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KEY=DIRT - JORDAN FITZPATRICK

The Female Thing Dirt, Sex, Envy, Vulnerability *Pantheon* A study of the state of the female psyche looks at four key issues of feminism and femininity to reveal women's own complicity in their subjection as she explores the female condition in relation to the ideas of envy, dirt, sex, and vulnerability. By the author of *Against Love*. 40,000 first printing. **The Female Thing Dirt, Sex, Envy, Vulnerability** *Profile Books* With the gleeful, viperish wit of Dorothy Parker? (Slate), Kipnis offers a fresh and provocative assessment of the female condition in the post-post-feminist world of the twenty-first century. For every advance towards sexual equality on the part of women in recent years, she argues, some new impediment just seems to appear. Ironically, feminism has run up against an unanticipated opponent: the inner woman. *The Female Thing* brims with bracing, funny social observations informed by psychological acuity. For all the upbeat "You go, girl!" slogans, women remain caught between feminism and femininity, between self-affirmation and an endless quest for self-improvement, between playing the injured party and claiming independence. As audacious as it is historically and socially grounded, *The Female Thing* explores age-old quandaries: the war between the sexes, what women really want, and to what extent anatomy is destiny after all. **Reel Vulnerability Power, Pain, and Gender in Contemporary American Film and Television** *Rutgers University Press* Wonder women, G.I. Janes, and vampire slayers increasingly populate the American cultural landscape. What do these figures mean in the American cultural imagination? What can they tell us about the female body in action or in pain? *Reel Vulnerability* explores the way American popular culture thinks about vulnerability, arguing that our culture and our scholarship remain stubbornly invested in the myth of the helplessness of the female body. The book examines the shifting constructions of vulnerability in the wake of the cultural upheavals of World War II, the Cold War, and 9/11, placing defenseless male bodies onscreen alongside representations of the female body in the military, in the interrogation room, and on the margins. Sarah Hagelin challenges the ways film theory and cultural studies confuse vulnerability and femaleness. Such films as *G.I. Jane* and *Saving Private Ryan*, as well as such post-9/11 television shows as *Battlestar Galactica* and *Deadwood*, present vulnerable men who demand our sympathy, abused women who don't want our pity, and images of the body in pain that do not portray weakness. Hagelin's intent is to help scholarship catch up to the new iconographies emerging in theaters and in living rooms—images that offer viewers reactions to the suffering body beyond pity, identification with the bleeding body beyond masochism, and feminist images of the female body where we least expect to find them. **The Ethics of Vulnerability A Feminist Analysis of Social Life and Practice** *Routledge* As concerns about violence, war, terrorism, sexuality, and embodiment have garnered attention in philosophy, the concept of vulnerability has become a shared reference point in these discussions. As a fundamental part of the human condition, vulnerability has significant ethical import: how one responds to vulnerability matters, whom one conceives as vulnerable and which criteria are used to make such demarcations matters, how one deals with one's own vulnerability matters, and how one understands the meaning of vulnerability matters. Yet, the meaning of vulnerability is commonly taken for granted and it is assumed that vulnerability is almost exclusively negative, equated with weakness, dependency, powerlessness, deficiency, and passivity. This reductively negative view leads to problematic implications, imperiling ethical responsiveness to vulnerability, and so prevents the concept from possessing the normative value many theorists wish it to have. When vulnerability is regarded as weakness and, concomitantly, invulnerability is prized, attentiveness to one's own vulnerability and ethical response to vulnerable others remain out of reach goals. Thus, this book critiques the ideal of invulnerability, analyzes the problems that arise from a negative view of vulnerability, and articulates in its stead a non-dualistic concept of vulnerability that can remedy these problems. **Promiscuous Feminist Methodologies in Education Engaging Research Beyond Gender** *Routledge* The book marks the circulation of the term "promiscuous feminist methodology" and registers its salience for educational researchers who risk blundering feminist theories and methodologies in chaotic and unbridled ways. The sexism embedded in language is what makes the notion of promiscuous "feminists gone wild" tantalizing, though