

Beatrice Cenci: A Violent Revolting Feminine Voice Out of A Myth and A Portrait

Lecturer: Sahar Abdul Ameer
College of Education/University of Al-Qadisiya

ABSTRACT

Based on a true story, which captured his imagination during his visit to Rome, and on his knowledge of the Guido Reni's striking portrait of a beautiful young woman alleged to be Beatrice Cenci, P. B. Shelley presents his *The Cenci* with his tragic heroine Beatrice Cenci. The play shows one of the major Romantic ideals of Shelley which is mankind's ability to resist the power of cruelty.

Beatrice is a symbol of a heroic resistance to tyranny with an actual event of a woman as the chief actor and sufferer; the tragedy of womanhood is what Shelley was after. The anticipation of Beatrice Cenci is her way of meeting the intolerable wrong. Divine justice was her weapon to strike down the criminal instead of the fierce vengeance. And though deemed 'unnatural' due to the murdering act she committed towards her father by the nineteenth century readers, Beatrice Cenci is portrayed as a vehicle of divine power and justice, a figure above the laws of society and reason itself. She is portrayed as a divine avenger.

INTRODUCTION

A woman rebellious against the matrix of masculinist, authoritarian and systematic violence thus emerges through the "imagination...that assumes flash for redemption of mortal passion"¹

Beatrice Cenci was, according to Shelley's description after seeing the famous "Guido portrait of Beatrice Cenci" at Palazzo Colonna(22nd of April, 1819) rather tall, of a fair complexion, with a dimple on each cheek, which, especially when she smiled, added a grace to her lovely countenance that supported everyone who beheld her. Her hair was like threads of gold. And because it was extremely long, she used to tie it up, but when she loosened it, the splendid ringlet dazzled the eyes of the spectator. Her eyes were deep, and full of fire. And to all these she added beauties of words and actions, a spirit and a majestic vivacity that captivated everyone. When she died, she was twenty years of age.²

This portrait (of Beatrice at Colonna palace) is admirable as a work of art being a representation of one of the loveliest specimens of the workmanship of nature. Guido took it during Beatrice's confinement in prison. The portrait shows Beatrice as sad and stricken down in spirit, yet her despair is lightened by the patience of gentleness. This was very clear throughout the fixed and weak composure upon her features. Her head is bound with folds of which white drapery from which the yellow strings of her golden hair escape, and fall about her neck. The moulding of her face is exquisitely delicate; the eyebrows are distinct and arched; the lips have that permanent meaning of imagination and sensibility which suffering has not repressed and which it seems as if death scarcely could extinguish. The forehead is large and clear; the eyes which were the marks for their vivacity, are swollen with weeping and lusterless, yet beautiful, tender and serene. Generally there were simplicity, and dignity which united with her exquisite loveliness and deep sorrow which inexpressibly pathetic.³

The poet noticed in this figure a striking combination of a saintly victim and a tragic heroine. Shelley, ironically, by reconstructing "a thing-world of destructive forces in which human autonomy was drowned,"⁴ gives face (the painting) to a name (Beatrice), bringing 'the dead' to life, and remaps the conflicting forces of the past. By relating *The Cenci* to his contemporary world, it became an attempt to destabilize the norms and values of Shelley's contemporary cultures and also to re-write history through and through, re-imagining the past while restaging the present,⁵ as Young Ok An declares:

...yet I fear
Her subtle mind, her awe- inspiring gaze,
Whose beams anatomize me nerve by nerve
And lay me bare, and make me blush to see
My hidden thoughts.⁶

