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Chapter 1 : Chapter Two: Mirror to Mirror

"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.

Duke University Press, Weber teaches Gender Studies at Indiana University, Bloomington, and has published extensively in the field. This rigorously scholarly yet very entertaining book is part of the Console-ing Passions: Television and Cultural Power series edited by Lynn Spigel. It was written only after Weber had viewed more than 2, hours of makeover television. Her huge corpus includes non-American shows. In addition, she cajoled her friends and relatives into viewing makeover television for her, and even grilled her students on the material. As a result she demonstrates an impressive familiarity with her subject; there is no program she has not watched, from the most innocuous to the most radical, from those that merely buy the participants a new hairdo and a makeup set to those that involve the heaviest surgery. The book is skillfully divided into five chapters: Reworking Commodification through Reality Celebrity. Indeed sights and sites of resistance is what this book is mostly about. And this is exactly what Weber does, leaving no stone unturned. To this end she summons all the theorists and cultural critics she was able to lay her hands on: Each writer is used with chiseled precision, as each sentence pronounced by a participant is pondered over by a meticulous Weber. How does makeover television work? Before-bodies, Weber explains, are always presented as inadequate, whereas After-bodies are better equipped for work and dating—or dating and work, depending on focal point. Gay men may be seen in a supposedly positive light, as experts on makeover tactics, but they remain peripheral, as do lesbians and African Americans. In similar fashion to the Statue of Liberty, Makeover Nation beckons: Give me your tired, your poor, your cellulited and your wrinkled, the cluttered and the ramshackle, the huddled and ugly masses, yearning to break free. The makers do not dwell on artifice even though they deal in artifice. How can we reconcile the sweeping waves of essentialism makeover television offers with our own political convictions? What about the subject? Is the participant empowered or victimized by the program? Is the viewer empowered by the program, or merely encouraged to indulge more than ever in her couch-potato tendencies, gorging herself on junk food and daily reducing her chances of professional promotion as well as her chances of exciting dating, at the very moment when she is watching her fantasized double getting a makeover that brings her closer to the stars, her other fantasized doubles?

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Chapter 2 : Makeover TV | Duke University Press

race, class, and femme-ing the normative -- What makes the man?: masculinity and the self-made (over) man -- Celebrated selfhood: reworking commodification through reality celebrity. Summary, etc.

Mirror to Mirror "Why there cows on the road, mama? Traffic in New Delhi does not comply with the rule-bound behavior Americans have naturalized as the essence of the polity. Cows mix with holy men walking along with their stainless steel food-begging buckets, slow-flowing bicycle rickshaws, big-wheeled carts tugged and pushed over the arching bridges by their dhoti-clad underclass owners, camel carts, elephants even in Delhi, though sometimes just decked with banners advertising toothpaste , three-wheel lawnmower-engine-powered rickshaws, the motorcycles of the middle class, taxis, cars, buses, produce trucks, police jeeps, trucks with riot-gear troops, ponies heading off in ornate regalia to tote a groom into his wedding, and of course the beatific cows who wander with little interest in the traffic regime around them. All these signifiers move at different speeds, heedless of the Western logic of lanes, directional flow, or traffic signals. When protesting students burn a bus into a barricade or boycotting farmers turn their trucks across the highways to starve the Delhiites a bit, things work less well. Indians negotiate these lanes with relative dexterity, most of the time. What one has in India, and the reason I began using its fiction as the material through which to think the problems of postcolonial culture, is the living flow of what in the West would be seen as contradictions, incompatibilities, or some such nod to the Aristotelian in us all. The practice looks chaotic, feels a bit scary to the uninitiated, but no doubt evinces what poet A. Walkers and drivers respond more to each other in a given day and mood than to the rules of the road. Ramanujan gathers rules of caste and region that fail the universality of Western Deuteronomy-born rigidities, and grows eloquent as he chips away at the absolutist block: Each addition is really a subtraction from any universal law. There is not much left of an absolute or common sadharana dharma which the texts speak of, if at all, as a last and not as a first resort. They seem to say, if you fit no contexts or conditions, which is not likely, fall back on the universal. Marriott 20 By the time he has done with "our" conceptual machinery, oppositions become continua that are concentrically nested: Moreover, he continues, "even space and time, the universal contexts, the Kantian imperatives, are in India not uniform and neutral, but have properties, varying specific densities, that affect those who dwell in them" Indian thought suggests not spirituality, Ramanujan argues, but a "materialism" sensitive to the "specific densities" of an ecology larger than individual or race and more fluid and organic than our usual conceptual machinery. Our usual cartoon of Indian social life fixes upon rigid caste orders and elaborate rituals governing purity and spirituality. But each is instead part of the multiple and often contradictory allegiances in the individual unconscious. More than a matter of life choices being freed of the unequivocal prescriptions that insure a capitalized Rightness, these multiple contexts mean that any action is always a translation from one of several possible ethical dialects, and the diction and grammar is rarely completely standardized. Indian fiction often quotes or transliterates this difficult language of being, even when to do so means that the formal and thematic unities prized in Western fiction give way to diversities responsive to these contexts. To this context-sensitive mode of thought, we must add another turnabout to our habits of thought. Oxford University Press, , and it follows his final list of oppositions that play through the last century of writing on the East: That is, to the effort in current Indian fiction to resist and cope with the internalized colonialism that Nandy addresses so perceptively. The contradictions we might observe at the levels of content, form or theme are often the points most symptomatic of the complex and ambiguous process of contesting the effects of colonialism. An alternative conception of "contradiction" is a vital strategy in Indian culture, and not just because inefficiencies jam the machinery of Empire. When "the two ends of these polarities meet," a zone of relative disorder results in which one may with enough creativity act with relative independence and resist the neocolonialism of westernization. The insight that comes out of resisting rather than defining colonialism, as Nandy argues, is partly a critique of the Western logic monopolizing our

