

Chapter 1 : Coriolanus Translation | Shakescleare, by LitCharts

Coriolanus (/ k ɛˈr i ɛɪˈl eɪˈn eɪˈs / or /-ɛˈl eɪˈ-/) is a tragedy by William Shakespeare, believed to have been written between and The play is based on the life of the legendary Roman leader Caius Marcius Coriolanus.

The Volscians are headed by Tullus Aufidius, also a great soldier and perennial foe of Marcius. The hatred the two leaders have for each other fires their military ambitions. Locked inside the city, he and his troops fight so valiantly that they overcome the Volscians. Twice wounded, the victorious general is garlanded and hailed as Caius Marcius Coriolanus. On his return to Rome, Coriolanus is further proclaimed by patricians, consuls, and senators, and he is recommended for the office of consul, an appointment wholeheartedly approved by the nobles. Because the citizens, too, have to vote on his appointment, Coriolanus, accompanied by Menenius Agrippa, goes to Sicinius and Brutus, the plebeian tribunes, to seek their approval. The people long held only contempt for Coriolanus because of his arrogance and inhumane attitude toward all commoners. He is successful in this with individuals he approaches at random on the streets, but Brutus and Sicinius, who represent the common people, are not willing to endorse the elevation of Coriolanus to office. They voice the opinions of many citizens when they accuse Coriolanus of insolence and of abuses such as denying the people food from the public storehouses. Urging those citizens who voted for him to rescind their votes, Brutus and Sicinius point out that his military prowess is not to be denied but that this very attribute will result in further suppression and misery for the people. Menenius, Cominius, and the senators repeatedly plead with Coriolanus to approach the tribunes civilly, and Volumnia admonishes him that if he wants to realize his political ambitions he must follow their advice. She taught him arrogance, nurtured his desires in military matters, and boasted of his strength and of her part in developing his dominating personality. Coriolanus now infers that his mother in her older years is asking for submissiveness and compliance. Although he promises Volumnia that he will deal kindly with the people, it is impossible for him to relent, even when his wife, Virgilia, who never condoned his soldiership, lends her pleas to those of the group and appeals to his vanity as a capable political leader and to his responsibility as a father and a husband. Drawing his sword, he would have stood alone against the mob, but Menenius and Cominius, fearing that the demonstration might result in an overthrow of the government, prevail upon him to withdraw to his house before the crowd assembles. Coriolanus misinterprets the requests of his friends and family that he yield to the common people, and he displays such arrogance that he is banished from Rome. Tullus Aufidius, learning of these events, prepares his armies to take advantage of the civil unrest in Rome. Coriolanus, in disguise to protect himself against those who want to avenge the deaths of the many he killed, goes to Antium to offer his services to Aufidius against Rome. Aufidius divides his army in order that he and Coriolanus each can lead a unit, thereby broadening the scope of his efforts against the Romans. They are unsuccessful, and Cominius returns to inform the citizens that, in spite of old friendships, Coriolanus will not be swayed in his intentions to annihilate the city. Cominius reports that Coriolanus refuses to take the time to find the few grains who are his friends among the chaff he intends to burn. Menenius, sent to appeal again to Coriolanus, meets with the same failure. Coriolanus maintains that his ears are stronger against the pleas than the city gates are against his might. Calling the attention of Aufidius to his firm stand against the Romans, he asks him to report his conduct to the Volscian lords. Aufidius promises to do so and praises the general for his stalwartness. The petitioners are Volumnia, Virgilia, and young Marcius, his son. Telling them that he will not be moved, he again urges Aufidius to observe his unyielding spirit. Then Volumnia speaks, saying that their requests for leniency and mercy are in vain, since he already proclaimed against kindness, and that they will therefore not appeal to him. He also makes it impossible for them to appeal to the gods: They cannot pray for victory for Rome because such supplication will be against him, and they cannot pray for his success in the campaign because that would betray their country. Volumnia proclaims that she does not seek advantage for either the Romans or the Volscians but asks only for reconciliation. She predicts that Coriolanus will be a hero to both sides if he can arrange an honorable peace between them. Volumnia, Virgilia, and young Marcius return to Rome, there to be welcomed for the success of their intercession with Coriolanus. Aufidius withdraws to Antium to await the

return of Coriolanus and their meeting with the Roman ambassadors, but as he reviews the situation, he realizes that peace will nullify his plan for revenge against Coriolanus. Moreover, knowing of the favorable regard the Volscians have for Coriolanus, he believes he has to remove the man who was his conqueror in war and who might become his subduer in peace. At a meeting of the Volscian lords, Aufidius announces that Coriolanus betrayed the Volscians by depriving them of victory. In the ensuing confusion, he stabs Coriolanus to death. One of the Volscian lords pronounces Coriolanus the most noble corpse ever followed to the grave.