Beatrice throughout the play and especially towards its end makes remarks connoting layers of implications, mainly because the sentences sometimes in the active voice like "what a world we make / The oppressor and the oppressed."(V.iii.74-75) This embodies the fact that Shelley was essentially a revolutionary and underlying revolutionary impetus. The remarks in the play made by Beatrice suggest the continuous struggle Shelley has to conceptualize and configure social relations and revolutionary ideas in literary form. The act of resistance and the hope for change were on going concerns in Shelley's works. In *The Cenci* the manifestation of change is clear in Beatrice's voice : " Even whilst / That doubt is passing through your mind, the world / Is conscious of a change." (IV.iii.38-40).Foreshadowing an inevitable clash between domineering power and revolutionary forces happened at the beginning of the play, which Cardinal Camillo made a troubled statement referring to Beatrice's looks and their effect on the Count: "Methinks sweet looks, which make all things else/ Beauteous and glad, might kill the fiend within you" (I.i.44-45) .This dialogue alludes to the legitimized violence the ruling segment of the society depends upon: the partnership of violence and wealth is established between the two power-sharing parties no matter whether they are foes or allies. Count Cenci himself shows what it takes for the male head to gain order of the aristocratic household:;⁶

A man you know spoke of my wife and daughter;
He was accustomed to frequent my house;
So the next day *his* wife and daughter came
And asked if I had see him; and I smiled.
I think they never saw him any more.

(I.i.61-65)

This speech shows domination and it also shows the swift and brutal male violence against his rituals. When saying "my wife and daughter " as if saying "my house", over which he can fully exercise his "rights" against other men.

Concerning the naturalization of male aggression and female victimization, Beatrice's parricidal desire could be striking as even more monstrous than Giacomo's, her brother. For Giacomo shows a revolutionary violence against the oppression of his father with an

association with parricide—sons against fathers. But when driven to take action assuming the role of a rebellious son, soon the vague idea becomes a clearer argument for revolutionary violence:

Does my destroyer know his danger? We
Are now no more, as once, parent and child,
But man to man; the oppressor to the oppressed,
The slanderer to the slandered; foe to foe .
He has cast Nature off, which was his shield,
And Nature casts him off, who is her shame;
And I spurn both. Is it a father's throat
Which I will shake, ...

(III.i.282-89)

Yet, since the time he plots to parricide, he shows hesitation arising from his own status as a male head of a family. He vacillates between anger or rebellion against the common oppressor, trembling at the implication of his Oedipal desire: "That word parricide, / Although I am resolved, haunts me like fear."(III.i.340-41)

Finally, in the face of prosecution, Giacomo collapses:

Alas! Alas!
It was a wicked thought, a piteous deed,
To kill an old and hoary-headed father.

(V.i.9-11)

Therefore, the situation thrust upon Beatrice like with the master-slave system was as she justifies it when confronted with the charge of parricide.⁷ It was inevitable lying in the web of a legitimized violence especially when Count Cenci contemplates the incestuous rape of his daughter in his will of domination:

If, when parent from a parent's heart
Lifts from this earth to the great Father of all
A prayer, both when he lays him down to sleep,
And when he rises up from dreaming it;
One supplication, one desire, one hope.

(I.iii.23-26)

Consequently, the sense of oppression is intensified since she is facing an obstacle that has no name and no public accountability:

My pangs are of the mind, and of the heart,
And of the soul; ay, of the inmost soul,
Which weeps within tears as of burning gall

To see, in this ill world where none are true,
My kindred false to their deserted selves;
And with considering all the wretched life
Which I have lived, and its now wretched end;
And the small justice shown by Heaven and Earth
To me or mine; and what a tyrant thou [he judge] art, And what slaves these; and what a
world we make,
The oppressor and the oppressed....

