
Read PDF Cupcakes Pinterest And Ladyporn Feminized Popular Culture In The Early Twenty First Century Feminist Media Studies

Thank you for reading **Cupcakes Pinterest And Ladyporn Feminized Popular Culture In The Early Twenty First Century Feminist Media Studies**. Maybe you have knowledge that, people have search hundreds times for their favorite readings like this Cupcakes Pinterest And Ladyporn Feminized Popular Culture In The Early Twenty First Century Feminist Media Studies, but end up in harmful downloads.

Rather than reading a good book with a cup of tea in the afternoon, instead they cope with some harmful virus inside their laptop.

Cupcakes Pinterest And Ladyporn Feminized Popular Culture In The Early Twenty First Century Feminist Media Studies is available in our digital library an online access to it is set as public so you can get it instantly.

Our books collection spans in multiple countries, allowing you to get the most less latency time to download any of our books like this one.

Kindly say, the Cupcakes Pinterest And Ladyporn Feminized Popular Culture In The Early Twenty First Century Feminist Media Studies is universally compatible with any devices to read

E3D - LEON TATE

In *Search of Belonging* explores the ways Latina/o audiences in general, and women in particular, makes sense of and engage both mainstream and Spanish-language media. Jillian M. Báez's eye-opening ethnographic analysis draws on the experiences of a diverse group of Latinas in Chicago. In-depth interviews reveal Latinas viewing media images through a lens of citizenship. These women search for nothing less than recognition--and belonging --through representations of Latinas in films, advertising, telenovelas, and TV shows like *Ugly Betty* and *Modern Family*. Báez's personal interactions and research merge to create a fascinating portrait, one that privileges the perspectives of the women themselves as they consume media in complex, unpredictable ways. Innovative and informed by a wealth of new evidence, *In Search of Belonging* answers important questions about the ways Latinas perform citizenship in today's America.

For almost two decades, China has claimed that its expanding economy benefits Europe, stimulating European growth, exports, and employment. But the reality is not so clear-cut. Whilst individual companies may have profited from China's economic rise, unbalanced trade with China has actually cost Europe over 1.4 trillion euros in the last ten years as well as undermining its political influence. China's monumental infrastructural project, the Belt And Road Initiative or New Silk Road as it has come to be known - is set to make this situation even worse. The *Silk Road Trap* is the first book to expose just how risky this uneven partnership is for Europe. In it, leading expert on Asian affairs Jonathan Holslag, argues that Europe must reduce its reliance on China and work on building a stronger and more sustainable European economic model. By revealing the political aspirations and economic strategy behind the new Silk Road, he lays out its implications for specific European industries, from steel over aircraft to robots. Holslag, though critical of China, does not, however, make the case for confrontational, Trumpian protectionism. Instead, he posits that the new Silk Road need not ensnare Europe; it offers the continent a unique opportunity to transition from a future "made in China" to one that is "made in Europe".

Delineating an approach to activism at the intersection of queer rights, immigration rights, and social justice, *Queer Migration Politics* examines a series of "coalitional moments" in which contemporary activists discover and respond to the predominant rhetoric, imagery, and ideologies that signal a sense of national identity. Karma Chávez analyzes how activists use coalition to articulate the shared concerns of queer politics and migration politics, as both populations seek to imagine their ability to belong in various communities and spaces, their relationships to state and regional politics, and their relationships to other people whose lives might be very different from their own. Advocating a politics of the present and drawing from women of color and queer of color theory, this book contends that coalition enables a vital understanding of how queerness and immigration, citizenship and belonging, and inclusion and exclusion are linked. *Queer Migration Politics* offers activists, queer scholars, feminists, and immigration scholars productive tools for theorizing political efficacy.

