

Postfeminism And Paternity In Contemporary Us Film By Hannah Hamad

Images, representations and constructions of mothers have historically shaped and continue to shape the way we imagine the institution of motherhood and the experience of mothering. The various contributions included in this volume consider the diversity of maternal images and narratives that circulate in literature, the arts and popular culture and analyse how they reflect on and influence the cultural meaning of motherhood in the contemporary era. Mindful of the fact that the images of motherhood that we see in popular media, on television, and in literature are not mere background noise to our daily lives, the various chapters explore how they influence our understanding of what it means to be a mother, affect our expectations of motherhood and of mothers, frame our experience of mothering, and even inform our reproductive decisions. Including insights from media studies, cultural studies, literary studies, and the performing and visual arts, this book explores how engaging with diverse representations of mothers and mothering contributes to a broader and deeper interdisciplinary understanding of how motherhood is constructed in our time. The chapters in this book were originally published as a special issue of the journal *Women: A Cultural Review*.

Drawing from political sociology, pop psychology, and film studies, *Cinemas of Boyhood* explores the important yet often overlooked subject of boys and boyhood in film. This collected volume features an eclectic range of films from British and Indian cinemas to silent Hollywood and the new Hollywood of the 1980s, culminating in a comprehensive overview of the diverse

Read Online Postfeminism And Paternity In Contemporary Us Film By Hannah Hamad

concerns surrounding representations of boyhood in film.

The American father is constantly depicted by contemporary Hollywood as being under pressure and forever struggling, but why? By utilising an analytical psychological approach, this fascinating book reveals the depths, complexities and nuances of the depictions of the American father and his struggles with contemporary contextual challenges and offers a fresh and intellectually exciting set of perspectives and interpretations of this key masculine figure and his effect on cinematic masculinities. Using a post-Jungian methodology and close textual analysis, the book seeks to explore the presence and impact of the American filmic father, and the effect his Shadow has on himself, his children and US society. It does this by examining the concept of 'father hunger', a term popularised by the mytho-poetic men's movement that holds fathers to be an essential link to the masculine continuum and masculinity in general. Analysing the role that Hollywood plays in depicting fathers and their relationships with their children and American society, *The American Father Onscreen* concludes that Hollywood presents the American paternal as crucial to the construction of US society and, consequently, American cultural myths, such as the American Dream. Providing an alternative perspective into the fascinating, complex, and under-researched figure of the American father, this book will be of great interest to academics and students of film, gender studies, American studies, and post-Jungian psychology.

By analyzing the negotiation of femininities and masculinities within contemporary Hollywood cinema, *Postfeminism and Contemporary Hollywood Cinema* presents diverse interrogations of popular cinema and illustrates the need for a renewed scholarly focus on contemporary film production.

Read Online Postfeminism And Paternity In Contemporary Us Film By Hannah Hamad

This book applies the discourse of the so-called 'spatial turn' to popular contemporary cinema, in particular the action sequences of twenty-first century Hollywood productions. Tackling a variety of spatial imaginations (contemporary iconic architecture; globalisation and non-places; phenomenological knowledge of place; consumerist spaces of commodity purchase; cyberspace), the diverse case studies not only detail the range of ways in which action sequences represent the challenge of surviving and acting in contemporary space, but also reveal the consistent qualities of spatial appropriation and spatial manipulation that define the form. Jones argues that action sequences dramatise the restrictions and possibilities of space, offering examples of radical spatial praxis through their depictions of spatial engagement, struggle and eventual transcendence.

This intellectually vibrant volume is the first collection to deal with Australian celebrity in ways that account for both cultural and gendered specificities, demonstrating how gendered ways of imagining Australia are reinforced and contested in celebrity representations and self-presentations. *Gender and Australian Celebrity Culture* engages with celebrities across a diverse range of fields – actors, journalists, athletes, comedians, writers, and television personalities – and in doing so critically reflects upon different forms of Australian fame and the media platforms and practices that sustain them. Authors in this volume engage directly with pertinent issues relating to gender and sexuality, including celebrity feminism and the generative capacity of feminist rage; normative femininity and its instability; hegemonic masculinities; and queerness and its (in)visibility. Contributors also intervene in a number of ongoing debates in media and cultural studies more broadly, including those around the politics and affordances of digital media; whiteness and Australia's colonial histories; celebrity

Read Online Postfeminism And Paternity In Contemporary Us Film By Hannah Hamad

labour; and methodologies for celebrity studies. This timely collection urges scholars of celebrity to attend further both to the gendered nature of celebrity culture and to local conditions of production and consumption. This book will be of key interest to researchers and graduate students in cultural studies, television and film studies, digital media studies, critical race and whiteness studies, gender and sexuality studies, and literary studies.

