

Battlefords Agency Tribal Chiefs Presents:
**Gender, Diversity & Equality
Masquerade Ball**

Western Development Museum, North Battleford, SK



Fundraising to bring LGBTQ2s Education to our communities

June 23rd 2023

Reception 5:30pm - 6:30pm

Dinner & Dance 6:30pm - 12:00am



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Masquerade And Gender

Sonja Erikainen



Masquerade And Gender:

Masquerade and Gender Catherine A. Craft-Fairchild, 2012-03-31 Terry Castle's recent study of masquerade follows Bakhtin's analysis of the carnivalesque to conclude that for women masquerade offered exciting possibilities for social and sexual freedom. Castle's interpretation conforms to the fears expressed by male writers during the period. Addison Steele and Fielding all insisted that masquerade allowed women to usurp the privileges of men. Female authors, however, often mistrusted these claims, perceiving that masquerade's apparent freedoms were frequently nothing more than sophisticated forms of oppression. Catherine Craft Fairchild's work provides a useful corrective to Castle's treatment of masquerade. She argues that in fictions by Aphra Behn, Mary Davys, Eliza Haywood, Elizabeth Inchbald, and Frances Burney, masquerade is double-sided. It is represented in some cases as a disempowering capitulation to patriarchal strictures that posit female subordination. Often within the same text, however, masquerade is also depicted as an empowering defiance of the dominant norms for female behavior. Heroines who attempt to separate themselves from the image of womanhood they consciously construct escape victimization. In both cases, masquerade is the condition of femininity; gender in the woman's novel is constructed rather than essential. Craft Fairchild examines the guises in which womanhood appears, analyzing the ways in which women writers both construct and deconstruct eighteenth-century cultural conceptions of femininity. She offers a careful and engaging textual analysis of both canonical and noncanonical eighteenth-century texts, thereby setting lesser-read fictions into a critical dialogue with more widely known novels. Detailed readings are informed throughout by the ideas of current feminist theorists, including Luce Irigaray, Julia Kristeva, Mary Ann Doane, and Kaja Silverman. Instead of assuming that fictions about women were based on biological fact, Craft Fairchild stresses the opposite: the domestic novel itself constructs the domestic woman.

Masquerade and Gender Catherine Craft-Fairchild, 2004-05 Terry Castle's recent study of masquerade follows Bakhtin's analysis of the carnivalesque to conclude that for women masquerade offered exciting possibilities for social and sexual freedom. Castle's interpretation conforms to the fears expressed by male writers during the period. Addison Steele and Fielding all insisted that masquerade allowed women to usurp the privileges of men. Female authors, however, often mistrusted these claims, perceiving that masquerade's apparent freedoms were frequently nothing more than sophisticated forms of oppression. Catherine Craft Fairchild's work provides a useful corrective to Castle's treatment of masquerade. She argues that in fictions by Aphra Behn, Mary Davys, Eliza Haywood, Elizabeth Inchbald, and Frances Burney, masquerade is double-sided. It is represented in some cases as a disempowering capitulation to patriarchal strictures that posit female subordination. Often within the same text, however, masquerade is also depicted as an empowering defiance of the dominant norms for female behavior. Heroines who attempt to separate themselves from the image of womanhood they consciously construct escape victimization. In both cases, masquerade is the condition of femininity; gender in the woman's novel is constructed rather than essential. Craft Fairchild examines the guises in which womanhood appears