The Afterlife of the Shoah in Central and Eastern European Cultures is a collection of essays by literary scholars from Germany, the US, and Central Eastern Europe offering insight into the specific ways of representing the Shoah and its aftereffects as well as its entanglement with other catastrophic events in the region. Introducing the conceptual frame of postcatastrophe, the collected essays explore the discursive and artistic space the Shoah occupies in the countries between Moscow and Berlin. *Postcatastrophe* is informed by the knowledge of other concepts of "post" and shares their insight into forms of transmission and latency; in contrast to them, explores the after-effects of extreme events on a collective, aesthetic, and political rather than a personal level. The articles use the concept of postcatastrophe as a key to understanding the entangled and conflicted cultures of remembrance in postsocialist literatures and the arts dealing with events, phenomena, and developments that refuse to remain in the past and still continue to shape perceptions of today's societies in Eastern Europe. As a contribution to memory studies as well as to literary criticism with a special focus on Shoah remembrance after socialism, this book is of great interest to students and scholars of European history, and those interested in historical memory more broadly.

In *Spill*, self-described queer Black troublemaker and Black feminist love evangelist Alexis Pauline Gumbs presents a commanding collection of scenes depicting fugitive Black women and girls seeking freedom from gendered violence and racism. In this poetic work inspired by Hortense Spillers, Gumbs offers an alternative approach to Black feminist literary criticism, historiography, and the interactive practice of relating to the words of Black feminist thinkers. Gumbs not only speaks to the spiritual, bodily, and otherworldly experience of Black women but also allows readers to imagine new possibilities for poetry as a portal for understanding and deepening feminist theory.

Cuteness is one of the most culturally pervasive aesthetics of the new millennium and its rapid social proliferation suggests that the affective responses it provokes find particular purchase in a contemporary era marked by intensive media saturation and spreading economic precarity. Rejecting superficial assessments that would deem the ever-expanding plethora of cute texts trivial, *The Aesthetics and Affects of Cuteness* directs serious scholarly attention from a variety of academic disciplines to this ubiquitous phenomenon. The sheer plasticity of this minor aesthetic is vividly on display in this collection which draws together analyses from around the world examining cuteness's fundamental role in cultural expressions stemming from such diverse sources as military cultures, high-end contemporary art worlds, and animal shelters. Pushing beyond prevailing understandings that associate cuteness solely with childhood or which posit an interpolated parental bond as its primary affective attachment, the essays in this collection variously draw connections between cuteness and the social, political, economic, and technological conditions of the early twenty-first century and in doing so generate fresh understandings of the central role cuteness plays in the recalibration of contemporary subjectivities.

The Kardashian family is a contemporary cultural touchstone, recognizable throughout the world connoting warrantless celebrity, voluptuous beauty, and social media savviness. Amanda Scheiner McClain explores the Kardashians' brand and celebrity via narrative discourse analyses of their hit reality television series, *Keeping Up with the Kardashians*, social media utilization, and popular press coverage. This triangulated study allows insight into contemporaneous American culture: societal norms, values, and ideologies, as well as structural and cultural aspects of cross-platform brand creation. The television series examination finds intrinsic paradoxes of sexuality/conservatism, family/business, beauty/unhappiness, narcissism/celebrity, intimate/transgressiveness, and traditional/nontraditional gender roles, as well as materialism and public vs. private spheres themes. In addition, a study of the Kardashian blogs and Twitter use finds that their careful participation amplifies celebrity and unifies the overall brand into a single, sellable image across media. Through interactive media and just being themselves, the Kardashians renovate banal status updates and hackneyed reality television into character-constructing building blocks of brand, celebrity, and profits.

This book traces the psychology, history and theory of the compulsion to collect, focusing not just on the normative collections of the Western canon, but also on collections that reflect a fascination with the "Other" and the marginal – the ephemeral, exotic, or just plain curious. There are essays on the Neoclassical architect Sir John Soane, Sigmund Freud and Kurt Schwitters, one of the masters of collage. Others examine imperialist encounters with remote cultures – the conquistadors in America in the sixteenth century, and the British in the Pacific in the eighteenth – and the more recent collectors of popular culture, be they of Swatch watches, Elvis Presley memorabilia or of packaging and ad-

vertising. With essays by Jean Baudrillard, Thomas DaCosta Kaufmann, Nicholas Thomas, Mieke Bal, John Forrester, John Windsor, Naomi Schor, Susan Stewart, Anthony Alan Shelton, John Elsner, Roger Cardinal and an interview with Robert Opie.

