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*Seminar paper from the year  
2019 in the subject Sociology -  
Individual, Groups, Society,  
grade: 1.3, University of Passau,  
language: English, abstract:*

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*"Annie Hall" was revolutionizing for the romantic comedy genre and a turning point for both the director Woody Allen and his muse Diane Keaton. This work elaborates on how a movie changed the way women*

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*dressed and perceived themselves. It draws a connection between gender and fashion, as fashion was and is an important medium in the emancipation of women. Gender roles and the expectation that*

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*come with them are still present today. Our cloths are an outer representation of gender which also works inwards, with its masculinity as well as femininity are still being produced and maintained separately from each*

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*other today. "Annie Hall" marked Woody Allen's start as a serious filmmaker in Hollywood, showing that he could not only make light comedies and slapstick but also touch on more deeper topics.*

*"Annie Hall" was a turning point*

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*in his career, it catapulted him,  
but also Diane Keaton, into the  
mainstream of Hollywood. Many  
unknown actors that had small  
parts in the movie, went on and  
became famous like Jeff  
Goldblum or Sigourney Weaver,*

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*which had her debut on "Annie Hall".*

*This book seeks to address and fill a puzzling omission in contemporary critical IR scholarship. Following on from the aesthetic turn in IR, critical*



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*and 'postmodern' IR has produced an impressive array of studies into movies, literature, music and art and the way these media produce, mediate, and represent international politics.*

*By contrast, the proponents of*

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*the aesthetic turn have overlooked fashion as a source of knowledge about global politics. Yet stories about the political role of fashion abound in the news media. Margaret Thatcher used dress to define*

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*her political image, and more recently the fascination with Michelle Obama, Carla Bruni and other women in similar positions, and the discussions about the appropriateness of their wardrobes, regularly makes the*

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*news. In Sudan, a female writer and activist successfully challenged the government over her right to wear trousers in public and in Europe, the debate on women's headscarves has politicised a garment item and*

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*turned it into a symbol of  
fundamentalism and oppression.  
In response, the contributors to  
this book investigate the politics  
of fashion from a variety of  
perspectives, addressing  
theoretical as well as empirical*

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*Neoliberalism, The New Millennium, Hollywood Rom Com, Popular Culture And World Politics*  
*issues, establishing the critical study of fashion and its protagonists as a central contribution to the aesthetic turn in international politics. The politics of fashion go beyond these examples of the uses and*

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*abuses of textiles and fabrics for  
political purposes, extending into  
its very 'grammar' and  
vocabulary. This book will be a  
unique contribution to the field  
and will be of interest to students  
and scholars of international*

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*Neoliberalism, The New  
Millennium, Hollywood, Rom  
Com, Popular Culture And  
World Politics.*

*This volume examines how  
different generations of women  
work within the genericity of  
audio-visual storytelling not*



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*necessarily to 'undo' or  
'subvert' popular formats, but  
also to draw on their generative  
force. Recent examples of  
filmmakers and creative  
practitioners within and outside  
Hollywood as well as women*

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*working in non-directing authorial roles remind us that women are in various ways authoring commercially and culturally impactful texts across a range of genres. Put simply, this volume asks: what do women who are*

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*creatively engaged with audio-visual industries do with genre and what does genre do with them? The contributors to the collection respond to this question from diverse perspectives and with different*

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*answers, spanning issues of direction, screenwriting, performance and audience address/reception.*

*A collection of essays, all of which are concerned to develop analyses where sexual politics*

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*and gender concerns are regarded as central to understanding popular narrative.*

*There are essays on the western, melodrama, crime fiction, political thriller, horror and science fiction.*

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*Coming-of-Age Cinema in New  
Zealand*

*The Effects of Student Gender  
and Divergence on Art Genre  
Affinity*

*Essays on David Mamet*

*Women and the Medieval Epic*

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*US Cinema and Social Change  
in the Wake of the 2008 Crash*  
*The "Disguised" Political Film in  
Contemporary Hollywood*  
*The Politics of HBO's The Wire*  
Refocus: The Films of Amy  
Heckerling is the first book-

