

Broken Boundaries Women Feminism In Restoration Drama

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Mikki Kendall ~~Books by Women of Colour [CC]~~ ~~Fistful of Feminism~~ ~~Broken Boundaries Women Feminism In~~

In an unusually direct and probing way, drama of the Restoration period raised radical questions about the place of women in the family and in society, and about the essential nature of men and women. The essays examine feminist issues from a variety of historical and theoretical approaches across a spectrum of plays -- comedies, tragedies ...

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By addressing the acute questions of gender raised in the drama, Broken Boundaries presents a vivid portrait of the uncertainties and changing perceptions in all areas of intellectual, political, and social life during the last decades of the seventeenth century.

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Broken Boundaries: Women & Feminism in Restoration Drama: Editor: Katherine M. Quinsey: Edition: illustrated: Publisher: University Press of Kentucky, 1996: ISBN: 0813108713, 9780813108711: Length: 244 pages: Subjects

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In Katherine Quinsey's book Broken Boundaries: Women & Feminism in Restoration Drama, Peggy Thompson points out that during the time that Behn wrote, male relatives often negotiated marriage contracts for the women in their family, but did so not to protect their wards' autonomy and property, but to enhance familial and dynastic interests' (Quinsey 73). In Florinda's case, these interests would lead her to marry a rich elderly man named Don Vinciento.

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A panel of prominent women have been discussing the meaning of feminism in the 21st century at the BBC's inaugural 100 Women conference.

This volume of twelve original essays is the first comprehensive study of feminist issues in Restoration drama. The late seventeenth century marks a pivotal era in the history of feminism, when Renaissance assumptions about gender and patriarchy were being directly challenged. For the first time, women appeared onstage as actresses, made their presence felt as spectators and patrons, and wrote a number of the plays produced in theaters. In an unusually direct and probing way, drama of the Restoration period raised radical questions about the place of women in the family and in society, and about the essential nature of men and women. The essays examine feminist issues from a variety of historical and theoretical approaches across a spectrum of plays -- comedies, tragedies, tragicomedies, and heroic drama. By addressing the acute questions of gender raised in the drama, Broken Boundaries presents a vivid portrait of the uncertainties and changing perceptions in all areas of intellectual, political, and social life during the last decades of the seventeenth century.

Brings together essays examining English literary culture in the Restoration and early eighteenth century, from Milton and Marvell to Pope and Montagu.

A radically inclusive, intersectional, and transnational approach to the fight for women's rights. Upper-middle-class white women have long been heralded as "experts" on feminism. They have presided over multinational feminist organizations and written much of what we consider the feminist canon, espousing sexual liberation and satisfaction, LGBTQ inclusion, and racial solidarity, all while branding the language of the movement itself in whiteness and speaking over Black and Brown women in an effort to uphold privilege and perceived cultural superiority. An American Muslim woman, attorney, and political philosopher, Rafia Zakaria champions a reconstruction of feminism in *Against White Feminism*, centering women of color in this transformative overview and counter-manifesto to white feminism's global, long-standing affinity with colonial, patriarchal, and white supremacist ideals. Covering such ground as the legacy of the British feminist imperialist savior complex and "the colonial thesis that all reform comes from the West" to the condescension of the white feminist-led "aid industrial complex" and the conflation of sexual liberation as the "sum total of empowerment," Zakaria follows in the tradition of intersectional feminist forebears Kimberlé Crenshaw, Adrienne Rich, and Audre Lorde. Zakaria ultimately refutes and reimagines the apolitical aspirations of white feminist empowerment in this staggering, radical critique, with Black and Brown feminist thought at the forefront.