(V.iii.65-75)

Socially and physically, the domination of the father's name continues on the lives of the rest of the family more decisively after his physical death, even more than before. Consequently, Beatrice's revolt against such pervasive order marks only a moment of rapture with the resounding echoes of her suffering voice, "What name, what place, what memory shall be mine?" and "O, whither, whither?" (III.i.75)

Then Beatrice after the unnamed crime that happened between act II and act III of the play as Shelley has the audience imagine happening in the cracks of representation, appears mad on stage. She becomes ravished inside her mind. She speaks of horror, of her confused state of mind and "glued" imagine as body but the disgusting smells that "pollute" in her "spirit of life,"⁸ :

...The air
Is changed to vapours such as the dead breathe
In char net-pits! Pah! I am choked! There creeps
A clinging, black, contaminating mist
About me—'tis substantial, heary, thick;
I cannot pluck it for it glues
My fingers and my limbs to one another,
And eats into my sinews and dissolves
My flesh to a pollution, poisoning
The subtle, pure, inmost spirit of life!

(III.i.14-23)

Shelley by letting Beatrice stagger onto the stage distraught and refusing because according to her justification an explanation would condemn and further sully her, he accepts the defense arguments.⁹ Thus the incestuous rape was implied but not named. Shelley highlights the impossibility of justice due to the folly of victim blaming related to crimes of sexual nature. The judge asks if naked Francesco Cenci did "outrages as to awaken in thee/ Unfilial hate?" (IV.iv.101-2) Beatrice's reply was:

Not hate, 'twas more than hate.
.....
I am more innocent of parricide
Than is a child born fatherless.

(IV. iv.103,112-13)

Beatrice stands for the purity that contrasts the perversity of her father, Cenci. The father is a human criminal with actions sanctioned by the church; he was monstrous rather than rebellious a god punished for his actions. She is like the self-sacrificial in contrast to the radical evil of her father. Even when she acknowledges his evil she reminds herself of a more natural state of relations: "What, although tyranny and impious hate/ Stand sheltered by a father's hoary hair?" (I.iii.77-82) like Camillo, the reverence she got for her father is deterred from belief that Cenci is incarnated evil; that's why she "has kissed the sacred hand/ which crushed us to the earth." (I.iii.111-2) , for Cardinal Camillo at the beginning of the play laments that though Cenci is:

Charged with a thousand unrepented crimes,
Yet I have ever hoped you amend,
And in that hope have saved your life three times.
(I.i.54-56)

Beatrice lacks submission , whether to Cenci's blood lust so "that my father / were celebrating now one feast for all ." (I.iii.139-40) Or Cenci's submission to God, as the only cure for ills that plague the family.¹⁰

By turning fatherhood into tyranny, Count Cenci has essentially made a monster out of himself. Despite the fact that he has been motivated by money in the persecution of his sons, his resolution to commit the unnamed crime for Beatrice shows his belief that tyranny is taking a supernatural turn: he characterizes the act as "A deed which shall confound both night and day." (II.ii.183) And after the crime; he believes he is the instrument of God's will saying that just before he dies he:

will pile up my silver and my gold;
My costly robes, paintings and tapestries;
...And make a bonfire of my joy, and leave
Of my possessions nothing but my name,
(IV.i.56-63)

ending his action by resigning his soul "Into the hands of Him who wielded it" as a scourge. (IV.i.64) Although he imagines himself as a monstrous figure of God's revenge, he wishes to make a monster of Beatrice, so that to make her "Body and soul a monstrous lump of ruin."¹¹ (IV.i.95)

Uttering these words, Cenci is awaiting the final submission of Beatrice to his will, yet she does not comply soon with this request. When she recourse, however, she too starts to be coming a monstrously other, vowing that:

Something must be done
...which shall make
That thing I have suffered but a shadow
In the dread lightning which avengesite.
(II.i.87-9)

Such desire arises out of fear that her father has managed to infect her as well:

O blood, which art my father's blood,
Circling through these contaminated veins.
(III.i.95-6)

She can not turn to one solution for such contamination and spill her own blood, as she clings relentlessly to faith out its injunction against suicide.¹²

