

# Sexual Violence *on the* Jacobean Stage



Karen Bamford

# Sexual Violence On The Jacobean Stage

**J. Catty**



## **Sexual Violence On The Jacobean Stage:**

**The Rise and Fall of Rape on the English Stage** Anne Greenfield, 2024-08-19 This book examines one of the most pervasive and successful dramatic tropes of the Restoration and early eighteenth century sexual violence. During this sixty year span there were over fifty tragic and tragi-comedic productions that showcased rape and or attempted rape a remarkable number that was unprecedented in English dramatic history. Rape was not merely depicted more frequently during the Restoration but it was also placed at the center of more plots given more pathetic emphasis and even staged more centrally. Restoration dramatists were the first to revolve routinely entire plots around the rapes of their innocent heroines to give powerful voices to these heroines post rape and to imbue their sexually violent scenes with new and attention getting staging techniques such as discovery scenes. As this book argues sexual violence emerged at this time as a highly flexible dramatic trope that could be used to illustrate terrifying political scenarios elicit extreme pathos in audiences and demonstrate the bearing that lost chastity had on social stability. It is precisely the rich multi-faceted appeal of these productions politically sexually visually and culturally that explains the popularity and significance of this dramatic trope on the English stage. This book will be of interest to students and scholars in Restoration eighteenth century studies and theatre and performance studies.

**Rape on the Contemporary Stage** Lisa Fitzpatrick, 2018-01-22 This book investigates the representation of rape in British and Irish theatre since the second wave of the Women's Movement. Mainly focusing on the period from the 1990s to the present it identifies key feminist debates on rape and gender and introduces a set of ideas about the function of rape as a form of embodied gendered violence to the analysis of dramaturgical and performance strategies used in a range of important and or controversial works. The chapters explore the dramatic representation of consent feminist performance strategies that interrogate common attitudes to rape and rape survivors the use of rape as an allegory for political oppression the relationships of vulnerability eroticism and affect in the understanding and representation of sexual violence and recent work that engages with anti rape activism to present women's personal experiences on stage.

**Shakespeare and the Embodied Heroine** L. Leigh, 2014-10-10 Shakespeare and the Embodied Heroine is a bold new investigation of Shakespeare's female characters using the late plays and the early adaptations written and staged during the seventeenth and eighteenth century.

*Writing Rape, Writing Women in Early Modern England* J. Catty, 2016-01-08 The word rape today denotes sexual appropriation yet it originally signified the theft of a woman from her father or husband by abduction or elopement. In the early modern period its meaning is in transition between these two senses while rapes and attempted rapes proliferate in literature. This age also sees the emergence of the woman writer despite a sexual ideology which equates women's writing with promiscuity. Classical myths however associate women's story telling with resistance to rape. This comprehensive study of rape and representation considers a wide range of texts drawn from prose fiction poetry and drama by male and female writers both canonical and non-canonical. Combining close attention to detail with an overview

of the period it demonstrates how the representation of gender relations has exploited the subject of rape and uses its understanding of this phenomenon to illuminate the issues of sexual and discursive autonomy which figure largely in women's texts of the period

**Sexual Violence on the Jacobean Stage** Karen Bamford, 2000 Drawing on feminist and historical criticism Karen Bamford examines the use of sexual assault in a wide range of Jacobean drama including Shakespeare's *Pericles Measure for Measure* and Cymbeline Middleton's *The Revenger's Tragedy* and Heywood's *Rape of Lucrece* She explores the verbal and stage imagery that is used to dramatize the threat to chastity the scapegoating of the victim who is both sanctified and demonized and the tension between overt values and implicit exploitation of sexual assault as erotic entertainment What emerges is an early modern definition of chastity as a specifically physical state unrelated to spiritual purity and the woman's consent or lack of consent to sexual intercourse While chastity is a woman's chief virtue it is beyond her moral control and Jacobean drama repeatedly embeds the assumption that the woman has brought the assault upon herself

**Revisiting Shakespeare's Lost Play** Deborah C. Payne, 2017-02-02 This collection of essays centres on Double Falsehood Lewis Theobald's 1727 adaptation of the lost play of Cardenio possibly co-authored by John Fletcher and William Shakespeare In a departure from most scholarship to date the contributors fold Double Falsehood back into the milieu for which it was created rather than searching for traces of Shakespeare in the text Robert D Hume's knowledge of theatre history permits a fresh take on the forgery question as well as the Shakespeare authorship controversy Diana Solomon's understanding of eighteenth century rape culture and Jean I Marsden's command of contemporary adaptation practices both emphasise the play's immediate social and theatrical contexts And finally Deborah C Payne's familiarity with the eighteenth century stage allows for a reconsideration of Double Falsehood as integral to a debate between Theobald Alexander Pope and John Gay over the future of the English drama

