

# *The Slandered Woman in Shakespeare*

Joyce H. Sexton



# Slandered Woman In Shakespeare

**Dympna Callaghan**



## **Slandered Woman In Shakespeare:**

*The Slandered Woman in Shakespeare* Joyce Hengerer Sexton, 1978 Study of Much ado about nothing Othello Cymbeline and The winter s tale

**The Slandered Woman in Shakespeare** Joyce Hengerer Sexton, 1978 Study of Much ado about nothing Othello Cymbeline and The winter s tale

**The Theme of the Slandered Woman in Shakespeare** Joyce Haviland Hengerer, 1966

**Routledge Revivals: Shakespeare and Feminist Criticism (1991)** Philip C Kolin, 2017-02-17

First published in 1991 this book is the first annotated bibliography of feminist Shakespeare criticism from 1975 to 1988 a period that saw a remarkable amount of ground breaking work While the primary focus is on feminist studies of Shakespeare it also includes wide ranging works on language desire role playing theatre conventions marriage and Elizabethan and Jacobean culture shedding light on Shakespeare s views on and representation of women sex and gender Accompanying the 439 entries are extensive informative annotations that strive to maintain the original author s perspective supplying a careful and thorough account of the main points of an article

Domination And Defiance Diane Elizabeth Dreher, 2021-03-17

Shakespeare was clearly fascinated by the relationship between fathers and daughters for this primal bond of domination and defiance structures twenty one of his comedies tragedies and romances In a conflict that is at once social and interpersonal Shakespeare s fathers demand hierarchical obedience while their daughters affirm the new more personal values upheld by Renaissance humanists and Puritans In her penetrating analysis of this compelling relationship Diane Dreher examines the underlying psychological tensions as well as the changing concepts of marriage and the family during Shakespeare s time She points to the pain and conflict caused by sex role polarization Shakespeare s possessive fathers tyrannize over their daughters unwilling to relinquish their masculine power and control and leaving these young women with only two alternatives paternal domination or defiance and loss of love The logic of Shakespeare s plays repudiates traditional stereotypes showing how women like Ophelia and Desdemona are destroyed by conforming to the passive Renaissance ideal The book concludes with a consideration of Shakespeare s androgynous characters dynamic women in doublet and hose and fathers who become sensitive caring and empathetic Shakespeare s balanced characters thus reconcile the polarities within themselves and bring greater harmony to their world Domination and Defiance is the first book on this most provocative relationship in Shakespeare Shedding new light on the complex father daughter bond character and motivation it makes a major contribution to literary studies

**The Anatomy of Insults in Shakespeare's World** Nathalie Vienne-Guerrin, 2022-05-19

The Anatomy of Insults in Shakespeare s World explores Shakespeare s complex art of insults and shows how the playwright set abusive words at the heart of many of his plays It provides valuable insights on a key aspect of Shakespeare s work that has been little explored to date Focusing on the most memorable scenes of insult abusive characters and insulting effects in the plays the volume shifts how readers understand and read Shakespeare s insults Chapters analyze the spectacular rhetoric of insult in Henry IV Troilus and Cressida and Timon of Athens the skirmishes of wit in Much Ado

about *Nothing and A Midsummer Night's Dream* insult and duelling codes in *Romeo and Juliet* *As You Like It* and *Twelfth Night* the complex relationships between slander and insult in *Much Ado about Nothing* and *Measure for Measure* the taming of the tongue in *Richard III* and *The Taming of the Shrew* the trauma of insults in *Othello* *The Merchant of Venice* and *Cymbeline* and insult beyond words in *Henry V* and *King Lear* Grasping insult as a specific speech act the volume explores the issues of verbal violence and verbal shields and the importance of reception and interpretation in matters of insult It offers a panorama of the Elizabethan politics of insult and redefines Shakespeare's drama as a theatre of insults **"Tragic**

**Patriarchy": The Misogynist Side of Shakespeare in 'Hamlet' and 'Othello'** Kathrin Köhler, 2004-11-19 Inhaltsangabe Abstract Was Shakespeare a misogynist Or was he on the contrary an early advocate of female equality Were his plays manifests of patriarchy of the dominance of men over women and of typical stereotypes Or were they like other critics have argued just the opposite Was he a feminist in sympathy as Juliet Dusinberre has argued or was he the patriarchal bard many others see in him In how far were his views about the sexes influenced by the conceptions of gender in the Elizabethan time and did he support question or even reject them These were the questions I had in mind when I started working on this thesis paper After dealing with both Shakespeare and feminism in the course of my studies an evaluation of Shakespeare's attitude towards women seemed very interesting The attraction that Shakespeare combined with feminism has and the necessity of such criticism has often been discussed The following quote is rather long but perfectly expresses my own interest in the topic Feminist critics of Shakespeare must use the strategies and insights of this new criticism selectively for they examine a male dramatist of extraordinary range writing in a remote period when women's position was in obvious ways more restricted and less disputed than our own Acknowledging this feminist critics also recognize that the greatest artists do not necessarily duplicate in their art the orthodoxies of their culture they may exploit them to create character or intensify conflict they may struggle with criticise or transcend them Shakespeare it would seem encompasses more and preaches less than most authors hence the centuries old controversy over his religious affiliation political views and sexual preferences His attitudes towards women are equally complex and demand attention The fact that all major female characters have to die in *Hamlet* as well as in *Othello* is what first brought me to assess these two plays I believe that even without an in depth analysis of the plays the excessive murdering of women shows that Shakespeare's attitude towards them is in some way troubled I was worried that this would be too trivial a starting point but other critics have had the same idea And as has been noted the women in the tragedies almost invariably are destroyed or are absent from the new order consolidated at the conclusions The more I dealt with this vast topic however the more complicated it became The **The Love Story in Shakespearean Comedy** Anthony J. Lewis, 2021-10-21 In this fascinating study Anthony J Lewis argues that it is the hero himself rejecting a woman he apprehends as a threat who is love's own worst enemy Drawing upon classical and Renaissance drama iconography and a wide range of traditional and feminist criticism Lewis demonstrates that in Shakespeare the