analyzing the ways in which women writers both construct and deconstruct eighteenth century cultural conceptions of femininity She offers a careful and engaging textual analysis of both canonical and noncanonical eighteenth century texts thereby setting lesser read fictions into a critical dialogue with more widely known novels Detailed readings are informed throughout by the ideas of current feminist theorists including Luce Irigaray Julia Kristeva Mary Ann Doane and Kaja Silverman Instead of assuming that fictions about women were based on biological fact Craft Fairchild stresses the opposite the domestic novel itself constructs the domestic woman *Masquerade and Identities* Efrat Tseëlon,2003 **Masquerade and Identities** Efrat Tseëlon,2003-08-29 No competition This book has the advantage of combining diverse fields of knowledge social theory fashion theory art history literature performance and cultural studies Range of markets for this book It s topical it relates to current debates on the politics of identity the social construction of identity Covers range of fascinating examples to illustrate the arguments the film *The Crying Game* lesbian fashion fetish fashion Jewish folk theatre opera balls in 19th century France **Psychoanalyses / Feminisms** Peter L. Rudnytsky,Andrew Gordon,2000-01-01 Brings together 12 provocative and iconoclastic contributions by leading scholars and new voices probing the complementary yet contested relations between various forms of contemporary psychoanalysis and feminism Contributors use and interrogate Freud Lacan Klein and Jessica Benjamin as well as object relations theory self psychology and Horneyan theory as they discuss the work of such writers as D H Lawrence Emily Bronte and Kathy Acker Material stems from an April 1994 conference held at the University of Florida **Gender and the Fictions of the Public Sphere, 1690-1755** Anthony Pollock,2010-03-17 *Gender and the Fictions of the Public Sphere 1690 1755* complicates our understanding of eighteenth century English print culture by studying the journalistic work of women writers who have long been overlooked by scholars and by re interpreting texts by canonical male authors in the period as responses to these early feminist models of cultural authority *Presenting Gender* Chris Mounsey,2001 A collection of essays that concerns writers or real people of the early modern period who presented their protagonists or themselves as members of the opposite biological sex The collection demonstrates the variety of motives for such acts of gender passing and offers interpretations that shed some light on the probable intentions of the gender passers *Gender Verification and the Making of the Female Body in Sport* Sonja Erikainen,2019-11-13 This book critically explores the history of gender verification in international sport to show how culture politics and science come together to produce femaleness and consequently the female body as we know it Tracing gender verification policies and practices in sport since the 1930s till the present the book shows how and why medical sex tests have been used to verify women athletes femaleness in ways that both reflect and have shaped broader social and scientific ideas about femaleness in the process Exploring how geopolitics gender class and race relations intertwined with scientific ideas about femaleness and womanhood to shape gender verification the book shows how sports competitions became a battleground where new and old ideas about sex difference collided By mapping the social historical and material

instability of sex and gender it shows why so much investment has been placed in distinguishing femaleness from maleness in sport and beyond The book will be of interest to researchers later year undergraduate and graduate students in a broad range of areas including gender studies sports studies social and historical studies of science and medicine It will also be relevant to sports policy as it historically and conceptually contextualises gender verification policies *The Politics of Gender in Early American Theater* Leopold Lippert, Ralph J. Poole, 2022-01-05 In the late 18th and early 19th centuries the American theater emerged as a crucial cultural space for debates around gender stereotypes gendered conduct sexual desire the politics of intimacy and domesticity female authorship as well as the complex intersections of gender and other markers of cultural difference such as race ethnicity socioeconomic class age or nation This collection explores the role of gender in the formation of American theatrical culture in this period It features essays on well known early American dramatists such as Susanna Rowson or Judith Sargent Murray but also sheds light on anonymous authors and more obscure theatrical practices *The Representation of Masochism and Queer Desire in Film and Literature* B. Mennel, 2016-04-30 Defining masochism as literary perversion this book probes the productivity of masochistic aesthetics in the literature of Leopold von Sacher Masoch and contemporary queer films analysing radical accounts of desire gender and sexuality **Unmasking Class, Gender, and Sexuality in Nicaraguan Festival** Katherine Borland, 2023-01-10 Masaya a provincial capital of Nicaragua cultivates an aggressively traditional identity that contrasts with Managua s urban modernity In 2001 the city was officially designated Capital of Nicaraguan Folklore yet residents have engaged in a vibrant folk revival since at least the 1960s This book documents the creative innovations of Masaya s performing artists The first extended study in English of Nicaraguan festival arts Unmasking Class Gender and Sexuality in Nicaraguan Festival is an ethnographically and historically grounded inquiry into three festival enactments during the Somoza Sandinista and Neoliberal periods the carnivalesque torovenado masquerades the transvestite Negras marimba dances and the wagon pilgrimage to Popoyuapa Through a series of interlinked essays Katherine Borland shows that these enactments constitute a people s theater articulating a range of perspectives on the homegrown and the global on class race and ethnicity on gender and sexuality and on religious sensibilities Borland s book is a case study of how the oppositional power of popular culture resides in the process of cultural negotiation itself as communities deploy cherished traditions to assert their difference from the nation and the world It addresses both the gendered dimensions of a particular festival masquerade and the ways in which sexuality is managed in traditional festival transvestism It demonstrates how performativity and theatricality interact to negotiate certain crucial realities in a festival complex By showing how one locale negotiates incorporates and resists globally circulating ideas identities and material objects it makes a major contribution to studies of ritual and festival in Latin America *Gender Trouble* Judith Butler, 2002-05-03 Since its publication in 1990 Gender Trouble has become one of the key works of contemporary feminist theory and an essential work for anyone interested in the study of gender queer theory

