

# **CRACKS IN THE PEDESTAL**

Ideology and Gender in Hollywood



**PHILIP GREEN**

# Cracks In The Pedestal Ideology And Gender In Hollywood

**Julie Chappell, Mallory Young**



## **Cracks In The Pedestal Ideology And Gender In Hollywood:**

Cracks in the Pedestal Philip Green,1998 In the second part Green highlights instances in which reproduction of the dominant ideology is less successful by examining several recent cinematic genres the female action movie the rape revenge cycle and the new film noir that portray the real ambiguities of a social order in upheaval As a male consumer of the cultural commodities being discussed the author offers a perspective on American films and television different from that of most other feminist critics

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**Bad Girls and Transgressive Women in Popular Television, Fiction, and Film** Julie Chappell,Mallory Young,2017-07-03 This collection of essays focuses on the representations of a variety of bad girls women who challenge refuse or transgress the patriarchal limits intended to circumscribe them in television popular fiction and mainstream film from the mid twentieth century to the present Perhaps not surprisingly the initial introduction of women into Western cultural narrative coincides with the introduction of transgressive women From the beginning for good or ill women have been depicted as insubordinate Today s popular manifestations include such widely known figures as Lisbeth Salander the girl with the dragon tattoo The Walking Dead s Michonne and the queen bees of teen television series While the existence and prominence of transgressive women has continued uninterrupted however attitudes towards them have varied considerably It is those attitudes that are explored in this collection At the same time these essays place feminist postfeminist analysis in a larger context entering into ongoing debates about power equality sexuality and gender

Heroines and Heroes: Symbolism, Embodiment, Narratives & Identity Christopher Hart,2008 *Women of Blaxploitation* Yvonne D. Sims,2015-03-26 With the Civil Rights movement of the sixties fresh in their perspective movie producers of the early 1970s began to make films aimed toward the underserved African American audience Over the next five years or so a number of cheaply made so called blaxploitation movies featured African American actresses in roles which broke traditional molds Typically long on flash and violence but lacking in character depth and development this genre nonetheless did a great deal toward redefining the perception of African American actresses breaking traditional African American female stereotypes and laying the groundwork for later feminine action heroines This critical study examines the ways in which the blaxploitation heroines of the early 1970s reshaped the presentation of African American actresses on screen and to a certain degree the perception of African American females in general It discusses the social political and cultural context in which blaxploitation films emerged The work focuses on four African American actresses Pam Grier Tamara Dobson Teresa Graves and Jeanne Belle providing critical and audience response to their films as well as insight into

the perspectives of the actresses themselves The eventual demise of the blaxploitation genre due to formulaic plots and lack of character development is also discussed Finally the work addresses the mainstreaming of the action heroine in general and a recent resurgence of interest in black action movies Relevant film stills and a selected filmography including cast list and plot synopsis are also included Instructors considering this book for use in a course may request an examination copy here

**Detecting Men** Philippa Gates,2012-02-01 Detecting Men examines the history of the Hollywood detective genre and the ways that detective films have negotiated changing social attitudes toward masculinity heroism law enforcement and justice Genre film can be a site for the expression and resolution of problematic social issues but while there have been many studies of such other male genres as war films gangster films and Westerns relatively little attention has been paid to detective films beyond film noir In this volume Philippa Gates examines classical films of the thirties and forties as well as recent examples of the genre including Die Hard the Lethal Weapon films The Usual Suspects Seven Devil in a Blue Dress and Murder by Numbers in order to explore social anxieties about masculinity and crime and Hollywood's conceptions of gender Up until the early 1990s Gates argues the primary focus of the detective genre was the masculinity of the hero However from the mid 1990s onward the genre has shifted to more technical portrayals of crime scene investigation forensic science and criminal profiling offering a reassuring image of law enforcement in the face of violent crime By investigating the evolution of the detective film Gates suggests perhaps we can detect the male

**The Oxford Handbook of Screendance Studies** Douglas Rosenberg,2016 The Oxford Handbook of Screendance Studies offers a full overview of the histories practices and critical and theoretical foundations of the rapidly changing landscape of screendance Drawing on their practices technologies theories and philosophies scholars from the fields of dance performance visual art cinema and media arts articulate the practice of screendance as an interdisciplinary hybrid form that has yet to be correctly sited as an academic field worthy of critical investigation Each chapter discusses and reframes current issues as a means of promoting and enriching dialogue within the wider community of dance and the moving image Topics addressed embrace politics of the body agency race and gender in screendance the relationship of choreography to image constructs of space and time representation and effacement production and curatorial practice and other areas of intersecting disciplines The Oxford Handbook of Screendance Studies features newly commissioned and original scholarship that will be essential reading for all those interested in the intersection of dance and the moving image including film and video makers dance artists screendance artists academics and writers producers composers as well as the wider interested public It will become an invaluable resource for researchers and professionals in the field

