

## The Monstrous Feminine Film Feminism Psychoanalysis Barbara Creed

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Monstrous Forms Wayne State University Press

It makes us jump. It makes us scream. It haunts our nightmares. So why do we watch horror? Why do we play it? What could possibly appealing about a genre that tries to terrify us? Why would we subject ourselves to shriek-inducing shocks, or spend dozens of hours watching a television show about grotesque flesh-eating monsters? *Monstrous Forms* offers a theory of horror that works through the genre across a broad range of contemporary moving-image media: film, television, video games, YouTube, gifs, streaming, virtual reality. This book analyzes our experience of and engagement with horror by focusing on its form, paying special attention to the common ground, the styles and forms that move between mediums. It looks at the ways that moving-image horror addresses its audiences, the ways that it elicits, or demands, responses from its viewers, players, browsers. Camera movement (or "camera" movement), jump scares, offscreen monsters-horror innovates and perfects styles that directly provoke and stimulate the bodies in front of the screen. Analyzing films including *Paranormal Activity*, *It Follows*, and *Get Out*, video games including *Amnesia: The Dark Descent*, *Layers of Fear*, and *Until Dawn*, and TV shows including *The Walking Dead* and *American Horror Story*, *Monstrous Forms* argues for understanding horror through its sensational address, and dissects the forms that make that address so effective.

**Post-Theory Moving Image**

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.

**Re-reading the Monstrous-Feminine** Columbia University Press  
Jane Ussher takes a unique approach to the study of the material and discursive practices associated with the construction and regulation of the female body.

**Pandora's Box** Psychology Press

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, *The Exorcist* and *Psycho*, Creed analyses the seven 'faces' of the monstrous-feminine: archaic mother, monstrous womb, vampire, witch, possessed body, monstrous mother and castrator. Her argument that man fears woman as castrator, rather than as castrated, questions not only Freudian theories of sexual difference but existing theories of spectatorship and fetishism, providing a provocative re-reading of classical and contemporary film and theoretical texts.

**Femmes Fatales** Routledge

Robin Wood's writing on the horror film, published over five decades, collected in one volume.

**Pouvoirs de L'horreur (English)** University of Texas Press

An impressive list of authors examine how abjection can be discussed in relation to a host of different subjects, including marginality and gender.

**House of Psychotic Women** 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. *Women, Monstrosity and Horror Film* Edinburgh University Press

In this accessible introductory guide, the author identifies key feminist approaches to popular culture from the 1960s to the present and demonstrates how the relationship between feminism, femininity and popular culture has often been a troubled one. The book introduces the central ideas of both second-wave feminism and feminist cultural studies and demonstrates how they inform feminist debates about a range of popular forms and practices through a series of case studies: the woman's film; romantic fiction; soap opera; consumption and material culture; fashion and beauty practices; and youth culture and popular music. *Horror* Princeton University Press

**The Monstrous-Feminine** Routledge

**Men, Women, and Chain Saws** Routledge

Horror cinema is a hugely successful, but at the same time culturally illicit genre that spans the history of cinema. It continues to flourish with recent cycles of supernatural horror and torture porn that span the full range of horror styles and aesthetics. It is enjoyed by audiences everywhere, but also seen as a malign influence by others. In this *Routledge Film Guidebook*, audience researcher and film scholar Brigid Cherry provides a comprehensive overview of the horror film and explores how the genre works. Examining the way horror films create images of gore and the uncanny through film technology and effects, Cherry provides an account of the way cinematic and stylistic devices create responses of terror and disgust in the viewer. *Horror* examines the way these films construct psychological and cognitive responses and how they speak to audiences on an intimate personal level, addressing their innermost fears and desires. Cherry further explores the role of horror cinema in society and culture, looking at how it represents various identity groups and engages with social anxieties, and examining the way horror sees, and is seen by, society.

**Horror Noire** Routledge

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. **Abject Visions** NYU Press

As the wine and conversation begin to flow at a reunion between six women, who were friends at school, memories start to surface - some happy, others bitter-sweet and a few that are downright poisonous . . . Forced to confront dark secrets that they thought lay buried deep in the past, the women begin to turn against one another and the mood of the party turns nightmarish . . . Death, infidelity, incest, rape, lies and the evil that lurks beneath the everyday lives of people form the substance of *Snapshots*, Shobhaa Di's explosive novel. **Phallic Panic** State University of New York Press

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*. 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, *The Exorcist* and *Psycho*, Creed analyses the seven 'faces' of the monstrous-feminine: archaic mother, monstrous womb, vampire, witch, possessed body, monstrous mother and castrator. Her argument that man fears woman as castrator, rather than as castrated, questions not only Freudian theories of sexual difference but existing theories of spectatorship and fetishism, providing a provocative re-reading of classical and contemporary film and theoretical texts.

