Barbara Creed The Monstrous Feminine

The Monstrous-Feminine—Barbara Creed 2013-09-04 In almost all critical writings on the horror film, woman is conceptualized 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, Psycho, Carrie, The Brood, The Hunger, Creepshow, Carrie, The Exorcist, Sisters, I Spit on Your Grave and Psycho, she presents a sustained analysis of the seven faces of the monstro-feminine from a feminist and psychoanalytic perspective, discussing woman as monster in relation to woman as archaic mother, monstrous womb, vampire, witch, possessed body, monstrous mother and castrator. Her argument upsetting the so-called 'feminist' and Lacanian theories of sexual difference, as well as all existing theories of spectatorship and fetishism in relation to the male and female gaze in the cinema, to provide a challenging and provocative re-reading of classical and contemporary film and theoretical texts.

The Monstrous-Feminine—Barbara Creed 2013-09-03 In almost all critical writings on the horror film, woman is conceptualized 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 monstro-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.

Re-reading the Monstrous-Feminine—Nicholas Char 2019-10-03 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 women’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.

Phalic Panic—Barbara Creed 2005 Phallic Panic is not only an impressive and elegant work of scholarship; it breathes new life into debates around the horror film, illuminating the genre’s erotic and unsettling power. Like her groundbreaking The Monstrous-Feminine, Creed’s new book is destined to become a standard text in the field. Pam Cook, Professor of European Film and Media, University of Southampton ‘Barbara Creed asks the question “what does man want?” and takes us on an exhilarating trip through the Freudian uncanny and horror cinema to provide the answers. This is a lucid and compelling account of male monstrosity which exposes the uncanny that makes it come to life all over again as something “profoundly disorienting, or revolting, or chillingly subversive.” Ken Gelder, author of Reading The Vampire and The Horror Reader Vampires, werewolves, cannibals and slashers—why do audiences find monsters in movies so terrifying? In Phalic Panic, Barbara Creed ranges widely across film, literature and myth, throwing new light on this haunted territory. Looking at classic horror films such as Frankenstein, The Shining and Jack the Ripper, Creed provocatively questions the anxieties, fears and desires of these more celebrated of the many monsters. This follow-up to her influential book The Monstrous-Feminine is an important and enjoyable read for scholars and students of film, cultural studies, psychoanalysis and the visual arts.'

The Monstrous-Feminine in Contemporary Japanese Popular Culture—Raechel Dumas 2018-06-01 This book explores the monstro-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 exploration of this trend. The book focuses on several iterations of the monstro-feminine in contemporary Japan: the self-replicating shijō in horror, monstrous mothers in science fiction, ghost stories and manga, the body horror of science fiction and the rebuff of the female body in myth-fantasy. Situating the titles examined here amid discourses of crisis that have materialized in contemporary Japan, Dumas illuminates the ambivalent pleasure of the monstro-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.

Feminist Film Theorists—Shehini Chaudhuri 2006-09-27 Focusing on the ground-breaking work of Laura Mulvey, Kaja Silverman, Teresa de Lauretis and Barbara Creed, this book explores how, since the 1970s, feminist film theory has revolutionized the way that films and their spectators can be understood. Examining the new and distinctive approaches of each of these thinkers, this book provides the most detailed account so far of their ideas. It illuminates the six key concepts and demonstrates their value as tools for film analysis: the male gaze, the male-female voice technologies of gender queering desire the monstro-feminine masculinity in crisis. (t)his book's ideas with their number of other examples from contemporary cinema and TV, Shohini Chaudhuri shows how these few thinkers construct their theories through the reading of films. An excellent study companion for all students of film theory and women’s studies.

