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KEY=CULTURE - MCMAHON GILLIAN

Watching Rape

Film and Television in Postfeminist Culture

NYU Press **Honorable Mention, 2014 Distinguished Contribution to Research Award** presented by the Latina/o Sociology Section of the American Sociological Association **Getting Ahead** tells the compelling stories of Latin-American immigrant women living in public housing in two Boston-area neighborhoods. Silvia Domínguez argues that these immigrant women parlay social ties that provide support and leverage to develop networks and achieve social positioning to get ahead. Through a rich ethnographic account and in-depth interviews, the strong voices of these women demonstrate how they successfully negotiate the world and achieve social mobility through their own individual agency, skillfully navigating both constraints and opportunities. Domínguez makes it clear that many immigrant women are able to develop the social support needed for a rich social life, and leverage ties that open options for them to develop their social and human capital. However, she also shows that factors such as neighborhood and domestic violence and the unavailability of social services leave many women without the ability to strategize towards social mobility. Ultimately, Domínguez makes important local and international policy recommendations on issue ranging from public housing to world labor visas, demonstrating how policy can help to improve the lives of these and other low-income people.

American Postfeminist Cinema

Women, Romance and Contemporary Culture

Edinburgh University Press **In light of their tremendous gains in the political and professional sphere, and their ever expanding options, why is it that most contemporary American films aimed at women still focus almost exclusively on their pursuit of a heterosexual romantic relationship? American Postfeminist Cinema** explores this question and is the first book to examine the symbiotic relationship between heterosexual romance and postfeminist culture. The book argues that since 1980, postfeminism's most salient tensions and anxieties have been reflected and negotiated in the American romance film. Case studies of a broad range of Hollywood and independent films reveal how the postfeminist romance cycle is intertwined with contemporary women's ambivalence and broader cultural anxieties about women's changing social and political status.

Postfeminist Digital Cultures

Femininity, Social Media, and Self-Representation

Springer **This book explores the controversial social media practices engaged in by girls and young women, including sexual self-representations on social network sites, sexting, and self-harm vlogs. Informed by feminist media and cultural studies, Dobson delves beyond alarmist accounts to ask what it is we really fear about these practices.**

Women in Neoliberal Postfeminist Television Drama

Representing Gendered Experiences of the Second World War

Springer Nature **"In this insightful book, Cat Mahoney offers a fascinating analysis of contemporary TV dramas such as Home Fires, Land Girls and The Bletchley Circle. Developing the idea that history is told through the preoccupations of the present, she argues compellingly that these are postfeminist dramas which work through troubling ideas about heteronormative romance, domesticity, beauty and whiteness, while reinforcing the idea that feminism as a political movement is not necessary. A bold and original contribution to television studies, gender studies and popular history."** Rosalind Gill, City, University of London, UK **By examining contemporary television drama set during and immediately after the Second World War, this book illustrates the ways in which postfeminism has shaped representations of women in contemporary culture. Mahoney offers a new perspective to debates that have previously been concerned with questions of historical accuracy. She argues that depictions of women from the past in modern television drama spawn from the neoliberal postfeminist media climate which originated in the 1990s. These depictions respond to a cultural need to naturalise and de-historicise a version of neoliberal postfeminist femininity that is compatible with the current media climate and far more reflective of the concerns of the present than any "real" or lived experience of women in the past. The result of this process of naturalisation is the assertion that postfeminist values are natural and eternal, rather than a product of the 1980s economic turn and the present political moment. By identifying and interrogating postfeminist norms within four television drama series produced since the 2008 financial crash, this book argues that postfeminism is a dominant structuring force in their depiction of female characters and of the past.**

Orienting Feminism

Media, Activism and Cultural Representation

Springer This edited collection explores the meaning of feminism in the contemporary moment, which is constituted primarily by action but also uncertainty. The book focuses on feminist modes of activism, as well as media and cultural representation to ask questions about organising, representing and articulating feminist politics. In particular it tackles the intersections between media technologies and gendered identities, with contributions that cover topics such as twerking, trigger warnings, and trans identities. This volume directly addresses topical issues in feminism and is a valuable asset to scholars of gender, media and sexuality studies.

