



Fantasies of Female Evil

The
Dynamics
of
Gender
and
Power
in
Shakespearean
Tragedy

Cristina León Alfar



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Fantasies Of Female Evil The Dynamics Of Gender And Power In Shakespearean Tragedy:

Fantasies of Female Evil Cristina León Alfar, 2003 Focuses on Romeo and Juliet King Lear Macbeth Antony and Cleopatra and The winter's tale UkbU **Fantasies of Female Evil** Cristina Leon Alfar, 2003-01-01 For more information on similar titles please visit www.lexingtonbooks.com *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 **Female Agencies and Subjectivities in Film and Television** Diğdem Sezen, Feride Çiçekoğlu, Aslı Tunç, Ebru Thwaites Diken, 2020-10-29 This volume provides an overview of the landscape of mediated female agencies and subjectivities in the last decade In three sections the book covers the films of women directors television shows featuring women in lead roles and the representational struggles of women in cultural context with a special focus on changes in the transformative power of narratives and images across genres and platforms This collection derives from the editors' multi-year experiences as scholars and practitioners in the field of film and television It is an effort that aims to describe and understand female agencies and subjectivities across screen narratives gather scholars from around the world to generate timely discussions and inspire fellow researchers and practitioners of film and television **Early Modern Ecostudies** I. Kamps, K. Raber, 2016-04-29 The essays in this volume interrogate the unique and often problematic relationship between early modern cultural studies and ecocriticism providing theoretical insights and models for a future practice that successfully wed the two disciplines **Virtuous Necessity** Jessica Murphy, 2015-08-25 While many scholars find the early modern triad of virtues for women silence chastity and obedience to be straightforward and nonnegotiable Jessica C Murphy demonstrates that these virtues were by no means as direct and inflexible as they might seem Drawing on the literature of the period from the plays of Shakespeare to a conduct manual written for a princess to letters from a wife to

her husband as well as contemporary gender theory and philosophy she uncovers the multiple meanings of behavioral expectations for sixteenth and seventeenth century women Through her renegotiation of cultural ideals as presented in both literary and nonliterary texts of early modern England Murphy presents models for acceptable women s conduct that lie outside of the rigid prescriptions of the time Virtuous Necessity will appeal to readers interested in early modern English literature including canonical authors such as Shakespeare Spenser and Milton as well as their female contemporaries such as Amelia Lanyer and Elizabeth Cary It will also appeal to scholars of conduct literature of early modern drama popular literature poetry and prose of women s history and of gender theory

Manhood and Masculine Identity in William Shakespeare's The Tragedy of Macbeth Maria L. Howell,2008-10-14 Maria Howell s Manhood and Masculine Identity in William Shakespeare s The Tragedy of Macbeth is an important and compelling scholarly work which seeks to examine the sixteenth century s greatest concern echoed by Hamlet himself What is a man In an attempt to analyze the concept of manhood in Macbeth Howell explores the contradictions and ambiguities that underlie heroic notions of masculinity dramatized throughout the play From Lady Macbeth s capacity to control and destroy Macbeth s masculine identity to Macbeth himself who corrupts his military prowess to become a ruthless and murderous tyrant Howell demonstrates that heroic notions of masculinity not only reinforce masculine power and authority paradoxically these ideals are also the source of man s disempowerment and destruction Howell argues that in an attempt to attain a higher principle the means violence and destruction and the ends justice and peace become fused and indistinguishable so that those values that inform man s actions for good no longer provide moral clarity Howell s poignant and timely analysis of manhood and masculine identity in Shakespeare s Macbeth will no doubt resonate with readers today

Women and Tudor Tragedy Allyn E. Ward,2013-03-22 The role of women as writers literary and dramatic characters and real queens in early modern Europe was central to the development of Tudor ideas about gender and women s place in society Women and Tudor Tragedy investigates the link between gender and genre identifying the relation between cultural history and mid Tudor drama This book establishes a way for reading women in early modern history drama and poetry by fusing discussions of gender in literature with historical analysis of tyranny and martyrdom in mid Tudor culture It considers the disparities between the representation of women in historical political and religious treatises by examining the complex portrayal of women female speeches and the rhetoric of good counsel The author provides a discussion of the role of women in early English tragedies and in a variety of texts by women Throughout the book Allyn E Ward asks in what ways these different ways of writing the Tudor women can help scholars better understand the place of women in English culture at the end of the sixteenth century Furthermore Ward traces the feminization of the rhetoric of counsel that takes place with the last Tudor monarchs as a way of accommodating female rule