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definition and partly a sense of the profoundly different character of a culture that "is neither pre-modern nor anti-modern but only non-modern" Nandy The relation between British colonialism and Indian civilization is not that of the parent to the child, nor that of Western-styled political rivals, but something else altogether: The reverse movement is to be seen among the regressive Hindu extremists who retreat from a secular vision of redressing economic inequities within the inclusive whole to a religious vision of sectarian rivalry us real Hindus against Muslims and apostates. As we invoke these shifts in our normal ways of thinking, our conceptual geography for postcoloniality also begins to change, a point argued in *The Empire Writes Back: To do this without lapsing back into the kind of opponent defined by Western groundrules requires a radicalized sense of "difference. Marginality is the condition constructed by the posited relation to a privileged centre, an "Othering" directed by the imperial authority. But the abrogation of that centre does not involve the construction of an alternative focus of subjectivity, a new "centre. The syncretic is validated by the disappearance of the "centre," and with no "centre" the marginal becomes the formative constituent of reality. Without a center, a "margin" is a leading edge of engagement among elements, a zone of mutual profit among dimensions, whether social or internalized. This kind of cultural space can produce a wide range of effects, some quite negative as upheavals across the southern hemisphere attest , but it is important to mark its sheer productive force as it affects individuals, groups, and creative works. If it seems that I am beginning to think of India as the womb within which contrary zygotes transform into a miracle of life, it may be that we are approaching another major difference in cultural logic mandated by our thinking about India. We were an example to the world. Now we are a warning" Time, June 3 , The answer is what Sudhir Kakar was telling me as we talked about the Hindu extremism of the BJP party and its allies: It is fashionable both inside and outside of India to think of it as a very patriarchal society, a reading borne out in the astounding difficulties facing Indian women and about which we will think in a later chapter. But it is also true that India retains one of the clearest memories of the ancient Earth Mother religious vision, however vestigial that memory may at times seem. We in the West have become accustomed to expecting a cultural mainstream with perhaps an occasional shortlived deviation. We can speak, glibly it seems, of a cultural logic. Penguin Books, , however, is be reminded that Westerners mainly know the Brahminical or Vedic India, one that is dominated by the male, empowered by the caste hierarchy, and sustained by the hegemony of urban over rural culture. This Vrata tradition has functioned quite differently from Brahminical orthodoxy. Unlike the Brahmanic, the Vrata observances were open "to the woman, to the non-Brahmin, to the Sudra and the tribal" Vernacular and localized rather than canonical, they also integrated a number of aesthetic forms including "song, dance, the visual arts of picture and image-making, magical formulae of incantation and gesture" The observance as event, then, was a different kind of experience from our own word-bound rituals, a sensory intensity from which we have more fully drawn back. Essentially performative, lived rather than interpreted, the dance and the pictures, even the images of the Mother made small in handmolded clay rather than carved monumentally and permanently in stone like the male gods, were temporary props to a group event rather than themselves timeless. They provide "a living storehouse of the archaic past continually transformed into the contemporary moment, through group action" If our sense of time swings between the relentlessly driven march of linearity and eternity as a fixed beacon of divinity or truth, the Vrata tradition mediates between the cyclic time of the seasons and the transactional or metamorphic relation between archaic past and a collectively enacted present. It requires a fair bit of meditation for us to grasp what is involved in an effort to move in our thinking from time as a sense of progression to a sense of time as a context, place, or structure of energies. In her chapter on the Vrata Mandalas, Jayakar talks about the kind of "writing" as they are called, rather than "art" women draw on the floors and walls as visual liturgy. I quote at length because these comments convey well the kind of consciousness induced by the Vrata: The archetypal diagram is the channel through which the energy of living things, the storehouse of nature, can be tapped and made operative in rites of transformation. Nurtured on archaic homeopathic magic, the root of the Vrata ritual lies in the belief that desire, when visualized and made concrete through mandala and activized through spell and ritual gesture, generates an energy that ensures its*

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own fulfillment. Were the relation between these two great traditions, the Brahminical and the Vrata, our subject, we would now begin to sift through the complex flow between them as each was affected by the other, and the implications of the historical upheavals when they most mixed because of urban Brahmanic intelligentsia retreating to the village strongholds of the Vrata. Suffice it to say the two traditions are not utterly autonomous and distinct. It is to realize how much of our own cultural unrest is a desire for the vision of life that rides with Durga upon her leograph and flashes from the sword and fangs of her offspring Kali. In their myth, they restore a nurturing order distorted by demons and beyond the power of mere male gods to achieve on their own the latter only grudgingly calling upon Durga for help when they were fast losing the battle between form and formlessness, consciousness and obliteration. If in our own day the male gods of rationalism and political economy seem helpless before the manifold demons of world disorder, we are perhaps confirming the Indian sense that in this fallen age of Kali we are awaiting the turn from a patriarchal to a more bisexually gendered cultural logic. I have aspired in this section to suggest some of the differences required in our own fundamental habits of thought if we are to be reasonably adequate readers of Indian fiction. Some such reinventing of our minds seems necessary if we are to avoid falling prey to old ways of containing the threat India poses to our preconceptions. To imagine India either as the oriental other of the first world "center" or as a failed, defective, or emergent clone of the "center" is to live the prejudicial halflife of colonial era logic, and to miss what we might otherwise discover. That experiment is a project for a different book. But the possibility underscores the importance of approaching some examples of recent Indian fiction with the sort of questions I want to ask. What happens when a marginal figure like a writer of fiction takes up a form left behind by the colonial power and seeks through it to resist colonial hangovers, as well as to represent his or her society, and to explore beyond the overly neat cultural programming that comes along with narrative form? The problem was not to be easily solved because the evolution of the novel in England had been closely connected with the emergence of the ideal of individualism in life and the perfection of realism as a mode in fiction. In each of these tributaries and the later blends that resulted, the ideological diagram of English realism shifts and is overlaid in Indian writing with the conflict between tradition-bound society and the new entrepreneurial existentialism of the westernized elite, particularly those serving in the relatively meritocratic colonial civil services. As she concludes, If the social transformation of the nineteenth century had not set in motion certain dialectical forces among the English educated class, the novel in its realistic form might not have taken root in India. That would have been enough in itself. But she went further to so frame the field that we are all led to think of the extensive and delicate web of interrelated forces, factors, concerns, affiliations, allegiances, and world views that cohabit the literary imagination of recent writers. The passage of the Novel into Indian practice is at every point a mix rather than a resolution into a simple identity. The multiple vectors of cross-cultural passage here raise many issues about the nature of writing, of knowledge, and of acculturation; they also turn to one very remarkable culture as ancient as it is new and find within it questions, paradoxes, and constant surprises to our often unconscious preconceptions. Answers and definitions may well elude us, but perhaps we can hope for a fluency in a narrative and cultural logic that is and is not native to the Anglo-American scholar. It is not what he or she is taught in graduate school or in the periodic hazings of peer review. But it is what we all know in some form or another from having contacted a contrary cultural tradition in the West, one that has staged its most spectacular outburst in the last thirty-some years since Johns Hopkins University smuggled poststructuralism past the intellectual customs agents under the guise of an innocent enough sounding conference on "The Languages of Criticism and the Sciences of Man. Beyond the Two Indias In whatever genre it may be attempted, the project of explaining India often leads to "two Indias" played against each other, developed with the logic of antonyms we have seen critiqued already, even though the particular antonyms involved change far more than their logical relation. As Nandy argues, "the two Indias become two ideologies competing for the minds of men, instead of two strains within the same life style, dialectically interrelated and complementary" As one leaves the bookshelves of the urban hotels, stocked with the guides and the memoirs and the coffee table books, what too-simply-posed pairs does