what the book puts forth is how the messy practice of inquiry transgresses any imposed boundaries or assumptions about what counts as research and feminism. What can researchers do when we realize that theories are not quite enough to respond to our material experiences with people, places, practices, and policies becoming data? As a collection, the book provides how various theories researchers put to work "get dirty" as they are contaminated and re-appropriated by other ways of thinking and doing through (con)texts of messy practices. In this way, gender cannot simply be gender and promiscuous feminist methodologies are always in-the-making and already ahead of what we think they are. This book was originally published as a special issue of the *International Journal of Qualitative Studies in Education*. **Contemporary Feminist Life-Writing The New Audacity** *Cambridge University Press* *Contemporary Feminist Life-Writing* is the first volume to identify and analyse the 'new audacity' of recent feminist writings from life. Characterised by boldness in both style and content, willingness to explore difficult and disturbing experiences, the refusal of victimhood, and a lack of respect for traditional genre boundaries, new audacity writing takes risks with its author's and others' reputations, and even, on occasion, with the law. This book offers an examination and critical assessment of new audacity in works by Katherine Angel, Alison Bechdel, Marie Calloway, Virginie Despentes, Tracey Emin, Sheila Heti, Juliet Jacques, Chris Krauss, Jana Leo, Maggie Nelson, Vanessa Place, Paul Preciado, and Kate Zambreno. It analyses how they write about women's self-authorship, trans experiences, struggles with mental illness, sexual violence and rape, and the desire for sexual submission. It engages with recent feminist and gender scholarship, providing discussions of vulnerability, victimhood, authenticity, trauma, and affect. **The Cinderella Test: Would You Really Want the Shoe to Fit? Subtle Ways Women Are Seduced and Socialized into Servitude and Stereotypes Subtle Ways Women Are Seduced and Socialized into Servitude and Stereotypes** *Praeger* A leading psychologist looks at the pitfalls women face when, like the fairytale Cinderella, they focus on pleasing others and conforming to stereotypes instead of expressing their individuality. • Rich case stories showing how women throughout history have successfully dealt with issues raised in the book • First-person interviews with women across the socioeconomic spectrum • A chronology marks the transformation of fairy-tale heroine, Cinderella, from a fighter for justice and truth to a younger more compliant woman • A bibliography of significant works on the Cinderella story, the enduring appeal of fairy tales, and the relevance of each **Communicative Understandings of Women's Leadership Development From Ceilings of Glass to Labyrinth Paths** *Lexington Books* *Communicative Understandings of Women's Leadership Development: From Ceilings of Glass to Labyrinth Paths*, edited by Elisha L. Ruminski and Annette M. Holba, weaves the disciplines of communication studies, leadership studies, and women's studies to offer theoretical and practical reflection about women's leadership development in academic, organizational, and political contexts. This work claims a space for women's leadership studies and acknowledges the paradigmatic shift from discussing women's leadership using the glass ceiling to what Eagly and Carli (2007) identify as the labyrinth of leadership. **Women and Gendered Violence in Canada An Intersectional Approach** *University of Toronto Press* By drawing on a range of theoretical traditions emerging from feminism, criminology, and sociology, *Women and Gendered Violence in Canada* significantly expands the conversation on violence against women. **Fearless Femininity by Women in American Theatre, 1910s to 2010s** *Cambria Press* In this unprecedented, fascinating book which covers women in theatre from the 1910s to the 2010s, author Lynne Greeley notes that, for the purposes of this study, "feminism" is defined as the political impulse toward economic and social empowerment for females or the female-identified, a position perceived by many feminists as oppositional to ideas of femininity that they see as personally and politically constraining and that "femininity" comprises social behaviors and practices that mean as "many different things as there are women," some of which are empowering and others of which are not. This book illuminates how throughout the twentieth century and into the twenty-first, playwrights and artists in American theatre both embodied and disrupted the feminine of their times. Through approaches as wide ranging as performing their own recipes, energizing silences, raging against war and rape, and inviting the public to inscribe their naked bodies, theatre