



El espectáculo del castigo y la cosificación de la mujer en *El castigo sin venganza* de Lope de Vega



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Humanidades
Literatura comparada



Hipótesis de lectura

- El castigo premeditado por el Duque de Ferrara revela la falsedad contenida en el título, “El castigo sin venganza”, exponiendo la limitación y/o cosificación de la mujer, en el ámbito público y privado, dentro de una realeza y política incompetente.



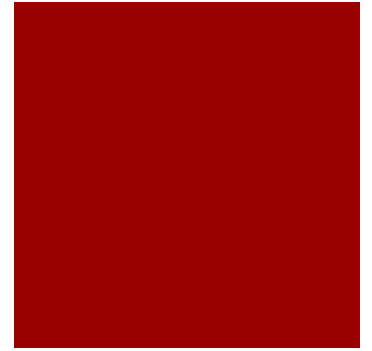
Marco teórico



1. Perdida de derechos de la mujer renacentista (Joan Kelly)
 - a. Sexualidad
 - b. Poder político
 - c. Poder económico
 - d. Influencia cultural
2. Cosificación de la mujer,
 - a. Libros de conducta (Constance Jordan)
 - b. Poesía del amor cortes (Slavoj Žižek)
3. “Espectáculo del castigo”
 - a. Michel Foucault

Joan Kelly

- Mujer recibe una educación simétrica al cortesano:
 - Letras, música, pintura, bailes y tradiciones festivas.
- Exaltación del encanto, “charm”
- Contradicción con el énfasis en la castidad



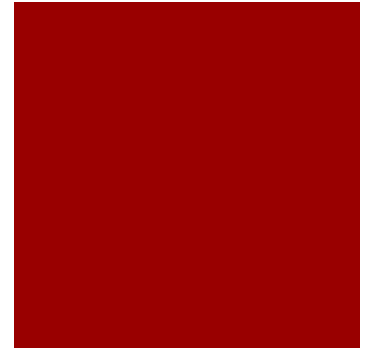
Slavoj Žižek

- “The **idealization** of the Lady, her elevation to a spiritual, ethereal ideal, is therefore to be conceived of a strictly secondary phenomenon: it is a **narcissistic projection** whose function is to render her traumatic dimension **invisible... Deprived of every real substance**, the lady functions as a **mirror** on to which the subject projects his narcissistic ideal” (Žižek 90).



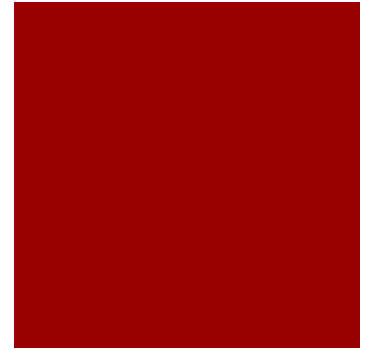
Cassandra

- Obligada a casarse
- Frustrada por el abandono del esposo
- Describe la mujer ideal del Duque como “silla, escritorio o retrato”
- Deseo de venganza a través de una infidelidad incestuosa



Melveena McKendrick, “The Politics of Tragedy”

- In *El castigo sin venganza* the ambiguity lies not in the question of whether or not the taboo sin and crime of incest has been committed (we know it has), but in the nature of the Duke’s motivation in killing the guilty pair secretly” (McKendrick 146).



Francesco Barbaro, *De re uxoria* y Eramus, *Institutio matrimonii christiani*

- “She is to be unlike the moon, which shines only in the absence of the sun; she is to be seen only when by her husband, whose light will very nearly (but not quite) obscure hers” (Jordan 45).
- Silencio = modestia y habla = lujuria
- 1 Corintios :14



Constance Jordan

- “Men agree to cease hostilities among themselves because they can **agree to exchange women among themselves**. In the process **women lose their capacity to speak and be heard**; they have value or are virtuous only as the means by which the **continuity of society** is guaranteed” (47).



Michel Foucault, *Discipline & Punish: The Birth of the Prison*

- “Punishment has to make use not of the body, but of **representation**. Or rather, if it does make use of the body, it is not so much as the subject of a pain as the object of a representation: the memory of pain must **prevent a repetition** of the crime, just as the spectacle, however artificial it may be, of a physical punishment may prevent the contagion of a crime”. (94-95)



Conclusiones

- el Duque pretende convertir el castigo en “defensa de la sociedad” a través del “sin venganza”
- El espectáculo del Duque es la acción de un individuo histérico ante la posibilidad de ser reducido a mero *objeto* en relaciones que asumía ser el sujeto en control (Žižek 92).
- Los cambios sociales del Renacimiento privan a Casandra de subjetividad y facilitan el engaño del Duque.



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