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Victorian Fantasists Jul 01 2020

Encyclopedia of Feminist Literary Theory Aug 22 2019 First Published in 1997. Routledge is an imprint of Taylor & Francis, an informa company.

Nietzsche and the Feminine Aug 14 2021 In this innovative and wide-ranging volume, Peter Burgard has brought together new studies by outstanding scholars in philosophy, feminism, comparative literature, and German studies.

A Companion to Pedro Almodóvar Feb 08 2021 A Companion to Pedro Almodóvar "Marvin D'Lugo and Kathleen M. Vernon give us the ideal companion to Pedro Almodóvar's films. Established and emerging writers offer a rainbow of insights for fans as well as academics." Jerry W. Carlson, Professor of Film Studies, The City College & Graduate Center CUNY "Rarely has a contemporary film artist been treated to the kind of broad, rich discussion of their work that can be found in A Companion to Pedro Almodóvar." Richard Peña, Professor of Film Studies, Columbia University Once the enfant terrible of Spain's youth culture explosion, the Moviola, Pedro Almodóvar's distinctive film style and career longevity have made him one of the most successful and internationally known filmmakers of his generation. Offering a state-of-the-art appraisal of Almodóvar's cinema, this original collection is a searching analysis of his technique and cultural significance that includes work by leading authorities on Almodóvar as well as talented young scholars. Crucially included here are contributions by film historians from Almodóvar's native Spain, where he has been undervalued by the academic and critical establishment. With a balance between textual and contextual approaches, the book expands the scope of previous work on the director to explore his fruitful collaborations with fellow professionals in the areas of art design, fashion, and music as well as the growing reach of a global Almodóvar brand beyond Europe and the United States to Latin America and Asia. It also proposes a reevaluation of the political meanings and engagement of his cinema from the perspective of the profound cultural and historical upheavals that have transformed Spain since the 1970s.

Fictions of the Feminine in the Nineteenth-Century Spanish Press Nov 17 2021 How was the female body perceived in the popular culture of late nineteenth-century Spain? Using a wide array of images from popular magazines of the day, Lou Charnon-Deutsch finds that women were typically presented in ways that were reassuring to the emerging bourgeois culture. Charnon-Deutsch organizes the 190 images reproduced in this book into six broad categories, or "fictions of the feminine": she reads women's bodies as a romantic symbol of beauty or evil, as a privileged link with the natural order, as a font of male inspiration, as a mouthpiece of bourgeois mores, as a focalized point of male fear and desire, and as an eroticized expression of Spanish exoticism and political ambitions. These imaginary visions of femininity, Charnon-Deutsch argues, were a response to, and also helped to create, gendered stereotypes by suggesting ideal feminine behavior and poses. Further, they comprised a reassuring "between-male" cultural medium that provided graphic validation of women's docile body for a culture enthralled with femininity. Integrating the fields of literature and cultural studies, Charnon-Deutsch's approach to this subject is unique. Many of the images collected here are available for the first time, and they represent only a fraction of the two thousand images Charnon-Deutsch collected during her research. This book will appeal to students of Spanish cultural studies and gender studies, as well as to art historians.

Representing the Black Female Subject in Western Art Aug 02 2020 This book offers the first concentrated examination of the representation of the black female subject in Western art through the lenses of race/color and sex/gender. Charmaine A. Nelson poses critical questions about the contexts of production, the problems of representation, the pathways of circulation and the consequences of consumption. She analyzes not only how, where, why and by whom black female subjects have been represented, but also what the social and cultural impacts of the colonial legacy of racialized western representation have been. Nelson also explores and problematizes the issue of the historically privileged white artistic access to black female bodies and the limits of representation for these subjects. This book not only reshapes our understanding of the black female representation in Western Art, but also furthers our knowledge about race and how and why it is (re)defined and (re)mobilized at specific times and places throughout history.

