**Title:** Full-Throttle Franchise: The culture, commerce, and ideology of the *Fast & Furious* films

**Blurb:**

When the first *Fast & Furious* filmwas released in June 2001, few predicted that it would be a box office hit, let alone the launchpad for a multi-billion-dollar franchise. A mid-budget crime movie set around L.A.’s underground car-racing scene, featuring a cast of relative unknowns, the film became one of the surprise hits of that summer, earning more than five times its budget in worldwide ticket sales. Two decades and nine films later, *Fast & Furious* today ranks among the 10 highest-grossing movie franchises of all time, with a box office total of $5.8 billion, and has also given rise to an animated TV show and theme park ride.

*Full-Throttle Franchise* is the first book to offer an in-depth analysis of the *Fast & Furious* films, bringing together a range of scholars to explore not only the style and themes of the franchise, but also its broader cultural impact and legacy. The collected essays establish the franchise’s importance in cinematic and ideological terms, linking their discussions to wider issues of genre, representation, and industry. Topics range from stardom and performance, focusing on key actors Vin Diesel and Dwayne Johnson, to the way in which *Fast & Furious* intersects with dominant ideas of racial, gender, and sexual identity.

Aimed at both scholars and fans, *Full-Throttle Franchise* seeks to uncover just what has made *Fast & Furious* so enduringly popular, illustrating how its outrageous set pieces and growing cast of global megastars have helped to shape the industry standard for the contemporary action film.

**Full chapter list:**

1. Introduction: Why study *Fast & Furious*? – Joshua Gulam (Liverpool Hope University, UK), Sarah Feinstein (University of Leeds), and Fraser Elliott (University of Salford)
2. What a longitudinal analysis can tell us about action sequences in the *Fast & Furious* films – Lennart Soberon (Ghent University, Belgium)
3. ‘For those ten seconds, I’m free’: Temporality, affect, and spectacle in *Fast &* *Furious* – Naja Later (Swinburne University, Australia)
4. A model for inclusivity in the Hollywood franchise? Race and representation in *Fast & Furious* – Pete Jones (University of Melbourne, Australia), Eithne Quinn (University of Manchester, UK), and Joshua Gulam (Liverpool Hope University, UK)
5. Fast, furious and free of sex: The interplay of gender, ethnicity, and male affection in *Fast & Furious*– Aaron Hunter (Maynooth University, Ireland)
6. *Fast & Furious* and the evolution of the multiracial and multi-ethnic action film – Frank E. Dobson (Vanderbilt University, USA)
7. ‘What’s real is family’: Maternal bodies, paternal labour, and parenting roles in *Fast & Furious* *–* Bianca Batti (Georgia Institute of Technology, USA)
8. ‘You never should’ve messed with a man’s family’: Intersectionality and the twenty-first-century masculinity of Dominic Toretto – CarrieLynn D. Reinhard (Dominican University, USA) and Christopher J. Olson (University of Wisconsin, USA)
9. ‘My dad said he kicked your ass once’: Dwayne ‘The Rock’ Johnson, stardom, and parenting in the *Fast & Furious* films – Julie Wright (University of Warwick, UK)
10. ‘I never want to lose a fight’: Masculinity, machismo, and high-octane action in *Fast & Furious* – Rebecca Feasay (Bath Spa University, UK)
11. The on- and off-screen bromances of *Fast & Furious* – Jackie Raphael (Curtin University, Australia) and Celia Lam (University of Nottingham in China)
12. A truly global franchise? The commercial success and critical reception of *Fast & Furious* in China– Fraser Elliott (University of Salford, UK)
13. *Dhoom* and the influence of *Fast & Furious* on Indian street-racing films – Debaditya Mukhopadhyay (Manikchak College, India)
14. ‘Zero tolerance for candy asses’: World Wrestling Entertainment and *Fast & Furious* as transmedia storytelling – Robert Watts (University of Manchester, UK)
15. Conclusion – Sarah Feinstein, Fraser Elliott, and Joshua Gulam

**General guidelines for authors:**

* Word count

Chapters will be 6,000 words, inclusive of references.

* Referencing

We are awaiting feedback on our proposal from the publishers (we’re confident the book will get the green light, given the quality of your proposals; so, fingers crossed!). In the meantime, we will proceed on the understanding that Bloomsbury uses short title system of referencing for edited collection. This uses provides a full reference in the form of a note only at the first mention of the book, and thereafter a shortened version of the title can be used. (see Academic House Style doc at <https://www.bloomsbury.com/uk/academic/for-authors/style-guidelines/>).

* Images

Again, we are waiting for feedback on the proposal. Where needed, contributors may wish to include high resolution screenshots from the films (2 max. per chapter). These screenshots will be black and white and reproduced in line with fair use policies.