

# Hard Bodies Hollywood Masculinity In The Reagan Era

Men's Cinema Hard Bodies Screening the Male The Trouble with Men Contemporary Hollywood Masculinities White Masculinity in Crisis in Hollywood's Fin de Millennium Cinema Masculinity and Monstrosity in Contemporary Hollywood Films Transfigurations Men's Cinema Screening Images of American Masculinity in the Age of Postfeminism Bringing Up Daddy Re-imaging Masculinity in the Nineties Masculine Interests Masculine Identity in Crisis in Hollywood's Fin de Millennium Cinema Masculinity at the Movies Harrison Ford Screening the Male Hollywood Genres and Postwar America Masked Men Black Manhood on the Silent Screen Stella Bruzzi Susan Jeffords Steve Cohan Phil Powrie Susanne Kord Pete Deakin K. Combe Asbjørn Grønstad Stella Bruzzi Elizabeth Abele Stella Bruzzi Michael R. Meadows Robert Lang Peter Deakin Thomas Keith Virginia Luzón-Aguado Steven Cohan Mike Chopra-Gant Steve Cohan Gerald R. Butters

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men s cinema offers a fresh theorisation of men in hollywood cinema via a theoretical discussion of definitions of masculinity and the close textual analysis of classic and contemporary films through an examination of mise en scene men s cinema moves beyond discussions of representation and narrative to an exploration of the physical or instinctive effects of cinema and how we are invited to engage with desire or identify with hollywood s vision of men and masculinity by delineating how hollywood has built up and refined the

language of men's cinema through a series of recurrent refined tropes this book critically explores masculinity and the concept of a male aesthetic within film films discussed include the deer hunter dirty harry goodfellas inception mission impossible ghost protocol once upon a time in the west point break raging bull rebel without a cause reservoir dogs sherlock holmes there's always tomorrow the wild bunch

hard bodies looks at some of the most popular films of the reagan era and examines how the characters themes and stories presented in them often helped to reinforce and disseminate the policies programs and beliefs of the reagan revolution

screening the male re examines the problematic status of masculinity both in hollywood cinema and feminist film theory classical hollywood cinema has been theoretically established as a vast pleasure machine manufacturing an idealized viewer through its phallogocentric ideological apparatus feminist criticism has shown how difficult it is for the female viewer to resist becoming implicated in this representational system but the theories have overlooked the significance of the problem itself of the masculine motivation at the core of the system the essays here explore those male characters spectators and performers who occupy positions conventionally encoded as feminine in hollywood narrative and questions just how secure that orthodox male position is screening the male brings together an impressive group of both established and emerging scholars from britain the united states and australia unified by a concern with issues that film theorists have exclusively incribed to the feminine and not the masculine spectacle masochism passivity masquerade and most of all the body as it signifies gendered racial class and generational differences

a collection of original essays focusing on masculinity and film particularly the representation of european masculinity split into four sections stars class and race fathers and bodies areas covered include the carmen films yiddish cinema romantic comedy and beur cinema

kord and krimmer investigate the most common male types cops killers fathers cowboys superheroes spies soldiers rogues lovers and losers by tracing changing concepts of masculinity in popular hollywood blockbusters from 1992 to 2008 the clinton and bush eras against a backdrop of contemporary political events social developments and popular american myths their in depth analysis of over sixty films from the matrix and iron man to pirates of the caribbean and the lord of the rings shows that movies far from being mere entertainment respond directly to today's social and political realities from consumerism to

family values to the war on terror

white masculinity in crisis in hollywood s fin de millennium cinema claims that hollywood cinema had a significant relationship with the millennial crisis of masculinity from fight club fincher 1999 and american psycho harron 2000 to office space judge 1999 the matrix wachowski s 1999 and american beauty mendes 1999 pete deakin attests that alongside the emergent crisis came a definitive body of some twenty five hollywood crisis titles each film with a representational concern for the apparent masculine malaise asking whether hollywood helped create propel or sooth the very notion of the crisis of masculinity at this time deakin engages with some important cultural questions how discursive or even authentic was it and more vitally whose actual crisis was this to this end scholars of film studies media studies gender studies history and sociology will find this book particularly useful

in film men are good and monsters are bad in this book combe and boyle consider the monstrous body as a metaphor for the cultural body and regard gendered behavior as a matter of performativity taken together these two identity positions manliness and monsterliness offer a window into the workings of current american society

in many senses viewers have cut their teeth on the violence in american cinema from anthony perkins slashing janet leigh in the most infamous of shower scenes to the 1970s masterpieces of martin scorsese sam peckinpah and francis ford coppola to our present day undertakings in imagining global annihilations through terrorism war and alien grudges transfigurations brings our cultural obsession with film violence into a renewed dialogue with contemporary theory grønstad argues that the use of violence in hollywood films should be understood semiotically rather than viewed realistically tranfigurations thus alters both our methodology of reading violence in films and the meanings we assign to them depicting violence not as a self contained incident but as a convoluted network of our own cultural ideologies and beliefs