Naked Nov 29 2022 The nude has been a constant and enduring theme in American art despite our country's Puritan beginnings. From early academic nudes in a European tradition by John Trumbull and Benjamin West to the more candid and unapologetically naturalist nudes of Thomas Eakins and the sensual figures of John Singer Sargent, and from the Pop humor of a Tom Wesselmann to the wit and historical irony of Alice Neel and John Currin, the nude human form is a recurrent obsession of American artists. Author Bram Dijkstra is a cultural historian rather than an art critic, refusing to separate "high" and "low" art, charting instead such momentous historical events as "the inexorable rise of the breast" during the 1950s, and the puzzling fluctuations of American prudery. Naked also examines the effects of the early twentieth century's infatuation with Freudian psychoanalysis and the more recent fascination of comic book art with the legacy of Bettie Page and her seemingly ever more muscular daughters. In chronological and thematic order, the book demonstrates the links between the work of some of the most famous names in the history of American painting (Hopper, Cassatt, Flagg), sculpture (Weir), and photography (Cunningham, Weston), and that of the outlaw hordes of cartoonists, book-cover illustrators, and visual extremists who, particularly during the last half-century, were able to turn the United States into the world's principal purveyor of erotic fantasies--whose determined moral strictures only served to fuel its artists' attacks upon the visual status quo

The Femininity Puzzle Mar 21 2022 In the Hobsbawmian long 19th century, gender and processes of sexualization and feminization have been crucial in the construction of the »Jewish Other«. Ulrike Brunotte explores how these processes came about by addressing imaginative, aesthetic, and epistemological questions. She analyzes how literature, psychoanalysis and the performing arts traverse and react to the ambivalence of racialized stereotypes. The »femininity puzzle« presents itself in two ways: first in the role of effeminization of the male Jew in antisemitic discourse, and then in the transgressive forms of femininity connected to Jewish women, especially the allosemantic Orientalization in the figure of the »Beautiful Jewess«.

Sexual Anarchy Oct 28 2022 'Sexual anarchy' - dire predictions, disasters, apocalypse - became the hallmark of the closing decades of the nineteenth century. The New Woman and the Odd Woman threatened male identity and self-esteem; the emergence of feminism and homosexuality meant the redefining of masculinity and femininity. This is the terrain which Elaine Showalter explores with such consummate originality and wit. Looking at parallels between the ends of the 19th and 20th centuries and their representations in literature, art and film, she ranges over the trial of Oscar Wilde, the public furore over prostitution and syphilis, moral outrage over the breakdown of the family, abortion rights and AIDS. High and low culture - from male quest romances to contemporary male bonding movies (Heart of Darkness reworked into Apocalypse Now), Freud to Fatal Attraction - all are part of this scholarly and entertaining study of the fin de siècle.

The Irish in Us Jan 27 2020 DIVA collection that looks at how Irishness has become a discursive commodity within popular culture./div

The Female Gothic Nov 24 2019 This rich and varied collection of essays makes a timely contribution to critical debates about the Female Gothic, a popular but contested area of literary studies. The contributors revisit key Gothic themes - gender, race, the body, monstrosity, metaphor, motherhood and nationality - to open up new critical directions.

Women's Aggressive Fantasies Aug 26 2022 Drawing together apparently disparate strands of theory from feminism, critical psychology, contemporary psychoanalysis and post-Jungian thought, this book succeeds in providing a new insight into the phenomenon of female violence and aggression.

Screening the Male Jul 13 2021 Screening the male re-examines the problematic status of masculinity both in Hollywood cinema and feminist film theory. Classical Hollywood cinema has been theoretically established as a vast pleasure machine, manufacturing an idealized viewer through its phallogocentric ideological apparatus. Feminist criticism has shown how difficult it is for the female viewer to resist becoming implicated in this representational system. But the theories have overlooked the significance of the problem itself - of the masculine motivation at the core of the system. The essays here explore those male characters, spectators, and performers who occupy positions conventionally encoded as "feminine" in Hollywood narrative and questions just how secure that orthodox male position is. Screening the Male brings together an impressive group of both established and emerging scholars from Britain, the United States and Australia unified by a concern with issues that film theorists have exclusively inhaled to the feminine and not the masculine: spectacle, masochism, passivity, masquerade and, most of all, the body as it signifies gendered, racial, class and generational differences.