In 2004, roughly 25 makeover-themed reality shows aired on U.S. television. By 2009, there were more than 250, from *What Not to Wear* and *The Biggest Loser* to *Dog Whisperer* and *Pimp My Ride*. In *Makeover TV*, Brenda R. Weber argues that whether depicting transformations of bodies, trucks, finances, relationships, kids, or homes, makeover shows posit a self achievable only in the transition from the "Before-body"—the overweight figure, the decrepit jalopy, the cluttered home—to the "After-body," one filled with confidence, coded with celebrity, and imbued with a renewed faith in the powers of meritocracy. The rationales and tactics invoked to achieve the After-body vary widely, from the patriotic to the market-based, and from talk therapy to feminist empowerment. The genre is unified by its contradictions: to uncover your "true self," you must be reinvented; to be empowered, you must surrender to experts; to be special, you must look and act like everyone else. Based on her analysis of more than 2,500 hours of makeover TV, Weber argues that the much-desired After-body speaks to and makes legible broader cultural narratives about selfhood, citizenship, celebrity, and Americanness. Although makeovers are directed at both male and female viewers, their gendered logic requires that feminized subjects submit to the controlling expertise wielded by authorities. The genre does not tolerate ambiguity. Conventional (middle-class, white, ethnically anonymous, heterosexual) femininity is the goal of makeovers for women. When subjects are male, makeovers often compensate for perceived challenges to masculine independence by offering men narrative options for resistance or control. Foregoing a binary model of power and subjugation, Weber provides an account of makeover television that is as appreciative as it is critical. She reveals the makeover show as a rich and complicated text that expresses cultural desires and fears through narratives of selfhood.

DIVA cultural history of sexual content in television shows and TV advertising during the 1970s./div
What is expertise? In the arts, or cultural work, the experts in this area are commonly regarded to be art critics, dealers or intermediaries. Why are they considered experts? What about the expertise of the artists or cultural workers themselves? This book provides a much-needed account of the concept of expertise in cultural work, providing new insights into the individual experiences of cultural workers and the role of social media in their creative practice and development of expertise. It also explores the potential reasons for inequalities in the sector which centre not only on protected characteristics such as class, gender and race, but increasingly the digital divide. Drawing on interviews with cultural workers and an innovative social media analysis, this book highlights the characteristics of aesthetic expertise in production – the practical skills cultural workers hone and deploy over years of training and creative practice. This is a new take on aesthetic expertise, which is traditionally associated with those involved in the judgement of culture, such as critics, dealers and intermediaries. The book highlights how social media platforms both enable and constrain the development of practical aesthetic expertise, and the platforms' role in the mediation of the cultural object online. Finally, the book interrogates the power dimensions of expertise, focusing primarily on gender. Drawing on the work of Pierre Bourdieu, it explores how opportunities to develop aesthetic expertise, and the ability to use social media platforms to signal that expertise, are not available to everyone. In

this sense, the book adds new perspectives to the growing body of work on inequalities in the creative and cultural industries, as well as scholarship on social media and creative work. The book concludes with the argument that the term 'expertise' needs to be problematised and reclaimed by those who are not equally represented in the cultural industries, using gender as a case in point.

Explores how the suffering of African American women has been minimized and obscured in U.S. culture.

The unquenchable thirst of Dracula. The animal lust of Mr. Hyde. The acquiescence of Lewis Carroll's Alice. Victorian literature--with its overtones of prudishness, respectability, and Old World hypocrisy--believes a subverted eroticism. The Victorian Gothic is monstrous but restrained, repressed but perverse, static but transformative, and preoccupied by gender and sexuality in both regressive and progressive ways. Laura Helen Marks investigates the contradictions and seesawing gender dynamics in Victorian-inspired adult films and looks at why pornographers persist in drawing substance and meaning from the era's Gothic tales. She focuses on the particular Victorianism that pornography prefers, and the mythologies of the Victorian era that fuel today's pornographic fantasies. In turn, she exposes what porning the Victorians shows us about pornography as a genre. A bold foray into theory and other forbidden places, *Alice in Pornoland* reveals how modern-day Victorian Gothic pornography constantly emphasizes, navigates, transgresses, and renegotiates issues of gender, sexuality, and race.