Horrifying Sex Ruth Bienstock Anolik,2007-07-16 The Gothic moment in literary history arose in the age of the Enlightenment and the Gothic fascination with the unknown reflects the Enlightenment s response to

the limits of reason Traditionally the emblem of the unknown that lurks in the Gothic is the supernatural the monstrous and the inhuman Often overlooked is the observation that Gothic texts are also haunted by figures that represent the mystery of sexuality This collection of essays sharpens that observation and asserts that Gothic anxieties about sexuality are likewise rooted in fear of the unknown represented by sexual practices and desires that either lie hidden or deviate from cultural norms The first three sections refer to popular as well as marginalized Gothic texts to portray the three prototypes of sexual deviance the female sexual Other in *The Fatal Woman* the male sexual Other in *The Satanic Male* and the homosexual Other in *Homosexual Horror* The fourth section covers literary works that celebrate sexual difference and question the idea that the sexually deviant is socially Other **Retold Feminine Memoirs: Our Collective Past and Present** Gabriela

Mádlo,2019-01-04 This volume was first published by Inter Disciplinary Press in 2013 The present volume offers interdisciplinary discussions on the interconnectedness of concepts such as evil and femininity The authors comment on issues such as abjection murder gender stereotypes revenge menstruation and demonisation of women across cultures and historical periods Dream Sequences in Shakespeare Meg Harris Williams,2020-11-29 This book takes a new approach to Shakespeare's plays exploring them as dream thought in the modern psychoanalytic sense of unconscious thinking Through his commitment to poetic language Shakespeare offers images and dramatic sequences that illustrate fundamental developmental conflicts the solutions for which are not preconceived but evolve through the process of dramatisation In this volume Meg Harris Williams explores the fundamental distinction between the surface meanings of plot or argument and the deep grammar of dreamlife applied not only to those plays known as dream plays but also to critical sequences throughout Shakespeare's oeuvre Through a post Kleinian model based on the thinking of Bion Meltzer and Money Kyrle this book sheds new light on both Shakespeare's own relation to the play and on the identificatory processes of the playwright reader or audience *Dream Sequences in Shakespeare* is important reading for psychoanalysts playwrights and students

Shakespeare's Suicides Marlena Tronicke,2017-11-22 Shakespeare's *Suicides* *Dead Bodies That Matter* is the first study in Shakespeare criticism to examine the entirety of Shakespeare's dramatic suicides It addresses all plays featuring suicides and near suicides in chronological order from *Titus Andronicus* to *Antony and Cleopatra* thus establishing that suicide becomes increasingly pronounced as a vital means of dramatic characterisation In particular the book approaches suicide as a gendered phenomenon By taking into account parameters such as onstage versus offstage deaths suicide speeches or the explicit denial of final words as well as settings and weapons the study scrutinises the ways in which Shakespeare appropriates the convention of suicide and subverts traditional notions of masculine versus feminine deaths It shows to what extent a gendered approach towards suicide opens up a more nuanced understanding of the correlation between gender and Shakespeare's genres and how eventually through their dramatisation of suicide the tragedies query normative gender discourse *The Arden Research Handbook of Contemporary Shakespeare Criticism* Evelyn Gajowski,2020-10-15 The Arden

Research Handbook of Contemporary Shakespeare Criticism is a wide ranging authoritative guide to research on critical approaches to Shakespeare by an international team of leading scholars It contains chapters on 20 specific critical practices each grounded in analysis of a Shakespeare play These practices range from foundational approaches including character studies close reading and genre studies through those that emerged in the 1970s and 1980s that challenged the preconceptions on which traditional liberal humanism is based including feminism cultural materialism and new historicism Perspectives drawn from postcolonial queer studies and critical race studies besides more recent critical practices including presentism ecofeminism and cognitive ethology all receive detailed treatment In addition to its coverage of distinct critical approaches the handbook contains various sections that provide non specialists with practical help an A Z glossary of key terms and concepts a chronology of major publications and events an introduction to resources for study of the field and a substantial annotated bibliography

