

Watching Rape: Film And Television In Postfeminist Culture

Often considered the lowest depth to which cinema can plummet, the rape-revenge film is broadly dismissed as fundamentally exploitative and sensational, catering only to a demented, regressive demographic. This second edition, ten years after the first, continues the assessment of these films and the discourse they provoke. Included is a new chapter about women-directed rape-revenge films, a phenomenon that–revitalized since #MeToo exploded in late 2017–is a filmmaking tradition with a history that transcends a contemporary context. Featuring both famous and unknown movies, controversial and widely acclaimed filmmakers, as well as rape-revenge cinema from around the world, this revised edition demonstrates that diverse and often contradictory treatments of sexual violence exist simultaneously.

This book explores the convergence of gender, race, and social identities in the often-exclusionary arena of American politics. Contributors examine contemporary issues as they relate to candidate positioning, acceptance, and clashing ideologies that pervade America’s political landscape.

A unique collection of essays exploring the treatment of rape in the “art cinema” genre - this is an interdisciplinary, groundbreaking study.

Provocative collection of essays designed to give students an understanding of media representations of women's experience of violence and to educate a new generation to recognize and critique media images of women

Television Studies: The Basics is a lively introduction to the study of a powerful medium. It examines the major theories and debates surrounding production and reception over the years and considers both the role and future of television. Topics covered include: broadcasting history and technology institutions and ownership genre and content audiences Complete with global case studies, questions for discussion, and suggestions for further reading, this is an invaluable and engaging resource for those interested in how to study television.

All-American TV Crime Drama

A Critical Study, 2d ed

Essays on the Millennial-Focused Network and Its Programs

Media and Violence

Transgressive Women

The Past and Future of Political Access

Rape-Revenge Films

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.

Entertainment and profit constitute the driving forces behind most popular representations of incarcerated women. Some cinematic representations, however, and the women-in-prison genre especially, can generate complex legal meanings and leave viewers feeling unsettled about women’s incarceration. Focusing on five exemplary films and one television series, from 1933 to the present, Women, Film, and Law asks how fictional representations explore, shape, and refine beliefs about women’s incarceration. Suzanne Boucin convincingly argues that popular depictions of women’s prisons can illuminate multiple forms of marginalization and oppression experienced by women in conflict with the law.

This collection focuses on 1970s films from a variety of countries; and from the marginal to the mainstream, which, by tackling various ‘difficult’ subjects, have proved to be controversial in one way or another. It is not an uncritical celebration of the shocking and the subversive but an attempt to understand why this decade produced films which many found shocking, and what it was that made them shocking to certain audiences. To this end it includes not only films that shocked the conventionally minded, such as hard core pornography, but also those that outraged liberal opinion – for example, Death Wish and Dirty Harry. The book does not simply cast a critical light on a series of controversial films which have been variously maligned, misinterpreted or just plain ignored, but also assesses how their production values, narrative features and critical receptions can be linked to the wider historical and social forces that were dominant during this decade. Furthermore, it explores how these films resonate in our own historical moment – replete as it is with shocks of all kinds.