artists have used performance as a site to insert themselves between the physicality of their female presence and the liminality of their disrupting the role of the feminine. Capturing that place of liminality, a neither-here-nor-there place that is often unsafe, where the established order is overturned by acts as banal as raising a plant, women have written and performed and disrupted their way through one hundred years of theatre history, even within the constraints of a variably rigid and usually unsympathetic social order. Creating a feminist femininity, they have reinscribed their place in the culture and provided models for their audiences to do the same. This comprehensive tome, part of the *Cambria Contemporary Global Performing Arts* headed by John Clum (Duke University) is an essential addition for theater studies and women's studies. **The Social Psychology of Gender How Power and Intimacy Shape Gender Relations** *Guilford Press* Gender relations are rife with contradictions and complexities. Exploring the full range of gender issues, this book offers a fresh perspective on everyday experiences of gender; the explicit and implicit attitudes that underlie beliefs about gender differences; and the consequences for our thoughts, feelings, and behavior. Many real-world examples illustrate how the unique interdependence of men and women—coupled with pervasive power imbalances—shapes interactions in romantic relationships and the workplace. In the process, the authors shed new light on the challenges facing those who strive for gender parity. This ideal student text takes readers to the cutting edge of gender theory and research. **The War of the Sexes Women Are Getting on Top** *Xlibris Corporation* This book seeks to restore a little balance to *The War of the Sexes* that feminists have been waging openly for about two hundred years with increasing success, one regrettable result being 50% divorce rates in the decadent West. Chapter 1 discusses the feminist movement and Chapter 2 discusses how women ;%capture;! men. Chapters 3 to 7 discuss the many physical, chemical, and sociological differences between the sexes, ranging from the inborn maternal instinct, to those arising from their different upbringing. In Chapters 8 to 13 the strengths and weaknesses of women in our decadent societies are discussed, including exploitation of women in the consumer society and the growing problem of teen and single mothers. In Chapters 14 to 18 the way in which women are beginning to take over the workforce, management, and politics at the expense of men is discussed, whilst in Chapter 19 the key reasons for the overall moral and financial decay of Western Civilization are discussed. Finally, in Chapters 20 to 25 an attempt is made to make some constructive suggestions to remedy some of the problems posed by moral and financial decline in the West. Thus it is suggested that marital-type relationships should always be a carefully chosen and communicative and constructive partnership between compatible, like-minded people with sound career paths and life goals. The penultimate chapter suggests how those couples that do have children can make them smarter, in turn helping keep the family happier and more successful. The final chapter discusses contact hypothesis and mere exposure research, an understanding of which might be useful in reducing the War of the Sexes and also the many ethnic conflicts that plague the world today. **What a Girl Wants? Fantasizing the Reclamation of Self in Postfeminism** *Routledge* From domestic goddess to desperate housewife, *What a Girl Wants?* explores the importance and centrality of postfeminism in contemporary popular culture. Focusing on a diverse range of media forms, including film, TV, advertising and journalism, Diane Negra holds up a mirror to the contemporary female subject who finds herself centralized in commodity culture to a largely unprecedented degree at a time when Hollywood romantic comedies, chick-lit, and female-centred primetime TV dramas all compete for her attention and spending power. The models and anti-role models analyzed in the book include the chick flick heroines of princess films, makeover movies and time travel dramas, celebrity brides and bravura mothers, 'Runaway Bride' sensation Jennifer Wilbanks, the sex workers, flight attendants and nannies who maintain such a high profile in postfeminist popular culture, the authors of postfeminist panic literature on dating, marriage and motherhood and the domestic guru who propound luxury lifestyling as a showcase for the 'achieved' female self. **Contested Spaces, Counter-Narratives, and Culture from Below in Canada** *University of Toronto Press* *Contested Spaces* investigates space and conflict in novels, short stories, life writing, and journalism from Canada and Quebec by asking how counter-narratives challenge geographies of exclusion