

العنوان:	مفهوم الانتقام في مسرحية تيتس اندرونكس لوليم شكسبير
المصدر:	مجلة آداب البصرة
الناشر:	جامعة البصرة - كلية الآداب
المؤلف الرئيسي:	الجاري، آلاء ظافر عامر
المجلد/العدد:	ع 57
محكمة:	نعم
التاريخ الميلادي:	2011
الصفحات:	18 - 37
رقم MD:	312457
نوع المحتوى:	بحوث ومقالات
قواعد المعلومات:	AraBase
مواضيع:	النقد المسرحي، المسرحيات الإنجليزية، مسرحيات وليم شكسبير، مسرحيات الانتقام، شكسبير ، وليم، الأدب المسرحي
رابط:	<a href="http://search.mandumah.com/Record/312457">http://search.mandumah.com/Record/312457</a>

# **The Theme of Revenge in William Shakespeare's Titus Andronicus**

**Assistant Lecturer**

**Ala Dhafir Amir**

**College Of Education**

**University Of Misan**

## **ABSTRACT**

The word "revenge" is known all over the world from remote periods till nowadays either from radio, movies, people, or other sources. Because people cannot always take vengeance, they like to see it played out in the forms of entertainment such as books, films, and plays; and Shakespeare's plays are prominent in this province.

In most of the plays written by William Shakespeare, there is always some act of revenge and Titus Andronicus (1593-1594) is no exception. Since revenge is the major theme of Titus Andronicus, the study is an attempt to discuss this theme in this play.

The study deals with the definition of revenge, its features, and Seneca's influence on Elizabethan revenge writers in general and on William Shakespeare in particular on the one hand, and the influence of Thomas Kyd's *The Spanish Tragedy* and Christopher Marlowe's *The Jew of Malta* on the other hand. Then, it shows the cases Shakespeare chooses to present the theme of revenge in Titus Andronicus. Finally, the study sheds light on the consequences of revenge and its effects on the human nature on the one hand, and its effects on the transformation of the nature of the characters of the play on the other hand.

The study ends with Notes and a Bibliography.

## مفهوم الانتقام في مسرحية ((تتيس اندرونكس))

لوليم شكسبير

المدرس المساعد

آلاء ظافر عامر الجاري

جامعة ميسان – كلية التربية

إن كلمة "انتقام" معروفة في جميع أنحاء العالم منذ القدم وحتى الوقت الحاضر من خلال المدياع، أو السينما، أو الناس، أو مصادر أخرى. ولأن الناس لا تستطيع دائماً أن تنتقم لنفسها، فإنها ترغب في مشاهدته عبر أساليب فنية وأدبية مسلية مثل الكتب والأفلام، والمسرحيات، ومسرحيات شكسبير رائدة في هذا المضمار.

في أغلب مسرحيات ولیم شكسبير، نجد هناك مشهد انتقام ولا يستثنى من ذلك مسرحية ((تتيس اندرونكس)) (1593-1594). لأن الانتقام هو المفهوم المهيمن في مسرحية ((تتيس اندرونكس))، فإن هذه الدراسة في محاولة لمناقشة هذا المفهوم في هذه المسرحية.

تتناول الدراسة تعريف الانتقام، ومميزاته، وتأثير سنيكا على كتاب المسرحيات الانتقامية في العصر الإليزابيثي عموماً " وعلى ولیم شكسبير خصوصاً" ومن ناحية، وتأثير كل من توماس كد ومسرحيته ((المأساة الإسبانية)) وكريستوفر مارلو ومسرحيته ((يهودي مالتا)) من ناحية أخرى. ومن ثم بيان حالات الانتقام التي اختارها شكسبير ليعرض مفهوم الانتقام في مسرحية ((تتيس اندرونكس)) و أخيراً " تلقي الدراسة الضوء على عواقب الانتقام وتأثيراته على الطبيعة البشرية من جانب، وتأثيراته على تحول طبيعة شخصيات المسرحية من جانب آخر.

