

Gendering The Crown In The Spanish Baroque Comedia

This book investigates how the intersection between gendered violence and human rights is depicted and engaged with in Africana literature and films. The rich and multifarious range of film and literature emanating from Africa and the diaspora provides a fascinating lens through which we can understand the complex consequences of gendered violence on the lives of women, children and minorities. Contributors to this volume examine the many ways in which gendered violence mirrors, expresses, projects and articulates the larger phenomenon of human rights violations in Africa and the African diaspora and how, in turn, the discourse of human rights informs the ways in which we articulate, interrogate, conceptualise and interpret gendered violence in literature and film. The book also shines a light on the linguistic contradictions and ambiguities in the articulation of gendered violence in private spaces and war. This book will be essential reading for scholars, critics, feminists, teachers and students seeking solid grounding in exploring gendered violence and human rights in theory and practice.

This book explores gendered aspects in the memory of work by looking at auto/biographical narratives and political writings of women workers in the garment industry. The author draws on cutting edge theoretical approaches and insights in memory studies, neo-materialism and discourse analysis, particularly looking at entanglements and interactions between places, bodies and objects. Tamboukou aims to enrich our appreciation of the role of women's labour history in the wider realm of cultural memory, as well as in the politics of women's work. The book addresses a significant gap in the literature by focusing on the memory of work from a gendered perspective. It also examines the relationship between workspaces and personal spaces: the intimate, intense and often invisible ways through which workers occupy workspaces and populate them with their ideas, emotions, beliefs, habits and everyday practices. The book will be a theoretical and methodological toolbox for students and researchers in the interface of the social sciences and the humanities, as well as a vital resource in women's labour history. It will be particularly relevant for sociologists, cultural theorists, feminist scholars and social historians.

"Originally published as Volume 26, Issue 3 of *Gender & History*."

Investigating modern art, literature, theory and the law, this book illustrates the different ways in which sex, gender and time intersect. It demonstrates that time offers new critical perspectives on sex and gender and makes problematic reductive understandings of sexual identity as well as straight and queer time

This collection explores how situations of authority, governance, and influence were practised through both gender ideologies and affective performances in medieval and early modern England. Authority is inherently relational it must be asserted over someone who allows or is forced to accept this dominance. The capacity to exercise authority is therefore a social and cultural act, one that is shaped by social identities such as gender and by social practices that include emotions. The contributions in this volume, exploring case studies of women and men's letter-writing, political and ecclesiastical governance, household rule, exercise of law and order, and creative agency, investigate how gender and emotions shaped the ways different individuals could assert or maintain authority, or indeed disrupt or provide alternatives to conventional practices of authority.

"Gender and the Sacred Self in John Donne, one of the first book-length feminist studies of this important metaphysical poet, explores John Donne's contributions to the problems of gendered subjectivity in Tudor and Stuart spiritual culture. It argues that Donne's sacred subject position is ambivalently and illustratively invested in cultural archetypes of mothers, daughters, and brides."--BOOK JACKET.Title Summary field provided by Blackwell North America, Inc. All Rights Reserved

This book explores the reproduction of gender 'beneath the spectacle' – that is, beneath ceremonial displays of power, in the UK House of Commons. Contributing to a fascinating literature on gender and parliaments, the book conceives of the House of Commons as a workplace, as well as a representative arena. It explores the everyday consequences for gendered power relations that this unique environment entails, as parliamentary actors perform their careers, citizenship, and public service. The book firstly explores ways to conceive of and to study gender in parliaments. Parliamentary ethnography – that is, spending time observing and engaging with parliamentary actors, is presented as an unparalleled methodology to better understand gender, power, and agency. The chapters that follow provide in-depth portrayals of gender and the parliamentary workplace. The book connects multiple actors in the House of Commons: MPs, officials, parliamentary researchers, and the (in)formal rules that structure the relationships between them.

This book is a pioneering attempt to evaluate the extent to which gender analysis has succeeded in both informing and challenging established views of culture, society and literary production in the Middle East.

The practical application of micro-historical approaches in 'Women in Port' helps to re-frame our understanding of women's possibilities in the Atlantic world.