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one take out on the road, ready to be complicated by talk in the market stalls and restaurant booths and parks? I find virtually all moments of the lives of literate India, and of those who must live within its sphere of principal influence, subject to at least four irresistible forces. So much so that it has become a sign of a lost order felt neither as a feasible utopia nor as quite to be abandoned. Despite the emerging lure of the cities, return to the village is a recurring theme in the life of every city dweller. Whether a woman vendor plying her trade on a street or a taxi driver or a businessman who has earned his thousands, the village remains a vital link to his or her social reality. Even the most urbane Indian refers to his village as "back home. Whether it is to announce the birth of a son or his coming of age, to introduce a bride to the community or to observe ceremonies connected with a death in the family, people try and return to the village. In some ways, this return not only balances but assimilates the disruption and dissonance created by the city. Only an obsessive-compulsive would relish cataloguing these many voices: This means most of all that particularity complicates generalization, that local resistances impede homogenization of whatever kind. This means that the diacritical and essentialist meanings of a community coexist, perhaps uneasily. Singh, Director General of ASI, finds "a great dynamism in the backward communities and with the members of these communities taking up non-traditional occupations, inter-linkages with the mainstream automatically result. By "modernity" I mean all that comes with an increasingly advanced capitalist economy and the corporate culture of consumerism and Westernization it fuels. After the term "modern" is bandied about a few times, a student panelist at an orientation for American Fulbrights in India says, pressed to define it, "Well, western. Anees Jung remarks that villagers beginning to earn an urban income buy first a transistor radio whence comes a flood of manufactured desires and pop culture socialization , a bicycle to facilitate a day increasingly more complicated than that of the farmer or village craftsman , and a wristwatch to subject the wearer to the rule of an external and abstract and precise measure. And the women she studies whose lives change through various collectives and projects are a record of expanding consumer desires. The process, as we shall see, has been rocketed into qualitative shifts by the so-called "liberalization" economics of post-Gandhi governments, the dawning of SATV and multinational corporate investment in the nineties. The Indian form is as divided in its manifestations as Western modernism both left and right, both futurist and neopastoral, both secular nationalist and ethnic revivalist. But more important, like its Western uncle its libidinal and conceptual machinery represents experience along vectors and within categories highly susceptible to a corporate agenda.

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Chapter 3 : Makeover TV Selfhood, Citizenship, and Celebrity | Books Gateway | Duke University Press

Celebrated Selfhood Reworking Commodification through Reality Celebrity Makeover Nation Americanness, Neoliberalism, and the Citizen-Subject About Social Text.