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length study of the work of  
Amy Heckerling, the  
phenomenally popular director  
and screenwriter of Clueless  
and Fast Times at Ridgemont  
High. As such, the book  
constitutes a significant



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intervention in Film Studies,  
prompting a reconsideration of  
the importance of Heckerling  
both in the development of  
Teen cinema, and as a figure  
in Hollywood comedy. As part  
of the Refocus series, the

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volume brings together  
outstanding original essays  
examining Heckerling's work  
from a variety of perspectives,  
including film, television and  
cultural studies and is  
destined to be used widely in

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undergraduate teaching.  
This remarkable collection  
uses genre as a fresh way to  
analyze the issues of gender  
representation in film theory,  
film production, spectatorship,  
and the contexts of reception.

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With a uniquely global perspective, these essays examine the intersection of gender and genre in not only Hollywood films but also in independent, European, Indian, and Hong Kong

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cinemas. Working in the area  
of postcolonial cinema,  
contributors raise issues  
dealing with indigenous and  
global cinemas and argue that  
contemporary genres have  
shifted considerably as both

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notions of gender and forms of  
genre have changed. The  
volume addresses topics such  
as the history of feminist  
approaches to the study of  
genre in film, issues of female  
agency in postmodernity,

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changes taking place in  
supposedly male-dominated  
genres, concepts of genre and  
its use of gender in global  
cinema, and the relationship  
between gender and sexuality  
in film. Contributors are Ira

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Bhaskar, Steven Cohan, Luke  
Collins, Pam Cook, Lucy  
Fischer, Jane Gaines,  
Christine Gledhill, Derek Kane-  
Meddock, E. Ann Kaplan,  
Samiha Matin, Katie Model, E.  
Deidre Pribram, Vicente



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Rodriguez Ortega, Adam  
Segal, Chris Straayer, Yvonne  
Tasker, Deborah Thomas, and  
Xiangyang Chen.

With strict guidelines on  
methodology and time frame --  
films produced after

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September 2001, and a socio-  
semiotic theoretical framework

-- Betty Kaklamanidou

unpacks the problematic  
terms and ideas that go along  
with defining a new genre.

Kaklamanidou considers a

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different sub-genre per  
chapter, placing each group of  
films in their socio-historical  
context to reach conclusions  
about the production of  
political films in millennial  
Hollywood. In shifting the

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terms of the debate, The  
"Disguised" Political Film in  
Contemporary Hollywood  
offers a fresh, new approach  
to the subject of the political  
film. The political film is not a  
clearly delineated object but

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rather an elusive one and resistant to clear boundaries. So, what is a political film? Can *The Hunger Games* (2012) belong to the same category as *Lincoln* (2012)? Is *Jarhead* (2005) a political movie simply

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because it is set during the  
Gulf War but with no reference  
to the motives of the conflict  
and/or American and Arab  
relations, and thus in the same  
group of war films such as *The  
Three Kings* (1999), another

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narrative that focuses on the same military conflict but includes direct commentary to governmental and military strategies? Are historical films by definition political since the majority deals with significant

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events and/or people in a  
specific socio-cultural  
landscape?

Mary Austin's decades-old  
regionalist work still has the  
power to fascinate and move a  
wide audience of



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contemporary readers. Under  
the Sign of Nature:  
Explorations in Ecocriticism  
Desire by Gender and Genre in  
Trouvère Song  
Addressing Untranslatable  
Aspects of Gender, Genre, and

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Ontology

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Gender & Genre

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Why women are in

World Politics  
refrigerators and other stories

ReFocus: The Films of Amy

Heckerling

Gender, Genre, and Identity in

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Com Popular Culture And  
Chick Flicks

In *Remaking Gender and the Family*, Sarah Woodland examines the complexities of Chinese-language cinematic remakes, exploring how

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source texts are reshaped for their new audiences, and focusing on how changes in representations of gender connect with perceived socio-cultural, political and cinematic values within China.