From The New Yorker’s fiercely original, Pulitzer Prize-winning culture critic, a provocative collection of new and previously published essays arguing that we are what we watch. “Emily Nussbaum is the perfect critic—smart, engaging, funny, generous, and insightful.”—David Gram, author of Killers of the Flower Moon NAMED ONE OF THE BEST BOOKS OF THE YEAR BY NPR • Chicago Tribune • Esquire • Library Journal • Kirkus Reviews From her creation of the “Approval Matrix” in New York magazine in 2004 to her Pulitzer Prize-winning columns for The New Yorker, Emily Nussbaum has argued for a new way of looking at TV. In this collection, including two never-before-published essays, Nussbaum writes about her passion for television, beginning with Buffy the Vampire Slayer, the show that set her on a fresh intellectual path. She explores the rise of the female screw-up, how fans warp the shows they love, the messy power of sexual violence on TV, and the year that jokes helped elect a reality-television president. There are three big profiles of television showrunners—Kenya Barris, Jenji Kohan, and Ryan Murphy—as well as examinations of the legacies of Norman Lear and Joan Rivers. The book also includes a major new essay written during the year of #MeToo, wrestling with the question of what to do when the artist you love is a monster. More than a collection of reviews, the book makes a case for toppling the status anxiety that has long haunted the “idiot box,” even as it transformed. Through it all, Nussbaum recounts her fervent search, over fifteen years, for a new kind of criticism, one that resists the false hierarchy that elevates one kind of culture (violent, dramatic, gritty) over another (joyful, funny, stylized). I Like to Watch traces her own struggle to punch through stifling notions of “prestige television,” searching for a more expansive, more embracing vision of artistic ambition—one that acknowledges many types of beauty and complexity and opens to more varied voices. It’s a book that celebrates television as television, even as each year warps the definition of just what that might mean. FINALIST FOR THE PEN/DIAMONSTEIN-SPEILVOGEL AWARD FOR THE ART OF THE ESSAY “This collection, including some powerful new work, proves once and for all that there’s no better American critic of anything than Emily Nussbaum. But I Like to Watch turns out to be even greater than the sum of its brilliant parts—it’s the most incisive, intimate, entertaining, authoritative guide to the shows of this golden television age.”—Kurt Andersen, author of Fantasyland “Reading Emily Nussbaum makes us smarter not just about what we watch, but about how we live, what we love, and who we are. I Like to Watch is a joy.”—Rebecca Traister

This two-volume set provides an authoritative overview of rape and other forms of sexual violence, including the latest information about victims and perpetrators; events, laws, and trends related to sexual violence; and attitudes toward it. • Explains the many types of rape and sexual violence • Discusses what organizations and nations are doing to help victims and survivors and to convict perpetrators, and provides insights into what has worked and what has failed—and why • Covers sexual violence committed globally against people of all genders and ages and in a variety of conditions, including prisons, nursing homes, over the internet, and in wartime, so that readers may understand the universality of the issue • Covers both U.S. and international topics in primary documents including testimonies from rape victims given before the US Senate in relation to violence in the military, scandals in gymnastics, and human trafficking; documents concerning corrective hate in South Africa and those forced into sexual slavery by ISIS; and legislation such as the Clery Act and Title IX

Enterprise Zones

(The Millennium Trilogy)

Languages of Trauma

Spectacular Girls

Cultural Sexism

Super Bitches and Action Babes

What’s going on with the rise of tv law programs - both fictional and documentary, and how does that affect our lives and real court rooms.

Presents a case of scandal, crime, and justice in medieval France, where a Norman knight returns from Scotland and finds his wife accusing an old friend and fellow courtier of raping her, leading to a battle to the death.

Kidnapped as a teenage girl, Ma has been locked inside a purpose built room in her captor’s garden for seven years. Her five year old son, Jack, has no concept of the world outside and happily exists inside Room with the help of Ma’s games and his vivid imagination where objects like Rug, Lamp and TV are his only friends. But for Ma the time has come to escape and face their biggest challenge.

date: the world outside Room.

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

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.

The extraordinary, groundbreaking novel from Laurie R. King, with more than 2.5 million copies sold. The first ten tells you in high school. “Speak up for yourself—we want to know what you have to say.” From the first moment of her freshman year at Merryweather High, Melinda knows this is a big fat lie, part of the nonsense of high school. She is friendless, outcast, because she’s not had an end-of-summer party by calling the cops, so now nobody will talk to her, let alone listen to her. As time passes, she becomes increasingly isolated and practically stops talking altogether. Only her art class offers any solace, and it is through her work on an art project that she is finally able to face what really happened at that terrible party: she was raped by an upperclassman, a guy who still attends Merryweather and is still a threat to her. Her healing process has just begun when she has another violent encounter with him. But this time Melinda fights back, refuses to be silent, and thereby achieves a measure of vindication. In Laurie R. King’s powerful novel, an utterly believable heroine with a bitterly ironic voice delivers a blow to the hypocritical world of high school.

speaks for many a disenfranchised teenager while demonstrating the importance of speaking up for oneself. Special was a 1999 National Book Award Finalist for Young People’s Literature.