This book explores the discourse of authenticity on the popular social media platform YouTube. It investigates how popular users negotiate their identity and discursively portray themselves as authentic in their videos. In so doing, it adds to the development of new perspectives on social media communication and offers an outlook on issues concerning the complexities of contemporary identity practices. Starting from the premise that authenticity is a discursive construction, the study adopts a linguistics-based approach and relies on a hybrid methodological toolkit that draws on the analytical tools provided by Social Media Critical Discourse Studies (SM-CDS), a newly-introduced framework comprised of different but interconnected levels of description. The volume presents three case studies which investigate the discursive and rhetorical strategies used by well-known users in order to come across as authentic. Videos produced by popular content creators belonging to different communities of practice (scientists, stay-at-home mothers, and makeup artists) are explored. The analysis reveals that they share a common set of identity characteristics, a common core of authentic traits famous YouTubers conventionally display to discursively depict themselves as genuine and credible.

While feminists have long recognised the importance of self-managed, alternative media to transport their messages, to challenge the status quo, and to spin novel social processes, this topic has been an under-researched area. Hence, this book explores the processes of women's and feminist media production in the context of participatory spaces, technology, and cultural citizenship. The collection is composed of theoretical analyses and critical case studies. It highlights contemporary alternative feminist media in general as well as blogs, zines, culture jamming, and street art.

Media discourse is changing at an unprecedented rate. This book presents the most recent stylistic frameworks exploring different and changed forms of media. The volume collates recent and emerging research in the expanding field of media stylistics, featuring a variety of methods, multimodal

source material, and a broad range of topics. From Twitter and Zooniverse to Twilight and Mommy Blogs, the volume maps out new intellectual territory and showcases a huge scope, neatly drawn together by leading scholars Helen Ringrow and Stephen Pihlaja. Contributors write on topics that challenge the traditional notions and conceptualisations of "media" and the consequences of technological affordances for the development of media production and consumption. There is a particular focus on the ways in which contemporary media contexts complicate and challenge traditional media models, and offer new and unique ways of approaching discourse in these contexts.

From the bestselling Bridget Jones's Diary that started the trend to the television sensation *Sex and the City* that captured it on screen, "chick lit" has become a major pop culture phenomenon. Banking on female audiences' identification with single, urban characters who struggle with the same life challenges, publishers have earned millions and even created separate imprints dedicated to the genre. Not surprisingly, some highbrow critics have dismissed chick lit as trashy fiction, but fans have argued that it is as empowering as it is entertaining. This is the first volume of its kind to examine the chick lit phenomenon from a variety of angles, accounting for both its popularity and the intense reactions--positive and negative--it has provoked. The contributors explore the characteristics that cause readers to attach the moniker "chick" to a particular book and what, if anything, distinguishes the category of chick lit from the works of Jane Austen on one end and Harlequin romance novels on the other. They critique the genre from a range of critical perspectives, considering its conflicted relationship with feminism and postfeminism, heterosexual romance, body image, and consumerism. The fourteen original essays gathered here also explore such trends and subgenres as "Sistah Lit," "Mommy Lit," and "Chick Lit Jr.," as well as regional variations. As the first book to consider the genre seriously, *Chick Lit* offers real insight into a new generation of women's fiction.

A simple argument guides this book: motherhood is the place in our culture where we lodge, or rather bury, the reality of our own conflicts. By making mothers the objects of both licensed idealization and cruelty, we blind ourselves to the world's iniquities and shut down the portals of the heart. Mothers are the ultimate scapegoat for our personal and political failings, for everything that is wrong with the world, which becomes their task (unrealizable, of course) to repair. Moving commandingly between pop cultural references such as Roald Dahl's *Matilda* to insights on motherhood in the ancient world and the contemporary stigmatization of single mothers, Jacqueline Rose delivers a groundbreaking report into something so prevalent we hardly notice. *Mothers* is an incisive, rousing call to action from one of our most important contemporary thinkers.

This book uses notions of feminism, self-presentation, and creativity to analyze the role of Pinterest in 21st-century Western wedding planning. The author argues that Pinterest is significant in the lives of aspiring brides, allowing them to construct their wedding identity, engage in creativity, and exercise voice and agency during planning.