تنتهي الدراسة بقائمة الهوامش وقائمة المصادر

The theme of revenge was popular in the Elizabethan drama because "it touched important questions of the day: the social problems of personal honour and the survival of feudal lawlessness; the political problem of tyranny and resistance; and the supreme question of providence, with its provocative contrasts between human vengeance and divine."<sup>1</sup>

Revenge means a desire inside an injured person to retaliate against his injurer without consideration to or respect for law and religion, i.e. it is "blood asking for blood".<sup>2</sup> In many Elizabethan plays, revenge is conceived of as the duty of the injured to defend himself and his family by restoring honour without knowing that revenge decreases rather than increases honour because honour is something noble and cannot be a basis or a cause of something mean as the desire of revenge is<sup>3</sup>. In this case, the revenger is moved also by a sense of sacred duty and not only by passion, malice, or hatred for some personal injury.

The theme of revenge was widely used from the mid-1580s to early 1640s, i.e. from the Elizabethan to the Caroline period. Nearly all of the major playwrights of that time contributed to this theme, including Thomas Kyd, Christopher Marlowe, William Shakespeare, and George Peele with his play *The Battle of Alcazar* (1590). John Marston also wrote about this theme in his play *Antonio's Revenge* (1600) which is "an example of drama that masterfully focuses all of the elements of the revenge tragedy tradition."<sup>4</sup> Around the same time a group of other revenge plays which also show "a keen insight into moral and spiritual consequences of revenge,"<sup>5</sup> include *The Tragedy of Hoffman* (1602) by Henry Chettle, *The Revenger's Tragedy* (1606) and *The Atheist's Tragedy* (1610-11) by Cyril

Tournour, *The Revenge of Bussy D'Ambois* (1610-11) by George Chapman. Other revenge plays of the late period which criticize religious, moral, and spiritual disintegration including *The White Devil* (1612) and *The Duchess of Malfi* (1614) by

John Webster, *Tis Pity She's a Whore* (1630-33) and *The Broken Heart* (1630-33) by John Ford, and *The Cardinal* (1641) by James Shirley.

In all revenge plays first and foremost, a crime is committed and for various reasons laws and justice cannot punish the crime doers. So, the injured takes law into his hands and goes through with the revenge in spite of everything. Then, the revenger has a period of doubt whether he can have his vengeance or not which usually involves tough and complex planning. Finally, he decides to have his vengeance. Other features that are typical in revenge plays are the appearance of the ghost to get the revenger to go through with the deed, bloody deeds, intrigues, insanity, high melodrama, and the death of the revenger and sometimes the death of his accomplice at the moment of success or even during the course of revenge.

All revenge plays originally stemmed from the Greeks who wrote and performed the first organized plays. After the Greeks came the Roman philosopher and playwright Lucius Annaeus Seneca (4 B.C. - A.D. 65) who had a great influence on all Elizabethan revenge writers.

Seneca's plays held great appeal all across Renaissance Europe. In England, the first original English tragedy based on Seneca's model was *Gorboduc* by Thomas Sackville and Thomas Norton, which was first performed in 1562. During the 1560s, many translations of Seneca's plays and original plays based on Seneca were written by University playwrights. Another Senecan revival occurred during the 1580s, in the works of Thomas Kyd, Christopher Marlowe, William Shakespeare, and others.

The Senecan model presents a story of bloody revenge, occasioned by the murder or rape of a person whose near relatives (fathers, mothers, sons, sisters, or brothers) vow by sacred oath to revenge the atrocity. The revenger must proceed with caution since his enemy is cunning, strong, and ruthless. The revenger becomes mad or feigns madness to cover his intent. He becomes more and more ruthless and unjust himself the moment he moves towards his goal of vengeance. At the same time, he is hesitant whether he goes on in his vengeance or leaves it to heaven because

vengeance is religiously forbidden. The revenger may see the ghost of the person who urges him to have revenge. Sometimes, he may employ the device of a play within the play as a means to accomplish his aims. The play ends in a bloodbath with the revenger's confession<sup>6</sup>. This model inspired all revenge writers in the Elizabethan age including William Shakespeare.

