

From Mouse To Mermaid The Politics Of Film Gender And Culture By Bell Elizabeth Published By Indiana University Press 2008 Paperback

Anna Kérchy

Bell, Book and Camera Heather Greene, 2018-04-26 The witch as a cultural archetype has existed in some form since the beginning of recorded history. Her nature has changed through technological developments and sociocultural shifts--a transformation most evident in her depictions on screen. This book traces the figure of the witch through American screen history with an analysis of the entertainment industry's shifting boundaries concerning expressions of femininity. Focusing on films and television series from *The Wizard of Oz* to *The Craft*, the author looks at how the witch reflects alterations of gender roles, religion, the modern practice of witchcraft, and female agency.

Children's Literature and the Posthuman Zoe Jaques, 2015-02-11 An investigation of identity formation in children's literature, this book brings together children's literature and recent critical concerns with posthuman identity to argue that children's fiction offers sophisticated interventions into debates about what it means to be human, and in particular about humanity's relationship to animals and the natural world. In complicating questions of human identity, ecology, gender, and technology, Jaques engages with a multifaceted posthumanism to understand how philosophy can emerge from children's fantasy, disclosing how such fantasy can build upon earlier traditions to represent complex issues of humanness to younger audiences. Interrogating the place of the human through the non-human (whether animal or mechanical) leads this book to have interpretations that radically depart from the critical tradition, which, in its concerns with the socialization and representation of the child, has ignored larger epistemologies of humanness. The book considers canonical texts of children's literature alongside recent bestsellers and films, locating texts such as *Gulliver's Travels* (1726), *Pinocchio* (1883) and the *Alice* books (1865, 1871) as important works in the evolution of posthuman ideas. This study provides radical new readings of children's literature and demonstrates that the genre offers sophisticated interventions into the nature, boundaries and dominion of humanity.

Phantasmagorical Culture: A Discussion of Disney as a Creator and a Cultural Phenomenon Genevieve C. Goddard-

Pritchett,2010-09-26 Culture is informed by both the producers and consumers of that culture. However, in the case of the Walt Disney corporation, the producer is so powerful that it is not just informing culture but making a new culture all its own. Through playing on ideas of nostalgia, utopia, and the American dream, Disney has constructed a world of fantasy that is becoming real in the eyes of consumers.

Alice in Transmedia Wonderland Anna Kérchy,2016-08-30 Part of Alice's appeal is her ambiguity, which makes possible a range of interpretations in adapting Lewis Carroll's classic Wonderland stories to various media. Popular re-imaginings of Alice and her topsy-turvy world reveal many ways of eliciting enchantment and shaping make-believe. Late 20th century and 21st century adaptations interact with the source texts and with each other--providing readers with an elaborate fictional universe. This book fully explores today's multi-media journey to Wonderland.

From Corporate to Social Media Marisol Sandoval,2014-03-05 The corporate and the social are crucial themes of our times. In the first decade of the twenty-first century, both individual lives and society were shaped by capitalist crisis and the rise of social media. But what marks the distinctively social character of social media? And how does it relate to the wider social and economic context of contemporary capitalism? The concept of Corporate Social Responsibility (CSR) is based on the idea that a socially responsible capitalism is possible; this suggests that capitalist media corporations can not only enable social interaction and cooperation but also be socially responsible. This book provides a critical and provocative perspective on Corporate Social Responsibility (CSR) in media and communication industries. It examines both the academic discourse on CSR and actual corporate practices in the media sector, offering a double critique that reveals contradictions between corporate interests and social responsibilities. Marisol Sandoval's political economic analysis of Apple, AT&T, Google, HP, Microsoft, News Corp, The Walt Disney Company and Vivendi shows that media and communication in the twenty-first century are confronted with fundamental social responsibility challenges. From software patents and intellectual property rights to privacy on the Internet, from working conditions in electronics manufacturing to hidden flows of eWaste – this book encourages the reader to explore the multifaceted social (ir)responsibilities that shape commercial media landscapes today. It makes a compelling argument for thinking beyond the corporate in order to envision and bring about truly social media. It will interest students and scholars of media studies, cultural industry studies, sociology, information society studies, organization studies, political economy, business and management.

