

# Margaret Atwood Quotes On Feminism

**Maria Harris**

**Feminist Gothic, Critical Irrealism and Arab Women's World-Literature** Roxanne Douglas, 2025-08-13 This book moves the field of study of Arab women's writing on from the Anglophone preoccupation with the "bravery" that it takes to put pen to paper, and instead focuses on what the pen actually does. This book shows that Arab women writers innovate and utilise Gothic forms to "live with the ghosts" of foremothers, who represent lost knowledges about violence and feminised heritage. Examining contemporary Arab women's writing from the 1970s to the present through the lens of world-literary systems and feminist theory, this book details aesthetic patterns between decades, nations, and authors. The works of canonical Arab feminist authors such as Nawal El Saadawi and Hanan Al-Shaykh are put in conversation with those of contemporary authors such as Adania Shibli, Joumana Haddad, and Mansoura Ez Eldin. These works are linked through their creative feminist theorisations of loss and living.

*Adapting Margaret Atwood* Shannon Wells-Lassagne, Fiona McMahon, 2022-01-01 This book engages with Margaret Atwood's work and its adaptations. Atwood has long been appreciated for her ardent defence of Canadian authors and her genre-bending fiction, essays, and poetry. However, a lesser-studied aspect of her work is Atwood's role both as adaptor and as source for adaptation in media as varied as opera, television, film, or comic books. Recent critically acclaimed television adaptations of the novels *The Handmaid's Tale* (Hulu) and *Alias Grace* (Amazon) have rightfully focused attention on these works, but Atwood's fiction has long been a source of inspiration for artists of various media, a seeming corollary to Atwood's own tendency to explore the possibilities of previously undervalued media (graphic novels), genres (science-fiction), and narratives (testimonial and historical modes). This collection hopes to expand on other studies of Atwood's work or on their adaptations to focus on the interplay between the two, providing an interdisciplinary approach that highlights the protean nature of the author and of adaptation.

**Margaret Atwood** Shannon Hengen, Ashley Thomson, 2007-05-22 Authors Shannon Hengen and Ashley Thomson have assembled a reference guide that covers all of the works written by the acclaimed Canadian author Margaret Atwood since 1988, including her novels *Cat's Eye*, *The Robber Bride*, *Alias Grace*, and the 2000 Booker Prize winner, *The Blind Assassin*. Rather than just including Atwood's books, this guide includes all of Atwood's works, including articles, short stories, letters, and individual poetry. Adaptations of Atwood's works are also included, as are some of her more public quotations.

Secondary entries (i.e. interviews, scholarly resources, and reviews) are first sorted by type, and then arranged alphabetically by author, to allow greater ease of navigation. The individual chapters are organized chronologically, with each subdivided into seven categories: Atwood's Works, Adaptations, Quotations, Interviews, Scholarly Resources, Reviews of Atwood's Works, and Reviews of Adaptations of Atwood's Works. The book also includes a chapter entitled Atwood on the Web, as well as extensive author and subject indexes. This new bibliography significantly enhances access to Atwood material, a feature that will be welcomed by university, public, and school librarians. *Margaret Atwood: A Reference Guide 1988-2005* will appeal not only to Atwood scholars, but to students and fans of one of Canada's greatest writers.

**Literature after Feminism** Rita Felski, 2020-05-16 Recent commentators have portrayed feminist critics as grim-faced ideologues who are destroying the study of literature. Feminists, they claim, reduce art to politics and are hostile to any form of aesthetic pleasure. *Literature after Feminism* is the first work to comprehensively rebut such caricatures, while also offering a clear-eyed assessment of the relative merits of various feminist approaches to literature. Spelling out her main arguments clearly and succinctly, Rita Felski explains how feminism has changed the ways people read and think about literature. She organizes her book around four key questions: Do women and men read differently? How have feminist critics imagined the female author? What does plot have to do with gender? And what do feminists have to say about the relationship between literary and political value? Interweaving incisive commentary with literary examples, Felski advocates a double critical vision that can do justice to the social and political meanings of literature without dismissing or scanting the aesthetic.

*Margaret Atwood* Fiona Tolan, 2007 This book examines the novels of Margaret Atwood in conjunction with the development of second-wave feminism, and attempts to demonstrate the existence of a dynamic relationship between her fiction and feminist theory. --introd.

