

The Violent Woman Femininity Narrative And Violence In Contemporary American Cinema S U N Y Series In Feminist Criticism And Theory

The Violent Woman Hilary Neroni 2012-02-16 Looks at how violent women characters disrupt cinematic narrative and challenge cultural ideals.

The Nasty Woman and The Neo Femme Fatale in Contemporary Cinema Agnieszka Piotrowska 2018-11-27 The Nasty Woman and the Neo Femme Fatale in Contemporary Cinema puts forward the theoretical notion of the 'nasty woman' as a means of examining female protagonists in contemporary culture and cinema, particularly films directed by women. The phrase is taken from an insult thrown at Hillary Clinton during the 2016 Presidential election debates and reclaimed by the feminists worldwide. The volume also draws from the figure of the femme fatale in film noir. Piotrowska presents 'the nasty woman' across cultural and mythical landscape as a figure fighting against the entitlement of the patriarchy. The writer argues that in films such as *Zero Dark Thirty*, *Red Road*, *Stories We Tell*, and even *Gone Girl* the 'nastiness' of female characters creates a new space for reflection on contemporary society and its struggles against patriarchal systems. The nasty woman or neo femme fatale is a figure who disrupts stable situations and norms; she is pro-active and self-determining, and at times unafraid to use dubious means to achieve her goals. She is often single, but when married she subverts and undermines the fundamental principles of this patriarchal institution. For students and researchers in Cultural Studies, Women's, Gender and Sexuality Studies, Film Studies and Psychoanalysis in Film Studies, *The Nasty Woman and the Neo Femme Fatale in Contemporary Cinema* offers an original way of thinking about female creativity and subjectivity. It is also a proud celebration of feminist and female authorship in contemporary Hollywood.

Ideologies of Forgetting Gina Marie Weaver 2012-02-01 First book to study rape and sexual abuse of Vietnamese women by U.S. soldiers during the Vietnam War.

Feminist Film Theory Sue Thornham 1999-04 For the past twenty-five years, cinema has been a vital terrain on which feminist debates about culture, representation, and identity have been fought. This anthology charts the history of those debates, bringing together the key, classic essays in feminist film theory. *Feminist Film Theory* maps the impact of major theoretical developments on this growing field—from structuralism and psychoanalysis in the 1970s, to post-colonial theory, queer theory, and postmodernism in the 1990s. Covering a wide range of topics, including oppressive images, "woman" as fetishized object of desire, female spectatorship, and the cinematic pleasures of black women and lesbian women, *Feminist Film Theory* is an indispensable reference for scholars and students in the field. Contributors include Judith Butler, Carol J. Clover, Barbara Creed, Michelle Citron, Mary Ann Doane, Teresa De Lauretis, Jane Gaines, Christine Gledhill, Molly Haskell, bell hooks, Claire Johnston, Annette Kuhn, Julia Lesage, Judith Mayne, Tania Modleski, Laura Mulvey, B. Ruby Rich, Kaja Silverman, Sharon Smith, Jackie Stacey, Janet Staiger, Anna Marie Taylor, Valerie Walkerdine, and Linda Williams.

Le Deuxième Sexe Simone de Beauvoir 1989 The classic manifesto of the liberated woman, this book explores every facet of a woman's life.

Deviant Women Tiina Mäntymäki 2015 This volume explores the representation of female deviance from literary, sociolinguistic and historical-cultural perspectives in a wide range of texts across time, cultures and genres. In this way, it elucidates a contemporary cultural concern about narratives of femininity as well as diverse sites of negotiations of female resistance.

America on Film Harry M. Benshoff 2011-08-26 *America on Film: Representing Race, Class, Gender, and Sexuality in the Movies*, 2nd Edition is a lively introduction to issues of diversity as represented within the American cinema. Provides a comprehensive overview of the industrial, socio-cultural, and aesthetic factors that contribute to cinematic representations of race, class, gender, and sexuality Includes over 100 illustrations, glossary of key terms, questions for discussion, and lists for further reading/viewing Includes new case studies of a number of films, including *Crash*, *Brokeback Mountain*, and *Quinceañera*

Blood and Chocolate Annette Curtis Klause 2007-08-14 Vivian Gandillon relishes the change, the sweet, fierce ache that carries her from girl to wolf. At sixteen, she is beautiful and strong, and all the young wolves are on her tail. But Vivian still grieves for her dead father; her pack remains leaderless and in disarray, and she feels lost in the suburbs of Maryland. She longs for a normal life. But what is normal for a werewolf? Then Vivian falls in love with a human, a meat-boy. Aiden is kind and gentle, a welcome relief from the squabbling pack. He's fascinated by magic, and Vivian longs to reveal herself to him. Surely he would understand her and delight in the wonder of her dual nature, not fear her as an ordinary human would. Vivian's divided loyalties are strained further when a brutal murder threatens to expose the pack. Moving between two worlds, she does not seem to belong in either. What is she really--human or beast? Which tastes sweeter--blood or chocolate?