Interrogating Postfeminism

Gender and the Politics of Popular Culture

Duke University Press **DIV**Feminist essays examining postfeminism in American and British popular culture./div

What a Girl Wants?

Fantasizing the Reclamation of Self in Postfeminism

Routledge From domestic goddess to desperate housewife, *What a Girl Wants?* explores the importance and centrality of postfeminism in contemporary popular culture. Focusing on a diverse range of media forms, including film, TV, advertising and journalism, Diane Negra holds up a mirror to the contemporary female subject who finds herself centralized in commodity culture to a largely unprecedented degree at a time when Hollywood romantic comedies, chick-lit, and female-centred primetime TV dramas all compete for her attention and spending power. The models and anti-role models analyzed in the book include the chick flick heroines of princess films, makeover movies and time travel dramas, celebrity brides and bravura mothers, 'Runaway Bride' sensation Jennifer Wilbanks, the sex workers, flight attendants and nannies who maintain such a high profile in postfeminist popular culture, the authors of postfeminist panic literature on dating, marriage and motherhood and the domestic gurus who propound luxury lifestyling as a showcase for the 'achieved' female self.

Framing the Rape Victim

Gender and Agency Reconsidered

Rutgers University Press In recent years, members of legal, law enforcement, media and academic circles have portrayed rape as a special kind of crime distinct from other forms of violence. In *Framing the Rape Victim*, Carine M. Mardorossian argues that this differential treatment of rape has exacerbated the ghettoizing of sexual violence along gendered lines and has repeatedly led to women's being accused of triggering, if not causing, rape through immodest behavior, comportment, passivity, or weakness. Contesting the notion that rape is the result of deviant behaviors of victims or perpetrators, Mardorossian argues that rape saturates our culture and defines masculinity's relation to femininity, both of which are structural positions rather than biologically derived ones. Using diverse examples throughout, Mardorossian draws from Hollywood film and popular culture to contemporary women's fiction and hospitalized birth emphasizing that the position of dominant masculinity can be occupied by men, women, or institutions, while structural femininity is a position that may define and subordinate men, minorities, and other marginalized groups just as effectively as it does women. Highlighting the legacies of the politically correct debates of the 1990s and the terrorist attacks of 9/11, the book illustrates how the framing of the term "victim" has played a fundamental role in constructing notions of agency that valorize autonomy and support exclusionary, especially masculine, models of American selfhood. The gendering of rape, including by well-meaning, sometimes feminist, voices that claim to have victims' best interests at heart, ultimately obscures its true role in our culture. Both a critical analysis and a call to action, *Framing the Rape Victim* shows that rape is not a special interest issue that pertains just to women but a pervasive one that affects our society as a whole.

Domestic Abuse and Sexual Assault in Popular Culture

ABC-CLIO Using historical and current examples from film, television, literature, advertisements, and music, this book reveals the ways that rape and abuse are typically presented—and misrepresented—and evaluates the impact of these depictions on consumers. • Addresses both positive and negative depictions of domestic abuse and sexual assault from recent popular culture, utilizing examples from film, television, literature, music, advertisements, and more • Presents information that is ideal for undergraduate courses in gender studies, sociology, and psychology as well as communications and popular culture classes • Utilizes the most current research on dating and domestic and sexual violence to clearly demonstrate the importance of how these issues and crimes are depicted in popular culture • Provides a comprehensive appendix of additional resources that directs students in investigating the topic further

Girlfriends and Postfeminist Sisterhood

Springer From Mean Girl to BFF, *Girlfriends and Postfeminist Sisterhood* explores female sociality in postfeminist popular culture. Focusing on a range of media forms, Alison Winch reveals how women are increasingly encouraged to strategically bond by controlling each other's body image through 'the girlfriend gaze'.