A NEW YORK TIMES BESTSELLER "One of the most important books of the current moment." *Time* "A rousing call to action... It should be required reading for everyone." *Gabrielle Union*, author of *We're Going to Need More Wine* "A brutally candid and unobstructed portrait of mainstream white feminism." *Ibram X. Kendi*, author of *How to Be an Antiracist* A potent and electrifying critique of today's feminist movement announcing a fresh new voice in black feminism Today's feminist movement has a glaring blind spot, and paradoxically, it is women. Mainstream feminists rarely talk about meeting basic needs as a feminist issue, argues Mikki Kendall, but food insecurity, access to quality education, safe neighborhoods, a living wage, and medical care are all feminist issues. All too often, however, the focus is not on basic survival for the many, but on increasing privilege for the few. That feminists refuse to prioritize these issues has only exacerbated the age-old problem of both internecine discord and women who rebuff at carrying the title. Moreover, prominent white feminists broadly suffer from their own myopia with regard to how things like race, class, sexual orientation, and ability intersect with gender. How can we stand in solidarity as a movement, Kendall asks, when there is the distinct likelihood that some women are oppressing others? In her searing collection of essays, Mikki Kendall takes aim at the legitimacy of the modern feminist movement, arguing that it has chronically failed to address the needs of all but a few women. Drawing on her own experiences with hunger, violence, and hypersexualization, along with incisive commentary on politics, pop culture, the stigma of mental health, and more, *Hood Feminism* delivers an irrefutable indictment of a movement in flux. An unforgettable debut, Kendall has written a ferocious clarion call to all would-be feminists to live out the true mandate of the movement in thought and in deed.

Wider Boundaries of Daring: The Modernist Impulse in Canadian Women's Poetry announces a bold revision of the genealogy of Canadian literary modernism by foregrounding the originary and exemplary contribution of women poets, critics, cultural activists, and experimental prose writers Dorothy Livesay, P.K. Page, Miriam Waddington, Phyllis Webb, Elizabeth Brewster, Jay Macpherson, Anne Wilkinson, Anne Marriott, and Elizabeth Smart. In the introduction, editor Di Brandt champions particularly the achievements of Livesay, Page, and Webb in setting the visionary parameters of Canadian and international literary modernism. The writers profiled in *Wider Boundaries of Daring* are the real founders of Canadian modernism, the contributors of this volume argue, both for their innovative aesthetic and literary experiments and for their extensive cultural activism. They founded literary magazines and writers' groups, wrote newspaper columns, and created a new forum for intellectual debate on public radio. At the same time, they led busy lives as wives and mothers, social workers and teachers, editors and critics, and competed successfully with their male contemporaries in the public arena in an era when women were not generally encouraged to hold professional positions or pursue public careers. The acknowledgement of these writers' formidable

contribution to the development of modernism in Canada, and along with it "wider boundaries of daring" for women and other people previously disadvantaged by racial, ethnic, or religious identifications, has profound implications for the way we read and understand Canadian literary and cultural history and for the shape of both national and international modernisms.

Informed by film theory and a broad historical approach, *Fatal Desire* examines the theatrical representation of women in England, from the Restoration to the early eighteenth century—a period when for the first time female actors could perform in public. Jean I. Marsden maintains that the feminization of serious drama during this period is tied to the cultural function of theater. Women served as symbols of both domestic and imperial propriety, and so Marsden links the representation of women on the stage to the social context in which the plays appeared and to the moral and often political lessons they offered the audience. The witty heroines of comedies were usually absorbed into the social fabric by marrying similarly lighthearted gentlemen, but the heroines of tragedy suffered for their sins, real or perceived. That suffering served the dual purpose of titillating and educating the theater audience. Marsden discusses such plays as William Wycherley's *Plain Dealer* (1676), John Vanbrugh's *Provoked Wife* (1697), Thomas Otway's *Orphan* (1680), Thomas Southerne's *Fatal Marriage* (1694), and William Congreve's *Mourning Bride* (1697). The author also addresses tragedies written by three female playwrights, Mary Pix, Catharine Trotter, and Delarivier Manley, and sketches developments in tragedy during the period.

