

LOVE'S ARGUMENT

Gender Relations in Shakespeare

MARIANNE NOVY



Loves Argument Gender Relations In Shakespeare

W. Reginald Rampone Jr.



Loves Argument Gender Relations In Shakespeare:

Love's Argument Marianne Novy, 2017-12-01 Novy demonstrates how the plays are theatrical transformations of tensions in both ideals and practices in Renaissance society Analyzing the dramatic images of lover and beloved of husband and wife of parent and child Novy examines the ways in which the conflicts are resolved in the comedies and romances and how they are acted out in the tragedies Chapters on individual plays provide original interpretations that delineate the tone and texture of gender relations A UNC Press Enduring Edition UNC Press Enduring Editions use the latest in digital technology to make available again books from our distinguished backlist that were previously out of print These editions are published unaltered from the original and are presented in affordable paperback formats bringing readers both historical and cultural value

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Shakespearean Tragedy and Gender Shirley Nelson Garner, Madelon Sprengnether, 1996-02-22 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 *Othello* Back cover

Shakespeare and Historical Formalism Stephen Cohen, 2016-04-01 Located at the intersection of new historicism and the new formalism historical formalism is one of the most rapidly growing and important movements in early modern studies taking seriously the theoretical issues raised by both history and form it challenges the anti formalist orthodoxies of new historicism and expands the scope of historicist criticism *Shakespeare and Historical Formalism* is the first volume devoted exclusively to collecting and assessing work of this kind With essays on a broad range of Shakespeare's works and engaging topics from performance theory to the emergence of the literary and from historiography to pedagogy the volume demonstrates the value of historical formalism for Shakespeare studies and for literary criticism as a whole *Shakespeare and Historical Formalism* begins with an introduction that describes the nature and potential of historical formalism and traces its roots in early modern literary theory and its troubled relationship with new historicism The volume is then divided into two sections corresponding to the two chief objectives of historical formalism a historically informed and politically astute formalism and a historicist criticism revitalized by attention to issues of form The first section *Historicizing Form* explores

from a variety of perspectives the historical and political sources meanings and functions of Shakespeare's dramatic forms The second section Re Forming History uses questions of form to rethink our understanding of historicism and of history itself and in doing so challenges some of our fundamental literary critical pedagogical and epistemological assumptions Concluding with suggestions for further reading on historical formalism and related work Shakespeare and Historical Formalism invites scholars to rethink the familiar categories and principles of formal and historical criticism

Shakespearean Tragedy and Its Double Kent Cartwright, 2010-11-01 **The Tragic Paradox** Leonard Moss, 2014-03-24
Paradox informs the narrative sequence images and rhetorical tactics contrived by skilled dramatists and novelists Their literary languages depict not only a war between rivals but also simultaneous affirmation and negation voiced by a tragic individual They reveal the treason flux and duplicity brought into play by an unrelenting drive for respect Their patterns of speech action and image project a convergence of polarities the convergence of integrity and radical change of constancy and infidelity A fanatical drive to fulfill a traditional code of masculine conduct produces the ironic consequence of deforming that code the tragic paradox Tragic literature exploits irony In Athenian and Shakespearean tragedy self righteous male or female aristocrats instigate their own disgrace shame and guilt an unexpected diminishment They are victimized by a magnificent obsession a fantasy of unalloyed authority or virtue a dream of perfect self sufficiency or trust The authors of tragedy revised the concept of nobility to reflect the strange fact that grandeur elicits its own annulment Strengths by strengths do fail Shakespeare wrote in *Coriolanus* The playwrights made this paradoxical predicament concrete with a narrative format that equates self assertion with self detraction images that revolve between incredible reversals and provisional reinstatements and speech that sounds impressively weighty but masks deception disloyalty cynicism and insecurity Three heroic philosophers Plato Hegel and Nietzsche contributed invaluable but contrasting accounts of these literary languages Aristotle's *Poetics* will be discussed in connection with Plato's attitude toward poetry Their divergent descriptions can be reconciled to show that invalidations as well as affirmations the transmission of contraries are essential for tragic composition An equivocal rhetoric a mutable imagery and an ironic progression convey the tortuous pursuit of personal preeminence or in later tragic works by Kafka and Strindberg family solidarity and communal safety I am trying to integrate the disparate arguments offered by several notable theorists with technical procedures fashioned by the Athenian dramatists and recast by Shakespeare and other writers procedures that articulate the tragic paradox **Romeo and Juliet** John F. Andrews, 2015-05-08 Originally published in 1993 Presenting excerpts and articles on the themes and characters from the most famous story of young lovers this collection brings together scholarship relating to the language performance and impact of the play Ordered in three parts the chapters cover analysis reviews and interpretation from a wide ranging array of sources from the play's contemporary commenters to literary critics of the early 1990's The volume ends with an article by the editor on the action in the text which concludes the final section of 8 pieces looking at the story as being a

product of Elizabethan Culture It considers the attitude to the friar to morality and suicide the stars and fate and gender differences Comparisons are made to Shakespeare s source as well as to productions performed long after the Bard s death

