

AMERICAN WOMEN'S
REDRESSING
LITERARY HUMOR FROM
THE
COLONIAL TIMES TO THE 1980S
BALANCE



Edited by Nancy Walker and Zita Dresner

Redressing The Balance American Womens Literary Humor From Colonial Times To The 1980s

June Hannam, Katherine Holden



Redressing The Balance American Womens Literary Humor From Colonial Times To The 1980s:

Redressing the Balance Nancy A. Walker, Zita Dresner, 1988 Gathers humorous stories poetry and essays by American writers from Anne Bradstreet to Erma Bombeck and Erica Jong 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 comediennes 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 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 The Primer of Humor Research Victor Raskin, 2008-11-06 The book is intended to provide a definitive view of the field of humor research for both beginning and established scholars in a variety of fields who are developing an interest in humor and need to familiarize themselves with the available body of knowledge Each chapter of the book is devoted to an important aspect of humor research or to a disciplinary approach to the field and each is written by the leading expert or emerging scholar in that area There are two primary motivations for the book The positive one is to collect and summarize the impressive body of knowledge accumulated in humor research in and around *Humor* The International Journal of Humor Research The negative motivation is to prevent the embarrassment to and from the first timers often established experts in their own field who venture into humor research without any notion that there already exists a body of knowledge they need to acquire before publishing anything on the subject unless they are in the business of reinventing the wheel and have serious doubts about its being round The organization of the book reflects the main groups of scholars participating in the increasingly popular and high powered humor research movement throughout the world an 800 to 1 000 strong contingent and growing The chapters are organized along the same lines History Research Issues Main Directions Current Situation Possible Future Bibliography and use the authors definitive credentials not to promote an individual view but rather to give the reader a good

comprehensive and condensed view of the area *Suffrage and Women's Writing* June Hannam, Katherine Holden, 2020-06-29 This volume examines different types of women's creative writing in support of the demand for the parliamentary vote including autobiographies memoirs letters diaries novels and drama The women's suffrage movement became far more visible in the Edwardian period Large demonstrations and militant actions such as destruction of property were widely reported in the press and reached a wide audience Eager to get their message across suffrage campaigners not only took collective action but also used women's creative talents whether as artists musicians or writers to win hearts and minds for the cause Through a close reading of contemporary texts the chapters in this book reveal the diverse nature of the suffrage movement and its ideas and the complex relationship between the personal and the political The contributors also highlight the significance of women's writing as a means to advance the suffrage cause and as a key element of suffrage propaganda This book was originally published as a special issue of *Women's Writing*

Hysterical! Linda Mizejewski, Victoria Sturtevant, 2017-12-06 Amy Schumer Samantha Bee Mindy Kaling Melissa McCarthy Tig Notaro Leslie Jones and a host of hilarious peers are killing it nightly on American stages and screens large and small smashing the tired stereotype that women aren't funny But today's funny women aren't a new phenomenon they have generations of hysterically funny foremothers Fay Tincher's daredevil stunts Mae West's linebagger walk Lucille Ball's manic slapstick Carol Burnett's athletic pratfalls Ellen DeGeneres's tomboy pranks Whoopi Goldberg's sly twinkle and Tina Fey's acerbic wit all paved the way for contemporary unruly women whose comedy upends the norms and ideals of women's bodies and behaviors *Hysterical Women in American Comedy* delivers a lively survey of women comics from the stars of the silent cinema up through the multimedia presences of Tina Fey and Lena Dunham This anthology of original essays includes contributions by the field's leading authorities introducing a new framework for women's comedy that analyzes the implications of hysterical laughter and hysterically funny performances Expanding on previous studies of comedians such as Mae West Moms Mabley and Margaret Cho and offering the first scholarly work on comedy pioneers Mabel Normand Fay Tincher and Carol Burnett the contributors explore such topics as racial ethnic sexual identity celebrity stardom censorship auteurism cuteness and postfeminism across multiple media Situated within the main currents of gender and queer studies as well as American studies and feminist media scholarship *Hysterical* masterfully demonstrates that hysteria women acting out and acting up is a provocative empowering model for women's comedy

