

Reassessing the Heroine in Medieval French Literature



EDITED BY KATHY M. KRAUSE

Reassessing The Heroine In Medieval French Literature

Margaret Schaus



Reassessing The Heroine In Medieval French Literature:

Reassessing the Heroine in Medieval French Literature Kathy M. Krause, 2019-03-26 These innovative essays are outstanding because they examine well known works and genres in new ways and they revise and revitalize our thinking about them Rupert T Pickens University of Kentucky These essays explore the various manifestations of the heroine in medieval French literature and her multiple relationships with discourse both medieval and modern From a discussion of 12th century saints lives to an examination of 15th century farce they span the Middle Ages both chronologically and generically Focused yet considering a wide range of texts they shine new light on the heroine and how she behaves including how she herself uses discourse Contents Introduction by Kathy M Krause Part I Sainly Women Hagiography Miracle and Epic 1 Cume lur cumpaine et lur veisine Women s Roles in Anglo Norman Hagiography by Duncan Robertson 2 Virgin Saint and Sinners Women in Gautier de Coinci s Miracles de Nostre Dame by Kathy M Krause 3 Women s Voices Raised in Prayer On the Epic Credo in Adenet le Roi s Berte as grans pies by David Wrisley Part II Amorous Women Romance and Lyric 4 Melusine s Double Binds Foundation Transgression and the Genealogical Romance by Ana Pairet 5 On Fenice s Vain Attempts to Revise a Romantic Archetype and Chr tien s Fabled Hostility to the Tristan Legend by Joan Grimbert 6 The Lyric Lady in Narrative by William D Paden Part III Dissenting Women Lyric and Farce 7 Fine Words on Closed Ears Impertinent Women Discordant Voices Discourteous Words by Nadine Bordessoule 8 Poetic Justice The Revenge of La Guignarde in the Livre des Cent Ballades by Sally Tartline Carden 9 Woman s Cry Broken Language Marital Disputes and the Poetics of Medieval Farce by Christopher Lucken Kathy M Krause assistant professor of French at the University of Missouri Kansas City is the author of articles in Le Moyen Age 102 2 Arizona Medieval and Renaissance Studies and European Medieval Drama

Love and Death in Medieval French and Occitan Courtly Literature Simon Gaunt, 2006-02-16 Some of medieval culture s most arresting images and stories inextricably associate love and death Thus the troubadour Jaufre Rudel dies in the arms of the countess of Tripoli having loved her from afar without ever having seen her Or in Marie de France s Chevrefoil Tristan and Iseult s fatal love is hauntingly symbolized by the fatally entwined honeysuckle and hazel And who could forget the ethereal spectacle of the Damoisele of Escalot s body carried to Camelot on a supernatural funerary boat with a letter on her breast explaining how her unrequited love for Lancelot killed her Medieval literature is fascinated with the idea that love may be a fatal affliction Indeed it is frequently suggested that true love requires sacrifice that you must be ready to die for from and in love Love in other words is represented sometimes explicitly as a form of martyrdom a notion that is repeatedly reinforced by courtly literature s borrowing of religious vocabulary and imagery The paradigm of the martyr to love has of course remained compelling in the early modern and modern period This book seeks to explore what is at stake in medieval literature s preoccupation with love s martyrdom Informed by modern theoretical approaches particularly Lacanian psychoanalysis and Jacques Derrida s work on ethics it offers new readings of a wide range of French

and Occitan courtly texts from the twelfth and thirteenth centuries and argues that a new secular ethics of desire emerges from courtly literature because of its fascination with death This book also examines the interplay between lyric and romance in courtly literary culture and shows how courtly literature's predilection for sacrificial desire imposes a repressive sex gender system that may then be subverted by fictional women and queers who either fail to die on cue or who die in troublesome and disruptive ways

