

Much Ado About Nothing

Gender

Domestic/family violence and public shaming

- Leonato's treatment of his daughter can be read/performed as instance of family violence; Leonato in Kevin Branagh's production shoves his daughter with enough force to knock her to the ground; directors feeling like Sh's violent words not enough
- Leonato wishes for his daughter's death

Gaslighting/Emotional abuse or manipulation [Gaslighting is a form of psychological manipulation in which a person or group causes someone to question their own reality, memory, or perceptions. It often involves the abuser denying the reality of the victim, lying, and using various tactics to make the victim doubt their own experiences and feelings. This manipulation can lead to confusion, loss of confidence, and a sense of unreality for the victim.]

- Way Claudio and Don Pedro treat Hero

Metaphors of Rape, Captivity, Enslavement

- Language of war, conquest, siege, victory applied to romantic relationships; women as a spoil of war or commodity (Claudio: 'Can the world be such a jewel?')
- Hero: 'Some Cupid kills with arrows, some with traps'

Anti-Turkish/Muslim hate

- Margaret talks about 'turning Turk', a racist statement meaning to be changeable, religious/cultural betrayal, a non-Christian, treachery and deceit

Binary Colorism

- Black/white colour-coded language: Hero talks about black being a 'foul blot', to contrast with being 'fair-faced'

Ableism

- Benedick and Beatrice's banter could be considered ableist; in the sense of conveying that *not* being witty or clever makes you socially inferior or worthy of mockery
- Use of 'mad' 'fool'
- Dogberry's malapropism as a source of humor, plays into class-based stereotypes

Societal exclusion

- Don Juan the bastard