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# The Embodied Performance Of Gender Routledge Research In Gender And Society

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Embodied Performances  
 Embodiment and Agency  
 Masculinities in Transition  
 Grotowski, Women, and Contemporary Performance  
 Gender and Conflict  
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 Writing on the Body? Thinking Through Gendered Embodiment and Marked Flesh  
 Embodying Gender  
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 What a Body Can Do  
 Ageing, Gender, Embodiment and Dance  
 Writing on the Body  
 Embodied Performances  
 Embodied Care

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## LAILA MAURICE

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**Embodied Performances** Springer  
 "Tracing a dynamic genealogy of performance from the nineteenth century to the twenty-first, McMillian contends that black women artists practiced a purposeful self-objectification, transforming themselves into art objects. In doing so, these artists raised new ways to ponder the intersections of art, performance, and black female embodiment."--Back cover.  
[Embodiment and Agency](#) BRILL  
 Embodied Reckonings examines the political and cultural aspects of

contemporary performances that have grappled with the history of the "comfort women," the Japanese military's euphemism for the sexual enslavement of girls and young women—mostly Korean—in the years before and during World War II. Long silent, in the early 1990s these women and their supporters initiated varied performance practices—protests, tribunals, theater, and memorial-building projects—to demand justice for those affected by state-sponsored acts of violence. The book provides a critical framework for understanding how actions designed to bring about redress can move from the political and legal aspects of this concept to its cultural and social possibilities.

Based on extensive archival and ethnographic research, the study argues for the central role of performance in how Korean survivors, activists, and artists have redressed the histories—and erasures—of this sexual violence. Merging cultural studies and performance theory with a transnational, feminist analysis, the book illuminates the actions of ordinary people, thus offering ways of reconceptualizing legal and political understandings of redress that tend to concentrate on institutionalized forms of state-based remediation.  
[Masculinities in Transition](#) University of Illinois Press  
 This book focuses on the significance of the body in contemporary feminist

scholarship. In recent years, the body has become a 'hot item' in both contemporary social theory and research. This renewed interest has received a mixed reaction from feminists. While the body may be back, the 'new' body theory often proves to be just as disembodied as it ever was. The body revival seems to be less an attempt to re-embodiment masculinist science than just another expression of the same condition which evoked the feminist critique in the first place: a flight from femininity and everything that is associated with it in western culture. *Embodied Practices* offers a critical appraisal of the recent 'body revival', drawing upon insights from Grotowski, *Women, and Contemporary Performance* Taylor & Francis

Until now, ethicists have said little about the body, limiting their comments on it to remarks made in passing or, at best, devoting a chapter to the subject. *Embodied Care* is the first work to argue for the body's centrality to care ethics, doing so by analyzing our corporeality at the phenomenological level. It develops the idea that our bodies are central to our morality, paying particular attention to the ways we come to care for one another. Hamington's argues that human bodies are "built to care"; as a result, embodiment must be recognized as a central factor in moral consideration. He takes the reader on an exciting journey from modern care ethics to Merleau-Ponty's philosophy of the body and then to Jane Addams's social activism and philosophy. The ideas in *Embodied Care* do not lead to yet another competing theory of morality; rather, they progress through theory and case studies to suggest that no theory of morality can be complete without a full consideration of the body.

*Gender and Conflict* NYU Press

The human body is thought of conventionally as a biological entity, with its longevity, morbidity, size and even appearance determined by genetic factors immune to the influence of society or culture. Since the mid-1980s, however, there has been a rising awareness of how our bodies, and our perception of them, are influenced by the social, cultural and material contexts in which humans live. Drawing on studies of sex and gender, education, governance, the economy, and religion, Chris Shilling demonstrates how our physical being allows us to affect the material and virtual world around us, yet also enables governments to shape and direct our thoughts and actions. Revealing how social relationships, cultural images, and technological and medical advances

shape our perceptions and awareness, he exposes the limitations of traditional Western traditions of thought that elevate the mind over the body as that which defines us as human. Dealing with issues ranging from cosmetic and transplant surgery, the performance of gendered identities, the commodification of bodies and body parts, and the violent consequences of competing conceptions of the body as sacred, Shilling provides a compelling account of why body matters present contemporary societies with a series of urgent and inescapable challenges. ABOUT THE SERIES: The Very Short Introductions series from Oxford University Press contains hundreds of titles in almost every subject area. These pocket-sized books are the perfect way to get ahead in a new subject quickly. Our expert authors combine facts, analysis, perspective, new ideas, and enthusiasm to make interesting and challenging topics highly readable.