Definition[edit] A cult film is any film that has a cult following , although the term is not easily defined and can be applied to a wide variety of films. Several people defined cult films primarily in terms of their opposition to mainstream films and conformism, explicitly requiring a transgressive element, though others disputed the transgressive potential, given the demographic appeal to conventional moviegoers and mainstreaming of cult films. Jeffrey Andrew Weinstock instead called them mainstream films with transgressive elements. Most definitions also required a strong community aspect, such as obsessed fans or ritualistic behavior. Citing misuse of the term, Mikel J. Koven took a self-described hard-line stance that rejected definitions that use any other criteria. Matt Hills instead stressed the need for an open-ended definition rooted in structuration , where the film and the audience reaction are interrelated and neither is prioritized. Ernest Mathijs focused on the accidental nature of cult followings, arguing that cult film fans consider themselves too savvy to be marketed to, while Jonathan Rosenbaum rejected the continued existence of cult films and called the term a marketing buzzword. Mathijs suggests that cult films help to understand ambiguity and incompleteness in life given the difficulty in even defining the term. That cult films can have opposing qualities – such as good and bad, failure and success, innovative and retro – helps to illustrate that art is subjective and never self-evident. However, they reject cult films as having a single unifying feature; instead, they state that cult films are united in their "subcultural ideology" and opposition to mainstream tastes, itself a vague and undefinable term. Cult followings themselves can range from adoration to contempt, and they have little in common except for their celebration of nonconformity – even the bad films ridiculed by fans are artistically nonconformist, albeit unintentionally. At the same time, they state that bourgeois, masculine tastes are frequently reinforced, which makes cult films more of an internal conflict within the bourgeoisie, rather than a rebellion against it. This results in an anti-academic bias despite the use of formal methodologies, such as defamiliarization. This nonconformity is eventually co-opted by the dominant forces, such as Hollywood, and marketed to the mainstream. Due to their rejection of mainstream appeal, Mendik says cult films can be more creative and political; times of relative political instability produce more interesting films. Hart , and Charlie Chaplin , which he described as "a dissent from the popular ritual". All known copies of the film were destroyed, and Nosferatu become an early cult film, kept alive by a cult following that circulated illegal bootlegs. The Night of the Hunter was a cult film for years, quoted often and championed by fans, before it was reassessed as an important and influential classic. Although critics Pauline Kael and Arthur Knight argued against arbitrary divisions into high and low culture , American films settled into rigid genres; European art films continued to push the boundaries of simple definitions, and these exploitative art films and artistic exploitation films would go on to influence American cult films. These underground film festivals led to the creation of midnight movies , which attracted cult followings. Eventually, the rise of home video would marginalize midnight movies once again, after which many directors joined the burgeoning independent film scene or went back underground. Joanne Hollows states that they were seen as turning cult films mainstream – in effect, feminizing them by opening them to distracted, passive audiences. Hollywood films, due to their nature, are more likely to attract this kind of attention, which leads to a mainstreaming effect of cult culture. With major studios behind them, even financially unsuccessful films can be re-released multiple times, which plays into a trend to capture audiences through repetitious reissues. The constant use of profanity and drugs in otherwise mainstream, Hollywood films, such as The Big Lebowski, can alienate critics and audiences yet lead to a large cult following among more open-minded demographics not often associated with cult films, such as Wall Street bankers and professional soldiers. Thus, even comparatively mainstream films can satisfy the traditional demands of a cult film, perceived by fans as

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transgressive, niche, and uncommercial. I wanted to make box-office hits. The early cult horror films of Peter Jackson were so strongly associated with his homeland that they affected the international reputation of New Zealand and its cinema. Fans will often watch films obsessively, an activity that is viewed by the mainstream as wasting time yet can be seen as resisting the commodification of leisure time. They may also watch films idiosyncratically: Cult films themselves subvert traditional views of time – time travel, non-linear narratives, and ambiguous establishments of time are all popular. These films are often viewed as marathons where fans can gorge themselves on their favorites. These films, ritually watched every season, give a sense of community and shared nostalgia to viewers. These films provide mild criticism of consumerism while encouraging family values. Horror films have appropriated the holiday, and many horror films debut on Halloween. Mathijs criticizes the over-cultified, commercialized nature of Halloween and horror films, which feed into each other so much that Halloween has turned into an image or product with no real community. Mathijs states that Halloween horror conventions can provide the missing community aspect. Like cult films themselves, authenticity is an important aspect of their popularity. Tim Curry, despite his acknowledged range as an actor, found casting difficult after he achieved fame in *The Rocky Horror Picture Show*. Even when discussing unrelated projects, interviewers frequently bring up the role, which causes him to tire of discussing it. She was expected to recreate the transgressive elements of her cult films within the confines of mainstream cinema. Instead of the complex gender deconstructions of her Andy Warhol films, she became typecast as a lesbian or domineering woman. Caught between the transgressive elements of her cult film and the mainstream appeal of soft-core pornography, she was unable to work in anything but exploitation films and *Emmanuelle* sequels. Despite her immense popularity and cult following, she would rate only a footnote in most histories of European cinema if she was even mentioned. Leonard Kastle, who directed *The Honeymoon Killers*, never directed another film again. Unconcerned with genre distinctions, they drew inspiration equally from the nonconformity of European art cinema and experimental film, the gritty subject matter of Italian neorealism, and the shocking images of exploitation. Some used hardcore pornography and horror, occasionally at the same time. In the 1970s, filmmaker Nick Zedd identified this movement as the Cinema of Transgression and later wrote a manifesto. Popular in midnight showings, they were mainly limited to large urban areas, which led academic Joan Hawkins to label them as "downtown culture". These films acquired a legendary reputation as they were discussed and debated in alternative weeklies, such as *The Village Voice*. Home video would finally allow general audiences to see them, which gave many people their first taste of underground film. Topicality, which can be regional such as objection to government funding of the film or critical such as philosophical objections to the themes, enables attention and a contextual response. Cultural topics make the film relevant and can lead to controversy, such as a moral panic, which provides opposition. Cultural values transgressed in the film, such as sexual promiscuity, can be attacked by proxy, through attacks on the film. These concerns can vary from culture to culture, and they need not be at all similar. However, Mathijs says the film must invoke metacommentary for it to be more than simply culturally important. While referencing previous arguments, critics may attack its choice of genre or its very right to exist. Taking stances on these varied issues, critics assure their own relevance while helping to elevate the film to cult status. Briggs would later contribute a commentary track to the DVD release in which he describes it as a feminist film. Both subject matter and its depiction are portrayed in extreme ways that break taboos of good taste and aesthetic norms. Violence, gore, sexual perversity, and even the music can be pushed to stylistic excess far beyond that allowed by mainstream cinema. Film censorship can make these films obscure and difficult to find, common criteria used to define cult films. Despite this, these films remain well-known and prized among collectors. Fans will occasionally express frustration with dismissive critics and conventional analysis, which they believe marginalizes and misinterprets paracinema. Frank Henenlotter faced censorship and ridicule, but he found acceptance among audiences receptive to themes that Hollywood was reluctant to touch, such as violence, drug addiction, and misogyny. Influenced by American films and early French fantasists, he drifted between art, exploitation, and pornography. His films were reviled by critics, but he retained a cult following