Easy A (2010) is the last significant box-office success in the high-school

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Com' Popular Culture And  
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teen movie subgenre and a film that has already been deemed a 'classic' by many cultural commentators and popular film critics. By applying interdisciplinary insight to a relatively overlooked movie in academic discussion, *Easy A: The End of the High-School Teen Comedy?* is the first

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in-depth volume that places the movie within several key contexts and concepts of intertextuality, gender, genre and adaptation, and social discourse. Through the unpacking of a complex narrative that draws its plot from Nathaniel Hawthorne's *The Scarlet Letter* (1850) and shares

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affinities with John Hughes' paradigmatic films from the 1980s and key films from the 1990s, this volume presents *Easy A* as a palimpsest for the millennial generation. Clear and comprehensive, the book argues that *Easy A* marks the end of the commercially successful high-school

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teen comedy and discusses the reasons through a comparative synchronic and semi-diachronic historical comparison of the film with contemporary cinematic texts and those of the 1980s and 1990s.

Wide-ranging study of gender and the underlying ideologies of Old French



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and Occitan literature.

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Hollywood Rom com Routledge

Genre, Gender, and Performance in  
Plato's Laws

Gender, Genre and Religion

South Korean Golden Age Melodrama

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Gender and Genre in Medieval French  
Literature

Contemporary Fairy-Tale Magic

The Geschlecht Complex

While some have argued that we live  
in a 'postfeminist' era that renders

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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

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Women's  
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

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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

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Neoliberalism, The New Millennium Hollywood Remedy, Popular Culture 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.

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Looking at a television franchise like Battlestar Galactica (BSG) is no longer news within the discipline of International Relations. A growing number of scholars in and out of IR are studying the importance of cultural artifacts – popular or otherwise – for the phenomena that make up the core

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of our discipline. The genre of science fiction offers the analyst an opportunity that cannot be matched by more mimetic genres, namely the chance to look at how sets of widely-circulating expectations of the social serve to constrain authors as they work to introduce as yet unexplored



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problematic, the fantasy aspect in much of science fiction storytelling is premised simply on a material difference. As such, while the physical setting of a science fiction tale might appear novel, its imaginative life world will likely retain many elements of the world we already live in and which we

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can readily recognize as similar to our own. For Critical IR scholarship then, BSG presents an opportunity to examine how these purported homologies or elements of redundancy between the fantastic and the real have been drawn and perhaps to consider, too, whether the show can

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teach us things about world politics, its various logics and structures, which we might not otherwise be sensitive to.

Tackling some of the key contemporary issues in IR, the writers of BSG have taken on a range of important political themes and issues, including the legitimacy of military

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government, the tactical utility of  
genocide, and even the philosophical  
implications of artificial intelligence  
technologies for the very category of  
what it means to be 'human'. The  
contributors in this book explore in  
depth the argument that one of the  
most important aspects of popular

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culture is to naturalize or normalise a certain social order by further entrenching the expectations of social behaviour upon which our mentalities of rule are founded. This work will be of interest to student and scholars of international relations, popular culture and security studies.

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This remarkable collection challenges traditional ways of thinking about the relationship between genre and gender, understanding their meeting as a mutually transformative encounter. Responding to postmodernist conceptions of genre and post-feminist theories of gender

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and sexuality, these essays move beyond the limits of representation.

Testing new thinking about genre, gender, and sexuality against closely analyzed films, they explore generic convention as means of putting into play what our culture makes of us, while finding in genre's repetitions

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infinite possibilities of cross-generic,  
cross-gender, cross-sex permutation.

