

Women Playing With Themselves

Frances Henry,Dwaine Plaza

Actors Playing Themselves Ethan Parker, AI, 2025-03-29 *Actors Playing Themselves* explores how performers deliberately blur the lines between their public personas and private selves, creating memorable roles through self-parody and deconstruction. This examination delves into the fascinating world of meta-performance, revealing how it serves as both artistic expression and social commentary within celebrity culture. The book highlights the degree of control actors exhibit over their public image and how performances reflect broader cultural trends, influencing audience perception of authenticity. The book traces the historical roots of this phenomenon, examining the evolution of celebrity culture from early vaudeville to contemporary film and television. Beginning with key definitions and concepts, the book then offers case studies of actors who have mastered this technique, analyzing those who use self-parody to subvert expectations and challenge their established images. It uniquely combines detailed analyses of specific performances with broader theoretical frameworks, offering a nuanced understanding of the interplay between performance, identity, and culture. Finally, *Actors Playing Themselves* examines the implications of these performances, exploring their impact on audiences and the future of acting. The book progresses across chapters by first defining key terms, then transitioning to case studies, and concluding with an exploration of the impact of these performances. This work encourages viewers to question media representation and consider the complex relationship between an actor's persona and their true self.

Play Yourself Harry Kondoleon, 2004 *THE STORY*: Jean, an ex-movie star who left Hollywood some time ago, lives with Yvonne, her daughter. Their main activities together involve reenacting moments from Jean's old movies, in which she always seemed to play the other woman. After placi

Carnival Is Woman Frances Henry,Dwaine Plaza, 2019-12-30 Contributions by Darrell Gerohn Baksh, Jan de Cosmo, Frances Henry, Jeff Henry, Adanna Kai Jones, Samantha Noel, Dwaine Plaza, Philip W. Scher, and Asha St. Bernard Women are performing an ever-growing role in Caribbean Carnival. Through a feminist perspective, this volume examines the presence of women in contemporary Carnival by demonstrating not only their strength in numbers, but also the ways in which women participate in the event. While decried by traditionalists, the bikinis, beads, and feathers of “pretty mas” convey both a newly found empowerment as a gendered resistance to oppression from men. Although research on Carnivals is substantial, especially in the Americas, the subject of women in Carnival as a topic of inquiry remains fairly new. These

essays address anthropological and historical facets of women and their practices in the Trinidad Carnival, including an analysis of how women's costuming and performance have changed over time. The modern costumes, which are well within the financial means of most mas' players, demonstrate the new power of women who can now afford these outfits. In discussing the commodification and erotization of Carnival, the book emphasizes the unveiling of the female body and the hip-rolling sexual movements called winin or it. Through display of their bodies, contemporary women in Carnival express a form of female resistance. Intent on enjoying and expressing themselves, they seem invigorated by their place in the economy, as well as their sexuality, defying the moral controls imposed on them. Through an array of methods in qualitative research, including interviews, participant observation, and ethnography, this volume explains the new power of women in the evolution of Carnival mas' in Trinidad amid the wider Caribbean diaspora.

Women and Shakespeare's Cuckoldry Plays Cristina León Alfar, 2017-02-10 How does a woman become a whore? What are the discursive dynamics making a woman a whore? And, more importantly, what are the discursive mechanics of unmaking? In *Women and Shakespeare's Cuckoldry Plays: Shifting Narratives of Marital Betrayal*, Cristina León Alfar pursues these questions to tease out familiar cultural stories about female sexuality that recur in the form of a slander narrative throughout William Shakespeare's work. She argues that the plays stage a structure of accusation and defense that unravels the authority of husbands to make and unmake wives. While men's accusations are built on a foundation of political, religious, legal, and domestic discourses about men's superiority to, and rule over, women, whose weaker natures render them perpetually suspect, women's bonds with other women animate defenses of virtue and obedience, fidelity and love, work loose the fabric of patrilineal power that undergirds masculine privileges in marriage, and signify a discursive shift that constitutes the site of agency within a system of oppression that ought to prohibit such agency. That women's agency in the early modern period must be tied to the formations of power that officially demand their subjection need not undermine their acts. In what Alfar calls Shakespeare's cuckoldry plays, women's rhetoric of defense is both subject to the discourse of sexual honor and finds a ground on which to "shift it" as women take control of and replace sexual slander with their own narratives of marital betrayal.

Oscar Wilde's Society Plays Michael Y. Bennett, 2016-01-12 As the first collection of essays about Oscar Wilde's comedies, the contributors re-evaluate Oscar Wilde's society plays as 'comedies of manners' to see whether this is actually an apt way to read Wilde's most emblematic plays. Focusing on both the context and the texts, the collection locates Wilde both in his social and literary contexts.

