

Understanding Genre and Medieval Romance

K.S. WHETTER



Understanding Genre And Medieval Romance

Megan Leitch



Understanding Genre And Medieval Romance:

Understanding Genre and Medieval Romance K.S. Whetter, 2017-05-15 Unique in combining a comprehensive and comparative study of genre with a study of romance this book constitutes a significant contribution to ongoing critical debates over the definition of romance and the genre and artistry of Malory's *Le Morte d'Arthur*. K.S. Whetter offers an original approach to these issues by prefacing a comprehensive study of romance with a wide ranging and historically diverse study of genre and genre theory. In doing so Whetter addresses the questions of why and how romance might usefully be defined and how such an awareness of genre and the expectations that come with such awareness impact upon both our understanding of the texts themselves and of how they may have been received by their contemporary medieval audiences. As an integral part of the study Whetter offers a detailed examination of Sir Thomas Malory's *Le Morte d'Arthur*, a text usually considered a straightforward romance but which Whetter argues should be reclassified and reconsidered as a generic mixture best termed tragic romance. This new classification is important in helping to explain a number of so-called inconsistencies or puzzles in Malory's text and further elucidates Malory's artistry. Whetter offers a powerful meditation upon genre, romance and the *Morte* which will be of interest to faculty, graduate students and undergraduates alike. **The**

Transmission of Medieval Romance Ad Putter, Judith Anne Jefferson, 2018 Romances were immensely popular with medieval readers as evidenced by their ubiquity in manuscripts and early print. The essays collected here deal with the textual transmission of medieval romances in England and Scotland, combining this with investigations into their metre and form. This comparison of the romances in both their material form and their verse form sheds new light on their cultural and social contexts. Topics addressed include the singing of Middle English romance, the printed transmission of romance from Caxton to Wynkyn de Worde and the representation of the Otherworld in manuscript miscellanies. **Women and Magic in**

Medieval Romance Jane Elizabeth Bonsall, 2025-04-08 Explores the conventions and contradictions inherent in archetypes of magical femininity from loathly ladies to monstrous mothers in a range of popular late medieval English romances. The female characters in Middle English romances with particular power and agency are often portrayed as supernatural, possessing either magical abilities or identities. This book argues that a genre-focused reading of these supernatural women reveals romance's strategies for working through and articulating anxieties about the changing world of the late medieval period as well as exposing their contemporary audiences' unexpectedly flexible attitudes toward feminine authority and moral ambiguity. It explores five distinct types of magical femininity: the Tristan tradition's marvelously gifted healers, the Muslim princess in *Bevis of Hampton*, the endlessly wealthy fairy imagined by Sir Launfal and Partonope of Blois, the monster mother Melusine and Morgan le Fay, the prototypical witch. By tracking the way each type first establishes then complicates generic patterns, this study highlights the tension between romance's persistent fascination with feminine power and its simultaneous reiteration of the social and generic bounds on women's agency and authority. Interrogating generic expectations from an

intersectional feminist perspective it makes a case for a recuperative re reading of romance one that asks us to revise our assumptions about the potentialities of women s power in the medieval imaginary A New Companion to Chaucer Peter Brown,2019-06-10 The extensively revised and expanded version of the acclaimed Companion to Chaucer An essential text for both established scholars and those seeking to expand their knowledge of Chaucer studies A New Companion to Chaucer is an authoritative and up to date survey of Chaucer scholarship Rigorous yet accessible this book helps readers to identify current debates recognize historical and literary context and to understand how particular concepts and theories affect the interpretation of Chaucer s texts Chaucer specialists from around the globe offer contributions that range from updates of long standing scholarship on biography language women and social structures to original research in new areas such as ideology the afterlife patronage and sexuality In presenting conflicting perspectives and ideological differences this stimulating volume encourages readers to explore additional paths of inquiry and engage in lively and informed debate Each chapter of the Companion organized by issues and themes balances textual analysis and cultural context by grounding the reader in existing scholarship Key issues from specific passages are discussed with an annotated bibliography provided for reference and further reading Compiled with all students of Chaucer in mind this important volume Presents contributions from both established and emerging specialists Explores the circumstances in which Chaucer wrote such as the political and religious issues of his time Includes numerous close readings of selected poems Provides points of entry to a wide range of approaches to Chaucer s works Incorporates original research fresh perspectives and updated additions to Chaucer scholarship A New Companion to Chaucer is a valuable and enduring resource for scholars teachers and students of medieval literature and medieval studies as well as the general reader interested in interpretations and historical contexts of Chaucer s writings

