

Shakespearean Tragedy And Gender Shirley Nelson Garner

The forty established and emerging scholars whose work is included in this volume bring an expansive understanding of feminism to questions of embodiment in Shakespeare and early modern studies. Using a diverse range of methods--historicism, psychoanalysis, queer theory, critical race studies, postcolonialism, posthumanism, eco-criticism, animal studies, disability studies, textual editing, performance and media studies--they present original readings of Shakespeare's plays and poems while situating his work both in the early modern period and the present day. Paying particular attention to the intersections of gender with race and sexuality, the volume collectively offers an exciting snapshot of the ways that 'feminism' and 'Shakespeare' continue to speak to and challenge each another.

"The book is at the same time rooted in the theater, and thus relates the theatrical conventions of Shakespeare's time to the thematic matter of the book. In particular, Ko demonstrates how the divisions explored in the plays are related to stage practices like the use of boy-actors and the volatile interplay of illusionistic and non-illusionistic modes of acting. In this context, Ko introduces a

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new term - charactor - that combines the fictional character and the stage actor and enables a new, nuanced exploration of stage personae."--Jacket.

Ancient Rome has always been considered a compendium of City and World. In the Renaissance, an era of epistemic fractures, when the clash between the 'new science' (Copernicus, Galileo, Vesalius, Bacon, etcetera) and the authority of ancient texts produced the very notion of modernity, the extended and expanding geography of ancient Rome becomes, for Shakespeare and the Elizabethans, a privileged arena in which to question the nature of bodies and the place they hold in a changing order of the universe. Drawing on the rich scenario provided by Shakespeare's Rome, and adopting an interdisciplinary perspective, the authors of this volume address the way in which the different bodies of the earthly and heavenly spheres are re-mapped in Shakespeare's time and in early modern European culture. More precisely, they investigate the way bodies are fashioned to suit or deconstruct a culturally articulated system of analogies between earth and heaven, microcosm and macrocosm. As a whole, this collection brings to the fore a wide range of issues connected to the Renaissance re-mapping of the world and the human. It should interest not only Shakespeare scholars but all those working on the interaction between sciences and humanities.

An international journal committed to the publication of essays and reviews

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relevant to drama and theatre history to 1642. This issue includes nine new articles and reviews of three books.

Seminar paper from the year 2006 in the subject English Language and Literature Studies - Literature, grade: A, University of Edinburgh, course: Tragedy, History and Sovereignty in Late Medieval and Early Modern Poetry and Drama, 18 entries in the bibliography, language: English, comment: Building on the assumption that differences between the sexes in tragedy are defined through competing representations of heroism, this paper shall take a closer look at the representation of gender in two premodern tragedies, Shakespeare's Macbeth and Antony and Cleopatra. The aim of this paper shall be to provide a short introduction to (Shakespeare) feminist criticism, which will be supplemented with an overview of various notable instances of the representation of gender in these two works., abstract: Building on the assumption that differences between the sexes in tragedy are defined through competing representations of heroism, this paper shall take a closer look at the representation of gender in two premodern tragedies, Shakespeare's Macbeth and Antony and Cleopatra. The aim of this paper shall be to provide a short introduction to (Shakespeare) feminist criticism, which will be supplemented with an overview of various notable instances of the representation of gender in these two works.

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Shakespeare Left and Right brings together critics, strikingly different in their politics and methodologies, who are acutely aware of the importance of politics on literary practice and theory. Should, for example, feminist criticism be subjected to a critique by voices it construes as hostile to its political agenda? Is it possible to present a critique of feminist criticism without implicitly impeding its politics? And, in the light of recent political events should the Right pronounce the demise of Marxism as a social science and interpretive tool? The essays in Shakespeare Left and Right, first published in 1991, present a tug of war about ideology, acted out over the body of Shakespeare. Part One focuses on the challenge thrown down by Richard Levin's widely discussed "Feminist Thematics and Shakespearean Tragedy". Part Two considers these issues in relation to critical practice and the reading of specific plays. This book should be of interest to undergraduates and academics interested in Shakespeare studies.