The question of why we laugh (or don't laugh) has intrigued scholars since antiquity. This book contributes to that debate by exploring how we evaluate screen comedy. What kinds of criteria do we use to judge films and TV shows that are meant to be funny? And what might that have to do with our social and cultural backgrounds, or with wider cultural ideas about film, TV, comedy, quality and entertainment? The book examines these questions through a study of audience responses posted to online facilities such as Twitter, Facebook, review sites, blogs and message boards. Bore's analy-

sis of these responses considers a broad range of issues, including how audiences perceive the idea of "national" comedy; what they think of female comedians; how they evaluate romcoms, sitcoms and web comedy; what they think is acceptable to joke about; what comedy fans get excited about; how fans interact with star comedians; and what comedy viewers really despise. The book demonstrates some of the ways in which we can adapt theories of humour and comedy to examine the practices of contemporary screen audiences, while offering new insights into how they negotiate the opportunities and constrictions of different online facilities to share their views and experiences.

An illustrated exploration of fandom that combines academic essays with artist pages and experimental texts. *Fandom as Methodology* examines fandom as a set of practices for approaching and writing about art. The collection includes experimental texts, autobiography, fiction, and new academic perspectives on fandom in and as art. Key to the idea of "fandom as methodology" is a focus on the potential for fandom in art to create oppositional spaces, communities, and practices, particularly from queer perspectives, but also through transnational, feminist and artist-of-color fandoms. The book provides a range of examples of artists and writers working in this vein, as well as academic essays that explore the ways in which fandom can be theorized as a methodology for art practice and art history. *Fandom as Methodology* proposes that many artists and art writers already draw on affective strategies found in fandom. With the current focus in many areas of art history, art writing, and performance studies around affective engagement with artworks and imaginative potentials, fandom is a key methodology that has yet to be explored. Interwoven into the academic essays are lavishly designed artist pages in which artists offer an introduction to their use of fandom as methodology. Contributors Taylor J. Acosta, Catherine Grant, Dominic Johnson, Kate Random Love, Maud Lavin, Owen G. Parry, Alice Butler, Soojin Lee, Jenny Lin, Judy Batalion, Ika Willis. Artists featured in the artist pages Jeremy Deller, Ego Ahaiwe Sowinski, Anna Bunting-Branch, Maria Fusco, Cathy Lomax, Kamau Amu Patton, Holly Pester, Dawn Mellor, Michelle Williams Gamaker, The Women of Colour Index Reading Group, Liv Wynter, Zhiyuan Yang

DIVCritical studies of the popular television show, *BUFFY THE VAMPIRE SLAYER*./div

Feminists have long recognized the significance of the media as a site for the expression of - or challenges to - existing constructions of gender. In this broad-ranging analysis, Liesbet van Zoonen explores the ways in which feminist theory and research contribute to the fuller understanding of the multiple roles of the media in the construction of gender in contemporary societies. The text initially outlines some major themes in feminist media studies and the ways in which they offer specific models for understanding the media. The author goes on to examine the key questions posed by a gendered approach within communication and cultural studies. Issues explored include: theories of transmission, representation, construction and discourse; the structures of media organization and production; the analysis of media representations through content analysis and semiotics; the contradictions of the gendered image as spectacle; new approaches to understanding the audience and the politics of media reception; and the potential of feminist and interpretive research strategies.

No Votes for Women explores the complicated history of the suffrage movement in New York State by delving into the stories of women who opposed the expansion of voting rights to women. Susan Goodier finds that conservative women who fought against suffrage encouraged women to retain their distinctive feminine identities as protectors of their homes and families, a role they felt was

threatened by the imposition of masculine political responsibilities. She details the victories and defeats on both sides of the movement from its start in the 1890s to its end in the 1930s, acknowledging the powerful activism of this often overlooked and misunderstood political force in the history of women's equality.

Producing Women examines the ways femininity is produced through new media. Michele White considers how women are constructed, produce themselves as subjects, form vital production cultures on sites like Etsy, and deploy technological processes to reshape their identities and digital characteristics. She studies the means through which women market traditional female roles, are viewed, and produce and restructure their gendered, raced, eroticized, and sexual identities. Incorporating a range of examples across numerous forms of media—including trash the dress wedding photography, Internet how-to instructions about zombie walk brides, nail polish blogging, DIY crafting, and reborn doll production—*Producing Women* elucidates women's production cultures online, and the ways that individuals can critically study and engage with these practices.