Approaches to emotion in Middle English literature Carolynne Larrington,2024-04-16 Over the last twenty five years the history of emotion field has become one of the most dynamic and productive areas for humanities research This designation and the marked leadership of historians in the field has had the unlooked for consequence of sidelining literature in particular secular literature as evidence source and object of emotion study Secular literature whether fable novel fantasy or romance has been understood as prone to exaggeration hyperbole and thus as an unreliable indicator of the emotions of the past The aim of this book is to decentre history of emotion research and asks new questions ones that can be answered by literary scholars using literary texts as sources how do literary texts understand and depict emotion and crucially how do they generate emotion in their audiences those who read them or hear them read or performed *Digital Gaming*

Re-imagines the Middle Ages Daniel T. Kline,2013-09-11 Digital gaming s cultural significance is often minimized much in the same way that the Middle Ages are discounted as the backward and childish precursor to the modern period Digital Gaming Reimagines the Middle Ages challenges both perceptions by examining how the Middle Ages have persisted into the contemporary world via digital games as well as analyzing how digital gaming translates adapts and remediates medieval

stories themes characters and tropes in interactive electronic environments At the same time the Middle Ages are reinterpreted according to contemporary concerns and conflicts in all their complexity Rather than a distinct time in the past the Middle Ages form a space in which theory and narrative gaming and textuality identity and society are remediated and reimagined Together the essays demonstrate that while having its roots firmly in narrative traditions neomedieval gaming where neomedievalism no longer negotiates with any reality beyond itself and other medievalisms creates cultural palimpsests multiply layered trans temporal artifacts Digital Gaming Re imagines the Middle Ages demonstrates that the medieval is more than just a stockpile of historically static facts but is a living subversive presence in contemporary culture

Arthurian Literature XXXVII Megan G. Leitch, Kevin S. Whetter, 2022 New and fresh assessments of Malory's *Morte Darthur* The essays here are devoted to that seminal Arthurian work Sir Thomas Malory's *Le Morte Darthur* Developments of papers first given at the Malory at 550 Old and New conference they emphasise here the second part of its remit Accordingly several contributors focus new attention on Malory's style using his stock phrases metaphors characterization or manipulation of sources to argue for a deeper appreciation of his merits as an author If as others illustrate Malory is a much better artist than his twentieth century reputation allowed then there is a renewed need to re-assess the vexed question of the possible originality of his *Tale of Sir Gareth of Orkeney* Similarly fresh approaches underlie those essays re-examining Malory's attitude to time and the sacred in *The Sankgreal* the manner in which the ghosts of Lot and his sons highlight potential failures in the Round Table Oath or the pleasures and pitfalls of Arthurian hospitality The remaining contributions argue for new approaches to Malory's narrative gaps Launcelot's status as a victim of sexual violence and the importance of rejecting Victorian moral attitudes towards Gwenyvere and Isode moralizing that still informs much recent scholarship addressing Malory's female characters Contributors Joyce Coleman Elizabeth Edwards Kristina Hildebrand Cathy Hume David F Johnson Megan Leitch Andrew Lynch Molly A Martin Cory James Rushton Fiona Tolhurst Michael W Twomey The Scottish Legendary Eva von Contzen, 2016-05-03 This study places the Scottish compilation of saints legends within the hagiographic landscape of medieval Britain The Danger of Romance Karen Sullivan, 2018-03-07 The curious paradox of romance is that throughout its history this genre has been dismissed as trivial and unintellectual yet people have never ceased to flock to it with enthusiasm and even fervor In contemporary contexts we devour popular romance and fantasy novels like *The Lord of the Rings* *Harry Potter* and *Game of Thrones* reference them in conversations and create online communities to expound passionately and intelligently upon their characters and worlds But romance is unrealistic critics say doing readers a disservice by not accurately representing human experiences It is considered by some to be a distraction from real literature a distraction from real life and little more Yet is it possible that romance is expressing a truth and a truth unrecognized by realist genres The Arthurian literature of the Middle Ages Karen Sullivan argues consistently ventriloquizes in its pages the criticisms that were being made of romance at the time and implicitly defends itself against those criticisms

