

Hardboiled High Heeled

Criminal Femmes Fatales in American Hardboiled Crime Fiction
The Anti-Heroine on Contemporary Television
Hard-boiled Sentimentality
Women Willing to Fight
New Hard-boiled Writers, 1970s-1990s
Hard-Boiled
Hardboiled & High Heeled
The Hard-boiled Omnibus
The Da Vinci Code in the Academy
Book Review Index Cumulation
Interrogating Postfeminism
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Ink-stained Amazons and Cinematic Warriors
Killing Carmens
The Department of Women's Studies at the Ohio State University
Wayside Tales and Cartoons Magazine
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Crime Films
Contemporary American Cinema
Curve
Maysaa Husam Jaber Molly J. Brost Leonard Cassuto Silke Andris LeRoy Panek Erin Ann Smith Linda Mizejewski Joseph Thompson Shaw Bradley Ray Bowers Dana Ferguson Yvonne Tasker Jennifer K. Stuller Shelley Godsland Kirsten Moana Thompson Linda Ruth Williams

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this book fills a gap in both literary and feminist scholarship by offering the first major study of femme fatales in hardboiled crime fiction maysaa jaber shows that the criminal literary figures in the genre open up powerful spaces for imagining female agency in direct opposition to the constraining forces of patriarchy and misogyny

in the anti heroine on contemporary television transgressive women molly brost explores the various applications and definitions of the term anti heroine showing that it has been applied to a wide variety of female characters on television that have little in common beyond their failure to behave in morally correct and traditionally feminine ways rather than dismiss the term altogether brost employs the term to examine what types of behaviors and characteristics cause female characters to be labeled anti heroines how those qualities and behaviors differ from those that cause men to be labeled anti heroes and how the label reflects society s attitudes toward and beliefs about women using popular television series such as jessica jones scandal and the good place brost

acknowledges the problematic nature of the term anti heroine and uses it as a starting point to study the complex women on television analyzing how the broadening spectrum of character types has allowed more nuanced portrayals of women's lives on television

leonard cassuto's cultural history of the hard boiled crime genre recovers the fascinating link between tough guys and sensitive women

women willing to fight is a collection of essays that explores the presence of the fighting woman in contemporary hollywood cinema drawn from a variety of genres the authors examine the changing role image and position of this figure in film over recent decades the increasing dominance of this character and her repositioning as a protagonist reinvigorates discussion concerning the dynamics of film narrative and spectacle each contribution takes as its focus a central character from the hollywood blockbuster era examining in detail the motivations and implications of the fighting female in doing so the collection raises significant questions about the place of the fighting woman in contemporary media and the relationships she forges on and off screen with a strong appreciation of the mixed messages inherent in images of fighting women women willing to fight seeks to draw attention to the embodied forms physical intellectual and emotional through which female fighters are represented the anthology places particular emphasis on the emergence of the physically empowered woman a character for whom the body has become a weapon and a target while early cinematic representations allowed women to voice their fury and frustration today's female fighters not only speak up but muscle up putting aside the supernatural powers of many action heroines this volume focuses on the kinds of fighting skills abilities and desires that are engendered in characterisations of mortal women to this end the volume implicitly addresses complex and cross cultural notions of extra ordinary power by examining the embodied arsenal that these characters possess and develop through training conditioning and life experience it considers the representation of motivation and metamorphoses into the fighting woman how a woman fights holds implicit meaning and inevitably urges us to consider why and what she is fighting for

with an eye toward the origins and development of the hard boiled story leroy lad panek comments both on the way it has changed over the past three decades and examines the work of ten significant contemporary hardboiled writers chapters show how the new writers have used the hard boiled story and the hard boiled hero to make powerful statements about reality in the last quarter of the twentieth century book jacket