From romantic novelist Elinor Glyn in the 1920s to Prince Harry and Meghan Markle today, this collection examines some of the BG, contemporary manifestations and enduring appeal of US-UK romance across popular culture.

With the prominence of one-name couples (Brangelina, Kimye) and famous families (the Smiths, the Beckhams), it is becoming increasingly clear that celebrity is no longer an individual pursuit-if it ever was. Accordingly, *First Comes Love* explores celebrity kinship and the phenomenon of the power couple: those relationships where two stars come together and where their individual identities as celebrities become inseparable from their status as a famous twosome. Taken together, the chapters in this volume interrogate the ways these alliances are bound up in wider cultural debates about marriage, love, intimacy, family, parenthood, sexuality, and gender, in their particular historical contexts, from the 1920s to the present day. Interdisciplinary in scope, *First Comes Love* seeks to establish how celebrity relationships play particular roles in dramatizing, disrupting, and reconciling often-contradictory ideas about coupledness and kinship formations.

A powerful female, pre-adolescent, consumer demographic has emerged in tandem with girls becoming more visible in popular culture since the 1990s. Yet

Read Online Postfeminism And Paternity In Contemporary Us Film By Hannah Hamad

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. Presents essays by feminists of theory and literature that examine contemporary feminism and the most pressing issues of today.

If science fiction stages the battle between humans and non-humans, whether alien or machine, who is elected to fight for us? In the classics of science fiction cinema, humanity is nearly always represented by a male, and until recently, a white male. Spanning landmark American films from *Blade Runner* to *Avatar*, this major new study offers the first ever analysis of masculinity in science fiction cinema. It uncovers the evolution of masculine heroes from the 1980s until the present day, and the roles played by their feminine counterparts. Considering

Read Online Postfeminism And Paternity In Contemporary Us Film By Hannah Hamad

gender alongside racial and class politics, Masculinity in Contemporary Science Fiction Cinema also situates filmic examples within the broader culture. It is indispensable for understanding science fiction and its role in contemporary cultural politics.

This book offers an original critique of the billionaire founders of US West Coast tech companies, addressing their collective power, influence, and ideology, their group dynamics, and the role they play in the wider sociocultural and political formations of digital capitalism. Interrogating not only the founders' political and economic ambitions, but also how their corporations are omnipresent in our everyday lives, the authors provide robust evidence that a specific kind of patriarchal power has emerged as digital capitalism's mode of command. The 'New Patriarchs' examined over the course of the book include: Sergey Brin and Larry Page of Google, Elon Musk of Tesla, Jeff Bezos of Amazon, Mark Zuckerberg of Facebook, and Peter Thiel. We also include Sheryl Sandberg. The book analyses how these (mostly) men legitimate their rapidly acquired power, tying a novel kind of socially awkward but 'visionary' masculinity to exotic forms of shareholding. Drawing on a ten million word digital concordance, the authors intervene in feminist debates on patriarchy, masculinity, and postfeminism, locating the power of the founders as emanating from a specifically racialised

Read Online Postfeminism And Paternity In Contemporary Us Film By Hannah Hamad

structure of oppression tied to imaginaries of the American frontier, the patriarchal household, and settler colonialism. This is an important interdisciplinary contribution suitable for researchers and students across Digital Media, Media and Communication, and Gender and Cultural Studies.

Deconstructing Dads is an interdisciplinary collection that examines the changing images of fathers in the United States. In this collection, prominent scholars explore a variety of media, including ads, magazines, television, and film to provide historical and current examples of shifts from the bumbling dad to new types of participatory fathers, questioning just how revolutionary these new images are for families.

