

Journals Review

Comunicación y Género

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Comunicación y Género is a journal entirely dedicated to the crossover between communication and gender studies, launched in June 2018. Published twice a year, the month of June 2019 saw its third issue published, made up of 8 articles principally focused on issues related to developing the roles and representation of women and men in the media and on social networks.

The issue opens with Mariona Visa Barbosa, Francisco Cabezuelo y Teresa Piñeiro's contribution about the representation of fatherhood in the three successful TV series' *Breaking Bad*, *Mad Men* and *Homeland*.

Ana Bernal- Triviño's text provides the results of her investigation about the role of the media in the awareness and non-revictimization related to *machista* violence from interviews with women who have been victims of the latter

Nerea Cuenca analyses what constitutes the construction of masculinity and femininity in her contribution to the issue, through the concept of friendship in Pixar animation films. Focusing on "Sex Education, the complete sex education on Netflix", Francisca Pérez investigates the audiovisual discourses of OTT platforms, beginning with the study of the British series. She not only examines the representation of feminism, gender identities and sexual orientations, but also the role of family and educational institutions.

The issue contains four more studies: "Invisibilization of the sportswomen in the sports media Twitter accounts" by Alba Adá; "Reconfiguration of public media space. Collective actor's self-narratives (Córdoba, Argentina), disputes of meaning and proletarian public sphere", by Nidia Abatedaga and María Eugenia Boito; "Reflection and construction of the nineteenth-century women in Spanish and American Enlightenment" by María Aboal, and "'The feminine' and 'the masculine' of flamenco dancing and its current hybridization: Manuel Liñán" by María Cabrera.

Available at: <<https://revistas.ucm.es/index.php/cgen>>

INTERdisciplina

Ciudad de México: Universidad Nacional Autónoma de México - Centro de Investigaciones Interdisciplinarias en Ciencias y Humanidades
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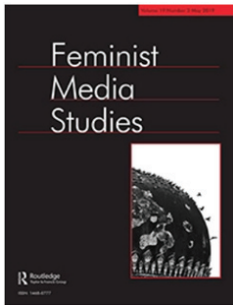
INTERdisciplina is the Universidad Nacional Autónoma de México's Centro de Investigaciones Interdisciplinarias en Ciencias y Humanidades' (Science and Humanities Interdisciplinary Research Centre) journal. The January-April 2019 issue examines gender relationships with the media and new technologies. It has an editorial section, 8 original

articles in Spanish and English, an interview, two independent contributions and a summary of the report *Freedom of Expression and Media Development*, published by UNESCO. The first article in the issue is called "Women documentary filmmakers as transnational 'advocate change agents'". The author, Lisa French, examines the role of documentary filmmakers as change agents in the social, cultural, political and legal transformation of society, and also as activists for women's rights in the media. María Soledad Vargas makes a comparative analysis of gendered discourse in the opinion columns of the *El País Semanal (El País)* and *Magazine (La Vanguardia)* publications. Aimée Vega's article analyses the structural conditions of violence against women journalists in a Mexican context. "Channels introducing life impacting small technologies for women in SNNPR: where are the media?" by Melisew Dejene and Tafesse Matewos is the result of a study carried out in the southern regions of Ethiopia to measure how technological innovations are incorporated into women's lives and to what extent the media contribute to this aspect. In their section, Claudia Padovani and Karen Ross investigate the repercussion of the media in the portrayal of gender stereotypes which can restrict employment opportunities. Isabel Rodrigo, Patricia Núñez and Luis Rodrigo contribute a study about the potential of education in values and gender-based violence as a tool for social change. The issue concludes with Édgar Vega's study "From Gays and trans and to sexual / gender diversities: two decades of decriminalization of homosexuality in Ecuador" and Lucía Sánchez-Díaz's "Street harassment perception and its relations with self-objectification of women".

