

Chapter 1 : Analysis of the theme Role of Women in Poof by Lynn Nottage Essay

For a limited time, read the entire script of Poof!. Click on the Preview Script button below.

Arash Hedayatifar Arash Hedayatifar Dr. Numerous efforts worldwide have been made in order to modify the traditional gender role of women. Still, the superiority of men in the family continues up to very today. The title housewife has much earlier existed than househusband housewife was first used as early as the 13th century while it was not until that househusband entered dictionaries. As the title suggests she is responsible for everything in the house. In other words, she is a wife to the house, a kind of matrimonial, let us say, relationship exists between the house and the wife. She needs to be a yes man! This attitude toward women has existed since centuries and although many feminist thinkers have tried to change it, it seems to carry on like the past with an only slight change in essence and a few rebellious Feminist housewives. Being treated as subordinate figures in the family, most housewives have yielded to the role of being a devoted obedient wife regarding the housework fearing they may commit a sin if they shirk their responsibilities in the house, which resulted in them becoming passive obsessives. In order to illustrate the role of the women and the treatment of them in the families I have taken a look at a play by Lynn Nottage named Poof!. First, I focus on two characters, both of which are female and housewives, examining their traits. Next, I will see how they are being treated in their families and how they react to the treatment. A Rebellious Traditional Housewife The first scene opens when we hear a couple arguing. The very first dialogue of the play is: It seems that Samuel has been burned to ashes. First, she thinks her husband is playing at her. So, she starts apologizing. Chuckles, then stops abruptly. Sure I forgot to pick your shirt for tomorrow. Pulls back as though about to receive a blow; a moment. Going over her reaction toward this incident, the burning of her husband, we notice that she is exactly following a traditional female role in the family. Although she curses him at the very beginning of the play, she does not want to believe that she was the cause of his death, which is what she has been wishing for throughout her married life. Loureen lived in a family in which she is defined as demure; she has to be both faithful and dutiful while she has no right to object to how she is being treated. So, here the right to object is repressed, which caused her to curse her husband. In the following dialogues between Loureen and her friend Florence , an upstairs neighbor, we see: Examines the pile of ashes, then shakes her head: Oh sweet, sweet Jesus. He must have done something truly terrible. No more than usual. She is described as her best friend and is the same age. What a reader may firstly notice about her character is the similarity she bears characteristically to Loureen. Florence picks up the telephone and quickly dials. I think I killed him. Florence hangs up the telephone. You know how Samuel hates to find me here when he gets home. Did you really do it this time? Why are you whispering? Where is his body? Points to the pile of ashes: Believing that what Loureen claimed was true, she then starts to reveal her suppressed feelings toward men: How many times have I heard you talk about being rid of him. How many times have we sat at this table and laughed about the many ways we could do it and how many times have you done it? What is fascinating about Florence character is the fact that she is in an ambiguous state. She fluctuates between a traditional woman and a modern Feminist one. While Florence, in some parts, scolds her best friend for revolting against her husband and disobeying her household roles as a woman, she sympathizes with her, tries to justify her act and in a way envies her present state. Lynn Nottage born is an American playwright whose work often deals with the lives of women of African descent. As she has lived in an era when many Feminist movement start to emerge, she seems to be affected by them. Her first work Poof! As a result, we can imagine that when this text was read by a non-feminist reader of that era, it would be a shock to them since the text disturbs the picture of traditional roles of women. She grabs the jacket and wrinkles it up: She then digs into the coat pockets and pulls out his wallet and a movie stub. Frantically thumbs through his wallet: She puts the pictures back in the wallet and holds the jacket up to her face. There were some good things. She then sweeps her hand over the jacket to remove the wrinkles, and folds it ever so carefully, and finally throws it in the garbage: And out of my mouth those words made him disappear. All these years and just those words, Florence. Nottage shows the power that Loureen receives through the words. She most probably wants to say that if the traditional women dare to

express the suppressed feelings and be able to defend their right, they could actually be much more powerful than men in a way that men would not even be able to resist their language. Politics, education, literary criticism and etcetera to get equal rights in them similar to those of men. Although facing many ups and down and being badly treated mostly in developing countries, this movement seems to be successful since it has been able to get certain rights like: How it is going to continue or more importantly is it going to continue is a huge question. Works Cited Bressler, Charles E. Retrieved 17 May MacArthur Fellows , Information as of September ", macfound. Key Concepts in Contemporary Literature. Worell, Judith, Encyclopedia of women and gender:

Chapter 2 : A Study Guide for Lynn Nottage's "Poof!" - Gale, Cengage Learning - Google Books

Poof by Lynn Nottage Analysis Marc Hills, Tiyena Brown, Brooke Stikes, Deija Background Info on Author Lynn Nottage was born November 2nd in Brooklyn, New York.