Chapter 2 : Coriolanus by William Shakespeare

From a general summary to chapter summaries to explanations of famous quotes, the SparkNotes Coriolanus Study Guide has everything you need to ace quizzes, tests, and essays.

Its principal figure is a warrior, exemplary in his courage and single-minded dedication, who finds it difficult to adjust to life away from the battlefield. Refusing to compromise and contemptuous of anyone who does not live up to his exacting standards, Coriolanus, not long after being nominated for the high political office of consul, is cast into exile, accused of treason and ends up leading an army to invade and destroy Rome. The most recent film version, starring and directed by Ralph Fiennes, relocates the play to the Balkans, bristling with state-of-the-art military hardware. At one point, Volumnia rejoices that her son has been wounded, adding to the 25 wounds he has already been able to show to illustrate his prowess: To Volumnia, nothing is more beautiful than blood, the emblem of masculinity. When, in a final appeal, his mother, wife and son come before him, the pressure becomes too much for him to bear, and he realizes that if he spares Rome, he will inevitably bring about his own destruction. Forever an outcast, he can find a home nowhere on earth. Throughout the play, Coriolanus treats the plebeians with undisguised contempt. In language that is frequently violent, lacking discretion, he treats his domestic opponents like foreign enemies encountered on the battlefield and his allies as weak and irresolute. The deeply conservative sentiments expressed in many such passages in Coriolanus have met with different responses by later critics. Some probably including T. Eliot, who praised Coriolanus as a far greater play than Hamlet and wrote an unfinished poem titled Coriolan saw Shakespeare as an advocate of traditional conservative values. But if the exaltation of spirit in times of danger and toil is devoid of justice and fights for selfish ends instead of for the common good, it is a vice; for it not only has no element of virtue, but its nature is barbarous and repellent. From this exaltation and greatness of spirit spring all too readily self-will and excessive lust for power. Cut me to pieces, Volsces. Alone I did it, boy! The one man Coriolanus considers a kindred spirit is his bitter enemy, the Volscian general Aufidius. Throughout the play, the embraces of lovers are equated with hand-to-hand combat, with the marital embrace coming off second-best. Love and hate, the ties of friendship, passionate rivalry, competitive emulation, and sexual union, are confounded. Mine arms against that body where against My grained ash an hundred times hath broke, And scarred the moon with splinters. In welcoming the Roman general as a comrade in arms, Aufidius tells him of a recurrent dream he has had, charged with sexual energy, which is virtually a dream of copulation. It is no surprise when, later in the play, this homoerotic desire turns into uncontrolled hatred. Aufidius, openly violating the accepted canons of honorable behavior, vows that he would stop at nothing to destroy his enemy, taking any opportunity he can find. The world of Coriolanus is one where love and fierce, uncontrollable hatred, honor and dishonor, love of country and rejection of any ties of loyalty, can never be disentangled. It is, as the Ralph Fiennes film shows, a world disturbingly like our own, in a state of seemingly continuous warfare, with no quarter, conditions that test the values by which we purport to live. The martial hero, despising the rituals of civilization, becomes a ravenous beast in a savage universe where, in a moment, predator can turn into prey.

Chapter 3 : SparkNotes: Coriolanus

ACT I SCENE I. Rome. A street. Enter a company of mutinous Citizens, with staves, clubs, and other weapons First Citizen Before we proceed any further, hear me speak.