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this collection of essays presents a sampling of film and television texts interrogating images of u.s. masculinity rather than using postfeminist as a definition of contemporary feminism this collection uses the term to designate the period from the late 1980s on as a point when feminist thought gradually became more mainstream the movies and tv series examined here have achieved a level of sustained attention from critical acclaim to mass appeal to cult status instead of beginning with a set hypothesis on the effect of the feminist movement on images of masculinity on film and television these chapters represent a range of responses that demonstrate how the conversations within these texts about american masculinity are often open ended allowing both male characters and male viewers a wider range of options defining the relationship between u.s. masculinity and american feminist movements of the twentieth century is a complex undertaking the essays collected for this volume engage prominent film and television texts that directly interrogate images of u.s. masculinity that have appeared since second wave feminism the contributors have chosen textual examples whose protagonists actively struggle with the conflicting messages about masculinity these protagonists are more often works in progress acknowledging the limits of their negotiations and self actualization these chapters also cover a wide range of genres and decades from action and fantasy to dramas and romantic comedy from the late 1970s to today taken together the chapters of screening images of american masculinity in the age of postfeminism interrogate the possible screened in popular movies and television series confronting the multiple and competing visions of masculinity not after or beyond feminism but rather in its very wake

offering a broad perspective on the hollywood dad looking at important hollywood fathers and discussing films from many genres this book adopts a multi faceted theoretical approach making use of psychoanalysis sociology and masculinity studies and contextualising the father figure within both hollywood and american history

in the 1930s a band of smart and able young men some still in their twenties helped franklin d roosevelt transform an american nation in crisis they were the junior officers of the new

deal thomas g corcoran benjamin v cohen william o douglas abe fortas and james rowe helped fdr build the modern democratic party into a progressive coalition whose command over power and ideas during the next three decades seemed politically invincible this is the first book about this group of rooseveltians and their linkage to lyndon johnson s great society and the vietnam war debacle michael janeway grew up inside this world his father eliot janeway business editor of time and a star writer for fortune and life magazines was part of this circle strategizing and practicing politics as well as reporting on these men drawing on his intimate knowledge of events and previously unavailable private letters and other documents janeway crafts a riveting account of the exercise of power during the new deal and its aftermath he shows how these men were at the nexus of reform impulses at the electoral level with reform thinking in the social sciences and the law and explains how this potent fusion helped build the contemporary american state since that time efforts to reinvent government by brains trust have largely failed in the u s in the last quarter of the twentieth century american politics ceased to function as a blend of broad coalition building and reform agenda setting rooted in a consensus of belief in the efficacy of modern government can a progressive coalition of ideas and power come together again the fall of the house of roosevelt makes such a prospect both alluring and daunting

at the turn of the millennium cultural and gender commentators were announcing that an apocalypse was under way men were changing patriarchy was crumbling masculinity in short was in crisis inaugurating a collective of masculinity in crisis movies this thesis contends that hollywood cinema also had its own relationship to the millennial crisis in masculinity a relationship that was in fact so prevalent and extensive that it came to the tune of 23 titles all released in the fin de millennium moment each film replicating the terms of wider cultural discourse each with a representational concern with the crisis and the apparent masculine malaise the thesis also proposes that a dichotomous structure underpinned this cinema in which two altering identity complexes were voiced on the one side a presence that is distinctly feminine where existential suffering is relieved through consumerism and conformity whilst the other which vitally is re presented as the preferred offered a deeply masculine often hyper sexual anarchic and more violent presence this thesis will seek to investigate these representations whilst attempting to place them in a broader macro sphere of american socio cultural history and commentary from visceral male anger spectacles like fight club 1999 and american psycho 2000 to new man white collar bashing in office space 1999 and american beauty 1999 this cinema seemed to be in direct dialogue with a larger and vitally

