The Prevailing Discourse of the Scorned Woman

How the saying "Hell hath no fury like a woman scorned" contributes to the discursive portrayal of vindictive women in fictional narratives, and how the hegemonic discourse influences the perceptions of the archetypal scorned woman in Western Culture.

Master's Thesis by

Sara Stick Lindrup

April 2024

Supervisor: Marianne Kongerslev

AALBORG UNIVERSITET

Table of Contents

Introduction

"Hell hath no fury like a woman scorned" is a quote, or maybe rather a saying, that many people have heard before, and it is often referred to in literature, movies, and media. The saying is often used to refer to the cultural understanding in Western culture, that if a women's feelings have been hurt, she will make sure to take revenge on the person who has hurt her. Especially if that person is her lover.

This thesis will examine where the saying originated, in which context it was used, and the discourse conveys in relation to the portrayal and perception of revenging females. In order to do so, the thesis will provide a comprehensive discourse analysis of the saying "Hell hath no fury like a woman scorned" and its subsequent influence on portrayals of revenging females presented within Western culture. As such, the thesis will utilise Norman Fairclough's three-dimensional CDA framework, which will analyse the saying in the three corresponding practices: textual practice, discourse practice, and social practice. Furthermore, the thesis will include theory formulated by Carl G. Jung to determine the presence of an archetype encapsulating the essence of the scorned woman and, as such, how the archetype presents itself in portrayals of revenging females in both fiction and society. As the saying is related to the female gender, theory formulated by Butler will be presented in order to examine gender, gender performativity, and gender norms. In addition, Jagger and her concept of outlaw emotions will be used to discuss and examine the connections between female emotions and revenge as a female activity.

The thesis will analyse texts relating to female revenge produced in different periods to establish a connection between these, the saying, and the archetype they present. The aim is to prove how discourse and language use constitute female revengers and the fictional portrayal of these and how these, in turn, influence perceptions of and responses to female emotions and actions in Western culture and society.

Theory

The following section will present the theorists and theories utilised within the paper. Firstly, the historical correlation between gender and revenge will be presented and explained by delving into *Revenge and Gender in Classical, Medieval, and Renaissance Literature*. The book explores and observes the general connections and associations between gender and revenge present in early literature and different literary periods. Multiple scholars have contributed to the book, though this paper will primarily focus on the essays by Edith Hall, Fiona McHardy, and Lesel Dawson. The compilated essays provide an insight into general characteristics, facets, and tendencies concerning gendered stereotypes and their presence in early revenge narratives. Secondly, theories formulated by Swiss psychoanalyst Carl Gustav Jung will be described and explored in order to analyse and discuss the collective unconscious and archetypal/stereotypic representations of the female revenger in Western culture. In connection with Jung, the paper will present gender theory formulated by Judith Butler in order to explore how gender, gender norms, and discursive practices influence the performativity of a gendered individual and the culture in which it performs. The presented theory will further provide a theoretical grounding for discussing the gender-bending aspects, which can arguably be read into the literary trope of the female revenger. Next, Alison Jagger and her article *Love and Knowledge: Emotion in Feminist Epistemology* will be utilised and examined with the intention of providing a cultural understanding of female emotions and the display of these in both literature and contemporary society. Lastly, the paper will present theory formulated by the British linguist and critical discourse analysis founder Norman Fairclough, primarily focussing on his three-dimensional CDA framework. Fairclough's framework presents a multi-method approach to critical discourse analysis, which focuses on text, discourse practice, and social practice. It thus presents a comprehensive analysis of discourse and its influence and power on society.

Revenge – From Ancient Greece to Early Modern Literature

Literature, series, and movies about revenge are popular. The literary trope concerning revenge has been popular since the ancient Greek tragedies, and the trope is still prevalent in modern literature and media. As such, many scholars have theorised, analysed, and discussed the revenge genre. Two of those scholars are the British professors Lesel Dawson and Fiona McHardy. In *Revenge and Gender in Classical, Medieval, and Renaissance Literature* (2018), they explore different aspects of the trope, especially concerning gender and how gender influences revenge plots during the

different literary periods. Dawson highlights three questions in the divided debates between scholars: do revenge narratives reinforce conservative gender roles, do they interrogate the 'masculine' values that society praises, or do they establish new ways of conceptualising women and men (2018). These are some of the questions that the book's collection of chapters takes up while "probing revenge's gendering, its role in consolidating and contesting gender norms, and its relation to friendship, family roles and kinship structures (Dawson, 2018). The book essentially aims to create a debate and dialogue concerning Western ideas of revenge in literary works from ancient Greece to early modern England and "how writers respond to and reimagine inherited plots and characters, exploring continuities between historical periods as well as the ways in which texts and traditions diverge" (Dawson, 2018). From the abovementioned questions, it can be argued that there is a seemingly complex relationship between revenge and gender in literature (Dawson, 2018). As such, there are different ways of interpreting the revenger, whether it is a woman or a man. Revenge and the desire to seek revenge are not restricted to a specific gender. While emotions and acts related to revenge are not restricted by gender, some aspects of revenge are stereotypically categorised as either predominantly male or female.

Dawson points out that historically, revenge has been considered a man's job and duty in order to establish masculinity and protect honour (2018). Dawson states that this idea is derived from the connection between duty and inheritance (2018). As such, the man, in part, inherits the duty of seeking revenge, an obligation often connected with gendered and cultural expectations (Dawson, 2018). Revenge is, therefore, often conceptualised as a quintessential masculine activity, while it simultaneously unleashes violent, 'feminine' emotions which threaten a man's reason and self-control (Dawson, 2018). Dawson argues that "while the revenger's self-conscious theatricality can make him appear autonomous and self-authored, from another perspective he merely replicates conservative cultural scripts and gender roles" (2018). From such a perspective, it can be argued that revenge narratives act as a repressive cultural script that repeats and reinforces oppressive and conservative gender norms (Dawson, 2018). The extent to which revenge and vengeance bolster or undermine gender norms and masculinity depends on different factors (Dawson, 2018). Some of these are "the cultural value attached to revenge; its perceived relationship to justice; and how the competitive principle of requital is counterbalanced by other cooperative values such as compassion, forgiveness, self-restraint and steadfastness" (Dawson, 2018). However, Dawson states that, in general, texts that promote revenge as something positive often also see revenge as connected to masculinity (2018). Concerning this, Dawson mentions how texts from ancient Greece

promote a positive view of vengeance, as most can agree that ancient Greece's ideas of manliness and justice are bound up upon ideas of retaliation (2018). Dawson acknowledges a general pattern or structure in early revenge narratives. As such, female characters are often the ones to incite revenge, while men do the actual killing: "women in revenge narratives across periods use words as weapons, either goading men into action or expressing their anger in other ways, such as through lament" (Dawson, 2018).

Because of the general structure of early revenge narratives and the focus on the male revenger, many playwrights often use female characters as figures of pathos (Dawson, 2018). Paradoxically, Dawson points out that revenge is often gendered as female and something often aligned with the female psyche (2018). Dawson suggests that one of the reasons for this gendering can be connected to the unruly energies of revenge, which can blur the lines between conventional gender binaries, and thus, revenge can influence and challenge cultural expectations concerning gender (Dawson, 2018). Another paradox noted is that men often carried out most acts of revenge in texts from ancient Greece, so how are the supernatural agents of punishment like the Furies envisaged as female (Dawson, 2018). Edith Hall's chapter within *Revenge and Gender in Classical, Medieval, and Renaissance Literature* surrounds itself with the furies, how revenge is often considered female, and why. As she states, females as revengers are no foreign concept and that, in fact, "She-avengers lurk in diverse genres and media at all levels of culture, cumulatively affirming the ideological shibboleth that women are especially vengeful" (Dawson, 2018). As such, "Females have regularly shouldered the ideological load in symbolic explorations of the dark side of revenge" (Dawson, 2018). Hall furthermore mentions how psychoanalytical literature and recent feminist constructions of the female mind "often fall back on the association of revenge desires with femininity" (Dawson, 2018). This connection between the female gender and revenge is also evident when it comes to the Erinyes (furies) from ancient Greek Mythology (Dawson, 2018). Hall even claims that by conceptualising the Erinyes as female through art, rituals, and literature, "the Greeks guaranteed it would be impossible to dislocate our thinking about revenge from our negative cultural constructions of the female psyche" (Dawson, 2018). Hall describes the Erinyes as follows: "The Erinyes are plural, female, motile, dark, bad and the cycles of escalating reprisals they symbolise are potentially unlimited" (Dawson, 2018). Hall comments that it is evident that females did not have a monopoly on violent revenge and physical punishment "given the patriarchal and warlike nature of archaic Mediterranean society" (Dawson, 2018). The fact "that the Erinyes are female may have added to the sensational effect of such punishments, and even eroticised them at

some bizarre level of sado-masochistic fantasy" (Dawson, 2018). However, Hall argues that the Erinyes might not be entirely female and even suggests that they can be seen as a form of transgender (Dawson, 2018). Hall states, "They are predominantly female in outward appearance, although incapable of biological reproduction, but capable of acting as surrogates, representatives and even vicarious embodiments of the interests of wronged men" (Dawson, 2018). Another element that seems to support Hall's argument is that the Erinyes are not etymologically connected with the female personification of strife, the goddess Eris (Dawson, 2018).

Regarding the connection between gender and revenge narratives, Dawson mentions three significant approaches often used when analysing and debating female revengers. The first one is focused on monstrous depictions of the female revenger, often related to mythology (Dawson, 2018). An example of this approach can be seen in relation to the furies. Dawson writes the following concerning the depiction of female revengers and their connection to the mythological revengers:

> "Like the Furies, female revengers are often depicted as monstrous, hybrid creatures who blur the distinction between masculine and feminine, human and animal. The female revenger's gender-bending aspects, and her function and meaning more generally, has been an area of controversy in literary criticism"
>
> (Dawson, 2018)

As mentioned before, the Erinyes do possess some gender-bending aspects, according to Hall. Furthermore, Hall also describes them as "barren, distorted females, born from blood not semen, who destroy rather than nurture, but their mouths and nipples are focal points of their monstrosity" (Dawson, 2018). This description corresponds with the approach that analyses negative depictions of the female revenger, often accompanied by misogyny evident within the genre (Dawson, 2018). The revenger's cruelty is thus used to portray the female as frighteningly unnatural, concealing something dangerous under the surface (Dawson, 2018). According to Dawson, "Such interpretations explore wider fears about women, the ways that misogyny is embedded in intellectual traditions and political ideologies, and how revenge texts impact the viewing position of the spectator" (2018). Another approach that Dawson mentions considers the ways female characters in tragedy are central to male subjectivity (8). This provides "a context in which men's civic, erotic and familial roles can be debated" (Dawson, 2018). This approach is fundamentally focused on the male homosocial and homoerotic relations, and thus "it offers a means of treating difficult political, social and philosophical problems at one remove" (Dawson, 2018). The third and

last approach Dawson mentions interprets the female revenger as a heroic figure in her own right (2018). The approach and the scholars following it generally reject the notion that female tragic figures are predominantly depicted in a negative light in order to diminish female agency and promote conservative gender norms (Dawson, 2018).

Lamentation is an element within revenge narratives that is classified as almost entirely female (Dawson, 2018). Female lamentation is used to express grievances, especially in earlier periods, and as such, lamentation keeps old slights alive (Dawson, 2018). Lamentation can be used to direct revenge and influence political events (Dawson, 2018). This early influence of lamentation allowed female characters to play an essential role in revenge narratives (Dawson, 2018). Lamentation can prepare a female character to take revenge for herself and even operate as a covert means of revenge in itself (Dawson, 2018). How lamentation is used and expressed differs depending on the historical period and culture to culture. In this context, Dawson mentions how old Icelandic literature uses 'lament' as a term for formal speeches and symbolic gestures that incite vengeance (2018). The Icelandic lament differs "from the emotive wailing at burial sites that characterise Greek and Roman lament, but serve the same function in vendetta" (Dawson, 2018). Hall also comments on lament and states, "The lament in some traditional societies which practise blood feuds serves to keep alive the family's memory and prepare the next generation for revenge" (Dawson, 2018). There seems to be a complex relationship between lamentation, masculinity, and heroic actions (Dawson, 2018). This relationship relies on depictions and distinctions between contained grief that prompts heroic actions and debilitating grief that overwhelms and shocks the character (Dawson, 2018). Dawson suggests a gendered connection between the two (2018). As such, the contained grief can be considered male, while the overwhelming grief is considered female (Dawson, 2018). However, Dawson observes that female lamentation and mourning no longer incite revenge in early modern tragedy (2018). Therefore, she concludes that there is a gradual shift in the importance of female lamentation, that lamentation loses importance, and that lamentation is detached from the revenge process in later periods (Dawson, 2018). Instead, in early modern tragedy, the revenger also becomes the mourner, and thus the revenger's grief is what incites the action(s) of revenge (Dawson, 2018). Dawson, therefore, states that the gradual shift in the status and function of lamentation has broader implications for women's roles in revenge narratives and for the gendering of the male revenger (2018).

Another weapon or element that is available to women in order to gain revenge is gossip. Fiona McHardy elaborates on gossip and its power in *'The Power of Our Mouths': Gossip as a*

Female Mode of Revenge. According to her, all members of any society can hear and pass on gossip regardless of gender and status (Dawson, 2018). In ancient Greece, this meant that both free and enslaved men and women could pass on gossip (Dawson, 2018). The gossip might lack liability, but despite that, "its strength is such that unsubstantiated rumours are sufficient to discredit or destroy the person involved" (Dawson, 2018). McHardy elaborates on the appearances and effects of gossip in the following paragraph

> "Gossip also features prominently in stories concerning sexual fidelity, including speculation about the legitimacy of rulers whose mothers are said to be promiscuous. The ability of gossip to impact on the lives of even the most powerful in society makes it a useful recourse for those who have little influence through official political and legal channels, such as women"

> (Dawson, 2018)

Gossip does not have to be truthful in order to be an effective means to an end. As such, gossip can be used to manipulate if one wants to either enhance or detract from someone's status in society (Dawson, 2018). McHardy points out that while the intentions of the gossipers might be unclear, their feelings are often similar to those connected with desiring revenge: anger, envy, or hatred (Dawson, 2018). The intentions of the revenger might be unclear, but McHardy nonetheless suggests that the typical motivations behind this approach to revenge in Greek literature are envy and sexual jealousy (Dawson, 2018). Furthermore, she states that gossip concerning inappropriate sexual relationships is commonplace in texts from that period (Dawson, 2018).

