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8 how does shakespeare square the circle? if, as foucault says: 'he refuses the question that would resolve it', then shakespeare's answer is a double negation. on the one hand, he accepts the need to sacrifice values that are not useful and are therefore no longer necessary. he accepts, on the other hand, the existence of a superordinate principle that is a prerequisite for all value judgments; it is called love. love is important not only for the social order, but also for every human being: we all live, love, and die in love. if we are to understand shakespeare then we must not merely see his plays as a series of historical events. the tragedies end in a manner that is consistent and beautiful. 9 shakespeare the riddle-maker. the riddle-maker emerges as a character. the riddle-maker cannot answer the questions. we have to look at him to understand what he means, in the sense of the parodistic biblical riddles. he turns into a tree because he is a tree in the sense of the greek riddle of the sphinx. 11 the book aims to show that the new drama is considerably influenced by the shakespearean heritage. by following the development of production of shakespearean drama in the following decades, the analysis of more than forty productions in which shakespeare is a major influence, and the study of productions outside europe and the usa, the intention has been to study the process of 'shakespeare reform'. (this is not a detailed analysis of individual plays, but an overview of their common features.) section three of the first part analyses the position of the late modern (post-world war ii) theatre. the study of each single play is informed by contemporary productions. also relevant is the analysis of the majority of the representative plays of shakespearean dramaturgy. the final part of the book discusses the situation of modern theatre outside the us and europe. in the fourth section, the study of the behaviour of shakespeare's characters when put on stage is investigated. the book concludes with the analysis of the importance of shakespeare's position in the history of theatre and literature. the general aim of the book has been to offer the reader, not the detailed analysis of individual plays or productions, but a general insight into the development and the influence of drama in the long eighteenth century, during which shakespeare came to determine the direction of the national theatres. (issn 1103-0549)



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3 kott, king lear or endgame. from shakespeare our contemporary new york: methuan, 1963. pp. 100 133. king lear. dost thou call me fool, boy fool. all thy other titles thou hast given away;. that thou wast born with. (king lear, i, 4). we are all born mad. some remain so. (waiting for godot) ii). the attitude of modern criticism to king lear is ambiguous and somehow embarrassed. doubtless king lear is still recognized as a masterpiece, beside which even macbeth and hamlet seem tame and pedestrian. king lear is compared to bach's mass in b minor, to beethoven's fifth and ninth symphonies, to wagner's parsifal, michelangelo's last judgment, or dante's purgatory and inferno. but at the same time king lear gives one the impression of a high mountain that everyone admires, yet no one particularly wishes to climb. 4 kott, king lear or endgame. from shakespeare our contemporary new york: methuan, 1963. pp. 100 133. king lear. dost thou call me fool, boy fool. all thy other titles thou hast given away;. that thou wast born with. (king lear, i, 4). we are all born mad. some remain so. (waiting for godot) ii). the attitude of modern criticism to king lear is ambiguous and somehow embarrassed. doubtless king lear is still recognized as a masterpiece, beside which even macbeth and hamlet seem tame and pedestrian. king lear is compared to bach's mass in b minor, to beethoven's fifth and ninth symphonies, to wagner's parsifal, michelangelo's last judgment, or dante's purgatory and inferno. 5ec8ef588b

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