Two Gentlemen of Verona June Schlueter,2013-02-01 Twenty nine collected essays represent a critical history of Shakespeare s play as text and as theater beginning with Samuel Johnson in 1765 and ending with a review of the Royal Shakespeare Company production in 1991 The criticism centers on three aspects of the play the love friendship debate

Shakespearean Gothic Christy Desmet,Anne Williams,2009-09-15 This book explores the paradox that the Gothic today s werewolves vampires and horror movies owe their origins and their legitimacy to eighteenth century interpretations of Shakespeare As Shakespeare was being established as the supreme British writer throughout the century he was cited as justification for early Gothic writers fascination with the supernatural their abandoning of literary decorum and their fascination with otherness and extremes of every kind This book addresses the gap for an up to date analysis of Shakespeare s relation to the Gothic An authority on the Gothic E J Clery has stated that It would be impossible to overestimate the importance of Shakespeare as touchstone and inspiration for the terror mode even if we feel the offspring are unworthy of their parent Scratch the surface of any Gothic fiction and the debt to Shakespeare will be there This book therefore addresses Shakespeare s importance to the Gothic tradition as a whole and also to particular well known and often studied Gothic works It also considers the influence of the Gothic on Shakespeare both in print and on stage in eighteenth and nineteenth century Britain The introductory chapter places the chapters within the historical development of both Shakespearean reception and Gothic Studies The book is divided into three parts 1 Gothic Appropriations of Shakespeare 2 Rewriting Shakespearean Plays and Characters 3 Shakespeare Before After the Gothic **Shakespeare** Encyclopaedia Britannica,2006-12-01 An authoritative accessible overview of history s greatest literary figure The great dramatist Ben Jonson wrote that William Shakespeare was not of an age but for all time In the nearly four centuries since his death Shakespeare s plays still have a tremendous impact on everything from the classroom to popular culture Now you can have at your fingertips all the vital details on the most influential writer in the history of the English language straight from one of the most trusted sources of information in the world In Shakespeare Encyclopedia Britannica presents a concise and balanced overview of the Bard s life work and legacy From his upbringing in Stratford to his early theater career in London from his poetry and plays to the controversy surrounding his authorship from his contemporaries and collaborators to his critics past and present this comprehensive guide provides the necessary background to appreciate Shakespeare s unique place in world literature This informative volume also looks at new interpretive approaches to Shakespeare and his work and offers insights from the foremost Shakespeare scholars in the world including David Bevington University of Chicago Stephen J Greenblatt Harvard University and Gail Kern Paster Folger Shakespeare Library among others Every concise entry from All s Well That Ends Well to The Winter s Tale promotes a deeper understanding of Shakespeare s life times writings and

influence that only Encyclopedia Britannica can provide Since 1768 Encyclopedia Britannica has been a leading provider of learning products and one of the world's most trusted sources of information

Time and Gender on the Shakespearean Stage Sarah Lewis, 2020-09-24 This book analyses the cultural and theatrical intersections of early modern temporal concepts and gendered identities Through close readings of the works of Shakespeare Middleton Dekker Heywood and others across the genres of domestic comedy city comedy and revenge tragedy Sarah Lewis shows how temporal tropes are used to delineate masculinity and femininity on the early modern stage and vice versa She sets out the ways in which the temporal constructs of patience prodigality and revenge as well as the dramatic identities that are built from those constructs and the experience of playgoing itself negotiate a fraught opposition between action in the moment and delay in the duration This book argues that looking at time through the lens of gender and gender through the lens of time is crucial if we are to develop our understanding of the early modern cultural construction of both

Shakespeare's Comic Commonwealths Camille Wells Slight, 1993-01-01 Challenging the traditional view that Shakespeare's early comedies are about the experience of romantic love and constitute a genre called romantic comedy Camille Wells Slight demonstrates that they dramatize individual action in the context of social dynamics reflecting and commenting on the culture in which they originated Shakespeare's Comic Commonwealths sheds new light on ten Shakespearean comedies The Comedy of Errors The Taming of the Shrew The Two Gentlemen of Verona Love's Labor's Lost A Midsummer Night's Dream The Merchant of Venice The Merry Wives of Windsor Much Ado about Nothing As You Like It and Twelfth Night In a diversity of comic forms from rollicking farce to tragicomedy these plays offer varying perspectives on the forces that make and mar human communities Dramatizing tensions between savagery and civilization autonomy and dependence and isolation and community Shakespeare's comedies both reflect and comment on the society that produces them Slight eschews viewing these comedies as endorsements of the prevailing ideologies of sixteenth century England or as subversions of that hierarchical patriarchal culture They can be most fruitfully understood as imaginative forms that present cultural practices institutions and beliefs as human constructions susceptible to critical scrutiny While exposing the injustice and brutality as well as the assurances and satisfactions of social experiences Shakespeare's comedies represent people as inescapably social beings By combining historical scholarship with formal analysis and incorporating insights from social anthropology and feminist theory Shakespeare's Comic Commonwealths offers new readings of Shakespeare's early comedies and analyses the interaction between the plays and the social structures and processes of early modern England