Seneca's influence on William Shakespeare cannot be questioned for Shakespeare "uses Seneca as a touchstone"<sup>7</sup> in most of his plays. Shakespeare derives from Seneca seven general features:

- 1- An obsession with [...] crime.
- 2- A preoccupation with torture, mutilation, incest, and corpses-as in Titus Andronicus.
- 3- A stress on witchcraft and the supernatural-as in Macbeth.
- 4- The existence of vaulting ambition in the prince-as in Richard III and Macbeth.
- 5- The ghost that calls for revenge-as in Hamlet and Macbeth.
- 6- The self-dramatization of the hero, especially as he dies-as in Hamlet and Macbeth.
- 7- The frequent use of stichomythia in dialogue.<sup>8</sup>

Seneca teaches Shakespeare everything that is needed in his plays especially how to make a crime and how to focus on it. Crime is a very distinctive feature in Seneca's plays. It occurs, for instance, thirty eight times in Seneca's Thyestes and this has an important influence on Shakespeare's Titus Andronicus<sup>9</sup>. Another influence is the character of Aaron that "recalls the hateful figure of Atreus in Seneca's Thyestes".<sup>10</sup> In addition to the themes of revenge, rape, murder, lust, and bloodshed. That matter which makes Titus Andronicus one of Shakespeare's most Senecan plays.

After Seneca, Shakespeare also used Thomas Kyd's The Spanish Tragedy and Christopher Marlowe's The Jew of Malta as sources for his Titus Andronicus.

The Kydian basis of *Titus Andronicus* can be seen in Shakespeare's themes of revenge and murder, bloody events, and the character of Titus. Titus and Hieronimo have much in common:

- 1- Both are leaders of armies.
- 2- Both have sons who are murdered by deception.
- 3- They face a psychological complexity and tension between revenge and law.
- 4- They face a terrible struggle to avenge their sons' murder because their enemies have greater influence and power at court.
- 5- Both decide to seek revenge in a Machiavellian deceitful manner.
- 6- Both pretend madness as a means to achieve their vengeance.
- 7- Finally, both get their revenge on their sons' murderers through a banquet<sup>11</sup>.

As the character of Titus is taken from the character of Hieronimo, the character of Aaron takes some features from the character of Barabas in Christopher Marlowe's *The Jew of Malta*. Aaron and Barabas are strategic, dishonest, and power hungry. They make plots and kill others because of desire and not because of need without feeling pity for their helpless victims. Though they are clever, the characters around them support them and encourage their villainy. As Marlowe's Barabas is "a grotesque villain who makes no apologies for his many crimes"<sup>12</sup>, so is Aaron in Shakespeare's *Titus Andronicus*.

*Titus Andronicus* (1593-1594) is William Shakespeare's first revenge play and "one of the bloodiest and most horrific of all plays"<sup>13</sup> which follows the dramatic conventions of revenge in Elizabethan theatre. It focuses upon the ideas of revenge, especially how a man will react when he is pushed too far.

Throughout the play, Shakespeare presents various cases of revenge. One case begins when Titus Andronicus, a great Roman leader, wins the battle against the Goths, captures Tamora, the Queen, with her three sons, and condemns her elder son, Alarbus, to death in revenge for his twenty one sons who died in the battle.

Tamora begs Titus to have mercy upon her son and upon her as a mother. Titus, motivated by his pride and victory, refuses to let sentiment stand on his way. He considers Alarbus's sacrifice as a religious duty. This barbarous Roman rite sets the chain of revenge in motion:

Titus: Religiously they ask a sacrifice:  
To this your son is mark'd, and die he must,  
T'appease their groaning shadows that are gone.

(I. i. 125-127)<sup>14</sup>

Another case of revenge is shown when Tamora considers Alarbus's sacrifice as a "cruel irreligious piety" (I. i. 131) that should be avenged. She is encouraged by her two sons, Chiron and Demetrius, to have "sharp revenge" upon Titus:

Demetrius: The self same Gods that arm'd the Queen of Troy,  
With opportunity of sharp revenge  
Upon the Thracian Tyrant in his tent,  
May favour Tamora the queen of Goths,  
When Goths were Goths and Tamora was Queen  
To quit the bloody wrongs upon her foes.

