

Cambridge University Press 978-1-108-42215-4 — Shakespearean Arrivals Nicholas Luke Index More Information

Index

Page numbers in italics indicate entries in the footnotes.

```
adventism, 8-9, 26-29, 53, 194
aesthetics
  characterise the event, 133, 206, 215
  frame author's view of Shakespeare, 205
  ghostly of Hamlet, 132
  and Hegel's xenophobic self-consciousness,
     19, 75
  insufficient for subject's becoming, 130
  new subject not grounded by, 82
  of a work figure its illimitability, 81
Agamben, Giorgio, 27, 128
agency, 18, 76, 80, 129
  Belsey on Hamlet's, 130
  bequeathed, 138, 139
  Bradley on Macbeth's, 149
  impelled by event, 18
  reciprocal, 66
  through readiness, 131
  through submission, 130
Althusser, Louis, 36
Aristotle, 18, 120
arrival, 6, 18
  action precedes intent in, 16
  as creative destructiveness, 169
  delayed, 71, 87, 202
  escapes Badiou's frame, 153, 168, 205
  essentially processive, 6, 65
  essentially transformative, 20, 25, 197
  implies action produces character, 18
  indistinction of, 82, 120, 133, 140
  involves violence, 62, 169
  involves vulnerability, 85, 89, 128
  irruptive, 9
  marked by detail and action, 149
  and the problem of evil, 152
  produces subject, 5, 75, 81
  and readiness, 128, 135
  repositions character, 6, 14
  sublime implicated in, 159, 187
```

```
tenuousness of, 11, 12, 138, 197
  through love, 38, 43, 49, 169, 177, 184, 202
  unachieved potential of, 171, 172, 202
  unpredictable, 135
  void essential to, 117
Bacon, Francis, 175
Badiou, Alain, 30-37
  and adventism, 9, 26, 53
  author's use of, 13
  on contemporary pessimism, 203
  and control, 161
  on courage, 64, 133, 159
  critiques Hegel, 17, 35
  on declaration, 49
  differs from Montaigne, 7, 54
  on the event, 8, 28, 30, 46, 112, 132
  on Evil, 11, 88, 152
  on excess, 34, 145, 204
  on fidelity, 30, 78, 88, 95, 187
  on grace, 65
  on justice, 138
  on love, 42, 44, 48, 55, 59, 64, 84, 86
  and Montaigne on diversity, 7, 31-32
  on poetry, 59, 132-133
  on potential of non-action, 117
  queries how transformation happens, 39
  rebuts Bergson, 23, 114
  on religion, 27
  on repetition and identity, 75, 84
  on the State, 146
  on the subject, 6, 30, 36, 45, 89, 97, 106, 114,
    136, 164, 169
  as thinker of division, 15
  on truth, 31-32
  uninterested in diversity qua diversity, 31
  use of set theory, 33-34, 178
  on the void, 158
Barker, Francis, 115
```



Cambridge University Press 978-1-108-42215-4 — Shakespearean Arrivals Nicholas Luke Index More Information