Plot[edit] In Rome , riots are in progress after stores of grain are withheld from citizens and civil liberties are reduced due to a war between Rome and neighbouring Volsci. During a march, the rioters encounter Martius, who is openly contemptuous and does not hide his low opinion of the regular citizens. The commander of the Volscian army, Tullus Aufidius Gerard Butler , who has fought Martius on several occasions and considers him a mortal enemy, swears that the next time they meet in battle will be the last. Martius returns to Rome victorious and in recognition of his great courage, General Cominius John Kani gives him the agnomen of "Coriolanus". He easily wins the Roman Senate and seems at first to have won over the commoners as well due to his military victories. Two tribunes , Brutus Paul Jesson and Sicinius James Nesbitt , are critical of his entrance into politics, fearing that his popularity would lead to Coriolanus taking power away from the Senate for himself. They scheme to undo Coriolanus and so stir up another riot in opposition to him becoming consul. When they call Coriolanus a traitor , Coriolanus bursts into rage and openly attacks the concept of popular rule as well as the citizens of Rome, demonstrating that he still holds the plebeians in contempt. He compares allowing citizens to have power over the senators as to allowing "crows to peck the eagles". The tribunes term Coriolanus a traitor for his words and order him banished. Coriolanus retorts that it is he who will banish Rome from his presence: After being exiled from Rome, Coriolanus seeks out Aufidius in the Volscian capital of Antium and offers to let Aufidius kill him, to spite the country that banished him. Moved by his plight and honoured to fight alongside the great general, Aufidius and his superiors embrace Coriolanus and allow him to lead a new assault on the city, so that he can claim vengeance on the city which he feels betrayed him. Coriolanus and Aufidius lead a Voscilian attack on Rome. Panicked, Rome sends General Titus to persuade Coriolanus to halt his crusade for vengeance; when Titus reports his failure, Senator Menenius Brian Cox follows but is also shunned. In response, Menenius, who has seemingly lost all hope in Coriolanus and Rome, commits suicide by a river bank. Volumnia succeeds in dissuading her son from destroying Rome and Coriolanus makes peace between the Volscians and the Romans alongside General Cominius. When Coriolanus returns to the Volscian border, he is confronted by Aufidius and his men, who now also brand him as a traitor. They call him Martius and refuse to call him by his "stolen name" of Coriolanus. Aufidius explains to Coriolanus how he put aside his hatred so that they could conquer Rome but now that Coriolanus has prevented this, he has betrayed the promise between them. For this betrayal, Aufidius and his men attack and kill Coriolanus.

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Upon his return to Rome, Coriolanus is given a hero's welcome, and the Senate offers to make him consul. In order to gain this office, however, he must go out and plead for the votes of the plebeians, a task that he undertakes reluctantly.