(I. i. 136-141)

As a result, Tamora never hesitates to do any harm to Titus or to any member of his family. The first chance comes to Tamora is when Saturninus, the Emperor of Rome, decides to marry Tamora in revenge upon Titus because Titus's daughter, Lavinia, refuses to marry Saturninus.

Saturninus and Tamora's marriage is a clear example of vengeance. We know that when Tamora promises Saturninus of vengeance:



Tamora: I'll find a day to massacre them all,  
And raze their faction and their family,  
The cruel father, and his traitorous sons,  
To whom I sued for my dear son's life,  
And make them know what 'tis to let a Queen  
Kneel in the streets and beg for grace in vain.  
(I. i. 451-456)

Tamora's plan for vengeance upon Titus begins with Lavinia. She makes use of her sons' desire to have Lavinia and she encourages them to rape her. It is her revenge alone that Tamora cares. This turns her into a "wicked fiend"<sup>15</sup> and makes her deliberately deaf to Lavinia's begging for pity and mercy. So, Lavinia's rape is a case of Tamora's revenge upon Titus shown by Shakespeare:

Tamora: Remember boys I pour'd forth tears in vain,  
To save your brother from the sacrifice,  
But fierce Andronicus would not relent,  
Therefore away with her, and use her as you will,  
The worse to her the better lov'd of me.  
(II. iii. 163-167)

Chiron and Demetrius do not only rape Lavinia, they also cut off her tongue and hands in order not to reveal their identities. This is another case of brutal revenge portrayed through Lavinia's mutilation. Moreover, they kill her husband, Bassianus. They are motivated by their desire for vengeance upon Bassianus because he wins Lavinia. Thus, Bassianus's murder illustrates Chiron and Demetrius's vengeance upon Bassianus and Titus.

Shakespeare clearly depicts the theme of revenge in Titus Andronicus through the character of Aaron, the villain in this play. He is Tamora's man. He plays a great role in having revenge upon Titus for Tamora. He supplies her with schemes enable

her to destroy Titus completely though Aaron does not suffer from personal injury because of Titus, as it is remarked by Fredson Bowers: "Aaron himself is never injured, and whatever grudge he holds against the Andronici can result from his original defeat and capture, a motive not touched upon".<sup>16</sup>

Aaron's alliance with Tamora represents another case of revenge Shakespeare shows in this play: "To villainy and vengeance consecrate, / Will we acquaint withal what we intend,"(II. i. 122-123). Aaron increases Chiron and Demetrius's motive of lust when he suggests the best place where they can perform their bad action of raping Lavinia without being discovered:

Aaron: The woods are ruthless, dreadful, deaf, and dull:

There speak, and strike brave boys, and take your turn,  
There serve your lust shadowed from heaven's eye,  
And revel in Lavinia's treasury.

(II. i. 129-132)

Aaron is ruled by vengeance though he has no justified reasons which make him seek vengeance upon others. He uses others as a tool to satisfy his desire of vengeance: "Vengeance is in my heart, death in my hand, / Blood and revenge are hammering in my head." (II. iii. 39-40). These lines delivered by Aaron capture clearly his innate nature of revenge. He leads Titus's sons, Quintus and Martius, to where he claims a panther is asleep. They both fall into the pit where Chiron and Demetrius left Bassanius's body. Then, Aaron brings Saturninus to the pit where a letter which Tamora hands to Saturninus refers to. The letter which has already been written by Aaron accuses Quintus and Martius of Bassanius's murder. In the same place, they find a bag of gold that Aaron has already buried as Quintus and Martius's pay for a huntsman for killing Bassanius. The letter and the bag of gold are enough proofs that Titus's sons are Bassanius's murderers. As a result, the sons are taken by Saturninus for execution.