Racism in the United States Meyer Weinberg, 1990-05-21 This volume represents the most comprehensive book length bibliography on the subject of racism available in the United States Compiler Meyer Weinberg has surveyed a wide ranging group of material and classified it under 87 subject headings drawing on articles books congressional hearings and reports theses and dissertations research reports and investigative journalism Historical references cover the long history of racism while the heightened awareness and activity of the recent past is also addressed in detail In addition to works that fit the narrow definition of racism as a mode of oppression or group denial of

rights based on color Weinberg includes references dealing with sexism antisemitism economic exploitation and similar forms of dehumanization References are grouped under a series of subject headings that include Civil Rights Desegregation Housing Socialism and Racism Unemployment and Violence against Minorities Items which do not have self explanatory titles are annotated and virtually every section is thoroughly cross referenced Also included is one section of carefully selected references on racism in countries other than the United States Unlike the remainder of the book this section is not comprehensive but rather provides an opportunity to view racism comparatively The volume concludes with an author index This work will be a significant addition to both academic and public libraries as well as an important resource for courses in racism sociology and black history

Necessary Madness Gregg Camfield, 1997 Turning next to literary case studies powerfully revealing of this contact Camfield in part II pairs male and female humorists Washington Irving and Fanny Fern Harriet Beecher Stowe and Herman Melville Mark Twain and Marietta Holley and George Washington Harris and Mary Wilkins Freeman not only to demonstrate the way these influential writers approach domesticity with genial humor but also to support his claim that gender difference does not always correlate to differences in viewpoint and practice within this common style

Featherless Chickens, Laughing Women, and Serious Stories Jeannie B. Thomas, 1997 Interested in preserving her family folklore Jeannie B Thomas recorded detailed oral histories from her mother and two grandmothers While analyzing the tapes of these sessions she notices the inappropriate laughter often accompanied the retelling of painful stories In this book Thomas combines these personal narratives with original scholarship drawing on the work of Mikhail Bakhtin and Julia Kristeva to uncover meaning behind the startling presence of unconventional laughter in women s histories

Precious Perversions Tison Pugh, 2016-03-21 The tragic sentiment of Southern literature and its heteronormative perspective are foundational attributes generally accepted by both popular and scholarly audiences Yet a pantheon of great authors ranging from like Tennessee Williams Carson McCullers and Truman Capote to present day voices of Alice Walker John Waters and David Sedaris collectively attest to both the vibrancy of queer experience and the prevalence of humor found in this rich regional cannon In *Precious Perversions* Humor Homosexuality and the Southern Literary Canon Tison Pugh challenges the premises that elevate William Faulkner and diminish Florence King that esteem Walker Percy yet marginalize David Sedaris by arguing for the inclusion of gay comic authors as long standing defining voices in the field By redefining the tenets of Southern literature Pugh reveals long overlooked or discounted aspects of gay humor within the South s literary realm Noting for example that Tennessee Williams is revered as a dramatist who probes the heart of the human condition rather than for his submerged camp humor and Truman Capote s comic cinema and literature never eclipsed serious works Pugh establishes a history of mainstream and academic critique that ignored queer humor Likewise Florence King and Rita Mae Brown wrote defining narratives of Southern lesbian experience in respectively *Confessions of a Failed Southern Lady* and *Rubyfruit Jungle* yet according to Pugh they are almost entirely neglected in accounts of the

literary South More recently the author shows the critical reception of Dorothy Allison's *Bastard Out of Carolina* testifies to an overarching interest in the traumatic aspects of her poetry and fiction rather than in her humor and its cathartic power Pugh also asserts that David Sedaris as a writer of the post Southern South who appears to fall beyond the parameters of regional literature for many readers creates a new humorous vision of the region that recognizes both its pained history and its grudging accession to modernity Drawing from works of key southern writers Pugh sets forth a new vision of Southern literature emerges one illuminated by the humor of gay voices no longer at the margins

