

Politics In Fantasy Media Essays On Ideology And Gender In Fiction Film Television And Games

This book focuses on legends and images of the apocalypse and post-apocalypse in film and graphic arts, literature and lore from early to modern times and from cultures around the world. It reflects an increasingly popular leitmotif in literature and visual arts of the modern century: humanity's fear of extinction and quest for survival.

This comprehensive bibliography covers writings about vampires and related creatures from the 19th century to the present. More than 6,000 entries document the vampire's penetration of Western culture, from scholarly discourse, to popular culture, politics and cook books. Sections by topic list works covering various aspects, including general sources, folklore and history, vampires in literature, music and art, metaphorical vampires and the contemporary vampire community. Vampires from film and television—from Bela Lugosi's *Dracula* to *Buffy the Vampire Slayer*, *True Blood* and the *Twilight Saga*—are well represented. This book brings together critical and theoretical essays examining the connections between films and landscapes. It showcases the work of established and emerging academics whose research probes the complex relationships between moving images and the filmed environment, and accounts for the impactful effects of viewing lived spaces and human places on screen. The essays in this collection actively engage with examples of contemporary popular and art cinema, genre films and auteur canon, historical films, propaganda, documentary and animation in their explorations of the meanings with which filmed landscapes are endowed and invested. The breadth of the study is matched by the depth of the interest, with writers here approaching the subject of film landscapes as critics, as film practitioners, and as teachers of film studies and film making. *Film Landscapes* gives voice to a great many ideas, and includes coverage of a great many films; but it also points forward to ways in which we might revisit discussions of the environments of film and consider ways in which history and creativity, critical understanding and the interaction of human beings and place could be reconsidered and revised to produce new insights.

Fantastic fiction is traditionally understood as Western genre literature such as fantasy, science fiction, and horror. Expanding on this understanding, these essays explore how the fantastic has been used in Western societies since the Middle Ages as a tool for organizing and materializing abstractions in order to make sense of the present social order. Disciplines represented here include literature studies, gender studies, biology, ethnology, archeology, history, religion, game studies, cultural sociology, and film studies. Individual essays cover topics such as the fantastic creatures of medieval chronicle, mummy medicine in eighteenth-century Sweden, how fears of disease filtered through the universal and adaptable vampire, the gender aspects of goddess worship in the secular West, ecocentrism in fantasy fiction, how videogames are dealing with the remediation of heritage, and more.

Essays on film and television by noted Berkeley, California writer and radio personality Jennifer Stone.

A common misconception is that professors who use popular culture and fantasy in the classroom have abandoned the classics, yet in a variety of contexts—high school, college freshman composition, senior seminars, literature, computer science, philosophy and politics—fantasy materials can expand and enrich an established curriculum. The new essays in this book combine analyses of popular television shows including *Buffy the Vampire Slayer*; such films as *The Matrix*, *The Dark Knight* and *Twilight*; *Watchmen* and other graphic novels; and video games with explanations of how best to use them in the classroom. With experience-based anecdotes and suggestions for curricula, this collection provides a valuable pedagogy of pop culture.

This collection of essays offers a multi-faceted exploration of audiovisual translation, both as a means of intercultural exchange and as a lens through which linguistic and cultural representations are negotiated and shaped. Examining case studies from a variety of media, including film, television, and video games, the volume focuses on different modes of audiovisual translation, including subtitling and dubbing, and the representations of linguistic and stylistic features, cultural mores, gender, and the translation process itself embedded within them. The book also meditates on issues regarding accessibility, a growing concern in audiovisual translation research. Rooted in the most up-to-date issues in both audiovisual translation and media culture today, this volume is essential reading for students and scholars in translation studies, film studies, television studies, video game studies, and media studies.

Essays examine the themes, literary techniques, and social aspects of the science fiction and fantasy writings of authors, such as Jules Verne, Ray Bradbury, and Robert A. Heinlein

Beowulf's presence on the popular cultural radar has increased in the past two decades, coincident with cultural crisis and change. Why? By way of a fusion of cultural studies, adaptation theory, and monster theory, *Beowulf's Popular Afterlife* examines a wide range of Anglo-American retellings and appropriations found in literary texts, comic books, and film. The most remarkable feature of popular adaptations of the poem is that its monsters, frequently victims of organized militarism, male aggression, or social injustice, are provided with strong motives for their retaliatory brutality. Popular adaptations invert the heroic ideology of the poem, and monsters are not only created by powerful men but are projections of their own pathological behavior. At the same time there is no question that the monsters created by human malfeasance must be eradicated.