Shakespeare's Domestic Economies explores representations of female subjectivity in Shakespearean drama from a refreshingly new perspective, situating *The Taming of the Shrew*, *The Merry Wives of Windsor*, *Othello*, and *Measure for Measure* in relation to early modern England's nascent consumer culture and competing conceptions of property. Drawing evidence from legal documents, economic treatises, domestic manuals, marriage sermons,

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household inventories, and wills to explore the realities and dramatic representations of women's domestic roles, Natasha Korda departs from traditional accounts of the commodification of women, which maintain that throughout history women have been "trafficked" as passive objects of exchange between men. In the early modern period, Korda demonstrates, as newly available market goods began to infiltrate households at every level of society, women emerged as never before as the "keepers" of household properties. With the rise of consumer culture, she contends, the housewife's managerial function assumed a new form, becoming increasingly centered around caring for the objects of everyday life—objects she was charged with keeping as if they were her own, in spite of the legal strictures governing women's property rights. Korda deftly shows how their positions in a complex and changing social formation allowed women to exert considerable control within the household domain, and in some areas to thwart the rule of fathers and husbands.

Shakespearean Tragedy and Gender Indiana University Press

"Shakespeare is not our contemporary, the contributors to *Shakespearean Tragedy and Gender* emphatically conclude--yet coping with his cultural influence is never a simple matter. Ranging from Shakespeare's earliest attempts at tragedy in *Richard III* and *Titus Andronicus*, this volume covers the major tragic period, giving special attention to

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Othello"--Back cover.

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.

Shakespeare Survey is a yearbook of Shakespeare studies and production. Since 1948 Survey has published the best international scholarship in English and many of its essays have become classics of Shakespeare criticism. Each volume is devoted to a theme, or play, or group of plays; each also contains a section of reviews of the previous year's textual and critical studies and of major British performances. The books are illustrated with a variety of Shakespearean images and production photographs. The current editor of Survey is Peter Holland. The first eighteen volumes were edited by Allardyce Nicoll, numbers 19-33 by Kenneth Muir and numbers 34-52 by Stanley Wells. The virtues of accessible scholarship and a keen interest in

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performance, from Shakespeare's time to our own, have characterised the journal from the start. For the first time, numbers 1-50 are being reissued in paperback, available separately and as a set.

"... an important volume for scholar and student alike, and a tribute to the enduring contributions of its authors." —Renaissance Quarterly "These thought-provoking essays run the gamut of feminist criticism on tragedy." —Shakespeare Quarterly "Highly recommended..." —Choice These essays mount a powerful critique of the tragic hero as representative of the errors and sufferings of humankind. They come from a variety of perspectives—including feminist new historicism, psychoanalysis, poststructuralism, and autobiographical criticism. While considering Shakespeare's earliest attempts at tragedy in *Richard III* and *Titus Andronicus*, this volume also covers the major tragic period, giving special attention to *Othello*.

Can there be a virtue in vengeance? Can revenge do ethical work? Can revenge be the obligation of women? This wide-ranging literary study looks at Shakespeare's women and finds bold answers to questions such as these. A surprising number of Shakespeare's female characters respond to moral outrages by expressing a strong desire for vengeance. This book's analysis of these characters and their circumstances offers incisive critical perceptions of feminine anger, ethics, and agency and challenges our assumptions about the role of gender in revenge. In this provocative book, Marguerite A. Tassi counters longstanding critical opinions on revenge: that it is the

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sole province of men in Western literature and culture, that it is a barbaric, morally depraved, irrational instinct, and that it is antithetical to justice. Countless examples have been mined from Shakespeare's dramas to reveal women's profound concerns with revenge and justice, honor and shame, crime and punishment. In placing the critical focus on avenging women, this book significantly redresses a gender imbalance in scholarly treatments of revenge, particularly in early modern literature.

Explores the extent to which the early modern English stage came to reflect the presence and performances of Italian actresses.

This revised and updated Companion acquaints the student reader with the forms, contexts, critical and theatrical lives of the ten plays considered to be Shakespeare's tragedies. Thirteen essays, written by leading scholars in Britain and North America, address the ways in which Shakespearean tragedy originated, developed and diversified, as well as how it has fared on stage, as text and in criticism. Topics covered include the literary precursors of Shakespeare's tragedies, cultural backgrounds, sub-genres and receptions of the plays. The book examines the four major tragedies and, in addition, *Titus Andronicus*, *Romeo and Juliet*, *Julius Caesar*, *Antony and Cleopatra*, *Coriolanus* and *Timon of Athens*. Essays from the first edition have been fully revised to reflect the most up-to-date scholarship; the bibliography has been extensively updated; and four new chapters have been added, discussing Shakespearean form, Shakespeare and philosophy, Shakespeare's tragedies in performance, and

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Shakespeare and religion.

