

The Slandered Woman in Shakespeare

Joyce H. Sexton



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Joyce Haviland Hengerer



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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

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 Alfar 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

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

Myth, Emblem, and Music in Shakespeare's Cymbeline Peggy Muñoz Simonds, 1992 Winner of the University of Delaware Press Award for the best manuscript in Shakespearean Studies this study clarifies and revitalizes Shakespeare's Cymbeline for the modern reader through a rediscovery of the poet's artistic use of Renaissance myths symbols and emblematic topoi that give meaning to the play Although mainly concerned with the rich classical and Christian iconography of Cymbeline the book also rages widely over Shakespeare's dramatic and nondramatic works and beyond to the work of his contemporaries in Renaissance poetry drama art theology philosophy emblems and myths to show parallels between the mysteries of this tragicomedy and other examples

of Renaissance thought and expression It uncovers actual representations in the visual arts of parallels to the play's descriptive and theatrical moments These iconographic parallels are lavishly illustrated in the book through photographs of Renaissance plaster work embroidery metalwork oil paintings and sculpture but primarily through woodcuts and engravings from English and Continental emblem books of the period The visual imagery is carefully related to an intellectual explanation of Cymbeline's complex Neoplatonic and Reformation themes The author begins with an extended definition of the genre of Renaissance tragicomedy a form developed for Christian artistic purposes in Italy by Tasso and Guarini Aside from the obviously similar characteristics of a happy ending and the presence of an oracle Cymbeline shares nine other artistic aspects with the pioneer Italian tragicomedies *Aminta* and *Il pastor fido* including the celebration of an Orphic ritual of death and resurrection After a discussion of the Neoplatonic and Ovidian mythology embedded in the play the book considers in detail the iconography of Imogen's elaborately decorated bedroom as a reconciliation of opposites the iconography of primitivism and Wild Men versus courtier as a satire of the British court and the iconography of birds animals vegetation and minerals as evocative of the major themes of doubt repentance reformation reunion and regeneration in Cymbeline The final objective of the dramatic conflict is mutual forgiveness and a happy marriage all of which is achieved through temperance or the attainment of musical concord within the individual the state and the world Although Shakespeare shows the five senses to be an inadequate means for his characters to recognize true virtue in a deceitful world the sense of hearing is the most important in the play since it allows participation in the four redemptive functions of sound which ultimately leads to psychological harmony with the music of the spheres Simonds also demonstrates that because Cymbeline is essentially an Orphic tragicomedy designed to liberate the audience from melancholy the play strives to bring delight through its theatrical reenactment of the initially painful Platonic journey from Eros to Anteros from blindness to a vision of divinity from discord to musical harmony from spiritual confusion to joyful enlightenment

BOOK JACKET Title Summary field provided by Blackwell North America Inc All Rights Reserved **Victorian Shakespeare** Gail Marshall, Adrian Poole, 2003-10-09 What did the Victorians think of Shakespeare The twelve essays gathered here offer some answers through close examination of works by leading nineteenth century novelists poets and critics including Dickens Trollope Eliot Tennyson Browning and Ruskin Shakespeare provided the Victorians with ways of thinking about the authority of the past about the emergence of a new mass culture about the relations between artistic and industrial production about the nature of creativity about racial and sexual difference and about individual and national identity The Merry Wives of Windsor Evelyn Gajowski, Phyllis Rackin, 2014-09-19 The Merry Wives of Windsor has recently experienced a resurgence of critical interest At times considered one of Shakespeare's weaker plays it is often dismissed or marginalized however developments in feminist ecocritical and new historicist criticism have opened up new perspectives and this collection of 18 essays by top Shakespeare scholars sheds fresh light on the play The detailed introduction by Phyllis Rackin and Evelyn Gajowski provides a historical

survey of the play and ties into an evolving critical and cultural context The book's sections look in turn at female community female agency theatrical alternatives social and theatrical contexts desire sexuality nature and performance to provide a contemporary critical analysis of the play