250

Index

Belsey, Catherine, 48, 50, 65, 115, 130 Benjamin, Walter, 9, 37, 87, 128, 137, 138, 139, 144 Berger, Harry Jr, 144, 146 Bergson, Henri, 9, 19, 20, 22, 113, 116, 118, 164 critiqued by Badiou, 23, 114 177, 192, 193 as process philosopher, 174 Blanchot, Maurice, 200 Bloom, Harold, 115, 119, 213 Bradley, A.C., 14-18 on agency, 18 on character, 6, 14, 17, 18, 188 Deleuze, Giles, 23 on Cordelia, 179 and discontinuity, 15, 16 on division in Macbeth, 155, 162, 168 demonic on Iago's motivation, 225 on justice in King Lear, 182, 203 169, 170 on Macbeth and agency, 149 on Macbeth's guilt, 165 on Othello, 72, 73 glossed, 91 privileges spirit, 200, 201 Breton, André, 203 Broke, Arthur, 43, 51, 63, 65 Cavell, Stanley, 95, 96, 111, 163, 174, 181, 185, 199 Cefalu, Paul, 71, 73, 80, 91, 96, 212 on excess, 138 character, 133 on love, 54 A.C. Bradley on, 6, 14, 17, 18 becomes subject, 23, 188 critical interest in, 1 in Macbeth, 163 not predictable from circumstances, 20 not pre-formed, 12, 15, 17, 18, 21 76, 85, 87, 117 terminological difficulties of, 6 transformed by event, 22 irruptive, 29 Charney, Maurice, 217 Chaucer, Geoffrey, 20 Cinthio, Giraldi, 81, 225 Cixous, Hélène, 60 Coleridge, S.T., 39, 114, 173 consecration, 79, 80, 95, 96, 101, 167 glossed, 77-78 subject founded on, 90, 91, 102 courage, 63, 64, 102, 164 133, 141, 168 courtly love. See Petrarchism creativity, 115 arises from suffering, 203 can imagine attractive evil, 168, 172 and character, 5-6 dispersed in King Lear, 184-192 in Macbeth, 153, 170, 171 in naming, 87 negative, 93 releases potential of arrivals, 149 in Romeo and Juliet, 48, 60, 68-69

and terror of the void, 205 transformative for audience, 203, 207 and violence, 169 from the void, 116 cues, actors', 24, 52, 74-75, 84, 108, 141, 147, 150, as subject-making event, 21 Davis, Lloyd, 44, 64 Davis, Philip, 21, 24, 118, 163 de Grazia, Margreta, 104, 109, 110, 114, 115 critiqued by Badiou, 23 Deleuze, Giles and Félix Guattari, 164, 195 evokes both death and hyper-life, 156, 167, fidelity in, 166, 167 as a form of life, 169 and susceptibility, 195-196 Derrida, Jacques, 13, 14, 50-51, 65, 69, 106, 134, on difference and absolute justice, 134 differs from Badiou, 134 on openness, 134-135 supplements Badiou on Hamlet, 136 Descartes, René, 19, 36, 181, 188 subject-object divide of, 18 discontinuity, 15, 23, 24, 25, 26, 28, 32, 34, 35, 46, as subject-forming, 16 demanded by adventist tradition, 28 Dollimore, Jonathan, 159, 178 Eagleton, Terry, 130, 143 Eliot, T.S., 10, 49, 50, 71, 102 Empson, William, 40, 168 event, 20, 21, 22, 24 arises ambiguously, 43, 82, 85, 88, 98, 104, 120, Badiou's formulation critiqued, 135 can coalesce with evil, 168 enables possibility, 130 ethics and, 152-153 glossed, 8, 30, 112 introduces truth, 32 involves excess, 27, 34, 47, 63, 91, 95, 151 love as, 42-47, 71 requires fidelity, 59 requires intervention, 49 requires wager of faith, 132



Cambridge University Press 978-1-108-42215-4 — Shakespearean Arrivals Nicholas Luke Index <u>More Information</u>

