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Nota di contenuto	1. 'I'm Buffy and You're ... History' : Buffy Baffles the Binaries -- 2. Buffy in History : Feminisms Pro and Faux, Post and Most -- 3. Kicking Ass is Comfort Food' : Buffy as Third-Wave Feminist Icon -- 4. Whose Revolution Has Been Televised? : Race, Whiteness and 'Transnational' Slayer Suffrage -- 5. Becoming Worthy of Buffy : Performing Masculinity in a Patriarchal World -- 6. 'From Benath You It Devours' : Andrew and the Homoerotics of Evil -- 7. 'Why Can't You Just Masturbate Like the Rest of Us?' : The Erotics and Politics of Buffy Fandom -- 8. 'Where Do We Go From Here?' : Trajectories in Buffy Studies.
Sommario/riassunto	Buffy the Vampire Slayer gave contemporary TV viewers an alternative to the tired cultural trope of a hapless, attractive blonde woman victimized by a murderous male villain. With its strong, capable heroine, witty dialogue, and a creator Joss Whedon, who identifies himself as a feminist, the cult show became one of the most widely analysed texts in contemporary popular culture. The last episode, broadcast in 2003, did not herald the passing of a fleeting phenomenon: Buffy is a media presence still, active on DVD and the

Internet, and studied internationally. 'I'm Buffy and You're History' puts the series under the microscope, investigating its gender and feminist politics. In this book, Patricia Pender argues that Buffy includes diverse elements of elements of feminism and reconfigures - and sometimes revives - the ideals of American second wave feminism.