The Routledge Companion to Media & Gender

Routledge The *Routledge Companion to Media and Gender* offers a comprehensive examination of media and gender studies, charting its histories, investigating ongoing controversies, and assessing future trends. The 59 chapters in this volume, written by leading researchers from around the world, provide scholars and students with an engaging and authoritative survey of current thinking in media and gender research. The Companion includes the following features: With each chapter addressing a distinct, concrete set of issues, the volume includes research from around the world to engage readers in a broad array of global and transnational issues and intersectional perspectives. Authors address a series of important questions that have consequences for current and future thinking in the field, including postfeminism, sexual violence, masculinity, media industries, queer identities, video games, digital policy, media activism, sexualization, docusoaps, teen drama, cosmetic surgery, media Islamophobia, sport, telenovelas, news audiences, pornography, and social and mobile media. A range of academic disciplines inform exploration of key issues around production and policymaking, representation, audience engagement, and the place of gender in media studies. The *Routledge Companion to Media and Gender* is an essential guide to the central ideas, concepts and debates currently shaping media and gender research.

Film and Democracy in Paraguay

Springer This book is dedicated to the study of Paraguayan film, particularly small cinemas and movies which represent a socio-politically charged perspective that has until now been overlooked in Latin American Studies. Romero demonstrates that these films are critical to understanding the dynamics of politics and cultural identity in Latin America as a whole. An in-depth exploration of the Latin American post-dictatorial transition of power Romero investigates this contemporary crisis through the dynamics of race, class, gender, and sexuality. Each chapter takes a film or films as its jumping off point, then zooms out to encompass elements of the national political, economic, social, and historical context. Romero analyzes some of the most pressing social issues in Paraguay while reflecting on the power of cultural discourse through film.

Women on Screen

Feminism and Femininity in Visual Culture

Springer A timely intervention into debates on the representation of feminist and feminine identities in contemporary visual culture. The essays in this collection interrogate how and why certain formulations of feminism and femininity are currently prevalent in mainstream cinema and television, offering new insights into postfeminist media phenomena.

The Vampire in Folklore, History, Literature, Film and Television

A Comprehensive Bibliography

McFarland This comprehensive bibliography covers writings about vampires and related creatures from the 19th century to the present. More than 6,000 entries document the vampire's penetration of Western culture, from scholarly discourse, to popular culture, politics and cook books. Sections by topic list works covering various aspects, including general sources, folklore and history, vampires in literature, music and art, metaphorical vampires and the contemporary vampire community. Vampires from film and television—from Bela Lugosi's *Dracula* to *Buffy the Vampire Slayer*, *True Blood* and the *Twilight Saga*—are well represented.

The Postfeminist Biopic

Narrating the Lives of Plath, Kahlo, Woolf and Austen

Springer This book contributes to the growing literature on the biopic genre by outlining and exploring the conventions of the postfeminist biopic. It does so by analyzing recent films about the lives of famous women including Sylvia Plath, Frida Kahlo, Virginia Woolf and Jane Austen.

Emergent Feminisms

Complicating a Postfeminist Media Culture

Routledge Research in Gender Through twelve chapters that historicize and re-evaluate postfeminism as a dominant framework of feminist media studies, this collection maps out new modes of feminist media analysis at both theoretical and empirical levels and offers new insights into the visibility and circulation of feminist politics in contemporary media cultures. The essays in this collection resituate feminism within current debates about postfeminism, considering how both operate as modes of political engagement and as scholarly traditions. Authors analyze a range of media texts and practices including American television shows *Being Mary Jane* and *Inside Amy Schumer*, Beyonce's "Formation" music video, misandry memes, and Hong Kong cinema.

Popular Culture, Political Economy and the Death of Feminism

Why women are in refrigerators and other stories

Routledge While some have argued that we live in a 'postfeminist' era that renders feminism irrelevant to people's contemporary lives this book takes 'feminism', the source of eternal debate, contestation and ambivalence, and situates the term within the popular, cultural practices of everyday life. It explores the intimate connections between the politics of feminism and the representational practices of contemporary popular culture, examining how feminism is 'made sensible' through visual imagery and popular culture representations. It investigates how popular culture is produced, represented and consumed to reproduce the conditions in which feminism is valued or dismissed, and asks whether antifeminism exists in commodity form and is commercially viable. Written in an accessible style and analysing a broad range of popular culture artefacts (including commercial advertising, printed and digital news-related journalism and commentary, music, film, television programming, websites and social media), this book will be of use to students, researchers and practitioners of International Relations, International Political Economy and gender, cultural and media studies.

