

Masquerade And Identities Essays On Gender Sexuality And Marginality

Petersburg Fin de Siècle Mark D. Steinberg 2011-11-29 The final decade of the old order in imperial Russia was a time of both crisis and possibility, an uncertain time that inspired an often desperate search for meaning. This book explores how journalists and other writers in St. Petersburg described and interpreted the troubled years between the Russian revolutions of 1905 and 1917. Mark Steinberg, distinguished historian of Russia in the late nineteenth and early twentieth centuries, examines the work of writers of all kinds, from anonymous journalists to well-known public intellectuals, from secular liberals to religious conservatives. Though diverse in their perspectives, these urban writers were remarkably consistent in the worries they expressed. They grappled with the impact of technological and material progress on the one hand, and with an ever-deepening anxiety and pessimism on the other. Steinberg reveals a new, darker perspective on the history of St. Petersburg on the eve of revolution and presents a fresh view of Russia's experience of modernity.

The Masqueraders, or Fatal Curiosity, and The Surprise, or Constancy Rewarded Eliza Haywood 2015-01-01 The most important female English novelist of the 1720s, Eliza Haywood is famous for writing scandalous fiction about London society. Fast-moving, controversial, and sometimes disturbing, Haywood's short novels *The Masqueraders* and *The Surprise* are valuable sources for the study of eighteenth-century gender and identity, the social history of masquerade, the dangers of courtship and seduction, and conceptions of elite and popular cultures. Despite their common theme of masquerade and seduction, the two short novels are a study in contrasts. *The Masqueraders* features the whirl of London life, with a libertine anti-hero and his serial seductions of women who believe that they can manipulate the social conventions that are expected to limit them. *The Surprise*, on the other hand, is an uncharacteristically sentimental story in which a similarly salacious plot ends in rewards for the good and virtuous. Well suited to the teaching of these two texts, this volume contains annotated scholarly editions of both novels, an extensive introduction, and useful appendices that discuss the masquerade's role in eighteenth-century debates on gender, morality, and identity.

Mask and Performance in Greek Tragedy David Wiles 2007-08-09 A 2007 study of the mask in Greek tragedy, covering both ancient and modern performances.

Masks in Horror Cinema Alexandra Heller-Nicholas 2019-10-15 Why has the mask been such an enduring generic motif in horror cinema? This book explores its transformative potential historically across myriad cultures, particularly in relation to its ritual and mythmaking capacities, and its intersection with power, ideology and identity. All of these factors have a direct impact on mask-centric horror cinema: meanings, values and rituals associated with masks evolve and are updated in horror cinema to reflect new contexts, rendering the mask a persistent, meaningful and dynamic aspect of the genre's iconography. This study debates horror cinema's durability as a site for the potency of the mask's broader symbolic power to be constantly re-explored, re-imagined and re-invented as an object of cross-cultural and ritual significance that existed long before the moving image culture of cinema.

Auto/Biography and Identity Maggie B. B. Gale 2004 Arguing that women use autobiography and performance for expression and as a means of controlling their public and private selves, the contributors of these 11 essays examine the lives and work of a variety of artists ranging from actors as working women in the eighteenth century to monologists and performance artists today. Subjects include several performers, including Alma Ellerslie, Kitty Marion, Ina Rozant, Susan Glaspell, Adrienne Kennedy, Emma Robinson, Lena Ashwell, Tilly Wedekind, Clare Dowie, Janet Cardiff, Tracey Emin, and, in an interview, Bobby Baker, as well as essays on Latina theater and lesbians as performers constructing themselves and their community. Annotation : 2005 Book News, Inc., Portland, OR (booknews.com).

The Hybrid Face Massimo Leone 2023-12-12 This original and interdisciplinary volume explores the contemporary semiotic dimensions of the face from both scientific and sociocultural perspectives, putting forward several traditions, aspects, and signs of the human utopia of creating a hybrid face. The book semiotically delves into the multifaceted realm of the digital face, exploring its biological and social functions, the concept of masks, the impact of COVID-19, AI systems, digital portraiture, symbolic faces in films, viral communication, alien depictions, personhood in video games, online intimacy, and digital memorials. The human face is increasingly living a life that is not only that of the biological body but also that of its digital avatar, spread through a myriad of new channels and transformable through filters, post-productions, digital cosmetics, all the way to the creation of deepfakes. The digital face expresses new and largely unknown meanings, which this book explores and analyzes through an interdisciplinary but systematic approach. The volume will interest researchers, scholars, and advanced students who are interested in digital humanities, communication studies, semiotics, visual studies, visual anthropology, cultural studies, and, broadly speaking, innovative approaches about the meaning of the face in present-day digital societies.