Aaron's vengeance is also reflected in his trick against Titus. Aaron makes use of Judges and Senators' insistence on the execution of Titus's sons in spite of Titus's pleas and tears and delivers a fake message to Titus that is Titus can save the heads of his two sons if he sacrifices one of his hands:

Aaron: I go Andronicus, and for thy hand,  
Look by and by to have thy sons with thee.  
Their heads I mean: Oh how this villainy,  
Doth far me with the very thoughts of it.  
Let fools do good and fair men call for grace,  
Aaron will have his soul black like his face.

(III. i. 202-207)

Now, we come to Titus, the protagonist of the play, and his revenge. In Titus Andronicus, we have a father who is seeking revenge to his family upon the offenders of Andronici's agonies. Titus's revenge is justified because "[h]is son-in-law Bassianus has been killed, his sons are accused and condemned for the murder, his daughter has been ravished and mutilated, his pleas have been unheard, his son Lucius banished, and finally he has lost his hand in a vain attempt to save the lives of two more sons".<sup>17</sup>

When Titus receives his two sons' severed heads, he realizes that Saturninus, Tamora, and Aaron mock him. This "shifts [Titus] into the position of the typical revenge"<sup>18</sup>:

Titus: Then which ways shall I find Revenger's Cave,  
For those two heads do seem to speak to me  
And threat me, I shall never come to blish,  
Till all these mischiefs be return'd again,  
Even in their throats that hath commitd them.

(III. i. 272-276)

Titus is more motivated to have revenge when Lavinia reveals the perpetrators of the crime by writing in the sand. Hence, Lavinia's hard attempt to write the identities of the offenders in the sand displays another case of revenge. Lavinia drives Titus towards vengeance. Titus cannot know them without her and thus he cannot achieve his vengeance.

Now, Titus is aware of his enemy. He waits for heavenly justice and revenge to right the wrong: " We will solicit heaven and move the Gods, / To send down Justice for to weak our wrongs" (IV. iii. 51-52). Later on, when he realizes that law and the ones who stay behind the law actually bring injustice and crime instead of justice, revenge inevitably becomes the driving force in Titus's actions.

Titus's vengeance is shown when he brings Marcus, Young Lucius who is Lucius's son, and his kinsmen: Publius, Sepronius, and Caius to shoot arrows at Saturninus's court. These arrows are tipped with petitions to the gods for justice. Saturninus is furious about the arrows for they advertise his crimes to all of Rome. Besides that, a messenger comes with the news that Lucius who has been banished because of his unsuccessfully attempts to free his brothers, Quintus and Martius, gathers an army of Goths and is already advancing on Rome with the help of her people.

Lucius's alliance with the Goths can also be described as a case of revenge upon Rome and her unjust Emperor, Saturninus. Lucius tells the Goths how much the Romans hate their Emperor, and how eagerly they wait Lucius's coming. The Goths agree to be with Lucius against Tamora as a kind of revenge upon Tamora: "Led by their master to the flower'd fields, /And be aveng'd on cursed Tamora" (V. i. 16-17). This alliance drives Tamora to go to Titus so that he may convince Lucius to attend a banquet at Titus's house in an attempt to make conciliation between Lucius and Saturninus.

Titus uses the banquet as an excuse to perform his revenge upon Tamora. Titus's banquet is a case of Titus's vengeance upon Tamora Shakespeare displays in Titus Andronicus.

When Tamora and her sons arrive at Titus's house, Titus exploits this chance. He cuts off the throats of Tamora's sons and bakes a pie of their flesh. One can imagine how much this action is dreadful but it is less in comparison with the next, the second half of Titus's vengeance, in which the pie made of Tamora's sons is eaten by their mother:

Titus: Why there they are both baked in this pie.  
Whereof their mother daintily hath fed,  
Eating the flesh that she herself hath bred.

(IV. iii. 61-63)

Though it is very cruel and inhumane, "[t]he culminating horror of Tamora eating her own son is made necessary".<sup>19</sup> Tamora has already given Titus violent and terrible blows without having pity or mercy upon him. She defeats him as a warrior and even as a man.