in the 1920s a distinctively american detective fiction emerged from the pages of pulp magazines the hard boiled stories published in black mask dime detective detective fiction weekly and clues featured a new kind of hero and soon challenged the popularity of the british mysteries that held readers in thrall on both sides of the atlantic in hard boiled erin a smith examines the culture that produced and supported this form of detective story through the 1940s relying on pulp magazine advertising the memoirs of writers and publishers depression era studies of adult reading habits social and labor

history smith offers an innovative account of how these popular stories were generated and read she shows that although the work of pulp fiction authors like dashiell hammett raymond chandler and erle stanley gardner have become classics of popular culture the hard boiled genre was dominated by hack writers paid by the word not self styled artists pulp magazine editors and writers emphasized a gritty realism in the new genre unlike the highly rational and respectable british protagonists miss marple and hercule poirot for instance tough talking american private eyes relied as much on their fists as their brains as they made their way through tangled plotlines casting working class readers of pulp fiction as poachers smith argues that they understood these stories as parables about taylorism work and manhood as guides to navigating consumer culture as sites for managing anxieties about working women engaged in re creating white male privilege for the modern heterosocial world pulp detective fiction shaped readers into consumers by selling them what they wanted to hear stories about manly artisan heroes who resisted encroaching commodity culture and the female consumers who came with it commenting on the genre s staying power smith considers contemporary detective fiction by women minority and gay and lesbian writers

first published in 2004 routledge is an imprint of taylor francis an informa company

crime omnibus collecting hard boiled stories from issues of black mask magazine featuring work by george harmon coxe norbert davis raoul whitfield dashiell hammett paul cain raymond chandler and others

as millions of readers worldwide react to dan brownâ tm s the da vinci code so do many scholars the novel has become a proxy debate for two compelling scholarly and social issues of our time the feminist post feminist challenge to patriarchal authority and the textual construction of meaning and value presenting the feminine as both dominant and sacred brings attention to every text which argues for dominance or divinity traditional scholars are being challenged to defend their disciplines and practices to reassert the authority of their knowledge base postmodern scholars are finding an opportunity to explain to the world at large how texts construct meaning and maintain power structures these essays examine resistance to the sacred feminine in religious cultural and literary histories robert davis explores the return of the goddess to academic and popular discussions deanna thompson examines the apocryphal evidence brought into the debate by the novel rachel wagner looks at the larger issue of postmodern textual authority and how brownâ tm s novel has brought biblical interpretation to popular awareness arlette poland reviews current feminist and academic thinking on textual versus spiritual authority regarding the feminine divine other essays identify the elusive and misunderstood sacred feminine in religion and literature in church teachings and practices in the variant grail stories in the mystery genre itself together these essays place the reaction to these issues into broader social and contemporary contexts

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feminist essays examining postfeminism in american and british popular culture

women have been led to believe that superheroes and heroism are not for them and that they are little more than love interests or sidekicks who stand by their supermen this is a false proposition argues jennifer k stuller as she uncovers the true history of how superwomen are represented in popular culture she reveals how from wonder woman to buffy summers emma peel to sydney brislow charlie s angels to the powerpuff girls the female hero in modern mythology has broken through the boys club barrier of tradition for shining if all too brief moments the book details the notable differences in how women and men are represented as heroic in modern myth love and compassion spies and sexuality daddy s girls and the complicated roles of superwomen who are also mothers are all explored the spotlight is also turned onto men and women who have created modern myths with a strong female presence and stuller concludes by speculating on the future of gender representation in superheroic myth a useful appendix offers resources for further information about feminist fangirl blogging activism and fiction and the book features a glossary of modern mythic women p 4 of cover

focuses on women s crime writing from spain and offers an approach to spanish crime fiction combining literary criticism with sociological and criminological theory this multidisciplinary study analyses how female authors use crime and detective genres to analyse the role and position of their countrywomen

crime films analyses the wide body of films that fall under the rubric of crime from the gangster film to the film noir and from the classic whodunnit to tv series like law and order and csi

this is a comprehensive introduction to post classical american film covering american cinema since 1960 the text looks at both hollywood and non mainstream cinema

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