**Stray Power Publications Incorporated (FL)**

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. **University of Texas Press**

Cinema is full of neurotic personalities, but few things are more transfixing than a woman losing her mind onscreen. Horror as a genre provides the most welcoming platform for these histrionics: crippling paranoia, desperate loneliness, masochistic death-wishes, dangerous obsessiveness, apocalyptic hysteria. Unlike her male counterpart - 'the eccentric' - the female neurotic lives a shamed existence, making these films those rare places where her destructive emotions get to play. **HOUSE OF PSYCHOTIC WOMEN** is an examination of these characters through a daringly personal autobiographical lens. Anecdotes and memories interweave with film history, criticism, trivia and confrontational imagery to create a reflective personal history and a celebration of female madness, both onscreen and off. This critically-acclaimed publication is packed with rare images that combine with family photos and artifacts to form a titillating sensory overload, with a filmography that traverses the acclaimed and the obscure in equal measure. Films covered include *The Entity*, *Paranormal Activity*, *Singapore Sling*, *3 Women*, *Toys Are Not for Children*, *Repulsion*, *Let's Scare Jessica to Death*, *The Haunting of Julia*, *Secret Ceremony*, *Cutting Moments*, *Out of the Blue*, *Mademoiselle*, *The Piano Teacher*, *Possession*, *Antichrist* and hundreds more. Prior to this ebook edition, Kier-La's highly acclaimed book has already been issued twice in hardcover and twice in paperback, garnering extensive press coverage.

Endorsement including the following: "God, this woman can write, with a voice and intellect that's so new. The truth in the most deadly unique way I've ever read." - Ralph Bakshi, director of 'Fritz the Cat', 'Heavy Traffic', 'Lord of the Rings', etc. "Fascinating, engaging and lucidly written: an extraordinary blend of deeply researched academic analysis and revealing memoir." - Iain Banks, author of 'The Wasp Factory'

**The Monstrous-feminine in Film** Harvard University Press

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.

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Between Feminism and Psychoanalysis Springer

The linking of psychosomatic to literary and literary to a larger political horizon raises the question of conservative premises to linguistic, psychoanalytic, philosophical, and literary theories and criticisms of such.

Monstrous Imagination Taylor & Francis

For the past twenty-five years, cinema has been a vital terrain on which feminist debates about culture, representation, and identity have been fought. This anthology charts the history of those debates, bringing together the key, classic essays in feminist film theory. *Feminist Film Theory* maps the impact of major theoretical developments on this growing field—from structuralism and psychoanalysis in the 1970s, to post-colonial theory, queer theory, and postmodernism in the 1990s. Covering a wide range of topics, including oppressive images, "woman" as fetishized object of desire, female spectatorship, and the cinematic pleasures of black women and lesbian women, *Feminist Film Theory* is an indispensable reference for scholars and students in the field. Contributors include Judith Butler, Carol J. Clover, Barbara Creed, Michelle Citron, Mary Ann Doane, Teresa De Lauretis, Jane Gaines, Christine Gledhill, Molly Haskell, bell hooks, Claire Johnston, Annette Kuhn, Julia Lesage, Judith Mayne, Tania Modleski, Laura Mulvey, B. Ruby Rich, Kaja Silverman, Sharon Smith, Jackie Stacey, Janet Staiger, Anna Marie Taylor, Valerie Walkerdine, and Linda Williams.

*Feminist Film Theorists* University of Wisconsin Press  
Essay

*The Monstrumologist: The Terror Beneath* Psychology Press  
Since the 1970s, the academic study of film has been dominated by Structuralist Marxism, varieties of cultural theory, and the psychoanalytic ideas of Freud and Lacan. With *Post-Theory*, David Bordwell and Noel Carroll have opened the floor to other voices challenging the prevailing practices of film scholarship. Addressing topics as diverse as film scores, national film industries, and audience response. *Post-Theory* offers fresh directions for understanding film.