

## **Abject Spaces In American Cinema Institutional Settings Identity And Psychoanalysis In Film International Library Of Cultural Studies**

This book analyzes post-9/11 literature, film, and television through an interdisciplinary lens, taking into account contemporary debates about spatial practices, gentrification, cosmopolitanism, memory and history, nostalgia, the uncanny and the abject, postmodern virtuality, the politics of realism, and the economic and social life of cities. Featuring an international group of scholars, the volume theorizes how literary and visual representations expose the persistent conflicts that arise as cities rebuild in the shadow of past ruins. In over fifteen years, the cultural and artistic response to 9/11 has been wide-ranging in form and function. As the turbulent post-9/11 years have unfolded – years that have been shaped and characterized by the War on Terror, the Patriot Act, the Wars in Afghanistan and Iraq, 7/7, Abu Ghraib and Guantánamo Bay – these texts have been commemorative and heroic, have attempted to work through collective and individual traumas, and have struggled with trying to represent the “terrorist other.” Many of these earlier domestic, heroic and traumatic works have so often been read as limitations in narrative. This collection, however, challenges the language of limitation and provides re-readings of earlier work, but also traces the emergence of a new paradigm for discussing the artistic responses to 9/11 – one that frames these narratives as dialogic, self-conscious and self-reflexive interventions in the responses to the attacks, the initial representations of the attacks, and the ever-shifting social and geopolitical continuities of the 9/11 decade. These texts widen the conversation about the lasting impacts of 9/11, and incorporate strands of discussion on American exceptionalism and imperialism, torture, and otherness, whilst still remaining invested in the personal and collective traumas of the attacks. The authors included here ask crucial questions about the way 9/11 is being historicized: will it, for example, be read as a moment of rupture or epoch? Will it inevitably be attached to the War on Terror or the Wars in Iraq and Afghanistan? As they trace the emergent patterns of reflexivity, politicization and dissent, the contributions here are also implicitly invested in asking how far they extend.

After a century of reinvention and, frequently, reinterpretation, Western movies continue to contribute to the cultural understanding of the United States. And Western archetypes remain as important emblems of the American experience, relating a complex and coded narrative about heroism and morality, masculinity and femininity, westward expansion and technological progress, and assimilation and settlement. In this collection of new essays, 21 contributors from around the globe examine the “cowboy cool” iconography of film and television Westerns—from bounty hunters in buckskin jackets to denizens of seedy saloons and lonely deserts, from Cecil B. DeMille and John Ford to Steve McQueen and Budd Boetticher, Jr.

This collection of essays engages with a wide range of disciplines including art, performance, film and literature, to examine the myriad effects of contemporary surveillance on our cultural psyche. The volume expertly articulates the manner in which cultural productions have been complicit in watching, seeing and purporting to ‘know’ race. In our increasingly mediated world, our sense of community is becoming progressively virtual, and surveillant technologies impact upon subjectivity, resulting in multiple forms of artistic and cultural expression. As such, art, film, and literature provide a lens for the reflection of sociocultural concerns. In *Surveillance, Race, Culture* Flynn and Mackay skilfully draw together a diverse range of contributions to investigate the fundamental question of exactly how surveillant technologies have informed our notions of race, identity and belonging.

This volume of *Who's Who in Research* series offer a useful guide for current researchers in Intellect's subject area of Film Studies. The directory holds the names, institutions, biographies and current research interests of hundreds of leading international academics as well as references to the researchers' principal articles in Intellect journals. American cinema abounds with films set in prisons, asylums, hospitals and other institutions. Rather than orderly places of recovery and rehabilitation, these institutional settings emerge as abject spaces of control and repression in which adult identity is threatened as a narrative impetus. Exploring the abject through issues as diverse as racism, mental illness or the preservation of bodies for organ donation, this book analyses a range of films including *One Flew Over the Cuckoo's Nest* (1975), *The Shawshank Redemption* (1994), *Full Metal Jacket* (1987) and *Girl, Interrupted* (1999) through to cult films such as *Carrie* (1976) and *Bubba Ho-tep* (2002). In these films, locations of coherence and order become places where the internal and repressed aspects of the body, individual and social, threaten to overwhelm the individual. Identity is compromised through harsh conditions, extreme discipline, the exertion of absolute control, and above all the restriction of personal space. Symbolically infantilised, forced to reassess aspects of the adult, the only escape is through violence; the eponymous *Carrie* escapes from her cupboard for a massacre, the women of *Girl, Interrupted* mutilate and annihilate themselves and Kubrick's *Gomer Pyle* shoots sadistic patriarch Sergeant Hartman in the 'head'. By analysing scenes of horror and disgust within the context of abject space, Frances Pheasant-Kelly reveals how threats to identity manifest in scenes of torture, horror and psychosexual repression and are resolved either through death or through traumatic re-entry into the outside world. Bringing together contemporary theoretical debates and critical disciplines, *Abject Spaces in American Cinema* offers a coherent and meaningful analysis of institutional films and shows that the chaos of the abject space cannot be resolved- only escaped. This readable and engaging tour of the abject in the institution of film will be immensely valuable to students of Film Studies, Critical Theory and Cultural Studies.