To date, the history of military and war has focused predominantly on men as historical agents, disregarding gender and its complex interrelationships with war and the military. The Oxford Handbook of Gender, War, and the Western World since 1600 investigates how conceptions of gender have contributed to the shaping of war and the military and were transformed by them. Covering the major periods in warfare since the seventeenth century, the Handbook focuses on Europe and the long-term processes of colonization and empire-building in the Americas, Asia, Africa and Australia. Thirty-two essays written by leading international scholars explore the cultural representations of war and the military, war mobilization, and war experiences at home and on the battle front. Essays address the gendered aftermath and memories of war, as well as gendered war violence. Essays also examine movements to regulate and prevent warfare, the consequences of participation in the military for citizenship, and challenges to ideals of Western military masculinity posed by female, gay, and lesbian soldiers and colonial soldiers of color. The Oxford Handbook of Gender, War, and the Western World since 1600 offers an authoritative account of the intricate relationships between gender, warfare, and military culture across time and space.

As the outcome of an international conference held at Jawaharlal Nehru University, India, this book provides a collection of productive texts on, and novel critical approaches to, comparative literature for young scholars. The wide range of analytical approaches employed here allow

for the opening up of texts to new readings. The contributions here encompass readings of cinema, advertisements and literary representations, such as novels, poems and short stories, and are pertinent for scholars in media studies, cultural studies, gender studies, sociology and literature. As a commentary on contemporary representations of gender, the book is also relevant for all higher education institutions which seek to heighten gender sensitivity.

This book addresses the long-term cultural and social environment of sex definition in different continents. The impact on gender of Portuguese expansion is confronted to local agency and indigenous responses. Historical, literary and anthropological approaches highlight colonial and postcolonial gender fluidity.

These essays by leading scholars offer a new focus on the Renaissance via objects rather than subjects.

Edited and contributed to by a collection of eminent international scholars in the field, this is the first book to explore the gendered aspects of risk. It analyzes what is currently known and identifies some of the new directions and challenges for research and theory that emerge from thinking of risk as a governmental technique; as a form of consciousness and action and as a political issue, shaped by, and shaping gender in contemporary society.

Religion remains a powerful reality for countless human beings across a range of cultures and systems of beliefs. This text is about the devotional subcultures created by women. Its authors draw their evidence and inspiration from Hindu, Buddhist, Islamist and Christian traditions. Here we find women as healers, goddesses, saints, gurus, nuns and heretics - all sharing a defiance of orthodoxy and fundamentalist oppressions of women

Gendering the Master Narrative asks whether a female tradition of power might have existed distinct from the male one, and how such a tradition might have been transmitted. It describes women's progress toward power as a push-pull movement, showing how practices and institutions that ostensibly enabled women in the Middle Ages could sometimes erode their authority as well. This book provides a much-needed theoretical and historical reassessment of medieval women's power. It updates the conclusions from the editors' essential volume on that topic, *Women and Power in the Middle Ages*, which was published in 1988 and altered the prevailing view of female subservience by correcting the nearly ubiquitous equation of "power" with "public authority." Most scholars now accept a broader definition of power based on the interactions between men and women. In their Introduction, Mary C. Erler and Maryanne Kowaleski survey the directions in which the study of medieval women's agency has developed in the past fifteen years. Like its predecessor, this volume is richly interdisciplinary. It contains essays by highly regarded scholars of history, literature, and art history, and features seventeen black-and-white illustrations and two maps.

Addressing aspects of women's experience such as the public spheres of elective politics, public policy-making & the labour market, this book offers an up-to-date critical assessment of gender in Spain.

Traub analyzes the representation of female-female love and eroticism in early modern literature and drama.

This book presents a feminist historical materialist analysis of the ways in which the law, policing and penal regimes have overlapped with social policies to coercively discipline the poor and marginalized sectors of the population throughout the history of capitalism. Roberts argues that capitalism has always been underpinned by the use of state power to discursively construct and materially manage those sectors of the population who are most resistant to and marginalized by the instantiation and deepening of capitalism. The book reveals that the law, along with social welfare regimes, have operated in ways that are highly gendered, as gender – along with race – has been a key axis along which difference has been constructed and regulated. It offers an important theoretical and empirical contribution that disrupts the tendency for mainstream and critical work within IPE to view capitalism primarily as an economic relation. Roberts also provides a feminist critique of the failure of mainstream and critical scholars to analyse the gendered nature of capitalist social relations of production and social reproduction. Exploring a range of issues related to the nature of the capitalist state, the creation and protection of private property, the governance of poverty, the structural compulsions underpinning waged work and the place of women in paid and unpaid labour, this book is of great use to students and scholars of IPE, gender studies, social work, law, sociology, criminology, global development studies, political science and history.