actions and reactions of hero and heroine are contingent upon social setting father son relations patriarchal restrictions on women and cultural assumptions about gender appropriate behavior This compelling analysis shows how Shakespeare deepened the familiar love stories he inherited from New Comedy and Greek romance Beginning with a penetrating analysis of the hero's contradictory response to sexual attraction Lewis's discussion traces the heroine's reaction to abandonment and slander and the lover's subsequent parallel descents into versions of bastardy and death In arguing that comedy's happy ending is the product of the gender role reversals brought on by their evolving relationship itself Lewis shows in meticulous detail how sexual stereotypes influence attitudes and restrict behavior This perceptive discussion of male response to family and of female response to rejection will appeal to Shakespeare scholars and students as well as to the theater community Lewis's persuasive argument that Shakespeare's heroes and heroines are from the first three dimensional figures far removed from the stock types of Plautus Terence and his continental sources will prove a valuable contribution to the ongoing feminist reappraisal of Shakespeare

**Shakespeare's Fathers and Daughters** Oliver Ford Davies, 2017-06-29 A theme that obsessed Shakespeare in over 20 plays from Titus Andronicus to The Tempest was the relationship between a daughter and her father This study traces chronologically the development of this theme relating it to the little we know of his own two daughters and sheds new light on his exploration of the family that so dominated his approach to drama Drawing on a lifetime's experience of playing Shakespearean roles Oliver Ford Davies a former university lecturer and now an Honorary Associate Artist of the RSC and Olivier Award winner has written an engaging and deeply researched study of a topic that has intrigued him from playing Capulet in 1967 King Lear in 2002 to Polonius in 2008

**A Feminist Companion to Shakespeare** Dymphna Callaghan, 2016-05-23 The question is not whether Shakespeare studies needs feminism but whether feminism needs Shakespeare This is the explicitly political approach taken in the dynamic and newly updated edition of A Feminist Companion to Shakespeare Provides the definitive feminist statement on Shakespeare for the 21st century Updates address some of the newest theatrical and creative engagements with Shakespeare offering fresh insights into Shakespeare's plays and poems and gender dynamics in early modern England Contributors come from across the feminist generations and from various stages in their careers to address what is new in the field in terms of historical and textual discovery Explores issues vital to feminist inquiry including race sexuality the body queer politics social economies religion and capitalism In addition to highlighting changes it draws attention to the strong continuities of scholarship in this field over the course of the history of feminist criticism of Shakespeare The previous edition was a recipient of a Choice Outstanding Academic Title award this second edition maintains its coverage and range and brings the scholarship right up to the present day

**Women and Shakespeare's Cuckoldry Plays** Cristina León Alfar, 2017-02-10 How does a woman become a whore What are the discursive dynamics making a woman a whore And more importantly what are the discursive mechanics of unmaking In Women and Shakespeare's Cuckoldry Plays Shifting Narratives of Marital Betrayal Cristina León Alfar pursues

these questions to tease out familiar cultural stories about female sexuality that recur in the form of a slander narrative throughout William Shakespeare's work. She argues that the plays stage a structure of accusation and defense that unravels the authority of husbands to make and unmake wives. While men's accusations are built on a foundation of political, religious, legal, and domestic discourses about men's superiority to and rule over women whose weaker natures render them perpetually suspect, women's bonds with other women animate defenses of virtue and obedience, fidelity and love work loose the fabric of patrilineal power that undergirds masculine privileges in marriage and signify a discursive shift that constitutes the site of agency within a system of oppression that ought to prohibit such agency. That women's agency in the early modern period must be tied to the formations of power that officially demand their subjection need not undermine their acts. In what Alfaro calls Shakespeare's cuckoldry plays, women's rhetoric of defense is both subject to the discourse of sexual honor and finds a ground on which to shift it as women take control of and replace sexual slander with their own narratives of marital betrayal.