The Pleasures of Metamorphosis Lucy Fraser,2017-06-05 Analysis of the mermaid in Japanese and English fairy tales through the framework of pleasure. Lucy Fraser's *The Pleasures of Metamorphosis: Japanese and English Fairy Tale Transformations of The Little Mermaid* explores Japanese and English transformations of Hans Christian Andersen's 1837 Danish fairy tale *The Little Mermaid* by focusing on pleasure as a means to analyze the huge variety of texts that transform a canonical fairy tale such as Andersen's. Fraser examines over twenty Japanese and English transformations, including

literary texts, illustrated books, films, and television series. This monograph also draws upon criticism in both Japanese and English, meeting a need in Western fairy-tale studies for more culturally diverse perspectives. Fraser provides a model for critical cross-cultural fairy tale analysis in her examination of the journey of a single fairy tale across two languages. The book begins with the various approaches to reading and writing fairy tales, with a history of *The Little Mermaid* in Japanese and English culture. Disney's *The Little Mermaid* and Studio Ghibli's *Ponyo on the Cliff by the Sea* are discussed as examples that simulate pleasurable physical experiences through animation's tools of music and voice, and visual effects of movement and metamorphosis. Fraser then explores the literary effects of the fairy tale by male authors, such as Oscar Wilde, Tanizaki Jun'ichiro, and Abe Kobo, who invoke familiar fairy-tale conventions and delineate some of the pleasures of what can be painful enchantment with a mermaid or with the fairy tale itself. The author examines the portrayals of the mermaid in three short stories by Matsumoto Yuko, Kurahashi Yumiko, and Ogawa Yoko, engaging with familiar fairy tales, reference to fairy-tale research, and reflections on the immersive experience of reading. Women characters and authors are also hyperaware of the possible meanings of Andersen's *The Little Mermaid* and of the fairy tale itself, furthering the discussion with Nonaka Hiiragi's novel *Ningyo-hime no kutsu*, and D[di?]'s novel *Sento no ningyo-hime to majo no mori*, as well as an episode of the science fiction television series *Dark Angel*. Fraser concludes that the pleasure framework is useful for a cross-cultural study of creative engagements with and transformations of a particular fairy tale. Few studies have examined Japanese fairy-tale transformations to the extent that Fraser has, presenting fascinating information that will intrigue fairy-tale scholars and those wanting to learn more about the representation of pleasure behind the imaginative and fantastical.

The Oxford Handbook of the Hollywood Musical Dominic Broomfield-McHugh, 2022-09-16 Since the release of Baz Luhrmann's *Moulin Rouge!* in 2001, the film musical has returned to popularity as one of the most important cinematic genres, a box office hit that appeals to audiences of all ages. Yet the history of the musical on film goes back over seven decades earlier than that, stretching from early examples like *The Jazz Singer* (1927), the first ever film with synchronized sound, through the Astaire-Rogers musicals of the 1930s, the MGM and Warner Brothers extravaganzas of the 1940s and '50s, and the roadshow era of the 1960s. The genre's renaissance with *La La Land* (2016) and *The Greatest Showman* (2017) proves that it remains as appealing as ever, capable of both high critical acclaim and widespread box office success. *The Oxford Handbook of the Hollywood Musical*, curated by editor Dominic Broomfield-McHugh, reflects and expands on current scholarship on the film musical in a handbook that mixes new discoveries through archival research with new perspectives on familiar titles. It addresses issues such as why audiences accept people bursting into song in musicals; how technology affects the way numbers are staged; and how writers have adapted their material to suit certain stars. It also looks at critical issues such as racism and sexism, and assesses the role and nature of the film musical in the twenty-first century. A remarkable survey at the cutting edge of the field, *The Oxford Handbook of the Hollywood Musical* will be a resource for

students and scholars alike for years to come.

New American Teenagers Barbara Jane Brickman,2014-03-27 The author challenges the neglect of the 1970s in studies on teen film and youth culture by locating a number of subversive and critical narratives.