Dodd, Mead and company. Act I The first act opens in a street in Rome where mutinous citizens, armed with staves and clubs, talk excitedly, being determined to rebel rather than starve. They are loudly yelling that Marcius, a descendant of their ancient kings, is the chief foe of the people, that the surplus wasted by the patricians would maintain them all in comfort. Besides, they resent the fact that one class of Roman society revels in luxury while the other is starving. They, therefore, declare that Marcius, although a brave soldier, protects only the rich and cares naught for the poor, and are just proposing to storm the Capitol when checked by the arrival of Menenius, whom, knowing he is ever ready to befriend them, they hail with joy. After a brief parley, Menenius informs them that the patricians have always taken care of them, and that the dearth of which they complain is due to the gods alone. Seeing the mob incredulous, he tries to explain the situation by the fable of the limbs and the stomach, in which latter was considered a lazy glutton, for whom the poor limbs were obliged to work. Then he demonstrates how the limbs were at fault, as the stomach was working to make blood to nourish the different parts of the body, and adds that, while the senators of Rome may be likened to the stomach, the common people, like the mutinous limbs, merely injure themselves by rebelling. He has almost persuaded the plebeians to obey when Marcius joins him, roughly reproving the rioters for insubordination. To his aggressive haughtiness the people reply by ironical remarks, whereupon he shows how little he cares for their good opinion, knowing they always bow down before those least deserving of honour. When he again demands the cause of their outcries, they clamour for corn at low rates, thus giving him a good opportunity to tell them that if they would only use their swords to fight, they could quickly win all they need! But he grudgingly adds that the senate has just appointed tribunes to watch over their interests, a concession which enrages him. While Menenius is marvelling at it, a messenger breathlessly calls for Marcius, announcing that the Volscians being under arms, his services are required to defend his country. Knowing this, the senators bid him accompany their consuls to war, a charge Marcius gladly accepts, because it will give him another chance to distinguish himself in the face of the foe. His enthusiasm causes Lartius, the second consul, to boast that although wounded, he will enter battle leaning on his crutch! Because the plebeians hesitate to obey, Marcius ironically invites them to come with him and fight the Volscians, who possess rich granaries, and thus secure all the food they need. The rabble, afraid to fight, melts away, and after a brief time, two of the tribunes remain alone on the scene, to comment upon the taunts and jibes Marcius flung at the people, adding that the coming campaign will only increase his pride. Still, they do not doubt he will, by his bravery, outshine both consuls and reap all the honours, ere they betake themselves to the senate. The next scene occurs in the senate at Corioli, where all have assembled to receive Aufidius, who announces that although there are no tidings from Rome, he expects a speedy attack. Then he reads aloud a letter, wherein is stated both Roman consuls and Marcius, his old enemy, are coming to meet him. Lastly, he reproaches the senators for not allowing him to strike the first blow, as in his opinion they should have secured a number of towns before the Romans were afoot. Although the wife sighs because her husband has been summoned to war, the mother exults, for he has always returned victorious; she, therefore, dwells upon his triumphs from early boyhood, and answers proudly when Virgilia suggests that instead of conquering he might have been slain. After a while, however, Volumnia and the caller decide to visit one of their friends, but Virgilia prefers to linger at home, anxiously thinking of her husband, who is besieging Corioli. We are now granted a glimpse of the siege of this town, before which Marcius and Lartius are making a wager on the issue of the day. Then they summon the Corioli senators, who appear aloft, proclaiming that although Aufidius is not within their walls, they hear his drums summoning the young men to drive away the foe. A moment later a Volscian host issues from the town, whereupon Marcius bids his men make a brave stand, promising them victory provided they do their part. In spite of his eloquence, the Romans are driven back to their trenches, Marcius swearing hotly at them to turn and fight or incur his lasting wrath. By his rough eloquence he finally encourages them to make a new