With the worldwide sweep of gender-neutral, gender-equal or gender-sensitive public laws in international treaties, national constitutions and statutes, it is timely to document the raft of legal reform and to critically analyse its effectiveness. In demarcating the academic study of the public law of gender, this book brings together leading lawyers, political scientists, historians and philosophers to examine law's structuring of politics, governing and gender in a new global frame. Of interest to constitutional and statutory designers, advocates, adjudicators and scholars, the contributions explore how concepts such as equality, accountability, representation, participation and rights, depend on, challenge or enlist gendered roles and/or categories. These enquiries suggest that the new public law of gender must confront the lapses in enforcement, sincerity and coverage that are common in both national and international law and governance, and critically and pluralistically recast the public/private distinction in family, community, religion, customary and market domains.

This new study explores the poetic tradition of the love sonnet sequence in English as written by women from 1621-1931. It connects this tradition to ways of speaking desire in public in operation today, and to the development of theories of subjectivity in Western culture.

In this feminist investigation into the art of preaching—one of the oldest and least studied rhetorical traditions—Roxanne Mountford explores the relationship between bodies, space, race, and gender in rhetorical performance and American Protestant culture. Refiguring delivery and physicality as significant components of the rhetorical situation, *The Gendered Pulpit: Preaching in American Protestant Spaces* examines the strategies of three contemporary women preachers who have transgressed traditions, rearranged rhetorical space, and conquered gender bias to establish greater intimacy with their congregations. Mountford's examinations of the rhetoric inherent in preaching manuals from 1850 to the present provide insight into how "manliness" has remained a central concept in American preaching since the mid-nineteenth century. The manuals illustrate that the character, style, method of delivery, and theological purpose of preachers focused on white men and their cultural standing, leaving contemporary women preachers searching for ways to accommodate themselves to the physicality of preaching. Three case studies of women preachers who have succeeded or failed in rearranging rhetorical space provide the foundation for the volume. These contemporary examples have

important implications for feminist theology and also reveal the importance of gender, space, and bodies to studies of rhetoric in general. Mountford explores the geographies of St. John's Lutheran Church and the preaching of Rev. Patricia O'Connor who reformed rhetorical space through the delivery of her sermons. At Eastside United Church of Christ, Mountford shows, Rev. Barbara Hill employed narrative style and prophetic utterance in the tradition of black preaching to address gender bias and institute change in her congregation. The final case study details the experiences of Pastor Janet Moore and her struggles at Victory Hills United Methodist Church, where the fractured congregation could not be united even with Pastor Moore's focus on theological purpose and invention strategies.

This book is the first major study of Canadian women filmmakers since the groundbreaking *Gendering the Nation* (1999). *The Gendered Screen* updates the subject with discussions of important filmmakers such as Deepa Mehta, Anne Wheeler, Mina Shum, Lynne Stopkewich, Léa Pool, and Patricia Rozema, whose careers have produced major bodies of work. It also introduces critical studies of newer filmmakers such as Andrea Dorfman and Sylvia Hamilton and new media video artists. Feminist scholars are re-examining the ways in which authorship, nationality, and gender interconnect. Contributors to this volume emphasize a diverse feminist study of film that is open, inclusive, and self-critical. Issues of hybridity and transnationality as well as race and sexual orientation challenge older forms of discourse on national cinema. Essays address the transnational filmmaker, the queer filmmaker, the feminist filmmaker, the documentarist, and the video artist—just some of the diverse identities of Canadian women filmmakers working in both commercial and art cinema today.

"In examining the literary representations of these critical junctures, Neluka Silva draws upon key aspects of postcolonial, nationalist and feminist theory, which have influenced both the understanding of the concerned episodes and the literary productions of the authors selected. By providing an implicit comparative frame of reference, the author succeeds in suggesting ways in which certain choices reinforce or subvert established power relations in the fraught arena of nationalist politics in the four South Asian countries." "This book will be of interest to students and scholars of postcolonial literature, cultural studies, critical theory, gender studies, politics and nationalism."--BOOK JACKET.

Heather Laing examines, for the first time, the issues of gender and emotion that underpin the classical style of film scoring, but that have until now remained unquestioned and untheorized, thus providing a benchmark for thinking on more recent and alternative styles of scoring. Many theorists have discussed this type of music in film as a signifier of emotion and 'the feminine', a capacity in which it is frequently associated with female characters. The full effect of such an association on either female or male characterization, however, has not been examined. This book considers the effects of this association by progress through three stages: cultural-historical precedents, the generic parameters of melodrama and the woman's film, and the narrativization of music in film through diegetic performance and the presence of musicians as characters. Case studies of specific films provide textual and musical analyses, and the genres of melodrama and the woman's film have been chosen as representative not only of the epitome of the Hollywood scoring style, but also of the narrative association of women, emotion and music. Laing leads to the conclusion that music functions as more than merely a signifier of emotion. Rather, it takes a crucial role in both indicating and determining how emotion is actually understood as part of the construction of gender and its representation in film.