Sex After #MeToo

The Fascination of Film Violence

Law and Justice as Seen on TV

The Last Duel

Critical Positions

A True Story of Crime, Scandal, and Trial by Combat in Medieval France

History, Memory, and Media

Explosive images of sex and violence characterise what has come to be known as the ‘new extremism’ in contemporary European cinema. This collection of essays is devoted to the new extremism in contemporary European cinema and will critically interrogate t

In The Anti-Heroine on Contemporary Television: Transgressive Women, Molly Brost explores the various applications and definitions of the term anti-heroine, showing that it has been applied to a wide variety of female characters on television that have little in common beyond their failure to behave in morally “correct” and traditionally feminine ways. Rather than dismiss the term altogether, Brost explores the term to examine what types of behaviors and characteristics cause female characters to be labeled anti-heroes, how those qualities and behaviors differ from those that cause men to be labeled anti-heroes, and how the label reflects society’s attitudes toward and beliefs about women. Using popular television series such as Jessica Jones, Scandal, and The Good Place, Brost acknowledges the problematic nature of the term anti-heroine and uses it as a starting point to study the complex women on television, analyzing how the broadening spectrum of character types has allowed more nuanced portrayals of women’s lives on television.

How does gendered power work? How does it circulate? How does it become embedded? And most importantly, how can we challenge it? Heather Savigny highlights five key traits of cultural sexism – violence, silencing, disciplining, meritocracy and masculinity – prevalent across the media, entertainment and cultural industries that keep sexist values firmly within popular consciousness. She traces the development of key feminist thinkers before demonstrating how the normalization of misogyny in popular media, culture, news and politics perpetuates patriarchal values within our everyday social and cultural landscape. She argues that we need to understand why #MeToo

was necessary in the first place in order to bring about impactful, lasting and meaningful change.

Hired to investigate an unresolved missing person’s case, disgraced journalist Mikael Blomkvist headed to Hedeby Island in order to further explore the various twists and turns of the Vanger family history. Aided by the brilliant but deeply troubled hacktivist Lisbeth Salander, Blomkvist soon discovered a link between the disappearance and a brutal trail of murder, deception and dark secrets leading right to the heart of the Vanger family. But can the two investigators track down the culprit before another victim surfaces?

For more than 30 years, Lifetime has aired a broad range of programming, including original movies, sitcoms, dramas and reality shows. As other networks dedicated to women have come and gone, Lifetime continues to thrive in an ever-expanding cable marketplace, exploring such sensitive topics as race, commercialism, eating disorders, rape and domestic violence. This collection of new essays is the first to focus on Lifetime and the programs that helped define the network’s brand that appeals to both viewers and advertisers. Series like Project Runway, Girlfriend Intervention and Army Wives are explored in depth. The contributors discuss the network’s large opus of original films, as well as its online presence.

Gender and Sexuality in Film and Series of the Post-Feminist Era

Sleepers

Women, Violence, and the Media

No Time for Mother

Essays on “Television for Women” in the 21st Century

Women Who Kill

Arguing My Way Through the TV Revolution

Winner of the 2015 Bonnie Ritter Book Award from the National Communication Association As an omnipresent figure of the media landscape, girls are spectacles. They are ubiquitous visual objects on display at which we are incessantly invited to look. Investigating our cultural obsession with both everyday and high-profile celebrity girls, Sarah Projanskyuses a queer, anti-racist feminist approach to explore the diversity of girlhoods in contemporary popular culture.The book addresses two key themes: simultaneous adoration and disdain for girls and the pervasiveness of whiteness and heteronormativity. While acknowledging this context, Projansky pushes past the dichotomy of the “can-do” girl who has the world at her feet and the troubled girl who needs protection and regulation to focus on the variety of alternative figures who appear in media culture, including queer girls, girls of color, feminist girls, active girls, and sexual girls, all of whom are present if we choose to look for them. Drawing on examples across film, television, mass-market magazines and newspapers, live sports TV, and the Internet, Projansky combines empirical analysis with careful, creative, feminist analysis intent on centering alternative girls. She undermines the pervasive “moral panic” argument that blames media itself for putting girls at risk by engaging multiple methodologies, including, for example, an ethnographic study of young girls who themselves critique media. Arguing that feminist media studies needs to understand the spectacularization of girlhood more fully, she places active, alternative girlhoods right in the heart of popular media culture.