From Boal to Jana Sanskriti: Practice and Principles Sanjoy Ganguly, 2016-08-12 Jana Sanskriti is internationally recognised as the most iconic post-Boalian Theatre of the Oppressed operation in the world today. This fully illustrated book by the Bengali company's founder and artistic director Sanjoy Ganguly, edited by Ralph Yarrow, collects and explains their

programme of workshop exercises, placing them in the context of their social and activist work. A set of interviews with Ganguly complements these practical sequences, drawing in topics such as the role of the joker, the nature of development, participation and agency, aesthetics as transformation, and Theatre of the Oppressed in the context of a market economy.

A Companion to Italian Cinema Frank Burke, 2017-04-13 Written by leading figures in the field, *A Companion to Italian Cinema* re-maps Italian cinema studies, employing new perspectives on traditional issues, and fresh theoretical approaches to the exciting history and field of Italian cinema. Offers new approaches to Italian cinema, whose importance in the post-war period was unrivalled Presents a theory based approach to historical and archival material Includes work by both established and more recent scholars, with new takes on traditional critical issues, and new theoretical approaches to the exciting history and field of Italian cinema Covers recent issues such as feminism, stardom, queer cinema, immigration and postcolonialism, self-reflexivity and postmodernism, popular genre cinema, and digitalization A comprehensive collection of essays addressing the prominent films, directors and cinematic forms of Italian cinema, which will become a standard resource for academic and non-academic purposes alike

Women and Comedy Susan Carlson, 2025-10-01 The first comprehensive study of its kind, this book explores the contradictory connections between women and dramatic comedy. *Women and Comedy* shows how a genre that has been used historically to restrict women's behavior is being reconfigured to express women's triumphs. It thus redefines the assumptions with which both traditional comedy and contemporary women's plays are read and viewed. Challenging a critical consensus that has seen comedy as a haven for female power, Carlson argues that traditional comedy is deeply sexist, welcoming strong women characters only because it can contain their power. Through an analysis of a range of comedies by Shakespeare, Congreve, Maugham, Shaw, and Ayckbourn, the author shows that even in these plays self-consciously about liberated females, women gain only a limited freedom, a freedom that the endings of the plays work to negate. This negotiation is seen to result in part from the comic structure itself, which privileges a merely temporary inversion and an ultimate return to the status quo. Carlson then examines the transitional work of three writers - Aphra Behn, Henry James, and Ann Jellicoe - whose heroines follow an unorthodox trajectory through their comic worlds. While the work of these writers clearly remains within the mainstream comic tradition, the author notes in them a subtle departure, most notably in their description of the heroine as subject rather than object, which prefigures the full-scale transformations of women in comedy by contemporary women writers. The book then examines contemporary comedy that revises traditional comic structure at the same time as it explores fundamental social change. In making her case for the difference of contemporary comedy by women, Carlson examines the reformulations of structure and character and considers issues of community, self, and sexuality in a broad range of plays by individual playwrights and by the new women's theater collectives. *Women and Comedy* is an important work for students of British drama and will appeal to theater practitioners, critics, feminist scholars,

and all those interested in the performing arts.

Playing with Gender Maggie Gunsberg, 2017-12-02 This work takes gender as its point of entry into the comedies of Carlo Goldoni (1707-93). The dramatization of femininity and masculinity is explored in conjunction with that of other social categories (class, the family, and age). The plays reinforce the patriarchal association of femininity with the body, with spectacle, and with theatricality, while the dramatic backdrop of Venice and carnival provides a context for the staging of issues relating to identity, disguise and fashion. In the plays, pretence and theatricality vie with bourgeois Enlightenment values of morality, honesty and respectability to produce dramatic tension with distinct gender implications.

A Century of Irish Drama Stephen Watt, Eileen Morgan, Shakir Mustafa, 2000 Based on essays originally presented at a symposium entitled Nationalism and a national theatre: 100 years of Irish drama convened at Indiana University, May 26-29, 1999.

Gendered Identity and the Lost Female Shrabani Basu, 2022-08-31 This book offers an exploration of the postcolonial hybrid experience in anglophone Caribbean plays and performance from a feminist perspective. In a hitherto unattempted consideration of Caribbean theatre and performance, this study of gendered identities chronicles the postcolonial hybrid experience – and how it varies in the context of questions of sex, performance and social designation. In the process, it examines the diverse performances of the anglophone Caribbean. The work includes works by Caribbean anglophone playwrights like Derek Walcott, Mustapha Matura, Michael Gikes, Dennis Scott, Trevor Rhone, Earl Lovelace and Errol John with more recent works of Pat Cumper, Rawle Gibbons and Tony Hall. The study would also engage with Carnival, calypso and chutney music, while commenting on its evolving influences over the hybrid imagination. Each section covers the dominant socio-political thematics associated with the tradition and its effect on it, followed by an analysis of contemporaneously significant literary and cultural works – plays, carnival narrative and calypso and chutney lyrics as well as the experiences of performers. From Lovelace's fictional Jestina to the real-life Drupatee, the book critically explores the marginalization of female performances while forming a hybrid identity.

