

The Tragedy Of Coriolanus The Oxford Shakespeare Oxford Worlds Classics

A Play by William Shakespeare.

Tragédie de la vaillance et des valeurs, de l'écart entre les mots et les choses, Coriolan offre bien davantage qu'une vision austère de la Rome républicaine au moment proprement révolutionnaire de l'établissement du tribunal. Shakespeare, s'inspirant du récit de Plutarque dont il a, selon son habitude, retranché certaines données et amplifié considérablement quelques faits, montre les contradictions qu'induisent les exigences de la mâle *virtus*, incarnées par le héros éponyme, et l'émergence d'une conscience individuelle. Réflexion sur l'intégration de l'individu indivis au cœur de la polis, Coriolan propose un questionnement nuancé et complexe sur la notion éminemment théâtrale du corps - corps individuel et corps social - et sa place dans l'espace conceptuel, dramatique et scénique. Théâtre, politique et langue se donnent ainsi la réplique dans une pièce longtemps mal comprise par le public et la critique et, de ce fait, injustement considérée comme " mineure ".

Coriolanus is perhaps the most brilliant political play ever written. Set in Ancient Rome, it remains a gripping psychological study of the relationship between personality and politics. The introduction to this new edition considers Shakespeare's adaptation of his historical material (Plutarch's Lives) in relation to the social and political conditions in London and Stratford at the time of the play's composition, also offering new evidence that it was written in 1608.

Professor Parker examines the play's history and particularly its staging at the Blackfriars theatre, where it was probably

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the first of Shakespeare's plays to be presented and for which it may have been written. A thorough commentary pays special attention to the needs of actors and directors. ABOUT THE SERIES: For over 100 years Oxford World's Classics has made available the widest range of literature from around the globe. Each affordable volume reflects Oxford's commitment to scholarship, providing the most accurate text plus a wealth of other valuable features, including expert introductions by leading authorities, helpful notes to clarify the text, up-to-date bibliographies for further study, and much more.

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John Dover Wilson's New Shakespeare, published between 1921 and 1966, became the classic Cambridge edition of Shakespeare's plays and poems until the 1980s. The series, long since out-of-print, is now reissued. Each work is available both individually and as a set, and each contains a lengthy and lively introduction, main text, and substantial notes and glossary printed at the back. The edition, which began with *The Tempest* and ended with *The Sonnets*, put into practice the techniques and theories that had evolved under the 'New Bibliography'. Remarkably by today's standards, although it took the best part of half a century to produce, the New Shakespeare involved only a small band of editors besides Dover Wilson himself. As the volumes took shape, many of Dover Wilson's textual methods acquired general acceptance and became an established part of later editorial practice, for example in the Arden and New Cambridge Shakespeares.

Taking place shortly after the expulsion of the Tarquin kings, the play opens up by focusing on the tension with the lords who have been withholding grain from the commoners. A prominent general, Marcius, sees the commoners as useless

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since they did not help expel the kings and when the people rise up to revolt against the new Roman government a new player gets elected to a prominent role and given the name Coriolanus. When the new lord returns home, his mother who is excited by his success convinces him to run for and win one of the consul seats but this creates quite the tension with the former allies as they seek to dethrone him.

Excerpt from William Shakespeare's *Coriolanus*: With a Quarto-Facsimile of the Tragedy of Coriolanus From the Folio of 1623 Three centuries of unremitting and conscientious labour in the field of Shakespearian Criticism have not yet been able to fill up that chasm between the learned and the popular, which opened among the ranks of those who hurried from all the Zones of the civilized world to present their offering of admiration to that immortal Genius. Even down to the present day, Shakespeare's works have always appeared in two different kinds of editions, namely, those which professed to be popular, which endeavoured therefore to satisfy the requirements of the cultivated many, and hoped to attain this end by dispensing with numerous explanatory notes, and following whatever text enjoyed for the moment the greatest reputation; and those editions on the other hand, which, bearing on the face of them the stamp of the coldest erudition, clipped the wings of genius, and then commenced microscopical researches on the individual feathers. About the Publisher Forgotten Books publishes hundreds of thousands of rare and classic books. Find more at www.forgottenbooks.com This book is a reproduction of an important historical work. Forgotten Books uses state-

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of-the-art technology to digitally reconstruct the work, preserving the original format whilst repairing imperfections present in the aged copy. In rare cases, an imperfection in the original, such as a blemish or missing page, may be replicated in our edition. We do, however, repair the vast majority of imperfections successfully; any imperfections that remain are intentionally left to preserve the state of such historical works.