Instead, the theater world came to know a playwright who was constantly challenging herself and growing. Nottage was born in Brooklyn, New York, and has continued to make Brooklyn her home. Down there was a gathering place for so many women. To come home from school, and my grandmother would be sitting at the table, and my mother would be sitting at the table. The woman from across the street would be sitting at the table. And they all had stories to tell. We could explore issues. We could find our history. At that point, Nottage was tired of the university environment, so she took a job as national press officer with Amnesty International. For four years she wrote press releases and newspaper editorials, and the experience kindled what would be a long-lasting interest in the continent of Africa. But her playwriting impulse was only dormant, not dead. When she sat down to write a new play, in , it came pouring out of her. That play, set in the s in New York, dealt with an African-American family that experiences instant integration when the father marries a German woman who may have survived a Nazi concentration camp. She married Tony Gerber, a filmmaker, and the couple had a daughter, Ruby. Nottage was also involved in research for her next plays, and she became known as a writer who explored the worlds of her characters down to the last detail. The fruits of her research time showed in her next play, *Las Meninas Intimate Apparel*, which was the most frequently produced play in the United States during the season. Set in New York in , the play tells the story of a black seamstress named Esther who makes lingerie for a variety of clients ranging from high-society women to prostitutes and becomes involved with their lives even as her own relationships with men develop. Nottage returned in with *Fabulation*, which was written at the same time as *Intimate Apparel* and billed as a companion piece. It was very different in content, however, dealing with a successful African-American woman named Undine who goes into a downward spiral and rediscovers her roots. In Nottage realized a long-held dream when she traveled to Africa, which both her mother and grandmother had previously visited. Nottage and her husband went to Senegal and Gambia, traveling by bus through the countryside.

Chapter 3 : LYNN NOTTAGE - Home

Lynn Nottage (born) is an American playwright whose work often deals with the lives of women of African descent. She was born in Brooklyn and is a graduate of Brown University and the Yale School of Drama,(Mc Arthur).

The story opens in a small mining town in the tropical Ituri rain forest of the Democratic Republic of Congo. Christian, a salesman, has just returned from a road trip of supplies for Mama Nadi. Mama Nadi chides Christian for taking so long to return, and yet the setting is beset by military soldiers, a very dangerous war and much brutality. In addition to lipstick and other supplies, Christian has delivered three women to Mama to work in her brothel. Christian persuades Mama to take Sophie and one additional girl, Salima, who is not nearly as attractive. Salima is from the Hema tribe. Christian gives Mama cartons of cigarettes to convince her to take them both. After they leave, Christian explains what he knows about each girl. Salima comes from a tiny village that was captured by rebel soldiers, the Mayi-mayi. She spent five months as their concubine and she is early in a pregnancy. To persuade Mama to take them, Christian also offers Belgian chocolates, which makes her nostalgic. Music plays and soldiers are playing pool and dancing in the bar. Salima and Josephine dance for them. The soldiers are drunk and more than one tries to get the attention of Sophie. One of the rebel soldiers grows more belligerent. Mama calms him temporarily by having Salima come over and dance with him. Mama empties a bag of diamonds for Mr. One of them catches his eye as a potentially valuable raw gem. She becomes once again nostalgic recalling how hard her father worked like Mr. Harari , but that her father had once lost valuable family land. This fate had taken everything for Mama and her family. She has since worked to make sure that never happens again. The next morning Sophie and Salima discuss the war and how much they miss their families. Salima especially misses her baby daughter, Beatrice. The young women discuss how dangerous it is to be out in the Congo alone during the war. They secretly make plans to leave together on a bus using money that Sophie is taking her tips from Mama. In Scene 4, it is another night in the bar with Sophie singing. Christian arrives with chocolate and cigarettes for Mama. He brings more news about events in the The entire section is 1, words. [Unlock This Study Guide Now Start your hour free trial to unlock this page Ruined study guide and get instant access to the following:](#)

Chapter 4 : Lynn Nottage | The HistoryMakers

This paper "Analysis of the theme Role of Women in Poof by Lynn Nottage" analyses the role of women in the play Poof written by Lynn Nottage. The writer of this essay talks about the present theme in a light of the plot, discussing particular characters.