Voice in Motion explores the human voice as a literary, historical, and performative motif in early modern English drama and culture, where the voice was frequently represented as struggling, even failing, to work. In a compelling and original argument, Gina Bloom demonstrates that early modern ideas about the efficacy of spoken communication spring from an understanding of the voice's materiality. Voices can be cracked by the bodies that produce them, scattered by winds when transmitted as breath through their acoustic environment, stopped by clogged ears meant to receive them, and displaced by echoic resonances. The early modern theater underscored the voice's volatility through the use of pubescent boy actors, whose vocal organs were especially vulnerable to malfunction. Reading plays by Shakespeare, Marston, and their contemporaries alongside a wide range of late sixteenth- and early seventeenth-century texts—including anatomy books, acoustic science treatises, Protestant sermons, music manuals, and even translations of Ovid—Bloom maintains that cultural representations and theatrical enactments of the voice as "unruly matter" undermined early modern hierarchies of gender. The uncontrollable physical voice creates anxiety for men, whose masculinity is contingent on their capacity to discipline their voices and the voices of their subordinates. By contrast, for women the voice is most effective not when it is owned and mastered but when it is relinquished to the environment beyond. There, the voice's fragile material form assumes its full destabilizing potential and becomes a

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surprising source of female power. Indeed, Bloom goes further to query the boundary between the production and reception of vocal sound, suggesting provocatively that it is through active listening, not just speaking, that women on and off the stage reshape their world. Bringing together performance theory, theater history, theories of embodiment, and sound studies, this book makes a significant contribution to gender studies and feminist theory by challenging traditional conceptions of the links among voice, body, and self.

This collection of twenty original essays will expand the critical contexts in which Antony and Cleopatra can be enjoyed as both literature and theater.

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

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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.

Medieval and Renaissance Drama in England is an international volume published every year in hardcover, containing essays and studies as well as book reviews of the many significant books and essays dealing with the cultural history of medieval and early modern England as expressed by and realized in its drama exclusive of Shakespeare.

Discusses the forms, contexts, and critical and theatrical issues associated with ten Shakespearean tragedies.

The essays in this volume demonstrate how effectively different -- indeed seemingly contradictory -- theoretical paradigms can work with Shakespeare's plays to excavate issues of power and punishment.

Is there a distinctly Canadian Shakespeare? What is the status and function of Shakespeare in various locations within the nation: at Stratford, on CBC radio, in

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regional and university theatres, in Canadian drama and popular culture? Shakespeare in Canada brings insights from a little explored but extensive archive to contemporary debates about the cultural uses of Shakespeare and what it means to be Canadian. Canada's long history of Shakespeare productions and reception, including adaptations, literary reworkings, and parodies, is analysed and contextualized within the four sections of the book. A timely addition to the growing field that studies the transnational reach of Shakespeare across cultures, this collection examines the political and cultural agendas invoked not only by Shakespeare's plays, but also by his very name. In part a historical and regional survey of Shakespeare in performance, adaptation, and criticism, this is the first work to engage Shakespeare with distinctly Canadian debates addressing nationalism, separatism, cultural appropriation, cultural nationalism, feminism, and postcolonialism.

Magic and Gender in Early Modern England surveys the history of male and female magic in early modern England and the factors that influenced what writers include in their work regarding magic and witchcraft. the book includes the following: --Three chapters that focus on how Renaissance drama deals with contemporary issues of witchcraft and how witchcraft was used as an element to explore ideas of power and gender in early modern England --Key secondary

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readings by influential critics --Selected sources and analogues for Shakespeare's Macbeth, Christopher Marlowe's Dr. Faustus, Thomas Middleton's the Witch, and the Witch of Edmonton by John Ford, Thomas Dekker, and William Rowley

The theory considers human behavior in terms of functional equilibrium between the stable properties of the mind, independent from the pressures of the sociocultural environment and the immediate situational context. What we call "character" thus denotes an autonomous configuration of psychological elements, which remains stable despite the changing external circumstances. In this book, Stone effects a return to gender, after many years of neglect by Twenty-First-Century critics, via a methodology of close reading that foregrounds moments of sexual decentering and disequilibrium within the text and in the interstices of the dialogue between Shakespeare and his critics. Issues addressed range from the cross dressing of Viola and Imogen to the cross gartering of Malvolio, the sound of "un" and the uncanny lyric narcissism of Richard II, Hamlet's misogyny, androgyny, and the poison of marital/political "union," Othello's fears of impotence, rumors of Antony's emasculation versus the militant yet nurturing triumphalism of Cleopatra's suicide, and Posthumus's hysterical reaction to the "woman's part" in himself and his compensatory

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fantasies of parthenogenesis. Stone unpacks ideologically powerful but unsustainable male claims to self-identity and sameness, set over against man's type-gendering of women as the origin of divisive sexual difference, discord, and the dissolution of marriage. Men who blame women for the difference that divides and weakens their sense of unity and sameness to oneself are unconscious that the uncanny feminine is not outside the masculine, its reassuring canny opposite; it is inside the masculine, its uncanny difference from itself.