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drawn by the nudity and eroticism. Popular among fans of European horror for their subversiveness and obscurity, these later Spanish films allowed political dissidents to criticize the fascist regime within the cloak of exploitation and horror. Unlike most exploitation directors, they were not trying to establish a reputation. They were already established in the art-house world and intentionally chose to work within paracinema as a reaction against the New Spanish Cinema, an artistic revival supported by the fascists. Takashi Miike has been marketed in the West as a shocking and avant-garde filmmaker despite his many family-friendly comedies, which have not been imported. During the 1970s and early 1980s, a wave of explicit, graphic exploitation films caused controversy. Called "video nasties" within the UK, they ignited calls for censorship and stricter laws on home video releases, which were largely unregulated. Marketing campaigns have also used such claims to raise interest among curious audiences. Cult films previously banned are sometimes released with much fanfare and the fans assumed to be already familiar with the controversy. Personal responsibility is often highlighted, and a strong anti-censorship message may be present. David Church and Chuck Kleinhans describe an uncritical celebration of transgressive themes in cult films, including misogyny and racism. Knowledgeable about feminism and multiculturalism, they seek a refuge from the academic acceptance of these progressive ideals. Their playful and ironic acceptance of regressive lad culture invites, and even dares, condemnation from academics and the uncool. Thus, cult films become a tool to reinforce mainstream values through transgressive content; [78] Rebecca Feasy states that cultural hierarchies can also be reaffirmed through mockery of films perceived to be lacking masculinity. Her use of common cult film motifs "female nudity and ambiguous gender" were repurposed to comment on feminist topics. They attracted both acclaim and denouncement from critics and progressives. They can be used to provoke an outraged response from the mainstream, which further defines the subculture, as only members could possibly tolerate such deviant entertainment. This can be done for authenticity, such as horror fans who seek out now-obscure titles from the 1970s instead of the modern, well-known remakes. Authenticity can also drive fans to decry the mainstream in the form of hostile critics and censors. A film can become the object of a cult following within a particular region or culture if it has unusual significance. Similarly, James Dean and his brief film career have become icons of alienated youth. Beach party musicals, popular among American surfers, failed to find an equivalent audience when imported to the United Kingdom. When films target subcultures like this, they may seem unintelligible without the proper cultural capital. Films which appeal to teenagers may offer subcultural identities that are easily recognized and differentiate various subcultural groups. Although these are big budget, mainstream films, they still attract cult followings. The cult fans differentiate themselves from ordinary fans in several ways: Hills identifies three different cult followings for *The Lord of the Rings*, each with their own fandom separate from the mainstream. Although the film topped the charts when it was released, it has developed a nostalgic cult following over the years. The hammy acting by Christopher Lloyd and quotable dialogue draw a cult following, as they mimic traditional cult films. For example, in the *Star Wars* film series, mainstream criticism of Jar Jar Binks focused on racial stereotyping; although cult film fans will use that to bolster their arguments, he is rejected because he represents mainstream appeal and marketing. They may also engage in behaviors more traditional for fans of cult television and other serial media, as cult blockbusters are often franchised, preconceived as a film series, or both. *Rocky Horror*, originally made to exploit the popularity of glam subculture, became what academic Gina Marchetti called a "sub-subculture", a variant that outlived its parent subculture.

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Chapter 4 : Wild Wild Country () - News - IMDb

In Makeover Nation, one's selfhood is intelligible through and on the body or its various symbolic stand-ins (cars, kids, homes, etc.) and functions as a critical element of both belonging to and participating in a democracy.

He was the eldest son in a family of poor and pious ribbon weavers. His extraordinary intellectual talent soon brought him to the attention of a local baron, who sponsored his education, first in the home of a local pastor, then at the famous Pforta boarding school, and finally at the universities of Jena and Leipzig. With the death of his patron, Fichte was forced to discontinue his studies and seek his livelihood as a private tutor, a profession he quickly came to detest. Following a lengthy sojourn in Zurich, where he met his future wife, Johanna Rahn, Fichte returned to Leipzig with the intention of pursuing a literary career. When his projects failed, he was again forced to survive as a tutor. It was in this capacity that he began giving lessons on the Kantian philosophy in the summer of 1794. In a few weeks Fichte composed a remarkable manuscript in which he concluded that the only revelation consistent with the Critical philosophy is the moral law itself. When the true identity of its author was revealed, Fichte was immediately catapulted from total obscurity to philosophical celebrity. Meanwhile, Fichte was once again employed as a private tutor, this time on an estate near Danzig, where he wrote several, anonymously published political tracts. The first of these was published in 1795 with the provocative title *Reclamation of the Freedom of Thought from the Princes of Europe, who have hitherto Suppressed it*. In this work he not only defended the principles if not all the practices of the French revolutionaries, but also attempted to outline his own democratic view of legitimate state authority and insisted on the right of revolution. While maintaining his allegiance to the new Critical or Kantian philosophy, Fichte was powerfully impressed by the efforts of K. Solomon Maimon and G. In February and March of 1796 he gave a series of private lectures on his conception of philosophy before a small circle of influential clerics and intellectuals in Zurich. It was at this moment that he received an invitation to assume the recently vacated chair of Critical Philosophy at the University of Jena, which was rapidly emerging as the capital of the new German philosophy. Fichte arrived in Jena in May of 1796, and enjoyed tremendous popular success there for the next six years, during which time he laid the foundations and developed the first systematic articulations of his new system. Even as he was engaged in this immense theoretical labor, he also tried to address a larger, popular audience and also threw himself into various practical efforts to reform university life. Fichte wants to employ his philosophy to guide the spirit of his age. Though Fichte has already hinted at his new philosophical position in his review of G. This manifesto, *Concerning the Concept of the Wissenschaftslehre*, articulated some of the basic ideas of the new philosophy, but it mainly focused upon questions of systematic form and the relationship between philosophy and its proper object the necessary actions of the human mind. In fact, Fichte had not originally intended to publish this work at all, which was written less than a year after his first tentative efforts to articulate for himself his new conception of transcendental philosophy. The *Foundation* was originally intended to be distributed, in fascicles, to students attending his private lectures during his first two semesters at Jena, where the printed sheets could be subjected to analysis and questions and supplemented with oral explanations. In 1797 he also published a substantial supplement to the *Foundation*, under the title *Outline of the Distinctive Character of the Wissenschaftslehre with Respect to the Theoretical Faculty*. Even as he was thoroughly revising his presentation of the foundational portion of his system, Fichte was simultaneously engaged in elaborating the various subdivisions or systematic branches of the same. As was his custom, he did this first in his private lectures and then in published texts based upon the same. The first such extension was into the realm of philosophy of law and social philosophy, which resulted in the publication *Foundations of Natural Right in accordance with the Principles of the Wissenschaftslehre* published in two volumes in 1797 and 1798. The second extension was into the realm of moral philosophy, which resulted in the publication of the *System of Ethics in accordance with the Principles of the Wissenschaftslehre*. Fichte then planned to extend his system into the realm of philosophy of religion. The matter quickly escalated into a major public controversy