This companion provides a definitive and cutting-edge guide to the study of imaginary and virtual worlds across a range of media, including literature, television, film, and games. From the *Star Trek* universe, Thomas More's classic *Utopia*, and J. R. R. Tolkien's *Arda*, to elaborate, user-created game worlds like *Minecraft*, contributors present interdisciplinary perspectives on authorship, world structure/design, and narrative. The *Routledge Companion to Imaginary Worlds* offers new approaches to imaginary worlds as an art form and cultural phenomenon, explorations of the technical and creative dimensions of world-building, and studies of specific worlds and worldbuilders.

A new era of political power has arrived, one in which the social media forces of Facebook, YouTube, and Twitter indisputably play a larger role in the political process. In this revised and expanded edition of *Political Communication: The Manship School Guide*,

edited by Robert Mann and David D. Perlmutter, contributors discuss technological changes in the context of studies and techniques that remain unchallenged, resulting in a truly comprehensive manual of the world of political communication. This shift in communication began with Howard Dean's social media interaction between voters and candidates. Later, Barack Obama redefined these techniques during his march to the White House. This intriguing development in political campaigns focuses the impact of social media on political consultation and communication, and this volume provides an up-to-date and peerless guide to the events, methods, technologies, venues, theories, and applications of political dialogues. More than just a how-to primer, this new edition also expertly explains the process behind the political engine. *Political Communication: The Manship School Guide* includes individual essays that tackle the growing myths revolving around politics, such as the political money-monster and the "Mr. Smith Goes to Washington"--candidate fantasy. Twenty-seven chapters from a variety of contributors -- including academics, journalists, and political professionals -- provide insightful, astute, and critical essays for a deeper understanding of political communication and the many roles the public has played in twenty-first-century politics. With this second edition, *Political Communication: The Manship School Guide* offers readers a valuable resource that clarifies the confusing world of politics. Is the world of George R. R. Martin's *A Song of Ice and Fire* and HBO's *Game of Thrones* really medieval? How accurately does it reflect the real Middle Ages? Historians have been addressing these questions since the book and television series exploded into a cultural phenomenon. For scholars of medieval and early modern women, they offer a unique vantage point from which to study the intersections of elite women and popular understandings of the premodern world. This volume is a wide-ranging study of those intersections. Focusing on female agency and the role of advice, it finds a wealth of continuities and contrasts between the many powerful female characters of Martin's fantasy world and the strategies that historical women used to exert influence. Reading characters such as Daenerys Targaryen, Cersei Lannister, and Brienne of Tarth with a creative, deeply scholarly eye, *Queenship and the Women of Westeros* makes cutting-edge developments in queenship studies accessible to everyday readers and fans.

This work indexes books, dissertations and journal articles that mention television shows. Memoirs, autobiographies, biographies, and some popular works meant for fans are also indexed. The major focus is on service to researchers in the history of television. Listings are keyed to an annotated bibliography. Appendices include a list of websites; an index of groups or classes of people on television; and a list of programs by genre. Changes from the second edition include more than 300 new shows, airing on a wider variety of networks; 2000-plus references (more than double the second edition); and a large increase in scholarly articles. The book provides access to materials on almost 2300 shows, including groundbreaking ones like *All in the Family* (almost 200 entries); cult favorites like *Buffy: The Vampire Slayer* (200-plus entries); and a classic franchise, *Star Trek* (more than 400 entries for all the shows). The shows covered range from the late 1940s to 2010 (*The Walking Dead*). References range from 1956 to 2013.

From Tolkien to *Star Trek* and from *Game of Thrones* to *The Walking Dead*, imaginary worlds in fantastic genres offer highly

detailed political worlds beyond capitalism. This book examines the complex ways in which these popular storyworlds offer valuable conceptual tools for anti-capitalist participatory politics.

This work has been selected by scholars as being culturally important and is part of the knowledge base of civilization as we know it. This work is in the public domain in the United States of America, and possibly other nations. Within the United States, you may freely copy and distribute this work, as no entity (individual or corporate) has a copyright on the body of the work. Scholars believe, and we concur, that this work is important enough to be preserved, reproduced, and made generally available to the public. To ensure a quality reading experience, this work has been proofread and republished using a format that seamlessly blends the original graphical elements with text in an easy-to-read typeface. We appreciate your support of the preservation process, and thank you for being an important part of keeping this knowledge alive and relevant.

