

The Monstrous Feminine Film Feminism Psychoanalysis Barbara Creed

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Post-Theory Emerald Group Publishing

This follow-up to the classic text of *The Monstrous-Feminine* analyses those contemporary films which explore social justice issues such as women's equality, violence against women, queer relationships, race and the plight of the planet and its multi-species. Examining a new movement - termed by Creed as Feminist New Wave Cinema - *The Return of the Monstrous-Feminine* explores a significant change that has occurred over the past two decades in the representation of the monstrous-feminine in visual discourse. The *Monstrous-Feminine* is a figure in revolt on a journey through the dark night of abjection. Taking particular interest in women directors who create the figure of the *Monstrous-Feminine*, in cinema that foregrounds everyday horrors in addition to classic horror, Creed looks at a range of diverse films including *The Babadook*, *A Girl Walks Home Alone at Night*, *Nomadland*, *Carol*, *Raw*, *Revenge*, and the television series *The Handmaid's Tale*. These films center on different forms of revolt, from inner revolt to social, supernatural and violent revolt, which appear in Feminist New Wave Cinema. These relate in the main to the emergence of a range of social protest movements that have gathered momentum in the new millennium and given voice to new theoretical and critical discourses. These include: third and fourth wave feminism, the #MeToo movement, queer theory, race theory, the critique of anthropocentrism and human animal theory. These theoretical discourses have played a key role in influencing Feminist New Wave Cinema whose films are distinctive, stylish and diverse. This is an essential companion to the original classic text and is ideal for students in *Gender and Media*, *Gender and Horror*, *Gender and Film* and *Feminist Film* theory courses.

Media and Violence Routledge

This book provides a critical reappraisal of Barbara Creed's ground-breaking work of feminist psychoanalytic film scholarship, *The Monstrous-Feminine*, which was first published in 1993. The *Monstrous-Feminine* married psychoanalytic thinking with film analysis in radically new ways to provide an invaluable corrective to conventional approaches to the study of women in horror films, with their narrow emphasis on woman's victimhood. This volume, which will mark 25 years since the publication of *The Monstrous-Feminine*, brings together essays by international scholars working across a variety of disciplines who take up Creed's ideas in new ways and fresh contexts or, more broadly, explore possible futures for feminist and/or psychoanalytically informed art history

and film theory.

Dead Blondes and Bad Mothers SAGE

"This anthology makes it abundantly clear that feminist film criticism is flourishing and has developed dramatically since its inception in the early 1970s." —Journal of Aesthetics and Art Criticism Erens brings together a wide variety of writings and methodologies by U.S. and British feminist film scholars. The twenty-seven essays represent some of the most influential work on Hollywood film, women's cinema, and documentary filmmaking to appear during the past decade and beyond. Contributors include Lucie Arbuthnot, Linda Artel, Pam Cook, Teresa de Lauretis, Mary Ann Doane, Elizabeth Ellsworth, Lucy Fischer, Jane Gaines, Mary C. Gentile, Bette Gordon, Florence Jacobowitz, Claire Johnston, E. Ann Kaplan, Annette Kuhn, Julia Lesage, Judith Mayne, Sonya Michel, Tania Modleski, Laura Mulvey, B. Ruby Rich, Gail Seneca, Kaja Silverman, Lori Spring, Jackie Stacey, Maureen Turim, Diane Waldman, Susan Wengraf, Linda Williams, and Robin Wood.

The Mists of Avalon Manchester University Press

Horror, The Film Reader brings together key articles to provide a comprehensive resource for students of horror cinema. Mark Jancovich's introduction traces the development of horror film from *The Cabinet of Dr. Caligari* to *The Blair Witch Project*, and outlines the main critical debates. Combining classic and recent articles, each section explores a central issue of horror film, and features an editor's introduction outlining the context of debates. *Fashion, Desire and Anxiety* State University of New York Press A timely intervention into debates on the representation of feminist and feminine identities in contemporary visual culture. The essays in this collection interrogate how and why certain formulations of feminism and femininity are currently prevalent in mainstream cinema and television, offering new insights into postfeminist media phenomena.

Re-reading the Monstrous-Feminine Springer

The magical saga of the women behind King Arthur's throne. "A monumental reimagining of the Arthurian legends . . . reading it is a deeply moving and at times uncanny experience. . . . An impressive achievement." —The New York Times Book Review In Marion Zimmer Bradley's masterpiece, we see the tumult and adventures of Camelot's court through the eyes of the women who bolstered the king's rise and schemed for his fall. From their childhoods through the ultimate fulfillment of their destinies, we follow these women and the diverse cast of characters that surrounds them as the great Arthurian epic unfolds stunningly before us. As Morgaine and Gwenthwyfar struggle for control over the fate of Arthur's kingdom, as the Knights of the Round Table take on their infamous quest, as Merlin and Viviane wield their magics for the future of Old Britain, the Isle of Avalon slips further

into the impenetrable mists of memory, until the fissure between old and new worlds' and old and new religions' claims its most famous victim.