All Together Now Cindy Dell Clark 2019-06-14 In a hard driving society like the United States, holidays are islands of softness. Holidays are times for creating memories and for celebrating cultural values, emotions, and social ties. *All Together Now* considers holidays that are celebrated by American families: Easter, Memorial Day, Independence Day, Halloween, and the December holidays of Christmas or Chanukah. This book shows how entire families bond at holidays, in ways that allow both children and adults to be influential within their shared interaction. The decorations, songs, special ways of dressing, and rituals carry deep significance that is viscerally felt by even young tots. Ritual has the capacity to condense a plethora of meaning into a unified metaphor such as a Christmas tree, a menorah, or the American flag. These symbols allow children and adults to co-opt the meaning of symbols in flexible and age-relevant ways, all while the symbols are still treasured and shared in common.

Races to Modernity Jan C. Behrends 2014-07-20 The comparative presentation of the birth of metropolises like St. Petersburg, Helsinki, Kiev, Belgrade, or Athens confirms the importance of the Western model as well as the influence of international experts on city planning at the periphery of Europe. In addition, this volume presents an alternative perspective that aims to understand the genesis of Eastern European cities with a metropolitan character or metropolitan aspirations as a process sui generis. The rapid expansion of metropolitan cities such as London and Paris began in the 17th and 18th centuries. Large parts of Central and Eastern Europe underwent urbanization and industrialization with considerable delay. Nevertheless beginning in the second half of the 19th century, the towns in the Romanov and Habsburg empires, as well as in the Balkans grew into cities and metropolitan areas. They changed at an astonishing pace. This transformation has long been interpreted as an attempt to overcome the economic and cultural backwardness of the region and to catch up to Western Europe.

Masquerade and Social Justice in Contemporary Latin American Fiction Helene Carol Weldt-Basson 2017 Using an interdisciplinary approach that combines philosophy, history, psychology, literature, and social justice theory, this study delineates the synergistic connection between masquerade and social justice in Latin American fiction.

Masks and Human Connections Luísa Magalhães 2023-01-31 This interdisciplinary collection explores four distinct perspectives about the mask, as object of use for protection, identity, and disguise. In part I, contributors address human identities within collective social performance, with chapters on performativity and the far right and masked identities in political resistance and communication. Part II focuses on the mask as a signifying object with strong representational challenges, exploring representations in festivals, literature, and film. Part III investigates the ambiguous use of the mask as a protective and concealing element, delving into visual culture and digital social media contexts. Finally, Part VI draws on the work of Levinas and Deleuze to investigate a philosophical view of the mask that addresses memory and ethics within intersubjective relationships. Questioning the contemporary world, using communication, sociology, visual culture, and philosophical theory, the volume provides a pedagogical and formative perspective on the mask.

Fashion as Communication Malcolm Barnard 2013-10-18 What kinds of things do fashion and clothing say about us? What does it mean to wear Gap or Gaultier, Milletts or Moschino? Are there any real differences between Hip-Hop style and Punk anti-styles? In this fully revised and updated edition, Malcolm Barnard introduces fashion and clothing as ways of communicating and challenging class, gender, sexual and social

identities. Drawing on a range of theoretical approaches from Barthes and Baudrillard to Marxist, psychoanalytic and feminist theory, Barnard addresses the ambivalent status of fashion in contemporary culture.

Material Acts in Everyday Hindu Worlds Joyce Burkhalter Flueckiger 2020-10-01 In *Material Acts in Everyday Hindu Worlds*, Joyce Burkhalter Flueckiger analyzes the agency of materiality—the ability of materials to have an effect on both humans and deities—beyond human intentions. Using materials from three regions where Flueckiger conducted extensive fieldwork, she begins with Indian understandings of the agency of ornaments that have the desired effects of protecting women and making them more auspicious. Subsequent chapters bring in examples of materiality that are agentive beyond human intentions, from a south Indian goddess tradition where female guising transforms the aggressive masculinity of men who wear saris, braids, and breasts to the presence of cement images of Ravana in Chhattisgarh, which perform alternative theologies and ideologies to those of dominant textual traditions of the Ramayana epic. Deeply ethnographic and accessibly written, *Material Acts in Everyday Hindu Worlds* expands our understanding of material agency as well as the parameters of religion more broadly. This book is freely available in an open access edition thanks to the National Endowment for the Humanities Fellowships Open Book Program—a limited competition designed to make outstanding humanities books available to a wide audience. Learn more at the Fellowships Open Book Program at <https://www.neh.gov/grants/odh/FOBP>, and access the book online at the SUNY Open Access Repository at <https://soar.suny.edu/handle/20.500.12648/8716>.