At the same time the aesthetic and  
emotional dimensions of gender and  
sexuality come into view as elements  
fuelling the dramatic worlds of film  
genres, producing in the encounter  
new gendered perceptions, affects,



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and effects. Drawing on the intensifying transnational context of film production and on postcolonial thinking, this volume includes essays that explore the transformational transactions between gender and genre as world-circulating Hollywood generic practices intersect with and

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are stimulated by American independent, European, Indian, and Hong Kong cinemas. Such revised concepts of genre and gender question taken-for-granted relationships between authorship and genre, between centre and periphery, between feminism and generic

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Women's Politics

filmmaking, and the supposed  
gendering of genres, filmmakers and  
their audiences. Contributors are Ira  
Bhaskar, Xiangyang Chen, Steven  
Cohan, Luke Collins, Pam Cook, Lucy  
Fischer, Jane Gaines, Christine  
Gledhill, Derek Kane-Meddock, E. Ann  
Kaplan, Samiha Matin, Katie Model, E.

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Millennium, Hollywood, Rom  
Com, Poplar, Culture, And  
Women's Circles

Deidre Pribram, Vicente Rodriguez  
Ortega, Adam Segal, Chris Straayer,  
Yvonne Tasker, and Deborah Thomas.  
Kathleen Gregory Klein traces female  
paid, professional private investigators  
in British, Canadian, and American  
novels, revealing that the detective  
novel is both a reflection of and

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potential barrier to social change for women. This edition adds sixty new female private eyes to the roster and includes an afterword that assesses the current state of the genre's new and old novels. A comprehensive bibliography and a character list update the field through mid-1994.

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A Genre's Construction

Screening the Crisis

Everything is Connected And

The Impact of Gender on Genre

The End of the High-School Teen

Comedy?

Feminist Literary Utopias in the 1970s

Remaking Gender and the Family

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***The romantic comedy has long been regarded as an inferior film genre by critics and scholars alike, accused of maintaining a strict narrative formula which is considered superficial and highly predictable. However, the genre has resisted the negative scholarly and***

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*critical comments and for the last three decades the steady increase in the numbers of romantic comedies position the genre among the most popular ones in the globally dominant Hollywood film industry. The enduring power of the new millennium romantic comedy,*



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*proves that therein lies something deeper and worth investigating.*

*This new work draws together a discussion of the full range of romantic comedies in the new millennium, exploring the cycles of films that tackle areas including teen romance, the new career*

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*woman, women as action heroes,  
motherhood and pregnancy and the  
mature millennium woman. The  
work evaluates the structure of  
these different types of films and  
examines in detail the ways in  
which they choose to frame key  
contemporary issues which*

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*influence how we analyse global politics, including gender, class, race and society. Providing a rich understanding of the complexities and potential of the genre for understanding contemporary society, this work will be of interest to students and scholars of cultural*

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*& film studies, gender & politics  
and world politics in general.*

*This innovative new work suggests  
that The Wire reflects, not simply a  
cultural take on contemporary  
America, but a structural critique of  
the conditions of late-modernity  
and global capitalism. As such, it is*

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*a visual text worth investigating and exploring for its nuanced examination of power, difference and inequality. Deylami & Havercroft bring together nine essays addressing issues of interest to a range of academic fields in order to engage with this*

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*important cultural intervention that has transfixed audiences and sparked debate within the social scientific community. While the TV show is primarily focused upon the urban politics of Baltimore, the contributors to this volume read Baltimore as a global city. That is,*

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*they argue that the relations between race, class, power, and violence that the series examines only make sense if we understand that inner city Baltimore is a node in a larger global network of violence and economic inequality. The book is divided into three interrelated*

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***sections focusing on systemic and cultural violence, the rise and decline of national and state formations, and the dysfunctional and destructive forces of global capitalism. Throughout the series the relation of the urban to the global is constantly being explored.***



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*This innovative new volume explains clearly how The Wire portrays this interaction, and what this representation can show social scientists interested in race, neo-liberal processes of globalization, criminality, gender, violence and surveillance.*

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*Female Celebrity and Ageing: Back in the Spotlight interrogates the myriad ways in which celebrity culture constructs highly visible ideologies of femininity and ageing, and how ageing female celebrities have negotiated the media in a variety of industrial, historical and*

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*national contexts. In the era when the 'baby boomers' have started drawing their pensions, the boundaries of what constitutes 'old age' have never seemed more fluid, and ageing has never been presented by advertisers and marketers in a more dynamic*