elegiac commentary on masculinity in crisis by marking key distinctions and comparisons between masculinity as experienced in socio cultural and historical readings and masculinity as represented in textual approaches to the films and their surrounding paraphernalia this work engages with both the real and reel at the fin de millennium moment the thesis demonstrates why the concept of a single fixed and unified authentic definition of masculinity may be untenable and why perhaps this cinema seemed to struggle to avoid essentialism irony and self parody as fragmented characters seemed to offer equally fragmented promises of redemption through traditional displays of masculinity what were the origins of the crisis and how far was the crisis an actual or primarily a discursive one did this cinema help create or propel the crisis rather than sooth it and how did the representation of schizophrenic or bipolar masculinity speak to the crisis and its audiences in general why did this section of hollywood cinema decide to re present these identities and what if anything can we learn from them this research seeks to provide answers to these questions

masculinity at the movies takes a deep dive into masculinity in film and how hollywood movies continue to produce and promote masculine stereotypes that place boys and men in constraining patterns of behaviour from classic film stars to those of the present day this textbook unpicks the development of the main male stereotypes in film villains heroes and oafs and how movies can develop healthy new male representations alongside hollywood studio productions it delves into black native american and latino representation as well as lgbtq masculinity going beyond the present it proposes what healthy masculinity at the movies looks like and where hollywood should set its sights to create more progressive models of masculinity for the 21st century masculinity at the movies will provide students of gender studies media studies and cultural studies with new insights into stereotypes of men in contemporary film

re examines the problematic status of masculinity both in hollywood cinema and feminist film theory the text argues that these theories have overlooked the significance of the problems arising from the easily recognized masculine norm equated with activity voyeurism and sadism

this is a clear and engrossing account of how popular films in america just after the close of the second world war played out america s mood at that crucial time it is also a revisionist challenge to received scholarly understanding of this mood which has tended to be seen as characterized by an abiding pessimism most clearly manifested in the films noir of the period

Chopra Gant makes here an important contribution to film genre which proposes that the noir and zeitgeist reading is based on the retrospective promotion of selected movies he turns to the top box office successes of the period including *Best Years of Our Lives*, *The Jolson Story* and *Two Years Before the Mast* finding that these films emphasise rather the triumph of American beliefs in democracy, classlessness and individualism they deploy positive performative masculinities and the pleasures of male friendships and celebrate the traditional American family while recognising the problems of momism and absent fathers

The fifties marks the moment when a heterosexual/homosexual dualism came to dominate US culture. Thinking about masculinity the films of this era record how gender and sexuality did not easily come together in a normative manhood common to American men. Instead these films demonstrate the widely held perception of a crisis of masculinity. *Masked Men* documents how movies of the fifties represented masculinity as a multiple masquerade. Hollywood's star system positioned the male actor as a professional performer and as a body intended to solicit the erotic interest of male and female viewers alike drawing on publicity, poster art, fan magazines and the popular press as a means of following the links between fifties stars, their films and the social tensions of the period. Cohan juxtaposes Hollywood's narratives of masculinity against the personae of leading men like Cary Grant, Humphrey Bogart, John Wayne, Charlton Heston, Yul Brynner, William Holden, Montgomery Clift, Marlon Brando and Rock Hudson. *Masked Men* focuses on the gender and sexual masquerades that organized their performances of masculinity on and off screen.

In early twentieth century motion picture houses offensive stereotypes of African Americans were as predictable as they were prevalent: watermelon eating, chicken thievery, savages with uncontrollable appetites, Sambo and Zip Coon were all representations associated with African American people. Most of these caricatures were rendered by whites in blackface. Few people realize that from 1915 through 1929 a number of African American film directors worked diligently to counter such racist definitions of black manhood found in films like D.W. Griffith's *The Birth of a Nation*, the 1915 epic that glorified the Ku Klux Klan. In the wake of the film's phenomenal success African American filmmakers sought to defend and redefine black manhood through motion pictures. Gerald Butters's comprehensive study of the African American cinematic vision in silent film concentrates on works largely ignored by most contemporary film scholars: African American produced and directed films and white independent productions of all black features using these race movies to explore the

construction of masculine identity and the use of race in popular culture he separates cinematic myth from historical reality the myth of the euro american controlled cinematic portrayal of black men versus the actual black male experience through intense archival research butters reconstructs many lost films expanding the discussion of race and representation beyond the debate about good and bad imagery to explore the construction of masculine identity and the use of race as device in the context of western popular culture he particularly examines the filmmaking of oscar Micheaux the most prolific and controversial of all african american silent film directors and creator of the recently rediscovered within our gates the legendary film that exposed a virtual litany of white abuses toward blacks black manhood on the silent screen is unique in that it takes contemporary and original film theory applies it to the distinctive body of african american independent films in the silent era and relates the meaning of these films to larger political social and intellectual events in american society by showing how both white and black men have defined their own sense of manhood through cinema it examines the intersection of race and gender in the movies and offers a deft interweaving of film theory american history and film history

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