

Mythologies of
VIOLENCE
in Postmodern Media

EDITED BY
Christopher Sharrett

Mythologies Of Violence In Postmodern Media Contemporary Film And Television Series

Nicola Rehling



Mythologies Of Violence In Postmodern Media Contemporary Film And Television Series:

Mythologies of Violence in Postmodern Media Christopher Sharrett, 1999 This anthology examines a number of issues related to violence within the media landscape Violence has been a topic of continued concern within American culture and society Although there have been numerous sociological and historical studies of violence and its origins there is relatively little systematic analysis of violence within media representation even as this issue becomes preeminent within public discourse This anthology examines a number of issues related to violence within the media landscape using various methodologies to suggest the implications of the increasing obsession with violence for postmodern civilization **The**

Aesthetics of Violence in Contemporary Media Gwyn Symonds, 2011-11-03 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 Forensic

Science in Contemporary American Popular Culture Lindsay Steenberg, 2013 This book identifies traces and interrogates contemporary American culture's fascination with forensic science It looks to the many different sites genres and media where the forensic has become a cultural commonplace It turns firstly to the most visible spaces where forensic science has captured the collective imagination crime films and television programs In contemporary screen culture crime is increasingly framed as an area of scientific inquiry and even more frequently as an area of concern for female experts One of the central concerns of this book is the gendered nature of expert scientific knowledge as embodied by the ubiquitous character of the female investigator Steenberg argues that our fascination with the forensic depends on our equal fascination with and suspicion of women's bodies with the bodies of the women investigating and with the bodies of the mostly female victims under investigation *Fifty Contemporary Filmmakers* Yvonne Tasker, 2002 From Luc Besson to Quentin Tarantino *Fifty Contemporary Film makers* offers an up to date guide to the individuals who are shaping modern cinema **The Routledge**

Companion to Philosophy and Film Paisley Livingston, Carl Plantinga, 2008-10-27 *The Routledge Companion to Philosophy and Film* is the first comprehensive volume to explore the main themes topics thinkers and issues in philosophy and film The

Companion features sixty specially commissioned chapters from international scholars and is divided into four clear parts issues and concepts authors and trends genres film as philosophy Part one is a comprehensive section examining key concepts including chapters on acting censorship character depiction ethics genre interpretation narrative reception and spectatorship and style Part two covers authors and scholars of film and significant theories Part three examines genres such as documentary experimental cinema horror comedy and tragedy Part four includes chapters on key directors such as Tarkovsky Bergman and Terrence Malick and on particular films including Memento Each chapter includes a section of annotated further reading and is cross referenced to related entries The Routledge Companion to Philosophy and Film is essential reading for anyone interested in philosophy of film aesthetics and film and cinema studies

American Cinema of the 1950s Murray Pomerance, 2005 Bringing together original essays by ten respected scholars in the field American Cinema of the 1950s explores the impact of the cultural environment of this decade on film and the impact of film on the American cultural milieu Contributors examine the signature films of the decade including From Here to Eternity Sunset Blvd Singin in the Rain Shane Rear Window and Rebel Without a Cause as well as lesser known but equally compelling films such as Dial 1119 Mystery Street Suddenly Summer Stock The Last Hunt and many others

Our Faith in Evil Gregory Desilet, 2005-11-09 Is violence in American cinema a reflection of life Or does life imitate the violence people see in cinema One of the pressing questions in today's society is whether fictional portrayals of violence have social or psychological consequences Studies have concluded with both yes and no verdicts Is America a culture of violence Why does violence horror and melodrama appeal to people This book explores these issues with primary focus on entertainment especially film through lenses of the media the consumer and the cultural backdrop The film A Clockwork Orange allegedly spawned so much violence in the United Kingdom that director Stanley Kubrick was rumored to have fled with his family to avoid a death threat From that classic case the author takes readers through a study of media and violence that examines the structure of horror the origin and nature of evil the Greek mythic tradition melodrama and catharsis fairy tales comic books video games and real horror In part two the author offers case studies in several genres westerns multi melodrama The Silence of the Lambs slasher films psycho drama serials such as Star Wars and Harry Potter apocalyptic melodrama modern and postmodern noir creature features and religious melodrama In text citations are included and two notes expand on a couple of issues in the text the perspectives of Plato and Aristotle on the effects of tragic drama and discussion of differences of opinion relating to methodological approach