Traces the rise of black participation in cyberspace.

"Acts as a concise introduction to the study of both contemporary and historical stardom and celebrity. Collecting together in one source companion an easily accessible range of readings surrounding stardom and celebrity culture, this book is a worthwhile addition to any library." - Kerry Gough, Birmingham City University "Absolutely wonderful. The inclusion of seminal works and more recent works makes this a very valuable read." - Beschara Karam, University of South Africa "An engaging and often insightful book." - Media International Australia This book brings together some of the seminal interventions which have structured the development of stardom and celebrity studies, while crucially combining and situating these within the context of new essays which address the contemporary, cross-media and international landscape of today's fame culture. From Max Weber, Walter Benjamin and Roland Barthes to Catherine Lumby, Chris Rojek and Graeme Turner. At the core of the collection is a desire to map out a unique historical trajectory - both in terms of the development of fame, as well as the historical development of the field.

A revealing look at the pleasure we get from hating figures like politicians, celebrities, and TV characters, showcased in approaches that explore snark, hate-watching, and trolling The work of a fan takes many forms: following a favorite celebrity on Instagram, writing steamy fan fiction fantasies, attending meet-and-greets, and creating fan art as homages to adored characters. While fandom that manifests as feelings of like and love are commonly understood, examined less frequently are the equally intense, but opposite feelings of dislike and hatred. Disinterest. Disgust. Hate. This is anti-fandom. It is visible in many of the same spaces where you see fandom: in the long lines at Comic-Con, in our politics, and in numerous online forums like Twitter, Tumblr, Reddit, and the ever dreaded comments section. This is where fans and fandoms debate and discipline. This is where we love to hate. *Anti-Fandom*, a collection of 15 original and innovative essays, provides a framework for future study through theoretical and methodological exemplars that examine anti-fandom in the contemporary digital environment through gender, generation, sexuality, race, taste, authenticity, nationality, celebrity, and more. From hatewatching *Girls* and *Here Comes Honey Boo Boo* to trolling celebrities and their characters on Twitter, these chapters ground the emerging area of anti-fan studies with a productive foundation. The book demonstrates the importance of constructing a com-

plex knowledge of emotion and media in fan studies. Its focus on the pleasures, performances, and practices that constitute anti-fandom will generate new perspectives for understanding the impact of hate on our identities, relationships, and communities.

From *An Affair to Remember* to *Legally Blonde*, "chick flicks" have long been both championed and vilified by women and men, scholars and popular audiences. Like other forms of "chick culture," which the editors define as a group of mostly American and British popular culture media forms focused primarily on twenty- to thirtysomething, middle-class—and frequently college-educated—women, chick flicks have been accused of reinscribing traditional attitudes and reactionary roles for women. On the other hand, they have been embraced as pleasurable and potentially liberating entertainments, assisting women in negotiating the challenges of contemporary life. A companion to the successful anthology *Chick Lit: The New Woman's Fiction*, this edited volume consists of 11 original essays, prefaced by an introduction situating chick flicks within the larger context of chick culture as well as women's cinema. The essays consider chick flicks from a variety of angles, touching on issues of film history, female sexuality (heterosexual and homosexual), femininity, female friendship, age, race, ethnicity, class, consumerism, spectatorship, pleasure and gender definition. An afterword by feminist film theorist Karen Hollinger considers the chick flick's transformation from the woman's films of the '40s to the friendship films of the '80s and those of the "return to the classics" trend of the '90s, while highlighting the value of the volume's contributions to contemporary debates and sketching possibilities for further study.