Feminism, femininity and popular culture Springer Nature This book focuses on how the abject spectacle of the 'monstrous feminine' has been reimagined by recent and contemporary screen horrors focused on the desires and subjectivities of female monsters who, as anti-heroic protagonists of revisionist and reflexive texts, exemplify gendered possibility in altered cultures of 21st century screen production and reception. As Barbara Creed notes in a recent interview, the patriarchal stereotype of horror that she named 'the monstrous-feminine' has, decades later, 'embarked on a life of her own'. Focused on this altered and renewed form of female monstrosity, this study engages with an international array of recent and contemporary screen entertainments, from arthouse and indie horror films by emergent female auteurs, to the franchised products of multimedia conglomerates, to 'quality' television horror, to the social media-based creations of horror fans working as 'pro-sumers'. In this way, the monograph in its organisation and scope maps the converged and rapidly changing environment of 21st century screen cultures in order to situate the monstrous female anti-hero as one of its distinctive products.

Attack of the Leading Ladies Bloomsbury Academic

In *Recreational Terror*, Isabel Cristina Pinedo analyzes how the contemporary horror film produces recreational terror as a pleasurable encounter with violence and danger for female spectators. She challenges the conventional wisdom that violent horror films can only degrade women and incite violence, and contends instead that the contemporary horror film speaks to the cultural need to express rage and terror in the midst of social upheaval.

Managing the Monstrous Feminine Springer

From reviews of the third edition: "Film Genre Reader III lives up to the high expectations set by its predecessors, providing an accessible and relatively comprehensive look at genre studies. The anthology's consideration of the advantages and challenges of genre studies, as well as its inclusion of various film genres and methodological approaches, presents a pedagogically useful overview." —Scope Since 1986, *Film Genre Reader* has been the standard reference and classroom text for the study of genre in film, with more than 25,000 copies sold. Barry Keith Grant has again revised and updated the book to reflect the most recent developments in genre study. This fourth edition adds new essays on genre definition and cycles, action movies, science fiction, and heritage films, along with a comprehensive and updated bibliography. The volume includes more than thirty essays by some of film's most distinguished critics and scholars of popular

cinema, including Charles Ramírez Berg, John G. Cawelti, Celestino Deleyto, David Desser, Thomas Elsaesser, Steve Neale, Thomas Schatz, Paul Schrader, Vivian Sobchack, Janet Staiger, Linda Williams, and Robin Wood.

The Monstrous-Feminine NYU Press

Looking at such films as "Frankenstein, Svengali, King Kong" and "The Mark of the Vampire," Berenstein argues that classical horror cinema is marked by malleable gender roles, not by entrenched conventional personas.

Feminist Film Theory University of Texas Press

Introduction: "Coy leoricism"--Producing permissiveness: censorship, obscenity law, and the trials of spectatorship -- Peek snatchers: corporeal spectacle and the wages of looking, 1960/1965 -- Girls with hungry eyes: consuming sensation, figuring female lust, 1965/1970 -- Watching an "audience of voyeurs:" adult film reception -- Conclusion: Skin flicks without a future?

The Monstrous-feminine Taylor & Francis

Most critical writings on horror films conceptualise woman as victim. Creed challenges this view with a feminist psychoanalytic critique, discussing films such as *Alien*, *I Spit on Your Grave* and *Psycho*.

Issues in Feminist Film Criticism Power Publications, Sydney

This book explores the monstrous-feminine in Japanese popular culture, produced from the late years of the 1980s through to the new millennium. Raechel Dumas examines the role of female monsters in selected works of fiction, manga, film, and video games, offering a trans-genre, trans-media analysis of this enduring trope. The book focuses on several iterations of the monstrous-feminine in contemporary Japan: the self-replicating shōjo in horror, monstrous mothers in science fiction, female ghosts and suburban hauntings in cinema, female monsters and public violence in survival horror games, and the rebellious female body in mytho-fiction. Situating the titles examined here amid discourses of crisis that have materialized in contemporary Japan, Dumas illuminates the ambivalent pleasure of the monstrous-feminine as a trope that both articulates anxieties centered on shifting configurations of subjectivity and nationhood, and elaborates novel possibilities for identity negotiation and social formation in a period marked by dramatic change.

Horror, The Film Reader Melville House

In almost all critical writings on the horror film, woman is conceptualised only as victim. In *The Monstrous-Feminine* Barbara Creed challenges this patriarchal view by arguing that the prototype of all definitions of the monstrous is the female reproductive body. With close reference to a number of classic horror films including the *Alien* trilogy, *T*

Monstrous Possibilities W. W. Norton & Company

This edited collection focuses on gender and contemporary horror in film, examining how and if representations of gender in horror have changed.