from below. **A Hypersexual Society Sexual Discourse, Erotica, and Pornography in America Today** *Springer* As many can attest, the prevalence of sexual imagery has increased in modern society over the past half century. In this timely new study, Kenneth Kammeyer traces the historical development of sexual imagery in America and society's preoccupation with it, all within a firm theoretical and sociological framework. **The Great Feminist Denial** *Melbourne Univ. Publishing* What the hell happened? In *The Great Feminist Denial* the authors talk with women—feminists and non-feminists, young and old, famous and not famous, child-free and with child—and use their responses as a starting point from which to refocus the key debates. Dux and Simic argue that, ultimately, feminism is still necessary for everyday life. Even the most cursory glimpse at the social and cultural landscape suggests an urgent need for a politics that identifies inequalities, differences and strengths specific to women as a sex. *The Great Feminist Denial* puts an ailing feminist past to rest, and proposes a way forward that offers young women of today a new way of calling themselves feminists. **Chick Lit and Postfeminism** *University of Virginia Press* Originally a euphemism for Princeton University's Female Literary Tradition course in the 1980s, "chick lit" mutated from a movement in American women's avant-garde fiction in the 1990s to become, by the turn of the century, a humorous subset of women's literature, journalism, and advice manuals. Stephanie Harzewski examines such best sellers as

Bridget Jones's *Diary The Devil Wears Prada*, and *Sex and the City* as urban appropriations of and departures from the narrative traditions of the novel of manners, the popular romance, and the bildungsroman. Further, Harzewski uses chick lit as a lens through which to view gender relations in U.S. and British society in the 1990s. Chick Lit and Postfeminism is the first sustained historicization of this major pop-cultural phenomenon, and Harzewski successfully demonstrates how chick lit and the critical study of it yield social observations on upheavals in Anglo-American marriage and education patterns, heterosexual rituals, feminism, and postmodern values. **Rape Is Rape How Denial, Distortion, and Victim Blaming Are Fueling a Hidden Acquaintance Rape Crisis** *Chicago Review Press* A call to action to protect the human rights of women and girls, this exposé reveals how interest groups deny the seriousness of rape to further their political agendas. Through firsthand interviews with victims; medical and judicial records; social media; and statistics from police, the FBI, and government agencies, this analysis explains the tactics used by these groups. The personal stories of young rape victims demonstrate how assaults on their credibility, buttressed by claims of low prevalence, prevent many from holding their rapists accountable, enabling them to rape others with impunity. A resources section is also included for those seeking help, advice, or hoping to become involved in the struggle. **Women Theory and Practice** *iUniverse* In *Women: Theory and Practice*, Bernard Chapin challenges the accepted theories of feminism and sexual equality in this thought-provoking, revolutionary look at the battle of the sexes in the twenty-first century. This book captures the true essence of today's apocryphal gap between men and women and how it affects not only the workplace, but also romantic relationships and the interactions of men and women everywhere. Chapin introduces a truly contrarian argument against society's current atmosphere of political correctness. He also makes a convincing case for the hidden damage caused by the women's movement and the popular mindset that women are no longer just the fairer sex, they are the better sex. Chapin questions the rationale behind policies and laws created to protect women's rights and to construct equality in the workplace. Chapin describes society's current backlash against men and how it has created a culture that has wrongly declared women to be intellectually, morally, and emotionally superior. *Women: Theory and Practice* provides a clear, rational argument against a popular socio-political atmosphere that has turned women into demi-gods, and men into second class citizens. **The Thinking Woman** *Rutgers University Press* *Love -- Play -- Work -- Fear -- Wonder -- Friendship*. **Working in the Wings New Perspectives on Theatre History and Labor** *SIU Press* Theatre has long been an art form of subterfuge and concealment. *Working in the Wings: New Perspectives on Theatre History and Labor*, edited by Elizabeth A. Osborne and Christine Woodworth, brings attention to what goes on behind the scenes, challenging, and revising our understanding of work, theatre, and history. Essays consider a range of historic moments and geographic