"Negotiating the line between "sell out" and "for us, by us," *Buy Black* explores how Black women cultural producers' further Black women's historical position as the moral compass and arbiter of Black racial progress in the United States. Black women cultural producers' aesthetic choices communicate that even though capitalist discourses dictate that anything is sellable in our society, there are some symbols of beauty, femininity, and sexuality that sell better than others because of how they occupy the set of already recognizable and, at times, relatable representations of blackness. While they compete in the consumer market for the attention and loyalty of Black consumer dollars, their capitulation to white corporate interests and audiences requires propagating historical tensions regarding Black consumer citizenship and multicultural inclusion. Each chapter contextualizes the role that Black women in the United States play in the global project of Black consumption, questioning which dolls, which princesses, which rags-to-riches narratives, and which characteristics represent the repertoire of Black girlhood. Through themes of self-making and objectification in dolls, princesses, and hip-hop, *Buy Black* maps the imagined space of "America" and the cultural attitudes that produced a twenty-first-century Black American sensibility based in representation and consumerism. *Buy Black* teaches all of us the parameters of Black symbolic power by mapping the confluence of intraracial ideals of blackness, womanhood, beauty, play, and sexuality in popular culture"--

This book explores the controversial social media practices engaged in by girls and young women, including sexual self-representations on social network sites, sexting, and self-harm vlogs. Informed by feminist media and cultural studies, Dobson delves beyond alarmist accounts to ask what it is we really fear about these practices.

The field of fan studies has seen exponential growth in recent years and this companion brings to-

gether an internationally and interdisciplinarily diverse group of established scholars to reflect on the state of the field and to point to new research directions. Engaging an impressive array of media texts and formats and incorporating a variety of methodologies, this collection is organized into six main sections: methods and ethics, technologies and practices, identities, race and transcultural fandom, industry, and futures. Each section concludes with a conversation among some of the field's leading scholars and industry insiders to address a wealth of questions relevant to each section topic.

Media expansion into the digital realm and the continuing segregation of users into niches has led to a proliferation of cultural products targeted to and consumed by women. Though often dismissed as frivolous or excessively emotional, feminized culture in reality offers compelling insights into the American experience of the early twenty-first century. Elana Levine brings together writings from feminist critics that chart the current terrain of feminized pop cultural production. Analyzing everything from *Fifty Shades of Grey* to Pinterest to pregnancy apps, contributors examine the economic, technological, representational, and experiential dimensions of products and phenomena that speak to, and about, the feminine. As these essays show, the imperative of productivity currently permeating feminized pop culture has created a generation of texts that speak as much to women's roles as public and private workers as to an impulse for fantasy or escape. Incisive and compelling, *Cupcakes, Pinterest, and Ladyporn* sheds new light on contemporary women's engagement with an array of media forms in the context of postfeminist culture and neoliberalism.

In *Mothering through Precarity* Julie A. Wilson and Emily Chivers Yochim explore how working- and middle-class mothers negotiate the difficulties of twenty-first-century mothering through their everyday engagement with digital media. From Facebook and Pinterest to couponing, health, and parenting websites, the women Wilson and Yochim study rely upon online resources and communities for material and emotional support. Feeling responsible for their family's economic security, these women often become "mamapreneurs," running side businesses out of their homes. They also feel the need to provide for their family's happiness, making successful mothering dependent upon economic and emotional labor. Questioning these standards of motherhood, Wilson and Yochim demonstrate that mothers' work is inseparable from digital media as it provides them the means for sustaining their families through such difficulties as health scares, underfunded schools, a weakening social safety net, and job losses.

"*HER STORIES* provides an in-depth history of the production and reception of the daytime soap opera in the U.S. It offers a detailed view of the genre's life span—from its move from radio to television in the middle of the 20th century to its supposed demise (but continued afterlife) in the beginning of the 21st century. Soap operas have traditionally been considered a women's genre and thus marginal to the formation of television industry. Elana Levine reclaims the foundational role of soap operas in US television history. Levine begins by tracing how soap opera transitioned from a radio to a TV genre from the 1940s through the 1960s, focusing on how the American TV industry used the genre to hone TV production and storytelling techniques, as well as to develop the medium's commercial viability. With viewers imagined as white middle-class housewives, soaps interrogated stories of family life and marriage, purporting to serve as therapy for women struggling to cope with their home lives. Levine shows how early soaps offered real recognition of the challenges and dissat-

