

1: Danuta Reah: Women, Crime and Language: a study in linguistics

Get this from a library! Women, crime, and language. [Frances Gray; Palgrave Connect (Online service)] -- Women have always had the right to go to jail. For a long time, however, they did not have the right to make a law or judge a case.

Stream It Or Skip It: A glamorous woman waits nervously in an airport. She checks her watch, sends a text, and glances around at the other passengers waiting nearby. The woman waiting in the airport is Alejandra Alvarez Alejandra Sandoval , a drug mule who has been tasked with transporting drugs from Colombia to Mexico. The DPI team is made up of three female agents, all at various stages in their lives and careers. Amelia Juana del Rio has spent years undercover in the Pacific jungle on a cocoa plantation, but her career comes to a halt when she decides she must take care of her sick mother. And Sandra Vina Machado , the brains behind Operation Phoenix, is a single mother struggling to balance her non-stop work life with spending time with her year-old son. Sandra has only six months left until she can retire from the police force, but first, she must survive the life-or-death mission. Each woman will play a unique part in the mission. Between their four storylines, Undercover Law hits practically every crime drama trope, including workplace drama, complicated backstories, and lots and lots of guns. What happens when you have not just one female James Bond-type, but four? Each character has a backstory that is well thought out, and the operation itself is fascinating. Like, roll your eyes, why-did-they-need-to-say-this, bad. The actors are clearly trying their best to overcompensate for the wooden dialogue, but most of the time, their efforts fall flat. On a practical level, the wordy dialogue makes the pilot much longer than it needs to be. The first episode of Undercover Law lasts over an hour – a length that no show, no matter the genre or platform, should ever hit. Practically every scene has at least four lines that could be cut without making the viewer feel lost; if removed, the pilot would probably have been a much more reasonable length. The sound design proves to be another editing decision gone wrong. To top it off, we found ourselves laughing at the music in certain moments, because adding a sweeping soundtrack over a totally normal conversation is just plain ridiculous. Undercover Law is a serious crime drama. After reminding her of the expectations, a DPI colonel drops Alejandra off in a neighborhood controlled by the cartel. Alejandra stares up at a building presumably a cartel headquarters and takes a deep breath before walking inside. Juana del Rio does a great job playing the conflicted Amelia, who is forced to choose between her country and her family in the first episode. There are plenty of other crime dramas on Netflix more worthy of your time.

2: Special: Violence and Language

Women, crime and language. [Frances Gray] -- "This book examines a number of high-profile criminal cases, from the Whitechapel murders of the s to the Children's Home scandals of the present day, which have had particular impact on women.

By Mark Judge Earlier this year, an interesting article was published: In it author Jarune Uwajaren argued that men need to know the cues and ticks and general body language that separates respectable flirting from creepy behavior. That is to say, feminists argue that no means no, and that men need to understand that. A lot of men have been in situations where a woman said yes to sex, but it was because she was feeling hurt or angry or vulnerable. A gentleman who has been raised properly, or just a decent human being, will be attentive to those signals and do the right thing. And does that mean that some sexual activity is harmful, degrading and perverse, no matter what our Dan Savage culture says? But think about that â€” staring is a creepy form of expressive human behavior. Of course there is never any excuse to rape someone. And yet what women wear and their body language also send signals about their sexuality. If a woman at her computer in Starbucks is, as Jarune Uwajaren argues, sending out several signals simply by the way she is sitting, then women who dress like prostitutes are also sending out signals. The signal is not that they should be raped. But if a posture while drinking coffee is indicative of the soul and personality within, than so is marching down the street in your underwear. The former says that you are not interested in conversation or love. It says that your body, down to the eyelash â€” which if flickering a certain way means back off â€” suddenly has no inherent, subtle, and even sacred meaning or language, but is only the political message you are choosing to send at that particular moment. To read anything else into it is patriarchal. The woman offers her beauty, tenderness and love to the man, and the man puts his physical strength, courage and love into the service of the woman. In other words, the bodies themselves have powerful symbolism. As it stands now, they hold that if a heterosexual man is going to approach a strange woman, he damn well better have his social and psychic antennae tuned in the right frequencies of her movements. Leave it alone, bro. To do otherwise is to violate the privacy, personal space, perhaps even very essence of the woman. And anyone who claims otherwise is a shaming patriarchal frat boy jerk.