Horrorizing Sex Dec 26 2019 The Gothic moment in literary history arose in the age of the Enlightenment, and the Gothic fascination with the unknown reflects the Enlightenment's response to the limits of reason. Traditionally, the emblem of the unknown that lurks in the Gothic is the supernatural, the monstrous, and the inhuman. Often overlooked is the observation that Gothic texts are also haunted by figures that represent the mystery of sexuality. This collection of essays sharpens that observation and asserts that Gothic anxieties about sexuality are likewise rooted in fear of the unknown, represented by sexual practices and desires that either lie hidden or deviate from cultural norms. The first three sections refer to popular as well as marginalized Gothic texts to portray the three prototypes of sexual "deviance": the female sexual Other in "The Fatal Woman"; the male sexual Other in "The Satanic Male"; and the homosexual Other in "Homosexual Horror." The fourth section covers literary works that celebrate sexual difference and question the idea that the sexually "deviant" is socially Other.

Feminist Discourse and Spanish Cinema Mar 09 2021 This work provides a detailed consideration of women directors working before the Civil War and during Franco's dictatorship, and an exploration of the impact of feminism on filmmaking in Spain.

Woman and the Demon Jul 25 2022 Analyzes the Victorian conception of both demonic and divine nature of women in Victorian art and literature

Violence and the Female Imagination Jun 12 2021 In the past twenty years Quebec women writers, including Aline Chamberland, Claire Dé, Suzanne Jacob, and Hélène Rioux, have created female characters who are fascinated with bold sexual actions and language, cruelty, and violence, at times culminating in infanticide and serial killing. Paula Ruth Gilbert argues that these Quebec feminist writers are "re-framing" gender. Violence and the Female Imagination explores whether these imagined women are striking out at an external other or harming themselves through acts of self-destruction and depression. Gilbert examines the degree to which women are imitating men in the outward direction of their anger and hostility and suggests that such "tough" women may be mocking men in their "macho" exploits of sexuality and violence. She illustrates the ways in which Quebec female authors are "feminizing" violence or re-envisioning gender in North American culture. Gilbert bridges methodological gaps and integrates history, sociology, literary theory, feminist theory, and other disciplinary approaches to provide a framework for the discussion of important ethical and aesthetic questions.

Mental Illness in Popular Culture Oct 24 2019 "Being crazy" is generally a negative characterization today, yet many celebrated artists, leaders, and successful individuals have achieved greatness despite suffering from mental illness. This book explores the many different representations of mental illness that exist—and sometimes persist—in both traditional and new media across eras. • Showcases a wide variety of media representations of mental illness and enables readers choose which views they accept • Documents how the work of "classic" authors who wrote about or experienced mental illness—such as Poe or Lovecraft—remain relevant today • Spotlights examples of how popular culture such as comedies mirror changing attitudes toward mental illness and are helping pave the path to greater acceptance

Byromania and the Birth of Celebrity Culture Apr 10 2021 Argues that Byron's popularity marked the beginning of celebrity as a cultural identity.

Art Nouveau in Fin-de-siècle France May 23 2022 Examines the political, social, economic, intellectual, and artistic factors that influenced the development of art nouveau

Feminist Theory and the Body Sep 22 2019 This Reader provides students with a comprehensive overview of differing feminist approaches to the body. Its wide range of contributions locate the important historical developments, interdisciplinary perspectives, and key discourses that have shaped this dynamic area of feminist theory.

