakespeare s

Comedies language English abstract The first question that Shakespeare s play The Merchant of Venice raises is What kind of play is this Is it a comedy a tragedy or a problem play The Merchant of Venice is believed to be written between 1596 and 1598 Already from the very beginning hardly any other play has experienced so many diverse receptions after its publication In his essay on The Merchant of Venice Walter Cohen comments that no other Shakespeare comedy before All s Well That Ends Well 1602 and Measure for Measure 1604 perhaps no other Shakespeare comedy at all has excited comparable controversy Although the title page of the first edition of the play The Most Excellent Historie of the Merchant of Venice first print in 1600 suggested it to be a history play it had initially been classified as a comedy In 1623 Heminges and Condell placed The Merchant of Venice among the comedies in the First Folio of Shakespeare s works However many readers actors directors and playgoers still argue about the genre of the play They have difficulties in defining The Merchant of Venice as a comedy as the following quotation shows Indeed seen from any angle The Merchant of Venice is not a very funny play and we might gain a lot if for the moment we ceased to be bullied by its inclusion in the comedies Today The Merchant of Venice is often read and played more like a problem play or even a tragedy The following term paper deals with the classification of the literary genre of The Merchant of Venice Does the play belong to the category of comedies or shall it rather be identified as a tragedy or problem play To assign the play to a specific category it is necessary to shortly present the criteria of the genres comedy tragedy and problem

## Unveiling the Power of Verbal Beauty: An Mental Sojourn through **William Shakespeare Problem Plays**

In a world inundated with monitors and the cacophony of fast connection, the profound energy and psychological resonance of verbal beauty frequently diminish into obscurity, eclipsed by the continuous assault of noise and distractions. Yet, nestled within the lyrical pages of **William Shakespeare Problem Plays**, a fascinating perform of fictional elegance that pulses with fresh feelings, lies an wonderful journey waiting to be embarked upon. Composed by way of a virtuoso wordsmith, that mesmerizing opus manuals readers on a psychological odyssey, lightly revealing the latent potential and profound impact stuck within the delicate internet of language. Within the heart-wrenching expanse of the evocative evaluation, we shall embark upon an introspective exploration of the book is central themes, dissect their fascinating publishing type, and immerse ourselves in the indelible impact it leaves upon the depths of readers souls.

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