attempt, which proves so successful that the Volscians flee, Marcius pursuing them to their very gates, which he urges his men to enter boldly. But, at the critical moment, the soldiers hang back, and Marcius rushes alone into Corioli, whose gates slam between him and his forces! The Romans deem him dead, and Lartius, joining them and hearing Marcius entered the city alone, loudly mourns such a jewel should be lost to his native land. While the Romans are still bewailing his loss, Marcius suddenly reappears, bleeding but alive, and seeing him beset with foes, Lartius flies to his rescue. This time, the Roman force, fighting bravely, penetrates into Corioli, where it soon begins plundering. While the rest are thus occupied, Marcius and Lartius scornfully watch them, until, noticing how freely his companion bleeds, Lartius implores him to have his wounds dressed. The hero, however, scorns to do anything of the sort, vowing he will appear before Aufidius in this bloody guise, and, leaving Lartius to guard Corioli, he hastens off to help the other consul. In the next scene we behold the camp of Consul Cominius, who bids his men rest after fighting, briefly stating that although forced to retreat, he intends soon to charge again, and will sacrifice to the gods if successful. A breathless messenger now informs him how the citizens of Corioli effected a sortie, driving back the Romans to their trenches; but, as this happened an hour ago by his own showing, Cominius fancies had a victory since been won, tidings of it would have reached him ere this. The messenger, however, replies no such news could come, as he himself was obliged to take a roundabout way to escape the Volscian spies. While they are still discussing the probabilities, bloodstained Marcius appears, breathlessly enquiring whether he has come too late? On hearing from Cominius that the fight is not yet finished, Marcius rejoices, and when asked how Lartius is thriving, reports he is holding Corioli, condemning some of its citizens to death, and the others to exile or ransom. When asked what gave rise to the report his troops were beaten, Marcius explains how the common file did fall back at first, but how he prevailed in the end, as he will relate at some fitting moment. Meantime, he is eager to learn where the foe is situated, and hearing Aufidius still lingers in the neighbourhood, craves permission to challenge him, vowing he will win if allowed to do so. Although Cominius suggests it might be better first to attend to his wounds, Marcius considers them mere trifles, and eagerly calls those who love their country to follow him and defend it. Thereupon a number of volunteers brandish their swords and catch him up in their arms, vowing he shall lead them against Aufidius, with whom they are anxious to try issues again. Having thus worked them up to the right pitch of enthusiasm, Marcius leads his men off, promising the rest that all shall share in the booty. We again behold the gates of Corioli, where Lartius, having posted guards, comes forth with drums and trumpets to rejoin his fellow-consul, bidding his lieutenant meantime hold the town and close the gates behind him. The battle-field between the Roman and Volscian camps next appears, where trumpets are blowing and drums are beating, as Marcius and Aufidius enter from opposite sides of the stage. Such is their reciprocal hatred that they hurl defiance at one another ere they engage in single combat, their troops meanwhile rushing madly to and fro. In the next scene the recall brings Marcius back to the Roman camp, his arm tied in a sling, only to be told by the admiring Cominius that were some one to relate to him his feats of that day, he would never believe them! Although pleased with such praise, Marcius seems embarrassed when the general adds he will relate his prowess to the senate, so the patricians can applaud him, the ladies shudder at his dangers, and the plebeians, who have hitherto hated him, thank their gods that Rome possesses such a champion. It is just as Cominius finishes his laudatory speech that Lartius returns, declaring he was merely an auxiliary to Marcius, who vows their praise embarrasses him as much as that of his mother when she extols him to his face. Good-naturedly retorting his modesty will be spared as much as possible, Cominius, nevertheless, adjures Marcius to bear his honours as gracefully as possible, remarks which make little impression upon the hero, who growls his wounds are smarting. Besides, he haughtily declines the proffered tenth of the booty, stating he craves no pay for what he has done, but will be content to share as usual with the rest. Although the new name is greeted with renewed demonstrations of joy, Coriolanus, still refusing to make a speech, vows he will have to go and wash his face so people can see his blushes. Then, while Cominius escorts him to his tent, Lartius hastens back to Corioli, after sending word to Rome of their victory. The curtain next rises on the Volscian camp, whither Aufidius returns announcing the loss of Corioli, and exclaiming he wishes he were a Roman, for the conquered cannot expect good treatment. He next avers that, although he has been beaten five times already by Marcius, he will