The suggestion presented to Beatrice by Orsino which is the option that might resolve the crisis by less explosive means, in the form of the law, met Beatrice's response "Oh, ice-hearted counselor" (III.i.154), because the purely apparatus of the law will not deliver Beatrice's satisfaction of revenge. The scene of actual murder, however witnesses the complete transformation of Beatrice into her opposite. She implores the murderers, even before the climatic confrontation, "Come follow!/ And by your steps like mine, light, quick and bold," (IV.iii.42-3)

As though they are just scourges for her use. Consequently, she became similar to her father beginning to cloak her action with the veil of the sacred. This is quite clear when she acts to derive the murderers back after they demurred in killing a sleeping old man. Their very reticence seems sacrilege in the case of "a deed where mercy insults Heaven." (IV.iii.30) So, Beatrice does come to Cenci when she takes hold of the dagger.¹³

The murder has not had its cathartic effect because of the ironic arrival of the Pope's representatives. In part, the murder is presented as illegitimate violence, because even when Beatrice tells Marzio and Olimpio that : "Thou wert a weapon in the hand of God/ To a just use," (IV.iii.54-5) she gives them gold and a mantle, suggesting economic benefits to their actions. The calm that settles on Beatrice after killing her father links her to her father as well. But Beatrice clings to the notion that her actions were justified in holy terms while in reality the murder did not have its desired effects, but merely turned violence towards the other members of the family.¹⁴

The legation of the Pope rendered the crime inevitable. May be the church believes it is only carrying out the proper punishment for a crime, but the final plea of Camillo to the Pope resulted in a reply that reveals other motives as well:

Paolo Santa Croce
Murdered his mother Yester evening
And he is fled. Parricide grows ripe
That soon, for some just cause no doubt, the young
Will strangle us all, dozing in our chairs.
(V.iv.18-22)

It is quite difficult to speak of a crime without reaffirming the power of its doer while telling the tale. Beatrice refused to accuse her father because she refuses to participate in a discourse that shows her father's power. When Lucretia asks her, "My dearest child, what has your father done?", Beatrice nullifies her father's existence by saying: "I have no father"

(III.i.39-40) Beatrice throughout Act III, scene i, was focusing on her own experience as a focal point erasing the agent of suffering. She mentions her father only when Lucretia suggests that she be incapable of recognizing the cause of her suffering:-

Lucretia:

What ails thee, my poor child? She answers not:
Her spirit apprehends the sense of pain,
But not its cause; suffering has dried away
The source from which it sprung...

Beatrice(frantically).

Like Parricide...
Misery has killed its father: yet its father
Never like mine...O, God! What thing am I?
(III.i.33-8)

At the same time she alludes to her father; she confronts the question of her identity.¹⁵ Such momentary loss of her identity is important to her redefinition of herself. She tries to make of herself a speaking voice different from her role as a daughter which led to her victimization and made her different from Beatrice that was named by others in the stories they told about her victimization by her father:

Do you know
I thought I wad that wretched Beatrice
Men speak of, whom her father sometimes hales
From hall to hall by the entangled hair....
(III.i.42-5)

She is after redefining herself due to the recognition of the self she got, she cannot find the words to encompass all that she has to express:

This is Cenci Palace;
Thou art Lucretia; I am Beatrice.
I have talked some wild words, but will no more.
Mother, come near me: from this point of time,
I am....
(III.i.64-8)

Uttering the unfinished "I am", she really signifies that her identity is beyond the name's limits and she asserts her own independent existence. She asks:

Is it my crime
That one with white hair, and imperious brow,

.....
... should call himself
My father, yet should be!—Oh, what am I?
What name, what, what place, what memory shall be mine?
What retrospects, outliving even despair?
(III.i.70-6)

By using language, Beatrice tries, indirectly, to ask others to avenge her wrong. Beatrice is able to use speech to bring about her father's punishment outside the law. She expresses her will to kill her father herself while in frustration she is talking with the assassins Olimpio and Morzio. After his death, she got freedom especially in language attempting to identify herself with the family name in order to redefine what it signifies. This is because she wants to erase the demonic father whom she killed.