Still Mad: American Women Writers and the Feminist Imagination Sandra M. Gilbert, Susan Gubar, 2021-08-17 A brilliant, sweeping history of the contemporary women's movement told through the lives and works of the literary women who shaped it. Forty years after their first groundbreaking work of feminist literary theory, *The Madwoman in the Attic*, award-winning collaborators Sandra M. Gilbert and Susan Gubar map the literary history of feminism's second wave. From its stirrings in the midcentury—when Sylvia Plath, Betty Friedan, and Joan Didion found their voices and Diane di Prima, Lorraine Hansberry, and Audre Lorde discovered community in rebellion—to a resurgence in the new millennium in the writings of Alison Bechdel, Claudia Rankine, and N. K. Jemisin, Gilbert and Gubar trace the evolution of feminist literature. They offer lucid, compassionate, and piercing readings of major works by these writers and others, including Adrienne Rich, Ursula K. Le Guin, Maxine Hong Kingston, Susan Sontag, Gloria Anzaldúa, and Toni Morrison. Activists and theorists like Nina Simone, Gloria Steinem, Andrea Dworkin, Eve Kosofsky Sedgwick, and Judith Butler also populate these pages as Gilbert and Gubar

examine the overlapping terrain of literature and politics in a comprehensive portrait of an expanding movement. As Gilbert and Gubar chart feminist gains—including creative new forms of protests and changing attitudes toward gender and sexuality—they show how the legacies of second wave feminists, and the misogynistic culture they fought, extend to the present. In doing so, they celebrate the diversity and urgency of women who have turned passionate rage into powerful writing.

**Feminism and the Postmodern Impulse** Magali Cornier Michael, Margaret Atwood, 1996-01-01 Michael analyzes the intersections between feminist politics and postmodern aesthetics as demonstrated in recent Anglo-American fiction. While much has been written on various aspects of postmodernism and postmodern fiction and of feminism and feminist fiction, very little attention has been given to the postmodern aesthetic strategies that surface in post-World War II feminist fiction. *Feminism and the Postmodern Impulse* examines ways in which many widely read and acclaimed novels with feminist impulses engage and transform subversive aesthetic strategies usually associated with postmodern fiction to strengthen their feminist political edge. The author discusses many examples of recent feminist-postmodern fiction, and explores in greater depth Doris Lessing's *The Golden Notebook*, Marge Piercy's *Woman on the Edge of Time*, Margaret Atwood's *The Handmaid's Tale*, and Angela Carter's *Nights at the Circus*. She shows that feminist-postmodern fiction's emphasis on the material historical situation--the link to activist politics and commitment to enacting concrete changes in the world, and thus the need to reach a large reading public--often results in a blending and transformation of postmodern and realist aesthetic forms. Moreover, feminist fiction uses deconstructive strategies not only to disrupt the status quo but also to create a space for reconstruction, particularly of recreating new forms of female subjectivities and feminist aesthetics.

*Women Know Everything!* Karen Weekes, 2011-02-15 Wit and wisdom from A to Z—a super-sized collection of inspirational quotes from bad\*ss women in history and today, including Oprah Winfrey, Marilyn Monroe, and Toni Morrison. With more than 3,000 quotations on everything from fashion and feminism to men, marriage, friendship, history, technology, sports, and more, this massive compilation proves once and for all that women know everything! Each page offers wisdom, wit, and inspiration from a host of legendary women—from Jane Austen and Colette to Madonna, Marilyn Monroe, Toni Morrison, Liz Phair, Ellen DeGeneres, and Naomi Klein. Here's what they have to say about: Success “I still have my feet on the ground. I just wear better shoes.” —Oprah Winfrey Men and Women “Remember, Ginger Rogers did everything Fred Astaire did, but backward and in high heels.” —Faith Whittlesey Being Single “I’ve never been married, but I tell people I’m divorced so they won’t think something’s wrong with me.” —Elayne Boosler Individuality “Always be a first-rate version of yourself, instead of a second-rate version of somebody else.” —Judy Garland Family “If you have only one smile in you, give it to the people you love. Don’t be surly at home, then go out in the street and start grinning ‘Good morning’ at total strangers.” —Maya Angelou Quotations “I always have a quotation for everything—it saves original thinking.” —Dorothy L. Sayers With

contributions from writers, artists, celebrities, politicians, scientists, and legendary figures all over the world, *Women Know Everything!* offers addictive reading—and a superb reference—for women of all ages.