Through multiple texts and plotlines from Greek literature, McHardy observes that gossip is often "used by a variety of characters and in a variety of ways in order to achieve revenge successfully against an enemy" (Dawson, 2018). A prominent feature within the plotlines is the use of a messenger, often in the form of an enslaved person (Dawson, 2018). However, it is not always clear whether or not the messenger is aware of their role in the revenge plot (Dawson, 2018). McHardy notes that women's clever way of using language and words and their ability to spread those words through a network of women and enslaved people can generate successful revenge outcomes in literary plotlines (Dawson, 2018). She argues the following in her conclusion:

> "A close study of ancient literary texts thus reveals the potential power of women and female networks to exploit gossip for their own ends, while also demonstrating the tendency for men to eschew responsibility for their violent actions by blaming the incendiary power

of women's malicious speech"

<div align="right">(Dawson, 2018)</div>

Men might blame women for their violent revenge actions based on manipulative gossip. However, McHardy points out that both genders use gossip as a mode of attack on their enemies and a tool to gain the desired revenge (Dawson, 2018). Gossip is nonetheless often associated with the female gender. A reason for this could be that gossip as a weapon is often more "closely associated with those who do not have the power to act openly, making it a good form of attack for women and people of low social status" (Dawson, 2018). As such, gossip to gain revenge is particularly suitable for women in societies that cannot use official legal channels (Dawson, 2018).

According to the essays compiled in *Revenge and Gender in Classical, Medieval, and Renaissance Literature*, there seems to be a distinct connection between the female gender and historic revenge narratives and plotlines in general. However, the associations and connections between the two are widely debated according to the different contributing scholars. The same goes for the different approaches to analysing the female revenger, her motives, and her actions. Revenge has been connected to unruly feminine emotions during different periods, cultures, and societies and is still widely considered to be connected to the female psyche. Despite this established connection to females, the book argues that men are far more likely to commit aggressive retaliatory actions and crimes (Dawson, 2018).

Carl Gustav Jung, the Collective Unconscious, and Jungian Archetypes

In order to analyse and study how vengeful women are represented and portrayed in both literature and mass media, it is essential to establish a stereotype of females. For this purpose, this paper will utilise theory formulated by the Swiss psychiatrist and psychoanalyst Carl Gustav Jung (1875-1961) on the collective unconscious and Jungian archetypes. C. G. Jung has contributed extensively to psychoanalysis and literary criticism during his lifetime. However, Jung and his theories have been controversial in academic circles. His theories concerning psychoanalysis have been widely criticised, according to one of the authors of *Post-Jungian Criticism: Theory and Practice* (2004), Andrew Samuels, which will be touched upon later (Baumlin, 2004).

Before mentioning Jungian archetypes, it is beneficial to define Jung's theory of the collective unconscious. To understand the collective unconscious concept, Jung starts by outlining the different parts of the conscious in the chapter *The Structure of the Psyche* in his *Collected*

Works, Volume 8. Jung traditionally defines consciousness using the Latin dictum "Nihil est in intellectu quod non antea fuerit in sensu" (Adler, 2014). The quote can be translated into the following statement: "The intellect only contains what has passed through the senses" or "Nothing is in the intellect which was not first in the senses". In that regard, Jung uses the term "sense-perceptions," which he uses to describe what "is" in the conscious world, such as what is seen, heard, tasted, touched, and smelled (Adler, 2014). In order to understand what is sensed, Jung uses the term "apperception," which he defines as a complex term as it is dependent on the psychic (Adler, 2014). Suppose one senses something unfamiliar, foreign, or just unknown. In that case, the sensed object or experience is then registered as being related to something particular so that the next time the foreign sense is experienced, the sense becomes recognisable: "The process of recognition can be conceived in essence as comparison and differentiation with the help of memory" (Adler, 2014). The following process in consciousness is evaluation now that the sensed object has become recognisable to the individual. The recognised sense or object will arouse an emotional response, making the object or experience pleasant, desirable, wanted, unpleasant, unwanted, and ugly (Adler, 2014). Other elements that Jung distinguishes as parts of the consciousness are volitional processes and instinctual processes (Adler, 2014). Jung defines volitional processes as "…directed impulses, based on apperception, which are at the disposal of so-called free will," and instinctual processes are defined as "…impulses originating in the unconscious or directly in the body and are characterized by lack of freedom and by compulsiveness" (Adler, 2014). According to Jung, consciousness can be expected to react and adapt itself to the present, as it is the part of the psyche that is mainly concerned with the events of the moment (Adler, 2014). Within the chapter, Jung sums up that one must distinguish between three psychic levels: consciousness, as outlined above, the personal unconscious, and the collective unconscious (Adler, 2014).

The personal unconscious consists of two main components. Firstly, it consists of all the contents that have become unconscious "either because they lost their intensity and were forgotten or because consciousness was withdrawn from them (repression)" (Adler, 2014). Secondly, the contents can become unconscious if the sense-impressions never had sufficient intensity to reach the consciousness, but have entered the psyche (Adler, 2014). Furthermore, Jung argues the need for a conceptual distinction between the soul and the psyche in relation to the unconscious (Jung, 2014). Jung understands the psyche as the totality of psychic processes, no matter conscious or unconscious (Jung, 2014). Jung considers the soul "a clearly demarcated functional complex that

can best be described as a 'personality'" (2014). The last psychic level is the collective unconscious, which Jung claims to be the true basis of any individual psyche as he writes:

> "The collective unconscious, however, as the ancestral heritage of possibilities of representation, is not individual but common to all men, and perhaps even to all animals, and is the true basis of the individual psyche"

> (Adler, 2014)

Jung defines the collective unconscious as a timeless and universal psyche, and as such, one should "…expect reactions to universal and constant conditions, whether psychological, physiological, or physical" (Adler, 2014). There is a clear distinction between the personal- and the collective unconscious. According to Jung's theory, the personal unconscious is acquired and created during a lifetime through memories and experiences, whereas the collective unconscious is inherited from birth (Jung, 2014). Jung theorises that the collective unconscious consists of mythological motifs and even primordial images and that the whole of mythology can be interpreted as a projection of the collective unconscious (Adler, 2014). Jung explains the element of projection within the collective unconscious with the following comparison:

> "We can see this most clearly if we look at the heavenly constellations, whose originally chaotic forms were organized through the projection of images. This explains the influence of the stars as asserted by astrologers. These influences are nothing but unconscious, introspective perceptions of the activity of the collective unconscious. Just as the constellations were projected into the heavens, similar figures were projected into legends and fairy-tales or upon historical persons"

> (Adler, 2014)

Mythical images, such as that of the rising sun and other myths surrounding physical processes, have imprinted themselves on the collective unconscious. Jung believes this explains why the unconscious will inevitably reproduce similar images independently of time (Adler, 2014). Jung has a term he generally uses in relation to the myth-motifs: archetypes.

This leads to Jung's general theory of archetypes. These archetypes, and the totality of archetypes, can be described as a deposit of all human experience since the beginning of time (Adler, 2014). Jung stresses that this deposit of human experience, the archetypes, is an active system of reactions and aptitudes that influence an individual's life in invisible ways (Adler, 2014). As such, archetypes "… behave empirically like agents that tend towards the repetition of these

same experiences" (Jung, 2014). However, he does not view archetypes as a gigantic historical prejudice but argues that archetypes should be seen as the source of instincts as they "…are simply the forms which the instincts assume" (Adler, 2014). Jung claims that some of the most potent archetypes can be found in the most typical, everyday figures and facts, as these are eternally repeated. These archetypes can be projections of figures such as the Mother, Father, and Hero (Adler, 2014).

One of the elements that Jung stresses regarding archetypes is that they are not determined and defined by their content, but they merely form a structure that depends on numerous factors (Jung, 2014). Jung describes the archetype as the following:

> "The archetype in itself is empty and purely formal, nothing but a facultas praeformandi, a possibility of representation which is given a priori. The representations themselves are not inherited, only the forms, and in that respect they correspond in every way to the instincts, which are also determined in form only"

(Jung, 2014)

As the archetype is empty, archetypes depend on personal unconscious, personal experiences, and culture. According to Jung, the most distinctive and characterised archetypes have a frequent and disturbing influence on the ego: the persona, the shadow, the anima, and the animus. (Jung, 2014). The knowledge of archetypes can arguably be described as anything but pure (Baumlin, 2004). Archetypes will inevitably evolve; thus, they will be transformed and reinterpreted by the individual's consciousness (Baumlin, 2004). Furthermore, they are inseparable from language, history, and culture (Baumlin, 2004). The influence of culture on archetypes is great, which means that the spirit of an archetype might differ from country to country (Baumlin, 2004). The most accessible and the easiest archetype to experience on a personal level is the shadow, as "its nature can in large measure be inferred from the contents of the personal unconscious" (Jung, 2014). The shadow consists of repressed tendencies and presents itself as something primitive, inferior, and awkward (Jung, 2014). Another archetype that Jung deems essential is the archetype of the persona. This frequently appearing archetype is a complicated system between an individual's consciousness and society (Jung, 2014). The persona functions as a kind of mask that can conceal the true nature of an individual and, at the same time, create a wanted impression of the individual when surrounded by others (Jung, 2014). Another two archetypes that will be presented here are the anima and the animus. The anima and the animus largely complement the persona of an individual (Jung, 2014). Jung considers the persona to be the outward attitude and personality, and the anima

and the animus are the inner attitude (Jung, 2014). Jung describes these two archetypes as containing common human traits and qualities that the conscious persona and attitude might lack (Jung, 2014). Both archetypes are shaped by the unconscious and its qualities (Jung, 2014). The difference between anima and animus is found in the individual's gender. According to Jung, this means that a man possesses a feminine soul, anima, and a woman possesses a masculine soul, animus (Jung, 2014). Jung describes his observations concerning the anima, the animus, and gender-specific traits as the following:

> "Whereas logic and objectivity are usually the predominant features of a man's outer attitude, or are at least regarded as ideals, in the case of a woman it is feeling. But in the soul it is the other way round: inwardly it is the man who feels, and the woman who reflects. Hence a man's greater liability to total despair, while a woman can always find comfort and hope; accordingly a man is more likely to put an end to himself than a woman"

> (Jung, 2014)

Jung has a firm belief in whether or not a trait can be considered masculine or feminine, and he uses this to describe his archetypes of the anima and the animus. Jung argues that the most feminine women often display intractability, obstinacy, and wilfulness in their inner lives, which he usually would define as masculine traits. Thus, he deduces that such women must possess a strong animus (Jung, 2014). As such, the masculine traits "become qualities of her soul" (Jung, 2014). Similarly, if a man contains a strong, masculine persona, his anima must be sentimental (Jung, 2014).

If one approaches Jung's theories concerning archetypes with conservatism and simple deployment of his ideas, a text is easily analysed. However, Samuels deems this easy employment of Jung's theory as violence, both against the Jungian context and a literary text (Baumlin, 2004). He describes it as the following:

> "In a novel or play, any woman important to a man at a deep level is his anima. Any piece of controlled self-presentation to the world is the persona. Opposites abound, mandalas are sought for, tricksters found out, heroes and heroines spotted on their journeys"

> (Baumlin, 2004)

Therefore, some Jungian scholars argue that it is time to modernise and incorporate new developments into Jung's theories to avoid the concepts being utilised too stately/static in relation to literary materials (Baumlin, 2004). Samuels claims that one can easily find "archetypal figures" or characters who are presented as "archetypal" in movies and literature (Baumlin, 2004). Often,

these characters are interpreted as larger-than-life and stereotypical portrayals; however, Samuels asks what can be discerned by the designation of characters as archetypes/archetypal (Baumlin, 2004). This interesting question he answers by pointing out that within post-Jungian analytic psychology, there is an increasingly popular approach to archetypes and how to define them:

> "… what is archetypal is not to be found in any particular image or list of images that can be tagged as anima, trickster, hero, shadow, and so on. Rather, it is in the intensity of affective response to any given image or situation that we find what is archetypal"
>
> (Baumlin, 2004)

With this focus on the response of a given image or situation, Samuels suggests that it can be something on a small scale and might not come "in a pre-packaged archetypal or mythic form (Baumlin, 2004). He mentions that what might stir an individual at an archetypal level depends on the individual, culture, and personal experiences (Baumlin, 2004). As such, Samuels claims that the archetypal can be relative, contextual, and personal (Baumlin, 2004). However, this reframing of archetypes and archetypal theory, defining it as a theory of effects, has not yet reached conservative academic Jungians (Baumlin, 2004). Another author of Post-Jungian Criticism: Theory and Practice, George H. Jensen, mentions and explains how Jung's individual forms a persona that adapts to their cultural ideology (Baumlin, 2004). Jensen mentions how this adaptation also relates to gender roles (Baumlin, 2004). The gender role that females might adapt and embrace in their persona means that more masculine character traits must be repressed, thus forming the animus as mentioned earlier (Baumlin, 2004). Therefore, Jensen argues that animus and anima can partially be defined as an unconscious compensation for gender roles (Baumlin, 2004). When performing a cultural critique, the focus might be on the material manifestation of gender roles, or it might consider gender roles and their relation to the anima and animus (Baumlin, 2004). This connection between Jungian archetypes and gender roles makes it relevant for this paper to utilise theory formulated by Judith Butler.

When working with a theory in general, it is essential to note the culture in which it was produced. A theory can be described as being a product of the culture in which it is produced, and thus, the theory may possess certain limitations that need to be addressed (Baumlin, 2004). Jung's theory is undoubtedly also a product of his culture and personal experiences; therefore, it is natural to view his theory as outdated. As mentioned earlier, Jung and his theories have been controversial. According to Samuels, Jung, in general, is often associated with the following: Sigmund Freud, antisemitism, the Second World War, mysticism, and archetypes (Baumlin, 2004). Understandably,

Freud is often mentioned in connection to Jung, as he collaborated with Freud from 1907 to 1913, and the two men seemed to have a close relationship with each other (Casement, 2001). However, their relationship soured later in Jung's career, and Jung started questioning some of Freud's reasonings and theories (Casement, 2001). Despite the association between Freud and Jung, Samuels points out that "…most of the ideas and approaches we now understand as quintessentially Jungian owe nothing at all to Freud and to Jung's relationship with him" (Baumlin, 2004). Furthermore, Samuels comments on the allegations of antisemitism, which he acknowledges are problematic (Baumlin, 2004). At the same time, he argues that Jung was trying to create a" psychology of difference" sensitive to cultural differences (Baumlin, 2004). Within this "psychology of difference," there would be no definite or universal discourse about how humans operate psychologically (Baumlin, 2004). However, Samuels believes that if Jung had formulated himself more soberly and based his claims of differences on culture and experiences instead of more literal elements such as 'blood,' Jung would have been seen as a pioneer in his field for attempting to formulate transcultural/intercultural psychology and psychotherapy (Baumlin, 2004). Jung's approach is nonetheless based on what Samuels describes as "an assemblage of paired complementary qualities arranged in lists organized on the basis of "opposites"" (Baumlin, 2004). However, this does not mean that Jung's theory concerning archetypes is not still valid, relevant, and applicable to modern culture and texts as a metaphor concerning literary representations.