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which eventually led to the official suppression of the offending issue of the journal and to public threats by various German princes to prevent their students from enrolling at the University of Jena. At this point, the Prussian capital had no university of its own, and Fichte was forced to support himself by giving private tutorials and lectures on the *Wissenschaftslehre* and by a new flurry of literary production, increasingly aimed at a large, popular audience. That same year also saw the publication of a typically bold foray into political economy, *The Closed Commercial State*, in which Fichte propounds a curious blend of socialist political ideas and autarkic economic principles. An Attempt to Force the Reader to Understand Be that as it may, Fichte never stopped trying to refine his philosophical insights and to revise his systematic presentation of the same. Thus there are more than a dozen different full-scale presentations or versions of the *Wissenschaftslehre*, most of which were written after his departure from Jena. In Fichte spend a semester as a professor at the University of Erlangen, but returned to Berlin in the fall of that year. The next year, , he published in rapid succession three popular and well-received books, all of which were based upon earlier series of public lectures that he had delivered in Berlin: Though these lectures later obtained a place of dubious honor as founding documents in the history of German nationalism, they are mainly concerned with the issue of national identity and particularly with the relationship between language and nationality and the question of national education which is the main topic of the work –both of which are understood by Fichte as means toward a larger, cosmopolitan end. Fichte had always had a lively interest in pedagogical issues and assumed a leading role in planning the new Prussian university to be established in Berlin though his own detailed plans for the same were eventually rejected in favor of those put forward by Wilhelm von Humboldt. When the new university finally opened in , Fichte was the first head of the philosophical faculty as well as the first elected rector of the university. His final years saw no diminishment in the pace either of his public activity or of his philosophical efforts. From his wife, who was serving as a volunteer nurse in a Berlin military hospital, he contracted a fatal infection of which he died on January 29, He thus insisted that there is no conflict between transcendental idealism and the commonsense realism of everyday life. On the contrary, the whole point of the former is to demonstrate the necessity and unavailability of the latter. Taking to heart the criticisms of such contemporaries as F. Jacobi, Salomon Maimon, and G. Schulze, Fichte propounded a radically revised version of the Critical philosophy. His study of the writings of K. Not only would such a strategy guarantee the systematic unity of philosophy itself, but, more importantly, it would also display what Kant hinted at but never demonstrated: To the extent that any proposed first principle of philosophy is supposed to be the first principle of all knowledge and hence of all argument, it clearly cannot be derived from any higher principle and hence cannot be established by any sort of reasoning. Though Fichte conceded that neither dogmatism nor idealism could directly refute its opposite and thus recognized that the choice between philosophical starting points could never be resolved on purely theoretical grounds, he nevertheless denied that any dogmatic system, that is to say, any system that commences with the concept of sheer objectivity, could ever succeed in accomplishing what was required of all philosophy. To be sure, one cannot decide in advance whether or not any such deduction of experience from the mere concept of free self-consciousness is actually possible. This, Fichte conceded, is something that can be decided only after the construction of the system in question. Until then, it remains a mere hypothesis that the principle of human freedom, for all of its practical certainty, is also the proper starting point for a transcendental account of objective experience. Systematic Overview of the Jena *Wissenschaftslehre* 4. The principle in question simply states that the essence of I-hood lies in the assertion of ones own self-identity, i. The occurrence of such an original intellectual intuition is itself inferred, not intuited. Thus the problematic unity of theoretical and practical reason is guaranteed from the start, inasmuch as this very unity is a condition for the possibility of self-consciousness. Furthermore, though we must, due to the discursive character of reflection itself, distinguish each of these acts from the others that it is conditioned by and that are, in turn, conditioned by it, none of these individual acts actually occurs in isolation from all of the others. Transcendental philosophy is thus an effort to analyze what is in fact the single, synthetic act through which the I posits for itself both itself and its world, thereby becoming aware in a single moment of both its