Lemon investigates the remarkable phrase, treason by words, both as a legal charge and as a cultural event under the Tudor monarchy.

A new way of looking at behavioral expectations for women in early modern England

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

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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.

Looks at gender-related themes in ninety-six of the most frequently taught works of fiction, including "Anna Karenina," "Brave New World," "Great Expectations," and "Lord of the Flies."

What was it like to be in the audience of the Globe Theater in 1606? By demonstrating fundamental connections between audience reaction then and the use of computers today, Renaissance scholar Arthur Kinney explores the cultural moment of one of Shakespeare's most popular tragedies. Examining the cultural

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practices and beliefs that influenced Shakespeare's writing of Macbeth, Kinney reconstructs how playgoers in 1606 understood that drama when it was first presented and shows how many congruent and often conflicting perspectives played on their minds. Calling on hundreds of documents with which Shakespeare might have been familiar, he records a wide range of cultural practices related to nearly every aspect of society in that day. Kinney proposes a new way of reading this period's texts, drawing us closer to the way dramatic plays such as Macbeth were understood from early modern times to beyond today's technological revolution. In the course of this inquiry, he seeks to determine whether the 1623 text of Macbeth that we now have is anything like the original 1606 performance. Lies Like Truth shows that the computer revolution of our time can help us revisit Shakespeare's works in their own time and thereby enhance our understanding of them. This provocative work unlocks a cultural moment frozen in time and broadens our appreciation of Shakespeare. Engaging debates over the nature of subjectivity in early modern England, this fascinating and original study examines sixteenth- and seventeenth-century conceptions of memory and forgetting, and their importance to the drama and culture of the time. Garrett A. Sullivan, Jr discusses memory and forgetting as categories in terms of which a variety of behaviours - from seeking salvation to

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pursuing vengeance to succumbing to desire - are conceptualized. Drawing upon a range of literary and non-literary discourses, represented by treatises on the passions, sermons, anti-theatrical tracts, epic poems and more, Shakespeare, Marlowe and Webster stage 'self-recollection' and, more commonly, 'self-forgetting', the latter providing a powerful model for dramatic subjectivity. Focusing on works such as Macbeth, Hamlet, Dr Faustus and The Duchess of Malfi, Sullivan reveals memory and forgetting to be dynamic cultural forces central to early modern understandings of embodiment, selfhood and social practice.

Looking at the plays of Shakespeare, Kyd, and Webster this book presents a new perspective on early modern drama grounded upon three original interrelated points. The author explores how the motif of the mourning woman on the early modern stage embodies the cultural trauma of the Reformation in England; brings to light the extent to which the figures of early modern drama recall those of the recent medieval past; and addresses how these representations embody actual mourning practices that were, after the Reformation, increasingly viewed as disturbing.

This new collection of sixteen essays considers evidence for the varied forms of women's alliances in early modern England. It shows how women, prohibited from

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direct participation in the institutional structures that shaped the lives of men, constructed informal connections with other females for purposes of survival, advancement, and creativity. The essays presented here consider a variety of communities--formed among groups as diverse as serving women, vagrants, aristocrats, and authors--in order to study the historical traces of women's connections. "Alliance"--as understood by the essayists in this volume--does not preclude competition or antagonism, since the bonds among women were frequently determined by an opposition to other women. As shown here, the theorizing of women's connections, and the recovery of the historical evidence for these connections, can only add to our understanding of women's activities in early modern English society. *Maids and Mistresses, Cousins and Queens* is divided into four sections. The first two, "Alliances in the City" and "Alliances in the Household," examine the circumstances of women's communities in two primary sites for women of this place and time. The second two, "Materializing Communities" and "Emerging Alliances," fully study the aspirations that guided and transformed the courses of women's lives. All of these interdisciplinary essays, deftly combining literary and historical methods and materials, are informed by feminism, queer theory, and studies of class and race in the early modern period.