Judith Butler, Gender, and Performativity

As Dawson and Hall have touched upon, some elements within the depiction of the female revenger contain gender-bending qualities. This spurs the need for an examination of gender and how gender is understood. Jung's theories, especially concerning the anima and animus archetypes, also make it relevant to consider gender theory and how the collective consciousness and archetypes are impacted by gender and cultural norms. As mentioned earlier, some critics state that Jung was too inspired by mythological and religious motifs and considered him a pseudo-scientist (Casement, 2001). However, other scholars have applauded him for how the anima and animus archetypes enable the development of a balanced personality containing contra-sexual elements (Casement, 2001). When examining gender and the theory behind it, it is impossible not to mention the American philosopher, Judith Butler. Her book *Gender Trouble*, first released in 1990, was her original try to counter views and discourses that create certain restricted notions about gender,

masculinity, and femininity (Butler, 2006). Simply put, Butler "sought to uncover the ways in which the very thinking of what is possible in gendered life is foreclosed by certain habitual and violent presumptions" (Butler, 2006). Another aim of Butler's was to delegitimise any discourses of 'truth' that aim to undermine gendered minorities and sexual practices (Butler, 2006). As such, Butler's theory challenges the notion of what she calls the "biology-is-destiny" formulation and discursive practices, which makes gender fixed and solely dependent on the biological sex (Butler, 2006). Her theory can, therefore, be seen as distancing itself from binary gender norms and discourses that have otherwise been prevalent in feminist theory. With *Gender Trouble*, Butler furthermore introduced the terms 'performative,' 'performance,' and 'performativity' into the field of gender studies. The term and meaning of Butler's concept of performativity will be elaborated upon within this section.

The biology-is-destiny formulation is firmly connected with the presumption of a binary gender system (Butler, 2006). As a general rule, the binary gender system and the following "Gender norms operate by requiring the embodiment of certain ideals of femininity and masculinity" (Butler, 1993). As well as creating certain societal expectations for an individual, gender norms are also often related to some form of idealisation of heterosexuality and "the heterosexual bond" (Butler, 1993). Butler sees presumptions concerning gender and the binary system as retaining "a belief in a mimetic relation of gender to sex whereby gender mirrors sex or is otherwise restricted by it" (2006). However, if gender should be theorised as being independent of biological sex, the term 'gender' becomes a free-floating artifice (Butler, 2006). Butler suggests that the result of such theorising would be "that man and masculine might just as easily signify a female body as a male one, and woman and feminine a male body as easily as a female one" (2006). Butler claims that feminist theorists often view gender as a cultural interpretation of sex and that gender is, therefore, to be seen as a cultural construction (2006). As she writes concerning such approaches to gender theory:

> "On some accounts, the notion that gender is constructed suggests a certain determinism of gender meanings inscribed on anatomically differentiated bodies, where those bodies are understood as passive recipients of an inexorable cultural law. When the relevant "culture" that "constructs" gender is understood in terms of such a law or set of laws, then it seems that gender is as determined and fixed as it was under the biology-is-destiny formulation. In such a case, not biology, but culture, becomes destiny"
>
> (Butler, 2006)

Following these accounts, gender should not be defined as a free artifice. Thus, gender will inevitably be influenced by the surrounding society and its cultural expectations of gender representation. Butler thus argues that there is no distinction between sex and gender as both are bound by either biology and/or culture (2006). However, Butler also comments that gender should not merely be conceived as the cultural inscription of meaning on a pregiven sex; instead, "gender must also designate the very apparatus of production where by the sexes themselves are established" (2006). Butler, therefore, concludes that "gender is not to culture as sex is to nature; the discursive/cultural means by which "sexed nature" or "a natural sex" is produced and established as "prediscursive," prior to culture, a politically neutral surface on which culture acts" (2006).

The terms performance, performative, and performativity were, as mentioned earlier, introduced in 1990 in *Gender Trouble*, and today Butler's terms are considered key terminology within the field of gender- and queer studies (Blumenfeld, 2016). Butler describes gender as neither a noun nor a set of free-floating attributes but as "the substantive effect of gender is performatively produced and compelled by the regulatory practices of gender coherence" (2006). Therefore, she concludes that "within the inherited discourse of the metaphysics of substance, gender proves to be performative - that is, constituting the identity it is purported to be" (Butler, 2006). She argues that gender is doing, though not a doing, by an individual/subject, which can be said to pre-exist the "deed" (Butler, 2006). Moreover, Butler suggests that one might claim that there is no gender identity behind the expressions of gender, as "identity is performatively constituted by the very "expressions" that are said to be its results" (Butler, 2006). In the article *Critically Queer* from 1993, Butler elaborated on her definition of performance and performativity, as she found that some critics seemed to confuse the two terms as being similar, and she furthermore commented on other misapprehensions concerning her earlier definition of performativity. Butler accounts for some of the misapprehensions she has encountered and lists these as follows:

> "…that gender is a choice, or that gender is a role, or that gender is a construction that one puts on, as one puts on clothes in the morning, that there is a "one" who is prior to this gender, a one who goes to the wardrobe of gender and decides with deliberation which gender it will be today"
>
> (Butler, 1993)

Butler deems such understandings of performativity as misunderstood as she construes them as "a voluntarist account of gender which presumes a subject, intact, prior to its gendering" (1993).

However, this is not the case, as she states no gender identity precedes language (Butler, 2006). When a child is born, the first thing noted, apart from maybe the health of the baby or any medical concerns, is the performative "It's a boy" or "It's a girl" (Butler, 1993). As such, it also becomes irrelevant to discuss identity before covering the subject of gender identity. This is because individuals "only become intelligible through becoming gendered in conformity with recognizable standards of gender intelligibility" (Butler, 2006). Butler further elaborates on her definition of the performative element of gender:

> "Gender is performative insofar as it is the *effect* of a regulatory regime of gender differences in which genders are divided and hierarchized *under constraint*. Social constraints, taboos, prohibitions, threats of punishment operate in the ritualized repetition of norms, and this repetition constitutes the temporalized scene of gender construction and destabilization. There is no subject who precedes or enacts this repetition of norms"
>
> (Butler, 1993)

As such, it can be claimed that gender is formed and influenced by the cultural surroundings and its implicit or even explicit gender norms. Performativity can thus be understood as reiterating and repeating the norms of culture and society, according to Butler (Blumenfeld, 2016). As such, the performance of a gendered subject project is not necessarily a radical fabrication of the gendered self (Blumenfeld, 2016). Butler writes that the repetition creates an effect of gender uniformity, which is either a stable effect of masculinity or femininity (1993). The repetition produces and destabilises the notion of the subject. Butler suggests that "one might construe repetition as precisely that which undermines the conceit of voluntarist mastery designated by the subject in language" (Butler, 1993). Regarding gender performativity, Butler deems freedom, agency, and possibility dependent on specific political prerogatives, which are produced by opened gaps in the regulatory norms (1993). These concepts of freedom, possibility, and agency are always negotiated within a matrix of power, as they do not have an abstract or pre-social status, according to Butler (1993). However, while the practice of gendering is compulsory, it cannot be said to be fully determining (Butler, 1993).

Butler also specifies her definition of gender performance in her later article. With the specification, she firmly dispels any notion that the part of gender being performed is to be defined as the 'truth' of gender (Butler, 1993). As such, performance as an 'act' displayed by a subject distinguishes itself from performativity. Butler describes the difference between the two terms this way:

"*In no sense can it be concluded that the part of gender that is performed is therefore the "truth', of gender; performance as bounded "act" is distinguished from performativity insofar as the latter consists in a reiteration of norms which precede, constrain, and exceed the performer and in that sense cannot be taken as the fabrication of the performer's "will" or "choice"; further, what is "performed" works to conceal, not to disavow, what remains opaque, unconscious, un-performable. The reduction of performativity to performance would be a mistake*"

(Butler, 1993)

erformativity is, from this formulation, defined as something predetermined by culture, gender norms, and the discursive practices concerning gender within a given society. As such, a subject and individual performing a gender under these constraints and restrictions cannot be seen as a true reflection of the subject. Performance is therefore not an active choice and a reflection of the inner desires and identity of the subject. As Butler writes: "Femininity is thus not the product of a choice, but the forcible citation of a norm, one whose complex historicity is indissociable from relations of discipline, regulation, punishment" (1993). Butler's theory thus suggests that no individual takes on a gender norm. However, on the contrary, the citation of the gender norm is necessary in order to qualify as either a man or a woman: "this citation of the gender norm is necessary in order to qualify as a "one," to become viable as a "one," where subject-formation is dependent on the prior operation of legitimating gender norms" (Butler, 1993).

Alison Jagger, Outlaw- and Feminist Emotions

In the article *Love and Knowledge: Emotion in Feminist Epistemology*, the American philosophy professor Alison Jagger states that emotion has often been contrasted with the rational (2008). Reason and emotion have not only been seen as opposites but they have also been associated with different properties. Jagger defines the different associations between the two as follows:

"Not only has reason been contrasted with emotion, but it has also been associated with the mental, the cultural, the universal, the public and the male, whereas emotion has been associated with the irrational, the physical, the natural, the particular, the private and, of course, the female"

(Jagger, 2008)

These associations display a cultural consensus concerning what can be considered predominantly female and male qualities and spheres. However, Jagger's purpose with the article is not to establish different associations linked to reason and emotion but rather to bridge the gap between knowledge and emotion by suggesting that emotions might be necessary for the construction of knowledge (2008). The article operates inside Western understandings and discussions of emotions and focuses on specific aspects of emotion that Jagger deems neglected or misrepresented (2008). Jagger states that her account is exploratory and not supported by conclusive evidence (2008). However, her article "should be viewed as a preliminary sketch for an epistemological model that will require much further development before its workability can be established" (Jagger, 2008). This thesis will utilise Jagger's article concerning female emotions and how emotions considered outlaw or feminist influence perceptions of people in contemporary society and literature.

People tend to experience various emotions as involuntary individual responses to specific situations (Jagger, 2008). The individuality within the perception of emotion is often seen "as evidence that emotions are presocial, instinctive responses, determined by our biological constitution" (Jagger, 2008). However, Jagger suggests that mature human emotions are not as instinctive nor as biologically determined as one might think. Instead, she suggests that emotions should be seen as socially constructed on various levels. Regarding Western culture and the emotional context, Jagger states that "people have often been encouraged to control or even suppress their emotions" (2008). Jagger elaborates upon how women and men are expected to conduct themselves and their emotions in contemporary Western culture and society in the following:

> "…emotionally inexpressive women are suspect as not being real women, whereas men who express their emotions freely are suspected of being homosexual or in some other way deviant from the masculine ideal"

> (Jagger 2008)

This difference in the 'amount' of emotions that women and men are 'allowed' to show in contemporary society is interesting regarding perceptions and even gendered biases. Jagger comments on how much the contemporary modern man in Western society differs from the emotionally expressive heroes in Shakespeare's plays produced during the Renaissance (2008). As such, the modern man appears to be in strong contrast to earlier perceptions of masculine displays of emotion. The modern man is instead often required "to present a facade of coolness, lack of

excitement, even boredom, to express emotion only rarely and then for relatively trivial events" (Jagger, 2008). Where the Western man is stunted when it comes to emotional displays, Jagger states that women of Western society are the main group allowed to express emotions. Women might even be expected to do so: "A woman may cry in the face of disaster, and a man of color may gesticulate, but a white man merely sets his jaw" (2008).

Within her article, Jagger presents the concept of 'outlaw' and 'feminist' emotions. She defines outlaw emotions as conventionally unacceptable and often experienced by "subordinated individuals who pay a disproportionately high price for maintaining the status quo" (Jagger, 2008). Jagger reasons that the subordinated individuals and their subsequent social situation make them "unable to experience the conventionally prescribed emotions" (2008). She elaborates on her reasoning by explaining how people of colour automatically will be more likely to experience anger when hearing a racist joke compared to white people who might consider the joke amusing (Jagger, 2008). Jagger distinguishes outlaw emotions "by their incompatibility with the dominant perceptions and values" (2008). Jagger then moves on to explain how emotions become feminist. According to her, emotions can become feminist if and "when they incorporate feminist perceptions and values" (Jagger, 2008). She presents the following as examples:

> "For example, anger becomes feminist anger when it involves the perception that the persistent importuning endured by one woman is a single instance of a widespread pattern of sexual harassment, and pride becomes feminist pride when it is evoked by realizing that a certain person's achievement was possible only because that individual overcame specifically gendered obstacles to success"

> (Jagger, 2008)

With these definitions that Jagger presents here, almost all emotions can potentially be either outlaw or feminist, depending on the cultural conditions and social constructions surrounding the feeling individual. While Jagger's article relates to philosophy, epistemology, and how emotions are valuable in relation to the construction of knowledge, it can be argued that the concept of outlaw- and feminist emotions possess value regarding perceptions and interpretations in literature and cultural readings. As such, the thesis will utilise Jagger's definitions to analyse and discuss the outlaw- and feminist emotions present within the different texts.