Reinventing Babel in Medieval French Emma Campbell, 2023-09-09 How can untranslatability help us to think about the historical as well as the cultural and linguistic dimensions of translation For the past two centuries theoretical debates about translation have responded to the idea that translation overcomes linguistic and cultural incommensurability while never inscribing full equivalence More recently untranslatability has been foregrounded in projects at the intersections between translation studies and other disciplines notably philosophy and comparative literature The critical turn to untranslatability re-emphasizes the importance of translation's negotiation with foreignness or difference and prompts further reflection on how that might be understood historically philosophically and ethically If translation never replicates a source exactly what does it mean to communicate some elements and not others What or who determines what is translatable or what can or cannot be recontextualized What linguistic political cultural or historical factors condition such determinations Central to these questions is the way translation negotiates with and inscribes asymmetries among languages and cultures operations that are inevitably ethical and political as well as linguistic This book explores how approaching questions of translatability and untranslatability through premodern texts and languages can inform broader interdisciplinary conversations about translation as a concept and a practice Working with case studies drawn from the francophone cultures of Flanders England and northern France it explores how medieval texts challenge modern definitions of language text and translation and in so doing how such texts can open sites of variance and non-identity within what later became the hegemonic global languages we know today

French Romance of the Later Middle Ages Rosalind Brown-Grant, 2008-11-13 Whilst French romances of the twelfth and thirteenth centuries have long enjoyed a privileged place in the literary history of France romances from the later middle ages have been largely neglected by modern scholars despite their central role in the chivalric culture of the day In particular although this genre has been seen as providing a forum within which ideas about masculine and feminine roles were debated and prescribed little work has been done on the gender ideology of texts from the fourteenth and fifteenth centuries This study seeks to fill this gap in the scholarship by analysing how the views of gender found in earlier romances were reassessed and reshaped in the texts produced in the moralising intellectual environment of the later medieval period In order to explore these topics this book discusses fifteen historico-realist prose romances written in the century from 1390 many of which were commissioned at the court of Burgundy It addresses key issues in recent studies of gender in medieval culture including the construction of chivalric masculinity the representation of adolescent desire and the social and sexual roles of husbands and wives In addition to offering close

readings of these texts it shows how the romances of the period were informed by ideas about gender which circulated in contemporary works such as manuals of chivalry moral treatises and marriage sermons It thus aims not only to provide the first in depth study of this little known area of French literary history but also to question the critical consensus on the role of gender in medieval romance that has arisen from an exclusive focus on earlier works in the genre

Routledge Revivals: Women and Gender in Medieval Europe (2006) Margaret Schaus,2017-07-12 First published in 2006 *Women and Gender in Medieval Europe* examines the daily reality of medieval women from all walks of life in Europe between 450 CE and 1500 CE This reference work provides a comprehensive understanding of many aspects of medieval women and gender such as art economics law literature sexuality politics philosophy and religion as well as the daily lives of ordinary women Masculinity in the middle ages is also addressed to provide important context for understanding women s roles Additional up to date bibliographies have been included for the 2016 reprint Written by renowned international scholars and easily accessible in an A to Z format students researchers and scholars will find this outstanding reference work to be a valuable resource on women in Medieval Europe

Violence in Medieval Courtly Literature Albrecht Classen,2012-10-12 Although courtly literature is often associated with a chivalrous and idyllic life the fifteen original essays in this collection demonstrate that the quest for love in the world of medieval courtly literature was underpinned by violence Lovers were rejected mistrust ruled rape was a rampant problem and marriage was often characterized by brutality Albrecht Classen brings together an outstanding group of historical cultural and literary scholars in this volume to investigate the complicated nuanced and often surprising unions of love and violence in courtly medieval literature

Violent Passions T. Adams,2005-09-03 This book re evaluates the perception of courtly love in Old French verse Adams traces how these verses explore the emotional trials of amour and propose coping methods for the lovelorn

"Holy Deadlock" and Further Ribaldries Jody Enders,2017-03 Crafted with a wit and contemporary sensibility that make them playable half a millennium later Jody Enders s translations of twelve medieval French farces take on the hilariously depressing and depressingly hilarious state of holy wedlock

A Cultural History of the Human Body in the Medieval Age Linda Kalof,2012-03-01 The Christian Jewish and Muslim communities of medieval Western Europe conceived of the human body in manifold ways The body was not a fixed or unmalleable mass of flesh but an entity that changed its character depending on its age its interactions with its environment and its diet For example a slave would have been marked by her language her name her religion or even by a sign burned onto her skin not by her color alone Covering the period from 500 to 1500 and using sources that range across the full spectrum of medieval literary scientific medical and artistic production this volume explores the rich variety of medieval views of both the real and the metaphorical body A Cultural History of the Human Body in the Medieval Age presents an overview of the period with essays on the centrality of the human body in birth and death health and disease sexuality beauty and concepts of the ideal bodies marked by gender race class and age cultural representations and popular beliefs and the self and society 2001