American Book Publishing Record, 1999 *The Emotional Life of Postmodern Film* Pansy Duncan, 2015-11-19 Emotion and Postmodernism is it possible to imagine an odder couple stranger bedfellows less bad company The Emotional Life of Postmodern Film brings this unlikely pair into sustained dialogue arguing that the interdisciplinary body of scholarship currently emerging under the rubric of affect theory may be unexpectedly enriched by an encounter with the field that has become its critical other Across a series of radical re appraisals of

canonical postmodern texts from Fredric Jameson's *Postmodernism* to David Cronenberg's *Crash* Duncan shows that the same postmodern archive that has proven resistant to strongly subject based and object oriented emotions like anger and sadness proves all too congenial to a series of idiosyncratic borderline emotions from knowingness fascination and bewilderment to boredom and euphoria The analysis of these emotions in turn promises to shake up scholarly consensus on two key counts On the one hand it will restructure our sense of the place and role of emotion in a critical enterprise that has long cast it as the stodgy subjective sister of a supposedly more critically interesting and politically productive affect On the other it will transform our perception of postmodernism as a now historical aesthetic and theoretical moment teaching us to acknowledge more explicitly and to name more clearly the emotional life that energizes it **Blood, Guns, and**

Testosterone Barna William Donovan, 2009-11-02 Since the early days of film the representation of masculinity has changed considerably In the beginning men instinctively knew right from wrong They rode to the rescue and saved the day in the nick of time to the admiration and gratitude of society But over the decades heroes have evolved from being larger than life and infallible to being cynical washed up unwanted outsiders Violent content in these films also evolved from fistfights and gunplay to brutal attacks and nuclear explosions repeatedly ramping up in frequency intensity and graphic depictions But there is more to a violent film genre than violence and *Blood Guns and Testosterone* Action Films Audiences and a Thirst for Violence brings an entirely new understanding to the nature of such entertainment In this book Barna William Donovan examines masculinity and violence in action and adventure films and discusses how the most ardent fans of the genre incorporate this controversial form of entertainment into their lives Donovan argues that far from becoming violent the fans of the action film look at the genre as an artistic rumination on the nature of violence good and evil and the ever changing definitions of manhood At their very best or most interesting at least these films may even reflect on the nature of violence on human nature on aggression and how a self reflexive moral society can deal with violence And since so much of the violence of the world has always been perpetrated by men action films more often than not are contemplations of the complicated meaning of manhood In addition to fans of the genre *Blood Guns and Testosterone* will appeal to scholars of film history popular culture gender studies and audience research *American Cinema of the 1990s* Chris Holmlund, 2008 Films discussed include *Terminator 2* *The Matrix* *Home Alone* *Jurassic Park* *Pulp Fiction* *Boys Don't Cry* *Toy Story* and *Clueless*

Extra-Ordinary Men Nicola Rehling, 2010-06-21 *Extra Ordinary Men* analyzes popular cinematic representations of white heterosexual masculinity as the ordinary form of male identity one that enjoys considerable economic social political and representational strength Nicola Rehling argues that while this normative position affords white heterosexual masculinity ideological and political dominance such ordinariness also engenders the anxiety that it is a depthless vacuous and unstable identity At a time when the neutrality of white heterosexual masculinity has been challenged by identity politics this insightful volume offers lucid accounts of contemporary theoretical debates on masculinity in popular cinema and explores

the strategies deployed in popular films to reassert white heterosexual male hegemony through detailed readings of films as diverse as *Fight Club*, *Boys Don't Cry* and *The Matrix*. Accessible to undergraduates but also of interest to film scholars, the book makes a distinctive contribution to our understanding of the ways in which popular film helps construct and maintain many unexamined assumptions about masculinity, gender, race and sexuality.