Norman Fairclough, CDA, and the Three-dimensional Model

Generally, discourse is often used in two ways. Discourse can be used as a pragmatic understanding, primarily among linguistic and micro-sociological discourse analysts (Catalano, 2020). Among these, discourse is considered a process of contextualising texts, language in use, situated production of spoken acts, or even a turn-taking practice (Catalano, 2020). Another way discourse can be used is concerned with a socio-historical understanding. This approach to discourse is often preferred by macro-sociological discourse theorists who are more interested in power and "for whom "discourse" refers to the ensemble of verbal and non-verbal practices of large social communities" (Catalano, 2020). More than one academic field is interested in how discourses work and how they are produced and reproduced in society. Two are discourse analysis (DS) and critical discourse analysis (CDA). Both focus on discourse analysis, but a significant difference exists between DS and CDA (Catalano, 2020). CDA does not necessarily study a linguistic unit, such as sentence structure, metaphors, and pronouns, but instead focuses on social phenomena "which are necessarily complex and thus require a multi-/inter-/transdisciplinary and multi-method approach" (Catalano, 2020). There is a common misconception that CDA investigates cases or objects related to something negative or other serious social or political events; however, that is not necessarily true (Catalano, 2020). CDA is a problem-oriented interdisciplinary research movement, school, and/or field that focuses on studying language and semiotic systems and utilises various approaches with different theoretical models, research methods, and agendas (Catalano, 2020). As such, CDA critically examines the relationship between language, power, ideology, and social structures (Catalano, 2020).

One of the pioneers, or founders, of CDA is the British linguist and professor Norman Fairclough. In 1993, he presented a three-dimensional framework in the article *Critical Discourse Analysis and the Marketization of Public Discourse: The Universities*. According to the article, Fairclough defines critical discourse analysis in 1993 as the following:

> "By 'critical' discourse analysis I mean discourse analysis which aims to systematically explore often opaque relationships of causality and determination between (a) discursive practices, events and texts, and (b) wider social and cultural structures, relations and processes; to investigate how such practices, events and texts arise out of and are ideologically shaped by relations of power and struggles over power; and to explore how the opacity of these relationships between discourse and society is itself a factor securing power

and hegemony"

<div align="right">(Fairclough, 1993)</div>

According to Fairclough, the opaque relationships, or linkages, between discourse, ideology, and power might be unclear to those involved, and he furthermore suggests that social practices are bound upon causes and effects that are not always readily apparent (1993). In order to analyse and explore those linkages in particular discursive events, Fairclough presents a three-dimensional CDA framework. As such, the framework "tries to combine a theory of power based upon Gramsci's concept of hegemony with a theory of discourse practice based upon the concept of intertextuality" (Fairclough, 1993). According to Fairclough, historical change should be the primary focus of CDA if it wants to be relevant to contemporary social issues, which is reflected within the framework (1993). The combination of hegemony and interdiscursivity in his approach is thus "concomitant with a strong orientation to historical change: to changing discursive practices and their place within wider processes of social and cultural change" (Fairclough, 1993). Discourse and power can generally be connected to the term hegemony. Fairclough argues this point because control over discursive practices can be seen in terms of a hegemonic struggle over the orders of discourse (1993). Furthermore, he points out that in a broader sense, hegemony, and hegemonic struggle involve discourse to a substantial degree and draws some parallels between hegemonic struggle and an order of discourse:

> "Hegemony is a more or less partial and temporary achievement, an 'unstable equilibrium' which is a focus of struggle, open to disarticulation and rearticulation. This seems to me to be also not an inappropriate description of an order of discourse, which can itself be seen as one domain of potential cultural hegemony"

<div align="right">(Fairclough, 1993)</div>

As such, a discourse might achieve hegemonic status; however, it is always open to change. Fairclough also sees this potential for change when it comes to an order of discourse. According to Fairclough, this leaves seemingly limitless possibilities for creativity in discursive practice, as can be seen in relation to the concept of interdiscursivity (1993).

The first dimension within Fairclough's framework is text. The dimension consists of spoken and/or written language, and the analysis focuses on what Fairclough refers to as "form-and-meaning analysis" (1993). Fairclough's formulation is particular, as he wishes to stress the interdependency between form and meaning (1993). Fairclough argues that "text can be regarded as

interweaving 'ideational,' 'interpersonal' and 'textual' meanings (1993). Fairclough explains that the analysis of interwoven meanings in texts will necessarily include an analysis of the form of the texts (1993). The analysis will, therefore, focus on generic forms presented within the text, which might include narrative, dialogic organisation, grammar, vocabulary, etc. The dimension of discursive practice involves the production and interpretation of text. As such, the analysis will explain how participants produce and interpret texts. However, it will furthermore concentrate on the relationship "of the discursive event to the order of discourse, and upon the question of which discursive practices are being drawn upon and in what combinations" (Fairclough, 1993). Fairclough describes this as his main objective with his framework. Within the dimension of social practice, Fairclough's "focus is political, upon the discursive event within relations of power and domination" (1993). He writes that viewing language use as social practice implies two points (Fairclough, 1993). Firstly, it can be defined as a mode of action; secondly, it will always be "a socially and historically situated mode of action" (Fairclough, 1993). It is always in a dialectical relationship with other facets connected with 'the social' (Fairclough, 1993). As such, Fairclough defines language use as socially shaped, socially shaping, and, at the same time, constitutive (1993). An analysis of discursive events as social practice can refer to different levels of social organization, such as the context of situation, institutional context, and even the wider societal context or 'context of culture' (Fairclough, 1993). Questions of power and ideology may arise within each of these three mentioned levels. Fairclough points out the connection between the three dimensions his framework is based upon:

> "The connection between text and social practice is seen as being mediated by discourse practice: on the one hand, processes of production and interpretation are shaped by (and help shape) the nature the social practice, and on the other hand the production process shapes (and leaves 'traces' in) the text, and the interpretative process operates upon 'cues' in the text"
>
> (Fairclough, 1993)

As such, simply put, the dimensions combined describe and analyse the way in which certain discourse(s) are produced, reproduced, interpreted, and consumed. The three-dimensional CDA framework will be utilised to analyse hegemonic discourse within the texts and the connections between the different dimensions represented within Fairclough's model.

Analysis

The analysis aims to show a clear connection between the saying "Hell hath no fury like a woman scorned", the archetype of the scorned woman, and the discourse concerning women perceived as vindictive within Western culture and society. The English play The Mourning Bride (1697) will be utilised to present the contradicting representations of the two leading female characters. This analysis examines the portrayal of the ideal- and the scorned woman within the play and, at the same time, introduces the suggestion of punishment in the form of fate regarding the two characters. The play will be analysed as a revenge narrative, and the connections to the literary traditions of revenge will be examined. Furthermore, the saying and the original formulation of it will be compared and analysed to establish the discourse that both produce into the order of discourses within the play. The second part of the analysis will primarily be focused on representations portrayals of revenging women and the archetypal scorned woman produced in contemporary society. This establishes a more modern indication of how vengeful women are portrayed, and the differences within these. Lastly, the analyses will examine and discuss the online response regarding Amber Heard during the defamation trial between she and her ex-husband, Johnny Depp. The discussion will suggest that a particular gendered element, along with the discourse and the element of archetypal scorned woman, can have played a part in the amount of negative content produced about her and that the response to Heard can be construed as a public shaming of vindictive, scorned women.

The Ideal Woman and the Female Fury in *The Mourning Bride*

The old saying proclaiming that there is no wrath or fury like that of a scorned woman is said to originate from the old tragedy *The Mourning Bride*, which premiered in 1697 at Lincoln's Inn Fields (Potter, 1943). The English playwright William Congreve wrote it, and the tragedy became his greatest theatrically achievement, even though he is mainly known for his comedies today (Potter, 1943). The play gained great popularity and acknowledgement during the Restoration and the early eighteenth century and was, for a long time, considered one of the greatest tragedies ever written (Potter, 1943). *The Mourning Bride* consists of a prologue, five acts, and an epilogue and introduces eight named male characters and three named female characters. Most of the leading characters within the play are of royal birth, while the rest are of lower social status and subsequently in service to those of noble birth in one way or another. The play's narrative primarily

takes place in the Spanish cities of Granada and Valentia. Another place mentioned in the play is the African coast. This African coast is not mentioned by name, and its geographical placement is not specified or elaborated upon. The geographical placement of the play is reflected by the characters' names, who are of either Spanish or Arabic origin.

Congreve starts the play with a prologue to introduce his play to the audience; within the prologue, Congreve comments on the literary conditions of the play. One of these conditions that Congreve mentions in the first few lines of the play is the increased number of literary works and plays that appeared during the Restoration, partly as a result of the loosened legal restraints on printing (Greenblatt 2012). Congreve then moves on to explain to the audience what the aim of the play is for him personally:

> "*To please, and move, has been our poet's theme,*
> *Art may direct, but nature is his aim;*
> *And nature miss'd, in vain he boasts his art,*
> *For only nature can affect the heart*"

(Congreve, 1791)

This aim corresponds with the literary trend of the time: Poets were most interested in trying to see and represent nature (Greenblatt, 2012). 'Nature' possesses many different associations, meanings, and definitions; however, the Restoration poets were mainly concerned with one of these: "Nature as the universal and permanent elements in human experience" (Greenblatt, 2012). The aim of encapsulating nature and natural elements within the play also means that Congreve often draws parallels between nature and his characters' actions and emotions described within their lines. After introducing his play and asking the audience for a fair judgement of his work, Congreve unfolds the play's narrative in the following five acts and concludes with an epilogue where he again acknowledges the audience and begs for a fair reception of his work.

As a play, the lines and the narrative are tied to spoken discourse influenced by the language used dominant at the time of production. Furthermore, the play is written to be performed in front of a live audience. As such, the lines were meant to be heard by the audience, supported, and illustrated by the acting performed on the stage. This might explain why one of the most well-known lines from the play later has evolved into the saying, "Hell hath/have no fury like a scorned woman". Compared to the original formulation of the line, it is clear that it has changed and adapted to modern language use, which has generally changed the order of the words. This change, the

comparison between the two, and the discourse it presents will be elaborated upon later in the analysis.

Princess Almeria, the Loyal Bride and the Ideal Female

Like most texts produced for amusement, *The Mourning Bride* presents a narrative of the good and evil characters and the struggle between the two. These representations resemble two contradicting discourses in hegemonic struggle against each other. This thesis will suggest that the two leading female characters within *The Mourning Bride* each produce and represent a discourse concerned with ideal feminine behaviour and emotions. As such, the two female characters, their emotions, their behaviour, and their subsequent fates will be compared and analysed. Furthermore, it will argue that Congreve's tragedy utilises an approach to revenge narratives focused on male subjectivity and homoerotic relations between the characters.

The Mourning Bride's two leading female characters can arguably be defined as two contradicting females. The first leading female character to be mentioned and analysed is Princess Almeria of Granada, the daughter of King Manuel. Almeria is presented as an emotional woman prone to displays of lamentation at the beginning of the play. In the first act, Almeria is described as 'in mourning,' and Leonora, her chief attendant, is described as 'waiting in mourning' (Congreve, 1791). She and her attendant are both wearing black clothes as a display of grief, immediately suggesting to the watching audience that someone important to them has died. Through their conversation, it can be understood that Leonora finds Almeria's mourning and lamentation excessive and somewhat debilitating. This confuses the attendant as she states that there does not seem to be a cause for the dramatic grieving. As such, Leonora cautions Almeria to either cease or moderate her grief over the death of King Anselmo of Valentia, Manuel's greatest enemy. Almeria accuses Leonora of being the one having no cause for lamenting Anselmo. However, Leonora denies this by stating that her reason for lament lies in compassion for Anselmo's destiny and her love for Almeria, her royal mistress. Leonora elaborates on her reasoning by explaining how Anselmo sparred Almeria and treated her well when she was Anselmo's prisoner. Instead of taking revenge on Manuel by hurting his daughter, Anselmo suggested a marriage between Alphonso and Almeria to end the feud between the royal families of Granada and Valentia. However, Almeria soon reveals to Leonora and the audience that she and Alphonso got married in secret, and her mourning is rooted in the loss of her husband:

> "Oh, Alphonso, Alphonso!
>
> Devouring seas have wash'd thee from my sight.
>
> No time shall raze thee from my memory;
>
> No, I will live to be thy monument:
>
> The cruel ocean is no more thy tomb:
>
> But in my heart thou art interr'd; there, there,
>
> Thy dear resemblance is for ever fix'd;
>
> My love, my lord, my husband still, tho' lost"

(Congreve, 1791)

This first scene unfolds the play's narrative and premise for the audience and reflects Congreve's aim to capture the nature of human experience. Almeria is the mourning bride, and in light of this revelation, Almeria's mourning is easily justified; however, her grief and black robes are commented upon though out the first act as being inappropriate. The despair and the other emotions concerning the death of her husband that her character experiences can be defined as conventionally acceptable to the audience. However, this is not the case for the other characters within the scene. His daughter's attire especially perturbs King Manuel, as she should be celebrating the death of his greatest enemy by rejoicing in the victory. Instead of appearing as bright and happy as Manuel himself, he comments that Almeria and her maids in attendance resemble "daughters of affliction" (Congreve, 1791). Manuel's dissatisfaction with his daughter's behaviour can be explained by the gender hieracia prevalent at the time. During the Renaissance, most Europeans derived their understanding of the difference between man and woman from biblical and other classic sources (Gowing, 2014). This understanding did not change much between 1500 and 1700, and thus, it was considered, by divine design, that the female completed the male, and the female was, therefore, naturally inferior and subject to the male (Gowing, 2014). At the same time, masculinity was associated with reason and self-control, which meant that men were considered to be able to control themselves and others (Gowing, 2014). In opposition to this, femininity was associated with unreason and strong passions (Gowing, 2014). Manuel does not know that Almeria has married; therefore, he still considers himself her closest male relative. As such, she should be subject to him and his emotions. Therefore, his character expects that she should obey him and, subsequently, celebrate by taking part in his joy. According to the classic themes and understandings of revenge, Manuel has proven his masculinity and honour by killing his enemy and emerging as the victor of a long family feud. He has gained revenge for past slights against his royal line and thus completed

his duty. However, as Almeria is married and therefore not only loyal and subject to her father anymore, it is natural and proper that she mourns and laments the presumed death of Alphonso instead of celebrating her father's victory.