Beatrice is confident in her belief that law can read only what it presents. She tells Lauretia when the latter fears the confessions that will be forced in Act IV scene iv, Beatrice firmly told her that she can challenge the authority of law saying that Lauretia

Cannot know how well the supine slaves
Of blind authority read the truth of things
When written on a brow of guilelessness:
She sees not yet triumphant Innocence
Stand at the judgment-seat of mortal man,
A judge and an accuser of the wrong
Which drags it there.

(IV.iv.181-87)

She feels that she can maintain her innocence and refuses to admit her role in her father's murder, so she will challenge law by becoming its "judge and...accuser."¹⁶

The first aid to the legal investigation is the letter of introduction that Marzio carries to Orsino, the assassins, and when Orsino refuses to confess

Savella:

What does he confess?

Officer:

He keeps firm silence; but these lines found on him
May speak.

Savella:

Their language is at least sincere.

(Reads)

"TO THE LADY BEATRICE".

That the atonement of what my nature
sickens to conjecture may soon arrive, I
send thee, at thy brother's desire, those
who will speak and do more than I dare
write.

Thy devoted servant,
ORSINO."
(IV.iv.87-96)

And the letter names not the crime, also refuses to name in this crime and the roles played by various individuals. However, it became of limited use and Beatrice's confession is still necessarily leading Beatrice to mock the system that demands her confessions. She replies when she has bore asking her recognition of Orsino's letter:

Entrap me not with questions. Who stands here
As my accuser? Ha! Wilt thou be he,
Who art my judge? Accuser, witness, judge,
What, all in one? Here is Orsino's name;
Where is Orsino? Let his eyes meet mine.
What means this scrawl? Alas! Ye know not what,
And therefore on the chance that it may be
Some evil, will ye kill us?
(V.ii.172-79)

She herself commands knowledge the law requires. She feels their questions as traps. And her recognition of the letter would show her story. In fact the letter is a hieroglyph; its full meaning cannot be understood by the language because it represents a story much larger than the scope of the trial.¹⁷

Beatrice calls into questioning the authority of the law. She claims her own innocence as a child born fatherless functions after she claims that she has no father to make clear language's instability. She focuses on the fact that if the language of law cannot encompass her experience, then it cannot determine her guilt. When she alludes to her father's abuse and calls her crime "retribution," she is saying that language and law are incapable of communicating with her because of the fact that in relation to the pain of violent acts. she is neither victim nor killer, neither innocent nor guilty. Separating these acts, this would be unjust and would do violence to her experience.¹⁸

Despite the many attempts at the trial to make Beatrice confess, especially when Marzio confesses, under torture, and implicates Beatrice and Lucretia, she refuses to confess, calling the practice of torture into question saying that torture does not yield truth:

Cardinal Camillo,
You have a good repute for gentleness
And wisdom: can I be that you sit here
To countenance a wicked farce like this?
When some obscure and trembling slave is dragged
From sufferings which might shake the sternest heart,
And bade to answer, not as he believes,
But as those may suspect or do desire,
Whose questions thence suggest their own reply;
And that in peril of such hideous torments

As merciful God spares even the damned. Speak now
The thing you surely know, which is, that you
If your fine frame were stretched upon that wheel,
And you were told: "Confess that you did poison
Your little nephew; that fair blue-eyed child
Who was the load-star of your life;"—and though
All see, since his most swift and piteous death,
That day and night, and heaven and earth, and time,
And all the things hoped for or done therein
Are changed to you, through your exceeding grief,
Yet you would say, "I confess any thing:"
And beg from your tormentors, like that slave,
The refuge of dishonorable death.
I prey thee, Cardinal, that thou assert
My innocence.

