



**FEMINIST HUMOR & SATIRE**

# **Pulling Our Own Strings**

SELECTIONS FROM

**Nora Ephron • Gloria Steinem • Flo Kennedy  
Claire Bretécher • G.B. Trudeau • Rita Mae Brown  
Marilyn French • Jules Feiffer and Others**

**Gloria Kaufman and Mary Kay Blakely**

# Pulling Our Own Strings Feminist Humor Satire

**The Chilly Collective**



## **Pulling Our Own Strings Feminist Humor Satire:**

**Pulling Our Own Strings** Gloria J. Kaufman, Mary Kay Blakely, 1980 Collects political cartoons comic strips humorous essays and songs that satirize male chauvinism and society's stereotypes of women *Pulling Our Own Strings* G. Kaufman, M. Blakeley, 1990 [A Very Serious Thing](#) Nancy A. Walker, 1988 Defines why women have been blocked from participating in the mainstream of American comedy yet have overcome hurdles to produce a humor that is sustaining and spells survival for women in society **Performing Marginality** Joanne R. Gilbert, 2004 An academic study of stand up comedy performed by females This will aid in the understanding of power structures in our society [Look Who's Laughing](#) Gail Finney, 2014-07-10 First Published in 1994 *Look Who's Laughing* belies the notion that in a joke the only place for a woman is in the butt Rather than analysing women's humor in isolation Gail Finney and twenty scholars map the terrain that the genders share and the areas that each hold exclusively Their essays investigate witty heroines sexual parodies domestic humor and romantic power They focus on comic drama and fiction stand up comedy cartoons and film describing the roles gender has played in the creation reception and interpretation of comedy from the sixteenth century to present They consider works by Shakespeare Oscar Wilde Zora Neale Hurston and Virginia Woolf whilst discussing characters such as V I Warshawski Molly Bloom and Elizabeth Bennet The book's emphasis on comedy's diverse sources uncovers critical prejudices and defines new contexts enabling men and women to understand more about each other's attitudes towards humor its means and ends *New Perspectives on Women and Comedy* Regina Barreca, 2022-04-26 First published in 1992 the twenty one original essays in this volume explore the way women have used humor to break down cultural stereotypes between the genders Examples from literature and the performing arts deal with humor and violence humor and disability humor and the supposition of women's shame lesbian and ethnic humor and particularly women's responses to men's humor The essayists present traditional issues from new perspectives and take us from Italy in the Renaissance to today's New York comedy clubs They may make you laugh they may make you nervous They will certainly make you reevaluate the importance of placing women at the center of a discussion of comedy *Gender and Humor* Delia Chiaro, Raffaella Baccolini, 2014-05-09 In the mid seventies both gender studies and humor studies emerged as new disciplines with scholars from various fields undertaking research in these areas The first publications that emerged in the field of gender studies came out of disciplines such as philosophy history and literature while early works in the area of humor studies initially concentrated on language linguistics and psychology Since then both fields have flourished but largely independently This book draws together and focuses the work of scholars from diverse disciplines on intersections of gender and humor giving voice to approaches in disciplines such as film television literature linguistics translation studies and popular culture **Humor Works** John Morreall, 1997 Explores the connections between humor and creativity teamwork risk taking and effective communication **Transgressive Humor of American Women Writers** Sabrina Fuchs Abrams, 2017-11-09 This collection is the first to

focus on the transgressive and transformative power of American female humorists It explores the work of authors and comedienne such as Carolyn Wells Lucille Clifton Mary McCarthy Lynne Tillman Constance Rourke Roz Chast Amy Schumer and Samantha Bee and the ways in which their humor challenges gendered norms and assumptions through the use of irony satire parody and wit The chapters draw from the experiences of women from a variety of racial class and gender identities and encompass a variety of genres and comedic forms including poetry fiction prose autobiography graphic memoir comedic performance and new media Transgressive Humor of American Women Writers will appeal to a general educated readership as well as to those interested in women s and gender studies humor studies urban studies American literature and cultural studies and media studies

