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Nota di contenuto	Contents; Figures; Acknowledgments; Introduction; Chapter 1 Neo-Feminism and the Rise of the Single Girl; Chapter 2 Pretty Woman (1990) and the Girly Film; Chapter 3 Romy and Michele's High School Reunion (1997); Chapter 4 Legally Blonde (2001); Chapter 5 Jennifer Lopez; Chapter 6 Maid in Manhattan (2002); Chapter 7 Hit Movies for "Femmes" Chick Flicks and Chick Lit; Indie Films for the Female Demo: My Big Fat Greek Wedding (Joel Zwick, 2002) and Mamma Mia! (Phyllida Lloyd, 2008); Chapter 8 The Devil Wears Prada (2006); Chapter 9 Sex and the City: The Movie (2008) Chapter 10 Something's Gotta Give (2003)Conclusion; Notes; Index
Sommario/riassunto	What lies behind current feminist discontent with contemporary cinema? Through a combination of cultural and industry analysis, Hilary Radner's Neo-Feminist Cinema: Girly Films, Chick Flicks and Consumer Culture shows how the needs of conglomerate Hollywood have

encouraged an emphasis on consumer culture within films made for women. By exploring a number of representative "girly films," including *Pretty Woman*, *Legally Blonde*, *Maid in Manhattan*, *The Devil Wears Prada*, and *Sex and the City: The Movie*, Radner proposes that rather than being "post-feminist,"