Masquerade and Identities Efrat Tse'lon 2003-08-29 *Masquerade*, both literal and metaphorical, is now a central concept on many disciplines. This timely volume explores and revisits the role of disguise in constructing, expressing and representing marginalised identities, and in undermining easy distinctions between 'true' identity and artifice. The book is interdisciplinary in approach, spanning a diverse range of cultures and narrative voices. It provides provocative and nuanced ways of thinking about masquerade as a tool for construction, and a tool for critique. The essays interrogate such themes as: *mask and carnival *fetish fashion *stigma of illegitimacy *femininity as masquerade *lesbian masks *cross-dressing in Jewish folk theatre *the mask in seventeenth and eighteenth century London and nineteenth century France *the voice as mask.

Fashion In Focus Tim Edwards 2010-11-18 The study of fashion has exploded in recent decades, yet what this all means or quite where it might take us is not clear. This new book helps to bring fashion into focus, with a comprehensive guide to the key theories, perspectives and developments in the field. Tim Edwards includes coverage of all the major theories of fashion, including recent scholarship, alongside subcultural analysis and an in-depth look at production. Individual topics include: men's fashion, masculinity and the suit women's fashion and the role of sexuality children, the body and fashion the role of celebrity and designer label culture globalisation and the production of fashion. *Fashion in Focus* is the ideal companion for students in the arts and social sciences, especially those studying issues such as fashion, gender, sexuality and consumer culture.

West African Migrations M. Okome 2012-01-30 Drawing on the interdisciplinary research projects of scholars from various social science and humanities disciplines, this book explores how African migration to Western countries after the neo-liberal economic reforms of the 1980s transformed West African states and their new transnational populations in Western countries.

Isabel Allende Mary Ellen Snodgrass 2013-02-23 Isabel Allende—"la Famosa" to her fellow Chileans—is the world's most widely read Spanish language author. Her career coincides with the emergence of multiculturalism and global feminism, and her powerfully honest, revelatory works touch the pulse points of humankind. Her bravura study of the interwoven roles of women in family history opens the minds of outsiders to the sufferings of women and their children during years of social and political nightmare. This reference work provides an introduction to Allende's life as well as a guided overview of her body of work. Designed for the fan and scholar alike, this text features an alphabetized, fully-annotated listing of major terms in the Allende canon, including fictional characters, motifs, historical events and themes. A comprehensive index is included.

Keywords for Travel Writing Studies Charles Forsdick 2019-04-22 *Keywords for Travel Writing Studies* draws on the notion of the 'keyword' as initially elaborated by Raymond Williams in his seminal 1976 text *Keywords: A Vocabulary of Culture and Society* to present 100 concepts central to the study of travel writing as a literary form. Each entry in the volume is around 1,000 words, the style more essayistic than encyclopaedic, with contributors reflecting on their chosen keyword from a variety of disciplinary perspectives. The emphasis on travelogues and other cultural representations of mobility drawn from a range of national and linguistic traditions ensures that the volume has a comparative dimension; the aim is to give an overview of each term in its historical and theoretical complexity, providing readers with a clear sense of how the selected words are essential to a critical understanding of travel writing. Each entry is complemented by an annotated bibliography of five essential items suggesting further reading.

The Passing Game Warren Hoffman 2008-11-03 Tony Kushner's award-winning epic play *Angels in America* was remarkable not only for its sensitive engagement of Jewish-American and gay culture but also for bringing these themes to a mainstream audience. While the play represented a watershed in American theater and culture, it belies a hundred years of previous attention to queer Jewish identity in twentieth-century American literature, drama, and film. In *The Passing Game*, Warren Hoffman sheds light on this long history, taking up both Yiddish and English narratives that explore the tensions among Jewish identity, queer sexuality, performance, and American citizenship. With fresh insight Hoffman examines the 1907 Yiddish play *God of Vengeance* by Sholem Asch, the cross-dressing films of Yiddish actress Molly Picon, and several short stories by Isaac Bashevis Singer. He also analyzes the English-language novels *The Rise of David Levinsky* (Abraham Cahan), *Wasteland* (Jo Sinclair), and *Portnoy's Complaint* (Phillip Roth). Hoffman highlights the ways in which the characters in these canonical texts attempt to "pass" as white, straight, and American in the early and mid-twentieth century. This pioneering work is a welcome contribution to the study of Jewish American literature and culture.