Almeria arguably represents the ideal feminine character of the time. One indication of this is that The Mourning Bride is named after Almeria's character. Another indication can arguably be the meaning behind the name 'Almeria'. Firstly, it is interesting to note that Almeria is the name of a Spanish city in Andalusia. Secondly, the name is said to be of Arabic origin, and if so, it can be translated to 'watchtower' (Thebump.com). Suppose the Arabic translation of the name is considered. In that case, it can mean that Almeria's character stands watch over feminine ideals or that she might be an example of the ideal. Another meaning of Almeria's name can be suggested from the meaning behind the English name 'Almira', which can mean 'noble' or 'famous' (Thebump.com). Almeria certainly presents as a noble character in the form of her birth, but her behaviour can also be interpreted as noble. This can be seen in her refusal to lie and betray her father despite her desire to save Alphonso from execution. When Manuel accuses her of betraying him and asks her outright if she has visited Osmyn in his cell, Almeria does not lie to him. Her character, therefore, remains loyal and honest to her father despite her great motive to betray Manuel. When Manuel accuses her of being part of a group of conspirators trying to assassinate him, she defends herself by calling on Mother Nature to stand by her as a mother figure now that her father does not believe in her innocence and has forsaken his paternal bond to her. The argument between them continues, and Almeria refuses to swear that she has not been to visit Osmyn in his captivity, which Manuel takes as a confession of her guilt. Manuel, therefore, orders Osmyn to be killed and threatens to curse Almeria as she kneels before him. He orders Almeria's attendants to remove her, but she will not go before he agrees to spare her husband. Manuel immediately asks his daughter who her husband is, but before she can answer her father's question, she faints and delivers the following statement:

> "Let me go, let me fall, sink deep – I'll dig,
> I'll dig a grave, and tear up death; I will;
> I'll scrape, 'till I collect his rotten bones,
> And cloath their nakedness with my own flesh;
> Yes, I will strip off life, and we will change:
> I will be death? Then, tho' you kill my husband,

He shall be mine still, and forever mine"

(Congreve, 1791)

After this statement, Manuel again asks about the identity of this unknown husband, and his favourite, Gonsalez, suggests that Almeria must be raving. Almeria seems to confirm Gonsalez's suspicion of madness when she claims that Osmyn is Alphonso and that he is her beforementioned husband. As such, Manuel seems convinced of Almeria's madness and asks to see her when her sense has returned to her. Even though Almeria's behaviour and honesty are interpreted as her being consumed by a moment of madness, she is, in fact, honest and loyal. As such, she can be interpreted as noble as she refuses to betray her husband and her father despite the personal consequences for her.

Almeria's displays of emotion and passion never venture into the territory of outlaw or feminist emotions. Her character is presented as the dutiful bride who laments and mourns the death of her husband. Before she discovers that Alphonso is still alive, she swears that she will live as a monument for him and stay loyal to him forever. When she hears that Manuel wishes for her to marry his favourite's son, Garcia, she makes a sacred vow that she will die ten thousand deaths before that will happen, begging Alphonso to hear her vow from the realm of the dead. During the play's second act, Almeria discovers that Alphonso is still alive and disguised as the noble prisoner Osmyn, her father's new captive. She tells Alphonso about Manuel's plan to make her marry Garcia and how she swore that she would rather die. After hearing this, Alphonso declares Almeria as the "Perfection of all faithfulness and love!" (Congreve, 1791). By naming them as examples of perfection, Alphonso can be seen as validating Almeria and her actions of eternal loyalty and love. This further supports the argument that Almeria represents a discourse of the ideal female.

The subject of Almeria's emotions is mentioned several times throughout the play, corresponding with the view of the feminine gender and constitution when the play premiered. She faints several times when her emotions run high, and this behaviour is explained away as emotional fits of irrational passion and the unreason of the female gender. This is also true when Almeria is told that Manuel wants her to marry Garcia the following day. After hearing this distressing news, she dramatically faints. Manuel reasons away the fainting incident as Almeria displaying "A fit of bridal fear" (Congreve, 1791). It can be added that the grief Almeria displays at the beginning of the play can be considered debilitating rather than anything that prompts her to commit a heroic action. On the other hand, some might consider her promise and vow of eternal loyalty as heroic, especially during the Restoration and the early eighteenth century.

Generally, Almeria possesses several feminine virtues, such as loyalty, honesty, and pureness. Pureness can be added as she stands as a virginal bride during the play, as she and Alphonso did not consummate their marriage before they were separated, thinking the other deceased. Almeria does not appear to challenge the prevailing gender norms and gendered expectations of society and can easily be considered subject to the males and events of the play. Even though she laments, Almeria does not use it to direct the revenge narrative, nor does she influence political events within the play. At most, it can be suggested that she unsuccessfully tries to invoke her father's compassion to spare her husband through her lamentation and begging. As such, Congreve's use of female lament within the play corresponds with the lessening importance of lamentation in the later literary periods. By describing Almeria's actions and thoughts as a representation of perfection when it comes to faithfulness and love, Congreve supports the discourse of Almeria as the ideal female character of the play. Congreve rewards his ideal female character with a happy ending as she finally gets to be with Alphonso. As such, she can be defined as one of the characters that the watching audience should consider morally good and noble.

Queen Zara, the Furious but Beautiful Captive

In opposition to Almeria's proper and ideal characterisation stands Manuel's prisoner, Queen Zara. The audience is not told much about Zara's heritage other than she is a foreign queen who has been taken captive after an unsuccessful invasion of Granada performed by her now-deceased husband. The audience is only told that their kingdom is placed near the African coast. As such, it can be deduced that Zara and her king more than likely are of African heritage. In one place within the play, Gonsalez refers to their court as "Albucacim's court" (Congreve, 1791). This might suggest that her husband's name is Albucacim; However, this cannot be confirmed as he is not mentioned by name anywhere else within the play. If the mention of Albucacim and a court can be taken as an indication of his name, it might suggest that he and Zara are of African descent. The argument for this reasoning is that Albuca is a plant genus consisting of over 100 plants, and most of these originate from the southern part of Africa (Hayes, 2018).

As mentioned earlier, the reason for Zara's captivity is rooted in an unsuccessful attack against Manuel. Zara's motive for supporting and encouraging her husband to enter a war against Manuel is soon revealed to be her desire to please Alphonso. After having found Alphonso and Antonio washed up upon her shore after their ship was wrecked, she revived Alphonso and fell in

love with him when he opened his eyes and looked up at her. Her description of this moment reveals that she understands their initial meeting as an instance of love at first sight. After finding and meeting the two men, she made sure to nurse them back to health and also made arrangements to conceal their identity for everyone other than herself and her closest servants. She created their disguises so that Alphonso became Osmyn and Antonio became Heli. She describes these actions and the risk she took in order to conceal them in her following line:

> "The faithful Selim, and my women, know
>
> The danger which I tempted to conceal you.
>
> You know how I abys'd the cred'lous king;
>
> What arts I us'd to make you pass on him,
>
> When he receiv'd you as the prince of Fez;
>
> And as my kinsman, honour'd and advanc'd you"

<div align="right">(Congreve, 1791)</div>

Her description of her king as credulous and how she deceived him reveals much about Zara and their relationship. Furthermore, she admits her duplicity in front of the audience and admits to having used her feminine 'arts' to deceive him. She even lied about being related to Alphonso to elevate his standing within her and her husband's court. In this particular line, Zara's character displays ruthlessness when it comes to achieving her goals and desires. She also displays a willingness to lie and cheat in order to control her surroundings. This can be interpreted as incredibly callous when considering that she makes all of these arrangements for a man she does not know, having only found him on her beach. When Zara later learns about Alphonso's hate toward King Manuel, Zara sees his hate toward Manuel as an opportunity to gain his love. As such, she encouraged her credulous king to attack Granada. However, their invasion failed; she lost her husband and her kingdom, and she ended up in captivity with Alphonso. In contrast to Almeria, Zara does not mourn nor lament over the loss of her husband. This suggests that she does not love her husband, which might explain her interest in and desire to gain Alphonso's love throughout the play. Even though Zara does not lament the loss of her husband, she does seem to mourn the loss of her status as she refers to this particular condition of her captivity several times throughout the play.

Zara is not only ruthless and callous; she is also referred to as especially beautiful several times within the play. Manuel even describes her as "the fairest of her kind" (Congreve, 1791), suggesting that Zara is beautiful. Even her name carries different beautiful meanings, such as princess, shining, radiance, flower, and so on (Thebump.com). She utilises her beauty and words as

an asset by manipulating her surroundings with her faithful eunuch, Selim, by her side. Her use of specific words and suggestions in conversations makes her an active player in spreading harmful rumors to gain power in noble circles. An example of how she weaponizes words and gossip to harm and manipulate others is when she lies and tells King Manuel about how his guards are tainted and might betray him. She builds up her lies with truths and a show of compassion, thus making her tales seem more believable to the people she is trying to manipulate. When she overhears Manuel experiencing descent amongst his officers and Gonsalez discovering that Anselmo's son might still be alive, she uses the news to her advantage. She knows that to avoid repercussions for covering up Alphonso's true identity and making her vengeful plans succeed, she will need to hide that the noble prisoner Osmyn is Anselmo's son in disguise. Therefore, she softens up the king by displaying concern for his safety and then reveals that as long as his prisoner, Osmyn, lives, the king is not as safe as he might think. She then unfolds a tale about a man washed up upon her coast and how he claimed he was Prince Alphonso of Valentia. She continues to inform Manuel about how Alphonso visited her husband's court and often conferred with the king privately; however, she claims to be unknowledgeable about what the two men discussed during these meetings. She then adds how Alphonso mysteriously departed their court shortly before the invasion of Granada, elegantly stating that Alphonso cannot be among the captured war prisoners in Manuel's dungeons. The truthful elements that Zara weaves into her lies, such as how Alphonso washed up upon her coast and that he visited her husband's court make her tales believable. Only the audience knows she is spinning tales and deceiving the king and his closest men. When Zara continues to warn Manuel that his guards might be tainted and betray him, Manuel easily believes her claims. As such, Zara is portrayed as a liar, and her character only becomes more and more corrupted in the eyes of the audience, who gets to witness her deception and duplicity.

Zara's character is presented as entirely aware of her power to deceive others, especially when it comes to deceiving King Manuel. Zara knows that Manuel is taken by her beauty and, as such, susceptible to her feminine charms and manipulation. She displays this during a conversation between her and Alphonso by suggesting that she will be able to grant them both their freedom from Manuel if Alphonso agrees to give her his love as repayment:

> "We may be free; the conqueror is mine;
>
> In chains unseen I hold him by the heart,
>
> And can unwind or strain him as I please.

Give me thy love, I'll give thee liberty"

<div align="right">(Congreve, 1791)</div>

Zara is convinced of her feminine power and how to use it to lure a man like Manuel to do her bidding. As mentioned earlier, she easily demonstrates this by gaining his confidence through false confessions and subtle innuendos. Another example of Zara's manipulation of Manuel and his emotions is when Manuel finds Zara in Alphonso's company during the second act. Zara has found Alphonso by Anselmo's tomb, and when Manuel appears, she immediately explains her presence there to avoid Manuel's suspicions. She informs Manuel that she bemoans and laments the fate of his prisoner, feeling compassion for the lowly enslaved person. However, she lies and claims that the slave seems to have mistaken her compassion for a display of love, and now the lowly slave has dared to proclaim his love for her. She, therefore, rhetorically asks Manuel if her captivity has brought her so low that a slave and wretch such as Alphonso now dares to profess his love for her. When Manuel hears this, he is immediately incensed and orders Alphonso to be removed from their presence for daring to admire and adore the captive queen. In order to please and soothe Zara, Manuel orders that as a consolation, she will be the one to decide a fitting punishment for Alphonso's insolence, which is precisely what Zara wanted: the power to decide and rule over Alphonso's fate. By sparking Manuel's feelings of possession and jealousy, Zara effortlessly clears herself of any wrongdoing and portrays herself as a compassionate and kind woman from Manuel's point of view.

The power and ability to manipulate Manuel she displays multiple times throughout the play is why she is convinced she can influence Alphonso's actions and feelings, too. She makes what might appear to be a presumptuous statement during her conversation with Alphonso in the second act. She states that she can tell that Alphonso desires her, but because of his new social status as a prisoner and slave, he might not dare to love someone as socially elevated as herself:

"'Tis that, I know; for thou dost look, with eyes

Sparkling desire, and trembling to possess.

I know my charms have reach'd thy very soul,

And thrill'd thee through with darted fires; but

    thou

Dost fear so much, thou dar'st not wish"

<div align="right">(Congreve, 1791)</div>

With this statement, Zara confirms that she believes her charms are irresistible to men, which must also include Alphonso. As such, it would seem natural for her to presume that her actions and sacrifices would make him fall in love with her. To her mind, the only thing standing between her and Alphonso is his social status, which she can change through her manipulation of Manuel. However, Zara's view of herself and her power can also be interpreted as one of her character's flaws.

Both Almeria and Zara are presented as possessing particular virtues and admirable qualities. However, despite this, they are also somewhat hampered by their emotions and passions. Where Almeria laments, weeps, and faints when her emotions run high, Zara displays her anger by professing vengeance over slights and hurt feelings. Alphonso describes Zara's character, her qualities, and her flaws in the following line:

> "This woman has a soul
>
> Of godlike mould, intrepid and commanding,
>
> And challenges, in spite of me, my best
>
> Esteem; to this, she's fair, few more can boast
>
> Of personal charms, or with less vanity
>
> Might hope to captivate the hearts of kings;
>
> But she has passions which outstrip the wind,
>
> And tear her virtues up, as tempests root
>
> The sea. I fear, when she shall know the truth,
>
> Some swift and dire event of her blind rage
>
> Will make all fatal"

(Congreve, 1791)

When Alphonso tells the audience that he admires Zara despite himself, it is interesting to note that he describes her soul with adjectives often associated with masculinity. Qualities such as possessing a soul of godlike mould, fearlessness, and the ability to command are not often used to describe a person who, by society, is considered inferior, subject to others, and often associated with unreason. However, while Alphonso might admire her qualities, he also quickly points out that Zara's passions outweigh her masculine virtues. As such, it can be argued that Alphonso sees Zara as unreasonable and 'less' because she cannot control her passions as a man might be able to. Alphonso foreshadows the play's later events by stating that Zara's rage and anger might even result in a fatal outcome. While Zara is described as entirely female in her outward appearance, her

behaviour and persona do not entirely conform to the expected behaviour of a female. According to Jung's theories concerning the animus in females, Zara can, therefore, be interpreted as possessing a strong animus as these masculine traits are described as part of her soul. Her outer attitude is also that of feeling, as her dramatic displays of passion and emotion are mentioned numerous times.