Television and Postfeminist Housekeeping

No Time for Mother

Routledge In this book, Nathanson examines how contemporary American television and associated digital media depict women's everyday lives as homemakers, career women, and mothers. Her focus on American popular culture from the 1990s through the present reveals two extremes: narratives about women who cannot keep house and narratives about women who only keep house. Nathanson looks specifically at the issue of time in this context and argues that the media constructs panics about domestic time scarcity while at the same time offering solutions for those very panics. Analyzing TV programs such as *How Clean is Your House*, *Up All Night*, and *Supernanny*, she finds that media's portrayals of women's time is crucial to understanding definitions of femininity, women's labor, and

leisure in the postfeminist context.

Culture Conglomerates

Consolidation in the Motion Picture and Television Industries

Rowman & Littlefield Explains conglomeration and regulation in the film and television industries, covering its history as well as the contemporary scene. Useful as a supplement for a variety of media courses, this text includes synopses of key media regulations and policies, discussion questions, a glossary, and entertaining boxed features.

Woman Up

Invoking Feminism in Quality Television

Wayne State University Press Critically analyzes the discursive relationship between cultural value and popular feminism in American television.

Tweenhood

Femininity and Celebrity in Tween Popular Culture

Bloomsbury Publishing A powerful female, pre-adolescent, consumer demographic has emerged in tandem with girls becoming more visible in popular culture since the 1990s. Yet the cultural anxiety that this has caused has received scant academic attention. In *Tweenhood*, Melanie Kennedy rectifies this and examines mainstream, pre-adolescent girls' films, television programmes and celebrities from 2004 onwards, including *A Cinderella Story* (2004), *Hannah Montana* (2006) and *Camp Rock* (2008). Her book forges a dialogue between post-feminism, film and television, celebrity and most importantly; the figure of the tween. Kennedy examines how these media texts, which are so key to tween culture, address and construct their target audience by helping them to 'choose' an appropriately feminine identity. Tweenhood then, she argues, is transient and a discursive construct whose unpacking highlights the deification of celebrity and femininity within its culture.

The International Encyclopedia of Media Effects, 4 Volume Set

John Wiley & Sons The International Encyclopedia of Media Effects presents a comprehensive collection of the most up-to-date research on the uses and impacts of media throughout the world. Provides the definitive resource on the most recent findings of media effects research Covers all aspects of the uses and impact of media, utilizing empirical, psychological, and critical research approaches to the field Features over 200 entries contributed by leading international scholars in their associated fields Offers invaluable insights to for students, scholars and professionals studying and working in related fields, and will stimulate new scholarship in emerging fields such as the Internet, Social Media and Mobile Communication Part of The Wiley Blackwell-ICA International Encyclopedias of Communication series, published in conjunction with the International Communication Association

Women in Marvel Films

Women in Marvel Films provides the first rigorous analysis of the portrayals of women, heroic and otherwise, in films based on Marvel comics from the 1980s to the present.

Hollywood in the Holy Land

Essays on Film Depictions of the Crusades and Christian-Muslim Clashes

McFarland This collection of essays analyzes film representations of the Crusades, other medieval East/West encounters, and the modern inheritance of encounters between orientalist fantasy and apocalyptic conspiracy. From studies of the filmic representations of popular figures such as El Cid, Roland, Richard I, and Saladin to examinations of such topics as Templar romance and the role of set design, location and landscape, the essays make significant contributions to our understanding of orientalist medievalism in film. Instructors considering this book for use in a course may request an examination copy here.

Female Agencies and Subjectivities in Film and Television

Springer Nature This volume provides an overview of the landscape of mediated female agencies and subjectivities in the last decade. In three sections, the book covers the films of women directors, television shows featuring women in lead roles, and the representational struggles of women in cultural context, with a special focus on changes in the transformative power of narratives and images across genres and platforms. This collection derives from the editors' multi-year experiences as scholars and practitioners in the field of film and television. It is an effort that aims to describe and understand female agencies and subjectivities across screen narratives, gather scholars from around the world to generate timely discussions, and inspire fellow researchers and practitioners of film and television.