(V.ii.35-59)

She ends her speech with a question that cannot be possibly answered: "Am I, or am I not/ A parricide?" (V.ii.156-57) emphasizing the fact that her sufferings an unnamable and eliding the two fathers-Cenci and God in order to distrust the agent of good and evil. When Marzio commits suicide by holding his breath pointing out that speech itself has become impossible for him, he focuses the fact that to be just, he must be silent and die.

The following quotation shows that she has not confessed as judge says :

Judge. Are thou not guilty of thy father's death?
Beatrice: Or wilt thou rather tax high judging God
That he permitted such an act as that
Which I have suffered and which he behold;
Made it unutterable, and took from it
All refuge, all revenge, all consequence,
But that which thou hast called my father 's death?
Which is or is not what men call a crime,
Which neither I have done, or have not done;
Say what ye will. I shall deny no more.
If ye desire it thus, thus let it be,
And so an end of all. Now do your will;
No other pains shall force another word.

Judge: She is convicted, but has not confessed.

Be it enough. Until their final sentence
Let none have converse with them

(V.iii.77-92)

Refusing to confess, she shows that law creates its own truth. When she submits, she undermines the law by forcing it to punish her without acknowledging her guilt and the

justice of law. Her submission was after showing the injustices she faced. And she kept on commenting on the tyranny of the judge and the system that he represents.

Beatrice kept silent and her silence is her death. She must die and be silenced only because she is the law and denies it. Being alive, she is a continual threat to the law by being able to tell her own story as Laucetia emphasizes when hoping for a pardon: "We may all then live/ To make these woes a tale for distant year" (IV.iv.93-4) When Bernardo bids farewell to her, he uses her mouth and her voice as a symbol of her life:

They come! Let me
Kiss those warm lips before their crimson leaves
Are blighted...white...cold. Say farewell, before
Death chokes that gentle voice! Oh, let me hear
You speak!

(V.iii.137-41)

By her incessant use of speech, she shows the inadequacy of the language of the Patriarchal law. She refuses, to be called guilty because the word does not do justice, to her experience. She urges Bernard to remember her despite the name that will be attached to her and him as well¹⁹:

And tho'
Ill tongues shall wound me, and our common name
Be as a mark stamped on thine innocent brow
For men to point at as they pass, do thou
Forebear, and never think a thought unkind
Of those, who perhaps love thee in their graves.

(V.iv.149-54)

Shelley in his preface to *The Cenci* views Beatrice's act of murdering her father as indicative of a fallen nature: "Revenge, retribution, and atonement," he states, "are pernicious mistakes. If Beatrice had thought in this manner she would have been wiser and better"²⁰ He notes that while "men seek justification of Beatrice...[they] feel that she has done what needs justification ." Though this is an authorial declaration of Beatrice 's guilt, still there is a possibility of seeing Beatrice as a wholly just avenger. And what supports this is the means of Count Cenci's murder. For Beatrice sanctions the Count's death, yet at the same time she remains distanced from the act by employing assassins and causing the Count's bloodless demise.²¹ Marzio, one of Cenci's murderers, states:

We strangled him that there might be no blood;
And we through his heavy corpse in the garden
Under the balcony; 'twill seem itself.

(IV.iii.45-47)

The murder then is bloodless and Beatrice herself regards it as an action which transcends earthly jurisdiction. She declares that Cenci's murder, due to avenging crimes left unpunished by human law, is an agent of divine retribution:

...What! Will human laws,
Rather than ye who are their ministers,
Bar all access to retribution first,
And then, when heaven doth interpose to do
What ye neglect, arming familiar things
To the redress of an unwonted crime,
Make ye the victims who demanded it
Culprits? 'tis ye are the culprits? That poor wretch
Who stands so pale, and trembling, and amaze,
If it be true he murdered Cenci, was
A sword in the right hand of justest God.
Wherefore, could I have wielded it? Unless
The crimes which mortal tongue dare never name
God therefore scruples to avenge.