The Danger of Romance shows that the conviction that ordinary reality is the only reality is itself an assumption and one that can blind those who hold it to the extraordinary phenomena that exist around them. It demonstrates that that which is rare, ephemeral and inexplicable is no less real than that which is commonplace, long lasting and easily accounted for. If romance continues to appeal to audiences today, whether in its Arthurian prototype or in its more recent incarnations, it is because it confirms the perception or even the hope of a beauty and truth in the world that realist genres deny. Oxford Guides to Chaucer: Troilus and Criseyde Barry Windeatt, 2023. A new edition of Barry Windeatt's comprehensive single volume guide to Troilus and Criseyde bringing together a wide range of material and providing a readable commentary on all aspects of the work. **Nine Medieval Romances of Magic** Marijane Osborn, 2010-03-05. In this book Marijane Osborn translates into modern English nine lively medieval verse romances in a form that both reflects the original and makes the romances inviting to a modern audience. All nine tales contain elements of magic, shapeshifters, powerful fairies, trees that are portals to another world, and enchanted clothing and armor. Many of the tales also feature powerful women characters, while others include representations of Saracens. The tales address issues of enduring interest and concern and also address sexuality, agency, and identity formation in unexpected ways. **Arthurian Literature XXXIX** Megan G. Leitch, K. S. Whetter, 2024-06-04. Delivers fascinating material across genres, periods, and theoretical issues. **TIMES LITERARY SUPPLEMENT**. This volume is a special issue dedicated to Professor Elizabeth Archibald, who has had such an impact on and made so many significant contributions to the field of Arthurian Studies. It maintains its tradition of diverse approaches to the Arthurian tradition, albeit on this occasion with a particular focus on Malory, appropriately reflecting one of Professor Archibald's main interests. It starts with the essay awarded this year's D. S. Brewer Prize for a contribution by an early career scholar which considers the little-known debt owed by early modern sailors to Arthurian knighthood and pageantry. The essays that follow begin with a wide-ranging account of manuscript decorations and annotations in Geoffrey of Monmouth's *Historia*, before turning to the Evil Custom trope in *Sir Gawain and the Green Knight*. Further contributions explore the formalities of requests and conditions in Malory's *Tale of Gareth*, emotional excess and magical transformation in several scenes across the *Morte Darthur*, tensions between public and private and self and identity in Malory's *Sankgreal*, and friction between the external and imposed law and internal and subjective but honourable code of chivalry, especially apparent in Malory's final *Tales*. The last article examines the ways in which Mordred's origins in modern Arthurian fiction build on Malory's false or forgotten promise to relate Mordred's upbringing. The volume closes with a short tribute to Elizabeth Archibald, highlighting her leadership in the field and her encouragement of scholarly collaboration and community. *Romancing Treason* Megan Leitch, 2015-01-29. *Romancing Treason* addresses the scope and significance of the secular literary culture of the Wars of the Roses and especially of the Middle English romances that were distinctively written in prose during this period. Megan Leitch argues that the pervasive textual presence of treason during the decades c. 1437–c. 1497 suggests a way of conceptualising the understudied space.