**Union Women** Mary Margaret Fonow, 2003 For more than a quarter century, steel mills in the United States and Canada have produced more than metal: they have produced a new kind of worker and union activist -- *Women of Steel*. In an era labeled postfeminist and postindustrial, women have created spaces in this quintessentially male-dominated workforce from which to mobilize for their rights as women and workers. In *Union Women*, Mary Margaret Fonow captures the stories of the women of the United Steelworkers. She focuses on a tenacious group who used their developing power in the union to challenge sex discrimination and to advocate for women's rights, and applied their transnational resources to construct a feminist response to globalization and economic restructuring. In the process, they have transformed the organizations, resources, and networks of both the labor and women's movements, and have in turn transformed themselves into feminists. In *Union Women* Fonow uses statistical, archival, and ethnographic research methods to provide a broad historical account of women in the steel industry. Fonow's sweeping approach allows her to examine several key issues in social movement, feminist, and political theory, and to show that insights from these fields shape each other. She explores how social movements are gendered, how working-class women develop a feminist consciousness, and how this process is informed by intersecting demands of race, class, and gender. As a comparative, cross-national study, *Union Women* also demonstrates how different political and social cultures affect women's organizing and strategic decisions. Finally, Fonow emphasizes that economic restructuring and globalization pose immediate challenges for women as laborers and activists, and that, in order to survive, all unions must develop organizing and mobilization strategies informed by feminism and other social movements.

**Governance Feminism** Janet Halley, Prabha Kotiswaran, Rachel Rebouché, Hila Shamir, 2019-03-26 An interdisciplinary, multifaceted look at feminist engagements with governance across the global North and global South *Governance Feminism: Notes from the Field* brings together nineteen chapters from leading feminist scholars and activists to critically describe and assess contemporary feminist engagements with state and state-like power. Gathering examples from North America, South America, Europe, Asia, and the Middle East, it complements and expands on the companion volume *Governance Feminism: An Introduction*. Its chapters argue that governance feminism (GF) is institutionally diverse and globally distributed—emerging from traditional sites of state power as well as from various forms of governance and operating at the grassroots level, in the private sector, in civil society, and in international relations. The book begins by confronting the key role that crime and punishment play in GFeminist projects. Here, contributors explore the ideological and political conditions under which this branch of GF became so robust and rethink the carceral turn. Other chapters speak to another face of GFeminism: feminists finding, in mundane and seemingly unspectacular bureaucratic tools, leverage to bring about change in policy and governance practices. Several contributions highlight the political, strategic, and ethical challenges that

feminists and LGBT activists must negotiate to play on the governmental field. The book concludes with a focus on feminist interventions in postcolonial legal and political orders, looking at new policy spaces opened up by conflict, postconflict, and occupation. Providing a clear, cross-cutting, critical lens through which to map developments in feminist governance around the world, *Governance Feminism: Notes from the Field* makes sense of the costs and benefits of current feminist realities to reimagine feminist futures. Contributors: Libby Adler, Northeastern U; Aziza Ahmed, Northeastern U; Elizabeth Bernstein, Barnard College; Amy J. Cohen, Ohio State U; Karen Engle, U of Texas at Austin; Jacob Gersen, Harvard U; Leigh Goodmark, U of Maryland; Aeyal Gross, Tel Aviv U; Aya Gruber, U of Colorado, Boulder; Janet Halley, Harvard U; Rema Hammami, Birzeit U, Palestine; Vanja Hamzić, U of London; Isabel Cristina Jaramillo-Sierra; Prabha Kotiswaran, King's College London; Maleiha Malik, King's College London; Vasuki Nesiah, New York U; Dianne Otto, Melbourne Law School; Helen Reece; Darren Rosenblum, Pace U; Jeannie Suk Gersen, Harvard U; Mariana Valverde, U of Toronto.