Director, producer and screenwriter Joss Whedon is a creative force in film, television, comic books and a host of other media. This book provides an authoritative survey of all of Whedon's work, ranging from his earliest scriptwriting on Roseanne, through his many movie and TV undertakings--Toy Story, Buffy the Vampire Slayer, Angel, Firefly/Serenity, Dr. Horrible, The Cabin in the Woods, and Agents of S.H.I.E.L.D.--to his forays into the Marvel Cinematic Universe. The book covers both the original texts of the Whedonverse and the many secondary works focusing on Whedon's projects, including about 2000 books, essays, articles, documentaries and dissertations.

? Fourth wave feminism has entered the national conversation and established a highly visible presence in popular media, especially in cutting-edge science fiction and fantasy films and television series. Wonder Woman, the Wasp, and Captain Marvel headline superhero films while Black Panther celebrates nonwestern power. Disney princesses value sisterhood over conventional marriage. This first of two companion volumes addresses cinema, exploring how, since 2012, such films as the Hunger Games trilogy, Mad Max: Fury Road, and recent Star Wars installments have showcased women of action. The true innovation is a product of the Internet age. Though the web has accelerated fan engagement to the point that progressivism and backlash happen simultaneously, new films increasingly emphasize diversity over toxic masculinity. They defy net trolls to provide stunning role models for viewers across the spectrum of age, gender, and nationality.

Dystopian stories and visions of the Apocalypse are nothing new; however in recent years there has been a noticeable surge in the output of this type of theme in literature, art, comic books/graphic novels, video games, TV shows, etc. The reasons for this are not exactly clear; it may partly be as a result of post 9/11 anxieties, the increasing incidence of extreme weather and/or environmental anomalies, chaotic fluctuations in the economy and the uncertain and shifting political landscape in the west in general. Investigating this highly topical and pervasive theme from interdisciplinary perspectives this volume presents various angles on the main topic through critical analyses of selected works of fiction,

film, TV shows, video games and more.

This collection of forty new essays, written by the leading scholars in adaptation studies and distinguished contributors from outside the field, is the most comprehensive volume on adaptation ever published. Written to appeal alike to specialists in adaptation, scholars in allied fields, and general readers, it hearkens back to the foundations of adaptation studies a century and more ago, surveys its ferment of activity over the past twenty years, and looks forward to the future. It considers the very different problems in adapting the classics, from the Bible to Frankenstein to Philip Roth, and the commons, from online mashups and remixes to adult movies. It surveys a dizzying range of adaptations around the world, from Latin American telenovelas to Czech cinema, from Hong Kong comics to Classics Illustrated, from Bollywood to zombies, and explores the ways media as different as radio, opera, popular song, and videogames have handled adaptation. Going still further, it examines the relations between adaptation and such intertextual practices as translation, illustration, prequels, sequels, remakes, intermediality, and transmediality. The volume's contributors consider the similarities and differences between adaptation and history, adaptation and performance, adaptation and revision, and textual and biological adaptation, casting an appreciative but critical eye on the theory and practice of adaptation scholars--and, occasionally, each other. The Oxford Handbook of Adaptation Studies offers specific suggestions for how to read, teach, create, and write about adaptations in order to prepare for a world in which adaptation, already ubiquitous, is likely to become ever more important.

This two-volume set explores the various ways social media are profoundly changing politics in America. • Covers key political and cultural issues in today's discourse—such as gay marriage, race, gender, "big data," and hyper-surveillance—from a variety of perspectives and a broad range of contributors • Provides informed analysis of social media eruptions and their potential to change and shape political discourse • Supplies an analysis of power that highlights the forgotten core of politics and political communication

This anthology of twenty-five essays on fantasy in literature and film gives a striking view of the decline of realism and the penetration of the fantastic mode into the mainstream of fiction. Introduced by William Coyle's illuminating discussion of the nature of fantasy, the essays offer a wide range of perspectives. They include discussions of the creators of fantasy, fantastic creatures, fantasy and the media, the relationship of fantasy to literary tradition, and the relevance of fantasy to contemporary concerns. Among the literary subjects considered are Mary Shelley's Frankenstein, Meyrink's Der Golem, Artaud's Theatre of Cruelty, vampire tales, horror films, modern fantasy epics, extraterrestrial civilizations, superheroes, and jesters, together with writers ranging from Ursula Le Guin, Arthur C. Clarke, and Tolkien, to Mark Twain, Lewis Carroll, and Shakespeare.

This collection offers an overview of British TV comedies, ranging from the beginnings of sitcoms in the 1950s to the current boom of 'Britcoms'. It provides in-depth analyses of major comedies, systematically addressing their generic properties, filmic history, humour politics and cultural impact.