Through studying images of blood in film from the mid-1950s to the end of the 1960s, this path-breaking book explores how blood as an (audio)visual cinematic element went from predominately operating as a signifier, providing audiences with information about a film's plot and characters, to increasingly operating in terms of affect, potentially

evoking visceral and embodied responses in viewers. Using films such as *The Return of Dracula*, *The Tingle*, *Blood Feast*, *Two Thousand Maniacs*, *Color Me Blood Red*, *Bonnie and Clyde*, and *The Wild Bunch*, Rødje takes a novel approach to film history by following one (audio)visual element through an exploration that traverses established standards for film production and reception. This study does not heed distinctions regarding to genres (horror, western, gangster) or models of film production (exploitation, independent, studio productions) but rather maps the operations of cinematic images across marginal as well as more traditionally esteemed cinematic territories. The result is a book that rethinks and reassembles cinematic practices as well as aesthetics, and as such invites new ways to investigate how cinematic images enter relations with other images as well as with audiences.

This collection examines the peculiarly modern phenomenon of voyeurism as it is experienced through the digital screen. Violence, voyeurism, and power populate film more than ever, and the centrality of the terrified body to many digital narratives suggests new forms of terror and angst, where bodies are subjected to an endless knowing look. The particular perils of the digital age can be seen on, by, and through screen bodies as they are made, remade, represented, and used. The essays in this book examine the machinations of voyeurism in the digital age and the realization of power through digital visual forms. They look at the uses of power over the female body, at the domination and repression of women through symbolic violence, at discourses of power as they are played out onscreen, and at how the digital realm might engage the active/passive dichotomy in new ways.

Contemporary Black American Cinema offers a fresh collection of essays on African American film, media and visual culture in the era of global multiculturalism. Integrating theory, history, and criticism, the contributing authors deftly connect interdisciplinary perspectives from American studies, cinema studies, cultural studies, political science, media studies, and Queer theory. This multidisciplinary methodology expands the discursive and interpretive registers of film analysis. From Paul Robeson's and Sidney Poitier's star vehicles to Lee Daniels' directorial forays, these essays include but surpass discussions of urban realism in New Black Cinema. These entries address the career legacies of film stars, examine various iterations of Blaxploitation-animation, question the comedic politics of fat suit films, and celebrate the innovation of avant-garde and experimental cinema.

This volume of *Who's Who in Research* series offers a useful guide for current researchers in Intellect's subject area of Cultural Studies.

The reactions evoked by images of and stories about Brad Pitt are many and wide-ranging: while one person might swoon or exclaim, another rolls his eyes or groans. How a single figure provokes such strong, often opposing emotions is a puzzle, one elegantly explored and perhaps even solved by *Deconstructing Brad Pitt*. Co-editors Christopher Schaberg and Robert Bennett have shaped a book that is not simply a multifaceted analysis of Brad Pitt as an actor and as a celebrity, but which is also a personal inquiry into how we are drawn to, turned on, or otherwise piqued by Pitt's performances and personae. Written in accessible prose and culled from the expertise of scholars across different fields, *Deconstructing Brad Pitt* lingers on this iconic actor and elucidates his powerful influence on contemporary culture. The editors will be donating a portion of their royalties to Pitt's Make It Right foundation.