Masculinity and Ancient Rome in the Victorian Cultural Imagination Sep 03 2020 Masculinity and Ancient Rome in the Victorian Cultural Imagination examines Victorian receptions of ancient Rome, with a specific focus on how those receptions were deployed to create useable models of masculinity. Romans in Victorian literature are at once pagan persecutors, pious statesmen, pleasure-seeking decadents, and heroes of empire, and these manifold and often contradictory representations are used as vehicles equally to capture the martial virtue of Wellington and to condemn the deviance and degeneracy of Oscar Wilde. In the works of Thomas Macaulay, Wilkie Collins, Anthony Trollope, H. Rider Haggard, and Rudyard Kipling, among others, Rome emerges as a contested space with an array of possible scripts and signifiers which can be used to frame masculine ideals, or to vilify perceived deviance from those ideals, though with a value and significance often very different to ancient Greek models. Sitting at the intersection of reception studies, gender studies, and interdisciplinary literary and cultural studies across discourses ranging from education and politics, this volume offers the first comprehensive examination of the importance of ancient Rome as a cultural touchstone for nineteenth-century manliness and Victorian codifications of masculinity.

Illuminating the Dark Side: Evil, Women and the Feminine Oct 16 2021 Evil. Women. The Feminine. The relationships that bring together these three ideas form the basis for the papers gathered together in this volume. By asking how, why, when, and to what purpose these three terms are often linked serves as the starting point of interrogation for each of the authors here considered.

Performing Femininity Jun 24 2022 Oriental dancers, ballerinas, actresses and opera singers the figure of the female performer is ubiquitous in the cinema of pre-Revolutionary Russia. From the first feature film, Romashkov's Stenka Razin (1908), through the sophisticated melodramas of the 1910s, to Viskovsky's The Last Tango (1918), made shortly before the pre-Revolutionary film industry was dismantled by the new Soviet government, the female performer remains central. In this groundbreaking new study, Rachel Morley argues that early Russian film-makers used the character of the female performer to explore key contemporary concerns from changing conceptions of femininity and the emergence of the so-called New Woman, to broader questions concerning gender identity. Morley also reveals that the film-makers repeatedly used this archetype of femininity to experiment with cinematic technology and develop a specific cinematic language."

Thomas Hardy, Femininity and Dissent Jan 07 2021 Drawing on aspects of Foucauldian feminist theory Thomas Hardy, Femininity and Dissent offers original and detailed readings of six critically under-valued novels: Desperate Remedies, A Pair of Blue Eyes, The Hand of Ethelberta, A Laodicean, Two on a Tower and The Well-Beloved, demonstrating Hardy's peculiarly modern appreciation of how individuals negotiate the forces which shape their sense of self. Tracing his interest in the evolutionary debate and the woman question this book reveals a new politically engaged rather than a grimly pessimistic Hardy.

Female Intelligence Dec 06 2020 Informative and innovative, this book focuses on the cultural images, realities, challenges, and contradictions for women in intelligence service in Britain during World War I.

Decadent Subjects May 11 2021 Honorable Mention for the Aldo and Jeanne Scaglione Prize for Comparative Literary Studies from the Modern Language Association Charles Bernheimer described decadence as a "stimulant that bends thought out of shape, deforming traditional conceptual molds." In this posthumously published work, Bernheimer succeeds in making a critical concept out of this perennially fashionable, rarely understood term. *Decadent Subjects* is a coherent and moving picture of fin de siècle decadence. Mature, ironic, iconoclastic, and thoughtful, this remarkable collection of essays shows the contradictions of the phenomenon, which is both a condition and a state of mind. In seeking to show why people have failed to give a satisfactory account of the term decadence, Bernheimer argues that we often mistakenly take decadence to represent something concrete, that we see as some sort of agent. His salutary response is to return to those authors and artists whose work constitutes the topos of decadence, rereading key late nineteenth-century authors such as Nietzsche, Zola, Hardy, Wilde, Moreau, and Freud to rediscover the very dynamics of the decadent. Through careful analysis of the literature, art, and music of the fin de siècle including a riveting discussion of the many faces of Salome, Bernheimer leaves us with a fascinating and multidimensional look at decadence, all the more important as we emerge from our own fin de siècle.

