

# Shakespearean Tragedy and Gender

# Shakespearean Tragedy And Gender

**Dympna Callaghan**



## **Shakespearean Tragedy And Gender:**

**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 *Shakespearean Tragedy and Gender* Shirley Nelson Garner, Madelon Sprengnether, 1996 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 Fantasies of Female Evil Cristina León Alfaro, 2003 Focuses on Romeo and Juliet King Lear Macbeth Antony and Cleopatra and The winter's tale UBU *The representation of gender in Shakespeare's 'Macbeth' and 'Antony and Cleopatra'* Verena Schörkhuber, 2006-11-15 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 language English 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 **Shakespearean Tragedy and Its Double** Kent Cartwright, 2010-11-01 **Comic Women, Tragic Men** Linda Bamber, 1982-06-01 This book proceeds from the assumption that Shakespeare so often perceived as the one writer who appears to have transcended the limits of gender inevitably writes from the perspective of his own gender From this perspective whatever represents the Self is necessarily male and the Other which challenges the Self is female The author's approach gives us a fresh understanding of both Shakespeare's characters and the structure of the plays The author defines genre in terms of the nature of the challenge offered by the Other to the Self Using specific plays and characters of Shakespeare the author shows how in tragedy the Other betrays or appears to betray the Self in comedy the Other evades the social hierarchies dominated by versions of the male Self in romance the Other comes and goes leaving the Self bereft when she is gone and astounding him with happiness when she reappears History is defined as a genre in which the masculine heroes confront no challenge from the Other but only from each other from other versions of the Self The book consists of a long theoretical introduction followed by chapters on comedy history and some individual plays Hamlet Antony and Cleopatra Macbeth Coriolanus and The Tempest **The Cambridge Companion to Shakespearean Tragedy** Claire McEachern, 2002 The Cambridge Companion to Shakespearean Tragedy acquaints the student reader with the forms

contexts critical and theatrical lives of the ten plays considered to be Shakespeare's tragedies Shakespearean tragedy is a highly complex and demanding theatre genre but the thirteen essays written by leading scholars in Britain and North America are clear concise and informative They 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 Shakespearean tragedies medieval classical and contemporary cultural backgrounds political religious social and psychological and the subgenres of Shakespeare's tragedy love tragedy revenge tragedy and classical tragedy as well as the critical and theatrical 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

**Shakespeare, Feminism and Gender** Kate Chedgzoy, 2000-12-05 Over the last quarter century feminist criticism of Shakespeare has greatly expanded and enriched the range of interpretations of the Shakespearean texts their original historical location and subsequent reinterpretation Characteristically it weaves between past and present driven by a commitment both to intervene in contemporary cultural politics and to recover a fuller sense of the sexual politics of the literary heritage Collecting together essays which offer detailed accounts of particular plays with others that take a broader overview of the field this Casebook showcases the range of critical strategies used by feminist criticism and illustrates how vital attention to the politics of gender and sexuality is to a full understanding and appreciation of Shakespearean drama

**Gender Imagery in Shakespearean Tragedy** Anne-Marie Grealy, 1995 Crossing Gender in Shakespeare James W. Stone, 2010-02-25 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 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

**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

**Teaching Shakespeare and Early Modern Dramatists** A. Hiscock, L. Hopkins, 2007-07-02 This collection offers practical suggestions for the integration of non Shakespearean drama into the teaching of Shakespeare It

shows both the ways in which Shakespearean drama is typical of its period and of the ways in which it is distinctive by looking at Shakespeare and other writers who influenced and developed the genres in which he worked *The Oxford Handbook of Shakespeare and Embodiment* Valerie Traub, 2016-09-08 The Oxford Handbook of Shakespeare and Embodiment brings together 40 of the most important scholars and intellectuals writing on the subject today Extending the purview of feminist criticism it offers an intersectional paradigm for considering representations of gender in the context of race ethnicity sexuality disability and religion In addition to sophisticated textual analysis drawing on the methods of historicism psychoanalysis queer theory and posthumanism a team of international experts discuss Shakespeare's life contemporary editing practices and performance of his plays on stage on screen and in the classroom This theoretically sophisticated yet elegantly written Handbook includes an editor's Introduction that provides a comprehensive overview of current debates