The Dread of Difference—Barry Keith Grant 1996 An undying procession of sons of Dracula and daughters of darkness has animated the horror film genre from the beginning. Indeed, in this pioneering exploration of the cinema of fear, Barry Keith Grant and twenty other film critics posit that horror is always rooted in gender, particularly in anxieties about sexual difference and gender politics. The book begins with the influential theoretical works of Linda Williams, Carol J. Clover, and Barbara Creed. Subsequent essays explore the history of the genre, from classic horror such as King Kong and Bride of Frankenstein to the more recent Fatal Attraction and Bram Stoker's Dracula. Other topics covered include the work of horror auteurs David Cronenberg, Dario Argento, and George Romero; the Alien trilogy; and the importance of gender in relation to horror marketing and reception. Other contributors include Vera Dika, Thomas Dubrey, Lucy Fischer, Christopher Sharrett, Vivian Stuehbeck, Tony Williams, and Robin Wood. Writing of a horror that has led to a new psychological, psychoanalytic, and feminist film theory, Grant shows how the horror genre has generalized with close readings of films and discussions of figures associated with the genre. The Dread of Difference demonstrates that horror is hardly a uniformly masculine discourse. As these essays persuasively show, not only are horror movies about patriarchy and its fear of the feminine, but they also offer feminist critique and pleasure.

Pandora's Box—Barbara Creed 2004-01-01 Brings together a collection of classic essays on the important topic of contemporary film theory from the influence of feminism to queer theory and the reasons for the powerful effect of horror films.

The Monster Theory Reader—Jeffrey Andrew Weinstock 2020-01-15 A collection of scholarship on monsters and their meaning—across genres, disciplines, methodologies, and time—from foundational texts to the most recent contributions. Zombified bananas and basilisks, demons and wendigos, goblins, gargoyls, golems, and ghosts. From the mythological monstrous races of ancient world to the murderous cyborgs of our day, monsters have haunted the human imagination, giving shape to the fears and desires of their time. And as long as there have been monsters, there have been attempts to make sense of them, to explain where they come from and what they mean. This book collects the best of what contemporary scholars have to say on the subject, in the process creating a map of the monstrous across the vast and complex terrain of the human psyche. Editor Jeffrey Andrew Weinstock prepares the way with a genealogy of monster theory, traveling from the earliest explanations of monsters through psychoanalysis, poststructuralism, and cultural studies, to the development of monster theory per se—and including Jeffrey Jerome Cohen’s foundational essay “Monster Theory” (Seven Theses), reproduced here in its entirety. There follow sections devoted to the terminology and concepts used in talking about monstrosity: the relevance of race, religion, gender, class, sexuality, and physical appearance; the application of monster theory to contemporary cultural concerns such as ecology, religion, and terrorism; and finally the possibilities of monster theory for the future, including a provocative re-reading of certain stories from classic monster theory to postmodern. Contributions: Stephen T. Asma, Columbia College Chicago; Timothy K. Beal, Case Western Reserve U; Harry Benshoff, U of North Texas; Bettina Bildhauer, U of St. Andrews; Noel Carroll, The Graduate Center, CUNY; Jeffrey Jerome Cohen, Arizona State U; Barbara Creed, U of Melbourne; Michael Dylan Foster, UC Davis; Sigmund Freud; Elizabeth Grosz, Duke U; J. Halberstam, Columbia U; Donna Haraway, UC Santa Cruz; Julia Kristeva, Paris Diderot U; Anthony Lioi, The Julliard School; Patricia MacCormack, Anglia Ruskin U; Masahiro Mori, AnnaLee Netze, Jasbir K. Puar, Rutgers U; Amit A. Rai, Queen Mary U of London, Masrphild Sicklbom, Stockholm U; Jon Stratton, U of South Australia; Eun Suzuki, UC San Diego; Robin Wood, York U; Alexea Wright, U of Westminster.