The latest edition of the acclaimed volume on television studies, featuring new original essays from leading scholars in the field Although the digital age has radically altered the media and communications landscape worldwide, television continues to play a significant part of our lives. From its earliest beginnings through to the present day, television and its influence has been the subject of extensive study, critique, and analysis. A Companion to Television brings together contributions from prominent international scholars comprising a wide range of perspectives on the medium. Original essays define television in its current state, explore why it is still relevant, survey the ways in which television has been studied, discuss how television has changed, and consider what television might look like in the future. Now in its second edition, this compendium includes fresh chapters that cover technological changes affecting television, contemporary approaches to understanding television audiences, new programming trends and developments, and more. Addressing nine key areas of television studies, such as industry, genres, programs, and audiences, the Companion offers readers a balanced, well-rounded, integrative approach to scholarship in the field. This volume: Provides overviews of extensive original research from leading scholars and theorists Examines television’s development and significance in various regions of the world Includes national and regional outlines of television around the world Features theoretical overviews of various critical approaches to television studies Explores historical, economic, institutional, political, and cultural issues studied by media scholars Presenting diverse perspectives on topics ranging from television advertising to satirical representations of the industry, A Companion to Television, Second Edition is an invaluable resource for those in undergraduate courses in television studies, as well as in general media studies and communications.

The topic of violence in the media seems as inundated as can be. Countless studies and research projects have been conducted, mostly to show its negative effects on society. What Gwynneth Symonds proposes, though, takes this significant topic one step further: studying the aesthetics of media violence. By defining key terms like the ‘graphic’ nature and ‘authenticity’ of violent representations, and discussing how those definitions are linked to actual violence outside the film and television screen, Symonds broadens the arena of study. Engagingly written, The Aesthetics of Violence in Contemporary Media fills an important gap. Symonds uses existing studies for the empirical audience reception data, together with discussions of the different representations of violence to look at violence in the media as an art form in of itself. By looking at The Simpsons, Bowling for Columbine and Norma Khouri’s Forbidden Love, just to name a few, Symonds cross-analyzes violence in multiple media to see their affective role in audience reception - an important aspect when discussing media. The book strikes a balance between the readers’ need to see how theory matches what actually happens in the texts in question and the demands of a theoretical overview.

Honorable Mention, 2014 Distinguished Contribution to Research Award presented by the Latino/a 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, skillfullynavigating 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.

Their Eyes Were Watching God is a 1937 novel by African-American writer Zora Neale Hurston. It is considered a classic of the Harlem Renaissance of the 1920s, and it is likely Hurston's best known work.

New Extremism in Cinema

Television Studies: The Basics

Film and Television in Postfeminist Culture

The Anti-Heroine on Contemporary Television

Television and Postfeminist Housekeeping

Watching Rape

Female Agencies and Subjectivities in Film and Television

Law and Order Special Victims Unit (SVU) is more popular than any other American police procedural television series, but how does its unique focus on sex crimes reflect contemporary popular culture and feminist critique, whilst also recasting the classic crime narrative? All-American TV Crime Drama is the first dedicated study of SVU and its treatment of sexual violence, gender and criminality. The book uses detailed textual and visual analyses of episodes to illuminate the assumptions underpinning the programme. Although SVU engages with issues pertaining to feminism and gender it still relies upon traditional and misogynistic tropes such as false rape charges and the monstrous mother to undermine positive views of the feminine. The show, and its backdrop, New York City thus become a stage on which national concerns about women, gender roles, the family and race are carried out. Moorti and Cuklanz unpack how the show has become a crucible for examining current attitudes towards these issues and include an analysis of its reception by its many fans in over 30 countries.