conquer or die should they ever meet again. Act II The second act opens on the public square in Rome, where Menenius, talking to two tribunes, tells them good news has been promised by the augurs ere night. Hearing his interlocutors exclaim such tidings will not be welcome to the people, who hate Marcius because of his boastful pride, he justly accuses them of the very fault for which they blame Marcius. After the tribunes have withdrawn, the three women approach, and Menenius courteously enquires why they are thus abroad. Thereupon Volumnia proudly announces they are going to meet her son, who is returning victor, as a letter has just made known. She then adds that he will probably find a similar missive awaiting him at home, and when Menenius anxiously enquires whether Marcius has been wounded, joyfully exclaims he has indeed, and that these new wounds will bring him further honours. Then, turning to the two tribunes who appear again, he tells them Marcius is coming, interrupting himself in the midst of his recital to find out from Volumnia where her son was wounded, and how many scars he can now boast. We now behold the triumphal return of the Roman troops, Coriolanus, crowned with his oaken garland, marching between the consuls, while a herald proclaims that fighting alone before Corioli, he won the name of Coriolanus, by which he is henceforth to be addressed. While all acclaim, Coriolanus deprecatingly implores them not to cheer him, just as Cominius calls his attention to the little group of women by the roadside. Next, he receives greetings from Menenius, who vows Rome will ever honour his name, a statement to which all present subscribe. They artfully decide to remind the plebeians how Coriolanus has hated and scorned them, and thus subtly work to defeat his ambitions. Just as they have reached this decision, a messenger summons them to the Capitol, where Coriolanus is to be proposed as consul in reward for his heroic deeds. But, although they obey this summons, the tribunes do so fully determined to use their eyes and ears to direct affairs according to their wishes. Still, as they cannot but agree he has deserved well of his country, they hope his haughtiness will not interfere with his election. A moment later a blast of trumpets announces the arrival of the two consuls, attended by a train of lictors and senators, as well as by the candidates for office. While all the rest take their places, Coriolanus, seeing Cominius about to make a speech in his behalf, begs permission to withdraw, muttering he would rather be wounded again than sit still and hear himself praised. Then Cominius, in a wonderful speech, recalls the great deeds Coriolanus has performed in behalf of his country from the time when he was sixteen. His eulogy is so warmly approved by all present that on his reappearance the senate select the hero as next consul, adding that he will, however, have to bespeak the votes of the people in the Forum, ere his title is secure. The curtain next rises on the Roman Forum, where citizens, passing to and fro, discuss the coming election, adding that if Coriolanus humbles himself sufficiently, they will support his election, as they do not wish to appear ungrateful. Still, they feel it so unlikely the hero will try to conciliate them that they are greatly surprised to see him appear in the usual garb of humility, accompanied by Menenius. The latter, evidently encouraging the reluctant candidate, urges him to seize this opportunity to win the votes of some men passing by. It is at this moment Menenius returns with the tribunes, who sullenly inform Coriolanus, that having stayed in the market-place the customary length of time, and having won a certain number of popular votes, he is entitled to be invested with the emblems of his office. But they angrily frown when he proposes to change his garments ere repairing to the senate with Menenius. When he has gone, they also comment upon his evident irritation, and seeing some of the voters pass by, enquire why they favoured a man who mocks them, until they gradually make them discontented with their choice. Finally they work the people up to the point of exclaiming that Coriolanus, not having asked votes properly or exhibited his wounds, is unworthy of election, and that as he has not yet been installed in office, they will go to the senate and denounce him as their enemy. This decision delights both tribunes, who, after giving the mob explicit directions how they are to proceed, watch the rabble out of sight, before they, too, hasten to the Capitol, separately, for they do not wish to appear to have had any hand in the coming turmoil. Act III The third act opens in a street in Rome, where Coriolanus, Menenius, and many others are welcoming Lartius, who has just returned, announcing that Aufidius is at Antium gathering new troops to attack Rome. In fact, his remarks finally become so offensive that the tribunes declare they will make them known to the people. Hoping to deter them, Menenius reminds them they are stirring up evil feelings which will have bad results; but in spite of his efforts, Coriolanus denounces the tribunes, declaring the senators were wrong to allow the people such officers, a statement they consider such

rank treason that they call for an asdile to arrest the traitor. The ensuing commotion attracts a rabble of plebeians, and although Menenius pleads for moderation on both sides, the tribunes instigate rabid cries against Coriolanus for refusing corn gratis. Thus, before long, the hero is surrounded by a mutinous rabble; for, in spite of the speeches of Menenius and of some of the senators in his behalf, the tribunes persuade the people to take their remarks in bad part, to accuse Coriolanus of trying to destroy the city, to refuse to let him become consul, to call him traitor, and to clamour for his death. Unable to brook the disgrace of arrest by an aedile, Coriolanus finally draws his sword, swearing some of them have already seen him fight and that he will now give the rest a chance to see what he can do. This being accomplished, Menenius entreats Coriolanus to return home, while some of the other patricians bid him stand fast and hold his own. The tribunes soon return, heading a rabble demanding the traitor who spoke ill of the Roman people, as they wish to throw him down from the Tarpeian Rock like a common criminal. All his eloquence can obtain is permission to seek the hero, and prevail upon him to apologise in the Forum, in which case the people will consider whether they can forgive him. To his great surprise, however, his mother does not approve of these sentiments, although she fostered this intense pride; in fact, when he asks whether she would see him false to her teachings, she opines he should have held his feelings in check until invested with authority. We are next transferred to the Forum once more, where the tribunes are eagerly plotting to charge Coriolanus with affecting tyrannical powers, and with not justly distributing the spoil. They are soon joined by an aedile, announcing that Coriolanus is coming, accompanied by the patricians who favour him. He adds that the disaffected people have been assembled and duly instructed, and seems glad when the tribunes state at their mention of fine, banishment, or death, the plebeians will take up the cry, until there will seem no appeal against the popular sentence. These measures settled, the asdile withdraws, while one of the tribunes arranges to irritate Coriolanus by repeated contradictions, thus forcing him to speak out so boldly and intemperately that he will be condemned by his own mouth. When Coriolanus, therefore, reluctantly appears, the aedile ushers in the citizens, whom the tribunes invite to draw near so as to hear what Coriolanus has to say. Then, in the presence of the mob, the tribunes demand that the consular candidate submit to lawful censure for his behaviour. When openly accused by one of the tribunes of treachery, Coriolanus, unable to restrain his wrath, publicly calls him a liar, which insult the tribune bids the people note. This statement proves so offensive that Coriolanus declares he would rather be sentenced to death or exiled than have anything more to do with ungrateful people.