Available at: <<http://www.revistas.unam.mx/index.php/inter/issue/view/5093/showtoc>>

Feminist Media Studies

United Kingdom: Taylor & Francis
Vol. 19, núm. 3. February-June 2019
ISSN: 1468-0777. Online ISSN: 1471-5902



This issue of *Feminist Media Studies* is divided into three sections. The first, *Gaming Gender*, contains two articles. One is “Representing sex workers in video games” by Bonnie Ruberg, who makes a critical analysis of the representation of sex workers in videogames, focused on the reification of feminine characters

and the devaluation of erotic labour. The other is “Unfolding female quiet in wargames” by Enrico Gandolfi and Mariacristina Sciannamblo, which investigates the cultural mediatization of the relationship between gender and war through the analysis of the representation of female presence in *Metal Gear Solid V*, one of the most popular videogames in today’s society. The second section, *Troubling Texts*, includes three articles: “Prime-time narcos: the Mafia and gender in Colombian television” by Toby Miller, Marta Milena Barrios and Jesús Arroyave, which analyses the representation of women on Columbian narconovelas; “Shameless television: gendering transnational narratives” by Beth Johnson and Laura Minor, which analyses the textual representations and formal gender constructions in the series *Shameless*; and “‘I’d like an abortion please’: rethinking unplanned pregnancy narratives in contemporary American cinema” by Melissa Hair, which investigates the narratives surrounding pregnancy and abortion in American indie films *Obvious Child* and *Grandma*. The third section is composed of four articles: “Unblurring the lines: a qualitative exploration of young women’s opinions on popular music” by Jessie F. McCallum and Peta L. Dzidic, which seeks to understand young women’s opinions of popular music; “#Slane Girl, beauty pageants and padded bras” by Debbie Ging, Elizabeth Kiely, Karl Kitching and Máire Leane, which enlightens us as to how the sexualisation of children has begun to be treated in Irish media; “We wouldn’t say it to their faces” by Dunja Antunovic, which examines the circulation of feminist messages in sports media discourses; and “Feminist power and its implications on Uganda’s malaria communication campaign” by Aisha Sembatya Nakiwala and Brian Semujju, which studies the apparent radical feminism present in the campaigns to end malaria in Uganda. Available at: <<https://www.tandfonline.com/toc/rfms20/19/3?nav=toclist>>

Doxa Comunicación

Madrid: Universidad CEU San Pablo
Num. 28. June 2019
ISSN: 1696-019X / e-ISSN: 2386-3978

The latest issue of *Doxa Comunicación* presents a monograph about minors in the digital environment, coordinated by María de Carmen García Galera (URJC) and Leopoldo Abad Alcalá (USP-CEU).



The first article of the monograph titled, “State of the issue of child sexualisation in the digital environment and media literacy proposals”, tackles the way in which the new social media environment influences child sexualisation. In it, Carmen Llovet, Mónica Díaz-Bustamante and Alfonso Méndiz also respectively present some proposals for media literacy. “Minors in the digital environment”, published by the coordinators of the monograph, María del Carmen García Galera and Leopoldo Abad Alcalá, is about the general way that minors adapt and learn in the digital ecosystem. Estibaliz Linares, Raquel Royo and María Silvestre contribute their article “Sexual and sexist cyber-harassment towards young girls”, which focuses on sexual and sexist cyberbullying that female adolescents in the Basque Country suffer, from a gender and cyber feminist perspective. “Media convergence, risk and harm to children online” by Carmelo Garitaonandia, Inaki Karrera and Nekane Larrañaga, presents the most significant results of the *Net Children Go Mobile1* project, in which Denmark, Italy, the UK, Romania, Belgium, Ireland, Portugal and Spain have participated. These are based on the analysis of new habits generated by the introduction of mobile phones and digital media among children. Aurora Edo and Belén Zurbano add their article “Journalistic deontology on violence against women”, which tackles the authorship of deontological production on violence against women and the media in Spanish and Latin American contexts from 1999 to 2018. Finally, “New audiovisual consumption habits among minors: approximation through the analysis of survey data” by María José García-Orta, Victoria García-Prieto and Míriam Suárez-Romero, analyses, through surveys of adolescents aged between 14 and 17, how the introduction of video services on demand alters the behaviour of this age group.