*Locating Queerness in the Media: A New Look* delves deep into an understanding of queer sensibility. This collection examines how media images of the LGBTQ community create a universal consciousness about the media existence of queer people, ranging from tragic to villainous./span

Renowned for making films that are at once sly domestic satires and heartbreaking 'social realist' dramas, British writer-director Mike Leigh confronts his viewers with an un-romanticized dramatization of modern-day society in the hopes of inspiring them to strive for greater self-awareness and compassion for others. This collection features new, interdisciplinary essays that cover all phases of the BAFTA-award-winner's film career, from his early made-for-television film work to his theatrical releases, including *Life is Sweet* (1990), *Naked* (1993), *Secrets & Lies* (1996), *Career Girls* (1997), *Topsy-Turvy* (1999), *All or Nothing* (2002), *Vera Drake* (2004), *Happy-Go-Lucky* (2008) and *Another Year* (2010). With contributions from international scholars from a variety of fields, the essays in this collection cover individual films and the recurring themes and motifs in several films, such as representations of class and gender, and overt social commentary and political subtexts. Also covered are Leigh's visual stylizations and storytelling techniques ranging from explorations of the costume design to set design to the music and camerawork and editing; the collaborative process of 'devising and directing' a Mike Leigh film that involves character-building, world-construction, plotting, improvisations and script-writing; the process of funding and marketing for these seemingly 'uncommercial' projects, and a survey of Leigh's critical reception and the existing writing on his work.

American cinema abounds with films set in prisons, asylums, hospitals and other institutions. Rather than orderly places of recovery and rehabilitation, these institutional settings emerge as abject spaces of control and repression in which adult identity is threatened as a narrative impetus. Exploring the abject through issues as diverse as racism, mental illness or the preservation of bodies for organ donation, this book analyses a range of films including *'The Shawshank Redemption'* (1994), *'Full Metal Jacket'* (1987) and *'Girl, Interrupted'* (1999) through to cult films such as *'Carrie'* (1976) and *'Bubba Ho-tep'* (2002). This is the first edited collection of essays which focuses on the incest taboo and its literary and cultural presentation from the 1950s to the present day. It considers a number of key authors and artists, rather than a single author from this period. The collection exposes the wide use of incest and sexual trauma, and the frequency this appears within contemporary literature and related arts. Incest in contemporary literature discusses the impact of this change in attitudes on literature and literary adaptations in the latter half of the twentieth century, and early years of the twenty-first century. Although primarily concerned with fiction, the collection includes work on television and film. Authors discussed include Iain Banks, A.S. Byatt, Angela Carter, Simone de Beauvoir, Ted Hughes, Doris Lessing, Ian McEwan Iris Murdoch, Vladimir Nabokov, Andrea Newman and Pier Pasolini and Sylvia Plath.

*Style and Form in the Hollywood Slasher Film* fills a broad scholastic gap by analysing the elements of narrative and stylistic construction of films in the slasher subgenre of horror that have been produced and/or distributed in the Hollywood studio system from its initial boom in the late 1970s to the present.

Unlike anything currently available, *A Critical Companion to Tim Burton* is a comprehensive, up-to-date analysis of all the works of one of the world's most renowned directors and artists. Written by some of the top scholars working in fields as diverse as philosophy, film and media studies, and literature, all chapters of this book illuminate for both scholars and fans alike the entire artistic career of Burton, giving attention to both his early works and his global blockbusters.

Over the past fifteen years, writer, producer and director Christopher Nolan has emerged from the margins of independent British cinema to become one of the most

commercially successful directors in Hollywood. From *Following* (1998) to *Interstellar* (2014), Christopher Nolan's films explore philosophical concerns by experimenting with nonlinear storytelling while also working within classical Hollywood narrative and genre frameworks. Contextualizing and closely reading each of his films, this collection examines the director's play with memory, time, trauma, masculinity, and identity, and considers the function of music and video games and the effect of IMAX on his work. This book is a comprehensive, current scholarly analysis of the works of one of the world's most renowned and successful filmmakers. Written by some of the top scholars working in film and media studies, philosophy, and literature, the seventeen chapters in this book illuminate the entire artistic career of James Cameron.