Shakespeare and Appropriation Christy Desmet, Robert Sawyer, 2013-01-11 The vitality of our culture is still often measured by the status Shakespeare has within it Contemporary readers and writers continue to exploit Shakespeare's cultural afterlife in a vivid and creative way This fascinating collection of original essays shows how writers efforts to imitate contradict compete with and reproduce Shakespeare keep him in the cultural conversation The essays analyze the methods and motives of

Shakespearean appropriation investigate theoretically the return of the repressed author in discussions of Shakespeare's cultural function put into dialogue theoretical and literary responses to Shakespeare's cultural authority analyze works ranging from nineteenth century to the present and genres ranging from poetry and the novel to Disney movies

Shakespeare and the Classical Tradition Lewis Walker, 2019-05-24 This bibliography will give comprehensive coverage to published commentary in English on Shakespeare and the Classical Tradition during the period from 1961-1985. Doctoral dissertations will also be included. Each entry will provide a clear and detailed summary of an item's contents. For poems and plays based directly on classical sources like *Antony and Cleopatra* and *The Rape of Lucrece* virtually all significant scholarly work during the period covered will be annotated. For other works such as *Hamlet* any scholarship that deals with classical connotations will be annotated. Any other bibliographies used in the compiling of this volume will be described with emphasis on their value to a student of Shakespeare and the Classics. *Antony and Cleopatra* Marga

Munkelt, 2024-04-04 This new volume in the Shakespeare The Critical Tradition series increases our knowledge of how *Antony and Cleopatra* has been received and understood by critics, editors and general readers. The volume provides in separate sections both critical opinions about the play across the centuries and an evaluation of their positions within and their impact on the reception of the play. The chronological arrangement of the text excerpts engages the readers in a direct and unbiased dialogue and the introduction offers a critical evaluation from a current stance including modern theories and methods. This volume makes a major contribution to our understanding of the play and of the traditions of Shakespearean criticism surrounding it as they have developed from century to century. *Shakespeare's Theatre* Hugh Macrae

Richmond, 2004-01-01 Under an alphabetical list of relevant terms, names and concepts, the book reviews current knowledge of the character and operation of theatres in Shakespeare's time with an explanation of their origins. **Radical**

Shakespeare Chris Fitter, 2013-07-03 This book argues that Shakespeare was permanently preoccupied with the brutality, corruption and ultimate groundlessness of the political order of his state and that the impact of original Tudor censorship, supplemented by the relatively depoliticizing aesthetic traditions of later centuries, have together obscured the consistent subversiveness of his work. Traditionally, Shakespeare's political attitudes have been construed either as primarily conservative or as essays in richly imaginative ambiguation irreducible to settled viewpoints. Fitter contends that government censorship forced superficial acquiescence upon Shakespeare in establishment ideologies: monarchic, aristocratic and patriarchal, that were enunciated through rhetorical set pieces but that Shakespeare the dramatist learned from Shakespeare the actor a variety of creative methods for sabotaging those perspectives in performance in the public theatres. Using historical contextualizations and recuperation of original performance values, the book argues that Shakespeare emerged as a radical writer not in middle age with *King Lear* and *Coriolanus* plays whose radicalism is becoming widely recognized but from his outset with *Henry VI* and *Taming of the Shrew*. Recognizing Shakespeare's allusiveness to 1590s controversies and

dissident thought and recovering the subtextual politics of Shakespeare's distinctive stagecraft reveals populist at times even radical meaning and a substantially new and astonishingly interventionist Shakespeare

Sexuality in the Age of Shakespeare W. Reginald Rampone Jr., 2011-05-18 This book examines the important themes of sexuality, gender, love, and marriage in stage, literary, and film treatments of Shakespeare's plays. The theme of sexuality is often integral to Shakespeare's works and therefore merits a thorough exploration. *Sexuality in the Age of Shakespeare* begins with descriptions of sexuality in ancient Greece and Rome, medieval England, and early modern Europe and England, then segues into examinations of the role of sexuality in Shakespeare's plays and poetry, and also in film and stage productions of his plays. The author employs various theoretical approaches to establish detailed interpretations of Shakespeare's plays and provides excerpts from several early modern marriage manuals to illustrate the typical gender roles of the time. The book concludes with bibliographies that students of Shakespeare will find invaluable for further study.

