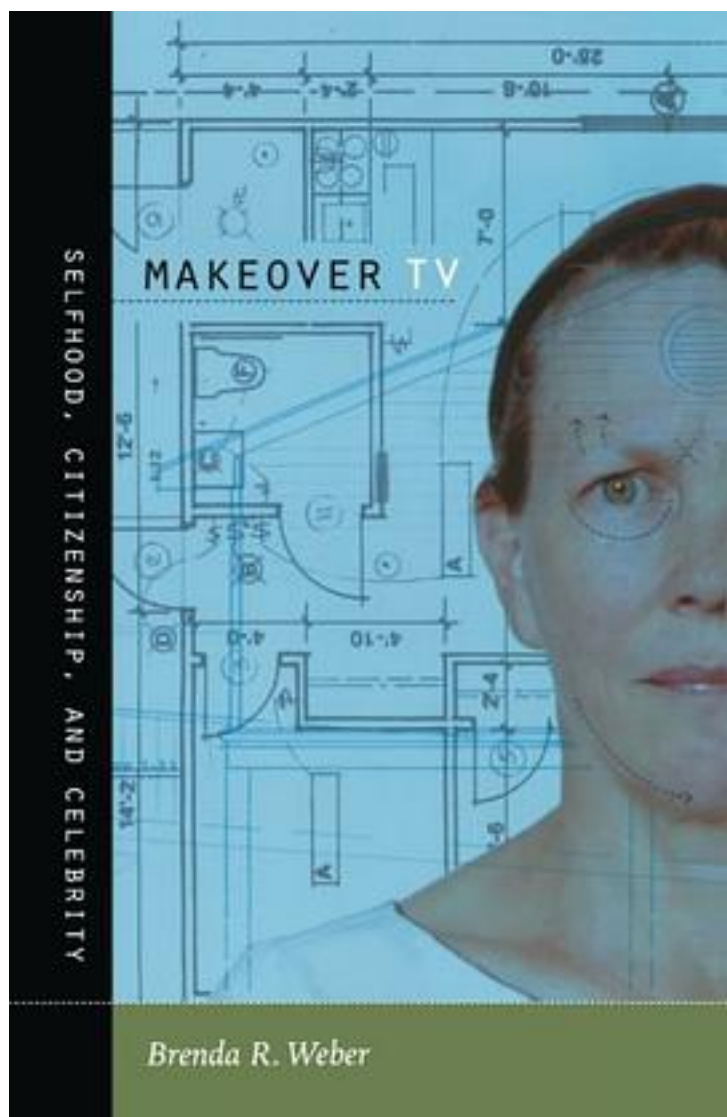


Makeover TV



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著者:Brenda R. Weber

出版者:Duke University Press

出版时间:2009-11-20

装帧:Paperback

isbn:9780822345688

From Publishers Weekly

Makeover TV seems innocuous, as countless individuals opt to publicly transform themselves (or their homes) into entertainment for millions across the globe. Weber, assistant professor of gender studies at Indiana University, offers a long-overdue analysis of what being made over means in American culture, and given the proliferation of these programs, her work is worthy of attention. Finding one's true self, she argues in this dense and insightful critique, is the great irony of makeover TV since the resulting and more acceptable self is defined by external criteria and achieved by shaming the subject until she, or less frequently, he reflects normative appearances and behaviors (e.g., modeling society's ideal of femininity or masculinity and embracing the upward mobility imperative). While Weber notes that these programs can reveal our hidden fears and desires, she points out that their benign objectives belie the notion that they somehow democratize the culture. Rather, in giving each subject a fair shot at life's riches, these shows are the ultimate exercise in conformity: they erase personal differences and create a kind of easily comprehensible citizenship formed by the marketplace. (Nov.)

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Review

"Makeover TV is a great book and a true pleasure to read. Brenda R. Weber's treatment of makeover television as a crafting of the self within the broad scope of neoliberalism, postfeminism, and a kind of savvy consumerism is convincing and provocative. Her book is an important contribution to television and media studies and feminist and cultural theory."--Sarah Banet-Weiser, author of Kids Rule! Nickelodeon and Consumer Citizenship "Makeover TV is a project of striking originality and timeliness, written by a skillful, sure critic. Brenda R. Weber's analyses are consistently subtle and penetrating."--Diane Negra, co-editor of Interrogating Postfeminism: Gender and the Politics of Popular Culture "Weber, assistant professor of gender studies at Indiana University, offers a long-overdue analysis of what being made over means in American culture, and given the proliferation of these programs, her work is worthy of attention. ...While Weber notes that these programs can reveal our hidden fears and desires, she points out that their benign objectives belie the notion that they somehow democratize the culture. Rather, in giving each subject a "fair shot" at life's riches, these shows are the ultimate exercise in conformity: they erase personal differences and create a kind of easily comprehensible citizenship formed by the marketplace." Publishers Weekly, 17th Aug 2009

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