"Coriolanus is a tragedy by William Shakespeare, believed to have been written between 1605 and 1608. The play is based on the life of the legendary Roman leader Caius Marcius Coriolanus. The tragedy is one of the last two tragedies written by Shakespeare, along with Antony and Cleopatra. Coriolanus is the name given to a Roman general after his military success against various uprisings challenging the government of Rome. Following this success, Coriolanus becomes active in politics and seeks political leadership. His temperament is unsuited for popular leadership and he is quickly deposed, whereupon he aligns himself to set matters straight according to his own will. The alliances he forges along the way result in his ultimate downfall."

Cet ouvrage, entièrement rédigé en anglais, contient une présentation critique et pédagogique de La tragédie de Coriolan, de Shakespeare. Bien qu'il s'agisse d'une " Première leçon ", le but n'a pas été de fournir au public des renseignements purement factuels, concernant l'établissement du texte, ou l'histoire littéraire, ou l'histoire tout court, encore que certains éléments relevant de ces domaines soient présents dans le texte, lorsque cela fut jugé nécessaire. Coriolan occupe une

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place particulière dans la série des tragédies romaines de Shakespeare : c'est peut-être la toute dernière tragédie qu'il ait écrite, et elle atteint un niveau exceptionnel de concentration et de subtilité, ainsi que de puissance rhétorique et poétique. C'est pourquoi une place importante a été réservée à l'écriture dans tous ses aspects. L'auteur s'est efforcé d'ouvrir des pistes méthodologiques, d'expliquer des notions qui, bien que couramment utilisées, imposent de constantes remises en question, d'éclairer certaines difficultés de cette pièce difficile, austère, mais aussi tumultueuse, grandiose et poignante, qui a suscité de nombreuses controverses, de nature souvent plus politique et idéologique que littéraire et théâtrale. Elle tient de la chronique historique, de la tragédie, du monodrame psychologique, tout en contenant des débats politiques qu'il n'y a pas lieu de minimiser, ni de privilégier au détriment de tout ce qui en fait une œuvre d'art. L'ouvrage a donc été conçu afin de permettre aux lecteurs et aux spectateurs de pénétrer dans l'œuvre, et aux étudiants de se préparer aux travaux d'analyse et de synthèse qu'on attend d'eux.

Updated edition of *Coriolanus*, providing detailed commentary and a substantial introduction, including a section on criticism and performances.

Perhaps the most brilliant political play ever written, *Coriolanus* is a gripping psychological study of the relationship between personality and politics, and its Roman hero one of the most memorable Shakespeare ever created. The introduction to this new edition offers the first full stage history and analysis of the original production of *Coriolanus* at the Blackfriars theater, and also examines Shakespeare's adaptation of his historical material while emphasizing the

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wide range of interpretations that are possible in performance.

A military hero of ancient Rome who attempts to shift from his career as a general to become a candidate for public office -- a disastrous move that leads to his heading an attack on Rome. The last of Shakespeare's tragedies, "Coriolanus" is a timeless tale of pride, revenge, and political chicanery.

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enemy. The Roman army is commanded by Cominius, with Marcius as his deputy. While Cominius takes his soldiers to meet Aufidius' army, Marcius leads a rally against the Volscian city of Corioli. The siege of Corioli is initially unsuccessful, but Marcius is able to force open the gates of the city, and the Romans conquer it. Even though he is exhausted from the fighting, Marcius marches quickly to join Cominius and fight the other Volscian force. Marcius and Aufidius meet in single combat, which ends only when Aufidius' own soldiers drag him away from the battle. In recognition of his great courage, Cominius gives Caius Marcius the agnomen, or "official nickname", of Coriolanus. When they return to Rome, Coriolanus's mother Volumnia encourages her son to run for consul. Coriolanus is hesitant to do this, but he bows to his mother's wishes. He effortlessly wins the support of the Roman Senate, and seems at first to have won over the plebeians as well. However, Brutus and Sicinius scheme to defeat Coriolanus and whip up another riot in opposition to his becoming consul. Faced with this opposition, Coriolanus flies into a rage and rails against the concept of popular rule. He compares allowing plebeians to have power over the patricians to allowing "crows to peck the eagles". The two tribunes condemn Coriolanus as a traitor for his words, and order him to be banished. Coriolanus retorts that it is he who banishes Rome from his presence.

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