**Shakespeare on Love and Lust** Maurice Charney, 2002-07-22 The complex and sometimes contradictory expressions of love in Shakespeare's works ranging from the serious to the absurd and back again arise primarily from his dramatic and theatrical flair rather than from a unified philosophy of love Untangling his witty bawdy and ambiguous treatment of love sex and desire requires a sharp eye and a steady hand In *Shakespeare on Love and Lust* noted scholar Maurice Charney delves deeply into Shakespeare's rhetorical and thematic development of this largest of subjects to reveal what makes his plays and poems resonate with contemporary audiences The paradigmatic star crossed lovers of *Romeo and Juliet* the comic confusions of couples wandering through the wood in *A Midsummer Night's Dream* Othello's tragic jealousy the homoerotic ways Shakespeare played with cross dressing on the Elizabethan stage Charney explores the world in which Shakespeare lived and how it is reflected and transformed in the one he created While focusing primarily on desire between young lovers Charney also explores themes of love in marriage Brutus and Portia and in same sex pairings Antonio and Sebastian Against the conventions of Renaissance literature Shakespeare qualified the Platonic view that true love transcends the physical Instead as Charney demonstrates love in Shakespeare's work is almost always sexual as well as spiritual and the full range of desire's dramatic possibilities is displayed *Shakespeare on Love and Lust* begins by considering the ways in which Shakespeare drew upon and satirized the conventions of Petrarchan Renaissance love poetry in plays like *Romeo and Juliet* then explores how courtship is woven into the basic plot formula of the comedies Next Charney examines love in the tragedies and the enemies of love Iago for example Later chapters cover the gender complications in such plays as *Macbeth* and *The Taming of the Shrew* as well as the homoerotic themes woven into many of the poems and plays Charney concludes with a lively discussion of paradoxes and ambivalences about love expressed by Shakespeare's word play and sexual innuendoes

**A Feminist Companion to Shakespeare** Dymphna Callaghan, 2016-05-23 The question is not whether Shakespeare studies needs feminism but whether feminism needs Shakespeare This is the explicitly political approach taken in the dynamic and newly updated edition of *A Feminist Companion to Shakespeare* Provides the definitive feminist

statement on Shakespeare for the 21st century Updates address some of the newest theatrical and creative engagements with Shakespeare offering fresh insights into Shakespeare's plays and poems and gender dynamics in early modern England Contributors come from across the feminist generations and from various stages in their careers to address what is new in the field in terms of historical and textual discovery Explores issues vital to feminist inquiry including race sexuality the body queer politics social economies religion and capitalism In addition to highlighting changes it draws attention to the strong continuities of scholarship in this field over the course of the history of feminist criticism of Shakespeare The previous edition was a recipient of a Choice Outstanding Academic Title award this second edition maintains its coverage and range and brings the scholarship right up to the present day

**The Shakespearean International Yearbook: Where are We Now in Shakespearean Studies?** John. M Mucciolo, William R Elton, 2017-11-22 This title was first published in 2002 This second volume of The Shakespearean International Yearbook continues the work of assessing the present state of Shakespeare studies in the new millennium Comprising 20 essays by distinguished scholars from North America the UK and Australia it is divided into sections on criticism and theory text textuality and technology Renaissance ideas and conventions and Shakespeare and the city The essays address issues that are fundamental to our interpretive encounter with Shakespeare including those of gender and sexuality the staging of plays and historical research on matters such as the monarchy language religion and the law

**Gender and Violence in Shakespearean Tragedy and Comedy** Christi Misocky, 1998

**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

**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

**Early Modern Tragedy, Gender and**

**Performance, 1984-2000** Roberta Barker, 2007-08-22 Using nine recent theatrical and cinematic productions as case studies it considers the productive contradictions and tensions that occur when contemporary actors perform the gender norms of previous cultures It will be of interest to theatre practitioners as well as to students of early modern drama of performance and of gender studies

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