Travelling in Different Skins Dúnlaith Bird 2012-07-05 Dúnlaith Bird argues that vagabondage - a physical and textual elaboration of gender identity in motion - emerges as a totemic concept in European women's travel writing from 1850. For travellers including Olympe Audouard, Isabella Bird, Isabelle Eberhardt, and Freya Stark, vagabondage is a means of pushing out the physical, geographical, and textual parameters by which 'women' are defined. *Travelling in Different Skins* explores the negotiations of European women travel writers from 1850-1950 within the traditionally male-oriented discourses of colonialism and Orientalism. Moving from historical overview to close textual reading, it traces a complex web of tacit collusion and gleeful defiance. These women improvise access to the highly gendered 'imaginative geography' of the Orient. Tactics including cross-dressing, commerciality, and the effacement of their male companions are used to carve out a space for their unconventional and often sexually-hybrid constructions. Using a composite theoretical basis of the later critical work of Judith Butler and Edward Said, this comparative study of British and French colonial empires and gender norms draws out the nuances in these travellers' constructions of gender identity. Women travel writers are shown to play an important role in the legacy of sexual experimentation and self-creation in the Orient, traditionally associated with male writers including Gide and Pierre Loti, and now ripe for critical re-evaluation. This study demonstrates how these women use lived experiences of restriction and negotiation to elaborate advanced theories of motion and gender construction, presaging the concerns of twenty-first century feminism and post-colonialism.

Stories of Identity among Black, Middle Class, Second Generation Caribbeans Yndia S. Lorick-Wilmot 2017-08-29 This volume addresses how black, middle class, second generation Caribbean immigrants are often overlooked in contemporary discussions of race, black economic mobility, and immigrant communities in the US. Based on rich ethnography, Yndia S. Lorick-Wilmot draws attention to this persisting invisibility by exploring this generation's experiences in challenging structures of oppression as adult children of post-1965 Caribbean immigrants and as an important part of the African-American middle class. She recounts compelling stories from participants regarding their identity performances in public and private spaces—including what it means to be "black and making it in America"—as well as the race, gender, and class constraints they face as part of a larger transnational community.

Neil Jordan Maria Pramaggiore 2008 Best known for his enormously successful independent film *The Crying Game*, Irish director Neil Jordan has made sixteen feature films since 1982. Even after achieving commercial success and critical acclaim with such films as *Interview with the Vampire* and *The Butcher Boy*, Jordan remains a curiously elusive figure in the era of the celebrity filmmaker. Maria Pramaggiore addresses this conundrum by examining Jordan's distinctive style across a surprisingly broad range of genres and production contexts, including horror and gangster films, Irish-themed movies, and Hollywood remakes. Despite the striking diversity of Jordan's films, the director consistently returns to gothic themes of loss, violence, and madness. In her sophisticated examination of *Mona Lisa*, *Michael Collins*, and *The Good Thief*, Pramaggiore shows how Jordan presents these dark narratives with a uniquely Irish and postmodern sense of irony. This illuminating analysis of one of the cinema's most important artists will be of keen interest to movie enthusiasts as well as students and scholars of contemporary film."

Queer Tracks: Subversive Strategies in Rock and Pop Music Doris Leibetseder 2016-05-23 *Queer Tracks* describes motifs in popular music that deviate from heterosexual orientation, the binary gender system and fixed identities. This exciting cutting-edge work deals with the key concepts of current gender politics and queer theory in rock and pop music, including irony, parody, camp, mask/masquerade, mimesis/mimicry, cyborg, transsexuality, and dildo. Based on a constructivist concept of gender, Leibetseder asks: 'Which queer-feminist strategies are used in rock and pop music?' 'How do they function?' 'Where do they occur?' Leibetseder's methodological process is to discover subversive strategies in queer theory, which are also used in rock and pop music, without assuming that these tactics were first invented in theory. Furthermore, this book explains where exactly the subversiveness is situated in those strategies and in popular music. With the help of a new kind of knowledge transfer the author combines sociological and cultural theories with practical examples of rock and pop music. The subversive character of these queer motifs is shown in the work of contemporary popular musicians and is at the same time related to classical discourses of the humanities. *Queer Tracks* is a revised translation of *Queere Tracks. Subversive Strategien in Rock- und Popmusik*, originally published in German.

Well Met Rachel Lee Rubin 2012-11-19 The Renaissance Faire—a 50 year-long party, communal ritual, political challenge and cultural wellspring—receives its first sustained historical attention with *Well Met*. Beginning with the chaotic communal moment of its founding and early development in the 1960s through its incorporation as a major “family friendly” leisure site in the 2000s, *Well Met* tells the story of the thinkers, artists, clowns, mimes, and others performers who make the Faire. *Well Met* approaches the Faire from the perspective of labor, education, aesthetics, business, the opposition it faced, and the key figures involved. Drawing upon vibrant interview material and deep archival research, Rachel Lee Rubin reveals the way the faires established themselves as a pioneering and highly visible counter cultural referendum on how we live now—our family and sexual arrangements, our relationship to consumer goods, and our corporate entertainments. In order to understand the meaning of the faire to its devoted participants, both workers and visitors, Rubin has compiled a dazzling array of testimony, from extensive conversations with Faire founder Phyllis Patterson to interviews regarding the contemporary scene with performers, crafters, booth workers and “playtrons.” *Well Met* pays equal attention what came out of the faire—the transforming gifts bestowed by the faire’s innovations and experiments upon the broader American culture: the underground press of the 1960s and 1970s, experimentation with “ethnic” musical instruments and styles in popular music, the craft revival, and various forms of immersive theater are all connected back to their roots in the faire. Original, intrepid, and richly illustrated, *Well Met* puts the Renaissance Faire back at the historical center of the American counterculture.