Moulding the Female Body in Victorian Fairy Tales and Sensation Novels Sep 27 2022 Laurence Talairach-Vielmas explores Victorian representations of femininity in narratives that depart from mainstream realism, from fairy tales by George MacDonald, Lewis Carroll, Christina Rossetti, Juliana Horatia Ewing, and Jean Ingelow, to sensation novels by Wilkie Collins, Mary Elizabeth Braddon, Rhoda Broughton, and Charles Dickens. Feminine representation, Talairach-Vielmas argues, is actually presented in a hyper-realistic way in such anti-realistic genres as children's literature and sensation fiction. In fact, it is precisely the clash between fantasy and reality that enables the narratives to interrogate the real and re-create a new type of realism that exposes the normative constraints imposed to contain the female body. In her exploration of the female body and its representations, Talairach-Vielmas examines how Victorian fantasies and sensation novels deconstruct and reconstruct femininity; she focuses in particular on the links between the female characters and consumerism, and shows how these serve to illuminate the tensions underlying the representation of the Victorian ideal.

The Mudrooroo/Müller Project Sep 15 2021 Documents a theatre project involving an Aboriginal theatre group performing a post-Brechtian German play by Heiner Müller, set within a play by the Aboriginal playwright, poet and novelist, Mudrooroo. Recounts the genesis and development of the project, and gives separate texts for both plays. Müller has also written an autobiography, *TWar without Battle: Living in two dictatorships*'.

Staging Philanthropy Nov 05 2020 *Staging Philanthropy* is a history of women's philanthropic associations during Germany's "long" nineteenth century. Challenged by the French Revolution and the Napoleonic occupation and war, dynastic groups in Germany made community welfare and its defense part of newly-gendered social obligations, sponsoring a network of state women's associations, philanthropic institutions, and nursing orders which were eventually coordinated by the German Red Cross. These patriotic groups helped fashion an official nationalism that defended conservative power and authority in the new nation-state. An original and truly multi-disciplinary work, *Staging Philanthropy* uses archival research to reconstruct the neglected history of women's philanthropic organizations during the 'long' nineteenth century. Borrowing from cultural anthropologists, Jean Quataert explores how meaning is created in the theater of politics. Linking gender with nationalism and war with humanitarianism, Quataert weaves her analysis together with themes of German historiography and the wider context of European history. *Staging Philanthropy* will interest readers in German history, women's history, politics and anthropology, as well as those whose interest is in medicalization and the German Red Cross. This book situates itself in the middle of a string of debates pertaining to modern German history and, thus, should also appeal to readers from the general educated public. Jean Quataert is Professor of History and Women's Studies, Binghamton University. She has previously published a number of books, including *Connecting Spheres: European Women in a Globalizing World, 1500 to the Present* with Marilyn J. Boxer (Oxford, 1999).

Contemporary Art and Classical Myth Oct 04 2020 Contemporary art is deeply engaged with the subject of classical myth. Yet within the literature on contemporary art, little has been said about this provocative relationship. Composed of fourteen original essays, *Contemporary Art and Classical Myth* addresses this scholarly gap, exploring, and in large part establishing, the multifaceted intersection of contemporary art and classical myth. Moving beyond the notion of art as illustration, the essays assembled here adopt a range of methodological frameworks, from iconography to deconstruction, and do so across an impressive range of artists and objects: Francis Alÿs, Ghada Amer, Wim Delvoye, Luciano Fabro, Joanna Frueh, Felix Gonzales-Torres, Duane Hanson, Yayoi Kusama, Roy Lichtenstein, Kara Walker, and an iconic photograph by Richard Drew subsequently entitled *The Falling Man*.? Arranged so as to highlight both thematic and structural affinities, these essays manifest various aspects of the link between contemporary art and classical myth, while offering novel insights into the artists and myths under consideration. Some essays concentrate on single works as they relate to specific myths, while others take a broader approach, calling on myth as a means of grappling with dominant trends in contemporary art.