Index 251

as rupture, 8, 89, 103, 112, 183 subject-forming, 17, 18, 32, 38, 82, 88 tenuous aesthetic of, 132 violence and, 98	Goldberg, Jonathan, 40, 43 Grady, Hugh, 57, 137, 183, 225, 239 Greenblatt, Stephen, 111
evental site, 82, 143, 189	Hamlet, 11
glossed, 152	contrasted with <i>The Spanish Tragedy</i> ,
excess, 22, II2	105, 131
enables love, 176	event diffused, 138
of Hamlet, 112, 119	events are aesthetic and indeterminate, 133
	events undecidable, 133
in language, 42, 143	
links situation, void and event, 33–34 of Macbeth, 159	Hamlet compared to Montaigne, 103, 107, 118
as mark of the human, 183	Hamlet's interior–exterior divide,
in painting, 131	107–114
	indistinction in, 120
prompts affirmation from the negative,	
137, 204	interiority readings dismissed, 114–116
of the subject, 30, 69, 80, 134 of the void, 78	justice in, 134, 136–140
of the void, /8	language in, 110, 118
Ealsham Olivar vea	readiness in, 128–136
Feltham, Oliver, 152	Hazlitt, William, 20, 21, 25, 161, 209
Fernie, Ewan, 130, 156, 166, 169, 185, 187, 192, 195,	Heffernan, Julián Jiménez, 31, 137
196, 197	Hegel, Georg, 16, 19, 36, 39, 44, 84, 93, 140
fidelity, 28, 36, 69, 133	critiqued by Badiou, 17
as action, 79, 87, 112	dialectic sense of character, 14
affirming immanence, 201	on experience of art, 155
Badiou on, 8, 94	on the new, 114
connects situation and void, 78	privileges spirit, 200
defined, 30, 36, 95	self-consciousness as aesthetic xenophobia,
demonic, 166, 167	19, 75
destroyers of, 152	on the subject, 45
to an event, 152	on source of action, 17
by giving, 61	on Symbolic Art, 73, 83
involves vulnerability, 57, 88, 174	as thinker of division, 15
not necessarily heroic, 205	on tragedy, 102
from negatives, 169	on the tragic hero, 102
to openness, 94, 197	on truth through the negative, 46, 193
Romeo's failure in, 59, 64	on Unhappy Consciousness, 90, 97
to a simulacrum, 176	Heidegger, Martin, 135
unacted, 112, 118, 133, 134, 135, 169	Heraclitus, 23
Florio, John, 21	Hill, Geoffrey, 69
Foakes, R.A., 199, 201	Hillman, David, 211
Foucault, Michel, 36, 152, 153	historicism, 10, 30, 31, 106, 160, 168, 206
Freud, Sigmund, 36	history, 9, 141, 144
	Nietzsche on, 10
Gallagher, Lowell, 106	paradoxically anachronistic, 9
Garner, Stanton B. Jr, 211	Holbrook, Peter, 17, 21, 38, 39, 228
Gibson, Andrew, 135–136	Holinshed's <i>Chronicles</i> , 141, 144, 158
Gillies, John, 107	Holmer, Joan Ozark, 64
giving, 53, 60, 68	Hutson, Lorna, 17
as authenticity, 52	
as fidelity, 59	immanence, 11, 23
as grace, 61, 62	and art, 132, 135
as love, 53, 54, 59, 61	exceeds presence, 129, 132
and self-discovery, 21	and the future, 136, 174
Goethe, Wolfgang, 74	glossed, 20



Cambridge University Press 978-1-108-42215-4 — Shakespearean Arrivals Nicholas Luke Index <u>More Information</u>