Shaping Our Mothers' World Nancy A. Walker, 2000 **They Used to Call Me Snow White ... But I Drifted** Gina Barreca, 2013 Published by Viking in 1991 and issued as a paperback through Penguin Books in 1992 *Snow White* became an instant classic for both academic and general audiences interested in how women use humor and what others men think about funny women Barreca who draws on the work of scholars writers and comedians to illuminate a sharp critique of the gender specific aspects of humor provides laughs and provokes arguments as she shows how humor helps women break rules and occupy center stage Barreca's new introduction provides a funny and fierce up to the minute account of the fate of women's humor over the past twenty years mapping what has changed in our culture and questioning what hasn't

[The History of Southern Women's Literature](#) Carolyn Perry, Mary Weak's-Baxter, 2002-03-01 Many of America's foremost and most beloved authors are also southern and female Mary Chesnut Kate Chopin Ellen Glasgow Zora Neale Hurston Eudora Welty Harper Lee Maya Angelou Anne Tyler Alice Walker and Lee Smith to name several Designating a writer as southern if her work reflects the region's grip on her life Carolyn Perry and Mary Louise Weak's have produced an invaluable guide to the richly diverse and enduring tradition of southern women's literature Their comprehensive history the first of its kind in a relatively young field extends from the pioneer woman to the career woman embracing black and white poor and privileged urban and Appalachian perspectives and experiences *The History of Southern Women's Literature* allows readers both to explore individual authors and to follow the developing arc of various genres across time Conduct books and slave narratives Civil War diaries and letters the antebellum postbellum and modern novel autobiography and memoirs poetry magazine and newspaper writing these and more receive close attention Over seventy contributors are represented here and their essays discuss a wealth of women's issues from four centuries race urbanization and feminism the myth of southern womanhood preset images and assigned social roles from the belle to the mammy and real life behind the facade of meeting others' expectations poverty and the labor movement responses to *Uncle Tom's Cabin* and the influence of *Gone with the Wind* The history of southern women's literature tells ultimately the story of the search for freedom within an insidious tradition to quote Ellen Glasgow This teeming volume validates the deep contributions and pleasures of an impressive body of writing and marks a major achievement in women's and literary studies

American Women Short Story Writers Julie Brown, 2014-05-01 This collection of original and classic essays examines the contributions that female authors have made to the short story The introductory chapter

discusses why genre critics have ignored works by women and why feminist scholars have ignored the short story genre. Subsequent chapters discuss early stories by such authors as Lydia Maria Child and Rose Terry Cooke. Others are devoted to the influences race, class, sexual orientation, education, that have shaped women's short fiction through the years. Women's special stylistic, formal, and thematic concerns are also discussed in this study. The final essay addresses the ways our contemporary creative writing classes are stifling the voices of emerging young female authors. The collection includes an extensive five-part bibliography.

Reading Reconstruction Kathryn B. McKee, 2019-01-08 Kathryn B. McKee's *Reading Reconstruction* situates Mississippi writer Katharine Sherwood Bonner McDowell 1849-1883 as an astute cultural observer throughout the 1870s and 1880s who portrayed the discord and uneasiness of the Reconstruction era in her fiction and nonfiction works. McKee reveals conflicts in Bonner's writing as her newfound feminism clashes with her resurgent racism, two forces widely prevalent and persistently oppositional throughout the late nineteenth century. *Reading Reconstruction* begins by tracing the historical contexts that defined Bonner's life in postwar Holly Springs. McKee explores how questions of race, gender, and national citizenship permeated Bonner's social milieu and provided subject matter for her literary works. Examining Bonner's writing across multiple genres, McKee finds that the author's wry but dark humor satirizes the foibles and inconsistencies of southern culture. Bonner's travel letters, first from Boston and then from the capitals of Europe, show her both embracing and performing her role as a southern woman before coming to see herself as simply American when abroad. Like unto *Like the single*, the novel she published in her lifetime, directly engages with Mississippi's postbellum political life, especially its racial violence and the rise of Lost Cause ideology. Her two short story collections, including the raucously comic pieces in *Dialect Tales* and the more nostalgic *Suwanee River Tales*, indicate her consistent absorption in the debates of her time as she ponders shifting definitions of citizenship, questions the evolving rhetoric of postwar reconciliation, and readily employs humor to disrupt conventional domestic scenarios and gender roles. In the end, Bonner's writing offers a telling index of the paradoxes and irresolution of the period, advocating for a feminist reinterpretation of traditional gender hierarchies but verging only reluctantly on the questions of racial equality that nonetheless unsettle her plots. By challenging traditional readings of postbellum southern literature, McKee offers a long overdue reassessment of Sherwood Bonner's place in American literary history.

