

LOVE'S ARGUMENT

Gender Relations in Shakespeare

MARIANNE NOVY



Loves Argument Gender Relations In Shakespeare

Silvia Bigliuzzi, Lisanna Calvi



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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The Love Story in Shakespearean Comedy Anthony J. Lewis, 2021-10-21 In this fascinating study Anthony J Lewis argues that it is the hero himself rejecting a woman he apprehends as a threat who is love's own worst enemy Drawing upon classical and Renaissance drama iconography and a wide range of traditional and feminist criticism Lewis demonstrates that in Shakespeare the actions and reactions of hero and heroine are contingent upon social setting father son relations patriarchal restrictions on women and cultural assumptions about gender appropriate behavior This compelling analysis shows how Shakespeare deepened the familiar love stories he inherited from New Comedy and Greek romance Beginning with a penetrating analysis of the hero's contradictory response to sexual attraction Lewis's discussion traces the heroine's reaction to abandonment and slander and the lover's subsequent parallel descents into versions of bastardy and death In arguing that comedy's happy ending is the product of the gender role reversals brought on by their evolving relationship itself Lewis shows in meticulous detail how sexual stereotypes influence attitudes and restrict behavior This perceptive discussion of male response to family and of female response to rejection will appeal to Shakespeare scholars and students as well as to the theater community Lewis's persuasive argument that Shakespeare's heroes and heroines are from the first three dimensional figures far removed from the stock types of Plautus Terence and his continental sources will prove a valuable contribution to the ongoing feminist reappraisal of Shakespeare

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.

Shakespeare, *Romeo and Juliet*, and *Civic Life* Silvia Bigliazzi, Lisanna Calvi, 2015-09-16

This volume introduces civic Shakespeare as a new and complex category entailing the dynamic relation between the individual and the community on issues of authority, liberty and cultural production. It investigates civic Shakespeare through *Romeo and Juliet* as a case study for an interrogation of the limits and possibilities of theatre and the idea of the civic. The play's focus on civil strife, political challenge and the rise of a new conception of the individual within society makes it an ideal site to examine how early modern civic topics were received and reconfigured on stage and how the play has triggered ever new interpretations and civic performances over time. The essays focus on the way the play reflects civic life through the dramatization of issues of crisis and reconciliation when private and public spaces are brought to conflict but also concentrate on the way the play has subsequently entered the public space of civic life. Set within the fertile context of performance studies and inspired by philosophical and sociological approaches, this book helps clarify the role of theatre within civic space while questioning the relation between citizens as spectators and the community. The wide-ranging chapters cover problems of civil interaction and their onstage representation, dealing with urban and household spaces, the boundaries of social relations and legal-economic

political and religious regulation and the public dimension of memory and celebration This volume articulates civic Romeo and Juliet from the sources of genre to contemporary multicultural performances in political contact zones and civic Shakespaces exploring the Bard and this play within the context of communal practices and their relations with institutions and civic interests

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

A Companion to Shakespeare's Works, Volume III Richard Dutton, Jean E. Howard, 2008-04-15 This four volume Companion to Shakespeare's Works compiled as a single entity offers a uniquely comprehensive snapshot of current Shakespeare criticism Brings together new essays from a mixture of younger and more established scholars from around the world Australia Canada France New Zealand the United Kingdom and the United States Examines each of Shakespeare's plays and major poems using all the resources of contemporary criticism from performance studies to feminist historicist and textual analysis Volumes are organized in relation to generic categories namely the histories the tragedies the romantic comedies and the late plays problem plays and poems Each volume contains individual essays on all texts in the relevant category as well as more general essays looking at critical issues and approaches more widely relevant to the genre Offers a provocative roadmap to Shakespeare studies at the dawning of the twenty first century This companion to Shakespeare's comedies contains original essays on every comedy from The Two Gentlemen of Verona to Twelfth Night as well as twelve additional articles on such topics as the humoral body in Shakespearean comedy Shakespeare's comedies on film Shakespeare's relation to other comic writers of his time Shakespeare's cross dressing comedies and the geographies of Shakespearean comedy

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

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

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