Mass communication is used by governments to support their war efforts while media images are created or manipulated to inform, persuade or guide the consumers of those images. But this book looks beyond the obvious. The contributors examine historical and contemporary examples that reflect the role of the media or mass communication or both during wartime. The essays highlight the centrality of communication to the perpetuation and to the resolution of war, suggesting that the symbiotic relationship between communication and war is as important to understand as war itself.

Self-reflection in Literature provides the first diachronic panorama of genres, forms, and functions of literary self-reflexivity and their connections with social, political and philosophical discourses from the 17th century to the present.

From wondrous fairy-lands to nightmarish hellscapes, the elements that make fantasy worlds come alive also invite their exploration. This first book-length study of critically acclaimed novelist Patricia A. McKillip's lyrical other-worlds analyzes her characters, environments and legends and their interplay with genre expectations. The author gives long overdue critical attention to McKillip's work and demonstrates how a broader understanding of world-building enables a deeper appreciation of her fantasies.

"Drawing on a wide range of sources including speeches, press photos, campaign posters, radio interviews, magazine articles, and political biographies, this well-documented analysis explores the persona of Margaret Thatcher and the complex ways in which her politics resonated with the fears and desires of the British electorate. Whether she appears as the doughty Tory woman, the commonsense housewife, the warrior queen, or the Iron Lady, Thatcher's leadership offers new images of gender and political power. Particular forms of femininity and masculinity are examined to redefine political leadership and national identity."

Imparting an invaluable perspective on contemporary domestic affairs, a classic work of political theory examines the competing forces in American political discourse and how fringe groups can influence--and derail--the larger agendas of a political party. Reprint. 12,500 first printing.

Whether one describes them as sequential art, graphic narratives or graphic novels, comics have become a vital part of contemporary culture. Their range of expression contains a tremendous variety of forms, genres and modes ? from high to low, from serial entertainment for children to complex works of art. This has led to a growing interest in comics as a field of scholarly analysis, as comics studies has established itself as a major branch of criticism. This handbook combines a systematic survey of theories and concepts developed in the field alongside an overview of the most important contexts and themes and a wealth of close readings of seminal works and authors. It will prove to be an indispensable handbook for a large readership, ranging from researchers and instructors to students and anyone else with a general interest in this fascinating medium.

The Thrill of Romantic Suspense Meets the Romance of 1800s America Lured by a handful of scribbled words across a faded letter, Cara Hamilton sets off from 1896 Ireland on a quest to find the brother she'd thought dead. Her search lands her in America, amidst a houseful of strangers and one man who claims to be a friend--Rourke Walsh. Despite her brother's warning, Cara decides to trust Rourke and reveals the

truth about her purpose in America. But he is not who he claims to be, and as rumors begin to circulate about an underground group of dangerous revolutionaries, Cara's desperation grows. Her questions lead her ever closer to her brother, but they also bring her closer to destruction as Rourke's true intentions come to light.

Fans have been responding to literary works since the days of Homer's *Odyssey* and Euripedes' *Medea*. More recently, a number of science fiction, fantasy, media, and game works have found devoted fan followings. The advent of the Internet has brought these groups from relatively limited, face-to-face enterprises to easily accessible global communities, within which fan texts proliferate and are widely read and even more widely commented upon. New interactions between readers and writers of fan texts are possible in these new virtual communities. From *Star Trek* to *Harry Potter*, the essays in this volume explore the world of fan fiction--its purposes, how it is created, how the fan experiences it. Grouped by subject matter, essays cover topics such as genre intersection, sexual relationships between characters, character construction through narrative, and the role of the beta reader in online communities. The work also discusses the terminology used by creators of fan artifacts and comments on the effects of technological advancements on fan communities. Instructors considering this book for use in a course may request an examination copy [here](#).

This book analyzes early twenty-first century film and television's fascination with representing the Anglo-American eighteenth century. Grounded in cultural studies, film studies, and adaptation theory, the book examines how these works represented the eighteenth century to assuage anxieties about values, systems, and institutions at the start of a new millennium. The first two chapters reveal how films like *Gulliver's Travels* (2010) or the remake of *Poldark* (2015) use history to establish the direct relationship between the eighteenth century and the twenty-first. The final chapters examine pairs of productions for how they address and legitimate different aspects of contemporary ideology such as attitudes toward race and gender, or the connection between technological and social progress.

Fantasy is often condemned as escapist, unsophisticated and superficial. This collection of new essays puts such easy dismissals to the test by examining the ways in which Fantasy narratives present diverse, politically relevant discourses—gender, race, religion or consumerism—and thereby serve as indicators of their real-world contexts. Through their depiction of other worlds allegedly disconnected from our own, these texts are able to actualize political attitudes. Instead of categorizing Fantasy either as conservative or progressive, the essays suggest that its generic peculiarity allows the emergence of productive forms of oscillation between these extremes. Covered are J.R.R. Tolkien's *The Lord of the Rings*, George R.R. Martin's *A Song of Ice and Fire* sequence, J. K. Rowling's *Harry Potter* novels, the vampire TV series *True Blood*, and the dystopian computer game *Fallout 3*.