Reinventing Marie Corelli for the Twenty-First Century Brenda Ayres 2019-04-30 Novelist Marie Corelli was extremely popular at the turn of the century, so much so that J. M. Stuart-Young complained about the ‘Corelli Cult’. Corelli broke all sales records during the 30 years of her publishing. Her books have enjoyed a resurgence of interest over the past two decades for various reasons but ostensibly due to their challenge to gender constrictions. Corelli’s perception of gender and her gender demeanor were complicated and mercurial. Speculation that she was transgendered, a deduction drawn from her writing and from her having lived in an intimate relationship with Bertha Vyver for 64 years, makes her a person of interest today. Additionally, her 30 novels, short stories and essays are all in print and they reflect a myriad of themes and experiences as relevant today, if not more so, than during the late Victorian period. So far, other than a special issue of ‘Women’s Writing’ in 2006, no collection of essays on Corelli has been published. ‘Reinventing Marie Corelli for the Twenty-First Century’ is the first to remedy that, prompted by her current popularity, a desire to introduce her to a new generation and to instigate critical inquiry that will offer an appreciation for her themes, style and historical place in the literary canon.

Frances Burney and Narrative Prior to Ideology Brian McCrea 2013-09-26 *Frances Burney and Narrative Prior to Ideology* works between Burney’s Journals and Letters and her fiction more thoroughly than any study of her in the past twenty-five years. By doing so, it offers significant reinterpretations of Burney’s four novels: *Evelina*, *Cecilia*, *Camilla*, and *The Wanderer*. It describes Burney’s eluding the major modernisms through which critics have tried to read her: Feminism (with its “gendering” of beauty and reversal of gender roles); Capitalism and its Marxist critique (here the details of Burney’s housekeeping become important); Professionalism (as a response to status inconsistency and class conflict); and Ian Watt’s “Formal Realism” (Burney perhaps saved the novel from a sharp decline it suffered in the 1770s, even as she tried to distance herself from the genre). Burney’s most successful writing appeared before the coining of “ideology.” But her standing “prior to ideology” is not a matter of chronological accident. Rather, she quietly but forcefully resisted shared explanations—domesticity as model for household management, debt as basis for family finance, professional status as a means to social confidence, the novel as the dominant literary genre—that became popular during her long and eventful life. Frederic Jameson has described Paul de Man, “in private conversation,” claiming, “Marxism . . . has no way of understanding the eighteenth century.” *Frances Burney and Narrative Prior to Ideology* conjoins Burney’s “eighteenth-century-ness” with her modernity. Published by University of Delaware Press. Distributed worldwide by Rutgers University Press.

The Routledge International Handbook to Veils and Veiling Anna-Mari Almila 2017-07-06 Veils and veiling are controversial topics in social and political life, generating debates across the world. The veil is enmeshed within a complex web of relations encompassing politics, religion and gender, and conflicts over the nature of power, legitimacy, belief, freedom, agency and emancipation. In recent years, the veil has become both a potent and unsettling symbol and a rallying-point for discourse and rhetoric concerning women, Islam and the nature of politics. Early studies in gender, doctrine and politics of veiling appeared in the 1970s following the Islamic revival and ‘re-veiling’ trends that were dramatically expressed by 1979’s Iranian Islamic revolution. In the 1990s, research focussed on the development of both an ‘Islamic culture industry’ and greater urban middle class consumption of ‘Islamic’ garments and dress styles across the Islamic world. In the last decade academics have studied Islamic fashion and marketing, the political role of the headscarf, the veiling of other religious groups such as Jews and Christians, and secular forms of modest dress. Using work from contributors across a range of disciplinary backgrounds and locations, this book brings together these research strands to form the most comprehensive book ever conceived on this topic. As such, this handbook will be of interest to scholars and students of fashion, gender studies, religious studies, politics and sociology.

