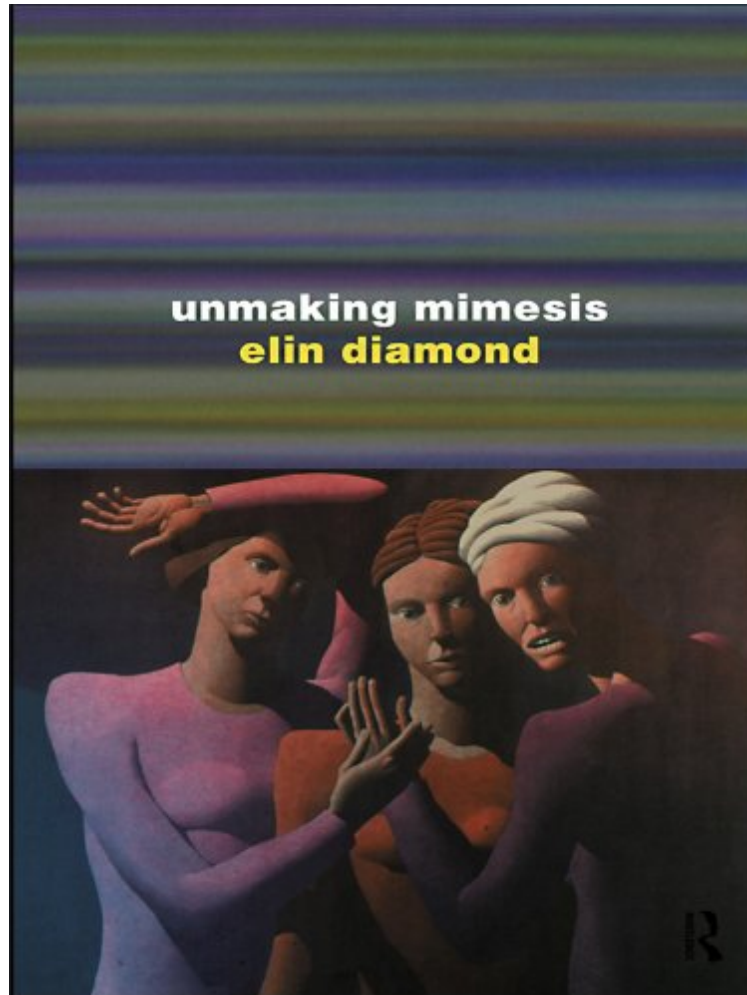


(Free) Unmaking Mimesis: Essays on Feminism and Theatre

## Unmaking Mimesis: Essays on Feminism and Theatre

*Elin Diamond*

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**Elin Diamond : Unmaking Mimesis: Essays on Feminism and Theatre** before purchasing it in order to gage whether or not it would be worth my time, and all praised Unmaking Mimesis: Essays on Feminism and Theatre:

0 of 0 people found the following review helpful. What in Us Really Wants the Truth? asks Nietzsche. By Sylviane Professor Elin Diamond has written a complex woven book on feminist theory, gender and performance studies. Her book is not for easy reading. If you really want to capture the entirety of the book, you need to be patient and well-versed in theatre such as Bertolt Brecht, Adrienne Kennedy and Caryl Churchill. This book is designed and written for academic scholars in theatre, feminism and literature. You need to be patient as a reader to grasp the entirety and to appreciate the book's complexity. The book is broken into three parts. Part I is entitled "Unmaking Mimesis" with a chapter entitled "Realism's Hysteria: Disruption in the Theatre of Knowledge," with sections on "Doleful Referents;" "Fallen Women: The Medical Melodrama;" "Translation and The Hypnotic State;" "Realism's Hysteria;" "Hysteria's Realism" and "Before The Referentiality; Toward the Gestus." This part focused on women's