*Exploring the epistemological potential of meta- and inter-images* Since the 1990s, when the question of the visual became central in various arts and humanities disciplines, images that refer to themselves as such or to other images have enjoyed an increasing interest. *Meta- and Inter-Images in Contemporary Visual Art and Culture* partakes in, enriches and updates these debates. It investigates what meta- and inter-images can make known about the visual, in its own terms, by its own means. Written by scholars in aesthetics, art history, and cultural, film, literary, media, and visual studies, the essays gathered here tackle meta- and inter-images in an array of creative artefacts, practices, and media. They unfold the epistemological potential of every meta- and inter-image discussed to raise questions such as: What are images? How do they work? By whom, to what purpose, to what effect and in what context/s are they used? How are they created and understood? And how do they challenge our (pre)conceptions of images and the ways we study them? Contributors Maaheen Ahmed (Université catholique de Louvain), Vangelis Athanassopoulos (Université Paris I Panthéon-Sorbonne), Sotirios Bahtsetzis (Hellenic Open University), Concepción Cortés Zulueta (Universidad Autónoma de Madrid), Mafalda Dâmaso (Goldsmiths, University of London), Elisabeth-Christine Gamer (University of Bern), Amanda Gluibizzi (Ohio State University), Stella Hockenull (University of Wolverhampton), Anaël Lejeune (Université catholique de Louvain), Fabrice Leroy (University of Louisiana at Lafayette), Johanna Malt (King's College London), Olga Moskatova (IKKM, Bauhaus-Universität Weimar), Magdalena Nowak (The Graduate School for Social Research at the Polish Academy of Sciences), Jorgelina Orfila (Texas Tech University), Fran Pheasant-Kelly (University of Wolverhampton), Raphaël Pirenne (School of Graphic Research, E.R.G. Brussels), Abigail Susik (Willamette University)

Horror films have traditionally sunk their teeth into straitened times, reflecting, expressing and validating the spirit of the epoch, and capitalising on the political and cultural climate in which they are made. This book shows how the horror genre has adapted itself to the transformation of contemporary American politics and the mutating role of traditional and new media in the era of Donald Trump's Presidency of the United States. *Exploring horror's renewed potential for political engagement in a socio-political climate characterised by the angst of civil conflict, the deception of 'alternative facts' and the threat of nuclear or biological conflict and global warming, Make America Hate Again* examines the intersection of film, politics, and American culture and society through a bold critical analysis of popular horror (films, television shows, podcasts and online parodies), such as *10 Cloverfield Lane*, *American Horror Story*, *Don't Breathe*, *Get Out*, *Hotel Transylvania 2*, *Hush*, *It*, *It Comes at Night*, *South Park*, *The Babadook*, *The Walking Dead*, *The Woman*, *The Witch* and *Twin Peaks: The Return*. The first major exploration of the horror genre through the lens of the Trump era, it investigates the correlations between recent, culturally meaningful horror texts, and the broader culture within which they have become gravely significant. Offering a rejuvenating, optimistic, and positive perspective on popular culture as a site of cultural politics, *Make America Hate Again* will appeal to scholars and students of American studies, film and media studies, and cultural studies.

In *The American Civil War on Film and TV: Blue and Gray in Black and White and Color*, Douglas Brode, Shea T. Brode, and Cynthia J. Miller bring together nineteen essays by a diverse array of scholars to explore issues of morality, race, gender, nation, and history in films and television shows featuring the American Civil War.

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.

Never before has period drama offered viewers such an assortment of complex male characters, from transported felons and syphilitic detectives to shell shocked soldiers and gangland criminals. Neo-Victorian Gothic fictions like *Penny Dreadful* represent masculinity at its darkest, *Poldark* and *Outlander* have refashioned the romantic hero and anti-heritage series like *Peaky Blinders* portray masculinity in crisis, at moments when the patriarchy was being bombarded by forces like World War I, the rise of first wave feminism and the breakdown of Empire. Scholars of film, media, literature and history explore the very different types of maleness offered by contemporary television and show how the intersection of class, race, history and masculinity in period dramas has come to hold such broad appeal to twenty-first-century audiences.

*Studies in French Cinema* looks at the development of French screen studies in the United Kingdom over the past twenty years and the ways in which innovative scholarship in the UK has helped shape the

field in English- and French-speaking universities. This seminal text is also a tribute to six key figures within the field who have been leaders in research and teaching of French cinema: Jill Forbes, Susan Hayward, Phil Powrie, Keith Reader, Carrie Tarr, and Ginette Vincendeau. Covering a wide range of key films—contemporary and historical, popular and auteur—the volume provides an invaluable overview for students and scholars of the state of French cinema, and French film studies at the beginning of the twenty-first century.