Well Met Rachel Rubin 2012-11-19 The Renaissance Faire—a 50 year-long party, communal ritual, political challenge and cultural wellspring—receives its first sustained historical attention with *Well Met*. Beginning with the chaotic communal moment of its founding and early development in the 1960s through its incorporation as a major “family friendly” leisure site in the 2000s, *Well Met* tells the story of the thinkers, artists, clowns, mimes, and others performers who make the Faire. *Well Met* approaches the Faire from the perspective of labor, education, aesthetics, business, the opposition it faced, and the key figures involved. Drawing upon vibrant interview material and deep archival research, Rachel Lee Rubin reveals the way the faires established themselves as a pioneering and highly visible counter cultural referendum on how we live now—our family and sexual arrangements, our relationship to consumer goods, and our corporate entertainments. In order to understand the meaning of the faire to its devoted participants, both workers and visitors, Rubin has compiled a dazzling array of testimony, from extensive conversations with Faire founder Phyllis Patterson to interviews regarding the contemporary scene with performers, crafters, booth workers and “playtrons.” *Well Met* pays equal attention what came out of the faire—the transforming gifts bestowed by the faire’s innovations and experiments upon the broader American culture: the underground press of the 1960s and 1970s,

experimentation with “ethnic” musical instruments and styles in popular music, the craft revival, and various forms of immersive theater are all connected back to their roots in the faire. Original, intrepid, and richly illustrated, Well Met puts the Renaissance Faire back at the historical center of the American counterculture.

Masquerade and Identities Efrat Tseëlon 2003

Misrule and Reversals Rozaliya Yaneva 2013-10-30 How do Christopher Marlowe’s plays relate to interpretations of carnival as being either a beneficial repression inspired by anxiety or a deliberate expression of resistance towards all that is established and permanent? Where can one place carnival in his dramatic works? Renaissance drama invited a consideration of various forms of collective life and while great religious festivities of the Catholic calendar were affected by Reformation efforts to control festivity and detach it from religious worship, festive energies on Marlowe’s stage seem to have persisted. This book views Doctor Faustus, Tamburlaine the Great, The Jew of Malta and Edward the Second through concepts of irreverence, clowning, the high and the low in culture, degradation, laughter and feasting while viewing the plays’ worlds in terms of misrule, inversion and reversal. Who are the clowns in the plays, is the time for revelries restricted and how do the principle of the grotesque and the forces of debasement work are some of the intriguing questions to be pursued.

The Encyclopedia of British Literature, 3 Volume Set Gary Day 2015-03-09 Provides a comprehensive overview of all aspects of the poetry, drama, fiction, and literary and cultural criticism produced from the Restoration of the English monarchy to the onset of the French Revolution Comprises over 340 entries arranged in A-Z format across three fully indexed and cross-referenced volumes Written by an international team of leading and emerging scholars Features an impressive scope and range of subjects: from courtship and circulating libraries, to the works of Samuel Johnson and Sarah Scott Includes coverage of both canonical and lesser-known authors, as well as entries addressing gender, sexuality, and other topics that have previously been underrepresented in traditional scholarship Represents the most comprehensive resource available on this period, and an indispensable guide to the rich diversity of British writing that ushered in the modern literary era 3 Volumes www.literatureencyclopedia.com

When the World Becomes Female Joyce Burkhalter Flueckiger 2013-07-23 “A carefully crafted ethnography on the South Indian festival of the village goddess Gangamma in the pilgrimage town of Tirupati” (Choice). During the goddess Gangamma’s festival in the town of Tirupati, lower-caste men take guises of the goddess, and the streets are filled with men wearing saris, braids, and female jewelry. By contrast, women participate by intensifying the rituals they perform for Gangamma throughout the year, such as cooking and offering food. Joyce Burkhalter Flueckiger argues that within the festival ultimate reality is imagined as female and women identify with the goddess, whose power they share. Vivid accounts by male and female participants offer new insights into Gangamma’s traditions and the nature of Hindu village goddesses. “Flueckiger’s rich and colorful descriptions of the stories, festivals, and worshipers connected with the goddess Gangamma evoke a world that previously had been accessible to very few living outside southern India. This work makes available to readers a close-up view of an extremely fascinating aspect of living Hinduism.” —David L. Haberman, Indiana University “Carefully crafted. . . . Through these rituals, stories and lives, the author reveals new ways of comprehending gender both at the cosmological and human level.” —Ann Grodzins Gold, Syracuse University