Focuses on *Romeo and Juliet*, *King Lear*, *Macbeth*, *Antony and Cleopatra*, and *The Winter's Tale*. UkbU.

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Weeping Widows and Warrior Women will consider the plays of Shakespeare's first tetralogy, which includes 1, 2, 3 Henry VI and Richard III, through a feminist critical perspective. It will assess the female characters of these plays through their speech and actions rather than giving credence to external evaluations of them, whether from other characters or a perceived stance of the playwright. The goal throughout is to divorce previously seldom-studied characters from oppressive patriarchal interpretations of their actions in order to bring them in line with a feminist understanding of fully individuated women. This thesis will explore issues of sexuality, witchcraft, war-mongering, widowhood, mourning, and scolding through the characters of Joan la Pucelle, the Countess of Auvergne, Eleanor Cobham, Margaret of Anjou, Elizabeth Grey, Anne Neville, and the Duchess of York. Feminist issues such as biological determinism, the difference between sex and gender, rejection of hegemonic patriarchal history and discourse, and patriarchal punishment for gender transgression will further develop discussion of the texts. By revisiting the plays of the first tetralogy through a specifically feminist critical discourse, this thesis will prove the existence of alternative readings of the plays that do not depend on patriarchal exploitation of female characters. The readings explained in this thesis could provide a basis for a resurrection of these early history plays by replacing a reactionist acceptance of the inherent misogyny of the genre with an exploration of the difficulties of female existence in a patriarchal society.

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Explores the challenges of maintaining bonds, living up to ideals, and fulfilling desire in Shakespeare's plays In *Thinking About Shakespeare*, Kay Stockholder reveals the rich inner lives of some of Shakespeare's most enigmatic characters and the ways in which their emotions and actions shape and are shaped by the social and political world around them. In addressing all genres in the Shakespeare canon, the authors explore the possibility of people being constant to each other in many different kinds of relationships: those of lovers, kings and subjects, friends, and business partners. While some bonds are irrevocably broken, many are reaffirmed. In all cases, the authors offer insight into what drives Shakespeare's characters to do what they do, what draws them together or pulls them apart, and the extent to which bonds can ever be eternal. Ultimately, the most durable bond may be between the playwright and the audience, whereby the playwright pleases and the audience approves. The book takes an in-depth look at a dozen of The Bard's best-loved works, including: *A Midsummer Night's Dream*; *Romeo and Juliet*; *The Merchant of Venice*; *Richard II*; *Henry IV, Part I*; *Hamlet*; *Troilus and Cressida*; *Othello*; *Macbeth*; *King Lear*; *Antony and Cleopatra*; and *The Tempest*. It also provides an epilogue titled: *Prospero and Shakespeare*. Written in a style accessible for all levels Discusses 12 plays, making it a comprehensive study of Shakespeare's work Covers every genre of The Bard's work, giving readers a full sense of Shakespeare's art/thought over the course of his oeuvre Provides a solid overall sense of each play and the major characters/plot lines in them Providing new

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and sometimes unconventional and provocative ways to think about characters that have had a long critical heritage, *Thinking About Shakespeare* is an enlightening read that is perfect for scholars, and ideal for any level of student studying one of history's greatest storytellers.

A new look at the way in which medieval European literature depicts torture and brutality.

In each area, the authors discuss a range of issues by applying and debating key critical approaches to Shakespeare including new historicism, cultural materialism, feminism, and postcolonialism."--BOOK JACKET.

Drawing upon recent scholarship in Renaissance studies regarding notions of the body, political, physical and social, this study examines how the satiric tragedians of the English Renaissance employ the languages of sex – including sexual slander, titillation, insinuation and obscenity – in the service of satiric aggression. There is a close association between the genre of satire and sexually descriptive language in the period, author Gabriel Rieger argues, particularly in the ways in which both the genre and the languages embody systems of oppositions. In exploring the various purposes which sexually descriptive language serves for the satiric tragedian, Rieger reviews a broad range of texts, ancient, Renaissance, and contemporary, by satiric tragedians, moralists, medical writers and critics, paying particular attention to the works of William Shakespeare, Thomas Middleton and John Webster

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Engendering a Nation adopts a sophisticated feminist analysis to examine the place of gender in contesting representations of nationhood in early modern England. Plays featured include: * King John * Henry VI, Part I * Henry VI, Part II * Henry, Part III * Richard III * Richard II * Henry V. It will be a must for students and scholars interested in the cultural and social implications of Shakespeare today.

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