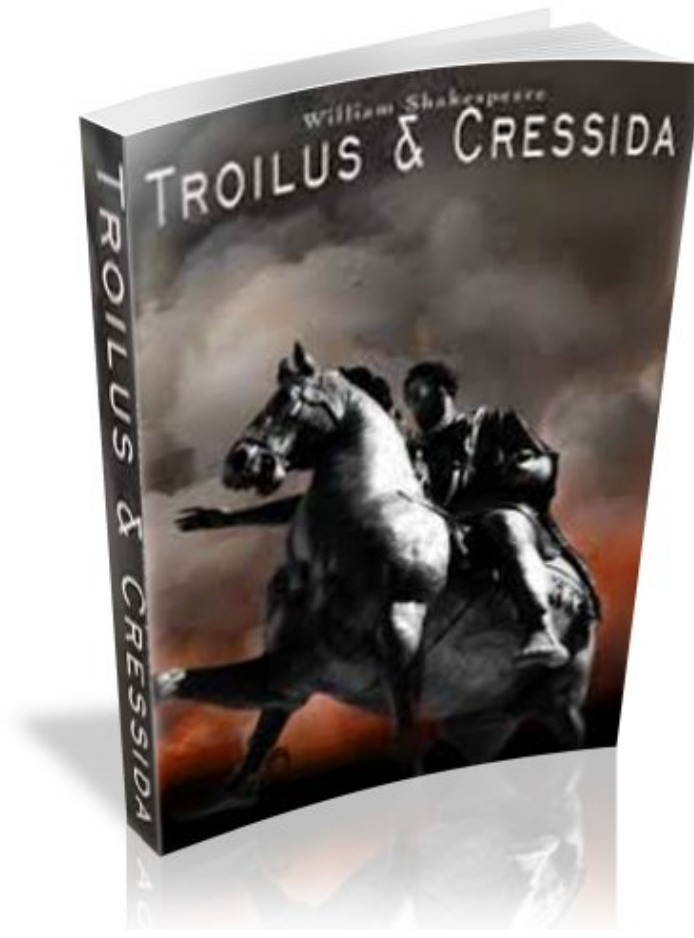


(Mobile book) Troilus and Cressida [illustrated] (English Edition)

Troilus and Cressida [illustrated] (English Edition)

Von *william shakespeare*

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Von william shakespeare : Troilus and Cressida [illustrated] (English Edition) before purchasing it in order to gauge whether or not it would be worth my time, and all praised Troilus and Cressida [illustrated] (English Edition):

Kundenrezensionen Hilfreichste Kundenrezensionen 1 von 1 Kunden fanden die folgende Rezension hilfreich. Textverständnis für Shakespeare Von Torsten Bahnsen Auch die literarischen Ausgaben sind für das Verständnis seiner Werke vollkommen ausreichend. Bei den Arden Kommentierungen bleibt es eher unverständlich warum man mit jedem Bearbeiter der Umfang der Bände so stark steigt. An neuem Wissen liegt es leider nicht. 1 von 1 Kunden fanden die folgende Rezension hilfreich. Worthy of the annals of Priam! Von Ein Kunde As usual, Chaucer has come through as the greatest poet of Middle English. This is by far the best expansion on Homer's epic poetry to appear since Publius Vergilius Maro's *neid*, and I'm sure Augustus would have enjoyed it just as much! Shakespeare's adaptation, *Troilus and Cressida*, is an excellent play but does not give this poem justice. I would definitely recommend it to any serious fan of English literature! 1 von 1 Kunden fanden die folgende Rezension hilfreich. A real gem. Von Ein Kunde Chaucer's mastery of English verse and the subtlety of his narrative make this poem a rare performance. The

poem's evocation of the tragedy (and humor) inherent in a first, innocent love creates a mood or atmosphere difficult to describe but wonderful to enjoy. The closest analogue is Shakespeare's *Romeo and Juliet*, but this is the more subtle work.

Kurzbeschreibung *Troilus and Cressida* is a tragedy by William Shakespeare, believed to have been written in 1602. It was also described by Frederick S. Boas as one of Shakespeare's problem plays. The play ends on a very bleak note with the death of the noble Trojan Hector and destruction of the love between Troilus and Cressida. Throughout the play, the tone lurches wildly between bawdy comedy and tragic gloom, and readers and theatre-goers have frequently found it difficult to understand how one is meant to respond to the characters. However, several characteristic elements of the play (the most notable being its constant questioning of intrinsic values such as hierarchy, honour and love) have often been viewed as distinctly "modern", as in the following remarks on the play by author and literary scholar Joyce Carol Oates: One of Shakespeare's most notoriously difficult and cynical plays, labelled a "Problem Comedy", *Troilus and Cressida* has perplexed critics and theatre directors, and after Shakespeare's lifetime it was not performed again until 1907. In many ways the play's difficulty is a surprise; the story of Troilus and Cressida was a popular theme, drawn from Homer's *Iliad* and Chaucer's own *Troilus and Criseyde*, as was its classical setting, the Greek siege of Troy, led by Agamemnon, Achilles, Ajax, Diomedes and Ulysses. Within the walls of Troy, Prince Troilus falls madly in love with Cressida, daughter of the deserter Calchas. His love is intense and frenetic--"I am giddy, expectation whirls round me," but turns to bitter disillusion when Cressida defects to the Greek camp and flirts with Diomedes. As the war and conflict over the abduction of Helen whirls around the doomed romance, the play delights in its complex syntax and cynical images of waste, decay, corruption and mutability, summed up in Ulysses' comment that, "Love, friendship, charity, are subjects all / To envious and calumniating time." The play's cynical open-ended quality has frustrated many readers, but gives the play a remarkably modern, contemporary sensibility. --Jerry Brotton.co.uk One of Shakespeare's most notoriously difficult and cynical plays, labelled a "Problem Comedy", *Troilus and Cressida* has perplexed critics and theatre directors, and after Shakespeare's lifetime it was not performed again until 1907. In many ways the play's difficulty is a surprise; the story of Troilus and Cressida was a popular theme, drawn from Homer's *Iliad* and Chaucer's own *Troilus and Criseyde*, as was its classical setting, the Greek siege of Troy, led by Agamemnon, Achilles, Ajax, Diomedes and Ulysses. Within the walls of Troy, Prince Troilus falls madly in love with Cressida, daughter of the deserter Calchas. His love is intense and frenetic--"I am giddy, expectation whirls round me," but turns to bitter disillusion when Cressida defects to the Greek camp and flirts with Diomedes. As the war and conflict over the abduction of Helen whirls around the doomed romance, the play delights in its complex syntax and cynical images of waste, decay, corruption and mutability, summed up in Ulysses' comment that, "Love, friendship, charity, are subjects all / To envious and calumniating time." The play's cynical open-ended quality has frustrated many readers, but gives the play a remarkably modern, contemporary sensibility. --Jerry Brotton