



NEW IN PAPER

THE REAL GAZE
Film Theory after Lacan
TODD MCGOWAN

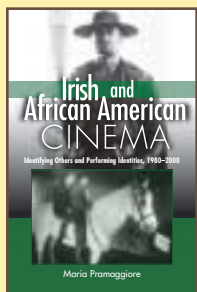
Examines the gaze in Lacanian film theory.

The Real Gaze develops a new theory of the cinema by rethinking the concept of the gaze, which has long been central in

film theory. Historically film scholars have located the gaze on the side of the spectator; however, Todd McGowan positions it within the filmic image, where it has the radical potential to disrupt the spectator's sense of identity and challenge the foundations of ideology. This book demonstrates several distinct cinematic forms that vary in terms of how the gaze functions within the films. Through a detailed investigation of directors such as Orson Welles, Claire Denis, Stanley Kubrick, Spike Lee, Federico Fellini, Ron Howard, Steven Spielberg, Andrei Tarkovsky, Wim Wenders, and David Lynch, McGowan explores the political, cultural, and existential ramifications of these differing roles of the gaze.

"This book is clearly written, persuasive, and contains an insightful exposition of difficult Lacanian concepts." — Henry Krips, author of *Fetish: An Erotics of Culture*

JANUARY • 254 pp.
\$24.95 pb 978-0-7914-7040-4



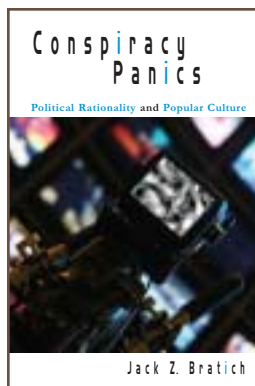
IRISH AND AFRICAN AMERICAN CINEMA
Identifying Others and
Performing Identities, 1980–2000
MARIA PRAMAGGIORE

How these two cinemas portray complex and changing notions of national and racial identity.

Focusing on two film traditions not normally studied together, Maria Pramaggiore examines more than two dozen Irish and

African American films, including *Do the Right Thing*, *In the Name of the Father*, *The Crying Game*, *Boyz n the Hood*, *The Snapper*, and *He Got Game*, arguing that these films foreground practices of character identification that complicate essentialist notions of national and racial identity. The porous sense of self associated with moments of identification in these films offers a cinematic counterpart to W. E. B. Du Bois's potent concept of double consciousness, an epistemological standpoint derived from experiences of colonization, racialization, and cultural disruption. Characters in these films, Pramaggiore suggests, reject the national paradigm of insider and outsider in favor of diasporic both/and notions of self, thereby endorsing the postmodern concept of identity as performance.

JANUARY • 245 pp.
8 b/w photographs
\$21.95 pb 978-0-7914-7096-1



CONSPIRACY PANICS
Political Rationality
and Popular Culture
JACK Z. BRATICH

Examines contemporary anxiety over the phenomenon of conspiracy theories.

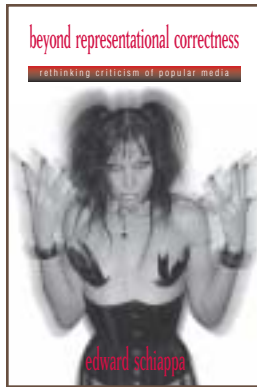
While most other works focus on conspiracy theories, this book examines *conspiracy panics*, or the anxiety over the

phenomenon of conspiracy theories. Jack Z. Bratich argues that conspiracy theories are portals into the major social issues defining U.S. and global political culture. These issues include the rise of new technologies, the social function of journalism, U.S. race relations, citizenship and dissent, globalization, biowarfare and biomedicine, and the shifting positions within the Left. Using a Foucauldian governmentality analysis, Bratich maintains that conspiracy panics contribute to a broader political rationality, a (neo)liberal strategy of governing at a distance through the use of reason. He also explores the growing popularity of 9/11 conspiracy research in terms of what he calls the "sphere of legitimate dissensus." *Conspiracy Panics* concludes that we are witnessing a new fusion of culture and rationality, one that is increasingly shared across the political spectrum.