Regarding Zara's fate and the concluding events of the play, it can be argued that the play contains a certain double standard. If one compares Alphonso's and Zara's actions and how they take advantage of another person's feelings, there does not seem to be much difference between them. Alphonso might not actively manipulate Zara's feelings to help her fulfill his quest for vengeance and victory. He never directly asks Zara for help, nor does he make false promises about love; however, he does not try to stop her from scheming or refuse her help when these actions actively support his quest for revenge or freedom from captivity. Even though Alphonso might not actively seek to manipulate Zara, it is clear that both he and Antonio are more than aware of Zara's love for Alphonso and know that her feelings influence her actions heavily. This can be seen during the third act, where Antonio advises Alphonso to conceal his aversion towards Zara to keep her happy and content. By placating her feelings, they are ensuring she will continue manipulating Manuel to free Alphonso from captivity. Alphonso responds: "I hate her not, nor can dissemble love: But as I may I'll do" (Congreve, 1791). He is, therefore, willing to deceive her as long as it is needed, even though he might not be willing to lie outright about his feelings for her. However, it can be argued that he still uses his actions and conversations with Zara to influence and manipulate her whenever it suits him and his plans. This is also true when Alphonso stays silent about his true identity. By keeping silent, he helps her deceive her husband, and he is persistently silent about his motives for invading King Manuel's country when Zara convinces her husband to invade Manuel and his kingdom.

Despite this, it is clear that Alphonso's actions are somehow considered less damning compared to Zara's scheming when considering their respective fates at the end of the play. After Alphonso has struggled with the death of his father, the loss of his freedom, the separation from Almeria, and his approaching execution, Alphonso is rewarded at the end of the play. Alphonso succeeds in overthrowing Manuel's forces with the aid of Manuel's captain, and he spends the rest of his life with his one true love. Zara, on the other hand, ends her life realising that the one man she wishes to be near and follow in death seems father and father away as her life ebbs out. After having devised a deceptive plan to save Alphonso with her faithful Selim, Zara and her servant discover that Manuel might have figured out her duplicity and will seek to kill Alphonso sooner

rather than later. As a last-ditch effort, Zara decides to make her mutes prepare a poison that will bring both Alphonso and her an easy and inevitable death. This way, they will be able to die together, and she can keep her promise of setting him free and join him in the freedom of death. She sends Selim in search of the king so that her eunuch can inform him about her plan to die with Alphonso. However, when she reaches Alphonso's cell, she and her mutes find a headless, bloody corpse, and Zara naturally deduces that the king must have executed Alphonso before she could reach him. The sight of the corpse distresses and angers Zara to such an extent that she curses the king, and when Selim returns to her side to inform her about his discoveries, she tells him to go to hell to find the king before she stabs her faithful servant in the heart. When Selim is dying, he tries to tell his mistress that it is King Manuel's body that lies in Alphonso's cell, but Selim does not have time to tell her before he dies. As a result, Zara consumes the poison, hoping that she and Alphonso will be together on the other side. In a way, Zara does display the same loyalty to Alphonso as Almeria does in her desire to kill herself if she is forced to remarry and break her vows to her husband. The difference is that while Almeria acts as a faithful bride legally married to Alphonso, Zara is newly widowed and a woman dominated by her emotions. Her love for Alphonso appears one-sided, and based on his looks and outer qualities alone, she does not seem to know much about Alphonso on a deeper level. Alphonso comments on the dramatic events of the fifth act in the tragedy's final line:

> "Let us, who through our innocence survive,
>
> Still in the paths of honour persevere,
>
> And not from past or present ills despair;
>
> For blessings ever wait on virtuous deeds;
>
> And though a late, a sure reward succeeds"

(Congreve, 1791)

This final line suggests that the innocent and honourable characters of the play have survived till the very end. The surviving characters manage to conduct themselves without letting despair control them, and now, their virtuous deeds and actions are rewarded in the long run. At the same time, this means that the characters who did not survive, either through murder or suicide, are not innocent, honourable, or virtuous. This leaves Zara in the latter category of characters, while characters such as Almeria, Alphonso, Antonio, and Garcia get to enjoy their "sure reward". *The Mourning Bride* can arguably be considered moralising. The play conforms to biblical values regarding revenge and does not promote a positive view of vengeful acts. The revenge acts described within the play can

be related to unruly energies, and as such, they support the idea of revenge relating to the female psyche. Congreve goes against the ancient Greek tradition related to revenge narratives and tragedies, as it does not relate revenge to masculinity or justice. Instead of encouraging revenge and the tradition of holding onto old grudges and slights, it condemns the characters who commit these sins. The revengers in the play do not accomplish their goals, and both Manuel and Zara suffer a tragic fate. Zara's portrayal produces a discourse quite different from that of Almeria. Zara plays both the mourner and the revenger within *The Mourning Bride*, as seen in early modern revenge narratives. She portrays a ruthless woman who lies and cheats, and she is entirely concerned with her own wants and desires. She is not loyal to her husband and mocks his ignorance of her lies. She does not hesitate to manipulate men around her, and throughout the play, she vies for a married man's love. Western culture was, in 1697, entirely ruled by what Butler would describe as the "biology-is-destiny" discursive practice that is built upon the notion of a binary gender system. As such, there was no room for gendered freedom, agency, or possibility for gender performance outside the regulatory norms and gender expectations. As such, it is no wonder that Zara is portrayed as she is within *The Mourning Bride*; however, it is interesting to imagine how she would have been portrayed if the play was written today. Congreve's construction of Zara's fate contains a certain element of punishment. When she tried to rule and control the men around her, she was punished by what can be called coincidences, or divine intervention, and the means of her undoing were her unruly emotions female gender. Zara's fate is almost used to underscore her wickedness and showcase how her behaviour is never conducive if one wishes for a happy ending. This discourse stands in stark contrast with the discourse of the ideal woman.

Hell Hath No Fury Like a Woman Scorned

It is clear that when comparing the two leading ladies of the play and the underlying discourses, it is easy for the audience to discern which lady is the proper representation of female conduct and which lady is corrupted by revenge, anger, and power. However, the corrupted Zara is an interesting character, especially regarding her proclamation of revenge. Even though many might not know of her character and The Mourning Bride today, Congreve immortalised her by making her speak the line that later turned into the popular saying, "Hell hath no fury like a woman scorned". As such, this section will analyse the original formulation of Congreve's line, in which particular context the line appears, and compare it to the saying.

When Zara makes her declaration of revenge, it is clear that she does so in a moment of great passion and anger. Zara has just discovered that Alphonso has a relationship with another woman and that she might have been used as a tool in Alphonso's plans to avoid execution. This woman is not a nobody but the princess of Granada and the daughter of her captor. When Zara sees them together, she tries to stay calm and control her anger; however, she feels like her love toward Alphonso has turned to hatred. These feelings make her abandon her original plan of granting Alphonso his freedom. Instead, she orders Perez, Manuel's captain of the guards, to further restrain the prisoner and ensure that no one gets to visit him. She adds that public safety is at risk if Perez does not do as she commands. Then she dismisses the captain and turns her attention and anger back toward Alphonso while stating:

> "Vile and ingrate! Too late thou shalt repent
> The base injustice thou hast done my love:
> Yes, thou shalt know, spite of thy past distress,
> And all those ills which thou so long hast mourn'd;
> Heav'n has no rage like love to hatred turn'd,
> Nor hell a fury like a woman scorn'd"

(Congreve, 1791)

Zara's character feels validated in her feelings of being slighted and abused in this instance. The audience might know he is already married; however, Zara is not privy to this information. It can be discussed whether or not Zara actually performs an act of revenge herself or if she only incites an act of revenge. In relation to Alphonso and her manipulation of Manuel, it is clear that she incites the king to act on her wishes regarding whether or not Alphonso is to be executed. She works as Manuel's puppet master in some form, as he takes her advice on Alphonso's fate and even commands his captain to obey her commands about the prisoner. However, even as Zara is the one who is actively making the decisions, exerting her control, she never considers performing the killing of Alphonso herself. Perez and Manuel thus act as her tools. As such, Zara conforms to the earliest revenge narrative, where women perform a more passive role as the inciter of revenge instead of a more active role as the performer of an act of revenge. However, this changes with the killing of Selim. By stabbing and thus killing Selim, Zara breaks out of the traditional role of the female revenge-inciter and carries out an act of revenge herself.

Congreve's formulation of the line is a promise of revenge and a threat of redemption. Zara clearly refers to herself and her emotions when she describes how her feelings have changed, how

her love has been rejected, and how she has been scorned because of Alphonso's betrayal. Instead of using a more direct formulation in this proclamation of revenge, Congreve uses biblical and mythical metaphors to describe the force and magnitude of the emotions now released within Zara. By referring to heavenly rage, Congreve makes the audience draw parallels to biblical tales of wrath and punishment, like the destruction of Sodom and Gomorrah, the cursing of Cain, or even the ten plagues unleashed on Egypt. Congreve then elevates this biblical rage as Zara's 'love-turned-to-hatred' is described as even more powerful than anything heaven has ever witnessed. Congreve does not stop at invoking heavenly wrath. He also mentions the fury contained within heaven's counterpart, hell. The biblical definition of hell must have seen its fair share of fury/anger/wrath, and it is this fury and the corresponding synonyms that Congreve then draws associations to. Fury can also be interpreted as carrying a double meaning in this instance. Fury can be interpreted as the feeling of fury, or it can refer to the mythical fury known from ancient Greek mythology, as the furies are said to be related to the Greek underworld. If the line refers to the relentless deities of vengeance, then Zara can be understood as a symbol or even a personification of the furies. Furthermore, furies are invariably a mythological symbol connecting revenge to the female gender, as the formulated theory mentions.

The double meaning and the reference to the furies, or rather the Erinyes, seems to suggest that Zara herself might be interpreted as a representation of the furies. As touched upon within the theory, the furies possess certain elements that make them something not entirely female. They are incapable of reproduction and relentless in their pursuit of punishment, and Hall even suggests that they are, or have been, eroticised at some level. These elements, and more, can also be found and related to Zara's character. Despite being married, the play never mentions that Zara and her husband produced a child. This is interesting as Zara is described as being somewhat promiscuous as she seeks the love of another man than her husband and exploits Manuel's attraction to her. She is described as a beautiful woman who knows how to manipulate and control men. When all of this is put together, it is hard not to interpret her character as a sexual being. Another element that ties Zara to infertility is her most loyal servant, who is a eunuch. As such, Selim is also incapable of reproduction, and he shadows his mistress wherever she goes. There are no secrets between the two, and he knows and advises her about her plans. Selim can almost be seen as an extension of his mistress. The fact that he is her slave and offers her his life to gain her forgiveness suggests that he does not have an identity without her legitimising him. These different elements can all be interpreted as Zara being a character who symbolises a personification of a fury.

The religious, mythological references and associations to otherworldly rage within Congreve's formulation are an interesting combination that makes the line sound almost prophetic in its dramatic presentation. In relation to all of this, the formulation mentions that the woman, who possesses a fury that hell cannot rival, has been scorned. The word 'scorn' is interesting in this relation as it is associated with something negative. If someone is treated with scorn, it can mean that they are treated with contempt or disdain (collinsdictionary.com). If one scorns another, it can mean that someone is rejected or shown contempt for (collinsdictionary.com). As such, the formulation of Zara's line implies that the woman has been rejected, disdained, or even experienced a display of contempt. The feelings of rage can, therefore, be interpreted as validated by this slight committed against the woman. Therefore, the underlying promise of revenge that the line carries can be considered a foreshadowing of just punishment coming for the perpetrator. This implication also explains why the scorned woman's feelings of love have morphed into anger.

The original formulation differs quite a bit from the saying that is known today: Hell hath/have no fury like a woman scorned. Looking closer at the adapted formulation, it is clear that the word order and sentence structure have changed considerably, and the saying has been shortened. The sentence no longer includes the first part of the line invoking heavenly/biblical rage like that of love turned into hate. However, it still includes references to hell, rage, mythical furies, and the subsequent mythological associations. At the same time, it still includes the word 'scorned,' and the indication that the promise of revenge is validated by an unnamed crime perpetrated against the woman referred to in the sentence. One of the reasons for the changes in formulation can be attributed to the element of language use and its everchanging qualities, as Fairclough mentions. The language use has changed considerably since *The Mourning Bride* first premiered in 1697, and the same goes for the surrounding society and culture. The changes to the sentence structure and the formulation of the saying might have provided it with the ideal form for becoming a saying as they often consist of a single sentence used to convey information or advice about human life and experience. At the same time, the discourse produced by the saying has not changed from that of the line formulated by Congreve, despite appearing less dramatic or theatrically. The saying is still, to this day, used to convey information about the just and powerful revenge a woman can wreak if she has been scorned in matters of love.

The Archetypal Scorned Woman

Jung describes that an archetype is, at its core, empty and entirely influenced by the culture in which it is perceived. Therefore, an archetype must necessarily be influenced by discourses too, as Fairclough claims that discourses influence culture and social practice. It can be argued that the connections between women and revenge are so prominent in Western society that it can almost be interpreted as a cultural bias against women. It is no secret that both history and literature are filled with multiple examples of angry and vindictive women who seeks revenge because of 'scorned love'. When Jung then defines the collective unconscious and archetypes as a form of deposit for all human experience, and even personal experience, it can therefore be argued that the archetype of the scorned women is firmly rooted within culture, as representations of vindictive women are many throughout literary periods and history.

One of the mythological figures that is often associated with anger and revenge is the Greek goddess Hera. Hera is the wife of Zeus and goddess of marriage, family, and a protector of women during childbirth Greek mythology (Hard, 2019). As such, Hera was a highly revered cultic deity in ancient Greece, but despite of this she has often been associated with displays of revenge, anger, and jealousy. She was inevitably condemned to this undignified role in many of her myths because of Zeus's countless infidelities (Hard, 2019). Because of these myths she is often portrayed "as a wronged and vindictive wife who is constantly wrangling with her husband and persecuting his mistresses and their children" (Hard, 2019). Like Hera, Zara can be seen as acting out of jealousy and the outlaw anger she displays in her scenes. While Hera might be considered more validated in her emotions because of her marriage to Zeus, the legitimacy of Zara's emotional reactions can be discussed. While she does not possess any claim on Alphonso, his love, and subsequently his loyalty, she does not seem able to understand that he is not interested in her. However, Alphonso never tells her that he is in love with another woman and in fact already married to her. It is impossible to speculate whether or not this information would have had any influence on her character's actions and emotions in the play. However, it should be noted that her character does not seem to put much value on her own marriage vows which differentiates her from a goddess like Hera. Nonetheless, both female figures possess a need to revenge the hurt and humiliation that their chosen lover has perpetrated upon them.