The Subject of Torture Hilary Neroni 2015-05-05 Considering representations of torture in such television series as *24*, *Alias*, and *Homeland*; the documentaries *Taxi to the Dark Side* (2007), *Ghosts of Abu Ghraib* (2007), and *Standard Operating Procedure* (2008); and "torture porn" feature films from the *Saw* and *Hostel* series, Hilary Neroni unites aesthetic and theoretical analysis to provide a unique portal into theorizing biopower and its relation to the desiring subject. Her work ultimately showcases film and television studies' singular ability to expose and potentially disable the fantasies that sustain torture and the regimes that deploy it.

Women's Experimental Cinema Robin Blaetz 2007-10-16 This volume offers introductions to the work of fifteen avant-garde American women filmmakers.

Bodies That Matter Judith Butler 2014-09-03 In *Bodies That Matter*, Judith Butler further develops her distinctive theory of gender by examining the workings of power at the most "material" dimensions of sex and sexuality. Deepening the inquiries she began in *Gender Trouble*, Butler offers an original reformulation of the materiality of bodies, examining how the power of heterosexual hegemony forms the "matter" of bodies, sex, and gender. Butler argues that power operates to constrain "sex" from the start, delimiting what counts as a viable sex. She offers a clarification of the notion of "performativity" introduced in *Gender Trouble* and explores the meaning of a citational politics. The text includes readings of Plato, Irigaray, Lacan, and Freud on the formation of materiality and bodily boundaries; "Paris is Burning," Nella Larsen's "Passing," and short stories by Willa Cather; along with a reconsideration of "performativity" and politics in feminist, queer, and radical democratic theory.

Action Chicks S. Inness 2004-01-16 *Xena*, *Buffy*, *Lara Croft*. *WWF*, *The Sopranos*, *Witchblade*, *La Femme Nikita*. The women of pop culture are center stage and as tough as ever. *Action Chicks* is a groundbreaking collection highlighting the heroines we've grown to worship. What can they tell us about women in the Twent-first-century? What can they tell us about how popular culture depicts women? Do the characters escape traditional gender role expectations? Or do they adhere to sexual, racial, ethnic, and class stereotypes? The essays in *Action Chicks* provide fans with a new look at their favourite icons and their relationship to the popular media machine. A fascinating collection that's bound to stir up some excitement.

The Aesthetics of Violence in Contemporary Media Gwyn Symonds 2011-11-03 The topic of violence in the media seems as inundated as can be. Countless studies and research projects have been conducted, mostly to show its negative effects on society. What Gwyneth Symonds proposes, though, takes this significant topic one step further: studying the aesthetics of media violence. By defining key terms like the 'graphic' nature and 'authenticity' of violent representations, and discussing how those definitions are linked to actual violence outside the film and television screen, Symonds broadens the arena of study. Engagingly written, *The Aesthetics of Violence in Contemporary Media* fills an important gap. Symonds uses existing studies for the empirical audience reception data, together with discussions of the different representations of violence to look at violence in the media as an art form in of itself. By looking at *The Simpsons*, *Bowling for Columbine* and *Norma Khouri's Forbidden Love*, just to name a few, Symonds cross-analyzes violence in multiple media to see their affective role in audience reception - an important aspect when discussing media. The

book strikes a balance between the readers' need to see how theory matches what actually happens in the texts in question and the demands of a theoretical overview.

