

1. Record Nr.	UNINA9910817022403321
Autore	Davis Tracy C. <1960->
Titolo	Actresses as working women : their social identity in Victorian culture / / Tracy C. Davis
Pubbl/distr/stampa	London ; ; New York, : Routledge, 1991
ISBN	1-280-44271-9 1-134-93447-5 1-134-93446-7 9786610442713 0-203-20001-2
Edizione	[1st ed.]
Descrizione fisica	1 online resource (229 p.)
Collana	Gender and performance
Disciplina	306.4/84/082
Soggetti	Theater and society - Great Britain - History - 19th century Women in the theater - Great Britain - History - 19th century Actresses - Great Britain
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Description based upon print version of record.
Nota di bibliografia	Includes bibliographical references (p. 182-191) and index.
Nota di contenuto	Book Cover; Title; Contents; List of figures and tables; List of illustrations; Acknowledgements; Introduction; THE SOCIOECONOMIC ORGANIZATION OF THE THEATRE; Family dynasties, recruitment, and career opportunities for women; The Profession's divisions of labour; Wages; SEX, GENDER, AND SOCIAL DEMOGRAPHY; The Female Surplus Question and the sex ratio; The female life; Professional welfare; THE SOCIAL DYNAMIC AND 'RESPECTABILITY'; Actresses' defiance of socioeconomic prescriptions; Actresses and prostitutes; Sexual harassment; The quintessential sexual terror; ACTRESSES AND THE MISE EN SCENE Costuming the erotic topography Gesture: 'Every little movement has a meaning of its own'; Figural composition in the mise en scene; Erotic verification; THE GEOGRAPHY OF SEX IN SOCIETY AND THEATRE; The erotic neighbourhood outside the playhouse; Erotic zones within the playhouse; Forestalling the erotic; Notes; Bibliography; Index
Sommario/riassunto	Using historical evidence as well as personal accounts, Tracy C. Davis examines the reality of conditions for `ordinary' actresses, their

working environments, employment patterns and the reasons why acting continued to be such a popular, though insecure, profession. Firmly grounded in Marxist and feminist theory she looks at representations of women on stage, and the meanings associated with and generated by them.