locations—from African Americans' performance of the cakewalk in Florida's resort hotels during the Gilded Age to the UAW Union Theatre and striking automobile workers in post-World War II Detroit, to the struggle in the latter part of the twentieth century to finish an adaptation of *Moby Dick* for the stage before the memory of creator Rinde Eckert failed. Contributors incorporate methodologies and theories from fields as diverse as theatre history, work studies, legal studies, economics, and literature and draw on traditional archival materials, including performance texts and architectural structures, as well as less tangible material traces of stagecraft. *Working in the Wings* looks at the ways in which workers' identities are shaped, influenced, and dictated by what they do; the traces left behind by workers whose contributions have been overwritten; the intersections between the sometimes repetitive and sometimes destructive process of creation and the end result—the play or performance; and the ways in which theatre affects the popular imagination. This collected volume draws attention to the significance of work in the theatre, encouraging a fresh examination of this important subject in the history of the theatre and beyond. **The Function of Cynicism at the Present Time** *Oxford University Press, USA* Cynicism is usually seen as a provocative mode of dissent from conventional moral thought, casting doubt on the motives that guide right conduct. When critics today complain that it is ubiquitous but lacks the serious bite of classical Cynicism, they express concern that it can now only be corrosively negative. *The Function of Cynicism at the Present Time* takes a more balanced view. Re-evaluating the role of cynicism in literature, cultural criticism, and philosophy from 1840 to the present, it treats cynic confrontationalism as a widely-employed credibility-check on the promotion of moral ideals—with roots in human psychology. Helen Small investigates how writers have engaged with Cynic traditions of thought, and later more gestural styles of cynicism, to re-calibrate dominant moral values, judgements of taste, and political agreements. The argument develops through a series of cynic challenges to accepted moral thinking: Friedrich Nietzsche on morality; Thomas Carlyle v. J. S. Mill on the permissible limits of moral provocation; Arnold on the freedom of criticism; George Eliot and Ford Madox Ford on cosmopolitanism; Bertrand Russell, John Dewey, and Laura Kipnis on the conditions of work in the university. *The Function of Cynicism* treats topics of present-day public concern: abrasive styles of public argument; debasing challenges to conventional morality; free speech, moral controversialism; the authority of reason and the limits of that authority; nationalism and resistance to nationalism; and liberty of expression as a core principle of the university. **The Oxford Handbook of American Drama** *Oxford University Press* This volume explores the history of American drama from the eighteenth to the twentieth century. It describes origins of early republican drama and its evolution during the pre-war and post-war periods. It traces the emergence of different types of American drama including protest plays, reform drama, political drama, experimental drama, urban plays, feminist drama and realist plays. This volume also analyzes the works of some of the most notable American playwrights including Eugene O'Neill, Tennessee Williams, and Arthur Miller and those written by women dramatists. **Young People, Popular Culture and Education** *A&C Black* **Urban Nightlife Entertaining Race, Class, and Culture in Public Space** *Rutgers University Press* Sociologists have long been curious about the ways in which city dwellers negotiate urban public space. How do they manage myriad interactions in the shared spaces of the city? In *Urban Nightlife*, sociologist Reuben May undertakes a nuanced examination of urban nightlife, drawing on ethnographic data gathered in a Deep South college town to explore the question of how nighttime revelers negotiate urban public spaces as they go about meeting, socializing, and entertaining themselves. May's work reveals how diverse partiers define these spaces, in particular the ongoing social conflict on the streets, in bars and nightclubs, and in the various public spaces of downtown. To explore this conflict, May develops the concept of "integrated segregation"—the idea that diverse groups are physically close to one another yet rarely have meaningful interactions—rather, they are socially bound to those of similar race, class, and cultural backgrounds. May's in-depth research leads him to conclude that social tension is stubbornly persistent in part because many participants fail to make the connection between contemporary relations among different groups and the historical and institutional