One of the few mentions of wildlife is to birds. After Old Papa Batunga died, Mama got his gray parrot. At the beginning of the play, she explains to Christian that the parrot speaks pygmy. Since Old Papa was the last of his tribe, the bird is believed to represent the words of the forest. Old Papa told Mama that as long as the words of the forest people were spoken the spirits would stay alive. This parrot may be the only remaining vestige of tribal life that represents the truly living. The words from the forest fall on deaf ears in these tribal conflicts. The parrot is part messenger, part historian. It is up to the characters to decide what they can learn from it and the spirits from a tribal past. Nottage includes another reference to a bird in Ruined. When Salima retells the day that she was taken by the soldiers, she describes a peacock that visited her garden as she was working. She describes the bird as taunting her and showing off its feathers. When she looked up again, she was surrounded by four soldiers and then struck in the face with the butt of a gun. Her nightmare began after seeing the peacock. Its taunting serves as a thematic omen in the play. Birds display their feathers to call attention to themselves. In Ruined, the soldiers violently display their physical strength—often at the destruction of everything around them, including women. In an attempt to win her love and affection, Christian recites poetry to Mama. He uses poetry also to break down her tough exterior. Mama consistently deflects these overtures from Christian, but that does not stop him from trying to warm her heart. In the end, he wins her heart with it. It manages to penetrate her character. From the moment Sophie begins to sing in the bar, the reader understands that this form of expression is her outlet. Singing is a release—an expression of her pain. The words of her songs are for her audience. Her words describe the possibility of the ending of the war. She also asks if the music can drown out all sorrow. Josephine releases her anger and her pain and becomes overwhelmed with emotion. Sophie goes to comfort Josephine and takes her to the back of the bar to recover. At eighteen, the reader might expect that she has shut herself off from her emotions—much as Mama has done in her life. Yet, Sophie uses song and the words from a romance novel to keep her spirit alive. Sophie represents an idealist who focuses on the physical details of love-making and finds refuge in these experiences, which are foreign to her. Salima finds no romance in these words. After her five-month horror with the soldiers as their concubine, her life holds little hope for romance or love. She has lost something that Sophie is holding on to. Each woman interprets the poetry, song, and words of a novel in different ways. When Sophie describes the passage from the novel to Mama, Mama sums up the story in her own words and experience. She says that she knows how these stories end: Mama has nothing more to say. She has nothing more to contribute in such matters of the heart. She is completely shut down. Sophie still has at least the ability to imagine and escape. Salima is matter-of-fact; she is all about self-preservation.

Chapter 5 : Poof! | Broadway Play Publishing Inc

abused women abusive husband Adrienne Kennedy African American dramatists African American playwright African American theater African American women American Women Playwrights Avasthi Award battered wives Black Arts Movement Bleak House Casebook characters Columbia Encyclopedia combustion of Samuel Contemporary African American curse Damn.

Intimate Apparel play One of her best-known plays is Intimate Apparel. In New York, Esther, a Black seamstress, lives in a boarding house for women, and sews intimate apparel for clients who range from wealthy white patrons to prostitutes. One by one, the other denizens of the boarding house marry and move away, but Esther remains, lonely and longing for a husband and a future. Since , Intimate Apparel has become one of the most produced plays in America. Ruined play Ruined dramatizes the plight of Congolese women surviving civil war. Set in a small mining town in Democratic Republic of Congo, Ruined follows Mama Nadi, a shrewd businesswoman protecting and profiting from the women she shelters. The Democratic Republic of Congo. By the Way, Meet Vera Stark By the Way, Meet Vera Stark is a seventy-year journey through the life of Vera Stark, a headstrong African-American maid and budding actress, and her tangled relationship with her boss, a white Hollywood star desperately grasping to hold on to her career. When both women land roles in the same Southern epic, the story behind the camera leaves Vera with a surprising and controversial legacy. Sweat play Sweat tells the story of a group of friends who have spent their lives sharing drinks, secrets, and laughs while working together on the factory floor. But when layoffs and picket lines begin to chip away at their trust, the friends find themselves pitted against each other in a heart-wrenching fight to stay afloat. The play that she wrote as a result, Sweat , was presented at the festival in Ashland, Oregon from July 29, , to October 31, , directed by Kate Whoriskey. Here, the play was awarded the Obie Award for Playwriting. Kennedy Prize for Drama. The award is administered by Columbia University. Other plays[edit] Her short play Poof! It was a finalist for the Susan Smith Blackburn Award , and won numerous regional theatre awards. Direction is by Jo Bonney. The play concerns an elephant, Mlima, "trapped inside the clandestine international ivory market". Sahr Ngaujah plays Mlima. The piece consists of ten vignettes and was directed and choreographed by Christopher Gattelli. This is Reading[edit] Nottage co-conceived This is Reading , an immersive transmedia project exploring the decline and rebirth of Reading, Pennsylvania: This site-specific multimedia installation blended live performance and visual media, occupying the Franklin Street Railroad Station in Downtown Reading in the May of , re-animating the long vacant building. Using as its foundation, the hardships, challenges, and triumphs of people living in and around Reading, This is Reading weaved individual stories into one cohesive tale of the city. Ruined explored the use of rape as a weapon against women in the Democratic Republic of Congo, while Intimate Apparel focused on a lonely black seamstress working in New York in Future areas the year-old is keen to explore in her plays includes the American prison industrial complex, which is "destroying the lives of so many men of colour" but is barely talked about in the national conversation or on the stage. Yet Nottage also expressed disappointment that her work was constantly defined by both her own race and gender, unlike her white male counterparts.