#1 NEW YORK TIMES BESTSELLER • The extraordinary true story of four men who take the law into their own hands. This is the story of four young boys. Four lifelong friends. Intelligent, fun-loving, wise beyond their years, they are inseparable. Their potential is unlimited, but they are content to live within the closed world of New York City’s Hell’s Kitchen. And to play as many pranks as they can on the denizens of the street. They never get caught. And they know they never will. Until one disastrous summer afternoon. On that day, what begins as a harmless scheme goes horrible wrong. And the four find themselves facing a year’s imprisonment in the Wilkinson Home for Boys. The oldest of them is fifteen, the youngest twelve. What happens to them over the course of that year–brutal beatings, unimaginable humiliation–will change their lives forever. Years later, one has become a lawyer. One a reporter. And two have grown up to be murderers, professional hit men. For all of them, the pain and fear of Wilkinson still rages within. Only one thing can erase it. Revenge. To exact it, they will twist the legal system. Commander the courtroom for their agenda. Use the wiles they observed on the streets, the violence they learned at Wilkinson. If they get caught this time, they only have one thing left to lose: their lives. Praise for Sleepers “Undeniably powerful, an enormously affecting and intensely human story. . . . Sleepers is a thriller, to be sure, but it is equally a wistful hymn to another age.”–The Washington Post Book World “A powerful book, hard to forget. . . . An excellent writer, changing pace here and there but never letting the reader go. . . . Sensitive, humorous, and harrowing, featuring dialogue with perfect pitch.”–The Denver Post “A gut-wrenching piece of work. . . . [Lorenzo] Carcaterra’s graphic narrative grips like gunfire in a dark alley.”–The Atlanta Journal-Constitution “A terrifying account of brutality and retribution, searing in its emotional truth, peopled with murderers, sadists, and thugs, but biblical in its passion and scope.”–People

Women Who Kill explores several lines of inquiry: the female murderer as a figure that destabilizes order; the tension between criminal and victim; the relationship between crime and expression (or the lack thereof); and the paradox whereby a crime can be both an act of destruction and a creative assertion of agency. In doing so, the contributors assess the influence of feminist, queer and gender studies on mainstream television and cinema, notably in the genres (film noir, horror, melodrama) that have received the most critical attention from this perspective. They also analyse the politics of representation by considering these works of fiction in their contexts and addressing some of the ambiguities raised by postfeminism. The book is structured in three parts: Neo-femmes Fatales; Action Babes and Monstrous Women. Films and series examined include White Men Are Cracking Up (1994); Hit & Miss (2012); Gone Girl (2014); Terminate (1984); The Walking Dead (2010); Mad Max: Fury Road (2015); Contagion (2011) and Ex Machina (2015) among others.

This volume traces the distinct cultural languages in which individual and collective forms of trauma are expressed in diverse variations, including oral and written narratives, literature, comic strips, photography, theatre, and cinematic images. The central argument is that traumatic memories are frequently beyond the sphere of medical, legal, or state intervention. To address these different, often intertwined modes of language, the contributors provide a variety of disciplinary approaches to foster innovative debates and provoke new insights. Prevailing definitions of trauma can best be understood according to the cultural and historical conditions within which they exist. Languages of Trauma explores what this means in practice by scrutinizing varied historical moments from the First World War onwards and particular cultural contexts from across Europe, the United States, Asia, and Africa – striving to help decolonize the traditional Western-centred history of trauma, dissolving it into multifaceted transnational histories of trauma cultures.

Launched in 1977 by the Christian Broadcasting Service (originally associated with Pat Robertson), the ABC Family/Freeform network has gone through a number of changes in name and ownership. Over the past decade, the network--now owned by Disney--has redefined "family programming" for its targeted 14- to 34-year-old demographic, addressing topics like lesbian and gay parenting, postfeminism and changing perceptions of women, the issue of race in the U.S., and the status of disability in American culture. This collection of new essays examines the network from a variety of perspectives, with a focus on inclusive programming that has created a space for underrepresented communities like transgender youth, overweight teens, and the deaf.