forces that perpetuate those very tensions; structural racism remains obscured by a superficial appearance of racial harmony. Through May's observations, *Urban Nightlife* clarifies the complexities of race, class, and culture in contemporary America, illustrating the direct influence of local government and nightclub management decision-making on interpersonal interaction among groups. Watch a video with Reuben A. Buford May: Watch video now. (<http://www.youtube.com/watch?v=VCs1xExStPw>). **Subcultures, Popular Music and Social Change** *Cambridge Scholars Publishing* Style-based subcultures, scenes and tribes have pulsed through the history of social, economic and political change. From 1940s zoot-suiters and hepcats; through 1950s rock 'n' rollers, beatniks and Teddy boys; 1960s surfers, rudeboys, mods, hippies and bikers; 1970s skinheads, soul boys, rastas, glam rockers, funksters and punks; on to the heavy metal, hip-hop, casual, goth, rave, hipster and clubber styles of the 1980s, 90s, noughties and beyond; distinctive blends of fashion and music have become a defining feature of the cultural landscape. Research into these phenomena has traversed the social sciences and humanities, and *Subcultures, Popular Music and Social Change* assembles important theoretical interventions and empirical studies from this rich, interdisciplinary field. Featuring contributions from major scholars and new researchers, the book explores the historical and cultural significance of subcultural styles and their related music genres. Particular attention is given to the relation between subcultures and their historical context, the place of subcultures within patterns of cultural and political change, and their meaning for participants, confederates and opponents. As well as Anglo-American developments, the book considers experiences across a variety of global sites and locales, giving reference to issues such as class, ethnicity, gender, sexuality, creativity, commerce, identity, resistance and deviance. **Sexualities and Irish Society A Reader** *Orpen Press* In Ireland, recent social, cultural and political changes combined with globalisation, commercialisation and new technologies have re-shaped how we understand and think about sexuality. There is now a multiplicity of ways in which individuals can experience their sexuality, negotiate their sexual identities and advocate for sexual rights. Meanwhile, sexualities continue to be denied, problematised and subjected to regulation. The ongoing exchanges between real-life sexualities and the social contexts in which they are forged, provides the core focus of this book. *Sexualities and Irish Society* explores the construction and management of sexualities across a number of different sites, including the family, the legal and education systems, medical and therapeutic settings, and cultural and commercial arenas. Engaging with both theoretical and empirical material, the authors analyse the power relations within which sexualities are constructed, resisted and reconstructed. Written by academics, researchers, advocates and practitioners, this is the first comprehensive academic text on sexualities in Irish society. It showcases the best of recent scholarship from a range of disciplinary perspectives. *Sexualities and Irish Society* is a valuable resource for undergraduate and postgraduate students in social policy, social care, social work, sociology, women's studies, cultural studies, history, politics and studies of the body. It should also appeal to activists, campaigners and professional practitioners. **Unwanted Advances Sexual Paranoia Comes to Campus** *Verso Books* Feminism is broken: the current attempts to protect women from sexual abuse on campus, and on line. Regulation is replacing education, and women's hard-won right to be treated as consenting adults is being repealed by well-meaning bureaucrats. In *Unwanted Advances*, passionate feminist Kipnis, find the object of a protest march by student activists at her university for writing an essay about sexual paranoia on campus. In response she starts to question women's role in national debates over free speech and "safe spaces". She explores the astonishing netherworld of accused professors and students, campus witch hunts, rigged investigations, and demonstrates the chilling effect of this new sexual McCarthyism on higher education. Without minimizing the seriousness of campus assault, Kipnis argues for more honesty: a timely critique of feminist paternalism and the covert sexual conservatism of hook-up culture. **Envy WSQ: Fall / Winter 2006** *Feminist Press* Probing scholarly essays chart the transition of a seven deadly sin from penis to the womb. **The Word Factory Tailor-Make the Perfect Sentence** *Partridge Africa* Unquestionably, *The Word Factory* is the perfect guide to better English Grammar and effortless writing. According to