Folk and Fairy Tales - Fourth Edition Martin Hallett,Barbara Karasek,2008-10-28 This anthology of folk and fairy tales brings together 52 stories from a range of historical and geographic traditions. Sections group tales together by theme or juxtapose variations of individual tales, inviting comparison and analysis across cultures and genres. An accessible section of critical selections provides a foundation for readers to analyze, debate, and interpret the tales for themselves. An expanded introduction by the editors looks at the history of folk and fairy tales and distinguishes between the genres, while revised introductions to individual sections provide more detailed history of particular tellers and tales, paying increased attention to the background and cultural origin of each tale. A selection of illustrations from editions of classic tales from the 19th to the 21st centuries is also included. This new edition includes a larger selection of critical articles, more modern and cross-cultural variations on classic tales, and an expanded discussion of illustrations.

Animated Personalities David McGowan,2019-02-26 Mickey Mouse, Betty Boop, Donald Duck, Bugs Bunny, Felix the Cat, and other beloved cartoon characters have entertained media audiences for almost a century, outliving the human stars who were once their contemporaries in studio-era Hollywood. In *Animated Personalities*, David McGowan asserts that iconic American theatrical short cartoon characters should be legitimately regarded as stars, equal to their live-action counterparts, not only because they have enjoyed long careers, but also because their star personas have been created and marketed in ways also used for cinematic celebrities. Drawing on detailed archival research, McGowan analyzes how Hollywood studios constructed and manipulated the star personas of the animated characters they owned. He shows how cartoon actors frequently kept pace with their human counterparts, granting “interviews,” allowing “candid” photographs, endorsing products, and generally behaving as actual actors did—for example, Donald Duck served his country during World War II, and Mickey Mouse was even embroiled in scandal. Challenging the notion that studios needed actors with physical bodies and real off-screen lives to create stars, McGowan demonstrates that media texts have successfully articulated an off-screen existence for animated characters. Following cartoon stars from silent movies to contemporary film and television, this groundbreaking book broadens the scope of star studies to include animation, concluding with provocative questions about the nature of stardom in an age of digitally enhanced filmmaking technologies.

"Music, Sound, and Silence in Buffy the Vampire Slayer " JanetK. Halfyard,2017-07-05 The intense and continuing popularity of the long-running television show *Buffy the Vampire Slayer* (1997-2003) has long been matched by the range and depth of the academic critical response. This volume, the first devoted to the show's imaginative and widely varied use of music, sound, and silence, helps to develop an increasingly important and inadequately covered area of research - the many

roles of music in contemporary television. In addressing this significant gap, this book provides an exemplary overview of the functions of music and sound in the interpretation of a television show. This is done through analyses that focus on scoring and source music, the title theme, the music production process, the critically acclaimed musical episode (voted number 13 in Channel Four's One Hundred Greatest Musicals), the symbolic and dramatic use of silence, and the popular reception of the show by its international fan base. In keeping with contemporary trends in the study of popular musics, a variety of critical approaches are taken from musicology, cultural studies, and media and communication studies, specifically employing critique, musical analysis, industry studies, and hermeneutics.

Kidding Around Alexander N. Howe, Wynn Yarbrough, 2014-01-16 *Kidding Around: The Child in Film and Media* is a collection of essays generated by a conference of the same title held at the University of the District of Columbia. The works gathered examine a variety of children's media, including texts produced for children (e.g., children's books, cartoons, animated films) as well as texts about children (e.g., feature-length films, literature, playground architecture, parenting guides). The primary goal of *Kidding Around* is to analyze and contextualize contested representations of childhood and children in various twentieth- and twenty-first-century media while accounting for the politics of these narratives. Each of the essays gathered offers a critical history of the very notion of childhood, at the same time as it analyzes exemplary children's texts from the twentieth and twenty-first centuries. These chapters depart from various methodological approaches (including psychoanalytic, sociological, ecological, and historical perspectives), offering the reader numerous productive approaches for analyzing the moments of cultural conflict and impasse found within the primary works studied. Despite the fact that today children are one of the most coveted demographics in marketing and viewership, academic work on children's media, and children in media, is just beginning. *Kidding Around* assembles experts from this inchoate field, opening discussion to traditional and non-traditional children's texts.