Massimo Mastrogregori, 2011-08-02 Annually published since 1930 the International bibliography of Historical Sciences IBOHS is an international bibliography of the most important historical monographs and periodical articles published throughout the world which deal with history from the earliest to the most recent times The works are arranged systematically according to period region or historical discipline and within this classification alphabetically The bibliography contains a geographical index and indexes of persons and authors

Medieval Monstrosity Charity Urbanski, 2023-10-13 This volume examines various manifestations and understandings of the concept of monstrosity in medieval Europe around 500 1500 ce through a collection of contextual chapters and primary sources The main chapters focus on a specific theme a type of monster or representation of monstrosity and consist of a contextual essay synthesizing recent scholarship on that theme excerpts from primary sources and a bibliography of additional primary and secondary sources on the topics addressed in the chapter In addition to building upon the wealth of scholarship on monsters and monstrosity produced in recent decades the book engages with the current fascination with monsters in popular culture especially in movies television and video games The book presents a survey of medieval monstrosity for a non specialist audience and provides a theoretical framework for interpreting the monstrous This book is ideal for undergraduate students working on the theme of monstrosity as well as being useful for undergraduate courses that cover the supernatural and manifestations of the monstrous covered in the book With materials drawn from a wide range of medieval sources it will also appeal to courses in English French Art History and Medieval Studies

Wace, The Hagiographical Works Jean Blacker, Glyn S. Burgess, Amy Ogden, 2013-06-06 Best known for his two chronicles the Roman de Brut and the Roman de Rou Wace one of the great pioneers of twelfth century French writing is also the author of three hagiographical works the Conception Nostre Dame and the Lives of St Margaret and St Nicholas The Conception is the first vernacular work to focus on the life of the Virgin Mary Emphasising Margaret's concern for women in labour the Margaret seemingly contributed to the saint's broad popularity The Nicholas with its many miracles involving children equally played a key role in popularising its protagonist's cult The present volume brings these works together for the first time and provides the original texts the first translations into English notes and substantial introductions

Desire by Gender and Genre in Trouvère Song Helen Dell, 2008 This study brings the songs of the trouvères to an encounter with Lacanian psychoanalytic theories of signification sexual difference and unconscious desire In trouvère song desire functions as a means of generic and genderic differentiation The trouvères distinguished between sexual need or lust and desire the latter usually confined to the masculine voice in high style Less exalted persons in whose company women were already implicitly included appear as incapable of desire in the fin'amors register Critics have treated the issue of desire as represented in the courtly chanson but because criticism has followed the trouvères distinction between desire and need discussion of desire has been limited to songs in the courtly register rather than across the system of genres Desire in Lacan's sense that is unconscious desire is present in all genres and voices and this book unearths the unspoken

desires of trouv re song by an attention to the characteristic means by which subjects subvert their demands in different genres HELEN DELL is a research fellow in English Literary Studies in the School of Culture and Communication University of Melbourne

Handbook of Medieval Studies Albrecht Classen, 2010-11-29 This interdisciplinary handbook provides extensive information about research in medieval studies and its most important results over the last decades The handbook is a reference work which enables the readers to quickly and purposely gain insight into the important research discussions and to inform themselves about the current status of research in the field The handbook consists of four parts The first large section offers articles on all of the main disciplines and discussions of the field The second section presents articles on the key concepts of modern medieval studies and the debates therein The third section is a lexicon of the most important text genres of the Middle Ages The fourth section provides an international bio bibliographical lexicon of the most prominent medievalists in all disciplines A comprehensive bibliography rounds off the compendium The result is a reference work which exhaustively documents the current status of research in medieval studies and brings the disciplines and experts of the field together

At Whom Are We Laughing? Zenia Sacks DaSilva, Gregory M. Pell, 2014-07-24 They say that laughter is a purely human phenomenon so exclusively ours that we brook no intruders except of course for the laughing hyena the laughing jackass officially known as the kookaburra bird of Australia laughing matters laughing gas or the perennial laughing stock But what is humor that funny thing so varied in its colors and tones so encompassing in its themes so different from time to time and place to place And when we poke fun at whom are we really laughing At Whom Are We Laughing Humor in Romance Language Literatures is the selective product of a multi national gathering of scholars sponsored by Hofstra University in Hempstead New York to explore humor across the centuries in the literatures of Italy France Romania the Iberian Peninsula and its diaspora The volume contains thirty one scholarly and interpretative papers on diverse aspects of their wit provocative aspects that are for the most part little known to the general reader Precisely because of its scope and diversity its appeal should extend beyond academia into the libraries of the intellectually curious be they English speakers or not be they specialists in humanities psychology society and culture or merely interested amateurs who frequent the many new humor societies and clubs that abound in the world of today