The past decade has seen the medium of comics reach unprecedented heights of critical acclaim and commercial success. *Comics & Media* reflects that, bringing together an amazing array of contributors--creators and critics alike--to discuss the state, future, and potential of the medium. Loaded with full-color reproductions of work by such legends as R. Crumb, Art Spiegelman, Alison Bechdel, Chris Ware, Daniel Clowes, and Lynda Barry, the book addresses the place of comics in both a contemporary and historical context. Essays by such high-profile figures as Tom Gunning, N. Katherine Hayles, Patrick Jagoda, and W. J. T. Mitchell address a stunning range of topics, including the place of comics in the history of aesthetics, changes to popular art forms, digital humanities, and ongoing tensions between new and old media. The result is a substantial step forward for our understanding of what comics are and can be, and the growing place they hold in our culture.

This book illuminates the racialized nature of twenty-first century Western popular culture by exploring how discourses of race circulate in the Fantasy genre. It examines not only major texts in the genre, but also the impact of franchises, industry, editorial and authorial practices, and fan engagements on race and representation. Approaching Fantasy as a significant element of popular culture, it visits the struggles over race, racism, and white privilege that are enacted within creative works across media and the communities which revolve around them. While scholars of Science Fiction have explored the genre's racialized constructs of possible futures, this book is the first examination of Fantasy to take up the topic of race in depth. The book's interdisciplinary approach, drawing on Literary, Cultural, Fan, and Whiteness Studies, offers a cultural history of the anxieties which haunt Western popular culture in a century eager to declare itself post-race. The beginnings of the Fantasy genre's habits of whiteness in the twentieth century are examined, with an exploration of the continuing impact of older problematic works through franchising, adaptation, and imitation. Young also discusses the major twenty-first century sub-genres which both re-use and subvert Fantasy conventions. The final chapter explores debates and anti-racist praxis in authorial and fan communities. With its multi-pronged approach and innovative methodology, this book is an important and original contribution to studies of race, Fantasy, and twenty-first century popular culture.

What makes a horror television drama interesting? Like any other drama, it is often the character development or plot, and this certainly applies to the dramatically-resonant Supernatural and its beloved characters. However, Supernatural has achieved a dedicated fandom and a record-breaking 15-season run by skillfully engaging with the social reality inhabited by the show's audience. Additionally, the show plays with the fourth wall by having an in-world fandom for the main characters. Supernatural's many layers have garnered the attention of academics who analyzed the show's engagement with diverse topics such as the #MeToo movement, consumerism, and the American Dream. This collection of essays studies the topical issues and politics that added depth and maturity to Supernatural, separated it from X-Files knock-offs, and garnered the show its own cult following. Bringing critical attention to a particular set of Science Fiction and Fantasy films--Larry and Andy Wachowski's The Matrix, George Lucas' Star Wars saga, and Joss Whedon's Avengers--this book utilises a wide-ranging set of critical tools to illuminate their political ideologies, while also examining any resistant and complicating turns or byways the films may provide. What they all have in common ideologically is that they--or at least the genres they belong to--tend to be regarded as belonging to politically conservative frames of sociocultural reference. With the Star Wars saga, however, this idea is shown to be superficial and weak. Examining a range of fantasy films released in the past decade, Pheasant-Kelly looks at why these films are meaningful to current audiences. The imagery and themes reflecting 9/11, millennial anxieties, and environmental disasters have furthered fantasy's rise to dominance as they allow viewers to work through traumatic memories of these issues.

With over twenty different casts, multiple spin-off series, and five international locations, "The Real Housewives" franchise is a television phenomenon. The women on these shows have reinvented the soap opera diva and in doing so, have offered television viewers a new opportunity to embrace a loved, yet waning, genre. As the popularity and prevalence of the docu-drama genre of

reality TV continues to increase, the time is ripe for a collection of this sort. "The Fantasy of Reality: Critical Essays on" "The Real Housewives" explores the series and the women of "The Real Housewives" through the lens of race, class, gender, sexuality, and place. The contributing authors use an expansive and impressive array of methodological approaches to examine particular aspects of the series, offering rich analysis and insight along the way. This collection takes seriously what some may mock and others adore. Chapters are both fun and informative, lending themselves well to Housewives fans and media scholars alike.

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