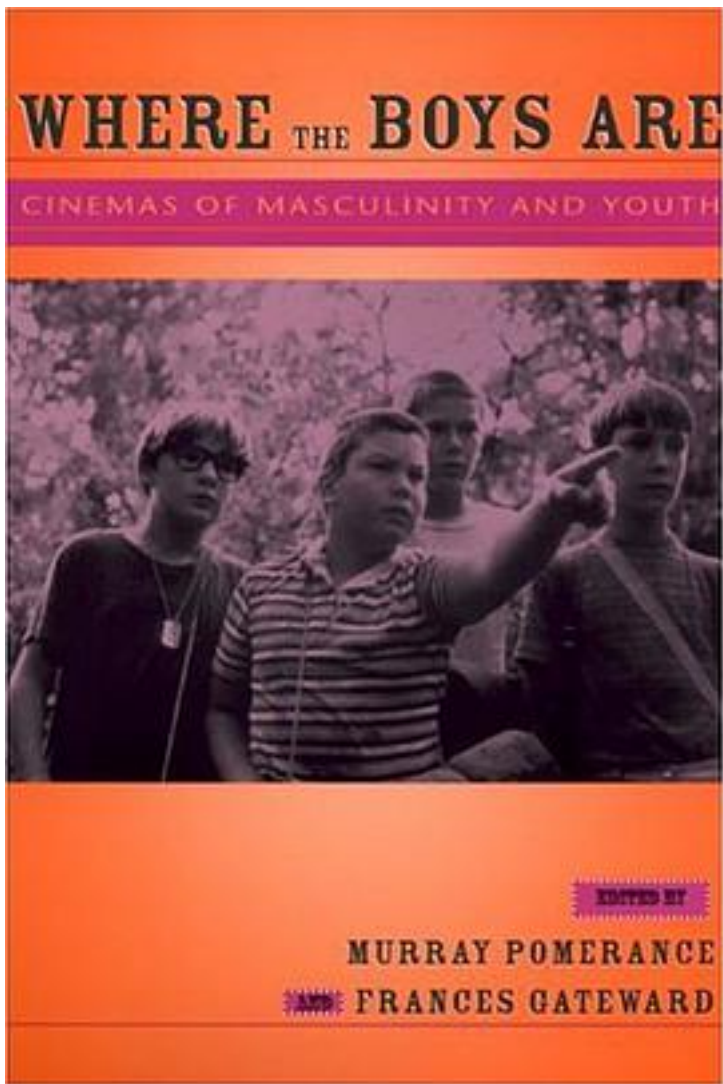


Where the Boys are



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出版者:Wayne State Univ Pr

出版时间:2004-11

装帧:Pap

isbn:9780814331156

The development of young masculine sexuality is still a cultural taboo of sorts, and until now there has been little scholarship available that discusses aspects of boyhood and its relation to cinema--in particular, the process whereby masculinities are socially, historically, economically, aesthetically, and psychologically created in male coming-of-age as depicted onscreen. *Where the Boys Are: Cinemas of Masculinity and Youth* scrutinizes a broad corpus of films about boyhood within a cross-genre, trans-historical, cross-authorial, and cross-cultural framework. Unlike the filmic investigations before it, this book is not restricted to examining boys as agents of violence, aggression, and withdrawal; or as routinely glassed agents of romance or victims of comedic ridicule. *Where the Boys Are* is divided into three sections: *Archetypes and Facades* includes essays that examine historically central typifications of boyhood, the most accessible categories for seeing and understanding boy characters; essays in *Bonds and Beautifications* analyze the ways boys establish images of themselves and identify with one another in affiliation or love; and essays in *Struggles and Redefinitions* explore the way boys are depicted in film as aligning themselves in relation to people, forces, ideas, and situations. Using the most current and diverse critical methods, *Where the Boys Are* is a crucial resources for film scholars and students at any level, and is also the perfect companion to *Gateward and Pomerance's Sugar, Spice, and Everything Nice: Cinemas of Girlhood* (Wayne State University Press, 2002).

作者介绍:

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