**Breaking Anonymity** The Chilly Collective,2006-01-01 Across North America a growing body of chilly climate research documents the role played by environmental factors in reproducing gender inequality practices that stereotype exclude and devalue women are persistently powerful forces in creating glass ceilings and maintaining pink ghettos Women academics in North American universities and colleges offer an especially striking case for such research Precisely because of their elite status the accounts now emerging of the chilly climate faced by academic women throw into sharp relief the mechanisms that foster gender inequity throughout North American society Collected in this volume are a number of reports and commentaries on climate issues as they affect women faculty in Canadian universities They include Sheila McIntyre s Memo an account of gender harassment in the context of a law school that was first circulated in 1986 two reports by and about women faculty at the University of Western Ontario that were inspired by McIntyre s Memo accounts of the reactions of male colleagues the administration and the media to climate studies and several chapters that critically reframe the discussion of chilly climate practices in terms of questions of race and sexual identity Taken together these reports and discussions demonstrate the importance of addressing the environmental roots of women s continuing inequity both within and outside contemporary academia They communicate specific experiences which testify to the existence of a chilly climate in our universities and call into question any supposition that women and men have achieved equity to the degree that they could be said to work in the same environment in these institutions

**Ladies Laughing** Barbara Levy,2013-09-13 This engaging and accessible book examines the world of seven contemporary popular American women writers and their individual use of wit as a subtle and effective strategy to engage or control the reader A chapter is devoted to each of the seven writers Lisa Alther Rita Mae Brown Nora Ephron Shirley Jackson Alison Lurier Grace Paley and Anne Tyler and discusses their writings and their use of wit in the context of their lives An opening chapter frames wit and control in psychological realities and a concluding chapter summarizes the power of wit A bibliography of the writers works is also included making this an ideal introduction and companion to these writers and their works

**Grace Paley** Jacqueline Taylor,2014-02-19 Grace Paley is a writer s writer admired by both scholars and the reading public for her originality and unique voice In this first book length study of her work Jacqueline Taylor explores the source of Paley s originality locating it

in the way Paley transforms language to create strongly woman centered stories Drawing on interviews with the author as well as the stories themselves Taylor emphasizes Paley s awareness that women s voices have been muted and their stories ignored or left untold in our culture s male oriented dominant discourse She watches Paley in the process of reshaping language at both the semantic and narrative levels to make it express women s perceptions and experiences In Paley s stories it becomes possible to ignore traditional heroic and dramatic themes and instead talk about women and children in such everyday settings as the playground the kitchen and the grocery store Some of the specific techniques Paley uses to accomplish this include identifying and repudiating sexist language in the dominant discourse and redefining ordinary words from the perspective of women At the narrative level Taylor reveals how she draws on women s oral traditions to tell open ended stories that resist rigid beginning middle and end structuring This transformed language enables Paley to construct a social world where woman centered meanings can flourish In her nontraditional stories no single narrator or version of events dominates Anyone can be a storyteller and no one has the last word

[The New Wave of British Women Playwrights](#)  
Elisabeth Angel-Perez,Aloysia Rousseau,2023-01-30 It is a fact that today s British stages resound with powerfully innovative voices and that very often these voices have been those of young women playwrights This collection of essays gives visibility and pride of place to these fascinating voices by exploring the vitality inventiveness and particularly strong relevance of these poetics These women playwrights sometimes invent radically new forms and sometimes experiment with conventional ones in fresh and unexpected ways as for example when they re energize naturalism and provide it with new missions The plays that are addressed are all concerned with the necessity to grasp the complexity of the contemporary world and to further investigate what it means to be human Intimate or epic and sometimes both at once visionary or closer to everyday life these plays approach the contemporary world through a multitude of prisms historical scientific political and poetic and open different and visionary perspectives

**How to Tell God from the Devil** A. Roy Eckardt,2018-01-16 How to Tell God From the Devil is the first book to depict the relationship among comedy the Devil and God Drawing from Jewish and Christian theories Eckardt describes comedy as a means to distinguish the divine from the diabolic He presents a thorough critique of efforts throughout history to justify God in the presence of radical evil and suffering How to Tell God From the Devil is a sequel to Eckardt s fascinating earlier study *Sitting in the Earth and Laughing* Eckardt offers a theological vision of the comic and shows its practical use in differentiating God from the Devil The viewpoint presupposed is a special application of the incongruity theory of humor which sees humor as an attempt to deal with inexplicable occurrences Eckardt shows how humor can make faulty explanations tolerable for examining evil and suffering particularly the notion that God can somehow be excused for the terrible evils extant in the world Eckardt critiques dualistic views that make the Devil and God independent sovereign beings and monistic views that try to reduce evil to non being Eckardt holds God to be ultimately responsible for evil in such ways that the only final resolution of evil if there is such is a form of divine comedy Eckardt

employs a variety of historical psychological sociological philosophical and theological sources He discusses and assesses such diverse figures as Martin Luther Reinhold Niebuhr Zen Buddhists Conrad Hyers Nancy A Walker Jon D Levenson and Harvey Cox *How to Tell God From The Devil* is an exceptional work and will be significant and enjoyable for sociologists theologians philosophers and specialists concerned with the study of humor *Laughing Feminism* Audrey Bilger,1998 An examination of comedy and feminism in the works of early women British novelists **Period** Kate Farrell,2025-08-22