one newspaper report, universities in England had begun to penalise students who employed incorrect grammar in their essays. In South Africa, the analysis of seventy-four thousand short stories found that written work of children was littered with SMS language, American slang, exclamation marks, and references to celebrities. All through my formative years, I had to contend with five different languages English, Afrikaans, and two other dialects, which for the most part, accounted for my inability to translate thought into words effortlessly and inhibited my willingness to participate in lively social discussions especially in the course of my high school years. However, possessed of determination, I had vowed to overcome that infirmity. My need to succeed at all costs precipitated the memorisation of the entire *Pocket Oxford Dictionary*, an accomplishment that spanned ten long years, following which a further ten years were spent in acquainting myself with most English phrases, idiomatic expressions, and collecting the data and fully researching it. I decided to name the compilation *The Word Factory*. The fruits of my efforts, but more specifically the extensive employment of *The Word Factory*, not only marked my rise onto the podiums as master of ceremonies and public speaker, but had also enabled me to write approximately twenty-five articles to the *Cape Argus*, *Cape Town's* pre-eminent newspaper, within the space of two years, with 100 per cent publication rate. **Rape on the Contemporary Stage** *Springer* This book investigates the representation of rape in British and Irish theatre since the second wave of the Women's Movement. Mainly focusing on the period from the 1990s to the present, it identifies key feminist debates on rape and gender, and introduces a set of ideas about the function of rape as a form of embodied, gendered violence to the analysis of dramaturgical and performance strategies used in a range of important and/or controversial works. The chapters explore the dramatic representation of consent; feminist performance strategies that interrogate common attitudes to rape and rape survivors; the use of rape as an allegory for political oppression; the relationships of vulnerability, eroticism and affect in the understanding and representation of sexual violence; and recent work that engages with anti-rape activism to present women's personal experiences on stage. **Swoon: Great Seducers and Why Women Love Them** *W. W. Norton & Company* "Lose yourself: Swoon has wicked fun answering that age-old query: What do women want?"—Chicago Tribune Contrary to popular myth and dogma, the men who consistently beguile women belie the familiar stereotypes: satanic rake, alpha stud, slick player, Mr. Nice, or big-money mogul. As Betsy Prioleau, author of *Seductress*, points out in this surprising, insightful study, legendary ladies' men are a different, complex species altogether, often without looks or money. They fit no known template and possess a cache of powerful erotic secrets. With wit and erudition, Prioleau cuts through the cultural lore and reveals who these master lovers really are and the arts they practice to enswoon women. What she discovers is revolutionary. Using evidence from science, popular culture, fiction, anthropology, and history, and from interviews with colorful real-world ladykillers, Prioleau finds that great seducers share a constellation of unusual traits. While these men run the gamut, they radiate joie de vivre, intensity, and sex appeal: above all, they adore women. They listen, praise, amuse, and delight, and they know their way around the bedroom. And they've finessed the hardest part: locking in and revving desire. Women never tire of these fascinators and often, like Casanova's conquests, remain besotted for life. Finally, Prioleau takes stock of the contemporary culture and asks: where are the Casanovas of today? After a critique of the twenty-first-century sexual malaise—the gulf between the sexes and women's record discontent—she compellingly argues that society needs ladies' men more than ever. Groundbreaking and provocative, *Swoon* is underpinned with sharp analysis, brilliant research, and served up with seductive verve. **Chicago Girls & Sex - Navigating the Complicated New Landscape** *Simon and Schuster* 'If you're going to talk about women in the 21st century, you MUST read Peggy Orenstein's *Girls & Sex*.' - CAITLIN MORAN, author of *How to Be a Woman* *TIME Top 10 non-fiction books of 2016* *Amazon Best Non-fiction of 2016* A generation gap has emerged between parents and their daughters. Mothers and fathers have little idea about the pressures and expectations they face or how they feel about them. Drawing on in-depth interviews with young women and a wide range of psychologists and experts, renowned journalist and bestselling author Peggy Orenstein goes where most others fear to tread, pulling back the curtain on the hidden truths and hard lessons of girls' sex lives in the modern world. **Five Irish women The second republic, 1960-2016** *Manchester University Press* *Five Irish Women* is comprised of five interlinked portraits of exceptional Irish women from various fields - literature,