Readings in Renaissance Women's Drama S. P. Cerasano, Marion Wynne-Davies, 2002-01-31 Readings in Renaissance Women's Drama is the most complete sourcebook for the study of this growing area of inquiry. It brings together, for the first time, a collection of the key critical commentaries and historical essays - both classic and contemporary - on Renaissance women's drama. Specifically designed to provide a comprehensive overview for students, teachers and scholars, this collection combines: * this century's key critical essays on drama by early modern women by early critics such as Virginia Woolf and T.S. Eliot * specially-commissioned new essays by some of today's important feminist critics * a preface and introduction explaining this selection and contexts of the materials * a bibliography of secondary sources Playwrights covered include Joanna Lumley, Elizabeth Cary, Mary Sidney, Mary Wroth and the Cavendish sisters.

The Woman Citizen ,1918

Confessions of an Ex-Bachelor William July, II,2003-12-01 Offers inside information on the bachelor mentality to enable women to find men who are ready for commitment, covering such topics as promoting accountability in a man without making him feel trapped, overcoming cultural beliefs that liken marriage to the loss of freedom, and getting past male stereotypes. Original.

Movie Journal Jonas Mekas,2016-04-19 In his Village Voice Movie Journal columns, Jonas Mekas captured the makings of an exciting movement in 1960s American filmmaking. Works by Andy Warhol, Gregory J. Markopoulos, Stan Brakhage, Jack Smith, Robert Breer, and others echoed experiments already underway elsewhere, yet they belonged to a nascent tradition that only a true visionary could identify. Mekas incorporated the most essential characteristics of these films into a unique conception of American filmmaking's next phase. He simplified complex aesthetic strategies for unfamiliar audiences and appreciated the subversive genius of films that many dismissed as trash. This new edition presents Mekas's original critiques in full, with additional material on the filmmakers, film studies scholars, and popular and avant-garde critics whom he inspired and transformed.

Sisters of Gore John C. Franceschina,2014-05-01 The plays collected in Sisters of Gore span the development of Gothic melodrama from the 1790s to the 1840s.

Crossing Waters, Crossing Worlds Tiya Miles,Sharon Patricia Holland,2006 Combines histories of the complex interactions between blacks and Natives in North America with examples and readings of art that has emerged from those exchanges.

Classics in Post-Colonial Worlds Lorna Hardwick,Carol Gillespie,2010-07-29 Classical material was traditionally used to express colonial authority, but it was also appropriated by imperial subjects to become first a means of challenging colonialism and then a rich field for creating cultural identities that blend the old and the new. Nobel prize-winners such as Derek Walcott and Seamus Heaney have rewritten classical material in their own cultural idioms while public sculpture in southern Africa draws on Greek and Roman motifs to represent histories of African resistance and liberation. These developments are explored in this collection of essays by international scholars, who debate the relationship between the culture of Greece and Rome and the changes that have followed the end of colonial empires.

American Theatre Gerald Bordman,1996-11-21 This book concludes Gerald Bordman's acclaimed survey of American non-musical theatre. It deals with the years 1930 to 1970, a period when the number of yearly new plays was shrinking, but a period during which American drama as a whole entered the world stage and became a dominant force. With works like Eugene O'Neill's *Long Day's Journey Into Night*, Tennessee Williams's *A Streetcar Named Desire*, and Arthur Miller's *Death of a Salesman*, American theater finally reached adulthood both dramatically and psychologically. Bordman's lively,

authoritative study covers every Broadway production, as well as every major off-Broadway show. His discussion moves season by season and show by show in chronological order; he offers plot synopses and details the physical production, directors, players, theaters, and newspaper reviews. This book and the preceding volumes of American Theatre stand as the premier history of American drama.

He's Lying Sis Stephan Labossiere, Stephan Speaks, 2019-02-25 Your Time is Precious...Let No Man Waste It. • Do You Fight Thoughts of Suspicion or Distrust in Your Relationship? • Is There a Huge Disconnect Between His Actions & His Words? • Do You Wonder Why He Says One Thing and Does the Total Opposite? • Need Answers to Your Relationship Questions that You Can Trust? He's Lying Sis exposes some of the most deceptive games men play when dating and even while in relationships. This dating book will allow women to connect the dots between a man's actions and his words. Stop guessing. Get the answers you need to make the decision on moving forward in love or find out if you need to dodge the bait and cut the cords of deception for good. In the first volume of an ongoing series, Stephan Speaks shows single women how to identify and avoid the traps men set that often lead to hurt and heartbreak. Stephan's dating advice will help you stay free from the drama any lies a man might be telling you, will eventually produce. You deserve to know the truth behind the lies and why men lie in the first place. Enough is enough. Knowing the truth will empower you to live out your best life.

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


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