Chapter 6 : Poof Essay Example | Topics and Well Written Essays - words

Lynn Nottage's 10 minute play Poof! Smart People Should Build Things: How to Restore Our Culture of Achievement, Build a Path for Entrepreneurs, and Create New Jobs in America.

Register a free 1 month Trial Account. Download as many books as you like. Cancel the membership at any time if not satisfied. In one of the poorest cities in America, Reading, Pennsylvania, a group of down-and-out factory workers struggles to keep their present lives in balance, ignorant of the financial devastation looming in their near futures. The play closed on Broadway in June after a successful run off-Broadway and around the country. Reading, Pennsylvania, I read somewhere, had one of the fastest de-industrializations and became one of the poorest cities in America. Factories did not give advance notice of their closings, but overnight moved equipment overseas and locked their doors. Workers and management--with mortgages, loans, lives--were just plum out of luck. Nottage shows us a period of eight years at the beginning of the new century when rumors swirled about closing down some lines--like they perennially did. But the management team was still hiring, and even pulled an African American woman up from the line to give a visual--some sense of upward momentum and overlap between the workers and the higher ups. Then came the screws: Advertisements written in Spanish lured strike breakers while the union held firm. Eight years later everything has changed. I especially liked the way Nottage placed familiar points of view or attitudes in the mouths of her characters. The bartender Stan asks a question many have asked: Our ancestors knew that. Emotional and physical junk--€. The level of confusion and desperation in this work turns the screws on viewers very effectively, but Nottage gets the rough language and behaviors exactly right. A kind of desperate race rage, though never spoken, is palpable. Then there is the open spoken rage against the corporation, against the machine, against the scabs--against the bartender, or anyone, anything in the way. A young immigrant does get in the way--€. A poem by Langston Hughes is epigraph to this play, and it seems especially appropriate in these times: Out of the rack and ruin of our gangster death The rape and rot of graft, and stealth, and lies, We, the people, must redeem The land, the mines, the plants, the rivers, The mountains and the endless plain--€” All, all the stretch of these great green states--€” And make America again! It is less than that now. Nottage previously won a Pulitzer for Ruined, a play originally conceived as a Bertolt Brecht Mother Courage adaptation and set in a brothel-bar in the Congo. The more Nottage understood through interviews the horrors of what happened there, the less she could apply the Brecht template and instead created a wholly original work. Pick up, or better yet, go see one of her plays--she is among our finest artists at work today. Jennifer 3 Fri, 25 Aug A quick, gripping read about the consequences for working-class people when longtime jobs disappear. I have a special interest in this one, because the setting Reading, PA is 5 minutes away from where I grew up. Nottage hits on something really important when she shows how racial resentment creeps into communities the moment the going gets tough, even if it never made much of an appearance before. This is a story of the moment and of the last few decades , and definitely worth your time. More specifically, the loss of jobs in 21st C. And the impact of job loss on the people struggling to transition from what they had to what they no longer have. Edgy, humorous, important, deeply moving. The quickness with which they could turn on life-long friends and the rather predictable ending. But what do I know? This play has racked up performances, garnered critical praise and awards. Mine languish in a drawer. I get why this won the Pulitzer. If you want to understand why the election turned out the way it did or the cultural-racial divide of our country, this is the play to read. This is a biting and fierce account of working-class America and how they survive.

Chapter 7 : Nottage's 'Poof!' to Be Part of PBS' American Shorts Series | Playbill

Lynn Nottage. Lynn Nottage is a Pulitzer Prize-winning playwright and a screenwriter. Her plays have been produced widely in the United States and throughout the world.

Chapter 8 : Sample | Playscripts, Inc.

Poof! by Lynn Nottage Loureen: Melissa L. Florence: Kate A. For my Advanced Directing class. I claim no rights to this script, it is edited for time, and I'm sorry about the annoying hum.

Chapter 9 : Sweat by Lynn Nottage () Pdf Book ePub - calendrierdelascience.com

Lynn Nottage (born November 2,) is an American playwright whose work often deals with the lives of marginalized people. She is a professor of Playwriting at Columbia University.