**Re-hybridizing Transnational Domesticity and Femininity** Stacey Weber-Fève,2010-01-05 Re hybridizing Transnational Domesticity and Femininity examines the problems of voicing the personal when considering the role and place of women in the home Analyzing a collection of first person cinematic and literary narratives by Assia Djebar Annie Ernaux Simone de Beauvoir Raja Amari Coline Serreau Le la

Sebbar and Yamina Benguigui Weber F\_ve explores the transnational processes of identity formation gender performance and construction of culture and society Through a closer look at contemporary representations of French Algerian and Tunisian women on the page and on the screen this study discusses the ways in which homemaking nation and gender are intricately bound to one another and situated in personal history Working within as well as beyond so called national systems of visual and written representation these women artists challenge inherited and monolithic performances definitions and discourses of femininity In doing so they create re hybridized subjects that begin to recognize and embrace the differences within themselves The authors and filmmakers in this study through their female protagonists the protagonists homes and homemaking acts and the investigative lens of the interrogation of the personal are interested in exploring how the process of uncovering or articulating new and other identities and subjectivities ushers in new and re hybridized ways of seeing knowing and being female

**Expanding Social Roles and Postwar Activism: 1938 to 1960** Elizabeth Purdy,2020-02-01 Written in engaging and accessible prose by experts in the field this reference introduces readers to the hidden history of women in America from 1938 to 1960 bringing their achievements to light and helping them gain the recognition they deserve Chapters include Arts and Literature Business Education Entertainment Family Health Politics Science and Medicine Society

**Dames in the Driver's Seat** Jans B. Wager,2009-03-06 With its focus on dangerous determined femmes fatales hardboiled detectives and crimes that almost but never quite succeed film noir has long been popular with moviegoers and film critics alike Film noir was a staple of classical Hollywood filmmaking during the years 1941 1958 and has enjoyed a resurgence in popularity since the 1990s Dames in the Driver s Seat offers new views of both classical era and contemporary noirs through the lenses of gender class and race Jans Wager analyzes how changes in film noir s representation of women s and men s roles class status and racial identities mirror changes in a culture that is now often referred to as postmodern and postfeminist Following introductory chapters that establish the theoretical basis of her arguments Wager engages in close readings of the classic noirs The Killers Out of the Past and Kiss Me Deadly and the contemporary noirs L A Confidential Mulholland Falls Fight Club Twilight Fargo and Jackie Brown Wager divides recent films into retro noirs made in the present but set in the 1940s and 1950s and neo noirs made and set in the present but referring to classic noir narratively or stylistically Going beyond previous studies of noir her perceptive readings of these films reveal that retro noirs fulfill a reactionary social function looking back nostalgically to outdated gender roles and racial relations while neo noirs often offer more revisionary representations of women though not necessarily of people of color

**Pretty People** Anna Everett,2012-05-14 In the 1990s American civil society got upended and reordered as many social cultural political and economic institutions were changed forever Pretty People examines a wide range of Hollywood icons who reflect how stardom in that decade was transformed as the nation itself was signaling significant changes to familiar ideas about gender race ethnicity age class sexuality and nationality Such actors as Denzel Washington Andy Garcia Halle Berry Angela Bassett