Feminism and Popular Culture

Investigating the Postfeminist Mystique

Rutgers University Press When the term "postfeminism" entered the media lexicon in the 1990s, it was often accompanied by breathless headlines about the "death of feminism." Those reports of feminism's death may have been greatly exaggerated, and yet contemporary popular culture often conjures up a world in which feminism had never even been born, a fictional universe filled with suburban Stepford wives, maniacal career women, alluring amnesiacs, and other specimens of retro femininity. In *Feminism and*

Popular Culture, Rebecca Munford and Melanie Waters consider why the twenty-first century media landscape is so haunted by the ghosts of these traditional figures that feminism otherwise laid to rest. Why, over fifty years since Betty Friedan's critique, does the feminine mystique exert such a strong spectral presence, and how has it been reimagined to speak to the concerns of a postfeminist audience? To answer these questions, Munford and Waters draw from a rich array of examples from contemporary film, fiction, music, and television, from the shadowy cityscapes of *Homeland* to the haunted houses of *American Horror Story*. Alongside this comprehensive analysis of today's popular culture, they offer a vivid portrait of feminism's social and intellectual history, as well as an innovative application of Jacques Derrida's theories of "hauntology." *Feminism and Popular Culture* thus not only considers how contemporary media is being visited by the ghosts of feminism's past, it raises vital questions about what this means for feminism's future.

Rethinking Gender in Popular Culture in the 21st Century

Marlboro Men and California Gurls

Cambridge Scholars Publishing This book explores popular culture representations of gender, offering a rich and accessible discussion of masculinities and femininities in 21st-century popular media. It brings together contributors from various European countries to investigate the workings of gender in contemporary pop culture products in a brave, original, and rigorous way. This volume is both an academic proposal and an exercise of commitment to a serious analysis of some of the media that influence us most in our everyday lives. Representation matters, and the position we take as viewers or consumers during reception matters even more.

Beyond Bombshells

The New Action Heroine in Popular Culture

Univ. Press of Mississippi **Beyond Bombshells** analyzes the cultural importance of strong women in a variety of current media forms. Action heroines are now more popular in movies, comic books, television, and literature than they have ever been. Their spectacular presence represents shifting ideas about female agency, power, and sexuality. *Beyond Bombshells* explores how action heroines reveal and reconfigure perceptions about "how" and "why" women are capable of physically dominating roles in modern fiction, indicating the various strategies used to contain and/or exploit female violence. Focusing on a range of successful and controversial recent heroines in the mass media, including Katniss Everdeen from *The Hunger Games* books and movies, Lisbeth Salander from *The Girl with the Dragon Tattoo* novels and films, and Hit-Girl from the *Kick-Ass* movies and comic books, Brown argues that the role of action heroine reveals evolving beliefs about femininity. While women in action roles are still heavily sexualized and objectified, they also challenge preconceived myths about normal or culturally appropriate gender behavior. The ascribed sexuality of modern heroines remains Brown's consistent theme, particularly how objectification intersects with issues of racial stereotyping, romantic fantasies, images of violent adolescent and preadolescent girls, and neoliberal feminist revolutionary parables. Individual chapters study the gendered dynamics of torture in action films, the role of women in partnerships with male colleagues, young women as well as revolutionary leaders in dystopic societies, adolescent sexuality and romance in action narratives, the historical import of non-white heroines, and how modern African American, Asian, and Latina heroines both challenge and are restricted by longstanding racial stereotypes.

Media Depictions of Brides, Wives, and Mothers

Rowman & Littlefield **Media Depictions of Brides, Wives, and Mothers**, edited by Alena Amato Ruggerio, explores how television, film, the internet, and other media variously perpetuate gender stereotypes. The contributors to this volume bring a variety of feminist rhetorical and media criticism approaches from across the communication discipline to their analyses of how television, film, news coverage, and the Internet shape our expectations of the performance of women's identities. This collection includes studies of *Bridezilla*s, *Jon & Kate Plus 8*, *Sex and the City*, Sarah Palin, Nancy Pelosi, *The Devil Wears Prada*, *Practical Magic*, momtini blogs, and *Mad Men* fan websites. Readers will learn to apply the insights from each chapter to their own sets of myths, stereotypes, and assumptions about gendered roles, and to recognize the possibilities for both liberation and domination when women's practices of marrying, mating, and mothering are represented and misrepresented in the media. This collection is an essential contribution to media studies and criticism of gender stereotypes in contemporary culture. Read the author's recent interview with *Literary Ashland*. You can also visit the author's website here."

