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

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Keeping Up the Kardashian Brand Duke University Press

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.

The Internet, Traditional Femininity, Queerness, and Creativity Console-Ing Passions

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. *Arts, Work and Inequalities* SUNY Press 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.

Terms of Use and Abuse transcript
Verlag

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.

Suffering Will Not Be Televised, *The*
Reaktion Books

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.

Her Stories University of Illinois Press

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.

The New Sexual Culture of 1970s American Television Farrar, Straus and Giroux

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.

A Sourcebook for Artists and Writers MIT Press

Cupcakes, Pinterest, and Ladyporn Feminized Popular Culture in the Early Twenty-First Century University of Illinois Press

Scenes of Black Feminist Fugitivity Springer

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. *Feminist Media Studies* Duke University Press

A comprehensive overview of feminist

scholarship edited by an internationally recognized and leading figure in the field Companion to Feminist Studies provides a broad overview of the rich history and the multitude of approaches, theories, concepts, and debates central to this dynamic interdisciplinary field. Comprehensive yet accessible, this edited volume offers expert insights from contributors of diverse academic, national, and activist backgrounds—discussing contemporary research and themes while offering international, postcolonial, and intersectional perspectives on social, political, cultural, and economic institutions, social media, social justice movements, everyday discourse, and more. Organized around three different dimensions of Feminist Studies, the

Companion begins by exploring ten theoretical frameworks, including feminist epistemologies examining Marxist and Socialist Feminism, the activism of radical feminists, the contributions of Black feminist thought, and interrelated approaches to the fluidity of gender and sexuality. The second section focuses on methodologies and analytical frameworks developed by feminist scholars, including empiricists, economists, ethnographers, cultural analysts, and historiographers. The volume concludes with detailed discussion of the many ways in which pedagogy, political ecology, social justice, globalization, and other areas within Feminist Studies are shaped by feminism in practice. A major

contribution to scholarship on both the theoretical foundations and contemporary debates in the field, this volume: Provides an international and interdisciplinary range of the essays of high relevance to scholars, students, and practitioners alike Examines various historical and modern approaches to the analysis of gender and sexual differences Addresses timely issues such as the difference between radical and cultural feminism, the lack of women working as scientists in academia and other research positions, and how activism continues to reformulate feminist approaches Draws insight from the positionality of postcolonial, comparative and transnational feminists Explores how gender, class, and race intersect to shape women's experiences

and inform their perspectives Companion to Feminist Studies is an essential resource for students and faculty in Women's, Gender and Sexuality Studies, Feminist Studies programs, and related disciplines including anthropology, psychology, history, political science, and sociology, and for researchers, scholars, practitioners, policymakers, activists, and advocates working on issues related to gender, sexuality, and social justice. No Votes for Women Routledge DIVA cultural history of sexual content in television shows and TV advertising during the 1970s./div *Screen Comedy and Online Audiences* University of Iowa Press 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.

Fandom as Methodology NYU Press

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 Victorianess 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.

[Hardcore Encounters with the Victorian Gothic](#) NYU Press

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

[Daytime Soap Opera and US Television History](#) LED Edizioni Universitarie

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.

Selfhood, Citizenship, and Celebrity

University of Illinois Press

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.

Makeover TV Routledge

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".

The Afterlife of the Shoah in Central and Eastern European Cultures

Cupcakes, Pinterest, and LadypornFeminized Popular Culture in

the Early Twenty-First Century
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.

The Gender and Media Reader John Wiley & Sons

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.

Wallowing in Sex Routledge

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.