Murder Made in Italy Ellen

Nerenberg, 2021-12-22 A study of three high profile Italian murder cases, how they were covered by the media and what it all says about Italian culture. Looking at media coverage of three very prominent murder cases, *Murder Made in Italy* explores the cultural issues raised by the murders and how they reflect developments in Italian civil society over the past twenty years. Providing detailed descriptions of each murder investigation and court case, Ellen Nerenberg addresses the perception of lawlessness in Italy, the country's geography of crime and the generalized fear for public safety among the Italian population. Nerenberg examines the fictional and nonfictional representations of these crimes through the lenses of moral panic, media spectacle, true crime writing and the abject body. The worldwide publicity given the recent case of Amanda Knox, the American student tried for murder in a Perugia court, once more drew attention to crime and punishment in Italy and is the subject of the epilogue. A fantastic array of literary, cinematic and oral narratives. Stefania Lucamante, Catholic University of America. Original, engaging and thought provoking, quite unlike any other existing book in Italian cultural and media studies. Ruth Glynn, University of Bristol.

Violence and American Cinema J. David Slocum, 2013-09-13

American cinema has always been violent and never more so than now. Exploding heads, buses that blow up if they stop racial attacks and general mayhem. From slapstick's comic violence to film noir, from silent cinema to Tarantino, violence has been an integral part of America on screen. This new volume in a successful series analyzes violence, examining its nature, its effects and its cinematic and social meaning.

Feminist Hollywood Christina Lane, 2000

Feminist Hollywood examines the differences between commercial cinema and counter cinema by focusing on the work of contemporary women directors who have entered Hollywood from the realm of independent filmmaking. Christina Lane compares their early documentaries or avant garde films with their more mainstream endeavors as she explores the possibilities and limits of feminist expression within the male dominated industry of commercial filmmaking. *Feminist Hollywood* incorporates interviews with directors Susan Seidelman, Martha Coolidge, Kathryn Bigelow, Lizzie Borden, Darnell Martin and Tamra Davis in an attempt to bridge the theory gap that often excludes women's professional experiences and makes false assumptions about how the industry operates. Lane balances these firsthand accounts with cultural theory and an understanding of the current film industry in which the line between commercial and independent filmmaking has become blurred. The timely and comprehensive nature of this volume will make it a welcome addition to the bookshelves of film scholars and amateur movie buffs alike.

Film Genre Reader IV

Barry Keith Grant, 2012-12-01 From reviews of the third edition, *Film Genre Reader III* lives up to the high expectations set by its predecessors, providing an accessible and relatively comprehensive look at genre studies. The anthology's consideration of

the advantages and challenges of genre studies as well as its inclusion of various film genres and methodological approaches presents a pedagogically useful overview. Since 1986 *Film Genre Reader* has been the standard reference and classroom text for the study of genre in film with more than 25 000 copies sold. Barry Keith Grant has again revised and updated the book to reflect the most recent developments in genre study. This fourth edition adds new essays on genre definition and cycles: action movies, science fiction, and heritage films, along with a comprehensive and updated bibliography. The volume includes more than thirty essays by some of film's most distinguished critics and scholars of popular cinema, including Charles Ramírez Berg, John G. Cawelti, Celestino Deleyto, David Desser, Thomas Elsaesser, Steve Neale, Thomas Schatz, Paul Schrader, Vivian Sobchack, Janet Staiger, Linda Williams, and Robin Wood. *La mort intranquille. Autopsie du zombie* Marie-Christine Lambert-Perreault, Jérôme-Olivier Allard, Simon Harel, 2019-12-10T00:00:00-05:00 Comment expliquer cet engouement pour la figure du mort vivant? Le zombie n'est pas cantonné au régime fictionnel. On le retrouve dans des annonces publicitaires, dans des ouvrages didactiques et dans l'espace public. **The Pleasures of Horror** Matt Hills, 2005-06-20 *Pleasures of Horror* is a stimulating and insightful exploration of horror fictions, literary, cinematic, and televisual, and the emotions they engender in their audiences. The text is divided into three sections. The first examines how horror is valued and devalued in different cultural fields; the second investigates the cultural politics of the contemporary horror film; while the final part considers horror fandom in relation to its embodied practices: film festivals, its reading formations, commercial fan magazines and fanzines, and the role of special effects. *Pleasures of Horror* combines a wide range of media and textual examples with highly detailed and closely focused exposition of theory. It is a fascinating and engaging look at responses to a hugely popular genre and an invaluable resource for students of media, cultural, and film studies, and fans of horror. **Chinese National Cinema** Yingjin Zhang, 2004-08-02 *Chinese National Cinema* written for students by a leading scholar traces the formation, negotiation, and problematization of the national on the Chinese screen over ninety years.