*The Performance of Gender* Routledge

Norms of embodied behaviour for males and females, as promoted in mainstream Western public arenas of popular culture and the everyday, continue to work, overtly and covertly, as definitive and restrictive barriers to the realm of possibilities of embodied gender expression and appreciation. They serve to disempower and marginalize those not inclined to embody according to such dichotomous models. This book explores the ramifications of the way our gendered, sexed and culturally constructed bodies are situated toward notions of difference and highlights the need to safeguard the social and emotional well-being of those who do not fit comfortably with dominant norms of masculine/feminine behaviour, as deemed appropriate to biological sex. The book interrogates gender inequitable machinations of education and performance arts disciplines by which educators and arts practitioners train, teach, choreograph, and direct those with whom they work, and theorizes ways of broadening personal and social notions of possible, aesthetic, and acceptable embodiment for all persons, regardless of biological sex or sexual orientation. The author's own struggles as a performance artist, educator, and person in the everyday, as well as the findings of empirical fieldwork with educators, performance arts practitioners, and high school students, are employed to illustrate and advocate the need for self reflexive scrutiny of existing and hidden inequities regarding the embodiment of gender within one's own habitual perspectives, taste, and practices.

*Gender, Separatist Politics, and Embodied Nationalism in Cameroon* University Press of Colorado

This book investigates the historical construction of scholarly personae by integrating a spectrum of recent perspectives from the history and cultural studies of knowledge and institutions. Focusing on gender and embodiment, the contributors analyse the situated performance of scholarly identity and its social and intellectual contexts and consequences. Disciplinary cultures, scholarly practices, personal habits, and a range of social, economic, and political circumstances shape the people and formations of modern scholarship. Featuring a foreword by Ludmilla Jordanova, *Gender, Embodiment, and the History of the Scholarly Persona: Incarnations and Contestations* is of interest to historians, sociologists, media and culture scholars, and all those with a stake in the personal dimensions of scholarship. An international group of scholars present original examinations of travel, globalisation, exchange, training, evaluation, self-representation, institution-building, norm-setting, virtue-defining, myth-making, and other gendered and embodied modes and mechanisms of scholarly persona-work. These accounts nuance and challenge existing understandings of the relationship between knowledge and identity.

**Possibility of Politics in India** CABI

This book... offers an intersectional paradigm for considering representations of gender in the context of race, ethnicity, sexuality, disability, and religion. In addition to sophisticated textual analysis drawing on the methods of historicism, psychoanalysis, queer theory, and posthumanism, a team of international experts discuss Shakespeare's life, contemporary editing practices, and performance of his plays on stage, on screen, and in the classroom.

**The Embodied Performance of Gender** Vintage

While contemporary popular discourses dismiss gender and feminism as passe, patriarchy and sexism continue to limit human possibilities around the globe. This collection of studies seeks to advance feminist and gender tourism studies with its focus on embodiment.

*Performing Emotions* Springer

In *Performing Emotions*, Peta Tait's central argument is that performing emotions in realism is also performing gender identity. Emotions are phenomena that are performable by bodies, which have cultural identities. In turn, these create cultural spaces of emotions. This study

integrates scholarship on realist drama, theatre and approaches to acting, with interdisciplinary theories of emotion, phenomenology and gender theory. With chapters devoted to masculinity and femininity specifically, as well as to emotions generally, it investigates social beliefs about emotions through Chekhov's four major plays in translation, and English language commentaries on Constantin Stanislavski's direction (of the play's first productions) and his approaches to acting, and Olga Knipper's acting of the central women characters. Emotions exist as social relationships; they are imagined and embodied as gendered. Tait demonstrates how theatrical emotions are predicated on social performances and vice versa. In Chekhov's plays, which came to dominate a twentieth century theatre of emotions, characters interpret their emotions intertextually in relation to other theatrical and fictional narratives of emotions. Tait here interrogates these plays as sustained explorations of the inherent theatricality of characters expressing emotions from their phenomenological awareness. A theatrical language of gendered interiority is produced in the acting of emotions in Stanislavski's early realistic theatre. Alternatively, remapping the performances of emotional bodies can destabilise the culturally constructed boundary separating an inner, private self and an outer, social self in culturally produced geographies of emotions. As Tait shows, emotions can be performed as indivisible spatialities. *Performing Emotions* integrates theories of theatre, gender identity and emotion to investigate how sexual difference impacts on the representations of emotions. The book develops an accumulative analysis of the meanings of emotions in twentieth century realist drama, theatre and acting. **Body/Embodiment** University of Hawaii Press