Periods enter the spotlight in this essay collection that raises a variety of voices on a topic long shrouded in shame and secrecy In this collection writers of various ages and across racial cultural and gender identities share stories about the period Each of our twelve authors brings an individual perspective and sensibility They write about homeless periods nonexistent periods male periods political periods and more Told with warmth and humor these essays celebrate all kinds of period experiences Periods are a fact of life It s time to talk about them *BITCHfest* Lisa Jarvis,Andi Zeisler,2006-08-08

In the wake of *Sassy* and as an alternative to the more staid reporting of *Ms Bitch* was launched in the mid nineties as a Xerox and staple zine covering the landscape of popular culture from a feminist perspective Both unabashed in its love for the guilty pleasures of consumer culture and deeply thoughtful about the way the pop landscape reflects and impacts women s lives *Bitch* grew to be a popular full scale magazine with a readership that stretched worldwide Today it stands as a touchstone of hip young feminist thought looking with both wit and irreverence at the way pop culture informs feminism and vice versa and encouraging readers to think critically about the messages lurking behind our favorite television shows movies music books blogs and the like *BITCHFest* offers an assortment of the most provocative essays reporting rants and raves from the magazine s first ten years along with new pieces written especially for the collection Smart nuanced cranky outrageous and clear eyed the anthology covers everything from a 1996 celebration of pre scandal Martha Stewart to a more recent critical look at the gayby boom from a time line of black women on sitcoms to an analysis of fat suits as the new blackface from an attempt to fashion a feminist vulgarity to a reclamation of female virginity It s a recent history of feminist pop culture critique and an arrow toward feminism s future *BITCHFest* Lisa Miya-Jervis,Andi Zeisler,2006-08-08

Offers an assortment of the most provocative essays reporting rants and raves from *Bitch* magazine s first ten years along with new pieces written especially for this collection **Rebellious Laughter** Joseph Boskin,1997-11-01 *Rebellious Laughter* changes the way we think about the ordinary joke Claiming that humor in America is a primary cultural weapon Boskin surveys the multitude of joke cycles that have swept the country during the last fifty years Dumb Blonde jokes Elephant jokes Jewish American Princess jokes Lightbulb jokes Readers will enjoy humor from many diverse sources whites blacks women and Hispanics conservatives and liberals public workers and university students the powerless and power brokers Boskin argues that jokes provide a cultural barometer of concerns and anxieties frequently appearing in our day to day language long before these issues become grist for stand up comics *Femininity, Feminism and Gendered Discourse* Janet

Holmes, Meredith Marra, 2010-08-11 The chapters in this book illustrate a range of cutting edge research in language and gender studies with contributions from a number of internationally recognised experts The three themes femininity feminism and gendered discourse are central to research in language and gender and the book thus makes a valuable contribution to a number of current debates Femininity comprises a central aspect of gender performance and the process of gendering individuals is on going and unavoidable For many people the word femininity has associations with frilly pink party dresses with demureness deference and lack of power and influence The first section of this book demonstrates some alternative conceptions of femininity and a range of ways in which femininity is performed in different contexts and cultures The analyses illustrate that we are all continually performing aspects of femininity and masculinity in flexible dynamic ambiguous predictable and unpredictable ways Language and gender research has a long tradition of engagement with the political and specifically with feminism and feminist goals The chapters in the second section of this book demonstrate the value of identifying gendered patterns in order to challenge their potentially repressive effects in social interaction in a range of spheres The researchers analyse contemporary international evidence of sexism in language use including material from Japanese spam emails expressing sexual desire and from media reporting on male and female candidates in the 2007 French elections The final section of this book focuses on the different ways in which we negotiate our gender through discourse Gender is just one of many facets of our intrinsically hybridized social identities Nevertheless it is a very significant facet a salient dimension in everyday life with a pervasive social influence on everything we do and say Interaction is typically viewed through gendered spectacles much of the time The chapters in the third section focus in detail on diverse ways in which gender is constructed through discourse examining the interaction between individual agency and the larger constraining social structures including socio cultural norms within which that agency is enacted Finally the different contributions in this book represent research from a multiplicity of geographic and cultural backgrounds supporting efforts to internationalise language and gender research and to raise awareness of empirical studies undertaken in a wide range of linguistic and cultural contexts

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