Will Smith Jennifer Lopez and Antonio Banderas became bona fide movie stars who carried major films to amazing box office success Five of the decade's top ten films were opened by three women Julia Roberts Jodie Foster and Whoopi Goldberg Chick flick entered the lexicon as Leonardo DiCaprio became the King of the World ushering in the cult of the mega celebrity Tom Hanks and Tom Cruise defined screen masculinity as stark contrasts between the regular guy and the intense guy while the roles of Michael Douglas exemplified the endangered Average White Male A fascinating composite portrait of 1990s Hollywood and its stars this collection marks the changes to stardom and society at century's end *Gender(ed) Identities* Tricia Clasen, Holly Hassel, 2016-08-25 This volume brings together diverse cross disciplinary scholarly voices to examine gender construction in children's and young adult literature It complements and updates the scholarship in the field by creating a rich cohesive examination of core questions around gender and sexuality in classic and contemporary texts By providing an expansive treatment of gender and sexuality across genres eras and national literature the collection explores how readers encounter unorthodox as well as traditional notions of gender It begins with essays exploring how children's and YA literature construct communities formed by gender ethnicity sexuality and in face to face and virtual spaces Section II's central focus is how gendered identities are formed unpacking how texts for young readers ranging from Amish youth periodicals to the blockbuster Divergent series trace reproduce and shape gendered identity socialization In section III the essential literary function of translating trauma into narrative is addressed in classics like Anne of Green Gables and Pollyanna as well as more recent works Section IV's focus on sexuality and romance encompasses fiction and nonfiction works examining how children's and young adult literature can serve as a regressive progressive and transgressive site for construction meaning about sex and romance Last Section IV offers new readings of paratextual features in literature for children from the classic tale of Cinderella to contemporary illustrated novels The key achievement of this volume is providing an updated range of multidisciplinary and methodologically diverse analyses of critically and commercially successful texts contributing to the scholarship on children's and YA literature gender sexuality and women's studies and a range of other disciplines *Love and the Fighting Female* Allison P. Palumbo, 2020-07-16 The fighting female archetype a self-reliant woman of great physical prowess has become increasingly common in action films and on television However the progressive female identities of these narratives cannot always resist the persistent and problematic framing of male female relationships as a battle of the sexes or other source of antagonism Combining cultural analysis with close readings of key popular American film and television texts since the 1980s this study argues that certain fighting female themes question regressive conventions in male female relationships Those themes reveal potentially progressive ideologies regarding female agency in mass culture that reassure audiences of the desirability of empowered women while also imagining egalitarian intimacies that further empower women Overall the fighting female narratives addressed here afford contradictory viewing pleasures that reveal both new expectations for and remaining anxieties about the strong independent woman ideal that

emerged in American popular culture post feminism      **The Maltese Falcon to Body of Lies** Robert von Hallberg,2015-11-15 Examining twenty eight great noir films from the earliest examples of the genre including The Maltese Falcon The Big Sleep and Out of the Past to such twenty first century spy films as The Good Shepherd Syriana and The Bourne Ultimatum this study explores the representations of trust and commitment that noir and spy films propose

**Celluloid Couches, Cinematic Clients** Jerrold Brandell,2004-04-29 Looks at how therapy and the talking cure have been portrayed in the movies      **Rape-Revenge Films** Alexandra Heller-Nicholas,2021-04-12 Often considered the lowest depth to which cinema can plummet the rape revenge film is broadly dismissed as fundamentally exploitative and sensational catering only to a demented regressive demographic This second edition ten years after the first continues the assessment of these films and the discourse they provoke Included is a new chapter about women directed rape revenge films a phenomenon that revitalized since MeToo exploded in late 2017 is a filmmaking tradition with a history that transcends a contemporary context Featuring both famous and unknown movies controversial and widely celebrated filmmakers as well as rape revenge cinema from around the world this revised edition demonstrates that diverse and often contradictory treatments of sexual violence exist simultaneously      *The Emerald International Handbook of Feminist Perspectives on Women's Acts of Violence* Stacy Banwell,Lynsey Black,Dawn K. Cecil,Yanyi K. Djamba,Sitawa R. Kimuna,Emma Milne,Lizzie Seal,Eric Y. Tenkorang,2023-08-02 Grounded in feminist scholarship this book upends normative accounts of femme fatale violence to focus beyond the misogyny and the sensationalism and unearth the motivation behind women s roles in homicide terrorism combat and even nationalist movements      *City on Fire* Lisa Odham Stokes,Michael Hoover,1999-09-17

Uncertainty about the post handover era accelerated Hong Kong s race for economic growth and found expression in cinema s depictions of a city on fire This book reviews the directors and films that have established Hong Kong s cinema s reputation

*TV Family Values* Alice Leppert,2019-03-15 During the 1980s U S television experienced a reinvigoration of the family sitcom genre In TV Family Values Alice Leppert focuses on the impact the decade s television shows had on middle class family structure These sitcoms sought to appeal to upwardly mobile career women and were often structured around non nuclear families and the reorganization of housework Drawing on Foucauldian and feminist theories Leppert examines the nature of sitcoms such as Full House Family Ties Growing Pains The Cosby Show and Who s the Boss against the backdrop of a time period generally remembered as socially conservative and obsessed with traditional family values      **Fiction, Crime, and the Feminine** Rédouane Abouddahab,2011-01-18 The form of art called fiction has always been the privileged framework providing the perfect alibi for facing framing and containing the Other s desire and the strange libido attached to violence in other words there is an ambivalent dimension inherent in the scenarios and fantasies we enjoy by proxy Are not the fairy tales of our childhood full of images of death and violence whose fascinating presence is paradoxically meant to make us feel all the more safely tucked up in bed After all the wolf or the Little Red Riding Hood the monstrous killer or the