journalism, music, politics – who have achieved outstanding reputations since the 1960s: Edna O'Brien, Sinéad O'Connor, Nuala O'Faolain, Bernadette McAliskey and Anne Enright. Several of these could claim to be among the best-known Irish people of their day. The book looks at their achievements -- works of art in some cases, but also life-writing, interviews and speeches – and at their reception in Ireland and elsewhere, shedding light on some of their shared preoccupations, including equality, sexuality and nationalism. The main focus is on the ways in which these distinguished women make sense of their formative experiences as Irish people and how they in turn have been understood as representative figures in modern Ireland. **Memoir of a Debulked Woman: Enduring Ovarian Cancer** *W. W. Norton & Company* A 2012 New York Times Book Review Notable Book "Staggering, searing...Ms. Gubar deserves the highest admiration for her bravery and honesty." —New York Times Diagnosed with ovarian cancer in 2008, Susan Gubar underwent radical debulking surgery, an attempt to excise the cancer by removing part or all of many organs in the lower abdomen. Her memoir mines the deepest levels of anguish and devotion as she struggles to come to terms with her body's betrayal and the frightful protocols of contemporary medicine. She finds solace in the abiding love of her husband, children, and friends while she searches for understanding in works of literature, visual art, and the testimonies of others who suffer with various forms of cancer. Ovarian cancer remains an incurable disease for most of those diagnosed, even those lucky enough to find caring and skilled physicians. *Memoir of a Debulked Woman* is both a polemic against the ineffectual and injurious medical responses to which thousands of women are subjected and a meditation on the gifts of companionship, art, and literature that sustain people in need. **Bad Girls, Dirty Bodies Sex, Performance and Safe Femininity** *Bloomsbury Publishing* What makes a woman 'bad' is commonly linked to certain 'qualities' or behaviours seen as morally or socially corrosive, dirty and disgusting. In *Bad Girls, Dirty Bodies*, Gemma Commene critically explores the social, sexual and political significance of women who are labelled 'bad', sluts or dirty. Through a variety of case studies drawn from qualitative and original ethnographic research, she argues that 'Bad Girls' disrupt heterosexual normativity and contribute new embodied knowledge. From neo-burlesque, sex-positive and queer performance art, to explicit entertainment and areas of popular culture; Commene situates 'bad' women as sites of power, possibility and success. Through the combination of case studies (Ms T, Empress Stah and RubberDoll, Mouse and Doris La Trine), Gemma Commene offers a challenge to those who think that sexual, slutty, bad, and dirty women are not worth listening to. Significantly, she unpicks the issues generated by women who are complicit in the subjugation, policing and marginalization of 'other' women, both in popular culture and in sites of subcultural resistance. **Myths of Mighty Women Their Application in Psychoanalytic Psychotherapy** *Routledge* Women whose mothers were not called upon to achieve in a man's world have a difficult time seeing themselves as powerful enough to do that. Identifying with mighty women of the past and of the present culture can help them to permit themselves to achieve more than their mothers did. This book provides several such myths from ancient and modern cultures, from both Western and Eastern traditions, each of which is a standard for a particular aspect of female power and all of which can provide that power for women now. Among the aspects of women's power are Super Girl, Warrior Woman, Evil Temptress, Protective Mother and Provider. This book is useful for therapists to read themselves and/or to give to their patients when they suffer from fantasies of the bad mother who does not want to be surpassed or the weak mother who cannot protect, or the therapist who wants to keep the woman patient in a weak and needy position. **Southern California Review of Law and Social Justice Sisterhood, Interrupted From Radical Women to Grrls Gone Wild** *Springer* Contrary to clichés about the end of feminism, Deborah Siegel argues that younger women are not abandoning the movement but reinventing it. After forty years, is feminism today a culture, or a cause? A movement for personal empowerment, or broad-scale social change? Have women achieved equality, or do we still have a long way to go?