The Bioshock series looms large in the industry and culture of video games for its ambitious incorporation of high-minded philosophical questions and retro-futuristic aesthetics into the ultraviolent first-person shooter genre. Beyond the Sea marks ten years since the release of the original game with an interdisciplinary collection of essays on Bioshock, Bioshock 2, and Bioshock Infinite. Simultaneously lauded as landmarks in the artistic growth of the medium and criticized for their compromised vision and politics, the Bioshock games have been the subject of significant scholarly and critical discussion. Moving past well-trodden debates, Beyond the Sea broadens the conversation by putting video

Read Online Postfeminism And Paternity In Contemporary Us Film By Hannah Hamad

games in dialogue with a diverse range of other disciplines and cultural forms, from parenting psychology to post-humanism, from Thomas Pynchon to German expressionist cinema. Offering bold new perspectives on a canonical series, *Beyond the Sea* is a timely contribution to our understanding of the aesthetics, the industry, and the culture of video games. Contributors include Daniel Ante-Contreras (Miracosta), Luke Arnott (Western Ontario), Betsy Brey (Waterloo), Patrick Brown (Iowa), Michael Fuchs (Graz), Jamie Henthorn (Catawba), Brendan Keogh (Queensland), Cameron Kunzelman (Georgia), Cody Mejeur (Michigan State), Matthew Thomas Payne (Notre Dame), Gareth Schott (Waikato), Karen Schrier (Marist), Sarah Stang (York/Ryerson), Sarah Thorne (Carleton), John Vanderhoef (California State, Dominguez Hills), Matthew Wysocki (Flagler), Jordan R. Youngblood (Eastern Connecticut State), and Sarah Zaidan (Emerson).

This book interrogates representations of fatherhood across the spectrum of popular U.S. film of the early twenty-first century. It situates them in relation to postfeminist discourse, identifying and discussing dominant paradigms and tropes that emerge from the tendency of popular cinema to configure ideal masculinity in paternal terms. It analyses postfeminist fatherhood across a range of genres including historical epics, war films, westerns, bromantic comedies,

Read Online Postfeminism And Paternity In Contemporary Us Film By Hannah Hamad

male melodramas, action films, family comedies, and others. It also explores recurring themes and intersections such as the rejuvenation of aging masculinities through fatherhood, the paternalized recuperation of immature adult masculinities, the relationship between fatherhood in film and 9/11 culture, post-racial discourse in representations of fatherhood, and historically located formations of fatherhood. It is the first book length study to explore the relationship between fatherhood and postfeminism in popular cinema.

This book maps father failure and redemption through three decades of Hollywood family films, revealing how libertarian notions that align agency with autonomy lead to new conflicts for the contemporary father. The films find resolution to these conflicts through a re-gendering of parenting as relationship. In their creation of a pure fatherhood that is valorised as authentic for its lack of parental responsibilities, the films serve to challenge the perception that fathering enacted outside the nuclear family structure is fragile. McNulty Norton finds in the films a new essentialism that secures the pure relationship to the biological father, reinforcing his position in the face of changing family forms. Denise McNulty Norton is an independent researcher. Her research interests include the sociology of free will and the discursive construction of family.

American Documentary Filmmaking in the Digital Age examines the recent challenges to the

Read Online Postfeminism And Paternity In Contemporary Us Film By Hannah Hamad

conventions of realist documentary through the lens of war documentary films by Ken Burns, Michael Moore, and Errol Morris. During the twentieth century, the invention of new technologies of audiovisual representation such as cinema, television, video, and digital media have transformed the modes of historical narration and with it forced historians to assess the impact of new visual technologies on the construction of history. This book investigates the manner in which this contemporary Western "crisis" in historical narrative is produced by a larger epistemological shift in visual culture. Ricciardelli uses the theme of war as depicted in these directors' films to focus her study and look at the model(s) of national identity that Burns, Morris, and Moore shape through their depictions of US military actions. She examines how postcolonial critiques of historicism and the advent of digitization have affected the narrative structure of documentary film and the shaping of historical consciousness through cinematic representation.

Critics frequently describe the influence of "America," through Hollywood and other cultural industries, as a form of cultural imperialism. This unidirectional model of interaction does not address, however, the counter-flows of Chinese-language films into the American film market or the influence of Chinese filmmakers, film stars, and aesthetics in Hollywood. The aim of this collection is to (re)consider the complex dynamics of transnational cultural flows between American and Chinese-language film industries. The goal is to bring a more historical perspective to the subject, focusing as much on the Hollywood influence on early Shanghai or postwar Hong Kong films as on the intensifying flows between American and Chinese-language cinemas in recent decades. Contributors emphasize the processes of appropriation and reception involved in transnational cultural practices, examining film production,

Read Online Postfeminism And Paternity In Contemporary Us Film By Hannah Hamad

distribution, and reception.