unfortunate victim are but fictitious characters mere shifting positions they are not me therefore thanks to the willing suspension of disbelief process any reading I may shift into their speech or thoughts on the fictional screen a stage both for projection of and protection from such forbidden enjoyments Crime fiction has also for a long time been the genre for such containment Ever since Victorian craniology criminal violence has remained as resistant as ever to scientific measurement even to the more recent techniques of investigation of the brain Where women are concerned they were first and mostly fascinating victims but they also nowadays feature in the role of the criminals adding to the first fascination the mystery of a woman's desire beyond the pale of societal expectations Indeed more and more pieces of crime fiction nowadays refuse to grant the simple pleasures of old what if for example the text refuses to comply to the whodunnit convention What about those stories that instead of closure will diffuse a mist a sense of unrest by their emphasis on the inexplicable lure of violence In other words gone are the days of the satisfaction granted by traditional closure and return to a solidly structured society made safe again by the disposal of the scene of violence But writing as such is also to be taken into consideration and what forcefully determines the writing is not only the historical trauma whose active presence in the fiction cannot be denied but especially some unresolved traumatic event or exclusion that makes one write and through the writing quest bliss but that also makes one renounce the attachment to the inevitably lost bliss



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## **Table of Contents Cracks In The Pedestal Ideology And Gender In Hollywood**

1. Understanding the eBook Cracks In The Pedestal Ideology And Gender In Hollywood
  - The Rise of Digital Reading Cracks In The Pedestal Ideology And Gender In Hollywood
  - Advantages of eBooks Over Traditional Books
2. Identifying Cracks In The Pedestal Ideology And Gender In Hollywood
  - Exploring Different Genres
  - Considering Fiction vs. Non-Fiction
  - Determining Your Reading Goals
3. Choosing the Right eBook Platform
  - Popular eBook Platforms
  - Features to Look for in an Cracks In The Pedestal Ideology And Gender In Hollywood
  - User-Friendly Interface
4. Exploring eBook Recommendations from Cracks In The Pedestal Ideology And Gender In Hollywood
  - Personalized Recommendations
  - Cracks In The Pedestal Ideology And Gender In Hollywood User Reviews and Ratings

- Cracks In The Pedestal Ideology And Gender In Hollywood and Bestseller Lists
- 5. Accessing Cracks In The Pedestal Ideology And Gender In Hollywood Free and Paid eBooks
  - Cracks In The Pedestal Ideology And Gender In Hollywood Public Domain eBooks
  - Cracks In The Pedestal Ideology And Gender In Hollywood eBook Subscription Services
  - Cracks In The Pedestal Ideology And Gender In Hollywood Budget-Friendly Options
- 6. Navigating Cracks In The Pedestal Ideology And Gender In Hollywood eBook Formats
  - ePub, PDF, MOBI, and More
  - Cracks In The Pedestal Ideology And Gender In Hollywood Compatibility with Devices
  - Cracks In The Pedestal Ideology And Gender In Hollywood Enhanced eBook Features
- 7. Enhancing Your Reading Experience
  - Adjustable Fonts and Text Sizes of Cracks In The Pedestal Ideology And Gender In Hollywood
  - Highlighting and Note-Taking Cracks In The Pedestal Ideology And Gender In Hollywood
  - Interactive Elements Cracks In The Pedestal Ideology And Gender In Hollywood
- 8. Staying Engaged with Cracks In The Pedestal Ideology And Gender In Hollywood
  - Joining Online Reading Communities
  - Participating in Virtual Book Clubs
  - Following Authors and Publishers Cracks In The Pedestal Ideology And Gender In Hollywood
- 9. Balancing eBooks and Physical Books Cracks In The Pedestal Ideology And Gender In Hollywood
  - Benefits of a Digital Library
  - Creating a Diverse Reading Collection Cracks In The Pedestal Ideology And Gender In Hollywood
- 10. Overcoming Reading Challenges
  - Dealing with Digital Eye Strain
  - Minimizing Distractions
  - Managing Screen Time
- 11. Cultivating a Reading Routine Cracks In The Pedestal Ideology And Gender In Hollywood
  - Setting Reading Goals Cracks In The Pedestal Ideology And Gender In Hollywood
  - Carving Out Dedicated Reading Time
- 12. Sourcing Reliable Information of Cracks In The Pedestal Ideology And Gender In Hollywood
  - Fact-Checking eBook Content of Cracks In The Pedestal Ideology And Gender In Hollywood
  - Distinguishing Credible Sources

13. Promoting Lifelong Learning
  - Utilizing eBooks for Skill Development
  - Exploring Educational eBooks
14. Embracing eBook Trends
  - Integration of Multimedia Elements
  - Interactive and Gamified eBooks

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