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*Neoliberalism The New Millennium Hollywood Pop Culture And Women Politics*  
**fashion. However, the fact remains that ageing is still widely feared, and growing old is an inherently gendered process, in which ageing women are paradoxically both rendered invisible and subjected to damning scrutiny. Nowhere is this conflicting state of affairs more**

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*evident than in celebrity culture, where ageing female stars are praised for 'growing old gracefully' one moment, and condemned for 'letting themselves go' the next, when they fail to age 'appropriately'. Examining a variety of themes and ageing*

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*women in the spotlight, from  
Barbara Stanwyck to Madonna to  
Charlotte Rampling, the essays  
collected here forge new critical  
and conceptual insights into how  
women grow older in the media,  
and the implications of this for what  
Susan Sontag memorably called*

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*"the double standard of ageing".  
This book is based on a special  
issue of Celebrity Studies.*

*Young women today have achieved  
as much as, and in many cases far  
exceeded, males in both  
educational and occupational  
terms. While this presents many*

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*Neoliberalism, The New Millennium, Hollywood, Pop Culture, and Gender Roles*  
**opportunities, it also creates confusion in terms of re-negotiating traditional gender roles. The fictional representation of young women in recent film and television shows demonstrates how these tensions, created by the specific sociopolitical climate of the post-**



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*recession era, are being worked out. One specific television show focused on intelligent young women caught up in these contradictions is Girls. The show explores the lives of four female friends living in Brooklyn, two years after their college graduation, as*

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*they try to support themselves with low-paying jobs, and deal with various struggles around relationships, careers, and friendships. The HBO half-hour sitcom, created, written by and starring Lena Dunham, premiered on April 15th 2012 after receiving a*

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*flood of initial buzz and criticism, both positive and negative. This collection is the first to discuss the cultural, political and social implications of this innovative series. The contributors examine Girls through a variety of lenses: sexual, racial, gender, relationships*

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*Neoliberalism The New Millennium Hollywood Pop Culture And Women's Portraits*  
**between the male and female characters, as well as friendships between the young women. This variety of perspectives explains why Girls has had the profound cultural impact it has made, in the short time it has been on the air.**

**Feminist Reflections**

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***Italian Cinema***

***Back in the Spotlight***

***Gender, Genre, and Victorian***

***Historical Writing***

***Gender, Genre and Film Sound in  
American Cinema***

***Genre Choices, Gender Questions***

***Gender Meets Genre in Postwar***

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**Cinemas**

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Many feminists today are  
challenging the outmoded  
aspects of both the  
conventions and the study of  
religion in radical ways.  
Canadian feminists are no

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exception. Gender, Genre  
and Religion is the outcome  
of a research network of  
leading women scholars  
organized to survey the  
contribution of Canadian  
women working in the field

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of religious studies and,  
further, to “plot the path  
forward.” This collection of  
their essays covers most of  
the major religious  
traditions and offers exciting  
suggestions as to how



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religious traditions will  
change as women take on  
more central roles. Feminist  
theories have been used by  
all contributors as a  
springboard to show that the  
assumptions of unified

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monolithic religions and  
their respective canons is a  
fabrication created by a  
scholarship based on male  
privilege. Using gender and  
genre as analytical tools, the  
essays reflect a diversity of

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approaches and open up  
new ways of reading sacred  
texts. Superb essays by  
Pamela Dickey Young,  
Winnie Tomm, Morny Joy  
and Marsha Hewitt, among  
others, honour the first

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generation of feminist  
theologians and situate the  
current generation, showing  
how they have learned from  
and gone beyond their  
predecessors. The sensitive  
and original essays in

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Gender, Genre and Religion  
will be of interest to feminist  
scholars and to anyone  
teaching women and  
religion courses.

The financial collapse of  
2008 extended and

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deepened a prolonged,  
multilayered crisis that has  
transformed, often in  
unexpected ways, how we  
think about all aspects of  
social life. Amid these  
turbulent times, film studies

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scholars have begun to ask new questions and create fresh strategies in order to integrate intellectual and political work in ways that directly address our current predicament. This timely

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volume reconsiders the  
relationships between  
cinema and society at a time  
when neoliberal policies  
threaten not only civic  
culture but also nearly every  
aspect of human life.