Chapter 5 : Coriolanus | Royal Shakespeare Company

Coriolanus, the last of the so-called political tragedies by William Shakespeare, written about and published in the First Folio of seemingly from the playbook, which had preserved some features of the authorial manuscript.

It starts with a bang. Slow burn of loud noises. And it gets better when Caius Martius was introduced. Even though the setting is modern, the language stays to the film. All the performances were fantastic. Coriolanus is a solid Shakespeare adaptation. The film introduces with loud noises and explosions. These elements usually overwhelm us in movies. Never forget, this is a Shakespeare film. The dialogue beats the loud noises from its greatness. Everything in this film is modern. The only thing remains here is the language. It still makes a great Shakespearean scenario. These dialogues were amazingly delivered by the actors. Ralph Fiennes is fantastic. Even from the very start of the film, he already made the show fascinating. His rage is the core of his talent. Vanessa Redgrave also compels to the picture. Gives a powerful delivery to her dialogue. In other filmmaking, the cinematography is beautiful but the shaky camera might messes some of the shot. The music score is simply slick with drums. Giving extra thrills to the scenes. Its context is more mind blowing than the explosions. The filmmaking is very decent. Ralph Fiennes keeps the interest and shines throughout the show. Was this review helpful to you?

Chapter 6 : Coriolanus - Wikipedia

"Coriolanus" is a Shakespeare that I feel is underappreciated. Like in his "Julius Caesar", the Bard has captured the momentum and the irony of political life in a manner that is celebratory and derisive at the same time.

Synopsis[edit] "Virgilia bewailing the absence of Coriolanus" by Thomas Woolner The play opens in Rome shortly after the expulsion of the Tarquin kings. There are riots in progress, after stores of grain were withheld from ordinary citizens. The rioters are particularly angry at Caius Marcius, [2] a brilliant Roman general whom they blame for the loss of their grain. The rioters encounter a patrician named Menenius Agrippa, as well as Caius Marcius himself. Menenius tries to calm the rioters, while Marcius is openly contemptuous, and says that the plebeians were not worthy of the grain because of their lack of military service. Two of the tribunes of Rome, Brutus and Sicinius, privately denounce Marcius. He leaves Rome after news arrives that a Volscian army is in the field. The commander of the Volscian army, Tullus Aufidius, has fought Marcius on several occasions and considers him a blood enemy. The Roman army is commanded by Cominius, with Marcius as his deputy. 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. In recognition of his great courage, Cominius gives Caius Marcius the agnomen , or "official nickname ", of Coriolanus. 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. After being exiled from Rome, Coriolanus seeks out Aufidius in the Volscian capital of Antium , and offers to let Aufidius kill him to spite the country that banished him. Moved by his plight and honoured to fight alongside the great general, Aufidius and his superiors embrace Coriolanus, and allow him to lead a new assault on Rome. Rome, in its panic, tries desperately to persuade Coriolanus to halt his crusade for vengeance, but both Cominius and Menenius fail. Volumnia succeeds in dissuading her son from destroying Rome, and Coriolanus instead concludes a peace treaty between the Volscians and the Romans. When Coriolanus returns to the Volscian capital, conspirators, organised by Aufidius, kill him for his betrayal. Shakespeare himself had been charged and fined several times for hoarding food stocks to sell at inflated prices [13] For these reasons, R. Parker suggests "late Parker acknowledges that the evidence is "scanty Elements of the text, such as the uncommonly detailed stage directions, lead some Shakespeare scholars to believe the text was prepared from a theatrical prompt book. Analysis and criticism[edit] A. Bradley described this play as "built on the grand scale," [15] like King Lear and Macbeth, but it differs from those two masterpieces in an important way. Readers and playgoers have often found him an unsympathetic character, as his caustic pride is strangely, almost delicately balanced at times by a reluctance to be praised by his compatriots and an unwillingness to exploit and slander for political gain. The play is less frequently produced than the other tragedies of the later period, and is not so universally regarded as great. Bradley, for instance, declined to number it among his famous four in the landmark critical work Shakespearean Tragedy. Eliot wrote a two-part poem about Coriolanus, "Coriolan" an alternative spelling of Coriolanus ; he also alluded to Coriolanus in a passage from his own The Waste Land when he wrote, "Revive for a moment a broken Coriolanus. After , however, its themes made it a natural choice for times of political turmoil. Seemingly undeterred by the earlier suppression of his Richard II , Tate offered a Coriolanus that was faithful to Shakespeare through four acts before becoming a Websterian bloodbath in the fifth act. Director King Rich Warren placed the action in a fascist s setting that mirrored depression era America. The production was well received by critics. The play was directed by Angus Jackson. He intended to make it a tragedy of the workers, not the individual, and introduce the alienation effect ; his journal notes showing that he found many of his own effects already in the text, he considered staging the play with only minimal changes. It starred