Color of Violence INCITE! Women of Color Against Violence 2016-07-22 The editors and contributors to Color of Violence ask: What would it take to end violence against women of color? Presenting the fierce and vital writing of organizers, lawyers, scholars, poets, and policy makers, Color of Violence radically repositions the antiviolence movement by putting women of color at its center. The contributors shift the focus from domestic violence and sexual assault and map innovative strategies of movement building and resistance used by women of color around the world. The volume's thirty pieces—which include poems, short essays, position papers, letters, and personal reflections—cover violence against women of color in its myriad forms, manifestations, and settings, while identifying the links between gender, militarism, reproductive and economic violence, prisons and policing, colonialism, and war. At a time of heightened state surveillance and repression of people of color, Color of Violence is an essential intervention. Contributors. Dena Al-Adeeb, Patricia Allard, Lina Baroudi, Communities Against Rape and Abuse (CARA), Critical Resistance, Sarah Deer, Eman Desouky, Ana Clarissa Rojas Durazo, Dana Erekat, Nirmala Erelles, Sylvanna Falcón, Rosa Linda Fregoso, Emi Koyama, Elizabeth "Betita" Martínez, maina minahal, Nadine Naber, Stormy Ogden, Julia Chinyere Oparah, Beth Richie, Andrea J. Ritchie, Dorothy Roberts, Loretta J. Ross, s.r., Puneet Kaur Chawla Sahota, Renee Saucedo, Sista II Sista, Aishah Simmons, Andrea Smith, Neferti Tadiar, TransJustice, Haunani-Kay Trask, Traci C. West, Janelle White

Bad Feminist Roxane Gay 2014-08-05 "Roxane Gay is so great at weaving the intimate and personal with what is most bewildering and upsetting at this moment in culture. She is always looking, always thinking, always passionate, always careful, always right there." — Sheila Heti, author of *How Should a Person Be?* A New York Times Bestseller Best Book of the Year: NPR • Boston Globe • Newsweek • Time Out New York • Oprah.com • Miami Herald • Book Riot • Buzz Feed • Globe and Mail (Toronto) • The Root • Shelf Awareness A collection of essays spanning politics, criticism, and feminism from one of the most-watched cultural observers of her generation In these funny and insightful essays, Gay takes us through the journey of her evolution as a woman (*Sweet Valley High*) of color (*The Help*) while also taking readers on a ride through culture of the last few years (*Girls*, *Django in Chains*) and commenting on the state of feminism today (abortion, Chris Brown). The portrait that emerges is not only one of an incredibly insightful woman continually growing to understand herself and our society, but also one of our culture. *Bad Feminist* is a sharp, funny, and spot-on look at the ways in which the culture we consume becomes who we are, and an inspiring call-to-arms of all the ways we still need to do better, coming from one of our most interesting and important cultural critics.

Friendship Fictions Michael A. Kaplan 2010-03-23 Friendship serves as a metaphor for citizenship and mirrors the individual's participation in civic life. *Friendship Fictions* unravels key implications of this metaphor and demonstrates how it can transform liberal culture into a more just and democratic way of life. A criticism often leveled at liberal democratic culture is its emphasis on the individual over community and private life over civic participation. However, liberal democratic culture has a more complicated relationship to notions of citizenship. As Michael Kaplan shows, citizenship comprises a major theme of popular entertainment, especially Hollywood film, and often takes the form of friendship narratives; and this is no accident. Examining the representations of citizenship-as-friendship in four Hollywood films (*The Big Chill*, *Thelma & Louise*, *Lost in Translation*, and *Smoke*), Kaplan argues that critics have misunderstood some of liberal democracy's most significant features: its resilience, its capacity for self-revision, and the cultural resonance of its model of citizenship. For Kaplan, friendship—with its dynamic pacts, fluid alliances, and contingent communities—is one arena in which preconceptions about individual participation in civic life are contested and complicated. *Friendship Fictions* serves as a metaphor for citizenship and mirrors the individual's participation in civic life. *Friendship Fictions* unravels key implications of this metaphor and demonstrates how it can transform liberal culture into a more just and democratic way of life.

Feminism and Pop Culture Andi Zeisler 2008-10-14 Examines the reciprocal relationship shared between feminism and popular culture from the 1940s to the twenty-first century; and discusses representations of women on television and in films, music, advertisements, and other medias.

Seeking the Beloved Community Joy James 2013-05-01 Selected essays on radical social change.

This Bridge Called My Back Cherríe Moraga 1983 This groundbreaking collection reflects an uncompromised definition of feminism by women of color. 65,000 copies in print.