(IV.iv.116-29)

She refers to Cenci's murder as "a sword in the right hand of justest God," yet Cenci himself, ironically, most frequently attempts to justify his actions by invoking a divine will. In a speech foreshadowing Beatrice's declaration, Cenci declares that his soul is a "scourge" to be resigned "into the hands of him who wielded it" (IV.i.63-64) And the most outrageous assumption he made of a sacred authority occurs at the banquet in Act I, where he points to the judder deaths of his sons as proof that "Heaven has special care" of him (I.iii.65) Then he raises a bowl of wine to the sky celebrating a profane Mass of thanksgiving, stating that "could I believe that thou [the wine] wert their mingled blood,/ Then I would taste thee like a sacrament" (I.iii.81-2). Immediately, Beatrice challenges Cenci's divine authority before all the guests present are interrupting and disrupting Cenci's "Mass." She commands her father to "seek out some dark and silent corner, there,/ bow thy white head before offended God" (I.iii.156-7)

Beatrice throughout the play has the feeling that God favors her cause against the tyranny of her father. And she proclaims Cenci's death as an act of divine vengeance, and when she has been arrested, she states that God "seems, and but seems to have abandoned us" (V.iii.115). After that when she finds no any divine or human force to intervene to rescue her, she began experiencing a lack of faith.²² She says to Lucretia:

You do well telling me to trust in God,
I hope I do trust in Him. In home else
Can any trust? And yet my heart is cold.

(V.iv.87-9)

So Beatrice represents the divine agency and authority not acted upon from without but acting through her own volition, since God does not act through the evil Count Cenci, or through the corrupt Pope and his emissaries, and leaves Beatrice to her death. Count Cenci describes Beatrice's gaze and countenance as a deadly, powerful thing which has repelled even himself:

...Why Yester night you dared to look
With disobedient insolence upon me...

...Then it was I whose inarticulate words
Fall from my lips, and who with tottering steps
Fled from your presence, as you now from mine.
Stay, I command you...from this day and hour
Never again, I think, with fearless eyes
And brow superior, and unaltered cheek,
And that lip made for tenderness or scorn,
Shalt thou strike dumb the meanest of mankind!
(II.i.106-20)

The power of Beatrice's gaze appears again in Act V, scene ii, when Marzio, after having confessed the murder of Cenci, "covers his face and shrinks back" before Beatrice.³² During the confrontation Marzio before the judge cannot look at her; rather he "bands his gaze on the blind earth" (V.ii.85) and cries out: "Take me away! Let her not look on me!" (V.ii.90) He continues, "That stern yet piteous look, those solemn tones,/ Would worse than torture" (V.ii.110-11). Beatrice's look, finally quite literally kills her father, for Cenci's murders recall that she instructed them "...with a look/ Which told before she spoke it, he must die" (III.360-1)

Thus, Beatrice, the goddess of beauty and the pure young woman became a fallen angel. She became a convicted murderer for she killed her father by virtue of his incestuous advances. And she resists interrogation and torture with unswerving courage going on to her execution unrepentant, borne along on a wave of popular sympathy. She is a murdering woman who has been portrayed as a divine avenger.

NOTES

1. Preface to Shelley's *The Cenci*, p. 241.
knarf.english.upenn.edu/PShelley/cencipre.html
2. "Appendix:Relation of the Death of the family of the Cenci," ed. Alfred Forman and H. Buxton Forman, *The Cenci: A Tragedy of Five Acts* (London: Reeve &Turner, 1886),p.106.
3. Percy B. Shelley, "*The Cenci: A Tragedy in Five Acts*" from *The Complete Works of Percy Bysshe Shelley* ed. Roger Lngpen and Walter E. Peck, vol.4 (New York: Guardian press, 1977),p.73.Quotation from *The Cenci* text will hereafter be cited by act, scene and line numbers from this edition.
4. Fredric Jameson, *Maxim an Form: Twentieth-Century Dialectical Theories of Literature* (Princeton: Princeton University press,1971),p.77.