This collection of essays presents a sampling of film and television texts, interrogating images of U.S. masculinity. Rather than using “postfeminist” as a definition of contemporary feminism, this collection uses the term to designate the period from the late 1980s on—as a point when feminist thought gradually became more mainstream. The movies and TV series examined here have achieved a level of sustained attention, from critical acclaim, to mass appeal, to cult status. Instead of beginning with a set hypothesis on the effect of the feminist movement on images of masculinity on film and television, these chapters represent a range of responses, that demonstrate how the conversations within these texts about American masculinity are often open-ended, allowing both male characters and male viewers a wider range of options. Defining the relationship between U.S. masculinity and American feminist movements of the twentieth century is a complex undertaking. The essays collected for this volume engage prominent film and television texts that directly interrogate images of U.S. masculinity that have appeared since second-wave feminism. The contributors have chosen textual examples whose protagonists actively struggle with the conflicting messages about masculinity. These protagonists are more often works-in-progress, acknowledging the limits of their negotiations and self-actualization. These chapters also cover a wide range of genres and decades: from action and fantasy to dramas and romantic comedy, from the late 1970s to today. Taken together, the chapters of *Screening Images of American Masculinity in the Age of Postfeminism* interrogate “the possible” screened in popular movies and television series, confronting the multiple and competing visions of masculinity not after or beyond feminism but, rather, in its very wake.

Read Online Postfeminism And Paternity In Contemporary Us Film By Hannah Hamad

The father is an enduring and iconic figure in Hollywood cinema and in the 1990s, narratives of redemptive fatherhood featured prominently in some of the decade's most popular films like Kindergarten Cop (1990), Mrs Doubtfire (1993), Jurassic Park (1993) and The Lion King (1994). Interpreting such films through the lens of feminist and queer theory, along with masculinity studies and psychoanalysis, Katie Barnett offers an insightful and interdisciplinary discussion of cinematic fathers. Barnett reveals that the father figure is often portrayed as one that invests in and is part of a discourse of reproductive futurism. This plays out across a range of genres including rom-coms, fantasy, sci-fi, drama, and disaster. By exploring both blockbuster and more low-budget films of the 1990s, Barnett explores the figure of the father against the crisis of masculinity in the United States, and indeed more globally, at this time. All too often, the movies of Sofia Coppola have been dismissed as “all style, no substance.” But such an easy caricature, as this engaging and accessible survey of Coppola’s oeuvre demonstrates, fundamentally misconstrues what are rich, ambiguous, meaningful films. Drawing on insights from feminist philosophy and psychology, the author here takes an original approach to Coppola, exploring vital themes from the subversion of patriarchy in *The Virgin Suicides* to the “female gothic” in *The Beguiled*. As Rogers shows, far from endorsing a facile and depoliticized postfeminism, Coppola’s films instead deploy beguilement, mood, and pleasure in the service of a robustly feminist philosophy.

This book studies the relationship between women, ageing and celebrity. Focusing on an array of case studies and star/celebrity images, it aims to examine the powerful, contradictory and sometimes celebratory ways in which celebrity culture offers a crucial site for the contemporary and historical construction of discourses on ageing femininities.