Shakespeare: Romeo and Juliet Gillian Woods, 2012-12-07 This guide surveys the truly essential criticism of the play over the last four centuries from 16th century responses to the present day. Discussing key areas of debate and a wide range of scholarship, Gillian Woods provides an invaluable introduction to the vast array of criticism surrounding one of Shakespeare's most popular plays.

Marriage and Land Law in Shakespeare and Middleton Nancy Mohrlock Bunker, 2014-07-30 *Marriage and Land Law in Shakespeare and Middleton* examines the dynamics of early modern marriage, making a time-honored practice that was evolving often surreptitiously from patriarchal control based on money and inheritance to a companionate union in which love and the couple's own agency played a role. Among early modern playwrights, the marriage plays of Shakespeare and Middleton are particularly though not uniquely concerned with this evolution, observing the movement towards spousal choice determined by the couple themselves. Through the late Elizabethan and early Jacobean period, the role of the patriarch, though often compromised, remained intact; the father or guardian negotiated the financial terms. And in a culture that was still tied to feudal practices, land law held a primary place in the bargain. This book, while following the arc of changing marriage practices, focuses on the ways in which the oldest determination of status, land, affects marital decisions. Land is not a constant topic of conversation in the twenty-one theatrical marriages scrutinized here, but it is a persistent and omnipresent truth of family and economic life. In paired discussions of marriage plays by Shakespeare and Middleton, *The Taming of the Shrew*, *A Chaste Maid in Cheapside*, *All's Well That Ends Well*, *A Trick to Catch the Old One*, *Measure for Measure*, *A Mad World, My Masters*, *The Merchant of Venice*, *The Roaring Girl*, and *Much Ado About Nothing*, *No Wit No Help Like a Woman's*, this book explores the attempts, maneuvers, intrigues, ruses, and schemes that marriageable characters deploy in order to control spousal choice and secure land. Special attention is given to patriarchal figures whose poor judgment exploits inheritance law weaknesses and to the lack of legal protection and hence the vulnerability of women and men who engage the system in unconventional ways. Investigation into the milieu of early modern patriarchal influence in marriage making and the laws

governing inheritance practices enables a fresh reading of Shakespeare's and Middleton's marriage comedies

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Table of Contents Loves Argument Gender Relations In Shakespeare

1. Understanding the eBook Loves Argument Gender Relations In Shakespeare
 - The Rise of Digital Reading Loves Argument Gender Relations In Shakespeare
 - Advantages of eBooks Over Traditional Books
2. Identifying Loves Argument Gender Relations In Shakespeare
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an Loves Argument Gender Relations In Shakespeare
 - User-Friendly Interface
4. Exploring eBook Recommendations from Loves Argument Gender Relations In Shakespeare
 - Personalized Recommendations
 - Loves Argument Gender Relations In Shakespeare User Reviews and Ratings
 - Loves Argument Gender Relations In Shakespeare and Bestseller Lists
5. Accessing Loves Argument Gender Relations In Shakespeare Free and Paid eBooks

- Loves Argument Gender Relations In Shakespeare Public Domain eBooks
- Loves Argument Gender Relations In Shakespeare eBook Subscription Services
- Loves Argument Gender Relations In Shakespeare Budget-Friendly Options
- 6. Navigating Loves Argument Gender Relations In Shakespeare eBook Formats
 - ePub, PDF, MOBI, and More
 - Loves Argument Gender Relations In Shakespeare Compatibility with Devices
 - Loves Argument Gender Relations In Shakespeare Enhanced eBook Features
- 7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of Loves Argument Gender Relations In Shakespeare
 - Highlighting and Note-Taking Loves Argument Gender Relations In Shakespeare
 - Interactive Elements Loves Argument Gender Relations In Shakespeare
- 8. Staying Engaged with Loves Argument Gender Relations In Shakespeare
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers Loves Argument Gender Relations In Shakespeare
- 9. Balancing eBooks and Physical Books Loves Argument Gender Relations In Shakespeare
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection Loves Argument Gender Relations In Shakespeare
- 10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
- 11. Cultivating a Reading Routine Loves Argument Gender Relations In Shakespeare
 - Setting Reading Goals Loves Argument Gender Relations In Shakespeare
 - Carving Out Dedicated Reading Time
- 12. Sourcing Reliable Information of Loves Argument Gender Relations In Shakespeare
 - Fact-Checking eBook Content of Loves Argument Gender Relations In Shakespeare
 - Distinguishing Credible Sources
- 13. Promoting Lifelong Learning
 - Utilizing eBooks for Skill Development

- Exploring Educational eBooks

14. Embracing eBook Trends

- Integration of Multimedia Elements
- Interactive and Gamified eBooks

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