**Margaret Atwood** Judith McCombs, Carole L. Palmer, 1991

Margaret Atwood: Writing and Subjectivity Colin Nicholson, 1994-03-01

*Blessed Events* Pamela E. Klassen, 2021-06-08 *Blessed Events* explores how women who give birth at home use religion to make sense of their births and in turn draw on their birthing experiences to bring meaning to their lives and families. Pamela Klassen introduces a surprisingly diverse group of women, in their own words, while also setting their birth stories within wider social, political, and economic contexts. In doing so, she emerges with a study that disrupts conventional views of both childbirth and religion by blurring assumed divisions between conservative and feminist women and by taking childbirth seriously as a religious act. Most American women who have a choice give birth in a hospital and request pain medication. Yet enough women choose and advocate unmedicated home birth--and do so for carefully articulated reasons, social resistance among them--to constitute a movement. Klassen investigates why women whose religious affiliations range from Old Order Amish to Reform Judaism to goddess-centered spirituality defy majority opinion, the medical establishment, and sometimes the law to have their babies at home. In considering their interpretations--including their critiques of the dominant medical model of childbirth and their views on labor pain--she examines the kinds of agency afforded to or denied women as they derive religious meanings from childbirth. Throughout, she identifies tensions and affinities between feminist and traditionalist appraisals of the symbolic meaning of birth and the power of women. What does home birth--a woman-centered movement working to return birth to women's control--mean in practice for women's gender and religious identities? Is this supreme valuing of procreation and motherhood constraining, or does it open up new realms of cultural and social power for women? By asking these questions while remaining cognizant of religion's significance, *Blessed Events* challenges both feminist and traditionalist accounts of childbearing while broadening our understanding of how religion is "lived" in contemporary America.

**Mistletoe and Murder** Daryl Wood Gerber, Victoria Hamilton, Gail Oust, 2019-11-14 A heartwarming collection of holiday mysteries full of merriment . . . and murder! *Wreath Between the Lines* by Daryl Wood Gerber The Agatha Award-winning author of *Sifting Through Clues* returns to the Cookbook Nook, where Jenna Hart is busy decking the halls and ducking a killer . . . The holidays are Jenna Hart's favorite time of year, but just as she's decorating the Cookbook Nook for all the festive events, her imperious older sister makes a surprise visit, anxious that her husband's been more naughty than nice. To make matters worse, her father's good friend Jake shows up on her doorstep with a frantic report that his friend has been murdered—trussed with Christmas lights and impaled with a tree star . . . *Breaking the Mould* by Victoria Hamilton In this Christmas-themed Vintage Kitchen Mystery from the author of *Cast Iron Alibi*, when the town's resident Scrooge is found dead, Jaymie says Bah humbug! to murder . . . Now that Thanksgiving's behind her, vintage cookware enthusiast Jaymie Leighton Müller is excitedly making plans for the upcoming Dickens Days festival—the town's month-long celebration leading up to Christmas. With a hot cider booth on the village green to warm the hearts and bodies of the townsfolk and a diorama featuring a scene from *A Christmas Carol*, things are shaping up for a festive season—until the town's local Scrooge is found murdered, a vintage pudding mould covering his cracked skull . . . *The Twelve Dice of Christmas* by Gail Oust Welcome to Serenity Cove, a peaceful Southern community where the residents like to play dice, play golf and, when foul play moves in, play detective . . . With Christmas fast approaching, Kate McCall and her dice-playing friends get into the holiday spirit by agreeing to help the elderly Eula Mae Snow decorate her home, even when it means sorting through a veritable blizzard of the older woman's knickknacks. Intent on doing a good deed and digging up a bright collection of seasonal decorations, Kate is stopped dead in her tracks when instead she discovers the skeleton of a man showing clear signs of foul play . . . Includes scrumptious holiday recipes!