**Game of Thrones as a Contemporary Feminist Revenge Tragedy** Lea M. Peters, 2023-10-11 It is common knowledge that the television series *Game of Thrones* and revenge go together well but whether *Game of Thrones* and feminism are compatible is debatable to say the least This book shows how the series' female characters in particular utilise revenge to acquire autonomy fight objectification and pursue equality On the one hand they do so by mirroring the female characters of English Renaissance Revenge Tragedies On the other prevailing feminist ideas of the 21st century are also incorporated The resulting tension between models from the Renaissance and current feminist impulses allows for an interpretation of *Game of Thrones* as a contemporary feminist version of a Revenge Tragedy Thus this book discusses gender equality and representation problematising the heteronormative binary perspective so commonly given on the series As such the book is for everyone interested in popular culture and its influences and developments both fans and critics of the show feminists and those who aspire to educate themselves

**Staging Disgust** Jennifer Panek, 2024-02-28 This Element turns to the stage to ask a simple question about gender and affect what causes the shame of the early modern rape victim Beneath honour codes and problematic assumptions about consent the answer lies in affect

disgust It explores both the textual performance of affect how literary language works to evoke emotions and the ways disgust can work in theatrical performance Here Shakespeare's poem The Rape of Lucrece is the classic paradigm of sexual pollution and shame where disgust's irrational logic of contamination leaves the raped wife in a permanent state of uncleanness that spreads from body to soul Staging Disgust offers alternatives to this depressing trajectory Middleton's Women Beware Women and Shakespeare's Titus Andronicus perform disgust with a difference deploying the audience's revulsion to challenge the assumption that a raped woman should naturally feel intolerable shame *Representing Rape in the English Early Modern Period* Barbara Joan Baines, 2003 A study of the impossibilities of adequately representing rape from the victim's perspective in the early modern period It considers a variety of materials verse narratives plays paintings and prints showing how genre and form inflect the representation without altering the bias pattern *Women, Violence, and English Renaissance Literature* Paul A. Jorgensen, 2003 *Frühneuzeit-Info*, 2000 *JEGP, Journal of English and Germanic Philology* Gustaf E. Karsten, 2003 *The Shakespeare Newsletter*, 2000 *Shakespeare Survey* Allardyce Nicoll, 2002 An annual survey of Shakespearian study and production **The Journal of Medieval and Early Modern Studies**, 2001 **Theatre History Studies 2016, Vol. 35** Sara Freeman, 2016-12-06 Essays in part one of Theatre History Studies Vol 35 address theatrical production in very specific historical contexts among them German theatre from the rubble of Berlin and German nationalist mass spectacles Essays in part two are devoted to the theme of Rethinking the Maternal in contemporary and historical theatre Also included is the Robert A Schanke Award winning essay Whispers from a Silent Past Inspiration and Memory in Natasha Tretheway's Native Guard a keynote essay by Irma Mayorga and eighteen reviews of new book publications of note Theatre History Studies published since 1981 by the Mid American Theatre Conference MATC is a leading scholarly publication in the field of theatrical history and theory The conference encompasses the states of Illinois Iowa Nebraska Kansas Missouri Minnesota North Dakota South Dakota Wisconsin Indiana Michigan and Ohio The purpose of the conference is to unite persons and organizations within the region with an interest in theatre and to promote the growth and development of all forms of theatre *Book Review Index*, 2003 Vols 8-10 of the 1965-1984 master cumulation constitute a title index *Justice, Women, and Power in English Renaissance Drama* Andrew J. Majeske, Emily Detmer-Goebel, 2009 Justice Women and Power in English Renaissance Drama is a collection of essays that explores the relationship of gender and justice as represented in English Renaissance drama Many of the essays are concerned with interrogating the ways that women relied upon and or reacted to the legal and overarching political systems in early modern England Other essays examine issues involving the role of narrative evidence and gendered expectations about justice in the plays of this time period An implicit concern of these essays is whether women were empowered or disempowered in this interaction with the legal political system *Women in the Renaissance* Kirby Farrell, Arthur F. Kinney, Elizabeth H. Hageman, 1990 Since the 1970s interest in women and women's writing of the early modern period has produced an inquiry

of range and intensity The journal *English Literary Renaissance* has been an important medium of that inquiry beginning with its inaugural issue in 1970 The present volume brings together 12 essays and texts from the journal including ten from special issues devoted to Women in the Renaissance in 1984 and 1988 The book also contains three updated annotated bibliographies of primary and secondary materials that will be useful to scholars and students      **The Rape of Lucrece**  
Thomas Heywood, Allan Holaday, 1950

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