From *Destination Tokyo* (1943) to *The Battle of the Villa Fiorita* (1965), Delmer Daves was responsible for a unique body of work, but few filmmakers have been as critically overlooked in existing scholarly literature. Often regarded as an embodiment of the self-effacing craftsmanship of classical and post-War Hollywood, films such as *Broken Arrow* (1950) and *3:10 to Yuma* (1957) reveal a filmmaker concerned with style as much as sociocultural significance. As the first comprehensive study of Daves's career, this collection of essays seeks to deepen our understanding of his work, and also to problematize existing conceptions of him as a competent, conventional and even naïve studio man.

*Object Spaces* Institutional Settings in American Cinema *Object Spaces in American Cinema* Institutional Settings, Identity and Psychoanalysis in Film Bloomsbury Publishing

Covering everything from Hollywood films to Soviet cinema, London's queer spaces to spaceships, horror architecture and action scenes, *Screen Interiors* presents an array of innovative perspectives on film design. Essays address questions related to interiors and objects in film and television from the early 1900s up until the present day. Authors explore how interior film design can facilitate action and amplify tensions, how rooms are employed as structural devices and how designed spaces can contribute to the construction of identities. Case studies look at disjunctions between interior and exterior design and the inter-relationship of production design and narrative. With a lens on class, sexuality and identity across a range of films including *Twilight of a Woman's Soul* (1913), *The Servant* (1963), *Caravaggio* (1986), and *Passengers* (2016), and illustrated with film stills throughout, *Screen Interiors* showcases an array of methodological approaches for the study of film and design history.

The taste for horror is arguably as great today as it has ever been. Since the turn of the millennium, the horror genre has seen various developments emerging out of a range of contexts, from new industry paradigms and distribution practices to the advancement of subgenres that reflect new and evolving fears. *New Blood* builds upon preceding horror scholarship to offer a series of critical perspectives on the genre since the year 2000, presenting a collection of case studies on topics as diverse as the emergence of new critical categories (such as the contentiously named 'prestige horror'), new subgenres (including 'digital folk horror' and 'desktop horror') and horror on-demand ('Netflix horror'), and including analyses of key films such as *The Witch* and *Raw* and TV shows like *Stranger Things* and *Channel Zero*. Never losing sight of the horror genre's ongoing political economy, *New Blood* is an exciting contribution to film and horror scholarship that will prove to be an essential addition to the shelves of researchers, students and fans alike.

J. K. Rowling's popular series of books about the boy wizard Harry Potter has captivated readers of all ages around the world. Selling more than 400 million copies, and adapted into highly successful feature films, the stories have attracted both critical acclaim and controversy. In this collection of brand new essays, an international team of contributors examines the complete Harry Potter series from a variety of critical angles and approaches. There are discussions on topics ranging from fairytale, race and gender, through to food, medicine, queer theory and the occult. The volume also includes coverage of the films and the afterlife of the series with the opening of Rowling's 'Pottermore' website. Essential reading for anyone with an interest in the Harry Potter phenomenon, this exciting resource provides thoughtful new ways of exploring the issues and concepts found within Rowling's world.

*Cultures of Representation* is the first book to explore the cinematic portrayal of disability in films from across the globe. Contributors explore classic and recent works from Belgium, France, Germany, India, Italy, Iran, Japan, Korea, Mexico, Netherlands, Russia, Senegal, and Spain, along with a pair of globally resonant Anglophone films. Anchored by David T. Mitchell and Sharon L. Snyder's coauthored essay on global disability-film festivals, the volume's content spans from 1950 to today, addressing socially disabling forces rendered visible in the representation of physical, developmental, cognitive, and psychiatric disabilities. Essays emphasize well-known global figures, directors, and industries – from Temple Grandin to Pedro Almodóvar, from Akira Kurosawa to Bollywood – while also shining a light on films from less frequently studied cultural locations such as those portrayed in the Iranian and Korean New Waves. Whether covering postwar Italy, postcolonial Senegal, or twenty-first century Russia, the essays in this volume will appeal to scholars, undergraduates, and general readers alike.

The first comprehensive study of animated landscapes across media.

This book examines the ways in which the house appears in films and the modes by which it moves beyond being merely a backdrop for action. Specifically, it explores the ways that domestic spaces carry inherent connotations that filmmakers exploit to enhance meanings and pleasures within film. Rather than simply examining the representation of the house as national symbol, auteur trait, or in terms of genre, contributors study various rooms in the domestic sphere from an assortment of time periods and from a diversity of national cinemas—from interior spaces in ancient Rome to the Chinese kitchen, from the animated house to the metaphor of the armchair in film noir.