Women in Public Relations

How Gender Influences Practice

Routledge The past 20 years have seen an influx of women into the practice of public relations, yet gender-based disparities in pay and advancement remain a troubling reality. As the field becomes feminized, moreover, female and male practitioners alike confront the prospect of dwindling salaries and prestige. This landmark book presents a comprehensive examination of the status of women in public relations and proposes concrete ways to achieve greater parity in education and practice. The authors integrate the theoretical literature of public relations and gender with results of a major longitudinal study of women in the field, along with illuminating focus group and interview data. Topics covered include factors contributing to sex discrimination; how public relations stacks up against other professions on gender-related issues; the challenges facing female managers and entrepreneurs; the experiences of ethnic minority professionals; the salary gap; the glass ceiling; and how to foster solutions on individual, organizational, and societal levels. This volume is an essential read for both educators and practitioners in public relations. It can be used as a course text in graduate research seminars, and also as a supplemental text in courses addressing gender issues in PR. It serves as a useful guide for young practitioners entering the profession, and provides critical insights for public relations managers.

Young Women, Girls and Postfeminism in Contemporary British Film

Bloomsbury Publishing In the 21st century, films about the lives and experiences of girls and young women have become increasingly visible. Yet, British cinema's engagement with contemporary girlhood has - unlike its Hollywood counterpart - been largely ignored until now. Sarah Hill's *Young Women, Girls and Postfeminism in Contemporary British Film* provides the first book-length study of how young femininity has been constructed, both in films like the *St. Trinians* franchise and by critically acclaimed directors like Andrea Arnold, Carol Morley and Lone Scherfig. Hill offers new ways to understand how postfeminism informs British cinema and how it is adapted to fit its specific geographical context. By interrogating UK cinema through this lens, Hill paints a diverse and distinctive portrait of modern femininity and consolidates the important academic links between film, feminist media and girlhood studies.

Heroism and Gender in War Films

Springer Filmic constructions of war heroism have a profound impact on public perceptions of conflicts. Here, contributors examine the ways motifs of gender and heroism in war films are used to justify ideological positions, shape the understanding of the military conflicts, support political agendas and institutions, and influence collective memory.

Screenwriting

Creative Labor and Professional Practice

Routledge Screenwriting: Creative Labor and Professional Practice analyzes the histories, practices, identities and subjects which form and shape the daily working lives of screenwriters. Author Bridget Conor considers the ways in which contemporary screenwriters navigate and make sense of the labor markets in which they are immersed. Chapters explore areas including: Screenwriting histories and myths of the profession Screenwriting as creative labor Screenwriters' working lives Screenwriting work and the how-to genre Screenwriting work and inequalities Drawing on historical and critical perspectives of mainstream screenwriting in the USA and UK, as well as valuable interviews with working screenwriters, this book presents a highly original and multi-faceted study of screenwriting as creative labor and professional practice.

The Routledge Companion to the Cultural Industries

Routledge The Routledge Companion to the Cultural Industries is collection of contemporary scholarship on the cultural industries and seeks to re-assert the importance of cultural production and consumption against the purely economic imperatives of the 'creative industries'. Across 43 chapters drawn from a wide range of geographic and disciplinary perspectives, this comprehensive volume offers a critical and empirically-informed examination of the contemporary cultural industries. A range of cultural industries are explored, from videogames to art galleries, all the time focussing on the culture that is being produced and its wider symbolic and socio-cultural meaning. Individual chapters consider their industrial structure, the policy that governs them, their geography, the labour that produces them, and the meaning they offer to consumers and participants. The collection also explores the historical dimension of cultural industry debates providing context for new readers, as well as critical orientation for those more familiar with the subject. Questions of industry structure, labour, place, international development, consumption and regulation are all explored in terms of their historical trajectory and potential future direction. By assessing the current challenges facing the cultural industries this collection of contemporary scholarship provides students and researchers with an essential guide to key ideas, issues, concepts and debates in the field.