While Gender Studies has made its mark on literary studies, much scholarship on the German Middle Ages is largely inaccessible to the Anglo-American audience. With gender at its core as a category of analysis, *Gender Bonds, Gender Binds* uniquely opens up medieval German material to English speakers. Recognizing the impact of Ann Marie Rasmussen's *Mothers and Daughters in Medieval German Literature*, this transatlantic volume expands on questions introduced in her 1997 book and subsequent work. More than a mere tribute, the collection moves the debates forward in new directions: it examines how gender bonds together people, practices, texts, and interpretive traditions, while constraining and delimiting these things socially, ideologically, culturally, or historically. As the contributions demonstrate, a close, materially focused analysis produces complex results, not easily reduced to a platitude. The essays steer a firm course through the terrain of gender bonds and binds, many of which remain challenging in the present. Herein lies the broader reach of this volume, for understanding the longevity of patriarchy and its effects on human relations demonstrates how crucial the study of the past can be for us as a society today.

Marriage, Performance, and Politics at the Jacobean Court constitutes the first full-length study of Jacobean nuptial performance, a hitherto unexplored branch of early modern theater consisting of masques and entertainments performed for high-profile weddings. Scripted by such writers as Ben Jonson, Thomas Campion, George Chapman, and Francis Beaumont, these entertainments were mounted for some of the most significant political events of James's English reign. Here Kevin Curran analyzes all six of the elite weddings celebrated at the Jacobean court, reading the masques and entertainments that headlined these events alongside contemporaneously produced panegyrics, festival books, sermons, parliamentary speeches, and other sources. The study shows how, collectively, wedding entertainments turned the idea of union into a politically versatile category of national representation and offered new ways of imagining a specifically Jacobean form of national identity by doing so.

Ground-breaking interdisciplinary approach to the medieval manor pre- and post-Conquest.

Jean Gerson and Gender examines the deployment of gendered rhetoric by the influential late medieval politically active theologian, Jean Gerson (1363-1429), as a means of understanding his reputation for political neutrality, the role played by royal women in the French royal court, and the rise of the European witch hunts.

How did gender figure in understandings of spatial realms, from the inner spaces of the body to the furthest reaches of the globe? How did women situate themselves in the early modern world, and how did they move through it, in both real and imaginary locations? How do new disciplinary and geographic connections shape the ways we think about the early modern world, and the role of women and men in it? These are the questions that guide this volume, which includes articles by a select group of scholars from many disciplines: Art History, Comparative Literature, English, German, History, Landscape Architecture, Music, and Women's Studies. Each essay reaches across fields, and several are written by interdisciplinary groups of authors. The essays also focus on many different places, including Rome, Amsterdam, London, and Paris, and on texts and images that crossed the Atlantic and the Mediterranean, or that portrayed real and imagined people who did. Many essays investigate topics key to the 'spatial turn' in various disciplines, such as borders and their permeability, actual and metaphorical spatial crossings, travel and displacement, and the built environment.

This book examines contemporary female portrayals of male Shakespearean roles and shows how these performances invite audiences to think differently about Shakespeare, the English nation, and themselves.

An exploration of sexuality and gender in Renaissance art, literature, and society.

Exploring the fate of the ideal of the English gentleman once the empire he was meant to embody declined, Praseeda Gopinath argues that the stylization of English masculinity became the central theme, focus, and conceit for many literary texts that represented the "condition of Britain" in the 1930s and the immediate postwar era. From the early writings of George Orwell and Evelyn Waugh to works by poets and novelists such as Philip Larkin, Ian Fleming, Barbara Pym, and A. S. Byatt, the author shows how Englishmen trafficking in the images of self-restraint, governance, decency, and detachment in the absence of a structuring imperial ethos became what the poet Larkin called "scarecrows of chivalry." Gopinath's study of this masculine ideal under duress reveals the ways in which issues of race, class, and sexuality constructed a gendered narrative of the nation.