between the Lancastrian literary culture of the early fifteenth century and the Tudor literary cultures of the early and mid sixteenth century Drawing upon theories of political discourse and interpellation and of the power of language to shape social identities this book explores the ways in which in this textual culture treason is both a source of anxieties about community and identity and a way of responding to those concerns Despite the context of decades of civil war treason is an understudied theme even with regards to Thomas Malory s celebrated prose romance the Morte Darthur Leitch accordingly provides a double contribution to Malory criticism by addressing the Morte Darthur s engagement with treason and by reading the Morte in the hitherto neglected context of the prose romances and other secular literature written by Malory s English contemporaries This book also offers new insights into the nature and possibilities of the medieval romance genre and sheds light on understudied texts such as the prose Siege of Thebes and Siege of Troy and the romances William Caxton translated from French More broadly this book contributes to reconsiderations of the relationship between medieval and early modern culture by focusing on a comparatively neglected sixty year interval the interval that is customarily the dividing line the no man s land between well but separately studied periods in English literary studies *Story, World and Character in the Late*

Íslendingasögur Rebecca Merkelbach,2024 Argues for new models of reading the complexity and subversiveness of fourteen post classical sagas The late Sagas of Icelanders thought to be written in the fourteenth and fifteenth centuries have hitherto received little scholarly attention Previous generations of critics have unfavourably compared them to classical slendingasgur and fornaldars gur leading modern audiences to project their expectations onto narratives that do not adhere to simple taxonomies and preconceived notions of genre As rogues within the canon they challenge the established notions of what makes an slendingasaga Based on a critical appraisal of conceptualisations of canon and genre in saga literature this book offers a new reading of the relationship between the individual paranormal and social dimensions that form the foundation of these sagas It draws on a multidisciplinary approach informed by perspectives as diverse as possible worlds theory gender studies and social history The post classical sagas are not only read anew and integrated into both their generic and socio historical context they are met on their own terms allowing their fascinating narratives to speak for themselves **Reading**

across Cultures Caroline Gruenbaum,2025-07-15 Reading across Cultures explores a body of innovative Jewish literary works from the Middle Ages In late twelfth and thirteenth century Ashkenaz the Jewish communities in northern France Germany and England Jewish authors translated several Old French and German stories into Hebrew These stories are distinctly non Jewish drawing on the Christian romances of King Arthur and Alexander the Great and the classical fables of Aesop Caroline Gruenbaum argues that these translations rather than adapting stories that reflected Jewish religious or cultural practice represent a body of secular Hebrew literature in Ashkenaz and evidence of a shared literary culture between Jews and Christians in medieval Europe Reading Hebrew animal fables folktales and chivalric romance Gruenbaum describes an intellectual climate that allowed the literati of medieval Ashkenaz to read across cultures In these translations

produced by medieval Jews for entertainment and for wisdom Gruenbaum finds a new literary awakening in Ashkenaz

Vision and Gender in Malory's Morte Darthur Dr. Molly Martin, Molly Anne Martin, 2010 This study of vision in Morte Darthur examines the role played by sight seeing and being seen in its construction of gender highlighting also the influence of the romance genre in this process Convention and the Individual in Medieval English Romance Lucy Brookes, 2025-04 Offers a nuanced reading of character and subjectivity in medieval romance via an exploration of its conventions Medieval romances can be characterised by their formulaic motifs predictable plots and stock figures and character types This book offers a fresh perspective on these conventions arguing that authors used them and the expectations they generate as a form of shorthand to interiority Understanding romance conventions in this way reveals that romance characters complex and often contradictory inner lives are made available precisely through the genre's narrative structures shapes and norms Drawing upon recent work in the History of Emotions and Affect Theory the author explores character and subjectivity in a variety of English romance texts from 1100 to 1500 such as Amis and Amiloun Le Bone Florence of Rome The Squire of Low Degree Sir Orfeo Sir Gawain and the Green Knight and Malory's Le Morte Darthur Through new readings of these texts the book demonstrates the contribution made by romance to the growing significance of the individual in fiction after the twelfth century by paying particular attention to the ways in which convention expectation and genre intersect with character formation and the representation of identity after the twelfth century by paying particular attention to the ways in which convention expectation and genre intersect with character formation and the representation of identity after the twelfth century by paying particular attention to the ways in which convention expectation and genre intersect with character formation and the representation of identity Middle English Literature Roger Dalrymple, 2008-04-15 Middle English is a student guide to the most influential critical writing on Middle English literature A student guide to the most influential critical writing on Middle English literature Brings together extracts from some of the major authorities in the field Introduces readers to different critical approaches to key Middle English texts Treats a wide range of Middle English texts including The Owl and the Nightingale The Canterbury Tales and Morte d'Arthur Organized around key critical concerns such as authorship genre and textual form Each critical concern can be used as the basis for one week's work in a semester long course Enables readers to forge new connections between different approaches **The Saint and the Count** Leah Shopkow, 2021-04-07 While historians know that history is about interpreting primary sources students tend to think of history as a set of facts In The Saint and the Count Leah Shopkow opens up the interpretive world of the historian using the biography of St Vitalis of Savigny d. 1122 as a case study This biography was written around 1174 by Stephen of Fouges and