"With his concept of conspiracy panics, Bratich makes a major contribution to thinking about our complex relations to conspiracy theories, those theories that haunt and annoy us, that we want to dismiss but cannot avoid. Not only does Bratich steer a clear and confident course through conspiracy theorists and their seemingly more rational critics, but he also addresses the far more pressing question of how adherents to some ways of thinking come to be scapegoated, dismissed as crackpots, or denounced as enemies. This is a terrific book and essential reading for anyone interested in the connections between thinking and doing politics." — Jodi Dean, author of *Aliens in America: Conspiracy Cultures from Outerspace to Cyberspace*

JACK Z. BRATICH is Assistant Professor of Journalism and Media Studies at Rutgers University at New Brunswick and the coeditor (with Jeremy Packer and Cameron McCarthy) of *Foucault, Cultural Studies, and Governmentality*, also published by SUNY Press.

FEBRUARY • 220 pp.
1 table
\$24.95 pb 978-0-7914-7334-4
\$74.50 hc 978-0-7914-7333-7



**BEYOND
REPRESENTATIONAL
CORRECTNESS**
Rethinking Criticism
of Popular Media
EDWARD SCHIAPPA

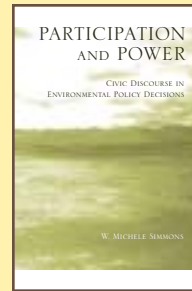
Argues that representational correctness can cause critics to miss the positive work that films and television shows can perform in reducing prejudice.

Representational correctness describes an implicit set of norms, including accuracy, purity, and innocence, that guide much of popular media criticism. In this provocative book, Edward Schiappa argues that representational correctness is unproductive, antagonistic to audience research, and typically disconnected from relevant social psychological or mass communication theories. Analyzing criticisms of such television shows as *Will & Grace* and *Queer Eye for the Straight Guy*, Schiappa argues that the norms of representational correctness can cause critics to miss the positive work such shows perform in reducing prejudice. He contends that too many critics focus on isolated scenes or interactions that perpetuate a stereotype without considering the larger work that films and television shows can accomplish. Schiappa concludes that pop culture critics need to engage in more audience research, draw from relevant research in social psychology, praise positive representations and programming, and promote critical media literacy in both classroom and public pedagogy.

“Whether or not you agree with Edward Schiappa’s central argument that media studies should move toward multimethodological approaches that incorporate social science measures into audience analysis to broaden its scope, it is difficult to deny that conventional textual analysis has sometimes been limited by problems related to representational correctness. Schiappa raises important questions for critical media studies and offers provocative answers.” — Mary M. Dalton, coeditor of *The Sitcom Reader: America Viewed and Skewed*

EDWARD SCHIAPPA is Professor of Communication Studies and Paul W. Frenzel Chair of Liberal Arts at the University of Minnesota. He is the editor of *Warranting Assent: Case Studies in Argument Evaluation*, also published by SUNY Press, and the author of *Defining Reality: Definitions and the Politics of Meaning*.

APRIL • 224 pp.
\$23.95 pb 978-0-7914-7424-2
\$71.50 hc 978-0-7914-7423-5



NEW IN PAPER

PARTICIPATION AND POWER
Civic Discourse in Environmental
Policy Decisions
W. MICHELE SIMMONS

Takes a firsthand look at a case of public participation in environmental policy.

Participation and Power examines the ways in which citizens are allowed to participate in environmental policy decision making. Despite requirements that mandate public participation, institutional practices and current models of public participation often exclude citizens from anything other than a superficial role. W. Michele Simmons offers a firsthand look at risk communication and public participation practices through a case study involving the disposal of VX nerve agent. Arguing that a rhetoric for civic discourse in policy debates is needed, she constructs a theory of democratic and ethical public involvement that grants citizens more power in the decision-making process.

“Simmons forges a strong claim for the greater value and potential of meaningful dialogue in risk communication.” — Bill Karis, coeditor of *Technical Communication, Deliberative Rhetoric, and Environmental Discourse: Connections and Directions*

“Not only is the problem of risk communication relevant, but the use of both rhetorical and technical communication theory makes the approach to the problems in risk communication seem solvable. Further, the question of actual public participation in risk communication should be of interest to scholars and practitioners beyond the immediate field of technical and scientific communication.” — Robert R. Johnson, author of *User-Centered Technology: A Rhetorical Theory for Computers and Other Mundane Artifacts*

JANUARY • 204 pp.
1 table, 16 figures
\$21.95 pb 978-0-7914-6996-5