Feminist Film Theory and Cléo from 5 to 7 Hilary Neroni 2016-01-28 The *Film Theory in Practice* series fills a gaping hole in the world of film theory. By marrying the explanation of a film theory with the interpretation of a film, the volumes provide discrete examples of how film theory can serve as the basis for textual analysis. *Feminist Film Theory and Cléo from 5 to 7* offers a concise introduction to feminist film theory in jargon-free language and shows how this theory can be deployed to interpret Agnes Varda's critically acclaimed 1962 film *Cléo from 5 to 7*. Hilary Neroni employs the methodology of looking for a feminist alternative among female-oriented films. Through three key concepts—identification, framing the woman's body, and the female auteur—Neroni lays bare the debates and approaches within the vibrant history of feminist film theory, providing a point of entry to feminist film theory from its inception to today. Picking up one of the currents in feminist film theory - that of looking for feminist alternatives among female-oriented films - Neroni traces feminist responses to the contradictions inherent in most representations of women in film, and she details how their responses have intervened in changing what we see on the screen.

Profit and Pleasure Rosemary Hennessy 2002-06 Drawing on an international range of examples, from Che Guevarra to "The Crying Game," *Profit and Pleasure* leads the discussion of sexuality to a consideration of material reality and the substance of men and women's everyday lives.

Realist Film Theory and Bicycle Thieves Hilary Neroni 2023-05-18 This book offers a concise introduction to realist film theory and shows how this theory can be engaged to interpret Vittorio De Sica's *Bicycle Thieves*. Through three key concepts—Hollywood and realism, early realist theories and their influence, and realism and its relationship to melodrama—the book lays bare the debates and approaches within the vibrant history of realist film theory. In this way, the book provides a point of entry to realist film theory from its inception to today as well as a new way to conceive of realism. The discussion of *Bicycle Thieves* brings the concepts of realist film theory into practice through an interpretation of the film and demonstrates to students how detailed filmic analysis of film history, film theory, and close textual analysis of the film itself can yield a deeper understanding of all three, as well as being able to produce innovative ways to move forward with film theory.

The Body and the Screen Kate Ince 2017-01-12 Examination of how the exploration of female subjectivity by selected French and British women film-makers has expanded and reinvigorated the "language" of contemporary cinema.

Contemporary Gothic Catherine Spooner 2007-02-01 Modern Gothic culture alternately fascinates, horrifies, or bewilders many of us. We cringe at pictures of Marilyn Manson, cheer for Buffy in *Buffy the Vampire Slayer*, and try not to stare at the pierced and tattooed teens we pass on the streets. But what is it about this dark and morbidly morose aesthetic that fascinates us today? In *Contemporary Gothic*, Catherine Spooner probes the reasons behind the prevalence of the Gothic in popular culture and how it has inspired innovative new work in film, literature, music, and art. Spooner traces the emergence of the Gothic subculture over the past few decades and examines the various aspects of contemporary society that revolve around the grotesque, abject, and artificial. The Gothic is continually resituated in different spheres of culture, she reveals, as she explores the transplantation of the "street" Goth style to haute couture runway looks by fashion designers. The Gothic also appears in a number of surprisingly diverse representations, and Spooner considers them all, from the artistic excesses of Jake and Dinos Chapman to the fashions of Alexander McQueen, and from the mind-bending films of David Lynch to the abnormal postmodern subjects of Joel-Peter Witkin's photography. In an engaging way, *Contemporary Gothic* argues that this style ultimately balances a number of contradictions—the grotesque and incorporeal, authentic self-expression and campiness, mass popularity and cult appeal, comfort and outrage—and these contradictions make the Gothic a crucial expression of contemporary cultural currents. Whether seeking to understand the stories behind the TV show *Supernatural* or to extract deeper meanings from modern literature, *Contemporary Gothic* is a lively and virtually unparalleled study of the modern Gothic sensibility that pervades popular culture today.

Recreational Terror Isabel Cristina Pinedo 2016-02-24 Challenges the conventional wisdom that violent horror films can only degrade women and

incite violence.

Fairy Tale Films Pauline Greenhill 2010-08-06 In this, the first collection of essays to address the development of fairy tale film as a genre, Pauline Greenhill and Sidney Eve Matrix stress, "the mirror of fairy-tale film reflects not so much what its audience members actually are but how they see themselves and their potential to develop (or, likewise, to regress)." As Jack Zipes says further in the foreword, "Folk and fairy tales pervade our lives constantly through television soap operas and commercials, in comic books and cartoons, in school plays and storytelling performances, in our superstitions and prayers for miracles, and in our dreams and daydreams. The artistic re-creations of fairy-tale plots and characters in film—the parodies, the aesthetic experimentation, and the mixing of genres to engender new insights into art and life—mirror possibilities of estranging ourselves from designated roles, along with the conventional patterns of the classical tales." Here, scholars from film, folklore, and cultural studies move discussion beyond the well-known Disney movies to the many other filmic adaptations of fairy tales and to the widespread use of fairy tale tropes, themes, and motifs in cinema.