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freedom and its limitations, its infinity and its finitude. Despite widespread misunderstanding of this point, the *Wissenschaftslehre* is not a theory of the absolute I. Moreover, it cannot even posit for itself its own limitations, in the sense of producing or creating these limits. The finite I the intellect cannot be the ground of its own passivity. Such an original limitation of the I is, however, a limit for the I only insofar as the I posits it as such. Accordingly, there are strict limits to what can be expected from any a priori deduction of experience. According to Fichte, transcendental philosophy can explain, for example, why the world has a spatio-temporal character and a causal structure, but it can never explain why objects have the particular sensible properties they happen to have or why I am this determinate individual rather than another. This is something that the I simply has to discover at the same time that it discovers its own freedom, and indeed, as a condition for the latter. This however is certainly not the case. Despite this important stricture on the scope of transcendental philosophy, there remains much that can be demonstrated within the foundational portion of the *Wissenschaftslehre*. For example, it can be shown that the I could not become conscious of its own limits in the manner required for the possibility of any self-consciousness unless it also possessed an original and spontaneous ability to synthesize the finite and the infinite. In this sense, the *Wissenschaftslehre* deduces the power of productive imagination as an original power of the mind. The foundational portion of the *Wissenschaftslehre* thus also includes a deduction of the categorical imperative albeit in a particularly abstract and morally empty form and of the practical power of the I. On the contrary, a finite free self must constantly strive to transform both the natural and the human worlds in accordance with its own freely-positing goals. The sheer unity of the self, which was posited as the starting point of the Foundations, is thereby transformed into an idea of reason in the Kantian sense: The closest he ever came to developing a philosophy of nature according to transcendental principles is the compressed account of space, time, and matter presented in the *Outline of the Distinctive Character of the Wissenschaftslehre with Respect to the Theoretical Faculty* and the lectures on *Wissenschaftslehre nova methodo*. Whereas theoretical philosophy explains how the world necessarily is, practical philosophy explains how the world ought to be, which is to say, how it ought to be altered by rational beings. Ethics thus considers the object of consciousness not as something given or even as something constructed by necessary laws of consciousness, but rather as something to be produced by a freely acting subject, consciously striving to establish and to accomplish its own goals and guided only by its own self-legislated laws. From this starting point Fichte then proceeds to a deduction of the principle of morality: On the other hand, this is not the only way the world can be viewed, and, more specifically, it is not the only way in which it is construed by transcendental philosophy. In this portion of the system the world is considered neither as it simply is nor as it simply ought to be; instead, either the practical realm of freedom is viewed from the theoretical perspective of the natural world in which case one considers the postulates that theoretical reason addresses to practical reason or else, alternatively, the natural world is viewed from the perspective of practical reason or the moral law in which case one considers the postulates that practical reason addresses to theoretical reason. The same condition applies, of course, to the other; hence, mutual recognition of rational individuals turns out to be condition necessary for the possibility of I-hood in general. The theory of right examines how the freedom of each individual must be externally limited if a free society of free and equal individuals is to be possible. Unlike Kant, Fichte does not treat political philosophy merely as a subdivision of moral theory. On the contrary, it is an independent philosophical discipline with a topic and a priori principles of its own. Whereas ethics analyzes the concept of what is demanded of a freely willing subject, the theory of right describes what such a subject is permitted to do as well as what he can rightfully be coerced to do. Whereas ethics is concerned with the inner world of conscience, the theory of right is concerned only with the external, public realm, though only insofar as the latter can be viewed as an embodiment of freedom. On purely a priori grounds, therefore, Fichte purports to be able to determine the general requirements of such a community and the sole justification for legitimate political coercion and obligation. Fichte presents an a priori argument for the fundamentally social character of human beings, an argument grounded upon an analysis of the very structure of self-consciousness and the requirements for self-positing.

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The latter is the domain of the transcendental philosophy of religion, which is concerned solely with the question of the extent to which the realm of nature can be said to accommodate itself to the aims of morality. The questions dealt with within such a philosophy of religion are those concerning the nature, limits, and legitimacy of our belief in divine providence. The philosophy of religion, as conceived by Fichte, has nothing to do with the historical claims of revealed religion or with particular religious traditions and practices. But this is about as far as it can go. Neglected as the Wissenschaftslehre may have been during this period, Fichte was not entirely forgotten, but remained influential as the author of the Addresses to the German Nation and was alternately hailed and vilified as one of the founders of modern pan-German nationalism. Particularly during the long periods preceding, during, and following the two World Wars, Fichte was discussed almost exclusively in the context of German politics and national identity, and his technical philosophy tended to be dismissed as a monstrous or comical speculative aberration of no relevance whatsoever to contemporary philosophy. But the real boom in Fichte studies has come only in the past four decades, during which the Wissenschaftslehre has once again become the object of intense philosophical scrutiny and lively, world-wide discussion—as is evidenced by the establishment of large and active professional societies devoted to Fichte in Europe, Japan, and North America. Much of the best recent work on Fichte, particularly in Germany, Italy, and Japan, has been devoted exclusively to his later thought. But it is also a reflection of the relatively anemic tradition of Fichte scholarship in England and North America, where even the early Wissenschaftslehre has long been neglected and under-appreciated. This situation, however, has fundamentally altered, and some of the most insightful and original current work on Fichte is being done in English. Gesamtausgabe der Bayerischen Akademie der Wissenschaften, ed. Frommann, 42 volumes.

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Chapter 5 : Holdings : Makeover TV : | York University Libraries

Based on her analysis of more than 2, hours of makeover TV, Weber argues that the much-desired After-body speaks to and makes legible broader cultural narratives about selfhood, citizenship, celebrity, and Americanness.