Available at: <<http://www.doxacomunicacion.es/en/>>

Film Matters

Bristol: Intellect

Vol. 9, num. 3. December 2018

ISSN: 20421869. Online ISSN: 20421877



Film Matters is a journal dedicated to film research. It is published four times a year with the aim of raising awareness of student papers, simultaneously contributing to other students' learning. The magazine's latest issue includes four articles which explore gender related topics:

James Doyle presents, "A Real Human Being and a Real Hero: Masculinity, Liminality, and Design in Nicolas Winding Refn's *Drive*".

The paper presents an analysis of the immaculate image of masculinity in the film *Drive* through its visual design and construction of the main character, a stunt driver and car mechanic in Hollywood.

In addition, Emma Hughes, in her article "The New Global West: Redefining the Borders of Genre in the Post-Revisionist Western", argues that the western as a film genre lives on and that its characteristics continue to influence film today. The author uses the term *post-revisionist Western* to describe the cinematic style of the film *Unforgiven*, by Clint Eastwood.

"A Feminine Techno-Utopía: Identification/Transformation/Transcendence of Embodiment in Spike Jonze's *Her*" by Alexandria R. Moore, argues that Spike Jonze's film, *Her*, moves away from the traditional cinematic representations of femininity, artificial intelligence and construction of sexuality.

"A Recipe to Self-Made Womanhood? Nora Ephron's *Julie & Julia*, Domesticity, and Gender" by Florian Zitzelsberger, explores how the film *Julie & Julia* challenged and to some extent reinforces, the gender ideal associated with "the self-made man" and the idealisation of "true femininity".

Available at: <<https://www.intellectbooks.com/film-matters>>

Science fiction film and television

Liverpool: Liverpool University Press Online

Vol. 12, num. 1. February 2019

ISSN: 1754-3770. Online ISSN: 1754-3789

Science Fiction Film & Television is a journal attached to the University of Liverpool. Its latest issue is dedicated to the presence of female astronauts in film.

The first article, written by Yvonne Tasker, "Women, SF spectacle and the mise-en-scène of space adventure in the *Star Wars* franchise", explores gender representations in the *Star Wars* saga. "Untethered technology in *Gravity*" by Lorrie Palmer, contributes a textual analysis of *Gravity* where she argues that Sandra Bullock's character reimagines the mythic figure of the astronaut within a collaborative and professional relationship with spaceflight technology. "Square-jawed strength" by Lisa Purse, studies the representation of female astronaut characters as strong protagonists in science fiction films. Bronwyn Lovell, in "Cosmic careers and dead children", offers an analysis of four female astronaut characters: Ellen Ripley, Dr. Ryan Stone, Dr. Molly Woods and Ava Hamilton, concluding that their maternity stories are constructed in a similar way, always featuring the death of a child. In "Gendering the Anthropocene", Joseph Jenner examines films such as *The Cloverfield Paradox*, *One Under the Sun* and *The Space Between Us* and television series' such as *Extant* and *The 100*. The author argues that, in parallel to the masculinised discourse present in this geological time, the rise in female astronauts in contemporary science fiction suggests a review may be in order regarding the notions of who has the power to take action and politically intervene when faced with environmental problems on planet Earth. The final article in the issue, "Visible/invisible" by Amanda Keeler, analyses the television programme *Star Trek: Discovery* and the part-documentary, part-series, *Mars*. The article argues that these productions make visible two elements which were historically marginalised in science fiction narratives: developing technology as a not-yet-perfect science and the breadth and depth of female astronaut characters.

Available at: <<https://online.liverpooluniversitypress.co.uk/toc/sfft/12/1>>