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

Who Was William Shakespeare? Dymphna Callaghan, 2012-10-18 A new study of Shakespeare's life and times which illuminates our understanding and appreciation of his works Combines an accessible fully historicised treatment of both the life and the plays suited to both

undergraduate and popular audiences Looks at 24 of the most significant plays and the sonnets through the lens of various aspects of Shakespeare's life and historical environment Addresses four of the most significant issues that shaped Shakespeare's career education religion social status and theatre Examines theatre as an institution and the literary environment of early modern London Explains and dispatches conspiracy theories about authorship *Clarissa's Plots* Lois E. Bueler, 1994 This study also examines the connections among the plots how Clarissa's self-scrutinizing response to the pressures of test and trial and her refusal to achieve respectability at the expense of her integrity is explained by her pursuit of Christian prudence and how Lovelace's inability to fathom the disappearance of his tempter function after the rape as well as his inability to respond as does Belford to Clarissa's exemplary influence is an expression of his nature as protagonist in the Don Juan plot Richardson conducts all three plots concurrently Bueler demonstrates by exploiting the psychologically and dramatically rich resources of simultaneous dialogue and soliloquy inherent in the epistolary genre *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 *Shakespeare's Law* Mark Fortier, 2022-05-30 Shakespeare's Law is a critical overview of law and legal issues within the life career and works of William Shakespeare as well as those that arise from the endless array of activities that happen today in the name of Shakespeare Mark Fortier argues that Shakespeare's attitudes to law are complex and not always sanguine that there exists a deep and perhaps ultimate move beyond law very different from what a lawyer or legal scholar might recognize Fortier looks in detail at the legal issues most prominent across Shakespeare's work status inheritance fraud property contract tort especially slander evidence crime political authority trials and the relative value of law and justice He also includes two detailed case studies of *The Merchant of Venice* and *Measure for Measure* as well as a chapter looking at law in works by Shakespeare's contemporaries The book concludes with a chapter on the law as it relates to Shakespeare today The book shows that the legal issues in Shakespeare are often relevant to issues we face now and the exploration of law in Shakespeare is as germane today though in sometimes new ways as in the past *Broken Nuptials in Shakespeare's Plays* Carol Thomas Neely, 1985 Providing a feminist interpretation of the plays that have been written this work is aimed at feminists *REAL. Vol. 4* Herbert Grabes, H. J. Diller, Hans Bungert, 2020-05-18 No detailed description available for REAL YEARBOOK VOL 4 E BOOK *Toxic Masculinity on the London Stage*,

1600-1610 Anthony Archdeacon, 2025-07-01 The idea of toxic masculinity might feel like a very modern even twenty first century notion but similar concerns about male behaviour also often characterised in terms of poisons and poisoning can be identified in the literature of 400 hundred years ago not only in Shakespeare's Othello and The Winter's Tale but also lesser known plays that were popular on the London stage in the 1600s Poison related tropes and the recurrent plot device of a man trying to poison a woman expressed complex and sometimes contradictory attitudes towards socially unacceptable male behaviour These plays depict the early modern male as both poisoned and poisoner poisoned by inherited misogynistic ideas and attitudes and poisoner of women both literally and metaphorically Seeing them as enacting problematic situations and raising difficult questions rather than simply offering the moral certitudes of Christianity or the prescriptions of contemporary conduct book the book points to these plays as evidence of disquiet and anxieties to which we can still easily relate today The fact that some plays responded to real life events such as familicide is an indicator of this socially responsible role of the theatre engaging its audience in current issues and controversies The use of the poison theme in relation to male violence and misogyny shows that the early modern theatre was raising awareness of the same problems that are identified as toxic masculinity today

"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 *Shakespeare Studies* Susan Zimmermann, Suzan Zimmerman, 2005-10 *Shakespeare Studies* is an international volume containing essays studies by critics cultural historians from both hemispheres Volume 33 continues the series in which specialists in theatrical traditions in the time of Shakespeare discuss the state of scholarly study in their areas

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 vis conscious reuses and intentional practices

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