Because of mythological figures such as the Erinyes and Hera and their connections to female revenge and vindictiveness, it can be concluded that there inevitably must be an archetype that reflects these mythological motifs in the stored human experience and present within Western

culture. This archetype is reflected within literary history and culture, which the characterisation of Queen Zara within The Mourning Bride reflects. The archetypal scorned woman can be defined as a female figure who, under the influence of violent emotions like anger and jealousy, seeks revenge for the hurt and subsequent humiliation they have suffered at the hands of their chosen lover. Zara's line "Heav'n has no rage like love to hatred turn'd, Nor hell a fury like a woman scorn'd" (Congreve, 1791) in *The Mourning Bride* can be interpreted as a form of encapsulation of the archetype. As such, the line can be seen as describing the archetype and the potential qualities associated with the archetypal scorned woman. The line and the archetype convey a particular discourse concerning revenging women and the motives behind the vindictive act. The combination and the relation between the archetype of the scorned woman and the discourse of the saying have created a powerful hegemonic discourse that seems to have stayed almost unchanged since Congreve published his play during the Restoration.

Modern Representations of Revenging Women and the Scorned Woman

Concluding that the archetype of the scorned woman and the saying "Hell hath no fury like a woman scorned" carries a specific discourse concerning revenging females, it is essential to look at how the discourse is interpreted, reproduced, and consumed. The examples and texts thus far examined have been related to ancient Greek mythology and the Restoration and the early eighteenth century. This section will focus on contemporary representations of revenging females and the discourses they carry.

The representations of revenging female characters in contemporary fiction are plentiful and different in their portrayal of the woman. It is almost hard to find a movie, a series, or a book without a female character that can be related and analysed in relation to the discourse or the archetype. However, while The Mourning Bride presents Zara and her attempt at revenging her scorned feelings as something negative that should be warned against, some modern portrayals of female revenge have gone another route and presented the female as a heroine in her own right. One example of this is the thriller *The Girl with the Dragon Tattoo* (2011) directed by David Fincher and based on a novel by Swedish author Stieg Larsson. The revenging female, Lisbeth Salander, is a complicated character formed by childhood abuse and her antisocial personality. Her character is not likable, and she lives her life in a grey area of what is right, wrong, and socially acceptable. Her guardian uses his power over her to extort sexual favours. He has no compunctions about raping

her, and he is clearly enjoying her humiliation and subjugation. After enduring all of this brutality, Salander plans her revenge, sets him up, and proceeds to rape, beat, tattoo, and blackmail him physically. She ends up being able to control him and her own life by her actions. Despite all of this brutality and the questionable methods of her actions, the audience cannot condemn her act of revenge. She is an example of how the revenging female becomes a heroine in her own right, and, as such, she differs from the condemnation of female characters in other approaches to female revenge. This might be because she is not an example of the archetypal scorned woman, as her relationship with her guardian cannot be described as anything resembling love.

A contemporary representation of the archetype can instead be found in the American psychological thriller *Gone Girl* (2014), which David Fincher also directed. The movie is based on a book by Gillian Flynn and presents what Dawson defines as the monstrous approach to female revengers. According to Dawson's description of the monstrous approach to female revengers, female revengers in these revenge narratives are considered as something monstrous, something unnatural, as a hybrid creature who blurs the line between genders, and as if something more lurks beneath the surface of the outer appearance. The monstrous approach to female revengers, furthermore, often connects to an incorporated strand of misogyny and gender bias within early revenge narratives and the revenge genre in general. The female revenger in *Gone Girl* is the character Amy Dunne who, after finding out about her husband's affair and resenting his lacklustre attentions toward her, plans an elaborate revenge. After five years of marriage, the spark between Amy and Nick is almost entirely gone, and the perfect couple is soon revealed to have a toxic marriage. The movie follows Nick's discoveries of Amy's twisted revenge and the police trying to discover the truth behind her disappearance. In the beginning, it appears as if Nick has murdered his wife and gotten rid of her body; however, it is soon revealed that she is, in fact, alive and scheming to make her plans of revenge and punishment succeed.

Amy's character is portrayed as perfect in her outward appearance, but behind her beauty hides the truth of her character. She is ruthless, manipulative, and entirely motivated by her own desires. She is able to control the people around her, and while some might notice her deceptions, she makes sure not to leave too much evidence behind. The evidence she does leave behind in the beginning of the movie, her diary, even possesses the ability to spread rumours and point the finger of suspicion toward Nick. Her diary becomes her messenger that spreads rumours and indications that cannot be gainsaid nor entirely disproven. When Nick then becomes a suspect in Amy's disappearance, the diary harms his credibility and his character suffers an extensive blow in the eyes

of the investigators. He is the easy, and most likely, suspect; however, her diary and her portrayal of her lies also makes her an unreliable narrator to the audience. Amy is also cunning in her planning when she decides to return to Nick after having seen him presented as the perfect husband in an interview and how he now seemingly acknowledges his faults. However, in order to return to Nick and avoid the consequences of having framed him for her murder, Amy plans yet another elaborate deceit. She needs someone to blame for her kidnapping, and who could be more perfect than her ex-boyfriend, Desi, who has taken her in and concealed her presence at his house? She fabricates evidence to claim how she has been kept there against her will. Then, she seduces Desi, kills him, and afterward, she claims to investigators that she killed her alleged captor in self-defence. When, at the end of the movie, she senses that Nick might expose her lies and leave her after everything she has put him through, she reveals that she has inseminated herself with his sperm and that she is pregnant with his child. By doing so, she ensures he does not have the will or strength to leave her. She essentially blackmails Nick with his unborn child.

Considering the genre of the movie, *Gone Girl* manages to create a spinechilling portrayal of the archetypal scorned woman. Amy presents an almost perfect example of a scorned woman living up to the saying about hell, fury, and revenge. Her reasoning behind her punishing revenge can even be suggested to elevate the horror of her actions when considering how ordinary affairs and dissolving marriages are in contemporary society. Amy is portrayed as being coldly manipulative in her behaviour, and her lack of genuine emotions can be interpreted as the monstrousness lurking within her. The fact that she goes back to Nick despite not displaying any real love for him can also be deemed unsettling in extension to her pregnancy and subsequent blackmail. It can also be discussed whether Amy actually gets a happy ending. She gets to be with her husband because of her indirectly threatening him, and she gets to keep the perfect façade of a loving home and a happy pregnant couple; however, the scorned woman still does not get her planned revenge, and she still does not experience the love she might have wanted.

Amber Heard – A Public Shaming of the Scorned Woman?

As has been analysed and concluded earlier, the saying and its underlying discourse have influenced the portrayals of women in literature and later productions of movies in the mediascape. The revenging scorned woman is present in Western culture and influences perceptions and representations of females in Western society and produced texts. A reflection of this can be seen

when examining the online response to the Hollywood actress Amber Heard and the blowback she experienced during and after her lost court battle against her ex-husband, Johnny Depp, in the wake of the MeToo movement. Before delving into this subject, it should be noted that this thesis does not aim to discuss or disprove any of the allegations between Head and Depp. As such, it will not suggest who is in the wrong or who is speaking the truth concerning the allegations between the two. Instead, it wishes to discuss how Head has been presented as a revenging woman in relation to the discourse and the archetypal scorned woman. It will furthermore suggest that an element of gender, gender norms, and gender expectations can have elevated the negative response against Heard that the broadcasted trial spurred.

The defamation suit and the televised trial between the divorced couple can be seen as a culmination of the public allegations between Head and Depp. The allegations against Depp originated in May 2016, when Heard filed for divorce and a restraining order against her soon-to-be ex-husband (Michallon, 2023). Following the allegations of abuse and domestic violence within their divorce proceedings, the British tabloid The Sun published an article called "Gone Potty: How can JK Rowling be 'genuinely happy' casting wife beater Johnny Depp in the new Fantastic Beasts film?" (Wootton, 2018). This moniker of "wifebeater" made Depp sue News Group Newspapers, the company that publishes the tabloid, for alleged libel (Michallon, 2023). In December 2018, Heard then published an op-ed in the American daily newspaper The Washington Post called "I spoke up against sexual violence — and faced our culture's wrath. That has to change" (Heard, 2018). Within this op-ed, Heard presented herself as a public figure representing domestic abuse by specifically writing:

> "Like many women, I had been harassed and sexually assaulted by the time I was of college age. But I kept quiet — I did not expect filing complaints to bring justice. And I didn't see myself as a victim.
> Then two years ago, I became a public figure representing domestic abuse, and I felt the full force of our culture's wrath for women who speak out"
>
> (Heard, 2018)

Despite never mentioning Depp's name, the op-ed gained much attention, as it was published shortly after the MeToo movement gained widespread acknowledgement in 2017 (Brown, 2022). As such, the allegations between Depp and Head are entirely connected and intertwined with the MeToo movement, the public debate, and discourses concerned with powerful men and their unchallenged abuse and sexual harassment of women, especially during the "90s and 00s" (Grady,

2022). The discourses produced within the op-ed and the eventual trial can, therefore, be said to tie into a more extensive discourse of oppressed women and men avoiding the just consequences of their shady actions.

While it can be argued that the trial and Depp's later victory can be seen as justice for a man who was falsely accused of domestic violence, the court's ruling can also be interpreted as part of a backlash against the MeToo movement as can be read in the article "The Me Too backlash is here" (Grady, 2022) published by Vox.com. In it, Constance Grady argues that both the loss of American abortion rights and the ruling against Heard are a counterattack and backlash against the feminist MeToo movement, which fights for women's rights and their right to be believed when speaking up against their abusers (2022). Valid arguments can support both of these interpretations; however, the trial also brought about an almost unprecedented amount of public interest and international coverage of a defamation trial between two ex-spouses. One of the reasons for the public interest can arguably be found in the social status of both Head and Depp as Hollywood actors. Another reason could be the interpretation of the trial as a pushback against false allegations. Proof of the international level of interest in the case is the publication and production of the three-part documentary series *Depp v. Heard* (2023) directed by Emma Cooper. The series first aired on the British Channel 4, but it was soon picked up by Netflix and broadcasted to an international audience. The Netflix series both presents the coverage of the trial but also the marriage between Heard and Depp and how it was tumultuous and influenced by jealousy, anger, drugs, alcohol, and allegations of abuse and controlling behaviour committed by both parties. The series is sectioned into three episodes, *Truth on Trial*, *Breaking the Internet*, and *The Viral Verdict*, and showcases how the media and online response became a circus because of the social media content produced before, during, and after the trial. This presentation of Depp, Heard, the trial, and the following online response is quite interesting in relation to the archetypal scorned woman and the discourse concerning revenging woman as it can be argued that the discourses influenced perceptions of Heard and, as such, the corresponding online portrayals of her.

There are several similarities between the fictional representation of *The Mourning Bride*'s Zara and that of Heard, which is presented in the Netflix series. They are both beautiful women who belong to a higher social class and thus possess an elevated social status. Both can arguably be defined as talented actresses if one argues that Zara's manipulation of Manuel can be described as such. Another tie between the two women can be found in being betrayed by their chosen lover. During the last episode, the series mentions a specific incident from the trial, which has been

dubbed "The Staircase Incident" (*Depp v Heard*, 2023, 46:07). During the description of the incident, it is explained how Heard has discovered that Depp has cheated on her with another woman (*Depp v Heard*, 2023, 45:41). The cheating is not elaborated upon within the series. However, it does add to the elements that connect her to the archetypal scorned woman. Furthermore, as is the case with Zara, Amber and her perceived lies can be interpreted as being exposed in front of an audience. Heard was accused of lying about various statements and claims during the trial and her testimonies. This is presented in the Netflix series and uncountable video compilations on YouTube.

One of these is the video "7 Biggest Lies Camille Vasquez Forced Amber Heard To Admit," published by the account Just In (@JustInCeleb), which has 410k subscribers. In the account's description of itself, Just In states that it covers the latest and freshest news from Hollywood. However, it does include a disclaimer that the content posted on the account might present and reflect rumours, gossip, and exaggerated opinions that stray from the truth (@JustInCeleb). As such, its subscribers and viewers are advised to do their own research (@JustInCeleb). The video, which consists of a compilation of manipulated and edited clips from the trial, was posted on the 29th of May 2022 while the court case was in its final stages. The video claims to present and prove seven instances of Head being caught in a lie during the trial and then proceeds to list these allegedly admitted lies. According to the video, Head has admitted to tipping off TMZ, the infamous online magazine for celebrity gossip, about the restraining order she filed. Secondly, the video shares how Heard has apparently been inconsistent with covering up the alleged bruising from Depp's abuse, as she did not cover up a prominent mark on her cheek when she went to court to file the restraining order. The video points out how this contradicts the statement she made during the trial, as Head claimed to always cover up her bruises whenever she ventured outside. The video continues in this pattern and further mentions a 7 million $ pledge to a charity that has not actually been donated yet, an incident with Kate Moss, and so on. Throughout it all, the video is narrated meticulously by the voice-over, which ensures that the viewers do not miss any of the implications or information about these different lies that Head has been forced to admit. Clips and pictures of the corresponding incidents are edited into the frame to support the video's narrative and discourse. As such, when the video mentions Head going to file the restraining order, the frame shows a video of Heard with a prominent bruise on her cheek and her bodyguard trying to protect her from the paparazzi outside the court house (Just In, 2022, 3:15). This fame is narrated by the voice-over which is explaining and retelling Camille Vasques' questioning of Heard about the

incident during the trial. Then the frame changes to a picture of Heard appearing in a photo without a bruise (Just In, 2022, 3:23). Here, the video uses the audio from the trial to hear Vasques herself questioning Head about the missing bruises. Then, the frame moves on to a video from one of Heard's testimonies during the trial, where the viewers can hear Heard defend herself. She claims to have been wearing make-up on the day that photo was taken and does not recall the specific date (Just In, 2022, 3:26). The video can be interpreted as carrying a strong discourse of Head being a lair. Since its publication, it has been viewed 2,483,898 times (Just In, 2022).