3: Feminism and Body Language: A Double Standard? - Acculturated

Women, Crime and Language examines the relationships between discourses of crime and gender: how women are represented in fiction and reportage, and how they have represented themselves. Frances Gray explores a number of high-profile cases from the Whitechapel Murders of to the Children's Home scandals of the present day, in which women.

The signs that hurt By J. Can speech cause bodily pain? Are we physically safe from hate speech and cruelty of lovers behind Cartesian firewalls separating mind from body, meaning from matter? Or do emotions breach those barriers and make us as vulnerable to words as to fists? If hypnotic suggestion can produce burn reactions, amputees feel phantom pains in long-missing limbs, and stress impairs the immune system, why should we doubt that pain is as much our response to the meaning of events as to their physical force? In my own work, 1 these questions have emerged from an attempt to reunify our views of the symbolic and material dimensions of social processes. At Columbia , scholars interested in such diverse subjects as the sex industry, ethnic violence in South Africa , and the law of "hate speech" also find themselves trying to make sense of the effects of symbolic violence. Violence is not simply material force: It is the use of force as a tool for some human purpose, individual or social. We are social actors and we are bodies vulnerable to pain. Every society exploits the possibility that our actions can be controlled by the fact, memory, and anticipation of pain inflicted by others. We hurt children to make them behave--sometimes with blows and sometimes with words, but equally with pain. Theories of child development make it easy to forget how often parents make children cry and how basic this violence is to the socializing process. Theories of economic and ideological domination, likewise, can obscure how the powerful exploit the powerless through pain. Violence exerts its social effects as much through what it means as through what it physically does. Well-socialized men of high status and substantial social power reverse their roles, wearing diapers, being beaten for trivial offenses, putting themselves in the power of mothers, teachers, judges, and dominant women. In these scenes, the sight and sound of the whip is as important as its touch. We demonize the extremes of violence: Most violence is not idiosyncratic: The same kinds of people do the same kinds of violence to the same kinds of people. A little violence goes a long way when it takes on a meaning, when people begin to predict what will be punished. That meaning enables violence to function as a means of control. No social order could maintain itself solely by the physical effects of violence. Violence is always also a warning, a threat of the possibility of more violence. Violence itself is a language we all learn to interpret. Rob Nixon, also of the English department, describes the symbolic language of ethnic and class violence, particularly in the struggle between the Inkatha party and the African National Congress. How can words and symbolic actions cause pain? Pain is an active response to its causes, not simply a passive effect. The meanings of words and deeds always include the feelings produced when one makes sense of a situation. The tasteless sexual or racial joke is no joke to a woman who has been raped, a man who was a victim of a hate crime, or to any person who feels less safe from pain than someone who can afford to make these kinds of jokes. We defend our freedom of speech and action, but we cannot exercise these freedoms responsibly, or judge whether others do so, if we cannot feel what hurts whom and how much. Individuals, Communities, and Liberties of Speech, 4 Greenawalt tries to balance the social interest in protecting free speech with the social and personal harms speech can do. The civil law of torts recognizes the emotional distress of harassment victims, but courts have been reluctant to accept the criminalization of speech on the basis of the damage it can do to its victims. Greenawalt cites the arguments of Mari Matsuda that "victims of vicious hate propaganda have experienced physiological symptoms and emotional distress ranging from fear in the gut, rapid pulse rate and difficulty in breathing, nightmares, post-traumatic stress disorder, hypertension, psychosis, and suicide. The violence of blows and the violence of symbolic acts are not so easily separated. If we are what we feel, research on symbolic violence takes on special importance for the individuals and the society that this violence shapes. Discourse and Social Dynamics. Commercial Fetishism and Gender Power. Homelands, Harlem, and Hollywood: South African Culture and the World Beyond. Individuals, Communities, and Liberties of Speech. Princeton University

Press, His writings, including *Talking Science: Language, Learning, and Values* and *Textual Politics: Discourse and Social Dynamics*, deal with natural science, communication, and discourse and social processes. He also holds a Ph. His Internet address is jllbc@cunyvm.

4: Danuta Reah: Women, Crime and Language: a study in linguistics

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Women's fear of crime - Wikipedia *Women's fear of crime* refers to women's fear of being a victim of crime, independent of actual victimization. Although fear of crime is a concern for people of all genders, studies consistently find that women around the world tend to have much higher levels of fear of crime than men.

6: Special: Violence and Language

WOMEN, CRIME AND LANGUAGE. Language is a given of the human race, so much so, that we take it for granted. It is part of our system for communicating, and we rarely stand back from it, take it apart and observe it closely.

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