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Autore	Kabir Shameem <1954->
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Descrizione fisica	1 online resource (274 p.)
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Nota di bibliografia	Includes bibliographical references (pages 232-244) and index.
Nota di contenuto	Introduction: Desire, Dyke-Icons, Mothers and Others Matter -- 1. Lesbian Desire on the Screen: The Mother as Other: The Hunger -- 2. The Castration of Lesbian Desire in Cinema: A Matter of Some Agency: Sister George Not at Her Personal Best -- 3. European Lesbians in Film: Reformulating the Fetishization of Beauty: November Moon Falls At First Sight -- 4. Lesbian Desire for Bedding Lesbians in Cinema: Plural Positionalities: Claire of the Moon Wants to Go Fish ... When Night Is Falling -- 5. Lesbian Representations from Text to Screen: Reworking the Received: The Color Purple and Fried Green Tomatoes -- 6. Lesbians Come Out on Celluloid: Rage and Trauma as Subtext: Lianna on Thin Ice Listens to Nocturne -- 7. Early Cinema Lesbians in and out of the Closet: The Subtext Speaks the Unspeakable: Rebecca Seeks Queen Christina with Several Maidens in Uniform -- 8. Lesbian Spectating of Film: Extratext, Subtext, Intertext, Interdiscourse: Desperately Seeking Susan at the Bagdad Cafe Looking for Salmonberries and Fire -- 9. The Lesbian Subtext in Cinema: Resistant Readings: Thelma and Louise.
Sommario/riassunto	"This book explores lesbians in film from early representations to contemporary ones, spanning sixty years and over twenty films.

Concentrating on lesbian desire and subtext, Kabir draws on films such as Queen Christina , The Killing of Sister George , Rebecca, Desperately Seeking Susan and The Color Purple . She details their narratives in conjunction with an examination of different spectating positions and new syntheses of filmic languages. Deploying lesbian history, black subjectivity, feminist film criticism and material from psychoanalysis, Daughters of Desire explores narrative, desire and identifications. From castration and agency to the fetishization of beauty, from mothering, narcissism, and Oedipus to rage and trauma, Kabir crosses frontiers in film studies and feminist theory."--

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