Shakespearean Character Jelena Marelj, 2019-01-24 Why do we continue to experience many of Shakespeare s dramatic characters as real people with personal histories individual personalities and psychological depth What is it that makes Falstaff seem to jump off the page and what gives Hamlet his complexity Shakespearean Character Language in Performance examines how the extraordinary lifelikeness of some of Shakespeare s most enigmatic and self conscious characters is produced through language Using theories drawn from linguistic pragmatics this book claims that our impression of characters as real people is an effect arising from characters pragmatic use of language in combination with the historical and textual meanings that Shakespeare conveys to his audience by dramatic and meta dramatic means Challenging the notion of interiority attributed to Shakespeare s characters by many contemporary critics theatre professionals and audiences the book demonstrates that dramatic characters possess anteriority which gives us the impression that they exist outside of and prior to the play texts as real people Jelena Marelj s study examines five linguistically self conscious characters drawn from the genres of history tragedy and comedy which continue to be subjects of extensive critical debate Falstaff Cleopatra Henry V Katherine from The Taming of the Shrew and Hamlet She shows that by inferring Shakespeare s intentions through his characters verbal exchanges and the discourses of the play the audience becomes emotionally involved with or repulsed by characters and it is this emotional response that makes these characters strikingly memorable and intimately human Shakespearean Character will equip readers for further work on the genealogy of Shakespearean character including minor characters stock characters and allegorical characters

The Palgrave Handbook of Shakespeare's Queens Kavita Mudan Finn, Valerie Schutte, 2018-07-20 Of Shakespeare s thirty seven plays fifteen include queens This collection gives these characters their due as powerful early modern women and agents of change bringing together new perspectives from scholars of literature history theater and the fine arts Essays span Shakespeare s career and cover a range of famous and lesser known queens from the furious Margaret of Anjou in the Henry VI plays to the quietly powerful Hermione in The Winter s Tale from vengeful Tamora in Titus Andronicus to Lady Macbeth Early chapters

situate readers in the critical concerns underpinning any discussion of Shakespeare and queenship the ambiguous figure of Elizabeth I and the knotty issue of gender presentation The focus then moves to analysis of issues such as motherhood intertextuality and contemporary political contexts close readings of individual plays and investigations of rhetoric and theatricality Featuring twenty five chapters with a rich variety of themes and methodologies this handbook is an invaluable reference for students and scholars and a unique addition to the fields of Shakespeare and queenship studies Winner of the 2020 Royal Studies Journal book prize *Time and Gender on the Shakespearean Stage* Sarah Lewis, 2020-09-24 An original study of the ways in which temporal concepts and gendered identities intersect in early modern theatre and culture

Ecocriticism and Shakespeare Simon C. Estok, 2011-04-25 This book offers the term ecophobia as a way of understanding and organizing representations of contempt for the natural world Estok argues that this vocabulary is both necessary to the developing area of ecocritical studies and for our understandings of the representations of Nature in Shakespeare

Shakespeare Quarterly , 2005 **Royal Power and Authority in Shakespeare's Late Tragedies** Alisa Manninen, 2015-10-05 William Shakespeare explores political survival as a question of interaction at court in King Lear Macbeth and Antony and Cleopatra Through a discussion of authority as an element that is distinct from power this book offers a new perspective on the importance of acts of persuasion and the contribution the late tragedies make to Shakespeare's portrayal of monarchy It argues that the most productive uses of the material power to judge or reward are those that reinforce royal authority and establish the monarch at the centre of the web of noble relationships In the late tragedies rulership is exercised at court It acquires a nature of its own as the interaction of powerful and potentially powerful individuals among the nobility The persuasive exercise of authority complements the tangible power that is founded on the monarch's material resources so that consent to the monarch's supremacy is obtained through various discourses of justification and the performance of the monarch's social role Shakespeare's combination of emotional intimacy with political concerns becomes central to the tragedies of these three plays when the failure to establish control over power and authority leads to the breakdown of established values and political traditions **The Oxford Handbook of Shakespeare and Early Modern Authorship** , 2025-09-09 The Oxford Handbook of Shakespeare and Early Modern Authorship draws together leading and emerging scholars of Shakespeare and early modern literature to consider anew how authorship worked in the time in which Shakespeare wrote and to interrogate the construction of the Shakespeare as author figure Composed of four main sections it offers fresh analysis of the literary and cultural influences and forces that formed authors in the period the mechanics of early modern authorship the mediation of Shakespeare and others works in performance manuscript and print and the critical and popular reimagining across times of Shakespeare as an author figure Diving into modern debates about early modern authorship authority and identity politics contributors supply rich new accounts of the wider scene of professional authorship in early modern England of how Shakespeare's writings contributed to it and of what made him

distinctive within it Looking beyond Shakespeare the Handbook seeks to provide a vital testing ground for new research into early modern literature and culture more broadly

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