Through the banquet Titus stabs Lavinia to death to put an end to her pains and shame as well as his: "Die, die, Lavinia and thy shame with thee,/ And with thy shame thy father's sorrow die" (IV. iii. 47-48). Saturninus is horrified but Titus claims that her real killers are Chiron and Demetrius. When Saturninus calls for them to be brought out, Titus replies that they are already present in the dishes from which Tamora eats. With this revelation, Titus stabs Tamora to death as a final revenge for the Andronici which leads to his death as well. Saturninus, in revenge for Tamora's murder, stabs Titus to death: "Die frantic wretch for this accused deed" (V. iii. 65). Lucius cannot stand as a spectator and his father is murdered before his eyes. So, he stabs Saturninus to death to revenge his father's murder: "Can the son's eye behold his father bleed? / There's meed for meed, death for a deadly deed." (V. iii. 66-67).

The Scene of banquet does not present an ordinary revenge. The banquet of human flesh served by Titus is very horrible. The whole Scene is very horrible because it witnesses six murders because of revenge.

Revenge has always been one of man's baser instincts and will remain a common driving factor throughout time. This encourages Seneca whose main contribution to English drama "was not in matters of form so much as in the influence of his distinctive attitude towards life"<sup>20</sup> to deal with this subject as a major theme in his plays which is revived during the Elizabethan period and stimulates Elizabethan playwrights to copy it in their plays.

Seneca and all revenge writers want to show how a person can easily turn into a villain the moment he follows those motivations that encourage him to take revenge. What does the human being get out of revenge? Tragic consequences that may last to touch many generations are the only results he gets.

Thus, Elizabethan playwrights including William Shakespeare tackle the theme of revenge in their plays in one way or another to instruct people not to follow their passions because emotions and actions associated with revenge are neither preventable nor controllable, and to avoid revenge that increases people's sufferings and discomfort.

William Shakespeare deals with the theme of revenge in great detail in his play Titus Andronicus in which he uses extremes to display the theme that the pursuit of revenge leads to tragedy.

In Titus Andronicus, the seeking of revenge is considered a worthless pursuit. It is shown that revenge does not only harm the life of the individual seeking it but also the lives of those who have not harmed the revenge seeker in any way. In this play, the characters who seek revenge are adversely affected and their lives take a turn for the worst. They end up paying the price for their pursuit of vengeance.

Vengeance serves as an agent and an emblem of the transformation of the nature of the character. The character, in the usual sense of the word, integrates completely leaving behind personified emotions.

Titus's refusal to be merciful to Tamora hardens her heart against him forever. He is instrumental in hardening Tamora's nature and in making her the character who seeks revenge the most intensely. She is transformed from a mother who is supposed to be a symbol of kind, warm, and mercy into "barbarous" (II. iii. 119) and "No grace, no womanhood, ... bestly creature" (II. iii. 183) till she meets her terrible end due to a thirst for vengeance.

The sufferings that Tamora with the help of Aaron who is evil right from the beginning inflicts on Titus lead to the brutality that he finally inflicts on her. The cumulative effect of various tragedies transforms the nature of Titus from a noble warrior fighting and sacrificing a great deal for the good of his country, Rome, and her people which is a symbol of chivalry into a vengeful beast using treacherous schemes to achieve his end of blood revenge. This psychic transformation is a result of a "psychological shock"<sup>21</sup> because of unbearable emotions when Titus realizes the extent of his loss and the scorn with which he is treated.

Similarly, the indignity that Lavinia suffers makes her an avid seeker of revenge. She supports Titus spiritually in his quest for revenge and actually in finding a means to reveal the identities of her wrong doers. She is a silent but avid supporter of Titus's plan of feeding Tamora a cannibalistic feast of her dead sons and finally his success in killing Tamora.