Alan Howard and was directed by Elijah Moshinsky. In the Royal Shakespeare Company performed a new staging of Coriolanus, along with two other plays, at the University of Michigan. The director, David Farr, saw the play as depicting the modernization of an ancient ritualized culture, and drew on samurai influences to illustrate that view. The play is basically about the birth of democracy. Shakespeare pronunciation guides list both pronunciations as acceptable. Written by philosopher Charles Pigden, it was published in *Conspiracy Theories: The Philosophical Debate* Ashgate Oxford University Press, , 17â€™ Lippincott, , p. Coriolanus Cambridge University Press, , pp. Parker, Coriolanus Oxford University Press, , 2â€™3.

Chapter 7 : Shakespeare's Coriolanus Plot Summary

I couldn't disagree more with the review that slates Shakespeare's text as 'too wordy for modern audiences'. Viewers may find it challenging, but even those who haven't read his work should appreciate his superb capacity for character, metaphor and sheer innovation.

I also like the man Coriolanus as he is revealed in the play. He cannot be true both to his mother and his republic and to himself--and that is his tragedy. The verse of this play is often harsh and crabbed, but it is a monumental crabbedness, an imposing harshness--very much like the personality of its hero. It is an extremely rich play, that yields more with each reading or performance. I think Measure for Measure is like that too The Bard is in a class of his own. However, it is a long intro and a little heady at times and not a particularly enjoyable read. But, it was a valuable read. The plot of this text in short is that Coriolanus is a warrior hero of Rome and is in line for the Consulship leader of Rome, but tradition has it that he must go to the common folk and ask their permission. This is a task he is loath to do, and the Tribunes of the people use this against him in stirring up the rabble. And the story takes off from there. Shakespeare is asking us in this play what we prefer from our leaders. Do we want their flattering, their disdain if they have the skills to lead , etc. It is a very relevant question, especially today. There are many examples all around the world today. Is that a virtue or vice we are left to decide. Shakespeare gives this character no soliloquies, so we never get in his head. The text boasts some interesting characters besides the titular Coriolanus. Then there is Volumnia, the mother of Coriolanus who when she is on stage dominates the play. The recent professional production I saw recognized this fact, and Volumnia was clearly an audience favorite. She is another ambiguous, larger than life character in the Shakespeare canon. They are worth a read. As for the Pelican Shakespeare series, they are one of my two favorite editions since the scholarly research is usually top notch and the editions themselves look good as an aesthetic unit. The Pelican series was recently reedited and has the latest scholarship on Shakespeare and his time period. Well priced and well worth it.

Chapter 8 : Coriolanus | Shakespeare's Staging

Coriolanus is a tragic play about conflict, power of the people and revenge. Unfortunately we cannot guarantee support for browsers with Javascript disabled, you may experience some difficulties using this website.

Chapter 9 : Coriolanus Quotes by William Shakespeare

A complete summary of William Shakespeare's Play, Coriolanus. Find out more about the Roman general and his devotion to his mother that results in a tragedy Summary of William Shakespeare's Coriolanus: Coriolanus hates the people, and they banish him from Rome.