Postfeminism and Contemporary Vampire Romance

Representations of Gender and Sexuality in Film and Television

Bloomsbury Publishing In this book, Lea Gerhards traces connections between three recent vampire romance series; the Twilight film series (2008-2012), The Vampire Diaries (2009-2017) and True Blood (2008-2014), exploring their tremendous discursive and ideological power in order to understand the cultural politics of these extremely popular texts. She uses contemporary vampire romance to examine postfeminist ideologies and discuss gender, sexuality, subjectivity, agency and the body. Discussing a range of conflicting meanings contained in the narratives, Gerhards critically looks genre's engagement with everyday sexism and violence against women, power relations in heterosexual relationships, sexual autonomy and pleasure, (self-) empowerment, and (self-) surveillance. She asks: Why are these genre texts so popular right now, what specific desires, issues and fears are addressed and negotiated by them, and what kinds of pleasures do they offer?

Screen Comedy and Online Audiences

Taylor & Francis The question of why we laugh (or don't laugh) has intrigued scholars since antiquity. This book contributes to that debate by exploring how we evaluate screen comedy. What kinds of criteria do we use to judge films and TV shows that are meant to be funny? And what might that have to do with our social and cultural backgrounds, or with wider cultural ideas about film, TV, comedy, quality and entertainment? The book examines these questions through a study of audience responses posted to online facilities such as Twitter, Facebook, review sites, blogs and message boards. Bore's analysis of these responses considers a broad range of issues, including how audiences perceive the idea of "national" comedy; what they think of female comedians; how they evaluate romcoms, sitcoms and web comedy; what they think is acceptable to joke about; what comedy fans get excited about; how fans interact with star comedians; and what comedy viewers really despise. The book demonstrates some of the ways in which we can adapt theories of humour and comedy to examine the practices of contemporary screen audiences, while offering new insights into how they negotiate the opportunities and constrictions of different online facilities to share their views and experiences.

Feminist Film Theory and Pretty Woman

Bloomsbury Publishing USA In *Feminist Film Theory and Pretty Woman*, Mari Ruti traces the development of feminist film theory from its foundational concepts such as the male gaze, female spectatorship, and the masquerade of femininity to 21st-century analyses of neoliberal capitalism, consumerism, postfeminism, and the revival of "girly" femininity as a cultural ideal. By interpreting *Pretty Woman* as a movie that defies easy categorization as either feminist or antifeminist, the book counters the all-too-common critical dismissal of romantic comedies as mindless drivel preoccupied with trivial "feminine" concerns such as love and shopping. The book's lucid presentation of the key concerns of feminist film theory, along with its balanced reading of *Pretty Woman*, shed light on a Hollywood genre often overlooked by film critics: the romantic comedy.

The Aftermath of Feminism

Gender, Culture and Social Change

SAGE In this trenchant inquiry into the state of feminism, Angela McRobbie breaks open the politics of sexual equality and 'affirmative feminism' and sets down a new theory of gender power. Challenging the most basic assumptions of the 'end' of feminism, this book argues that invidious forms of gender re-stabilisation are being re-established. Consumer and popular culture encroach on the terrain of so-called female freedom, appearing supportive of female success, yet tying women into new post-feminist neurotic dependencies. With a scathing critique of 'women's empowerment', McRobbie has developed a distinctive feminist analysis that she uses to examine socio-cultural phenomena embedded in contemporary women's lives: from fashion photography and the television 'make-over' genre to eating disorders, body anxiety and 'illegible rage'. A turning point in feminist theory, *The Aftermath of Feminism* will set a new agenda for gender studies and cultural studies.

Postfeminism and the Fatale Figure in Neo-Noir Cinema

Springer This book is a thought-provoking study that expands on film scholarship on noir and feminist scholarship on postfeminism, subjectivity, and representation to provide an inclusive, sophisticated, and up-to-date analysis of the femme fatale , fille fatale , and homme fatal from the classic era through to recent postmillennial neo-noir .

Postfeminist Whiteness

Problematising Melancholic Burden in Contemporary Hollywood

Kendra Marston interrogates representations of melancholic white femininity in contemporary Hollywood cinema, arguing that the 'melancholic white woman' serves as a vehicle through which to explore the excesses of late capitalism and a crisis of faith in the American dream.