Titus transmits the same transformation of nature into his banished son, Lucius, who sets out to collect an army to attack Rome. Lucius is turned from a brave warrior seeking justice into a killer seeking revenge. His brutality is shown when he stabs Saturninus to death not "because of a pattern of evil Saturninus has built up during the play, but because of the relatively immediate evil that Saturninus has just

murdered his father",<sup>22</sup> takes Aaron a prisoner and orders that he should die by starvation, and orders that Tamora's body should be thrown to beasts. This shows that Lucius's nature turns to be "considerably and chillingly coarser [than Titus]."<sup>23</sup>

Through *Titus Andronicus*, Shakespeare shows that the majority of the characters' actions are motivated by revenge. Each character seems to have his own agenda and pursues revenge until the bitter end. Therefore, Shakespeare succeeds in showing how revenge has a negative effect on human nature. The effects of revenge on the characters' individual nature are indications that goodness can be corrupted and transformed by evil. Since revenge causes one to act blindly without reason, it leads to the destruction of human nature which leads to the corruption of human existence.

According to what is said above, revenge plays have existed for a long time and will continue to be used as a framework for multiple plays to come.



NOTES

<sup>1</sup>L. G. Salingar, "Tourneur and the Tragedy of Revenge," in *The Pelican Guide to English Literature. Vol. 2: The Age of Shakespeare*, ed. Boris Ford (Harmondsworth: Penguin Books Ltd., 1955), p. 334.

2 Percy Simpson, *Studies in Elizabethan Drama* (Oxford: The Clarendon Press, 1955), p.138.

3 Fredson Bowers, *Elizabethan Revenge Tragedy (1587-1642)* (Princeton University press, 1966), p. 14.

<sup>4</sup>"Revenge Tragedy Criticism," (URL: [http://www.literarycriticism/ Revenge-tragedy-21k.htm](http://www.literarycriticism/Revenge-tragedy-21k.htm)) December 9,2008, p.2 of 4.

<sup>5</sup>Ibid.,

<sup>6</sup>"Encyclopedia Britannica: William Shakespeare, Titus Andronicus," (URL: <http://www.britanica.com/eb/article232317/william-shakespeare-95k.htm>) April 27, 2008, p.2 of 3.

<sup>7</sup>Brian Arkins, "Heavy Seneca: His Influence on Shakespeare's Tragedies," (1995. URL: <http://www.phoenixandturtle.net/excerptmill/arkins.htm>) April 27, 2008, p.2 of 13.

<sup>8</sup>Ibid., (All the seven features), p. 3 of 13.

<sup>9</sup>Ibid., p. 4 of 13.

<sup>10</sup>Ibid.

<sup>11</sup>"Revenge Tragedy," (Microsoft ® Incarta ® Online Encyclopedia 2008 <http://uk.encarta.msn.com>) December 9, 2008, p.2 and 3 of 7. (All the seven points).

<sup>12</sup>"The Jew of Malta by Christopher Marlowe," (URL: <http://www.bbc.co.uk/dna/h2g2/alabaster/A942680-54k-htm>) December 9, 2008, p.2 of 11.

<sup>13</sup>J. A. Cuddon, A Dictionary of Literary Terms (Harmondsworth: Penguin Books Ltd., 1979), p. 567.

<sup>14</sup>William Shakespeare, Titus Andronicus, ed. C. B. Harrison (Harmondsworth: Penguin Books Ltd., 1958). All subsequent quotations from this play are taken from this edition and enclosed within the text in parentheses.

<sup>15</sup>Martha Tuck Rozett, The Doctrine of Election and the Emergence of Elizabethan Tragedy (Princeton University Press, 1984), p.198.

<sup>16</sup>Fredson Bowers, p. 116.

<sup>17</sup>Ibid., p. 113.

<sup>18</sup>David Gow, "Titus Andronicus: Revenge Tragedy as Shakespearean Noir," (2003. URL: <http://www.allanguthrie.co.uk/2/titus.htm>) May 4, 2008, p. 2 of 6.

<sup>19</sup>M. W. Tillyard and D. Litt, Shakespeare's History Plays (London: Chatto & Windus, 1964), p. 138.

<sup>20</sup>Irving Rinber, William Shakespeare: An Introduction to His Life, Times, and Theatre (London: Blasdell Publishing Company, 1969), p. 123.

