

les. Uno de los placeres del volumen es el descubrimiento constante de esas lecturas, provocadoras, nuevas, diferentes. Pero el homoerotismo es más que una palabra o un contenido con un significado acotado, estable. El homoerotismo se configura en una serie de actualizaciones y las escenas tratadas en algunos de los capítulos producen una visión variada, caleidoscópica, sobre los modos en que se manifiesta el término en textos que van de la literatura más popular a textos refinados de autores con vocación canónica como Manuel Mujica Lainez.

Así, además de contribuir con nuevos ejemplos a un canon de lo homoerótico en la literatura argentina, el autor nos ayuda a leer autores consagrados cuya obra rara vez se ha leído a la luz del corpus teórico de los estudios sobre género. Más específicamente, el trabajo de Peralta presta especial atención al tratamiento de los espacios, y el modo en que vincula espacios y homoerotismos es evidencia de una mirada tan original como penetrante. *Paisajes de varones* homoerotiza, queeriza en fin, esquinas, calzadas, habitaciones de pensión, haciendas rurales. Se trata de una línea de trabajo que no tiene mejor exponente en castellano y que es heredera, como el autor reconoce, de una serie de ensayos sobre Londres —el trabajo de Neil Bartlett es una referencia explícita— que buscan trazas de historia propia en un espacio compartido, abriendo los ojos a gestos o actitudes que nos podrían haber pasado desapercibidas. Como sucede en los mejores exponentes del trabajo en humanidades, el de Peralta nos ayuda a leer el mundo de una manera diferente.

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Rethinking Gender in Popular Culture in the 21st Century: Marlboro Men and California Gurls

Astrid M. Fellner, Marta Fernández-Morales, Martina Martausová (eds.)

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With the increasingly pervasive presence of media technologies, the question of representation in popular culture continues to be of primary importance. Further, analysis of the ways in which gender identities are portrayed, contested, and moulded on the large and small screen is fundamental for interrogating the interrelated discourses of postfeminism and neoliberal capitalism which shape Western understandings of femininity and masculinity. As a tool for cultural and gender studies, the present volume offers chapters dedicated to critiquing the

systems of representation which currently hold sway in contemporary globalised media culture.

As a whole, the volume addresses the need to seriously consider the way in which normative femininities and masculinities are played out on screen and in visual media, urging readers to be conscious of the underlying manipulation of feminist rhetoric that has undoubtedly occurred with the rise of “girl power” and supposedly empowered feminine personas. The critique extends in the second half of the volume to considerations of how these same discourses have affected the depiction of men’s subjectivities as well. The volume pivots on the understanding of postfeminism as a series of representations and narratives that have more to do with the maintenance and advancement of capitalist narratives of empowerment than with political strategies for gender equality.

Part I “From Chicks to Vampires: New (?) Femininities in Popular Culture” considers what is “new” in the representations of women in film and television. Calling into question the idea that Second Wave Feminisms have peacefully ceded to a postfeminist moment in which women are now free to act out the gendered subjectivities they desire, the majority of the chapters collected in this part coincide in arguing that the femininities that grace today’s big and small screens are often complicit in neoliberal systems of oppression.

Of especial note is Mißler’s “Of Chicks and Girls: New Femininities in Chick Culture” which considers the phenomena of the “top girl” and the “slacker” as analyzed through Lena Dunham’s *Girls*. In an attempt to counteract neoliberal notions of success and individual-based merit, Mißler considers how failure can be read as a means of contesting the demands of capitalist culture. Continuing this line of inquiry, and extending the discussion around the role of work in the construction of postfeminist identities, “The Virtuoso Labor of Femininity in *Mad Men*”, interrogates “gendered labor” and “the labor of gender” in the popular series. Lippart deftly teases out questions surrounding “virtuosity” and the performative aspects of women’s labor, linking these concerns to neoliberal structures that reinforce particular models of femininity as more worthy of remuneration than others, and questioning the way in which economic compensation is deemed a substitute for political and social change in today’s market economy.

Rounding out Part I is Wiedlack’s chapter, “‘Both Married, Both Moms, Both Determined to Keep Getting Their Message Out’: The Russian Pussy Riot and U.S. Popular Culture”, which expands the scope of the volume by focussing on the mediated manipulation of the images of Maria Alyokhina and Nadezhda Tolokonnikova. The author offers a highly insightful and necessary analysis of the way in which the two women’s image and discourse is commodified and framed

within Western (post)feminist media, repeating Orientalist and Colonial tropes surrounding women's bodies in Eastern Europe.

Part II, "On Masculinities: The Making, Remaking, and Queering of Men", shifts focus from women's representation to men's, though the common thread linking these chapters to those in Part I is the careful attention to the ways in which the discourses of postfeminism have shaped expectations for gendered subjectivities. For Martausová, in "The 21st-Century American Adam: Postfeminist Masculinity in American Culture", fatherhood in a postfeminist era has become a means of demonstrating desirable male subjectivities that also, conveniently, remove women from the equation. Ideal masculinity is reinforced through the ability to successfully navigate both the public and private spheres and proving their competence as fathers.

The volume ends with the chapter "'Of Other Bodies': An Analysis of Heterotopic Love and Kinship in *Crossbones* (2014)", by Eva Michely. The author keenly deploys Foucault's heterotopia as a way of interrogating the mechanisms through which gendered subjectivities are produced in transitional spaces, offering new constellations of kinship relations. The potential for alternatives, however, is seen as largely untenable and attempts at generating "something else" are finally reabsorbed within the confines of the nation, as the author demonstrates.

While the volume does consider a variety of cultural products, it could have benefitted from including more representative subjectivities. With the exception of Wiedlack's chapter, the women considered were heterosexual, cis-gendered, white —accepting, as the author argues, that Eastern European women's identities are racialized. Though Simon's "I Sing Her Body Electric: Plotting Contemporary Science Fiction Heroines" does offer a discussion of posthuman corporealities, racial, sexual, and gender differences are elided throughout the volume. Jarazo-Álvarez's timely consideration of the queer elements that permeate the new *Doctor Who* offers the only suggestion in the volume that gender in popular culture is anything but stable and binary. Perhaps, however, the lack of diversity discussed in the volume is representative of larger trends that continue to position gender in the 21st century as largely a concern for white, heteronormative bodies. Ultimately, the volume offers a wide-ranging and fascinating discussion around the ways in which gender is shaped and shapes contemporary discourses.

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