The Psychosocial Implications of Disney Movies Lauren Dundes, 2019-07-11 In this volume of 15 articles, contributors from a wide range of disciplines present their analyses of Disney movies and Disney music, which are mainstays of popular culture. The power of the Disney brand has heightened the need for academics to question whether Disney's films and music function as a tool of the Western elite that shapes the views of those less empowered. Given its global reach, how the Walt Disney Company handles the role of race, gender, and sexuality in social structural inequality merits serious reflection according to a number of the articles in the volume. On the other hand, other authors argue that Disney productions can help individuals cope with difficult situations or embrace progressive thinking. The different approaches to the assessment of Disney films as cultural artifacts also vary according to the theoretical perspectives guiding the interpretation of both overt and latent symbolic meaning in the movies. The authors of the 15 articles encourage readers to engage with the material, showcasing a variety of views about the good, the bad, and the best way forward.

Single Lives Katherine Fama, Jorie Lagerwey, 2022-05-13 *Single Lives* is a collection of singleness studies essays from the interdisciplinary humanities that explores the last two hundred years of literature and popular media by, about, and for single women in the US and the UK. Independent women have always been a center around which social anxieties and excitement coalesced. Moving between the family home and domestic independence, between household and public labor, and between celibacy and a range of sexual relations, the single woman remains a literary and cultural focus, as she has been from the 19th to the 21st centuries. This collection offers readers the opportunity to uncover the social, political, economic, and cultural connections between the singly blessed women and bachelor girls of the 19th and early 20th century and all the single ladies of the 21st century. Essays read singleness across genre and field, offering new approaches to studying modern and contemporary single women in literature, film, and history. Authors engage scholarship from wide ranging fields of social history, women's studies, queer theory, and Black feminism. The collection reads familiar texts against the grain, rethinking archival resources, revisiting familiar figures, and exploring new sources: cookbooks, ephemera, personal documents, recovered film histories, and forms of domestic space and labor. This is a book for scholars of gender and sexuality, social history, feminist film and media scholars, and literary historians, and reflects the urgent contemporary interest in single women as a political, economic, and cultural force.

The Intersection of Animation, Video Games, and Music Lisa Scoggin, Dana Plank, 2023-04-21 In both video games and animated films, worlds are constructed through a combination of animation, which defines what players see on the screen, and music and sound, which provide essential cues to action, emotion, and narrative. This book offers a rich exploration of the intersections between animation, video games, and music and sound, bringing together a range of multidisciplinary lenses. In fourteen chapters, the contributors consider similarities and differences in how music and sound structure video games and animation, as well as the animation within video games, and explore core topics of nostalgia, adaptation, gender and sexuality. Offering fresh insights into the aesthetic interplay of animation, video games, and sound, this volume provides a gateway into new areas of study that will be of interest to scholars and students across musicology, animation studies, game studies, and media studies more broadly.

Disney's Most Notorious Film Jason Sperb, 2012-12-01 The Walt Disney Company offers a vast universe of movies, television shows, theme parks, and merchandise, all carefully crafted to present an image of wholesome family entertainment. Yet Disney also produced one of the most infamous Hollywood films, *Song of the South*. Using cartoon characters and live actors to retell the stories of Joel Chandler Harris, *SotS* portrays a kindly black Uncle Remus who tells tales of Brer Rabbit, Brer Fox, and the "Tar Baby" to adoring white children. Audiences and critics alike found its depiction of African Americans condescending and outdated when the film opened in 1946, but it grew in popularity—and controversy—with subsequent releases. Although Disney has withheld the film from American audiences since the late 1980s,

SotS has an enthusiastic fan following, and pieces of the film—such as the Oscar-winning “Zip-a-Dee-Doo-Dah”—remain throughout Disney’s media universe. Disney’s Most Notorious Film examines the racial and convergence histories of Song of the South to offer new insights into how audiences and Disney have negotiated the film’s controversies over the last seven decades. Jason Sperb skillfully traces the film’s reception history, showing how audience perceptions of SotS have reflected debates over race in the larger society. He also explores why and how Disney, while embargoing the film as a whole, has repurposed and repackaged elements of SotS so extensively that they linger throughout American culture, serving as everything from cultural metaphors to consumer products.