The Practice of Love Dec 18 2021 "... a work that builds a substantial bridge between Freudian psychoanalysis and radical feminist thought, particularly on the subject of lesbianism.... Presenting a complex argument about an issue vital to the psychoanalytic endeavor as well as to feminist theory, *The Practice of Love* should stimulate a reconsideration of 'perversion' and the construction of sexual fantasy. The illumination of the fantasies that make lesbian desire distinctive will necessarily open up our understanding of all sexuality." —Jessica Benjamin, *New York Times Book Review* "Teresa de Lauretis has entwined three books into one: a critical history of psychoanalytic theories of female homosexuality; a bold study of how lesbians keep disappearing from popular culture, especially film; and an original speculation on the dynamics of lesbian desire." —Elisabeth Young-Bruehl "An important and original contribution not only to lesbian and gay studies, but also to psychoanalytic theory and film criticism. De Lauretis brings a unique and valuable perspective to issues of great importance today in all these areas." —Leo Bersani "De Lauretis's influential theory gets top marks from sapphic scholars who know best." —Out In an eccentric reading of Freud through Laplanche and the Lacanian and feminist revisions, Teresa de Lauretis delineates a model of "perverse" desire and a theory of lesbian sexuality. *The Practice of Love* discusses classic psychoanalytic narratives of female homosexuality, contemporary feminist writings on female sexuality, and the evolution of the original fantasies into cultural myths or public fantasies.

Postcolonial Representations Mar 29 2020 Passionate allegiances to competing theoretical camps have stifled dialogue among today's literary critics, asserts Françoise Lionnet. Discussing a number of postcolonial narratives by women from a variety of ethnic and cultural backgrounds, she offers a comparative feminist approach that can provide common ground for debates on such issues as multiculturalism, universalism, and relativism. Lionnet uses the concept of *métissage*, or cultural mixing, in her readings of a rich array of Francophone and Anglophone texts—by Michelle Cliff from Jamaica, Suzanne Dracius-Pinalie from Martinique, Ananda Devi from Mauritius, Maryse Conde and Myriam Warner-Vieyra from Guadeloupe, Gayl Jones from the United States, Bessie Head from Botswana, Nawal El Saadawi from Egypt, and Leila Sebbar from Algeria and France. Focusing on themes of exile and displacement and on narrative treatments of culturally sanctioned excision, polygamy, and murder, Lionnet examines the psychological and social mechanisms that allow individuals to negotiate conflicting cultural influences. In her view, these writers reject the opposition between self and other and base their self-portrayals on a *métissage* of forms and influences. Lionnet's perspective has much to offer critics and theorists, whether they are interested in First or Third World contexts, American or French critical perspectives, essentialist or poststructuralist epistemologies.

The Monstrous-Feminine Apr 22 2022 In almost all critical writings on the horror film, woman is conceptualised only as victim. In *The Monstrous-Feminine* Barbara Creed challenges this patriarchal view by arguing that the prototype of all definitions of the monstrous is the female reproductive body. With close reference to a number of classic horror films including the *Alien* trilogy, T

Female Performers in British and American Fiction May 31 2020 The female performer with a public voice constitutes a remarkably vibrant theme in British and American narratives of the long nineteenth century. The tension between fictional female performers and other textual voices can be seen to refigure the cultural debate over the 'voice' of women in aesthetically complex ways. By focusing on singers, actresses, preachers and speakers, this book traces and explores an important tradition of feminine articulation. Drawing on critical approaches in literary studies, gender studies and philosophy, the book conceptualizes voice for the

discussion of narrative texts. Examining voice both as a thematic concern and as an aesthetic effect, the individual chapters analyse how the actual articulation by female performers correlates with their cultural visibility and agency. What this study foregrounds is how women characters succeed in making themselves heard even if their voices are silenced in the end.

[Idols of Perversity](#) Dec 30 2022 This is a book filled with the dangerous fantasies of the Beautiful People of a century ago. It contains a few scenes of exemplary virtue and many more of lurid sin.