hysteria. Part II is entitled "Gestic Feminist Criticism." Chapter two is entitled "Brechtian theory/feminist theory: toward a gestic feminist criticism." This chapter includes sections on "Gender;" "Sexual differences, the 'nothellip;.but';" "History, historicization;" "Spectator, body, historicization;" "Spectator, author, gestus;" and "Gestic Feminist Criticism: Aphra Behn and Caryl Churchill." Chapter three is entitled "Gestus, signature, body in the theater of Aphra Behn." This chapter includes sections on "The apparatus;" "The wife thing;" "Disguise and Desire;" "Passionate Address/gestic undress" and "Allegories of authority: 'hellip;.Hang Out the Sign of Angellica." Chapter four is entitled "Caryl Churchill's plays; the gestus of invisibility." This chapter includes sections on "Fen;" "A Mouthful of Birds" and "Epilogue: Mad Forest and the Striker: from gestic invisibility to gestic temporality." Part Three is entitled "Toward a Feminist Postmodern." Chapter five included an "Introduction: Mimesis in syncopated time;" "Identification and Mimesis: the theater of Adrienne Kennedy;" "Fixity and transformation: Freud and others;" "Reading Adrienne Kennedy's Theater--I;" "Funnyhouse of a Negro, The Owl Answers;" "A Movie Star Has to Star in Black and White;" "Mimetic Networks: from Freud to Freudenberg to Fanon in The Alexander Plays" and "People Who Led to My Plays." Chapter Six is entitled "Performance and Temporality: Feminism, Experience and Mimetic Transformation." This chapter includes sections like "Time out, Time in;" "Brecht, Benjamin and Dialectical Images;" "Exoteric Experience and the Performance Apparatus;" "Stories and Mimesis;" "Peggy Shaw, You're Just Like My Father;" "Interlude: Autoeroticism;" "Robbie McCauley, Indian Blood;" "Deb Margolin, Carthieves! Joyrides!" and a "Conclusion." Now if you're interested in post-modern feminist theory and gender studies, this book would be a perfect tool in reading and understanding women's roles in society. 0 of 0 people found the following review helpful. Elin Diamond feminist scholar By carlamar Scholar and feminist Elin Diamond's work is a must if you're in Feminine Studies. A well rounded paper would include Elin Diamond as well as Sue-Ellen Case.

In *Unmaking Mimesis* Elin Diamond interrogates the concept of mimesis in relation to feminism, theatre and performance. She combines psychoanalytic, semiotic and materialist strategies with readings of selected plays by writers as diverse as Ibsen, Brecht, Aphra Behn, Caryl Churchill and Peggy Shaw. Through a series of provocative readings of theatre, theory and feminist performance she demonstrates the continuing force of feminism and mimesis in critical thinking today. *Unmaking Mimesis* will interest theatre scholars and performance and cultural theorists, for all of whom issues of text, representation and embodiment are of compelling concern.

"*Unmaking Mimesis* is a powerful critical and symptomatic performance that reveals in all their complexity the most pressing and problematic issues for feminist performance, on the page and the stage, today." -PAJ, May 1999  
 ... "although Diamond's writing style is dense and often complex, to do the work of reading her book is an intellectual challenge that will reward those who think about and make theater with and innovative set of ideas- a set of ideas to be mulled over, transformed, and, most importantly, used." -Theater Magazine, 1998 "A necessary guide to the critical space between women's performance and the misreadings of their representation. Read as critical theory, or as essays on women's contemporary and historical performances, this work is indispensable for the study of representations of gender." --Sue Ellen Case, University of California, Riverside  
 From the Back Cover Through a series of provocative readings of theatre, theory and feminist performance, Elin Diamond demonstrates the continuing force of feminism and mimesis in critical thinking today. *Unmaking Mimesis* will interest theatre scholars and performance and cultural theorists, for all of whom issues of text, representation and embodiment are of compelling concern. About the Author Elin Diamond is Associate Professor of English at Rutgers University. Editor of *Performance and Cultural Politics* (Routledge) and author of *Pinter's Comic Play*, Elin Diamond has also published widely in a variety of performance journals.