Feminism and Identity Politics in Law and Order: Special Victims Unit

Resisting Rape Culture through Pop Culture

Documenting Gendered Violence

ABC Family to Freeform TV

Media Fascination and Celebrity Culture

A Companion to Television

Room

Can you imagine a world without Star Trek –without warp drive, phasers, photon torpedoes, tricorders, communicators, and transporters? After six Hollywood movies and twenty-five years of nonstop television presence, Star Trek is, indeed, a pervasive cultural phenomenon! This is the first critical, scholarly look at the mysteries, hidden meanings, and complex issues of the text known as Star Trek. Looking at the original Spock-Kirk Star Trek, the contributors ask and answer questions such as: What are the cultural conditions surrounding the homoerotic relationship between Kirk and Spock? How does the show depict gender relations while simultaneously recasting the cultural conditions under which women continue to experience sexual aggression and violence? They also explore Star Trek: The Next Generation, raising issues such as: Was Data a battlefield on which the struggle for human rights was waged? Did militarism and warring versions of masculinity intersect at Warp?Readers will discover the unique charges of cultural studies scholarship and how it enables us to designate a powerful pop-cultural phenomenon such as Star Trek into a legitimate site of study. The thirteen essayists address the very real and necessary topics of hegemony, utopias, militarism, colonialism, gender, violence, race, class, sexuality, and liminality, analyzing individual episodes and overarching themes of Star Trek and Star Trek: The Next Generation. Their insights on how Star Trek affects what we understand our culture to be, how it represents the social and political order, and how it reproduces pleasure and pain in its televisual texts, will fascinate scholars, students, and Trekkers alike.

Watching RapeFilm and Television in Postfeminist Culture**NYU Press**

While there exists a wide range of material covering violence against women, very little scholarly attention has been paid to international media treatments of gendered violence. This volume addresses the gap by providing a broad overview of contemporary representations of gendered violence, enabling comparison and contrast in forms of violence and constructions of gender across a wide range of political and geographic contexts. From nonfictional accounts of the mass rapes during the Rwandan genocide to the sexual objectification of women in Serbian media and depictions of prostitute murders in the Chinese media, this book provides an overview of media representations of gendered violence around the globe. In addition to documenting specific challenges and shortcomings of mainstream representations, chapters present insight into the various forms of resistance and hope that exist in each particular area, and analytical essays open up new lines of inquiry by offering an assessment of the uneven changes that feminist activism has enabled around the world. Suitable for students and scholars in women’s studies, gender studies, media, sociology, and education, Local Violence, Global Media can be used as a supplementary text in courses on media violence, sociology of media, gendered violence in media, and international perspectives on women’s studies.

Jacinda Read studies the rape-revenge film, and suggests that the rape-revenge cycle can be read as one of the ways in which Hollywood has attempted to make sense of feminism and the shape of heterosexual femininity in the post-1970 period. Documenting Gendered Violence explores the intersections of documentary and gendered violence. Several contributors investigate representations through grounded textual analyses of key films and videos, including Sex Crimes Unit (2011) and The Invisible War (2012), and other documentary texts including Youtube, photographs, and theater. Other chapters use analysis and interviews to explore how gender violence issues impact production and how these documentaries become part of collaborations and awareness movements.

Readings in Feminist Criminology

Their Eyes Were Watching God

Feminism, Feminity and the Rape-Revenge Cycle

The New Avengers

The Aesthetics of Violence in Contemporary Media

The Lifetime Network

Representations, Collaborations, and Movements

The Oxford handbook of cognitive literary studies' applies developments in cognitive science to a wide range of literary texts that span multiple historical periods and numerous national literary traditions. The volume is divided into five parts: (1) Narrative, History, Imagination; (2) Emotions and Empathy; (3) The New Unconscious; (4) Empirical and Qualitative Studies of Literature; and (5) Cognitive Theory and Literary Experience. Most notably, the volume features case studies representing not just North American and British literary traditions, but also Argentinian (Lorge Luis Borges, Julio Cortázar), Chinese (Cao Xueqin), Colombian (García Márquez), Dominican (Junot Díaz), German (Theodor Fontane), French (Marcel Proust, Gustave Flaubert), Indian (Mrabai, Rabindranath Tagore, Kamala Markandaya, Mani Ratnam, Tilo Mookhopadhyay), Mexican (Fernando del Paso), Polish (Krystof Kieslowski), Puerto Rican (Giannina Braschi), Russian (Lev Tolstói), South African (J.M. Coetzee), and Spanish (Lopoldo Alas). Moreover, the volume will cover a variety of periods (e.g.,0