Women on Screen Ballantine Books

Examining the popularity of low-budget cinema, particularly slasher, occult, and rape-revenge films, the author argues that, while such films have been traditionally understood as offering only sadistic pleasure to their mostly male audiences, in actuality they align spectators not with the male tormentor but with the females being tormented--particularly the slasher movie's "final girls"--Who endure fear and degradation before rising to save themselves.--Adapted from publisher description.

The Monstrous-Feminine Psychology Press

Women occupy a privileged place in horror film. Horror is a space of entertainment and excitement, of terror and dread, and one that relishes the complexities that arise when boundaries – of taste, of bodies, of reason – are blurred and dismantled. It is also a site of expression and exploration that leverages the narrative and aesthetic horrors of the reproductive, the maternal and the sexual to expose the underpinnings of the social, political and philosophical othering of women. This book offers an in-depth analysis of women in horror films through an exploration of 'gynaehorror': films concerned with all aspects of female reproductive horror, from reproductive and sexual organs, to virginity, pregnancy, birth, motherhood and finally to menopause. Some of the themes explored include: the intersection of horror, monstrosity and sexual difference; the relationships between normative female (hetero)sexuality and the twin figures of the chaste virgin and the voracious vagina dentata; embodiment and subjectivity in horror films about pregnancy and abortion; reproductive technologies, monstrosity and 'mad science'; the discursive construction and interrogation of monstrous motherhood; and the relationships between menopause, menstruation, hagsploitation and 'abject barren' bodies in horror. The book not only offers a feminist interrogation of gynaehorror, but also a counter-reading of the gynaehorrific, that both accounts for and opens up new spaces of productive, radical and subversive monstrosity within a mode of representation and expression that has often been accused of being misogynistic. It therefore makes a unique contribution to the study of women in horror film specifically, while also providing new insights in the broader area of popular culture, gender and film philosophy.

Reel Knockouts Routledge

This is a timely update of a seminal text which re-interprets key films of the horror genre, including *Carrie*, *The Exorcist*, *The Brood* and *Psycho*. In the first edition, Creed draws on Julia Kristeva's theory of abjection to challenge the popular view that women in horror are almost always victims, and argues that patriarchal ideology constructs women as monstrous in relation to her sexuality and reproductive body to justify her subjugation. Although a projection of male fears and paranoid fantasies, the monstrous-feminine is nonetheless a terrifying figure. Creed's argument contests Freudian and Lacanian theories of sexual difference to offer a provocative rereading of classical and

contemporary horror. This updated edition includes a new section examining contemporary feminist horror films in relation to nonhuman theory. Creed proposes a new concept of radical abjection to reinterpret the monstrous-feminine as a figure who embraces abjection by reclaiming her body and re-defining her otherness as nonhuman – while questioning patriarchy, anthropocentrism, misogyny and the meaning of the human. Films discussed include *Ginger Snaps*, *Teeth*, *Atlantics*, *The Girl with All the Gifts*, *Border* and *Titane*. Barbara Creed's classic remains as relevant as ever and this edition will be of interest to academics and students of feminist theory, nonhuman theory, critical animal studies, race, and queer theory.

Men, Women, and Chain Saws Rutgers University Press

Focusing on the ground-breaking work of Laura Mulvey, Kaja Silverman, Teresa de Lauretis and Barbara Creed, this book explores how, since it began in the 1970s, feminist film theory has revolutionized the way that films and their spectators can be understood. Examining the new and distinctive approaches of each of these thinkers, this book provides the most detailed account so far of their ideas. It illuminates the six key concepts and demonstrates their value as tools for film analysis: the male gaze the female voice technologies of gender queering desire the monstrous-feminine masculinity in crisis. Testing their ideas with a number of other examples from contemporary cinema and TV, Shohini Chaudhuri shows how these four thinkers construct their theories through their reading of films. An excellent study companion for all students of film theory and women's studies.

Women, Monstrosity and Horror Film Routledge

Winner of the the 2021 Best Edited Collection Award from BAFTSS
Winner of the 2021 British Fantasy Award in Best Non-Fiction
Finalist for the 2020 Bram Stoker Award® for Superior Achievement in Non-Fiction Runner-Up for Book of the Year in the 19th Annual Rondo Halton Classic Horror Awards
"But women were never out there making horror films, that's why they are not written about – you can't include what doesn't exist." "Women are just not that interested in making horror films." This is what you get when you are a woman working in horror, whether as a writer, academic, festival programmer, or filmmaker. These assumptions are based on decades of flawed scholarly, critical, and industrial thinking about the genre. *Women Make Horror* sets right these misconceptions. Women have always made horror. They have always been an audience for the genre, and today, as this book reveals, women academics, critics, and filmmakers alike remain committed to a film genre that offers almost unlimited opportunities for exploring and deconstructing social and cultural constructions of gender, femininity, sexuality, and the body. *Women Make Horror* explores narrative and experimental cinema; short, anthology, and feature filmmaking; and offers case studies of North American, Latin American, European, East Asian, and Australian filmmakers, films, and festivals. With this book we can transform how we think about women filmmakers and genre.

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