Beginning Theory Peter Barry 2002-09-07 In this second edition of *Beginning Theory*, the variety of approaches, theorists, and technical language is lucidly and expertly unraveled and explained, and allows readers to develop their own ideas once first principles have been grasped. Expanded and updated from the original edition first published in 1995, Peter Barry has incorporated all of the recent developments in literary theory, adding two new chapters covering the emergent Eco-criticism and the re-emerging Narratology.

The Revolution Will Not Be Theorized Errol A. Henderson 2019-07-01 The study of the impact of Black Power Movement (BPM) activists and organizations in the 1960s through '70s has largely been confined to their role as proponents of social change; but they were also theorists of the change they sought. In *The Revolution Will Not Be Theorized* Errol A. Henderson explains this theoretical contribution and places it within a broader social theory of black revolution in the United States dating back to nineteenth-century black intellectuals. These include black nationalists, feminists, and anti-imperialists; activists and artists of the Harlem Renaissance; and early Cold War-era black revolutionists. The book first elaborates W. E. B. Du Bois's thesis of the "General Strike" during the Civil War, Alain Locke's thesis relating black culture to political and economic change, Harold Cruse's work on black cultural revolution, and Malcolm X's advocacy of black cultural and political revolution in the United States. Henderson then critically examines BPM revolutionists' theorizing regarding cultural and political revolution and the relationship between them in order to realize their revolutionary objectives. Focused more on importing theory from third world contexts that were dramatically different from the United States, BPM revolutionists largely ignored the theoretical template for black revolution most salient to their case, which undermined their ability to theorize a successful black revolution in the United States. This book is freely available in an open access edition thanks to TOME (Toward an Open Monograph Ecosystem)—a collaboration of the Association of American Universities, the Association of University Presses, and the Association of Research Libraries—and the generous support of The Pennsylvania State University. Learn more at the TOME website, available at: openmonographs.org, and access the book online at <http://muse.jhu.edu/book/67098>. It is also available through the SUNY Open Access Repository at <http://hdl.handle.net/20.500.12648/1704>.

Annual Bibliography of English Language and Literature Modern Humanities Research Association 2005 Includes both books and articles.

From Betty Crocker to Feminist Food Studies Arlene Voski Avakian 2005 Sheds light on the history of food, cooking, and eating. This collection of essays investigates the connections between food studies and women's studies. From women in colonial India to Armenian American feminists, these essays show how food has served as a means to assert independence and personal identity.

Postfeminist Whiteness Kendra Marston 2020-05-31 Kendra Marston interrogates representations of melancholic white femininity in contemporary Hollywood cinema, arguing that the 'melancholic white woman' serves as a vehicle through which to explore the excesses of late capitalism and a crisis of faith in the American dream.

Violent Femmes Rosie White 2007-11-13 The female spy has long exerted a strong grip on the popular imagination. With reference to popular fiction, film and television *Violent Femmes* examines the figure of the female spy as a nexus of contradictory ideas about femininity, power, sexuality and national identity. Fictional representations of women as spies have recurrently traced the dynamic of women's changing roles in British and American culture. Employing the central trope of women who work as spies, Rosie White examines cultural shifts during the twentieth century regarding the role of women in the professional workplace. *Violent Femmes* examines the female spy as a figure in popular discourse which simultaneously conforms to cultural stereotypes and raises questions about women's roles in British and American culture, in terms of gender, sexuality and national identity. Immensely useful for a wide range of courses such as film and television studies, English, cultural studies, women's studies, gender studies, media studies, communications and history, this book will appeal to students from undergraduate level upwards.

