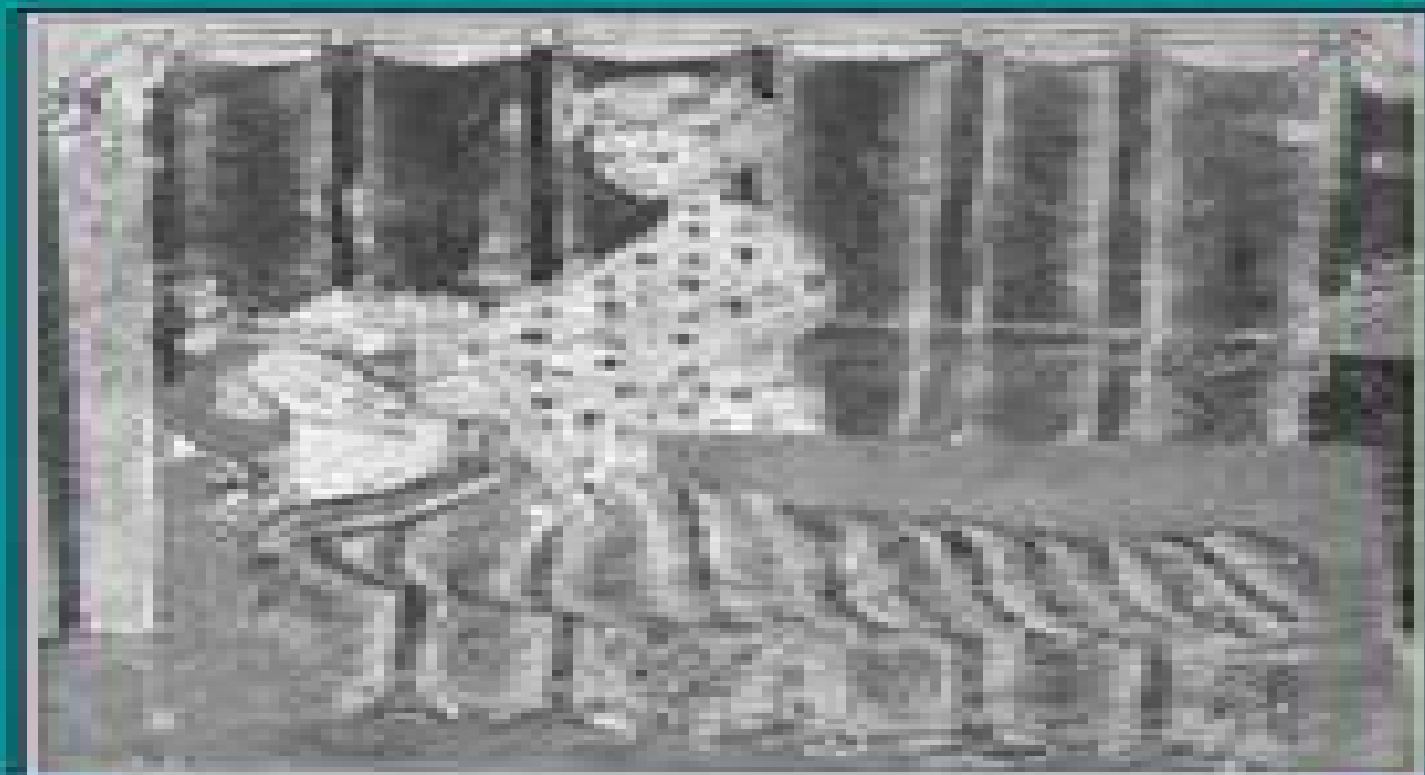


Understanding Genre and Medieval Romance

K.S. WHETTER



Understanding Genre And Medieval Romance

Megan G. Leitch, Kevin S. Whetter



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 *Morte Darthur* 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 the study Whetter offers a detailed examination of Sir Thomas Malory's *Le Morte Darthur* a text usually considered a straightforward romance but which Whetter argues should be re classified 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 Carolyn 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.

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