Tableaux Vivants Grace Ann Hovet 2009-06-26 Grace Ann Hovet contends in this study of novels written by middle-class white American women from 1850 to the contemporary period that their portrayals of the development of female identity adds a great deal of supporting evidence to the assertion of several influential psychologists, social scientists, and philosophers that, while identity is surely shaped in part by culture and social structures, it is also unique to each individual. In the words of Mark Tappan in *Narratives and Story Telling*, an inner self defines itself through an ongoing dialogue between the internally persuasive discourse of individual consciousness and the authoritarian enforced discourse of the dominant culture and institutions (1991, 18). In the novels considered here, much of the inner discourse is performed. The female protagonist understands that she is expected to act out the accepted feminine role. As a consequence, the inner self expresses itself through the conscious manipulation of the image. For this reason, Professor Hovet argues that tableaux vivants provide an apt central metaphor for the development of female identity in these novels. These living pictures consist of individuals, usually women, carefully costumed and posed to replicate famous scenes from history and the arts. In the nineteenth century, these tableaux evolved in the United States into an extremely popular parlor game or entertainment interlude in middle-class social gatherings. In the novels, Lily Barts portrayal of Joshua Reynoldss Mrs. Lloyd in Edith Whartons *The House of Mirth* provides the most vivid example. But the novels also make it clear that tableaux vivants were a part of everyday life as young women learned to pose before others as the model of feminine beauty or as the angel in the house. This study adds to those of Susan Fraiman, Lori Merish, and Nancy Armstrong that describe the relationship of novels to the development of middle-class subjectivity. In particular, it explains the process by which a female subjectivity evolved in the United States from the mid-nineteenth to late-twentieth century. Employing a historical continuum, Professor Hovet selected for study novels that she saw as most influential in the culture of the United States because of their ongoing popularity and continued presence in the culture. Literary historians consider Susan Warners *The Wide, Wide World* (1850) to be Americas first best seller. *Little Women* (1869) has been one of the most read and loved novels, at least among young female readers, for more than a century and has been made into at least four well-known movies with stars the caliber of Katherine Hepburn and Winona Ryder. Harriet Beecher Stowes *My Wife and I* (1871) was hugely successful in an intensely competitive serial fiction market. Kate Chopins *The Awakening* (1899) has become a mainstay in literature and womens studies classrooms and has been made into at least two movies, *End of August* and *Grand Isle*. Edith Whartons *The House of Mirth* (1905) was not only popular among middle-class readers of the time but has become known to mass culture through the 2000 movie version. Margaret Mitchells *Gone with the Wind* (1936) and its movie version generated the term blockbuster. Harper Lees *To Kill a Mockingbird* has been one of the most widely read books of the twentieth century, and the movie starring Gregory Peck is now a cultural icon. Marilyn Frenchs *The Womens Room* (1977) remains a cause celebre, and Mona Simpsons *Anywhere But Here* (1986) was reprinted six times within two months of its publication and became a movie starring Susan Sarandon. The study also tries to show how depictions of female identity surfaced tensions and anxieties in the dominant social discourse. All the novels in this analysis are so-called crossover novels. The term crossover has become common in culture studies, particularly in analyses of the way some works reach a large enough audience to breach the walls that t

Maiko Masquerade Jan Bardsley 2021-03-09 Maiko Masquerade explores Japanese representations of the maiko, or apprentice geisha, in films, manga, and other popular media as an icon of exemplary girlhood. Jan Bardsley traces how the maiko, long stigmatized as a victim of sexual exploitation, emerges in the 2000s as the chaste keeper of Kyoto’s classical artistic traditions. Insider accounts by maiko and geisha, their leaders and fans, show pride in the training, challenges, and rewards maiko face. No longer viewed as a toy for men’s amusement, she serves as catalyst for women’s consumer fun. This change inspires stories of ordinary girls—and even one boy—striving to embody the maiko ideal, engaging in masquerades that highlight questions of personal choice, gender performance, and national identity.

Anonymous Thomas DeGloma 2023-09-07 "In recent years, anonymity has rocked the political and social landscape. The examples are many: an anonymous whistleblower revealed a quid-pro-quo verbal promise made by Donald Trump to Ukrainian president Volodymyr Zelensky, the hacker group Anonymous compromised more than 100 million Sony accounts, and the bestselling author Elena Ferrante insistently refused to reveal her real name and identity. In *Anonymous*, Thomas DeGloma sets out to provide a sociological theory that accounts for the many faces of anonymity, describing the social forces that give anonymity its unique power in our society. He asks a number of pressing questions about the social conditions and effects of anonymity: What is anonymity, and why, under various circumstances, do individuals act anonymously? How do individuals accomplish anonymity? How do they use it, and, in some situations, how is it imposed on them? What are the implications of anonymous actions, for various relationships, and for society in general, for better or for worse? To answer these questions, DeGloma tackles anonymity thematically, dedicating each chapter to a distinct type of anonymous action. These span what DeGloma calls protective anonymity (when anonymity allows people to take action that would be impossible or unsafe if their identity were known), subversive anonymity (when actors use anonymity to escape scrutiny or punishment, whether for liberatory or nefarious

purposes), or ascribed anonymity (when people become effectively anonymous because their individual attributes are subsumed in a generic category such as racial typification). Ultimately, he uncovers how meanings are made and conveyed in anonymous interactions and situations, explores the ways that anonymity can be imposed on individuals in some relationships, and helps us better understand the consequences of anonymous performances and ascriptions of anonymity for all those involved"--