[The 'Improper' Feminine](#) Jan 19 2022 The women's sensation novel of the 1860s and the New Woman fiction of the 1890s were two major examples of a perceived feminine invasion of fiction which caused a critical furore in their day. Both genres, with their shocking, 'fast' heroines, fired the popular imagination by putting female sexuality on the literary agenda and undermining the 'proper feminine' ideal to which nineteenth-century women and fictional heroines were supposed to aspire. By exploring in impressive depth and breadth the material and discursive conditions in which these novels were produced, The 'Improper' Feminine draws attention to key gendered interrelationships within the literary and wider cultures of the mid-Victorian and fin-de-siècle periods.

A Feminist Reader in Early Cinema Feb 26 2020 A Feminist Reader in Early Cinema marks a new era of feminist film scholarship. The twenty essays collected here demonstrate how feminist historiographies at once alter and enrich ongoing debates over visuality and identification, authorship, stardom, and nationalist ideologies in cinema and media studies. Drawing extensively on archival research, the collection yields startling accounts of women's multiple roles as early producers, directors, writers, stars, and viewers. It also engages urgent questions about cinema's capacity for presenting a stable visual field, often at the expense of racially, sexually, or class-marked bodies. While fostering new ways of thinking about film history, A Feminist Reader in Early Cinema illuminates the many questions that the concept of "early cinema" itself raises about the relation of gender to modernism, representation, and technologies of the body. The contributors bring a number of disciplinary frameworks to bear, including not only film studies but also postcolonial studies, dance scholarship, literary analysis, philosophies of the body, and theories regarding modernism and postmodernism. Reflecting the stimulating diversity of early cinematic styles, technologies, and narrative forms, essays address a range of topics—from the dangerous sexuality of the urban flâneuse to the childlike femininity exemplified by Mary Pickford, from the Shanghai film industry to Italian diva films—looking along the way at birth-control sensation films, French crime serials, "war actualities," and the stylistic influence of art deco. Recurring throughout the volume is the protean figure of the New Woman, alternately garbed as childish tomboy, athletic star, enigmatic vamp, languid diva, working girl, kinetic flapper, and primitive exotic. Contributors. Constance Balides, Jennifer M. Bean, Kristine Butler, Mary Ann Doane, Lucy Fischer, Jane Gaines, Amelie Hastie, Sumiko Higashi, Lori Landay, Anne Morey, Diane Negra, Catherine Russell, Siobhan B. Somerville, Shelley Stamp, Gaylyn Studlar, Angela Dalle Vacche, Radha Vatsal, Kristen Whissel, Patricia White, Zhang Zhen

The Female and the Species Apr 29 2020 Describing the Irish as 'female' and 'bestial' is a practice dating back to the twelfth century, while for women, inside and outside of Ireland, their association with children, animals and other 'savages' has had a long history. A link among systems of oppression has been asserted in recent decades by some feminists, but linking women's rights with animal advocacy can be controversial. This strategy responds to the fact that women's inferiority has been alleged and justified by appropriating them to nature, an appropriation that colonialism has also practiced on its racial and cultural others. Nineteenth-century feminists braved such associations, for instance, often asserting vegetarianism as a form of rebellion against the dominant culture. Vegetarianism and animal advocacy have uniquely Irish implications. This study examines a tradition of Irish women writers deploying the 'natural' as a gesture of resistance to paternalist regulation of female energies and as a self-consciously elaborated stage for the performance of Irish identity. They call into question the violent dislocations and disavowals required by figurative practices, particularly when utilizing Irish topography, an already 'unnatural' cultural construct shaped by conflict and suffering.

Anaïs Nin, Fictionality and Femininity Feb 20 2022 Helen Tookey examines the work of Anaïs Nin (1903-77)-- and the different versions of Nin herself, as woman, writer, and iconic figure--through the lens of cultural and historical contexts. She focuses particularly on questions of identity and femininity, exploring how the self, for Nin, is constructed through narratives and performances of various kinds, and shedding light on key issues and conflicts within feminist thinking since the 1970s, particularly questions of identity, femininity, and psychoanalysis.

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