252 Index

immanence (cont.)	grace-like, 202
Hegel on, 35, 115	involves excess, 180
as promiscous process, 23	involves vulnerability, 175
Inwood, Michael, 19	and language, 47–48, 49–51, 57, 58, 178
	Lear and Juliet compared, 175
Jackson, Ken and Arthur Marotti, 27	precedes knowing, 95
Jones, Emrys, 66, 120, 231	Lucretius, 23
justice, 134, 145, 149, 171, 182, 193, See also Hamlet	Luhrmann, Baz, 43
	Lupton, Julia, 67
Kahan, Jeffrey, 201	Luther, Martin, 9, 85, 130
Kant, Immanuel, 13	stresses transformation by grace, 27
Kierkegaard, Soren, 9, 29, 61, 169, 191	on subjection and rebirth, 194
on the demonic, 91	
on greatness, 167	Macbeth, 2, 11, 23, 34
on love and deception, 93	changes from source, 141-142, 148,
on possibility and necessity, 119–120, 130	157, 158
on repentance through despair, 194	coalesces event and evil, 168
King Lear, 11	indistinct event in, 141
Edgar's radical receptivity in, 195–197	language in, 142, 145, 151
France's arrival, 189	supernatural contrasted with Hamlet's, 142
language in, 190	weird sisters' role in, 141–143, 144, 149, 154,
Lear's and Othello's rejections compared,	157, 158
180, 181	Maguire, Laurie, 77
love in, 174, 175, 176–180	Mallarmé, Stéphane, 134
'nothing' as void, 182–183	Marion, Jean-Luc, 43, 106, 153
Knight, G. Wilson, 72, 74, 100	on the excess of painting, 131
Knowles, Roland, 40	Marlowe, Christopher, 16
Knox, T.M., 14	Marx, Karl, 32, 36
Kottman, Paul, 39, 41, 44–46, 48, 51, 55, 58, 61, 63,	Mauss, Marcel, 51
64, 66, 67	Measure for Measure, 179
Kozintsez, Grigori, 241	Meisel, Martin, 101, 178, 185
Kristeva, Julia, 56–57, 62, 67, 68, 88	Montaigne, Michel de, 3-6, 7, 20, 21, 30, 45, 59,
on violence and love, 62	88, 92, 93, 170
Kuzner, James, 30, 58, 73, 83, 85, 86, 87,	and Badiou on diversity, 31–32
96, 214	compared to Hamlet, 103, 107, 118
Kyd, Thomas, The Spanish Tragedy, 105, 132	contrasted with Shakespeare, 4-6, 24-26
, , , , , , , , , , , , , , , , , , , ,	on the Creation, 183
Lacan, Jacques, 36, 41	dislike of multiple voices, 134
language	incremental selfhood in, 25
changed by event, 29	mocks Petrarchism, 40
indicates arrival, 56	on need for faith, 130
and love, 47-48, 49-51, 57, 58, 178	and the new, 3-4
power of, 182	values moderation, 160
silence through, 101	
used pragmatically, 66	Nancy, Jean-Luc, 60, 175
Latour, Bruno, 9, 18, 19, 20, 138, 151, 167	new, the, 2, 6, 7, 22, 33, 58, 68, 170
Leavis, F.R., 99, 100	ambiguous presentation of, 82
Levao, Ronald, 120, 134	Hegel on, 114
Levinas, Emmanuel, 41, 84, 89, 106,	Nietzsche, Friedrich, 9, 10
193, 197	on art, 201
love, 59-61	on excess and freedom, 159–160
as commitment, 77	on history, 144
as event, 42–47, 71	on human autonomy, 175
forms joint subject, 46–47	on need for limits, 131
as giving, 53, 54, 61	nightingales, 68, 69



Cambridge University Press 978-1-108-42215-4 — Shakespearean Arrivals Nicholas Luke Index <u>More Information</u>