5. Newman I, "White compiles an almost complete list of contemporary reviews of *The Cenci*" in *The Unextinguished Hearth: Shelley and His Critics* (Durham, N.C.: Octagon,1938),p.4
6. Young-ok An, "Beatrice's gaze revisited: Anatomizing *The Cenci* by Percy B. Shelley", p.1.
7. Ibid., p.6.
8. Jessica K. Quillin, "A Theatre of Anxiety in Shelley's *The Cenci* and Musset's *Lorenzacci*." Criticism Winter,2000.
9. Jacolyn Duffin, "P. B. Shelley: A Tragedy of Five Acts"(London: Reeves & Turner,1886),p.89.
10. Robert M. Conbett, "The Violence of the Sacred: The Economy of Sacrifice in *The Cenci* ." Romanticism On the Net 4 (November 1996)
<http://users.ox.ac.uk/>
11. Ibid.
12. Ibid.
13. Ibid.
14. Rene Girard, *Violence and The Sacred*, trans. Patrick Gregory(Baltimore: John Hopkins University press,1977),p.15.
15. Renata L. Kobetts, "Violent Nones: Beatrice Cenci as a Speaking subject (Indiana University)
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16. Ibid
17. Renata L. Kobetts, p.20
18. Ibid.
19. Preface to Shelley's *The Cenci*
20. <http://www.bartleby.com/139/shell172.html>.
21. Mara La Monaca, "A Dark Glory: The Divinity Violent Woman from Shelley to Hawthorne" (Indiana University-Bloomington.)
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22. Ibid.
23. Ibid.,p.73.

CONCLUSION

Beatrice Cenci, as a character in Shelley's drama *The Cenci*, is an outstanding figure and a resisting heroine who chose to revolt against tyranny using her voice and intelligence. Beatrice, the Italian girl, with flashing moods and impulses, is not an abstraction with ideal greatness of soul in which Shelley wove every positive trait into her character. *The Cenci* provides not only abominable incidents of paternal tyranny and parricide, but also much more complex operations of violence, and law and desire that intersect with gender issues. Thus, Beatrice is Shelley's image of a holy girl ruined by a tyrannical father and religious authority, and she stands for domestic and political tyranny and imposture. Although stained by her father's rape, coerced into parricide, and forced to become a determined liar, she remains in Shelley's words " the image of [God's] wrath" (V.iii.114)

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بياتريس جنجي: صوت أنثوي متمرد عنيف
من أسطورة و صورة

المقدمة

اعتمادا على قصة حقيقية كانت قد أسرت مخيلته خلال زيارته إلى روما و على معرفته بصورة كابدو رينية الأسرة لسيدة شابة جميلة زعم بأنها كانت بياتريس جنجي، قدم بيرسي بيش شيلي مسرحيته آل جنجي ببطلته المأساوية بياتريس جنجي. تظهر المسرحية واحدا من الأهداف الرومانسية الرئيسية لشيلي والتي هي قدرة الإنسان على مقاومة قوة الوحشية.

تمثل بياتريس مقاومة بطولية للاستبداد بحادث حقيقي لامرأة كونها الممثل والمعاني الحقيقي؛ إن مأساة الأنوثة هي ما كان شيلي يرمي إليه . إن حدس بياتريس جنجي هو طريقته في ملاقة الخطأ غير المحتمل. كان سلاحها هو العدالة الإلهية للقضاء على المجرم بدلا من الثار العنيف. و على الرغم من أنها اعتبرت "غير طبيعية" بسبب فعل القتل الذي اقترفته تجاه أبيها، من قبل قراء القرن التاسع عشر، فإن بياتريس جنجي صورت على إنها تمثل وسيلة القوه و العدالة الإلهية ، باعتبارها شخصا فوق قوانين المجتمع و العقل نفسه . لقد تم تصويرها على إنها تمثل ثار الهي.