This volume explores the character of the domestic worker in twenty-first century Latin American cinema and analyzes how recent filmic representations of the housemaid question the marginalization of domestic servants, in particular women, by making them the center of their narratives, their families, and society. The essays in this book posit the female domestic worker as an emergent subjectivity, a complex character who problematizes and contests the hierarchical power structures within the family dynamics and new socioeconomic orders found in contemporary Latin America. Readers will find a variety of representations across the continent as well as transnational commonalities of the cinematic figure and role of the housemaid, including the negotiation of a multilayered politics of affection in the framework of prevalent paternalism, and the complex and contradictory dynamic between private and public spaces, where domestic paid labor occupies a central role in maintaining gender, class, and ethnic inequalities.

This edited collection charts the first four seasons of *Black Mirror* and beyond, providing a rich social, historical and political context for the show. Across the diverse tapestry of its episodes, *Black Mirror* has both dramatized and deconstructed the shifting cultural and technological coordinates of the era like no other. With each of the nineteen chapters focussing on a single episode of the series, this book provides an in-depth analysis into how the show interrogates our contemporary desires and anxieties, while simultaneously encouraging audiences to contemplate the moral issues raised by each episode. What if we could record and replay our most intimate memories? How far should we go to protect our children? Would we choose to live forever? What does it mean to be human? These are just some of the questions posed by *Black Mirror*, and in turn, by this volume. Written by some of the foremost scholars in the field of contemporary film and television studies, *Through the Black Mirror* explores how *Black Mirror* has become a cultural barometer of the new millennial decades and questions what its embedded anxieties might tell us.

Commentators and artists attempting to represent the events of September 11, 2001, struggle to create meaning in the face of such powerful experiences. This collection of essays offers critical insights into the discourses that shape the memory of 9/11 in the narrative genres of comics, literature, film, and theatre. It examines historical, political, cultural, and personal meanings of the disaster and its aftermath through critical discussions of Marvel and New Yorker comics, American and British novels, Hollywood films, and the plays of Anne Nelson.

In a world of ubiquitous surveillance, watching and being watched are the salient features of the lives depicted in many of our cultural productions. This collection examines surveillance as it is portrayed in art, literature, film and popular culture, and makes the connection between our sense of 'self' and what is 'seen'. In our post-panoptical world which purports to proffer freedom of movement, technology notes our movements and habits at every turn. Surveillance seeps out from businesses and power structures to blur the lines of security and confidentiality. This unsettling loss of privacy plays out in contemporary narratives, where the 'selves' we create are troubled by surveillance. This collection will appeal to scholars of media and cultural studies, contemporary literature, film and art and American studies.

New readings comparing acclaimed directors with pressing political/ethical issues debated in contemporary continental philosophy. Interrogates key ontologies of film theory - the cinema screen as either window or mirror. This book compares European cinema, the legacy of the French Revolution and the values of the Enlightenment. The book focuses on the extent to which contemporary cinema contributes to political/philosophical thinking about the future of Europe's core Enlightenment values - liberty, fraternity, equality.

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.

The face, being prominent and visible, is the foremost marker of a person's identity as well as their major tool of communication. Facial disfigurements, congenital or acquired, not only erase these significant capacities, but since ancient times, they have been conjured up as outrageous and terrifying, often connoting evil or criminality in their associations – a dark secret being suggested "behind the mask," the disfigurement indicating punishment for sin. Complemented by an original poem by Kenneth Sherman and a plastic surgeon's perspective on facial disfigurement, this book investigates the exploitation of these and further stereotypical tropes by literary authors, filmmakers, and showrunners, considering also the ways in which film, television, and the publishing industry have more recently tried to overcome negative codifications of facial disfigurement, in the search for an authentic self behind the veil of facial disfigurement. An exploration of fictional representations of the disfigured face, this book will appeal to scholars of sociology, cultural and media studies, American studies and literary studies with interests in representations of disfigurement and the Other.

[Copyright: eab9266d8098bf875215f8dfe12214d6](https://www.industrydocuments.ucsf.edu/docs/eab9266d8098bf875215f8dfe12214d6)