The Old French Fabliaux John F. Moran, Norris J. Lacy, 2007-10-10 This collection of 14 critical essays examines short comedic tales from the 13th and 14th centuries commonly known as the medieval French fabliaux Each essay focuses on a different aspect of common fabliaux humor as illustrated by a scholarly analysis of one or several original texts Topics covered include the use and misuse of metaphorical language the trickster figure humorous treatments of subjects ranging from seduction to physical violence and numerous fabliau examples of scheming and deception whether for purposes of revenge or sexual conquest or for the simple pleasure of successful deceit Throughout the work contributors provide a serious analysis of the fabliaux without losing sight of the tales original comedic content and appeal

Medieval Romance James F. Knapp, Peggy A. Knapp, 2017-01-01 Medieval Romance

is the first study to focus on the deep philosophical underpinnings of the genre's fictional worlds **Fantastic histories**

Victoria Flood, 2024-05-28 *Fantastic Histories* explores the political and cultural contexts of the entry of fairies to the historical record in twelfth century England and the subsequent uses of fairy narratives in both insular and continental history and romance. It traces the uses of the fairy as a contested marker of historicity and fictionality in the histories of Gerald of Wales and Walter Map, the continental *mirabilia* of Gervase of Tilbury and the fourteenth and fifteenth century French *M lusine* romances and their early English reception. Working across insular and continental source material, *Fantastic Histories* explores the practices of history writing, fiction making, and the culturally determined boundaries of wonder that defined the limits of medieval history.

Love Cures Laine E. Doggett, 2012-04-30 What is love? Popular culture bombards us with notions of the intoxicating capacities of love or of beguiling women who can bewitch or heal to the point that it is easy to believe that such images are timeless and universal. Not so, argues Laine Doggett in *Love Cures*. Aspects of love that are expressed in popular music such as love is a drug, sexual healing, and love potion number nine trace deep roots to Old French romance of the high Middle Ages. A young woman heals a poisoned knight. A mother prepares a love potion for a daughter who will marry a stranger in a faraway land. How can readers interpret such events? In contrast to scholars who have dismissed these women as fantasy figures or labeled them witches, Doggett looks at them in the light of medical and magical practices of the high Middle Ages. *Love Cures* argues that these practitioners, as represented in romance, have shaped modern notions of love. *Love Cures* seeks to engage scholars of love, marriage, and magic in disciplines as diverse as literature, history, anthropology, and philosophy.

Pure Filth Noah D. Guynn, 2019-11-08 As Noah D. Guynn observes, early French farce has been summarily dismissed as filth for centuries. Renaissance humanists, classical moralists, and Enlightenment philosophes belittled it as an embarrassing reminder of the vulgarity of medieval popular culture. Modern literary critics and theater historians often view it as comedy's poor relation, trite, smutty pap that served to divert the masses and to inure them to lives of subservience. Yet, as Guynn demonstrates in his reexamination of the genre, the superficial crudeness and predictability of farce belie the complexities of its signifying and performance practices and the dynamic, contested nature of its field of reception. *Pure Filth* focuses on overlooked and occluded content in farce, arguing that apparently coarse jokes conceal finely drawn and sometimes quite radical perspectives on ethics, politics, and religion. Engaging with cultural history, political anthropology, and critical feminist and queer theory, Guynn shows that farce does not pander to the rabble in order to cultivate acquiescence or curb dissent. Rather, it uses the tools of comic theater: parody and satire, imitation and exaggeration, cross-dressing and masquerade to address the urgent issues its spectators faced in their everyday lives: economic inequality and authoritarian rule, social justice and ethical renewal, sacramental devotion and sacerdotal corruption, and heterosocial relations and household politics. Achieving its subtlest effects by employing the lowliest forms of humor, farce reveals that aspirations to purity, whether ethical, political, or religious, are inevitably mired in the very filth they repudiate.

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