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Autore	Thornham Sue
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Nota di bibliografia	Includes bibliographical references (p. [350]-351) and index.
Nota di contenuto	Frontmatter -- CONTENTS -- Introduction -- Part I: Taking up the Struggle -- Introduction -- 1. 'The Image of Women in Film: Some Suggestions for Future Research' -- 2. 'The Woman's Film' -- 3. 'Women's Cinema as Counter-Cinema' -- 4. 'The Crisis of Naming in Feminist Film Criticism' -- Further Reading -- Part II: The Language of Theory -- Introduction -- 5. 'Visual Pleasure and Narrative Cinema' -- 6. 'Caught and Rebecca: The Inscription of Femininity as Absence' -- 'Oedipus Interruptus' -- 8. 'Lost Objects and Mistaken Subjects' -- Further Reading -- Part III: The Female Spectator -- Introduction -- 9. 'Women and Film: A Discussion of Feminist Aesthetics' -- 10. 'Afterthoughts on "Visual Pleasure and Narrative Cinema" inspired by King Vidor's <i>Duel in the Sun</i> (1946)' -- 11. 'Film and the Masquerade: Theorising the Female Spectator' -- 12. 'Women's Genres: Melodrama, Soap Opera and Theory' -- Further Reading -- Part IV: Textual Negotiations -- Introduction -- 13. 'Pleasurable Negotiations' -- 14. 'Video Replay: Families, Films and Fantasy' -- 15. 'Feminine Fascinations: Forms of Identification in Star-Audience Relations' -- 16. 'Taboos and Totems: Cultural Meanings of The Silence of the Lambs' --

Further Reading -- Part V: Fantasy, Horror and the Body -- Introduction -- 17. 'Her Body, Himself: Gender in the Slasher Film' -- 18. 'Horror and the Monstrous-Feminine: An Imaginary Abjection' -- 19. 'Film Bodies: Gender, Genre and Excess' -- Further Reading -- Part VI: Re-thinking Differences -- Introduction -- 20. 'White Privilege and Looking Relations: Race and Gender in Feminist Film Theory' -- 21. 'The Oppositional Gaze: Black Female Spectators' -- 22. 'Cinema and the Dark Continent: Race and Gender in Popular Film' -- 23. 'Gender is Burning: Questions of Appropriation and Subversion' -- Further Reading -- Copyright Acknowledgements -- Index

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#### Sommario/riassunto

Brings together the key statements from the main debates in feminist film theory in Britain and the United States since 1970. Divided into six sections for ease of use: Taking up the Struggle; The Language of Theory; The Female Spectator; Textual Negotiations; Fantasy, Horror and the Body; Re-Thinking Differences. An introduction setting out the key debates in feminist film theory. Introductions to each section. The book maps the impact of major theoretical developments - structuralist and semiotic theory; psychoanalysis; theories of ideology, language and discourse - on this growing field, in terms of both theoretical shifts and changes in methodologies. The relationship of feminist film theory to feminist media and cultural studies is outlined, as is the relationship between developments in feminist film theory and feminist film making. Includes readings from Laura Mulvey, Jacqueline Rose, Mary Ann Doane, Tania Modleski, Annette Kuhn, Jackie Stacey, Elizabeth Cowey, Linda Williams, bell hooks, Teresa de Lauretis. 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 seeks to chart the history of those debates, bringing together the key statements in feminist film theory in Britain and the United States since 1970. The book maps the impact of major theoretical developments in this growing field - from structuralism and psychoanalysis to post-colonial theory, queer theory and postmodernism in the 1990s - in terms of both theoretical shifts and changes in methodologies. Organised into six sections, the readings deal with a wide range of topics: oppressive images; woman" as fetishised object of desire; female spectatorship; film audiences; issues of fantasy and desire in popular film; and the cinematic pleasures of black women and lesbian women. The centrality of a feminist "politics of vision" unites all the readings in this book. **Key Features**

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