Read Online Postfeminism And Paternity In Contemporary Us Film By Hannah Hamad

The definitions of fatherhood have shifted in the twenty-first century as paternal subjectivities, conflicts, and desires have registered in new ways in the contemporary family. This collection investigates these sites of change through various lenses from popular culture - film, television, blogs, best-selling fiction and non-fiction, stand-up comedy routines, advertisements, newspaper articles, parenting guide-books, and video games. Treating constructions of the father at the nexus of patriarchy, gender, and (post)feminist philosophy, contributors analyze how fatherhood is defined in relation to masculinity and femininity, and the shifting structures of the heteronormative nuclear family. Perceptions of the father as the traditional breadwinner and authoritarian as compared to a more engaged and involved nurturer are considered via representations of fathers from the US, Canada, Britain, Australia, South Africa, and Sweden. The Routledge International Handbook of Masculinity Studies provides a contemporary critical and scholarly overview of theorizing and research on masculinities as well as emerging ideas and areas of study that are likely to shape research and understanding of gender and men in the future. The forty-eight chapters of the handbook take an interdisciplinary approach to a range of topics on men and masculinities related to identity, sex, sexuality, culture, aesthetics, technology and pressing social issues. The handbook's transnational lens acknowledges both the localities and global character of masculinity. A clear message in the book is the need for intersectional theorizing in dialogue with feminist, queer and sexuality studies in making sense of men and masculinities. Written in a clear and direct style, the handbook will appeal to students, teachers and researchers in the social sciences and humanities, as well as professionals, practitioners and activists.

Women in today's advanced capitalist societies are encouraged to "lean in." The

Read Online Postfeminism And Paternity In Contemporary Us Film By Hannah Hamad

media and government champion women's empowerment. In a cultural climate where women can seemingly have it all, why do so many successful professional women—lawyers, financial managers, teachers, engineers, and others—give up their careers after having children and become stay-at-home mothers? How do they feel about their decision and what do their stories tell us about contemporary society? *Heading Home* reveals the stark gap between the promise of gender equality and women's experience of continued injustice. Shani Orgad draws on in-depth, personal, and profoundly ambivalent interviews with highly educated London women who left paid employment to take care of their children while their husbands continued to work in high-powered jobs. Despite identifying the structural forces that maintain gender inequality, these women still struggle to articulate their decisions outside the narrow cultural ideals that devalue motherhood and individualize success and failure. Orgad juxtaposes these stories with media and policy depictions of women, work, and family, detailing how—even as their experiences fly in the face of fantasies of work-life balance and marriage as an egalitarian partnership—these women continue to interpret and judge themselves according to the ideals that are failing them. Rather than calling for women to transform their feelings and behavior, *Heading Home* argues that we must unmute and amplify women's desire, disappointment, and rage, and demand social infrastructure that will bring about long-overdue equality both at work and at home. *Celebrity, Aspiration and Contemporary Youth* uses the lens of celebrity to explore how

Read Online Postfeminism And Paternity In Contemporary Us Film By Hannah Hamad

young people think about their futures under austerity. Based on an interdisciplinary study, the book offers fresh insights into contemporary youth aspirations and inequalities. It helps us to understand young people's transitions into adulthood at a time of socio-economic 'crisis'. Drawing on original data, the authors examine what it means for young people to be forming their aspirations within the context of 'austere meritocracy'. The book addresses three central questions: What kinds of futures do young people desire and imagine for themselves? What is required of young people in the process of achieving these futures? And how are inequalities embedded and reproduced within these? Using young people's 'celebrity talk' to explore their aspirations, the authors challenge stereotypes of young people as a fame-hungry, get-rich-quick generation. Instead, they show how young people engage critically with celebrity and its discourses. Key chapters focus on how young people talk about youth, work, authenticity, success, happiness, money and fame in relation to their own lives and those of celebrities. Each of these chapters contains a case study of an international celebrity, including, Beyoncé, Will Smith, Bill Gates, Prince Harry and Kim Kardashian. The authors conclude with possibilities for social change. They show that celebrity offers an important way of working with young people to critically explore what futures are possible and for whom.

Anglo-American culture is marked by a gladiatorial impulse: a deep cultural fascination in watching men fight each other. The gladiator is an archetypal character embodying

Read Online Postfeminism And Paternity In Contemporary Us Film By Hannah Hamad

this impulse and his brand of violent and eroticised masculinity has become a cultural shorthand that signals a transhistorical version of heroic masculinity. Frequently the gladiator or celebrity fighter - from the amphitheatres of Rome to the octagon of the Ultimate Fighting Championships - is used as a way of insisting that a desire to fight, and to watch men fighting, is simply a part of our human nature. This book traces a cultural interest in stories about gladiators through twentieth and twenty-first-century film, television and videogames.