With actress Pam Grier’s breakthrough in Coffy and Foxy Brown, women entered action, science fiction, war, westerns and martial arts films—genres that had previously been considered the domain of male protagonists. This ground-breaking cinema, however, was—and still is—viewed with ambivalence. While women were cast in new and exciting roles, they did not always arrive with their femininity intact, often functioning both as a sexualized spectacle and as a new female hero culture. This edited collection provides an intersectional and transnational exploration of representations of sexual violence and rape within films from 1970 to 2006. It examines five female archetypes: the dominatrix, the Amazon, the daughter, the mother and the rape-revenger. The entrance of the female hero into film written by, produced by and made for men is viewed through the lens of feminism and post-feminism arguments. Analyzed works include films with actors Michelle Yoch and Mirko Kajli, the Alien films, the Lara Croft franchise, Charlie’s Angels, and television productions such as Xenia: Warrior Princess and Alias.

Resisting Rape Culture through Pop Culture: Sex After #MeToo provides analyses with constructive models of affirmative consent, tender masculinity, and pleasure in popular culture that work to challenge toxic dominant and hegemonic constructions. While numerous scholars have illustrated the many ways mediated culture shape social understandings of sexual violence, this book analyzes texts that might serve to resist rape culture. This project locates how these texts manufacture cinematic or televisual narratives and in turn work to create new realities that encourage cultural and social change. Kelly Wilz analyzes the ways in which we, as a culture, tend to understand sex through visual media and dominant cultural myths, while highlighting productive texts which might serve as a possible corrective to the ways in which sex is ritualized by rules that legitimize violence. Through the lens of productive criticism, Wilz examines how language and dominant ideologies around rape culture and rape myths reinforce systemic violence, and how visual texts might work to reimagine how we might disrupt those ideologies and create new ways to engage in conversations around intimacy and violence. By centering the voices within the #MeToo movement, who actively work to de-normalize sexual assault and abuse, these models provide a useful counter to the deluge of dehumanizing narratives about survivors and sexualized violence. Scholars of pop culture, women’s studies, media studies, and social justice will find this book particularly useful.

This edited collection provides an intersectional and transnational exploration of representations of sexual violence and rape within films, television shows, and digital media in the contemporary context of the #MeToo and #TimesUp movements. Drawing upon sociology, gender studies, cultural studies, media studies, and Black Feminist studies, chapters focus on women and texts at the margins of mainstream culture’s depictions of sexual violence. The editors and contributors examine the dominant narrative of the thin, cisgender, heterosexual white female victim, and the ways in which social and cultural conversations around race and gender impact and are impacted by depictions of sexual violence in media. This book will be of interest to scholars and students in sociology, gender studies, and media studies, particularly those interested in the intersectionality of race and gender. Chapter 1 is available open access under a Creative Commons Attribution 4.0 International License via link.springer.com.

Media and Violence pays equal attention to the production, content and reception involved in any representation of violence. This book offers a framework for understanding how violence is represented and consumed. It examines the relationship of media, gender, and real-world violence; representations of violence in screen entertainment; the effects of violent media on consumers; the ethics and gender politics of the production processes of screen violence; and the discussions are illustrated with topical and well-known examples, enabling the reader to critically engage with the debates.

Encyclopedia of Rape and Sexual Violence [2 volumes]

Turning to the Margins

Women, Film, and Law

Local Violence, Global Media

Gendering the Debates

I Like to Watch

The Oxford Handbook of Cognitive Literary Studies

The Fascination of Film Violence is a study of why fictional violence is such an integral part of fiction film. How can something dreadful be a source of art and entertainment? Explanations are sought from the way social and cultural norms and practices have shaped biologically conditioned violence related traits in human behavior.

The Female Hero in Popular Cinema, 1970–2006

Shocking Cinema of the 70s

Cinematic Representations of Female Incarceration

The politics of feminist rage in the #metoo era

Gender, Race, and Social Identity in American Politics

Speak

Feminist Analyses of Gendered Representations