isfactions of the heterosexual nuclear family ideal, but failed to connect that unhappiness to structural forces. Next, the book turns to the boom years of daytime soaps on US broadcast network television, from the 1960s through the 1980s. Early soaps had been funded by a single sponsor-owner—for example, Procter & Gamble—but the rising popularity of daytime soaps allowed for experimentation with other funding models: ABC's first soap, *General Hospital*, was funded by participation advertising, which left more editorial power in the hands of the network. This then altered the relationship between soap writers and broadcast networks, allowing for technological shifts, evolving visual and aural norms, new narrative strategies—including comedy and recapping—and greater representation and engagement with social issues. Finally, Levine examines the slow decline of soaps from the 1980s to today. Shifting notions of the imagined audience for soaps, as well as changing technologies for recording and watching TV, have led the industry to cast soap audiences in derogatory gendered, raced, and classed terms—old, low-income, and non-white, and therefore undesirable for advertisers. Levine argues that, desperate for viewers, soaps in the 2000s turned to exploitative treatment of social difference in a way that, for her, undermines the genre's history. *HER STORIES* is accessibly written and will appeal to scholars and students in TV and media studies, women's studies, American studies, and cultural studies"--

The Rhetoric of Religious Cults takes as its departure point the notion that 'cults' have a distinctive language and way of recruiting members. First outlining a rhetorical framework, which encompasses contemporary discourse analysis, the persuasive texts of three movements - Scientology, Jehovah's Witnesses and Children of God - are analysed in detail and their discourse compared with other kinds of recruitment literature. Cults' distinctive negative profile in society is not matched by a linguistic typology. Indeed, this negative profile seems to rest on the semantics and application of the term 'cult' itself.

The Gender and Media Reader is the first comprehensive, interdisciplinary anthology of the best known and most influential writings in gender and media studies. It is an essential text for those interested in the development of gender and media studies, its primary topics, debates, and theoretical approaches.

The days of boom and bubble are over, and the time has come to understand the long-term economic reality. Although the Great Recession officially ended in June 2009, hopes for a new phase of rapid

economic expansion were quickly dashed. Instead, growth has been slow, unemployment has remained high, wages and benefits have seen little improvement, poverty has increased, and the trend toward more inequality of incomes and wealth has continued. It appears that the Great Recession has given way to a period of long-term anemic growth, which Foster and McChesney aptly term the Great Stagnation. This incisive and timely book traces the origins of economic stagnation and explains what it means for a clear understanding of our current situation. The authors point out that increasing monopolization of the economy—when a handful of large firms dominate one or several industries—leads to an over-abundance of capital and too few profitable investment opportunities, with economic stagnation as the result. Absent powerful stimuli to investment, such as historic innovations like the automobile or major government spending, modern capitalist economies have become increasingly dependent on the financial sector to realize profits. And while financialization may have provided a temporary respite from stagnation, it is a solution that cannot last indefinitely, as instability in financial markets over the last half-decade has made clear.

Legitimizing Television: Media Convergence and Cultural Status explores how and why television is gaining a new level of cultural respectability in the 21st century. Once looked down upon as a "plug-in drug" offering little redeeming social or artistic value, television is now said to be in a creative renaissance, with critics hailing the rise of Quality series such as *Mad Men* and *30 Rock*. Likewise, DVDs and DVRs, web video, HDTV, and mobile devices have shifted the longstanding conception of television as a household appliance toward a new understanding of TV as a sophisticated, high-tech gadget. Newman and Levine argue that television's growing prestige emerges alongside the convergence of media at technological, industrial, and experiential levels. Television is permitted to rise in respectability once it is connected to more highly valued media and audiences. Legitimation works by denigrating "ordinary" television associated with the past, distancing the television of the present from the feminized and mass audiences assumed to be inherent to the "old" TV. It is no coincidence that the most validated programming and technologies of the convergence era are associated with a more privileged viewership. The legitimation of television articulates the medium with the masculine over the feminine, the elite over the mass, reinforcing cultural hierarchies that have long perpetuated inequalities of gender and class. *Legitimizing Television* urges readers to move beyond the question of taste—whether TV is "good" or "bad"—and to focus instead on the cultural, political, and economic issues at stake in television's transformation in the digital age.