<sup>21</sup>Nicholas Brooke, *Horrid Laughter in Jacobean Tragedy* (London: Open Books Publishing Limited, 1979), p. 6.

<sup>22</sup>Jerry L. Crawford, "Titus Andronicus: Looking to the Future with Potential," (2007. URL: [http://www.bard.org/education/studtguides/titus\\_andronicus/titusfuture.htm](http://www.bard.org/education/studtguides/titus_andronicus/titusfuture.htm)) May 4, 2008, p. 2 of 2.

<sup>23</sup>Anthony Brian Taylor, "Lucius, the Severely Flawed Redeemer of Titus," (1997. URL: [http://www.unituebingen.de/uni/nec/TAYLOR\\_G2.htm](http://www.unituebingen.de/uni/nec/TAYLOR_G2.htm)) May 4, 2008, p. 7 of 13.

## BIBLIOGRAPHY

Arkins, Brian. "Heavy Seneca: His Influence on Shakespeare's Tragedies." 1995.

URL:

<http://www.phoenixandturtle.net/excerptmill/arkins.htm>. Retrieved April 27, 2008.

Article of 13 pages.

Bowers, Fredson. Elizabethan Revenge Tragedy (1587-1642). Princeton University Press, 1966.

Brooke, Nicholas. Horrid Laughter in Jacobean Tragedy. London: Open Books Publishing Limited, 1979.

Crawford, Jerry L. "Titus Andronicus: Looking to the Future with Potential." 2007.

URL:

<http://www.bard.org/education.studyguides/titusandronicus/titusfuture.htm>.

Retrieved May 4, 2008. Article of 2 pages.

Cuddon, J. A. A Dictionary of Literary Terms. Harmondsworth: Penguin Books Ltd., 1979.

"Encyclopedia Britannica: William Shakespeare, Titus Andronicus." URL:

<http://www.britannica.com/eb/article-232317/william-shakespeare-95k.htm>.

Retrieved April 27, 2008. Article of 3 pages.

Ford, Boris. Ed. The Pelican Guide to English Literature. Vol. 2: The Age of Shakespeare. Harmondsworth: Penguin Books, 1955.

Gow, David. "Titus Andronicus: Revenge Tragedy as Shakespearean" 2003. URL:

<http://www.allanuthrie.co.uk/2/titus.htm>.

Retrieved May 4, 2008. Article of 6 pages.

"Revenge Tragedy." Microsoft ®Incarta ®online Encyclopedia

2008 <http://uk.encater.msn.com>. Retrieved December 9, 2008. Article of 7 pages.

"Revenge Tragedy Criticism." URL: [http://www.literarycriticism/revenge tragedy-21k.htm](http://www.literarycriticism/revenge%20tragedy-21k.htm). Retrieved December 9, 2008. Article of 4 pages.

Rinber, Irving. William Shakespeare: An Introduction to His Life, Time, and Theatre. London: Blasdell Publishing Company, 1969.

Rozett, Martha Tuck. The Doctrine of Election and the Emergence of Elizabethan Tragedy. Princeton University Press, 1984.

Shakespeare, William. Titus Andronicus. Ed. C. B. Harrison. Harmondsworth: Penguin Books Ltd., 1958.

Simpson, Percy. Studies in Elizabethan Drama. Oxford: The Clarendon Press, 1955.

Taylor, Anthony Brian. "Lucius, the Severely Flawed Redeemer of Titus." 1997. URL: [http://www.unituebingen.deluni/nec/TAYLOR G2.htm](http://www.unituebingen.deluni/nec/TAYLOR%20G2.htm). Retrieved May 4, 2008. Article of 13 pages.

"The Jew of Malta by Christopher Marlowe." URL:

<http://www.bbc.co.uk//dna/h2g2/alabaster/A942680-54uk-htm>.

Retrieved December 9, 2008. Article of 11 pages.

Tillyard, M. W. and D. Litt. Shakespeare's History Plays. London: Chatto & Windus, 1964.