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Screening the Crisis brings  
together established authors  
as well as brilliant young  
scholars in the field of film  
studies to explore the ways  
in which new tendencies in  
US cinema enhance

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awareness of the complexity  
of the problems facing  
contemporary society. The  
issues addressed include  
economic inequality, shifts  
in gender roles, racial  
conflicts, immigration,

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surveillance practices, the  
environmental crisis, the  
politics of housing, and the  
fragility of nationhood.

These questions are  
explored through in-depth  
studies and contextualized

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analyses of a wide variety of recent films, genres, and filmmakers. With its ample range of topics and perspectives, this collection provides an essential reference work for those

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who want to research how  
US cinema has responded to  
the manifold interconnected  
crises that characterize our  
current times.

This important  
interdisciplinary study

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traces transformations in  
Victorian historical writing  
that made possible new  
ways of thinking about and  
representing women in  
history. Combining literary  
history with cultural studies

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and feminist historiography,  
it examines a wide array of  
essays and reviews from  
Victorian periodicals to  
provide the terms and  
context for innovative  
readings of George Eliot's

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novels *Romola* and  
*Middlemarch* and of a range  
of nineteenth-century  
historical works, including  
works by and about women  
that are discussed  
extensively here for the first



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time. The blurring of  
boundaries between  
historical and fictional  
narratives, stimulated by the  
enormous success of Walter  
Scott's novels, and the  
development of social

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history are shown to have  
been key factors in an  
uneven, controversial, but  
persistent feminization of  
history, the first because of  
the longstanding association  
of novels with women the

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second because social history focuses on the private sphere, traditionally women's domain. Along with the appearance of numerous historical texts written by women and taking women as

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their subjects, these developments challenged conventional beliefs about historical authority and relevance that had long relegated women to the margins, both literally and

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metaphorically. In its  
exploration of these changes  
and their implications,  
Gender and Victorian  
Historical Writing revises  
standard assumptions about  
Victorian ideas of history,

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finding an awareness of and  
experimentation with gender  
and genre that prefigure  
theoretical and scholarly  
concerns in contemporary  
women's history.

These essays explore the

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place, function and meaning  
of women as characters,  
authors, constructs and  
symbols in Medieval epics  
from Persia, Spain, France,  
England, Germany and  
Scandinavia. Usually

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believed to narrate the  
deeds of men at war, this  
book looks at the key roles  
often played by women and  
the impact of this on the  
history of gender.

### Gender Construction and



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Mary Austin's Regionalism  
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The representation of gender in film

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remains an intensely debated topic, particularly in academic considerations of US mainstream cinema where it is often perceived as perpetuating rigid, binary views of gender, and reinforcing patriarchal, dominant notions of masculinity and femininity. While

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previous scholarly discussion has focused on visual or narrative portrayals of gender, this book considers the ways that film sound & music, voice, sound effects and silence & is used to represent gender. Taking a socio-historical

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approach, Heidi Wilkins investigates a range of popular US genres including screwball comedy, the road movie and chick flicks to explore the ways that film sound can reinforce traditional assumptions about masculinity and femininity, impart ambivalent

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meanings to them, or even challenge and subvert the notion of gender itself.

Case studies include *His Girl Friday*, *Easy Rider* and *Bridesmaids*.

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of rebellion and conformity which marked British cinema in the post-war era.

An examination of Gilbert and Sullivan's comic operas, and how parody was used in the culture wars of late-nineteenth-century England.

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Genre and gender share not only a common etymology but also a joint history of misreading, which ranges from their being completely ignored on the one hand to their being cast into unbreakable stereotypes on the other. Mary Gerhart's *Genre Choices*,



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Gender Questions opens these two concepts to inquiry and locates their changing relationships at the center of critical interpretation. Gerhart demonstrates that a theory of genre must move beyond mere categorizing. She summarizes the significant stages

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in the history of thinking about genre from Plato to Derrida and proposes a new role for genre that makes it pivotal in current discussions of critical theory.