Crossroads 2005 Ted Olson, 2005-11 This first volume of *CrossRoads: A Southern Culture Annual* picks up where its predecessor, the acclaimed biannual periodical *CrossRoads: A Journal of Southern Culture*, left off when the latter ceased publication in the mid 1990s. Formerly edited by several graduate students affiliated with the University of Mississippi's Center for the Study of Southern Culture, primarily by current editor Ted Olson, *Cross Roads: A Southern Culture Annual* will continue its original mission to provide a forum for diverse perspectives on the South and on Southern culture through combining compelling new fiction and poetry from well-known as well as emerging Southern authors with eloquent articles, memoirs, oral histories, and photo essays that interpret and celebrate relevant manifestations of

the Southern cultural experience CrossRoads A Southern Culture Annual will deepen readers awareness of and connection to the South **"Strange Orphans"** Beatrix Taumann,1999 **On Anthologies** Jeffrey R. Di Leo,2004-01-01 Over the course of the past twenty five years anthologies have shifted from playing a relatively minor role in academic culture to a position of dominance The essays in this collection explore the significant intellectual economic political pedagogical and creative resonance of anthologies through all levels of academic life They show that anthologies have consequences and are grounded in commitments Striving to articulate these consequences and commitments is a priority in higher education today Most of the contributors to this volume are editors of anthologies and they draw on personal experiences to provide a rare glimpse into the economics and logic of anthology publication Their essays illustrate the ways in which editing an anthology involves negotiation and compromise between intellectual ideal and realistic practice On Anthologies includes discussion of a wide range of anthologies used and produced by teachers and scholars Though the emphasis is on literature and theory anthologies the insights in this volume speak to professionals in all areas of academic life Collectively these essays establish the foundation for continuing critical analysis of anthology production and consumption in all disciplines **Mark Twain, American Humorist** Tracy Wuster,2017-12-01 Mark Twain American Humorist examines the ways that Mark Twain s reputation developed at home and abroad in the period between 1865 and 1882 years in which he went from a regional humorist to national and international fame In the late 1860s Mark Twain became the exemplar of a school of humor that was thought to be uniquely American As he moved into more respectable venues in the 1870s especially through the promotion of William Dean Howells in the Atlantic Monthly Mark Twain muddled the hierarchical distinctions between class appropriate leisure and burgeoning forms of mass entertainment between uplifting humor and debased laughter and between the literature of high culture and the passing whim of the merely popular New York Women of Wit in the Twentieth Century Sabrina Fuchs Abrams,2023-12-05 Seen as too smart too sassy too sexy and too strident female humorists have been resisted and overlooked New York Women of Wit in the Twentieth Century corrects this tendency focusing on the foremothers of women s humor in modern America who used satire irony and wit as indirect forms of social protest This book focuses on the women who stood on the periphery of predominantly male New York intellectual circles in the twentieth century Sabrina Fuchs Abrams argues that the advent of modernism the women s suffrage movement the emergence of the New Woman and the New Negro Woman and the growth of urban centers in the 1920s and 30s gave rise to a new voice of women s humor one that was at once defiant and conflicted in defining female identity and the underlying assumptions about gender roles in American society Her study gives special attention to the contributions of the satirists Edna St Vincent Millay pseudonym Nancy Boyd Tess Slesinger Dorothy Parker Jessie Redmon Fauset Dawn Powell and Mary McCarthy Grounded in theories of humor feminist and critical race theory and urban studies this book will find an audience among scholars and students interested in women writers feminist humor modern American literature and African American studies

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