International Cinema and the Girl Fiona Handyside 2016-04-29 From the precocious charms of Shirley Temple to the box-office behemoth *Frozen* and its two young female leads, Anna and Elsa, the girl has long been a figure of fascination for cinema. The symbol of (imagined) childhood innocence, the site of intrigue and nostalgia for adults, a metaphor for the precarious nature of subjectivity itself, the girl is caught between infancy and adulthood, between objectification and power. She speaks to many strands of interest for film studies: feminist questions of cinematic representation of female subjects; historical accounts of shifting images of girls and childhood in the cinema; and philosophical engagements with the possibilities for the subject in film. This collection considers the specificity of girls' experiences and their cinematic articulation through a multicultural feminist lens which cuts across the divides of popular/art-house, Western/non Western, and north/south. Drawing on examples from North and South America, Asia, Africa, and Europe, the contributors bring a new understanding of the global/local nature of girlhood and its relation to contemporary phenomena such as post-feminism, neoliberalism and queer subcultures. Containing work by established and emerging scholars, this volume explodes the narrow post-feminist canon and expands existing geographical, ethnic, and historical accounts of cinematic cultures and girlhood.

The Palgrave Handbook of Incarceration in Popular Culture Marcus Harmes 2020-02-03 *The Handbook of Incarceration in Popular Culture* will be an essential reference point, providing international coverage and thematic richness. The chapters examine the real and imagined spaces of the prison and, perhaps more importantly, dwell in the uncertain space between them. The modern fixation with 'seeing inside' prison from the outside has prompted a proliferation of media visions of incarceration, from high-minded and worthy to voyeuristic and unrealistic. In this handbook, the editors bring together a huge breadth of disparate issues including women in prison, the view from 'inside', prisons as a source of entertainment, the real worlds of prison, and issues of race and gender. The handbook will inform students and lecturers of media, film, popular culture, gender, and cultural studies, as well as scholars of criminology and justice.

Women in Marvel Films Miriam Kent 2021-02-28 *Women in Marvel Films* provides the first rigorous analysis of the portrayals of women, heroic and otherwise, in films based on Marvel comics from the 1980s to the present.

Gender, media & ICTs UNESCO 2019-08-07

Feminism, Time, and Nonlinear History V. Browne 2014-12-17 Interweaving phenomenological, hermeneutical, and sociopolitical analyses, this book considers the ways in which feminists conceptualize and produce the temporalities of feminism, including the time of the trace, narrative time, calendar time, and generational time.

Lacan and Contemporary Film Todd McGowan 2020-09-08 This unique volume collects a series of essays that link new developments in Lacanian psychoanalytic theory and recent trends in contemporary cinema. Though Lacanian theory has long had a privileged place in the analysis of film, film theory has tended to ignore some of Lacan's most important ideas. As a result, Lacanian film theory has never properly integrated the disruptive and troubling aspects of the filmic experience that result from the encounter with the Real that this experience makes possible. Many contemporary theorists emphasize the importance of the encounter with the Real in Lacan's thought, but rarely in discussions of film. By bringing the encounter with the Real into the dialogue of film theory, the contributors to this volume present a new version of Lacan to the world of film studies. These essays bring this rediscovered Lacan to bear on contemporary cinema through analysis of a wide variety of films, including *Memento*, *Eyes Wide Shut*, *Breaking the Waves*, and *Fight Club*. The films discussed here demand a turn to Lacanian theory because they emphasize the disruptive role of

the Real and of jouissance in the experience of the human subject. There is a growing number of films in contemporary cinema that speak to film's power to challenge and disturb the complacency of spectators, and the essays in Lacan and Contemporary Film analyze some of these films and bring their power to light. Because of its dual focus on developments in Lacanian theory and in contemporary film, this collection serves as both an accessible introduction to current Lacanian film theory and an introduction to the study of contemporary cinema. Each essay provides an accessible, jargon-free analysis of one or more important films, and at the same time, each explains and utilizes key concepts of Lacanian theory. The collection stages an encounter between Lacanian theory and contemporary cinema, and the result is the enrichment of both.

Male Roles, Masculinities and Violence Ingeborg Breines 2000 This book is based on an expert group meeting entitled 'Male Roles and Masculinities in the Perspective of a Culture of Peace', which was organised by UNESCO in Oslo, Norway in 1997, the first international discussion of the connections between men and masculinity and peace and war. The group consisted of researchers, activists, policy makers and administrators and the aim of the meeting was to formulate practical suggestions for change. Chapters in the book consist of both regional case studies and social science research on the connections of traditional masculinity and patriarchy to violence and peace building. The Culture of Peace initiatives in this book show how violence is ineffective, and the book contests the views in the socialisation of boy-children that aggressiveness, violence and force are an acceptable means of expression.

Literary Theory Johannes Willem Bertens 2001 This accessible guide provides the ideal first step in understanding literary theory.

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