The Baroque Spanish stage is populated with virile queens and feminized kings. This study examines the diverse ways in which seventeenth-century comedias engage with the discourse of power and rulership and how it relates to gender. A privileged place for ideological negotiation, the comedia provided negative and positive reflections of kingship at a time when there was a perceived crisis of monarchical authority in the Habsburg court. Author María Cristina Quintero explores how playwrights such as Pedro Calderón de la Barca, Tirso de Molina, Antonio Coello, and Francisco Bances Candamo--taking inspiration from legend, myth, and history--repeatedly staged fantasies of feminine rule, at a time when there was a concerted effort to contain women's visibility and agency in the public sphere. The comedia's preoccupation with kingship together with its obsession with the representation of women (and women's bodies) renders the question of royal subjectivity inseparable from issues surrounding masculinity and femininity. Taking into account theories of performance and performativity within a historical context, this study investigates how the themes, imagery, and language in plays by Calderón and his contemporaries reveal a richly paradoxical presentation of gendered monarchical power.

This book offers a feminist analysis of military sacrifice and reveals the importance of a gender perspective in understanding the idea of honourable death. In present-day security discourses, traditional masculinised obligations to die for the homeland and its women and children are challenged and renegotiated. Working from a critical feminist perspective, this book examines the political and societal justifications for sacrifice in wars motivated by human rights and an international responsibility to protect. With original empirical research from six European countries, the volume demonstrates how gendered and nationalistic representations saturate contemporary notions of sacrifice and legitimate military violence. A key argument is that a gender perspective is necessary in order to understand, and to oppose, the idea of the honourable military death. Bringing together a wide range of materials – including public debates, rituals, monuments and artwork – to analyse the justifications for soldiers' deaths in the Afghanistan war (2002–14), the analysis challenges methodological nationalism. The authors develop a feminist comparative methodology and engage in cross-country and transdisciplinary analysis. This innovative approach generates new understandings of the ways in which both the idealisation and the political contestation of military violence depend on gendered national narratives. This book will be of much interest to students of gender studies, critical military studies, security studies and International Relations.

This book examines the sociocultural networks between the courts of early modern Italy and Europe, focusing on the Florentine Medici court, and the cultural patronage and international gendered networks developed by the Grand Duchess of Tuscany, Vittoria della Rovere. Adelina Modesti uses Grand Duchess Vittoria as an exemplar of pan-European 'matronage' and proposes a new matrilineal model of patronage in the early modern period, one in which women become not only the mediators but also the architects of public taste and the transmitters of cultural capital. The book will be the first comprehensive monographic study of this important cultural figure. This study will be of interest to scholars working in art history, gender studies, Renaissance studies and seventeenth-century Italy.

Between 1778 and 1784 the Spanish Crown transported more than 1,900 peasants, including 875 women and girls, from northern Spain to South America in an ill-fated scheme to colonize Patagonia. The story begins as the colonists trudge across northern Spain to volunteer for the project and follows them across the Atlantic to Montevideo. However, before the last ships reached the Americas, harsh weather, disease, and the prospect of mutiny on the Patagonian coast forced the Crown to abandon the project. Eventually, the peasant colonists were resettled in towns outside of Buenos Aires and Montevideo, where they raised families, bought slaves, and gradually integrated into colonial society. Gendered Crossings brings to life the diverse settings of the Iberian Atlantic and the transformations in the peasants' gendered experiences as they moved around the Spanish Empire.

"The queer man's mode of embodiment--his gestural and vocal style, his posture and gait, his occupation of space--remembers a political history. To gesture with the elbow held close to the body, to affect a courtly lisp, or to set an arm akimbo with the hand turned back on the hip is to cite a history in which the sovereign body became the effeminate and sodomitical and, finally, the homosexual body. In *Queer Articulations*, Thomas A. King argues that the Anglo-American queer body publicizes a history of resistance to the gendered terms whereby liberal subjectivities were secured in early modern England. Arguing that queer agency preceded and enabled the formulation of queer subjectivities, *Queer Articulations* investigates theatricality and sodomy as performance practices foreclosed in the formation of gendered privacy and consequently available for resistant uses by male-bodied persons who have been positioned, or who have located themselves, outside the universalized public sphere of citizen-subjects. By defining queerness as the lack or failure of private pleasures, rather than an alternative pleasure or substance in its own right, eighteenth-century discourses reconfigured publicness as the mark of difference from the naturalized, private bodies of liberal subjects. Inviting a performance-centered, interdisciplinary approach to queer/male identities, King develops a model of queerness as processual activity, situated in time and place but irreducible to the individual subject's identifications, desires, and motivations."--Pub. desc. (v.2).

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