provides a rich stage to demonstrate the kinds of questions historians ask about primary sources and the interpretive and conceptual frameworks they use What is the nature of medieval sources and what are the interpretive problems they present How does the positionality of Stephen of Fougeres shape his biography of St Vitalis How did medieval people respond to stories of miracles And finally how does this biography illuminate the problem of violence in medieval society A translation of the biography is included so that readers can explore the text on their own

**A Critical Companion to Old Norse
Literary Genre** Massimiliano Bampi,Carolyn Larrington,Sif Rikhardsdottir,2020 A comprehensive guide to a crucial aspect of Old Norse literature

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Table of Contents Understanding Genre And Medieval Romance

1. Understanding the eBook Understanding Genre And Medieval Romance
 - The Rise of Digital Reading Understanding Genre And Medieval Romance
 - Advantages of eBooks Over Traditional Books
2. Identifying Understanding Genre And Medieval Romance
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an Understanding Genre And Medieval Romance
 - User-Friendly Interface
4. Exploring eBook Recommendations from Understanding Genre And Medieval Romance
 - Personalized Recommendations
 - Understanding Genre And Medieval Romance User Reviews and Ratings
 - Understanding Genre And Medieval Romance and Bestseller Lists
5. Accessing Understanding Genre And Medieval Romance Free and Paid eBooks
 - Understanding Genre And Medieval Romance Public Domain eBooks
 - Understanding Genre And Medieval Romance eBook Subscription Services
 - Understanding Genre And Medieval Romance Budget-Friendly Options

6. Navigating Understanding Genre And Medieval Romance eBook Formats
 - ePub, PDF, MOBI, and More
 - Understanding Genre And Medieval Romance Compatibility with Devices
 - Understanding Genre And Medieval Romance Enhanced eBook Features
7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of Understanding Genre And Medieval Romance
 - Highlighting and Note-Taking Understanding Genre And Medieval Romance
 - Interactive Elements Understanding Genre And Medieval Romance
8. Staying Engaged with Understanding Genre And Medieval Romance
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers Understanding Genre And Medieval Romance
9. Balancing eBooks and Physical Books Understanding Genre And Medieval Romance
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection Understanding Genre And Medieval Romance
10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
11. Cultivating a Reading Routine Understanding Genre And Medieval Romance
 - Setting Reading Goals Understanding Genre And Medieval Romance
 - Carving Out Dedicated Reading Time
12. Sourcing Reliable Information of Understanding Genre And Medieval Romance
 - Fact-Checking eBook Content of Understanding Genre And Medieval Romance
 - Distinguishing Credible Sources
13. Promoting Lifelong Learning
 - Utilizing eBooks for Skill Development
 - Exploring Educational eBooks
14. Embracing eBook Trends
 - Integration of Multimedia Elements

- Interactive and Gamified eBooks

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