Asian cinemas are connected to global networks and participate in producing international film history while at the same time influenced and engaged by spatial, cultural, social and political transformations. This interdisciplinary study forwards a productive pairing of Asian cinemas and space, where space is used as a discursive tool to understand cinemas of Asia. Concentrating on the performative potential of cinematic space in Asian films, the contributors discuss how space (re)constructs forms of identities and meanings across a range of cinematic practices. Cities, landscapes, buildings and interiors actively shape cinematic performances of such identities and their significances. The essays are structured around the spatial themes of ephemeral, imagined and contested spaces. They deal with struggles for identity, belonging, autonomy and mobility within different national and transnational contexts across East, Southeast and parts of South Asia in particular, which are complicated by micropolitics and subcultures, and by the interventions and interests of global lobbies.

Read Online Postfeminism And Paternity In Contemporary Us Film By Hannah Hamad

This volume of essays provides a critical foray into the methods used to construct narratives which foreground antiheroines, a trope which has become increasingly popular within literary media, film, and television. Antiheroine characters engage constructions of motherhood, womanhood, femininity, and selfhood as mediated by the structures that socially prescribe boundaries of gender, sex, and sexuality. Within this collection, scholars of literary, cultural, media, and gender studies address the complications of representing agency, autonomy, and self-determination within narrative texts complicated by age, class, race, sexuality, and a spectrum of privilege that reflects the complexities of scripting women on and off screen, within and beyond the page. This collection offers perspectives on the alternate narratives engendered through the motivations, actions, and agendas of the antiheroine, while engaging with the discourses of how such narratives are employed both as potentially feminist interventions and critiques of access, hierarchy, and power.

Mediating Sexual Citizenship considers how the neoliberal imperatives of adaptation, improvement and transformation that inform the shifting artistic and industrial landscape of television are increasingly indexed to performed disruptions in the norms of sexuality and gender. Drawing on examples from a range of television genres (quality drama, reality television, talk shows, sitcoms) and outlets (network, cable, subscription video on demand), the analysis in this book demonstrates how, as one of the most dominant cultural technologies, television plays a critical role in the production, maintenance and

Read Online Postfeminism And Paternity In Contemporary Us Film By Hannah Hamad

potential reconfiguring of the social organisation of embodiment, be it within gender identities, kinship structures or the categorisation of sexual desire. It suggests that, in order to understand television's role in producing gendered and sexual citizenship, we must pay critical attention to the significant shifts in how television is produced, broadcast and consumed.

Despite the constant changes in contemporary popular media, the horror genre retains its attraction for audiences of all backgrounds. This edited collection explores modern representations of gender in horror and how this factors into the genre's appeal.

Depictions of cross generational relationships have always been present in popular cinema. While such relationships have historically operated within the framework of heteronormativity, and have usually explored cross generational romance in the context of older men/younger women, contemporary depictions have expanded to focus also on taboo configurations of love between older women and younger men and cross generational LGBT coupledness. Contemporary depictions have sought to complicate not only heteronormativity in cross generational relationships, but also to navigate the differences between socially acceptable love and transgressive desire. This collection focuses on the changing values and attitudes of cross generational relationships and addresses the often divisive relationship between the discourses of youth and ageing in popular culture.

This edited volume addresses how single mothers and fathers are represented in novels, self-

Read Online Postfeminism And Paternity In Contemporary Us Film By Hannah Hamad

help literature, daily newspapers, film and television, as well as within their own narratives in interviews on social media. With proportions varying between countries, the number of single parents has been increasing steadily since the 1970s in the Western world. Contributions to this volume analyse how various societies respond to these parents and family forms. Through a range of materials, methodologies and national perspectives, chapters make up three sections to cover single mothers, single fathers and solo mothers (single women who became parents through assisted reproductive technologies). The authors reveal that single parenthood is divided along the lines of gender and socioeconomic status, with age, sexuality and the reason for being a single parent coming into play. Berit Astrom is Associate Professor of English Literature at Umea University, Sweden. Her research focuses on the representation of mothers, motherhood and mothering in literature, film and television. Her recent publications include *The Absent Mother in the Cultural Imagination* (2017). Disa Bergnehr is Professor of Education at Linnaeus University, Sweden. Her primary research areas are (nuclear, single and refugee) family life, home-school relations, schooling in disadvantaged areas, childrens socialization, and childrens and parents' wellbeing and agency.