Moving Environments Alexa Weik von Mossner, 2014-10-07 In *Moving Environments: Affect, Emotion, Ecology, and Film*, international scholars investigate how films portray human emotional relationships with the more-than-human world and how such films act upon their viewers’ emotions. Emotion and affect are the basic mechanisms that connect us to our environment, shape our knowledge, and motivate our actions. Contributors explore how film represents and shapes human emotion in relation to different environments and what role time, place, and genre play in these affective processes. Individual essays resituate well-researched environmental films such as *An Inconvenient Truth* and *March of the Penguins* by paying close attention to their emotionalizing strategies, and bring to our attention the affective qualities of films that have so far received little attention from ecocritics, such as Stan Brakhage’s *Dog Star Man*. The collection opens a new discursive space at the disciplinary intersection of film studies, affect studies, and a growing body of ecocritical scholarship. It will be of interest not only to scholars and students working in the field of ecocriticism and the environmental humanities, but for everyone with an interest in our emotional responses to film.

Pixar’s Boy Stories Shannon R. Wooden, Ken Gillam, 2014-03-27 Since *Toy Story*, its first feature in 1995, Pixar Animation Studios has produced a string of commercial and critical successes including *Monsters, Inc.*; *WALL-E*; *Finding Nemo*; *The Incredibles*; *Cars*; and *Up*. In nearly all of these films, male characters are prominently featured, usually as protagonists. Despite obvious surface differences, these figures often follow similar narratives toward domestic fulfillment and civic engagement. However, these characters are also hypermasculine types whose paths lead to postmodern social roles more revelatory of the current “crisis” that sociologists and others have noted in boy culture. In *Pixar’s Boy Stories: Masculinity in a Postmodern Age*, Shannon R. Wooden and Ken Gillam examine how boys become men and how men measure up in films produced by the animation giant. Offering counterintuitive readings of boy culture, this book describes how the films quietly but forcefully reiterate traditional masculine norms in terms of what they praise and what they condemn. Whether toys or ants, monsters or cars, Pixar’s males succeed or fail according to the “boy code,” the relentlessly policed gender standards rampant in American boyhood. Structured thematically around major issues in contemporary boy culture, the book discusses conformity, hypermasculinity, social hierarchies, disability, bullying, and an implicit critique of postmodern parenting.

Unprecedented in its focus on Pixar and boys in its films, this book offers a valuable perspective to current conversations about gender and cinema. Providing a critical discourse about masculine roles in animated features, Pixar's Boy Stories will be of interest to scholars of film, media, and gender studies and to parents.

US Environmental History John Wills, 2012-11-28 A textbook introduction to US environmental history which allows readers to develop a basic understanding of land exploration, natural resources, conservation efforts and environmental catastrophes.

Children's Cultures after Childhood Justyna Deszcz-Tryhubczak, Macarena García-González, 2023-08-15 Children's Cultures after Childhood introduces theoretical concepts from new materialist and posthumanist childhood studies into research on children's literature, film, and media texts with attention to the entanglements of which they are part. Thirteen chapters by international contributors from diverse disciplinary fields (literary studies, cultural studies, media studies, education, and childhood studies) offer a cross-section of empirical and theoretical approaches sharing an inspiration in the notion of "after childhoods", proposed by Peter Kraftl, a children's geographer, to conceptualize theoretical and methodological orientations in research on children's lives and on past, present, and future childhoods. This interdisciplinary collection will be of interest to scholars working in children's literature and culture studies, education, and childhood studies.

Immerse yourself in heartwarming tales of love and emotion with is touching creation, Experience Love's Journey in **From Mouse To Mermaid The Politics Of Film Gender And Culture By Bell Elizabeth Published By Indiana University Press 2008 Paperback** . This emotionally charged ebook, available for download in a PDF format (*), is a celebration of love in all its forms. Download now and let the warmth of these stories envelop your heart.

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