

Sexual Violence *on the* Jacobean Stage



Karen Bamford

Sexual Violence On Jacobean Stage

Xiaolong Qi



Sexual Violence On 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 tragicomic 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

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

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

Frühnezeit-Info, 2000 JEGP, Journal of English and Germanic Philology Gustaf E. Karsten, 2003

Women, Violence, and English Renaissance Literature Paul A. Jorgensen, 2003

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 *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 Book Review Index, 2003 Vols 8-10 of the 1965-1984 master cumulation constitute a title index **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 **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 *Tradition and Subversion in Renaissance Literature* Murray Roston, 2007 Deconstructionist critics have argued that literary works contain conflicting or contradictory meanings thus creating an aporia or impasse that prevents readers from interpreting the work Here however Murray Roston offers detailed and essentially new analyses of works by Shakespeare Spenser Jonson and Donne arguing that the seemingly contradictory presence of traditional and subversive elements in their major works actually creates the source of much of their literary achievement Chapters explore The Merchant of Venice Hamlet Faerie Queene Volpone and the Meditations of John Donne highlighting the creative tension between centripetal and centrifugal factors borrowing Bakhtin's terms As Roston demonstrates this tension exists in a variety of genres including poetry epic and drama and even in religious prose which he acknowledges might be thought to be exempt from such inner conflict because of its doctrinal and theological focus The tension between tradition and subversion both linguistic and cultural then can be seen to produce not aporia in any

negative sense but a positive complexity of response from the audience animating and profoundly enriching each work In *The Merchant of Venice* for example Shakespeare merges the previously despised figure of the merchant with a Christ like figure brilliantly reasserting the Christian condemnation of profiteering while simultaneously advocating its seeming opposite a validation of the burgeoning mercantile activity of the Renaissance *Tradition and Subversion in Renaissance Literary Studies* is a thoughtful study rich in both historical scholarship and in its survey of modern criticism Even those who are quite familiar with the texts discussed here will find Roston s focus on the tension between maintaining the expectations of the culture and pulling toward new ideas an illuminating way to freshly consider these literary works

**Bibliothèque
d'humanisme et Renaissance** ,2001 1941 includes section Notes et documents *The Rape of Lucrece* Thomas Heywood,Allan Holaday,1950

Adopting the Track of Appearance: An Psychological Symphony within **Sexual Violence On Jacobean Stage**

In some sort of consumed by screens and the ceaseless chatter of fast communication, the melodic splendor and emotional symphony developed by the written term frequently fade into the backdrop, eclipsed by the persistent sound and disturbances that permeate our lives. However, situated within the pages of **Sexual Violence On Jacobean Stage** a stunning literary treasure overflowing with natural emotions, lies an immersive symphony waiting to be embraced. Constructed by an elegant musician of language, this interesting masterpiece conducts readers on a psychological journey, skillfully unraveling the hidden tunes and profound influence resonating within each carefully constructed phrase. Within the depths with this poignant examination, we shall discover the book is key harmonies, analyze its enthralling publishing fashion, and submit ourselves to the profound resonance that echoes in the depths of readers souls.

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