

# CONTENTS

<i>Acknowledgments</i>	xi
Introduction <i>Mary Celeste Kearney</i>	1

## **PART I**

### **FOUNDATIONS: STUDYING GENDER AND MEDIA**

Introduction to Part I <i>Mary Celeste Kearney</i>	23
1. Feminist Perspectives on the Media <i>Liesbet van Zoonen</i>	25
2. The Symbolic Annihilation of Women by the Mass Media <i>Gaye Tuchman</i>	41
3. Visual Pleasure and Narrative Cinema <i>Laura Mulvey</i>	59
4. Defining Women: The Case of <i>Cagney and Lacey</i> <i>Julie D'Acci</i>	67
5. Gender and the Culture of Empire: Toward a Feminist Ethnography of the Cinema <i>Ella Shohat</i>	86
6. Beyond Racism and Misogyny: Black Feminism and 2 Live Crew <i>Kimberlé Williams Crenshaw</i>	109
7. Imitation and Gender Insubordination <i>Judith Butler</i>	124
8. Postfeminist Media Culture: Elements of a Sensibility <i>Rosalind Gill</i>	136

## **PART II**

### **PRODUCTION: LABOR, CREATIVITY, MARKETING, AND TECHNOLOGY**

- |   |     |
|---|-----|
| Introduction to Part II<br><i>Mary Celeste Kearney</i>  | 149 |
| 9. Women and Men in Film: Gender Inequality among Writers in a Culture Industry<br><i>Denise D. Bielby and William T. Bielby</i>                                  | 153 |
| 10. Women's Film Production: Going Mainstream<br><i>Michelle Citron</i>   | 170 |
| 11. Gendering the Commodity Audience: Critical Media Research, Feminism, and Political Economy<br><i>Eileen R. Meehan</i>   | 182 |
| 12. Hiding Homoeroticism in Plain View: The <i>Fight Club</i> DVD as Digital Closet<br><i>Robert Alan Brookey and Robert Westerfelhaus</i>                        | 192 |
| 13. Fractured Fairy Tales and Fragmented Markets: Disney's <i>Weddings of a Lifetime</i> and the Cultural Politics of Media Conglomeration<br><i>Elana Levine</i> | 208 |
| 14. Gender and the Commodification of Community: Women.com and gURL.com<br><i>Leslie Regan Shade</i>  | 219 |
| 15. "I'll Resist With Every Inch and Every Breath": Girls and Zine Making as a Form of Resistance<br><i>Kristen Schilt</i>  | 232 |
| 16. Looking to Get Paid: How Some Black Youth Put Culture to Work<br><i>Robin D. G. Kelley</i>  | 246 |
| 17. Women and the Electric Guitar<br><i>Mavis Bayton</i>  | 265 |

## **PART III**

### **TEXTS: BODIES, IDENTITIES, AND REPRESENTATION**

- |  |     |
|--|-----|
| Introduction to Part III<br><i>Mary Celeste Kearney</i>  | 273 |
| 18. Boys Will Be Boys: Men's Magazines and the Normalisation of Pornography<br><i>Annabelle Mooney</i> | 277 |

19. Reckoning Loyalties: White Femininity as “Crisis” <i>Aimee Carrillo Rowe and Samantha Lindsey</i>	292
20. Brain, Brow, and Booty: Latina Iconicity in U.S. Popular Culture <i>Isabel Molina Guzmán and Angharad N. Valdivia</i>	307
21. Missy “Misdemeanor” Elliott: Rapping on the Frontiers of Female Identity <i>Eliza Sellen</i>	319
22. Making Her (In)visible: Cultural Representations of Lesbianism and the Lesbian Body in the 1990s <i>Ann M. Ciasullo</i>	329
23. <i>Joe Millionaire</i> and Women’s Positions: A Question of Class <i>Renee M. Sgroi</i>	344
24. <i>Boys Don’t Cry</i> and Female Masculinity: Reclaiming a Life and Dismantling the Politics of Normative Heterosexuality <i>Brenda Cooper</i>	355
25. The Televised Sports Manhood Formula <i>Michael A. Messner, Michele Dunbar, and Darnell Hunt</i>	370
26. Looking for My Penis: The Eroticized Asian in Gay Video Porn <i>Richard Fung</i>	380
27. Queer Eye for the Straight Guise: Camp, Postfeminism, and the Fab Five’s Makeovers of Masculinity <i>Steven Cohan</i>	389
28. “Slaves with White Collars”: Persistent Performances of Masculinity in Crisis <i>Karen Lee Ashcraft and Lisa A. Flores</i>	402
29. A Body of Text: Revisiting Textual Performances of Gender and Sexuality on the Internet <i>Niels van Doorn, Sally Wyatt, and Liesbet van Zoonen</i>	423

## **PART IV**

### **TEXTS: GENRE, MODE, AND OTHER NARRATIVE STRATEGIES**

Introduction to Part IV <i>Mary Celeste Kearney</i>	437
30. Oedipus Interruptus <i>Teresa de Lauretis</i>	441

31. A “Girlboy’s” Own Story: Non-Masculine Narrativity in <i>Ma Vie en Rose</i> <i>Michael R. Schiavi</i>	448
32. Speculations on the Relationship between Soap Opera and Melodrama <i>Christine Gledhill</i>	464
33. Film Bodies: Gender, Genre, and Excess <i>Linda Williams</i>	480
34. “I Just Want to Be Me Again!”: Beauty Pageants, Reality Television and Post-feminism <i>Sarah Banet-Weiser and Laura Portwood-Stacer</i>	491
35. Fists of Fury: Discourses of Race and Masculinity in the Martial Arts Cinema <i>Yvonne Tasker</i>	503
36. Letting the Boys Be Boys: Talk Radio, Male Hysteria, and Political Discourse in the 1980s <i>Susan J. Douglas</i>	517
37. Waddaya Lookin’ At? Re-reading the Gangster Genre Through <i>The Sopranos</i> <i>Martha P. Nochimson</i>	529
38. “Never Trust a Snake”: WWF Wrestling as Masculine Melodrama <i>Henry Jenkins</i>	541
39. Forging Masculinity: Heavy-Metal Sounds and Images of Gender <i>Robert Walser</i>	559
40. The Gendered Carnival of Pop <i>Diane Raitlon</i>	579

## **PART V**

### **CONSUMPTION: SPECTATORS, FANS, USERS, AND GAMERS**

Introduction to Part V <i>Mary Celeste Kearney</i>	589
41. Women’s Genres: Melodrama, Soap Opera, and Theory <i>Annette Kuhn</i>	593
42. The Oppositional Gaze: Black Female Spectators <i>bell hooks</i>	600
43. There’s Something Queer Here <i>Alexander Doty</i>	610
44. Behind Closed Doors: Video Recorders in the Home <i>Ann Gray</i>	623

45. Sizing Up Record Collections: Gender and Connoisseurship in Rock Music Culture <i>Will Straw</i>	632
46. Feminine Fascinations: Forms of Identification in Star–Audience Relations <i>Jackie Stacey</i>	641
47. The Fabulous Sublimity of Gay Diva Worship <i>Brett Farmer</i>	655
48. Private Uses of Cyberspace: Women, Desire, and Fan Culture <i>Sharon Cumberland</i>	669
49. Women and Games: Technologies of the Gendered Self <i>Pam Royse, Joon Lee, Undrahbuyan Baasanjav, Mark Hopson, and Mia Consalvo</i>	680
50. Real Boys Carry Girly Epics: Normalising Gender Bending in Online Games <i>Esther MacCallum-Stewart</i>	694
<i>Permissions</i>	704
<i>Index</i>	707