**The Woman's Part** Carolyn Ruth Swift Lenz, Gayle Greene, Carol Thomas Neely, 1980

**Revisiting Shakespeare's Italian Resources** Silvia Bigliuzzi, 2024-07-31

Revisiting Shakespeare's Italian Resources is about the complex dynamics of transmission and transformation of the Italian sources of twelve Shakespearean plays from *The Two Gentlemen of Verona* to *Cymbeline*. It focuses on the works of Sir Giovanni Fiorentino, Da Porto, Bandello, Ariosto, Dolce, Pasqualigo, and Groto, as well as on commedia dell'arte practices. This book discusses hitherto unexamined materials and revises received interpretations, disclosing the relevance of memorial processes within the broad field of intertextuality, vis-à-vis conscious reuses and intentional practices.

**Shakespeare and the Law** Paul Raffield, Gary Watt, 2008-08-29

In July 2007 the School of Law at the University of Warwick hosted an international conference on Shakespeare and the Law. This was a truly interdisciplinary event which included contributions from eminent speakers in the fields of English history, theatre, and law. The intention was to provide a congenial forum for the exploration, dissemination, and discussion of Shakespeare's evident fascination with and knowledge of law and its manifestation in his works. The papers included in this volume reflect the diverse academic interests of participants at the conference. The eclectic themes of the edited collection range from analyses of the juristic content of specific plays, as in *Consideration, Contract, and the End of The Comedy of Errors*, *Judging Isabella*, *Justice, Care, and Relationships in Measure for Measure*, *Law and its Subversion in Romeo and Juliet*, *Inheritance in the Legal and Ideological Debate of Shakespeare's King Lear*, and *The Law of Dramatic Properties in The Merchant of Venice*, to more general explorations of Shakespearean jurisprudence, including *Shakespeare and Specific Performance*, *Shakespeare and the Marriage Contract*, *The Tragedy of Law in Shakespearean Romance*, and *Punishment Theory in the Renaissance: the Law and the Drama*.

**Italian Culture in the Drama of Shakespeare and His Contemporaries** Michele Marrapodi, 2016-12-05

Applying recent developments in new historicism and cultural materialism, along with the new perspectives opened up by the current debate on intertextuality and the construction of the theatrical text, the essays collected here reconsider the

pervasive influence of Italian culture literature and traditions on early modern English drama The volume focuses strongly on Shakespeare but also includes contributions on Marston Middleton Ford Brome Aretino and other early modern dramatists The pervasive influence of Italian culture literature and traditions on the European Renaissance it is argued here offers a valuable opportunity to study the intertextual dynamics that contributed to the construction of the Elizabethan and Jacobean theatrical canon In the specific area of theatrical discourse the drama of the early modern period is characterized by the systematic appropriation of a complex Italian iconology exploited both as the origin of poetry and art and as the site of intrigue vice and political corruption Focusing on the construction and the political implications of the dramatic text this collection analyses early modern English drama within the context of three categories of cultural and ideological appropriation the rewriting remaking and refashioning of the English theatrical tradition in its iconic thematic historical and literary aspects

*Shakespeare and the Idea of Western Civilization* R.V. Young, 2022-03-18 The author argues his viewpoint that Shakespeare's drama achieves not a break with Western literary and cultural tradition that has preceded him but instead is its consummate expression the author demonstrates the aesthetic and moral validity of Shakespearean drama as well as its general validation of the principles of Western civilization

**The Art of Shakespeare's Sonnets** Helen Vendler, 1999-11 Analyzes all of Shakespeare's sonnets in terms of their poetic structure semantics and use of sounds and images

*Much Ado about Nothing and the New Awareness* W. Reginald Rampone Jr., Nicholas M. Utzig, 2023-12-06 The essays in this volume rethink *Much Ado About Nothing* from the standpoint of the New Awareness Scholars today are by necessity both the products and the producers of this awareness Moreover the essays in this collection touch upon problems that are germane to the political climate today and similar to the concerns reflected in this play Three essays discuss epistemology and determining real information from its simulation Other essays concern issues that are central to the MeToo Movement including rape culture and the credibility of women Aside from the immediate textual and historical context other essays address issues of race and gender in adaptations and theatrical productions especially in young adult prose adaptations of the play and in theater's practice of inclusive and race conscious staging

*Architectural Rhetoric in Shakespeare and Spenser* Jennifer C. Vaught, 2019-09-23 Jennifer C Vaught illustrates how architectural rhetoric in Shakespeare and Spenser provides a bridge between the human body and mind and the nonhuman world of stone and timber The recurring figure of the body as a besieged castle in Shakespeare's drama and Spenser's allegory reveals that their works are mutually based on medieval architectural allegories exemplified by the morality play *The Castle of Perseverance* Intertextual and analogous connections between the generically hybrid works of Shakespeare and Spenser demonstrate how they conceived of individuals not in isolation from the physical environment but in profound relation to it This book approaches the interlacing of identity and place in terms of ecocriticism posthumanism cognitive theory and Cicero's art of memory *Architectural Rhetoric in Shakespeare and Spenser* examines figures of the permeable body as a fortified yet

vulnerable structure in Shakespeare's comedies histories tragedies romances and Sonnets and in Spenser's Faerie Queene and Complaints     *On Some of Shakespeare's Female Characters* lady Helena Saville Martin, 1899



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