Norms of embodied behaviour for males and females, as promoted in mainstream Western public arenas of popular culture and the everyday, continue to work, overtly and covertly, as definitive and restrictive barriers to the realm of possibilities of embodied gender expression and appreciation. They serve to disempower and marginalize those not inclined to embody according to such dichotomous models. This book explores the ramifications of the way our gendered, sexed and culturally constructed bodies are situated toward notions of difference and highlights the need to safeguard the social and emotional well-being of those who do not fit comfortably with dominant norms of masculine/feminine behaviour, as deemed appropriate to biological sex. The

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*Embodied Avatars* Cambridge Scholars Publishing

The classic manifesto of the liberated woman, this book explores every facet of a woman's life.

*Performing Cultures of Equality* Oxford University Press

Ethnographies about transgressing social expectations of the body

**Bodies in Flux** Springer

Fresh insights into gendered politics in Cameroon

*Stunning Males and Powerful Females* Columbia University Press

This volume discusses fluidity of the post-human bodies on various cultural and social examples – from the cyber relations to others and to self, through fragmented, prostheticised, monstrous or augmented body, to the dis/utopian fantasies.

*Tourism and Gender* Springer

The *Performance of Gender* presents a vivid description of everyday life in order to explore the concept of performance for an anthropology of gender. A detailed and evocative account of the lives of men and women in a South Indian fishing community reveals new ways of framing gender relations, the body and kinship. The ethnographic account is set within the context of social and cultural theory, notably the ideas of Judith Butler, Pierre Bourdieu and Michel Foucault. The study sheds new light on the ways in which gender is understood as both performative, that is enacted through everyday practices, and also substantial and embodied, that is marked out in the separate sexual fluids and procreative capacities of husbands and wives.

**Learning Bodies** Routledge

From feminist philosophy to genetic science, scholarship in recent years has succeeded in challenging many

entrenched assumptions about the material and biological status of human bodies. Likewise in the study of Chinese cultures, accelerating globalization and the resultant hybridity have called into question previous assumptions about the boundaries of Chinese national and ethnic identity. The problem of identifying a single or definitive referent for the "Chinese body" is thornier than ever. By facilitating fresh dialogue between fields as diverse as the history of science, literary studies, diaspora studies, cultural anthropology, and contemporary Chinese film and cultural studies, *Embodied Modernities* addresses contemporary Chinese embodiments as they are represented textually and as part of everyday life practices. The book is divided into two sections, each with a dedicated introduction by the editors. The first examines "Thresholds of Modernity" in chapters on Chinese body cultures in the late nineteenth and early twentieth centuries—a period of intensive cultural, political, and social modernization that led to a series of radical transformations in how bodies were understood and represented. The second section on "Contemporary Embodiments" explores body representations across the People's Republic of China, Taiwan, and Hong Kong today. Contributors: Chris Berry, Louise Edwards, Maram Epstein, Larissa Heinrich, Olivia Khoo, Fran Martin, Jami Proctor-Xu, Tze-lan D. Sang, Teri Silvio, Mark Stevenson, Cuncun Wu, Angela Zito, John Zou.

**The Embodied Performance of Gender** SAGE

This book is an attempt to find new ways of inter-disciplinary theorisation about this moment when both the unitary idea of the Indian nation and the bureaucratic dream of a centralised Indian state are falling apart. At this juncture, the Indian state has two choices. Either it can recognise the political nature of the struggles confronting it and radically re-imagine itself or it can wage a losing war against the democratic aspirations of people. It is essential that political movements in the subcontinent let go of their differences and organise together to agitate for modernisation. By bringing these disparate struggles together, this book explores the possibility of an alliance between them such that they are able to inform each other against a colonial state. Taken together, this book is thus an experiment in politics, rather than being about specific events. The chapters in this book were originally published in various Taylor & Francis journals.

**Gender, Embodiment, and the History**

**of the Scholarly Persona** Cambridge University Press  
Explores cultural manifestations of female vocality in the light of theories of subjectivity, the body, and sexual

difference.  
**Embodied Voices** Routledge  
This book explores the nexus between gender, ageing and culture in dancers practicing a variety of genres. It challenges existing cultural norms which

equate ageing with bodily decline and draws on an interdisciplinary theoretical framework to explore alternatives for developing a culturally valued mature subjectivity through the practice of dance.