Postfeminism and Paternity in Contemporary US Film *Framing Fatherhood* Routledge

This book examines the complex ways in which television articulates ideas about DNA in the early 21st century. Considering television's distinct aesthetic and narrative forms, as well as its specific cultural roles, it identifies TV as a key site for the genetic imaginary. The book addresses the key themes of complexity and kinship, which function as nodes around which older essentialist notions about the human genome clash with newly emergent post-genomic sensibilities. Analysing a wide range of US and UK programmes, from science documentaries,

Read Online Postfeminism And Paternity In Contemporary Us Film By Hannah Hamad

science fiction serials and crime procedurals, to family history programmes, sitcoms and reality shows, Television and the Genetic Imaginary illustrates the extent to which molecular frameworks of understanding now permeate popular culture.

Examines how postfeminism and postracialism intersect to perpetuate systemic injustice in the United States. *Historicizing Post-Discourses* explores how postfeminism and postracialism intersect in dominant narratives of triumphalism, white male crisis, neoliberal and colonial feminism, and multiculturalism to perpetuate systemic injustice in America. By examining various locations within popular culture, including television shows such as *Mad Men* and *The Wire*; books such as *The Help* and *Lean In*; as well as Hollywood films, fan forums, political blogs, and presidential speeches, Tanya Ann Kennedy demonstrates the dominance of postfeminism and postracialism in US culture. In addition, she shows how post-discourses create affective communities through their engineering of the history of both race and gender justice. “This book makes a welcome contribution to both feminist media studies and critical race studies by addressing a crucial and often overlooked discursive intersection of contemporary cultural life, where postfeminism meets postracial discourse. The scholarship is conceptually sophisticated, critically informed, and intellectually robust.” — Hannah Hamad, author of *Postfeminism and Paternity in Contemporary U.S. Film: Framing Fatherhood*

Filmmakers and cinema industries across the globe invest more time, money and creative energy in projects and ideas that never get produced than in the movies that actually make it to the screens. Thousands of projects are abandoned in pre-production, halted, cut short, or even made and never distributed – a “shadow cinema” that exists only in the archives. This collection of essays by leading scholars and researchers opens those archives to draw on a

Read Online Postfeminism And Paternity In Contemporary Us Film By Hannah Hamad

wealth of previously unexamined scripts, correspondence and production material, reconstructing many of the hidden histories of the last hundred years of world cinema. Highlighting the fact that the movies we see are actually the exception to the rule, this study uncovers the myriad reasons why 'failures' occur and considers how understanding those failures can transform the disciplines of film and media history. The first survey of this new area of empirical study across transnational borders, *Shadow Cinema* is a vital and fascinating demonstration of the importance of the unmade, unseen, and unknown history of cinema. "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

Read Online Postfeminism And Paternity In Contemporary Us Film By Hannah Hamad

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.

This edited collection focuses on gender and contemporary horror in film, examining how and if representations of gender in horror have changed.

Film plays a vital role in the celebration of Christmas. For decades, it has taught audiences about what the celebration of the season looks like – from the decorations to the costumes and to the expected snowy weather – as well as mirrors our own festivities back to us. Films like *It's a Wonderful Life* and *Home Alone* have come to play key roles in real-life domestic celebrations: watching such titles has become, for many families, every bit as important as tree-trimming and leaving cookies out for Santa. These films have exported the American take on the holiday far and wide and helped us conjure an image of the perfect holiday. Rather than settling the 'what is a Christmas film?' debate – indeed, *Die Hard* and *Lethal Weapon* are discussed within – *Analyzing Christmas in Film: Santa to the Supernatural* focuses on the how Christmas is presented on the deluge of occasions when it appears. While most Christmas films are secular, religion makes many cameos, appearing through Nativity references, storylines involving spiritual rebirth, the framing of Santa as a Christ-like figure and the all-importance of family, be it the Holy family or just those gathered around the dining table. Also explored are popular narratives involving battles with stress and melancholy, single parents

Read Online Postfeminism And Paternity In Contemporary Us Film By Hannah Hamad

and Christmas martyrs, visits from ghosts and angels, big cities and small towns, break-ups and make-ups and the ticking clock of mortality. Nearly 1000 films are analyzed in this volume to determine what the portrayal of Christmas reveals about culture, society and faith as well as sex roles, consumerism, aesthetics and aspiration.

[Copyright: 8baaee39a10f720fa5fb54362a19c364](https://www.researchgate.net/publication/354362193)