Into the Makeover Maze: A Method in the Madness 1 1. Americanness, Neoliberalism, and the Citizen-Subject 37 2. What Makes the Man? Masculinity and the Self-Made Over Man 5. Reworking Commodification through Reality Celebrity Conclusion. Can This Makeover Be Saved? Lower- and upper-division undergraduates, graduate students, general readers, professionals. Weber makes a strong case that the desire to conform is omnipresent in our society. Weber presents an important paradigm shift for viewers of makeover television by opening their eyes to the underside of seemingly innocent transformations. Beautifully and clearly written, *Makeover TV* will be highly appealing for inclusion in graduate and undergraduate courses because it demonstrates the urgent need for careful analysis of popular culture, as well as the centrality of feminist concerns in that analysis. It will also be a significant book in many intersecting studiesâ€”of celebrity, television, the body, citizenship, and consumerism, to name just a fewâ€”because of its sophisticated fusion of feminist theory, textual analysis, and cultural scholarship. One of her most valuable contributions is providing vocabulary to better understand the distinctive logics covering all makeover shows. *Makeover TV* is an excellent text for any course at undergraduate or graduate levels examining relationships between identity and media, especially gender and reality TV. The text could also be useful for upper division undergraduate or graduate-level theory courses, as Weber adroitly explains the complex theoretical matrix of makeover shows. Her book is an important contribution to television studies, media studies, feminist theory, and cultural theory. Gender and the Politics of Popular Culture Permission to Photocopy coursepacks If you are requesting permission to photocopy material for classroom use, please contact the Copyright Clearance Center at copyright.com. Please check the credit line adjacent to the illustration, as well as the front and back matter of the book for a list of credits. You must obtain permission directly from the owner of the image. Occasionally, Duke University Press controls the rights to maps or other drawings. Please direct permission requests for these images to permissions@dukeupress.edu. For book covers to accompany reviews, please contact the publicity department. Disability Requests Instructions for requesting an electronic text on behalf of a student with disabilities are available [here](#).

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Chapter 6 : Reality Television: a Neoliberal Theater of Suffering | Social Text | Duke University Press

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Will Self tracks the ever-changing relationship between the literary and visual arts from John Keats to J. We fiction writers tend to see ourselves as standing apart from the activities of the common weal of art criticism. We are happy to accord with critic and poet William Empson, who said of art catalogue text specifically although he might have been describing a whole swathe of critical writing on the visual arts: Note, please, that this was not called Art as a Kind of Killing. On the contrary, like De Quincey, Ballard is, I would argue, concerned with widening the province of what can be considered as beautiful. Trope, metaphor, simile, allegory “to write about a visual artwork is merely to remove the business of description to an ulterior level, one of shared reference. You understand that what I really mean is: There is a way of inverting this practice. It is a large piece, depicting two shins cast in bronze. Each one some eight feet high and nine in circumference. There are no feet and no knees. No tendons are defined, there are no hairs picked out, or veins described. There is just the shape of the shins. All his working life he had striven to find the portions of the body which, when removed from the whole, became abstract. The description, which is, of course, highly facetious, is of a Henry Moore that plopped down “like two costly bronze turds” on a perfectly good piece of grass, abutting Kenwood House on Hampstead Heath, a couple of years before I wrote the book. Fortunately there are writers who have strived to go a lot deeper than this. Proust perhaps stands as the novelist who made the most concerted effort to integrate an evolved visual aesthetic into his work. He approached the visual arts from several angles at once: Put together out of bits of Monet , Moreau, Turner and Whistler “to name but four” Elstir a partial anagram of the last both stands for all Impressionists and supersedes them, being much more than the sum of his parts. Proust, who was steeped in Ruskin to an unhealthy degree, uses Elstir to comment on the artistic inclinations of his own era. Thus he paints the cathedrals and cliffs of Monet, the racecourse subjects of Degas , the gods and centaurs of Gustave Moreau, the firework nocturnes of Whistler, the bathing girls of Renoir. In particular, he achieves with paint the metaphorical magic of the true poet; whereby, according to Proust, he renders that impression of what we have seen before we know what it is. It is not without accident that writers are drawn to produce fictionalised biographies of artists, or that if you ask most people to think of a book about an artist, they come up with *The Agony and the Ecstasy* or *Lust for Life*. In my novel *Great Apes*, the protagonist, Simon Dykes, is nominally a painter, but really his psyche and his creative impulse are both thinly veiled versions of my own. Simon Dykes, the artist, stood, rented glass in hand, and watched as a rowing eight emerged from the brown brick wall of one building, slid across a band of grey-green water, and then eased into the grey concrete of another building. Without it an individual might not be able to apprehend time. However, this was not my intention at the time: He himself goes on to produce a series of contemporary apocalyptic paintings: They were all depictions of the safest and most urbanely dull of environments, but subject to a horrific destructive force which shook, stirred and ultimately shredded their human cargo. As you can appreciate, these are not descriptions of paintings as such, but *tableaux mordantes*, intended to showcase very literary ideas about contemporary society. Their work surfed on the frothy wave of media ephemerality, just as much as they themselves embraced the cash and pitfalls of celebrity. Predictably, they were picked over by commentators, the more literary of whom reduced “or transliterated” what they did to a text-based phenomenon. Coming from another angle, J. Bloody wizened old stick, with his acne scars and his white Rasta wigs and his tape recorder and his dumb Polaroid. Lipping on about this celebrity and that celebrity: Wilde said of the malcontent Henry Wotton, who devours the very core of the narrative: It was thus the aesthete, rather than the artist, the consumer rather than the producer, who turned out to be the key figure when it came to writing with any conviction about the visual arts. To tie up this baggy bundle still

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further: Montesquiou was a painter and writer himself, but his attraction as a hook upon which to hang fictional representations was, in part, his outrageous enthusiasm for and championing of other, more significant artists. Joyce, as ever, stands at the crossroads of futurity. My protagonist, a London cabbie called Dave Rudman, is a collector of statues: Dave drove in silence and snatched occasional glances in the rearview at the fare slumped in the corner of the back seat. Quite unexpectedly the fare spoke: The Epstein â€” Pan chasing the Family of Man? Michelle looked up at his fig-leaf scrotum. He was pursuing the primordial couple with their kids and pets. So what begins with name-checking an artwork in order to create cultural complicity ends, I hope, with something altogether richer and more satisfying:

Chapter 7 : Makeover TV : Brenda R. Weber :

Real talk: reality television and discourse analysis in action / edited by Nuria Lorenzo-Dus, Swansea University, UK and Pilar GarcÃ©s-Conejos Blitvich, University of North Carolina at Charlotte, USA.

Chapter 8 : Makeover TV, Brenda R Weber - Shop Online for Books in the United Kingdom

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