As stated earlier, this video is far from the only one of its kind. Many of the videos, especially on YouTube, display some satisfaction in presenting Heard as a liar being found out. The almost uncountable videos and the number of views on them imply how broad an audience the negative discourses concerning Heard, her actions, and her character have been spread. The internet is filled with social media posts and videos ridiculing and mocking Heard's appearances and behaviour during the trial. Statements like "My dog stepped on a bee" have been made into a meme ridiculing Heard's facial expression and the seemingly randomness of the sentence (ElevenEvilExes, 2022). Another fact that online trolls have dissected is that Heard did not seem to be tearing up during an emotional testimony on the stand. The fact that she did not actually shed any tears as she sobbed while retelling the alleged abuse committed against her was construed as a sign of her spinning tales and added to her untrustworthiness. Her distress was, as such, considered outlaw in the eyes of the audience watching.

As a general rule among Depp supporters, the perception of Heard as a lair and, subsequently, her insincerity seems to have created a consensus that anything Heard says or does is fair game. As such, any behaviour or slightly dramatic gesture used to illustrate her emotions can be deemed unacceptable or inappropriate and, as such, become a target within a produced video on social media. Some of these videos are more vicious in their portrayal of her than others. However, a common denominator within the videos is that they all present her as a more or less crazy liar and, subsequently, as a scorned woman deserving of public shaming. It can be discussed whether or not it is deserved, who the wronged party is, and what the ruling might mean in relation to the MeToo movement. However, one thing is certain: Both Depp and Head represent two different societal discourses and high-profile public debates within Western culture.

The Element of Gender and Regulatory Gender Norms

As has been mentioned rather sporadically, the perception of the archetypal scorned woman is that she possesses specific qualities that can be interpreted as a refusal to conform to the conventional and socially constructed gender norms and expectations within Western culture. As such, it is interesting to examine Heard as a highly profiled person who does not conform to the gendered heteronormativity that can be said to dominate Western culture. As Butler states, gender performativity is restricted by social regulatory constructs. Therefore, gender performance is not always a reflection of the true gender identity. As Butler states, gendered freedom, possibilities, and agency depend entirely on already produced gaps in the regulatory norms. This is also the case concerning sexual orientation.

Before her chaotic marriage to Depp, Heard was in a long-term relationship with the American painter and photographer Tasya van Ree, and she came out as bisexual back in 2010 (ABC News, 2015). As such, she can easily be defined as one of the public figures within Hollywood who has come out as part of the LGBTQ+ community. Heard is, therefore, defined as belonging to a minority group within Western culture. The reason why Heard was, and still is, able to define herself publicly as having another sexual orientation than heterosexual is because of a shift in Western Culture that has created a gap within the regulatory norms. Heard has, furthermore, been part of widening that gap through her presence in famous circles and her social status as a Hollywood Actress. During the trial, one of the many subjects that were discussed was Heard's sexuality and its negative influence on the marriage. This negative spin on Heard's sexual orientation was presented in the court room and live-streamed to everyone curious about the two celebrities' private lives. According to the article "What Does Amber Heard's Defamation Verdict Mean for the Bi Community?" (Bodenheimer, 2022), the point of Heard and her sexuality was discussed extensively as it seems to have been a point of content between the two, and it allegedly led to several vicious arguments and suspicions of cheating.

This element of Heard's sexual orientation and the many online portrayals of Heard as a liar can be said to tie into a bias against bisexual people. Rebecca Bodenheimer, author of the abovementioned article, mentions this bias concerning unreliability:

> "Bisexual people have long been considered "unreliable narrators" of our own identities, with many assuming we will eventually "choose a side" and cease to identify as bi. Being untrustworthy is just one of the negative traits non-bisexual people associate with

> bisexuality"
>
> (Bodenheimer, 2022)

As established earlier, the traits of being an unreliable narrator and an untrustworthy character are both popular topics within produced online videos about Heard. However, it can be discussed whether or not her sexual orientation and her subsequent position outside regulatory gender norms played a part in this perception. This is because she was already presented as anything but a victim at the beginning of the entire case between her and Depp. When she had filed the restraining order and divorce papers, Depp's lawyers were quick to present another discourse into the case; she only wanted "to secure a premature financial resolution by alleging abuse" (Sinha-Roy, 2016). Heard was, therefore, presented as a woman with a financial motive for lying about being abused before the trial and at the height of the MeToo movement. With both the social context and the financial motive in mind, her filing a restraining order can have been perceived as the ultimate revenge against a high-profile actor like Depp, as MeToo had already managed to cancel and punish several other influential and powerful men without a trial before judgement.

Conclusion

William Congreve and his play are not remembered by many today; despite of this, his play managed to produce a line that resonated and connected so much with the audience, culture, and the surrounding society that the line, though slightly altered in its structure and formulation, managed to survive and maintain its underlying discourse till this day.

The saying "Hell hath no fury like a woman scorned" was originally formulated as "Heav'n has no rage like love to hatred turn'd, Nor hell a fury like a woman scorn'd" (Congreve, 1791) and stands as a declaration of otherworldly revenge, produced in a literary period dominated by biblical values and restrictive gender norms. The discourse conveyed by the line and the social context is, therefore, negative in its portrayal of female anger and revenge. Despite immense changes in culture, society, technology, individualism, identity, language, and so on, the discourse and the saying still prevail to this day. The line presents a hegemonic discourse that can be said to encapsulate the essence of the archetypal scorned woman influenced by early Western history, culture, and literature, especially in the form of revenging female figures in mythology such as the Erinyes and Hera, the Greek goddess of marriage. These mythical motifs form the empty archetype, which is then influenced by the surrounding culture, society, and individuals in which it is recognised. The saying is irrevocably intertwined with the archetype of the scorned woman, and it is hard to determine which of the two is more influential in relation to the discourse concerning revenging women.

The archetype of the scorned woman, the saying, and the subsequent prevailing/hegemonic discourse influence perceptions and portrayals of women deemed vindictive and scorned in connection to an act or slight perpetrated against them by their chosen lover both in fiction and in contemporary society. This is reflected in the fictional portrayals such as Zara within *The Mourning Bride*, as well as in contemporary portrayals like Amy Dunne in *Gone Girl*. As discourse and language use are constitutive, the saying and associations to the archetype can also be concluded to have influenced the online response that Amber Heard experienced before, during, and after the defamation trial between her and her ex-husband.

The prevailing discourse of the scorned woman presents itself primarily in the perception of females who do not conform to societal expectations and gender norms, and, as such, the discourse can be seen to influence gender bias about misogyny. The element of public punishment in the case of Heard displays this fact. The solid cultural associations between revenge and female emotions

furthermore suggest a gendered bias when it comes to females being perceived and portrayed as possessing vindictive motives.

Bibliography

ABC News. "Amber Heard Opens Up About Being Bisexual and Marriage to Johnny Depp." *ABC News*, ABC News Network, 30 June 2015, abcnews.go.com/Entertainment/amber-heard-opens-bisexual-marriage-johnny-depp/story?id=32136309.

Adler, Gerhard. Jung, Carl G. *Collected Works of C.G. Jung. Volume 8, Collected Works of C.G. Jung, Volume 8; Structure & Dynamics of the Psyche*. Edited by Gerhard Adler and R. F.C. Hull, Course Book, Princeton University Press, 2014, pp. 139-158, https://doi.org/10.1515/9781400850952.

Aguiar, Sarah Appleton. *The Bitch Is Back: Wicked Women in Literature*. Southern Illinois University Press, 2002.

Baumlin, James S., et al. *Post-Jungian Criticism: Theory and Practice*. State University of New York Press, 2004. ProQuest Ebook Central, https://ebookcentral.proquest.com/lib/aalborguniv-ebooks/detail.action?docID=3408480.

Blumenfeld, Warren J. Breen, Margaret Sönser. *Butler Matters: Judith Butler's Impact on Feminist and Queer Studies*. Routledge, 2016, https://doi.org/10.4324/9781315261089.

Bodenheimer, Rebecca. "What Does Amber Heard's Defamation Verdict Mean for the Bi Community?" *Them*, Them., 3 June 2022, www.them.us/story/amber-heards-defamation-verdict-bisexual-community.

Brown, Anna. "More than Twice as Many Americans Support than Oppose the #MeToo Movement." *Pew Research Center*, Pew Research Center, 29 Sept. 2022, www.pewresearch.org/social-trends/2022/09/29/more-than-twice-as-many-americans-support-than-oppose-the-metoo-movement/.

Butler, Judith. "Critically Queer." GLQ, vol. 1, no. 1, 1993, pp. 17–32, https://doi.org/10.1215/10642684-1-1-17.

Butler, Judith. *Gender Trouble: Feminism and the Subversion of Identity*. [10th anniversary ed.]., Routledge, 2006, https://doi.org/10.4324/9780203824979.

Casement, Ann. *Carl Gustav Jung*. SAGE Publications, Limited, 2001. ProQuest Ebook Central, https://ebookcentral.proquest.com/lib/aalborguniv-ebooks/detail.action?docID=1024084.

Catalano, Theresa. Waugh, Linda R. *Critical Discourse Analysis, Critical Discourse Studies and Beyond*. 1st ed. 2020., Springer, 2020, https://doi.org/10.1007/978-3-030-49379-0.

Chouliaraki, Lilie. Fairclough, Norman. *Discourse in Late Modernity: Rethinking Critical Discourse Analysis*. Edinburgh University Press, 1999, https://doi.org/10.1515/9780748610839.

Congreve, William. *The Mourning Bride*. 1791. https://kbdk-aub.primo.exlibrisgroup.com/permalink/45KBDK_AUB/159qapk/cdi_bsb_mdz_oai_bdr_oai_bsb_muenchen_de_all_BDR_BV001395485_15588

Dawson, Lesel. *Revenge and Gender in Classical, Medieval and Renaissance Literature*. Edited by Lesel Dawson and Fiona McHardy, Edinburgh University Press, 2018, https://doi.org/10.1515/9781474414104.

Fairclough, Norman. "Critical Discourse Analysis and the Marketization of Public Discourse: The Universities." *Discourse & Society*, vol. 4, no. 2, 1993, pp. 133–68, https://doi.org/10.1177/0957926593004002002.

Fairclough, Norman. *Critical Discourse Analysis the Critical Study of Language, Second Edition*. 2013, https://doi.org/10.4324/9781315834368.

Gowing, Laura. *Gender Relations in Early Modern England*. 1st ed., Routledge, 2014, https://doi.org/10.4324/9781315833590.

Grady, Constance. "The Me Too Backlash Is Here." *Vox*, Vox, 2 June 2022, www.vox.com/culture/23150632/johnny-depp-amber-heard-trial-verdict-me-too-backlash.

Greenblatt, Stephen. *The Norton Anthology of English Literature The restoration and the Eighteenth Century*. volume C. Ninth ed. W.W. Norton, 2012.

Hard, Robin. *The Routledge Handbook of Greek Mythology*. Eighth edition. Routledge, 2019. Chap. 6.

Hayes, Evie. "The Spiral Albuca Plant – a Complete Guide." UnusualSeeds, 5 Dec. 2018, unusualseeds.net/the-spiral-albuca-plant-a-complete-guide/.

Heard, Amber. "Opinion | Amber Heard: I Spoke up against Sexual Violence — and Faced Our Culture's Wrath. That Has to Change. - The Washington Post." *Washingtonpost.Com*, The

Washington Post, 18 Dec. 2018, www.washingtonpost.com/opinions/ive-seen-how-institutions-protect-men-accused-of-abuse-heres-what-we-can-do/2018/12/18/71fd876a-02ed-11e9-b5df-5d3874f1ac36_story.html.

Jaggar, A. M. (1989). *Love and knowledge: Emotion in feminist epistemology*. Inquiry, 32(2), 151–176. 2008.
    https://doi.org/10.1080/00201748908602185

Jung, C. G, et al. *The Essential Jung: Selected and introduced by Anthony Storr,* Princeton: Princeton University Press, 2014.
    https://doi-org.zorac.aub.aau.dk/10.1515/9781400849239.

Michallon, Clémence. "A Timeline of Johnny Depp and Amber Heard's Relationship and Court Battles." *The Independent*, Independent Digital News and Media, 21 May 2023, www.independent.co.uk/news/world/americas/who-won-depp-v-heard-timeline-b2343074.html.

Potter, Elmer B. "The Paradox of Congreve's Mourning Bride." PMLA: Publications of the Modern Language Association of America, vol. 58, no. 4, 1943, pp. 977–1001.

Sinha-Roy, Piya. "Amber Heard Reports Depp Domestic Violence Accusation to Police: Lawyers | Reuters." *Reuters*, 1 June 2016, www.reuters.com/article/us-people-johnnydepp/amber-heard-reports- depp-domestic-violence-accusation-to-police-lawyers-idUSKCN0YM2IQ.

Wootton, Dan. "How Can JK Rowling Be 'genuinely Happy' Casting Wife-Beater Johnny Depp in the New Fantastic Beasts Film?" *The Sun*, The Sun, 12 June 2018, www.thesun.co.uk/tvandshowbiz/6159182/jk-rowling-genuinely-happy-johnny-depp-fantastic-beasts/.

Online Websites

Collinsdictionary.com. "Scorn" *Collins English Dictionary*,
    www.collinsdictionary.com/dictionary/english. Accessed 6 April 2024.

Thebump.com. "Almeria." *Baby Name Meaning, Origin and Popularity*,
    www.thebump.com/b/almeria-baby-name. Accessed 10 April 2024.

Thebump.com. "Zara." *Baby Name Meaning, Origin and Popularity*, www.thebump.com/b/zara-
        baby-name. Accessed 8 April 2024.

YouTube and Online Videos

@JustInCeleb. "Just In." *YouTube*, YouTube, www.youtube.com/@JustInCeleb/videos. Accessed
        19 Apr. 2024.

ElevenEvilExes. "Amber Heard 'My Dog Stepped on a Bee!' - Ultimate Compilation." *YouTube*,
        YouTube, 10 May 2022, www.youtube.com/watch?v=JdLZ9Nl-PDk.

Just In. "7 Biggest Lies Camille Vasquez Forced Amber Heard to Admit." *YouTube*, YouTube, 29
        May 2022, www.youtube.com/watch?v=R26jYSPE1bw.

Movies and TV Series

Depp v. Heard. Directed by Emma Cooper, Netflix, 2023.

Gone Girl. Directed by David Fincher, 20th Century Fox, 2014.

The Girl with the Dragon Tattoo. Directed by David Fincher, Sony Pictures, 2011.