Violence and Nonviolence Gregg Barak, 2003-02-28 Gregg Barak's *Violence and Nonviolence* is a thoughtful, comprehensive examination of violence in the United States. Structurally and conceptually, this book works. Barak addresses violence in an interdisciplinary way, addressing history, psychology, biology, cultural studies, and sociology. Moreover, Barak does an excellent job of discussing the intersection of race, class, and gender and those relationships with violence. Heather Melton, University of Utah. Clearly, the strength of this book is its comprehensive and reciprocal approach. I found this to be an enjoyable and provocative book that treats the topic holistically and offers a vision for overcoming current patterns of violence. I am convinced that this is an important work that will ultimately be well received by undergraduates, graduate students, violence specialists, and general readers. Mathew T. Lee, University of Akron. I think that the strengths of this book are twofold. Barak's approach disaggregates violence into interpersonal, institutional, and structural violence, which is very important yet rarely done. The latter part of the book explores the pathways to nonviolence, an underrepresented area in the

study of violence Charis Kubrin Sociology George Washington University I have devoted close to 20 years studying and teaching about violence and I must say that this is a comprehensive book I strongly believe that Barak has done an outstanding review of the extant literature and touches upon key issues of central concern to those of us who are social scientific experts on violence Walter Dekeseredy Ohio University Violence and Nonviolence Pathways to Understanding is the first book to provide an integrative systematic approach to the study of violence and nonviolence in one volume Eminent scholar and award winning author Gregg Barak examines virtually all forms of violence from verbal abuse to genocide and treats all of these expressions of violence as interpersonal institutional and structural occurrences In the context of recovery and nonviolence Barak addresses peace and conflict studies legal rights social justice and various nonviolent movements Employing an interdisciplinary framework Barak emphasizes the importance of culture media sexuality gender and social structure in developing a comprehensive theory of these two separate but inseparable phenomena This innovative and accessible volume includes Figures tables and illustrations that reinforce important concepts and relationships Introduces a new original theory of reciprocal violence and nonviolence Numerous case studies on violence and recovery throughout the book Chapter summaries and review questions to aid student comprehension Models of nonviolence such as mutuality altruistic humanism positive peacemaking and resiliency Designed to be a core text for graduate and undergraduate courses on violence in criminology sociology criminal justice and social work departments Violence and Nonviolence is also an outstanding supplementary text for violence against women and criminal behavior courses This book will transform the way students and readers think about violence nonviolence and the reciprocal relationship between the two

The book delves into Mythologies Of Violence In Postmodern Media Contemporary Film And Television Series. Mythologies Of Violence In Postmodern Media Contemporary Film And Television Series is a crucial topic that needs to be grasped by everyone, from students and scholars to the general public. This book will furnish comprehensive and in-depth insights into Mythologies Of Violence In Postmodern Media Contemporary Film And Television Series, encompassing both the fundamentals and more intricate discussions.

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