Shirley White Pearl was raised in an era when women stayed home and raised children, took care of the house and husband. But Shirley is anything but typical. In 1952, she set out to start her adult life at the University of Iowa. She marched in protests and diligently studied the science of the mind. She also got married and had a child. Young and in love, she suddenly finds herself doing battle with what it means to be a mother and wife when her heart is telling her she wants to be so much more. Shirley abandons the simple life for a life of academia, meeting new friends, expanding her mind, and eventually divorcing. As a single mother, she pursues a doctorate in psychology and specializes in special education. With a new marriage under her belt, she and her husband move to St. Paul, Minnesota, where Shirley develops and directs a groundbreaking school for children with learning disabilities. As she watches her third marriage crumble, Shirley soon finds the life she always wanted. A whirlwind romance turns into a lifetime of travel with a new love named Fred, who takes her to places she only dreamed of. Middle age descends upon Shirley and she grapples for what it means to be a woman on her own, a mother who could have done better, and an aging human who continually reinvents herself as her loved ones die. *The Marginal Woman: Loving, Living, and Breaking Boundaries in a Pre-Feminist World* is a study in the human spirit and what it means to find new life when the odds are stacked against you.

In the field of seventeenth-century English drama, women participated not only as spectators or readers, but more and more as patronesses, as playwrights, and later on as actresses and even as managers. This study examines English women writers' tragedies and tragicomedies in the seventeenth century, specifically between 1613 and 1713, which represent the publication dates of the first original tragedy (Elizabeth Cary's *The Tragedy of Mariam*) and the last one (Anne Finch's *Aristomenes*) written by a Stuart woman playwright. Through this one-hundred year period, major changes in dramatic form and ideology are traced in women's tragedies and tragicomedies. In examining the whole of the century from a gender perspective, this project breaks away from conventional approaches to the subject, which tend to establish an unbridgeable gap between the early Stuart period and the Restoration. All in all, this study represents a major overhaul of current theories of the evolution of English drama as well as offering an unprecedented reconstruction of the genealogy of seventeenth-century English women playwrights.

Exploring the ways in which women have formed and defined expressions of culture in a range of geographical, political, and historical settings, this collection of essays examines women's figurative and literal roles as "sites" of culture from the 16th century to the present day. The diversity of chronological, geographical and cultural subjects investigated by the contributors—from the 16th century to the 20th, from Renaissance Italy to Puritan Boston to the Polish-Lithuanian Commonwealth to post-war Japan, from parliamentary politics to the politics of representation—provides a range of historical outlooks. The collection brings an unusual variety of methodological approaches to the project of discovering intersections among women's studies, literary studies, cultural studies, history, and art history, and expands beyond the Anglo- and Eurocentric focus often found in other works in the field. The volume presents an in-depth, investigative study of a tightly-constructed set of crucial themes, including that of the female body as a governing trope in political and cultural discourses; the roles played by women and notions of womanhood in redefining traditions of ceremony, theatricality and spectacle; women's iconographies and personal spaces as resources that have shaped cultural transactions and evolutions; and finally, women's voices-speaking and writing, both-as authors of cultural record and destiny. Throughout the volume the themes are refracted chronologically, geographically, and disciplinarily as a means to deeper understanding of their content and contexts. *Women as Sites of Culture* represents a productive collaboration of historians from various disciplines in coherently addressing issues revolving around the roles of gender, text, and image in a range of cultures and periods.

This Second Edition is an essential resource for librarians, scholars, and students. This succinct handbook includes more than 1,000 entries covering the persons, organizations, campaigns and court cases, goals and achievements, and current and future directions of the feminist movement, 75 percent of which are new and revised from the first edition. This second edition also features a more internationally focused introduction that provides an overview of the history and development of feminism as a movement and as a philosophy. Rounding out this new edition are an expanded chronology, and an updated bibliography that brings attention to many feminist online resources and periodicals, and emphasizes global and third-wave feminism, both new developments in the field since the publication of the first edition. Paying tribute to the struggles of the women, and men, who have worked to change and to improve the living conditions for women in the world, this book promises a comprehensive historical overview for readers of all interest levels.

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