or the politics of sexuality in culture **Gender and Romance in Chaucer's Canterbury Tales** Susan Crane, 2014-07-14
 In this fresh look at Chaucer's relation to English and French romances of the late Middle Ages Crane shows that Chaucer's depictions of masculinity and femininity constitute an extensive and sympathetic response to the genre. For Chaucer she proposes gender is the defining concern of romance. As the foundational narratives of courtship romances participate in the late medieval elaboration of new meanings around heterosexual identity, Crane draws on feminist and genre theory to argue that Chaucer's profound interest in the cultural construction of masculinity and femininity arises in large part from his experience of romance. In depicting the maturation of young women and men, romances stage an ideology of identity that is based in gender difference. Less obviously gendered concerns of romance, social hierarchy, magic, and adventure are also involved in expressing femininity and masculinity. The genders prove to be not simply binary opposites but overlapping and shifting coreferents. Precarious social standing can carry a feminine taint; women's adventures recall but also contradict those of men. This lively study reveals that Chaucer's redeployments of romance are particularly sensitive to the crucial place gender holds in the genre. Originally published in 1994, The Princeton Legacy Library uses the latest print-on-demand technology to again make available previously out-of-print books from the distinguished backlist of Princeton University Press. These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905. *Race, Sex, and Gender in Contemporary Women's Theatre* Mary F. Brewer, 1999-01-01. Focusing on dramatic works by contemporary British and American playwrights in conjunction with feminist political and theoretical texts, this book discusses feminist constructions of the category Woman. **Policing Gender and Alicia Giménez Bartlett's Crime Fiction** Nina L. Molinaro, 2016-03-03. Alicia Giménez Bartlett's popular crime series, written in Spanish and organized around the exploits of Police Inspector Petra Delicado and Deputy Inspector Fermin Garzon, is arguably the most successful detective series published in Spain during the previous three decades. Nina L. Molinaro examines the tensions between the rhetoric of gender differences espoused by the woman detective and the orthodox ideology of the police procedural. She argues that even as the series incorporates gender differences into the crime series formula, it does so in order to correct women's naturalized men's authority, sanction social hierarchies, and assuage collective anxieties. As Molinaro shows, with the exception of the protagonist, the women characters require constant surveillance and modification, often as a result of men's supposedly intrinsic protectiveness or excessive sexuality. Men, by contrast, circulate more freely in the fictional world and are intrinsic to the political, psychological, and economic prosperity of their communities. Molinaro situates her discussion in Petra Delicado's contemporary Spain, of dog owners, Russian cults, and gated communities. *Look Who's Laughing: Stud/Gender/C* Finney, 2014-07-10. First published in 1994, Routledge is an imprint of Taylor & Francis, an informa company. **Samuel Richardson's Fictions of Gender** Tassie