**The Masochistic Pleasures of Sentimental Literature** Marianne Noble, 2000-04-04 For generations, critics have noticed in nineteenth-century American women's sentimentality a streak of masochism, but their discussions of it have oversimplified its complex relationship to women's power. Marianne Noble argues that tropes of eroticized domination in sentimental literature must be recognized for what they were: a double-edged sword of both oppression and empowerment. She begins by exploring the cultural forces that came together to create this ideology of desire, particularly Protestant discourses relating suffering to love and middle-class discourses of true womanhood. She goes on to demonstrate how sentimental literature takes advantage of the expressive power in the convergence of these two discourses to imagine women's romantic desire. Therefore, in sentimental literature, images of eroticized domination are not antithetical to female pleasure but rather can be constitutive of it. The book, however, does not simply celebrate that fact. In readings of Warner's *The Wide Wide World*, Stowe's *Uncle Tom's Cabin*, and Dickinson's sentimental poetry, it addresses the complex benefits and costs of nineteenth-century women's literary masochism. Ultimately it shows how these authors both exploited and were

shaped by this discursive practice. The Masochistic Pleasures of Sentimental Literature exemplifies new trends in Third Wave feminist scholarship, presenting cultural and historical research informed by clear, lucid discussions of psychoanalytic and literary theory. It demonstrates that contemporary theories of masochism--including those of Deleuze, Bataille, Kristeva, Benjamin, Bersani, Noyes, Mansfield--are more relevant and comprehensible when considered in relation to sentimental literature.

**Dance of the Spirit** Maria Harris, 2009-07-22 Each woman has a special spiritual destiny, as unique and inalienable as the rhythms that govern her life. Maria Harris teaches women how to dance to the music of their own souls and discover the spiritual steps that can transform their lives.

**My Brilliant Friends** Nancy K. Miller, 2019-01-01 My Brilliant Friends is a group biography of three women's friendships forged in second-wave feminism. Poignant and politically charged, the book is a captivating personal account of the complexities of women's bonds. Nancy K. Miller describes her friendships with three well-known scholars and literary critics: Carolyn Heilbrun, Diane Middlebrook, and Naomi Schor. Their relationships were simultaneously intimate and professional, emotional and intellectual, animated by the ferment of the women's movement. Friendships like these sustained the generation of women whose entrance into male-dominated professions is still reshaping American society. The stories of their intertwined lives and books embody feminism's belief in the political importance of personal experience. Reflecting on aging and loss, ambition and rivalry, competition and collaboration, Miller shows why and how friendship's ties matter in the worlds of work and love. Inspired in part by the portraits of the intensely enmeshed lives in Elena Ferrante's Neapolitan novels, My Brilliant Friends provides a passionate and timely vision of friendship between women.

Feminism and Literature Veena Noble Dass, 1995 Feminism Is Rapidly Developing As A Significant Critical Ideology, It Constitutes A Major Segment Of The Contemporary Writing In English. The Anthology Provides A Broad Spectrum On The Feminist Writing Today, With A Focus On The Woman`S Question, The Problem Of Gender Anita Desai, Rama Mehta, Githa Hariharan, Shashi Deshpande, Nayantara Sahgal, Kamala Das, Taslima Nasreen, Bapsi Sidhwa, Miles Franklin, Sara Duncan, Jean Rhys, Buchi Emecheta And Others.

**Ecocritical Menopause** Nicole Anae, 2024-07-08 Ecocritical Menopause: Women, Literature, Environment, "The Change" is the first volume of its kind to bring together cross-sectional ecofeminist voices privileging women's menopausal positionality within literary works. This collection reexamines menopause across the disciplinary fields of ecofeminism and ecocriticism as clearly the most neglected phase of the menstrual cycle and aims to develop a critical discourse in counterpoint to the persistent cultural and critical legacies that sustain underrating women in midlife. In highlighting selected literary representations of female being in transition, this volume includes: • Exploration of the core motifs mediating the fashioning of menopausal women, including biology, the body, body shaming, climacterium, hysteria, the

crone/hag figure, femininity, gender, identity, reproduction, sexlessness and asexuality • Reexamination of histo-cultural biases that continue to perpetuate a devaluation of women after menopause, such as ageism, degeneration, loss of fertility and myths of essentialism, patriarchy and hegemony, social taboos, the medicalization of menopause, and cultural “menophobia” • Analysis of literature genres in which we find portraiture of peri/post/menopause subjectivity, such as autofiction, crime fiction, detective fiction, folktales, frame tale, fiction, mystery, poetry, short story, and the “whodunit.”

**Changing of The Gods** Naomi Goldenberg, 1980-03-31 Feminism and the End of Traditional Religions

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