Parting with my Sex Lucy Chesser 2018-08-30 Exploring the recurrence of cross-dressing and gender inversion within Australian cultural life this book compares and contrasts sustained life-long impersonations where women lived, worked and even married as men, with other forms of cross-dressing such as cross-dressing for stage and the prosecution of men seeking sexual encounters disguised as women.

Performing Remembering Rivka Syd Eisner 2018-08-13 This book explores the performances and politics of memory among a group of women war veterans in Ho Chi Minh City, Vietnam. Through ethnographic, oral history-based research, it connects the veterans' wartime histories, memory politics, performance practices, recollections of imprisonment and torture, and social activism with broader questions of how to understand and attend to continuing transgenerational violence and trauma. With an extensive introduction and subsequent chapters devoted to in-depth analysis of four women's remarkable life stories, the book explores the performance and performativity of culture; ethnographic oral history practice; personal, collective, and (trans)cultural memory; and the politics of postwar trauma, witnessing, and redress. Through the veterans' dynamic practices of prospective remembering, 'pain-taking', and enduring optimism, it offers new insights into matrices of performance vital to the shared work of social transformation. It will appeal to readers interested in performance studies, memory studies, gender studies, Vietnamese studies, and oral history.

Masquerades of War Christine Sylvester 2015-05-22 This collection explores the concepts and practices of masquerade as they apply to concepts and practices of war. The contributors insist that masquerades are everyday aspects of the politics, praxis, and experiences of war, while also discovering that finding masquerades and tracing how they work with war is hardly simple. With a range of theories, innovative methodologies, and contextual binoculars, masquerade emerges as a layered and complex phenomenon. It can appear as state deception, lie, or camouflage, as in the population-centric American warfare in Iraq that was sold as good for the local people, or the hidden violence Russian military forces used on each other and on local men in Chechnya. Masquerade can also be part of a people's war logic as exemplified by the Maoist movement in India. Yet masquerade can also be understood as a normal social mask that people don to foreground an identity or belief from one's cluttered repertoire in order to gain agency. Elements of masquerade can appear in texts that proclaim seemingly unequivocal positions while simultaneously yet subtly suggesting opposing positions. Masquerades of all kinds also seem ubiquitous in fieldwork research and in resistance movements in war zones. Perhaps masquerade, though, is ultimately the denial of death lurking behind the clarion call of security, a call that bolsters war by making militarized policing normal to secure populations from terrorists. These interpretations and others comprise *Masquerades of War*. This book will be of much interest to students of critical war studies, critical security, conflict studies and IR in general.

Black Mecca Zain Abdullah 2010-09-30 The changes to U.S. immigration law that were instituted in 1965 have led to an influx of West African immigrants to New York, creating an enclave Harlem residents now call "Little Africa." These immigrants are immediately recognizable as African in their wide-sleeved robes and tasseled hats, but most native-born members of the community are unaware of the crucial role Islam plays in immigrants' lives. Zain Abdullah takes us inside the lives of these new immigrants and shows how they deal with being a double minority in a country where both blacks and Muslims are stigmatized. Dealing with this dual identity, Abdullah discovers, is extraordinarily complex. Some longtime residents embrace these immigrants and see their arrival as an opportunity to reclaim their African heritage, while others see the immigrants as scornful invaders. In turn, African immigrants often take a particularly harsh view of their new neighbors, buying into the worst stereotypes about American-born blacks being lazy and incorrigible. And while there has long been a large Muslim presence in Harlem, and residents often see Islam as a force for social good, African-born Muslims see their Islamic identity disregarded by most of their neighbors. Abdullah weaves together the stories of these African Muslims to paint a fascinating portrait of a community's efforts to carve out space for itself in a new country.

Cuban Women and Salsa D. Poey 2014-10-23 Salsa is both an American and transnational phenomenon, however women in salsa have been neglected. To explore how female singers negotiate issues of gender, race, and nation through their performances, Poey engages with the ways they problematize the idea of the nation and facilitate their musical performances' movement across multiple borders.

Global Jewish Foodways Hasia R. Diner 2018-06-01 "An exploration of the many facets of the global history of Jewish food when Jews struggled with, embraced, modified, or rejected the foods and foodways which surrounded them, from Renaissance Italy to the post-World War II era in Israel, Argentina and the United States"--

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