Gwilliam,1995 In developing a new gender theory for analyzing Samuel Richardson s three major novels Pamela Clarissa and Sir Charles Grandison the author argues that these novels of sexual threat expose sometimes unwillingly the extraordinary labor required to construct and maintain the eighteenth century ideology of gender that apparently natural dream of perfect symmetry between the sexes The instability of that model is revealed notably in Richardson s fascination with cross gender identification and other instances of transgressive desires The author demonstrates that these violations of the supposedly unbreachable barriers between masculinity and femininity produce what is most moving and imaginative in Richardson s fiction and create an equally powerful repression in the form of punishment of transgressive characters and desires She also illustrates through a reading of recurrent fantasies about the composition of bodies especially women s bodies the complex interaction between those fantasies and the construction of masculinity and femininity The genesis of Richardson s own writing is located in a dynamic reciprocal idea of gender that allows him to see femininity from the inside while retaining the privileges of the masculine viewpoint the relation between this origin and the novels themselves forms the basis for the discussions of the novels Each of the three chapters in the book seeks to investigate particular turn of gender construction and a particular mode of the reiterative story of sexual differences The first chapter on Pamela calls on eighteenth century discourse about opposing ideologies of gender and sexuality to elucidate Richardson s project The next chapter on Clarissa shifts to a more intricate analysis of fantasies about sex and gender in particular the double reading of masculinity and femininity in the form of of masculinity reading itself through the feminine The final chapter on The History of Sir Charles Grandison examines Richardson s attempt to solidify masculinity in the person of the good man

Gender Protest and Same-Sex Desire in Antebellum American Literature David Greven,2016-04-22 Expanding our understanding of the possibilities and challenges inherent in the expression of same sex desire before the Civil War David Greven identifies a pattern of what he calls gender protest and sexual possibility recurring in antebellum works He suggests that major authors such as Margaret Fuller Edgar Allan Poe Herman Melville and Nathaniel Hawthorne consciously sought to represent same sex desire in their writings Focusing especially on conceptions of the melancholia of gender identification and shame Greven argues that same sex desire was inextricably enmeshed in scenes of gender role strain as exemplified in the extent to which The Narrative of Arthur Gordon Pym depicts masculine identity adrift and in disarray Greven finds similarly compelling representations of gender protest in Fuller s exploration of the crisis of gendered identity in Summer on the Lakes in Melville s representation of Redburn s experience of gender nonconformity and in Hawthorne s complicated delineation of desire in The Scarlet Letter As Greven shows antebellum authors not only took up the taboo subjects of same sex desire and female sexuality but were adept in their use of a variety of rhetorical means for expressing the inexpressible

Cross Dressing, Sex, and Gender Vern L. Bullough,Bonnie Bullough,1993 Not only surveys cross dressing and gender impersonation throughout history and in a variety of cultures but examines the medical biological psychological and sociological findings

that have been presented in modern scientific literature Detecting Men Philippa Gates, 2012-02-01 Detecting Men examines the history of the Hollywood detective genre and the ways that detective films have negotiated changing social attitudes toward masculinity heroism law enforcement and justice Genre film can be a site for the expression and resolution of problematic social issues but while there have been many studies of such other male genres as war films gangster films and Westerns relatively little attention has been paid to detective films beyond film noir In this volume Philippa Gates examines classical films of the thirties and forties as well as recent examples of the genre including Die Hard the Lethal Weapon films The Usual Suspects Seven Devil in a Blue Dress and Murder by Numbers in order to explore social anxieties about masculinity and crime and Hollywood's conceptions of gender Up until the early 1990s Gates argues the primary focus of the detective genre was the masculinity of the hero However from the mid 1990s onward the genre has shifted to more technical portrayals of crime scene investigation forensic science and criminal profiling offering a reassuring image of law enforcement in the face of violent crime By investigating the evolution of the detective film Gates suggests perhaps we can detect the male

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Masquerade And Gender Introduction

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