Index 253

Othello, 10, 16, 17, 65 departs from source, 81, 225	simulacrum, 93, 152, 153, 176 glossed, 176
Iago and Othello contrasted, 91	situation
indistinct event in, 141	absent from early Symbolic Art, 83
language in, 72-74, 83, 86, 99, 100, 101	described mathematically, 33-34
Lear's and Othello's rejections compared,	divided by event, 15
180, 181	event grounded within, 30
Othello eschews creativity, 75	generates simulacrum, 152
pity in, 78–80	Iago's role as, 72, 90, 91, 94
self-narration in, 75–76, 78, 79, 80, 83,	has limiting language, 151
91, 101	paralysed in <i>Macbeth</i> , 11, 146, 153
91, 101	repeated violence of, 117
Palfrey Simon 21 22 28 46 106	in Romeo and Juliet, 39–41
Palfrey, Simon, 21, 23, 38, 46, 196	
Palfrey, Simon and Tiffany Stern, 24, 51,	ruptured by event, 6, 8, 22, 30
146, 150	as structure, 42
Pascal, Blaise, 95	in vanishing term, 189
Pascal's wager, 29, 35	Smith, Shawn, 78
Pechter, Edward, 208	Snyder, Susan, 217, 221
Petrarch, 40	St Paul, 2, 8, 9
Petrarchism, 43, 44, 47, 48, 51, 53, 58, 68, 78	Badiou on, 28, 30
contrasted with Romeo and Juliet, 61	contrasted with Montaigne, 27
Romeo's, 5, 10, 38, 40, 42, 44, 46, 47, 65	as conversion figure, 27, 80, 153
Pinter, Harold, 101	counsels submitting to grace, 130
Ponech, Trevor, 29	disgust at sinful flesh, 107, 119
postmodernism, 19, 30, 32, 37, 94, 115, 188, 190,	and pity, 79
201, 203	and event, 27, 32, 53
on the sublime, 202	sees charity as loving grace, 79
poststructuralism, 36	Starobinski, Jean, 45, 208
Potter, Nicholas, 77	States, Bert O., 7, 16, 39, 70, 72, 104, 155
process philosophy, 3, 9, 13, 18-23, 83, 89, 113, 115	subject, 9, 26
Pye, Christopher, 76, 82	as arrival, 6, 36
7 . 1 . , , .	bears fidelity, 174
readiness, 128–136	distinguished from character, 6–7,
brings beyond and situation together, 163	23, 30
glossed, 129, 131	enemies of, 97
rebellion, 144, 146, 151, 154, 168, 203	escapes repetition through the event, 164
relativism, 19, 138	founded on consecration, 90, 102
Reynolds, Bryan, 213	fragility of, 75
	• = • · ·
Romeo and Juliet, 10, 22, 38–70	glossed, 169
changes from source, 43, 51, 65	intervenes for event, 35
language in, 43, 46, 47–48, 49–51, 69, 72, 73	involves excess, 9, 80, 106, 140
situation in, 39–41	irruptive, 30
Ryan, Kiernan, 47	as political, 37
C F I: 1.1	produced by event, 9, 19, 28, 30
Saussure, Ferdinand de, 50	sublime, 67, 187, 203
Sawday, Jonathan, 175	creative potential of, 203
Shakespeare, William. See also individual plays	postmodernism on, 202
contrasted with Montaigne, 4–6, 24–26	supernatural
faith of, 26	doesn't destroy agency, 18
impartiality of, 170	event is not, 30
and the new, 2	in <i>Hamlet</i> and <i>Macbeth</i> contrasted, 142
transformative processes in, 8	in <i>Macbeth</i> , 154
Shaw, Philip, 202	
Shoaf, Richard, 23, 238	Tanner, Tony, 70
Sidney, Philip, 40, 51, 53, 61	Tate, Nahum, 177, 202, 237



Cambridge University Press 978-1-108-42215-4 — Shakespearean Arrivals Nicholas Luke Index More Information

254

Tempest, The, 11, 172 texts, acting, 24 Thomas Dekker, The Seuen Deadly Sinnes of London, 175 Thomasson, Amie L., 22, 211 Toscano, Alberto, 15 Tribble, Evelyn, 212 Troilus and Cressida, 58 vanishing term, 173, 189-190 violence, 98, 169 as event, 62 in *Hamlet*, 29, 112 in King Lear, 179 in *Macbeth*, 144, 150, 153, 163, 164, 169 in Othello, 77, 100, 169 in Romeo and Juliet, 57, 62, 63, 64, 67, 169 repeated, 11, 117, 137 transformative, 63 void, 35, 36, 82 glossed, 8, 34, 119, 154, 195 integral to subject's action, 128

Index

involves excess, 11, 33, 34, 128 produces good and evil, 169 Weimann, Robert, 117 Welsford, Enid, 191 Whitehead, Alfred North, 9, 19, 22, 65, 70, 115, 137, 171, 188 Winter's Tale, The, 61 Witmore, Michael, 19, 20, 23, 157, 180 Yachnin, Paul and Myrna Selkirk, 22 Zeffirelli, Franco, 43 Žižek, Slavoj, 9, 28, 32, 68, 85 on ethics and the event, 152 on lost causes, 172 on love, 41, 59, 62, 89, 96 on possible futures, 139, 198 on postmodernism, 94 on the event, 52, 56, 153 on the sublime, 67, 187

on trauma, 87