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relation to such fields as religious studies, speech-act theory, cultural studies, and biblical hermeneutics, but above all by applying it to the interpretation of narrative fiction and film. Genre Choices, Gender Questions explores the complex and ambiguous

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relationship between genre and gender. Drawing on recent developments in gender studies, Gerhart examines the fluid relationship between the changing status of women authors in such genres as courtly love poetry, the novel, and biblical narrative and the legitimation

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or devaluation of those genres. Genre Choices, Gender Questions deals lucidly with complex concepts. focus is never narrow, but opens out consistently toward ancillary issues such as feminist readings and deconstructionism, which strengthen

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the author's argument. Gerhart convincingly suggests the profound implications of genre and gender, as she redefines them, for both literary criticism and religious studies. Genre Choices, Gender Questions is volume 9 of the Oklahoma Project for Discourse

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**interdisciplinary perspective,  
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audiences.**

**Critical and popular debate  
about Mamet's work often**

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*centers on whether we should  
read his misogynist, unloving  
characters as reflecting his  
own misogyny or should  
recognize a Mametian irony in  
his memorable depictions.  
Irony is intimately related to*

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**issues of genre and to  
audience expectations. In turn,  
Mamet's celebrity colors  
responses to his work. The  
essays in this collection  
approach these controversial  
topics of gender and genre**

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*with verve, ranging from those  
which cast Mamet as a macho  
misogynist to those which  
understand his work as deeply  
ironic and even feminist.*

*Topics include plays from the  
early Sexual Perversity in*

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***Chicago to the recent Jolly ,  
two films, House of Games and  
Homicide , and Mamet's first  
novel, The Village.***

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popular genre cinema in Italy  
during the 1950s and 1960s,***

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**focussing on melodrama, commedia all'italiana, peplum, horror and the spaghetti western. These genres are explored from a gender standpoint which takes into account the historical and**

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***socio-economic context of  
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**materialist, deconstructive),  
leads to the analysis of genre-  
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constructed by the formal  
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scope is unique: Women travelers extend in time from Victorian memsahibs to contemporary «road girls», and topics range from Anna Leonowens's slanted portrayal of Siam - later popularized in the movie, *The King and I*, to current

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feminist «describing» of the male-road-buddy genre. The extensive array of writers examined includes Nancy Prince, Frances Trollope, Cameron Tuttle, Lady Mary Montagu, Catherine Oddie, Kate Karko, Frances Calderón de la

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Elaw, Alexandra David-Néel,  
Amelia Edwards, Erica Lopez, Paule  
Marshall, Bharati Mukherjee, and  
Marilynne Robinson.

The authors cross the boundaries  
between anthropology, folklore,

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and history to cast new light on the relation between songs and stories, reality and realism, and rhythm and rhetoric in the expressive traditions of South Asia. This study brings the songs of the trouvres to an encounter with



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Lacanian psychoanalytic theories of signification, sexual difference and unconscious desire. In *trouver* song desire functions as a means of generic and "generic" differentiation. The *trouvres* distinguished between sexual

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need or lust and desire, the latter usually confined to the masculine voice in high style. Less exalted persons, in whose company women were already implicitly included, appear as incapable of desire in the fin'amors register.

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Critics have treated the issue of desire as represented in the courtly chanson but, because criticism has followed the trouvres' distinction between desire and need, discussion of desire has been limited to songs in the courtly

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register rather than across the system of genres. Desire in Lacan's sense, that is unconscious desire, is present in all genres and voices and this book unearths the unspoken desires of *trouvare* song by an attention to the

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characteristic means by which  
subjects subvert their demands in  
different genres. HELEN DELL is a  
research fellow in English Literary  
Studies in the School of Culture  
and Communication, University of  
Melbourne.

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*"The notion of Geschlecht -  
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kinship, and more -  
exemplifies the most*

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*texts-by field-defining  
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