Women, Monstrosity and Horror Film—Erin Harrington 2017-01-07 In 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 ‘horror’; films concerned with all aspects of female reproductive rights, 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 intertextualisation of menstruation and monstrosity; and the relationships between menopause, menstruation, haemagglutination and ‘albino barren’ bodies in horror. The book not only offers a feminist interrogation of horror, but also a counter-reading of the gynaecohorror; 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.
The Monstrous-feminine in Film - Barbara Creed 1992

Stray - Barbara Creed 2017-03-01 This powerfully compelling polemic explores the relationship between human and animal in the context of the stray. Working through examples from both art and literature, with reference to the work of prominent philosophers, the book examines the different ways in which human discourse has labelled animals and people as strays, as well as what human and animal strays have in common. Collectively, it argues for the concept of an anthropogenic stray - a new form of stray produced in and by the Anthropocene, that is, as a result of the effects of human actions on nature. In doing so, the author profoundly lays bare the astonishing contradictions at the heart of the Anthropocene condition, relating to our treatment of non-human animals, and the way dominant nations and groups treat other human beings, such as religious minorities, refugees, and the homeless.

Film Studies - John Hill 2000 This is a guide to the study of film, covering the significant theories, debates and approaches to the subject. Contributors provide an overview of the main disciplinary approaches, explaining the concepts and methods involved in film analysis.

Re-Reading the Monstrous-Feminine - Taylor & Francis Group 2021-09-30 This book brings together essays by international scholars who take up Barbara Creed's ideas, first explored in her book The Monstrous-Feminine, in new ways and fresh contexts or, exploring possible futures for feminist and/or psychoanalytically informed art history and film theory.

Horror Film and Psychoanalysis - Steven Jay Schneider 2004-06-28 Psychoanalytic theory has been the subject of attacks from philosophers, cultural critics and scientists who have questioned the cogency of its reasoning as well as the soundness of its premises. Nevertheless, when used to shed light on horror cinema, psychoanalytical in its various forms has proven to be a fruitful and provocative interpretative tool. This volume seeks to find the proper place of psychoanalytic thought in critical discussion of cinema in a series of essays that debate its legitimacy, utility and validity as applied to the horror genre. It distinguishes itself from previous work in this area through the self-consciousness with which psychoanalytic concepts are employed and the theorization that coexists with interpretations of particular horror films and subgenres.

She-Wolf - Hannah Priest 2018-07-30 She-wolf explores the cultural history of the female werewolf, from her first appearance in medieval literature to recent incarnations in film, television and popular literature. The book includes contributions from various disciplines, and offers a cross-disciplinary exploration of a perennially popular cultural production. The book covers material from the Middle Ages to the present day with chapters on folklore, history, witch trials, Victorian literature, young adult literature, film and gaming. Considering issues such as religious and social contexts, colonialism, constructions of racial and gendered identities, corporeality and subjectivity - as well as female body hair, sexuality and violence - She-wolf reveals the varied ways in which the female werewolf is a manifestation of complex cultural anxieties, as well as a site of continued fascination.

Women Make Horror - Alison Peirse 2020-09-17 "But women were never out there making horror films, that's why they are not written about – you can't include what doesn't exist." "There are really, very few women horror filmmakers working today, that's why so few are coming up." "Women are just not that interested in making horror films." "How can you be a woman and be a fan of horror?" This is what you get when you are a woman working in horror, whether as a writer, academic, festival programmer or filmmaker. These assumptions are based on decades of flawed scholarly, critical and industrial thinking about the genre. Women Make Horror sets right these misconceptions. Women have always been making horror, they have always been an audience for the genre, and today, as this book reveals, women academics, critics and filmmakers alike remain committed to a film genre that offers almost unlimited opportunities for exploring and deconstructing social and cultural constructions of gender, femininity, sexuality and the body. Women Make Horror is the first book-length study of women Filmmakers in horror film, the first all-women edited book on horror film, and the first book to call out the male bias in written histories of horror and then to illuminate precisely how, and where, these histories are lacking. It re-evaluates existing literature on the history of horror film, on women practitioners in the film industry and approaches to undertaking film industries research. It establishes new approaches for studying women practitioners and illuminates their unexamined contribution to the formation and evolution of the horror genre. The book focuses on women directors and screenwriters but also acknowledges the importance of women producers, editors and cinematographers. It explores narrative and experimental cinema, short, anthology and feature-filmmaking, and offers case studies of North American, Latin American, European, East Asian and Australian filmmakers, films and festivals. Women Make Horror is designed to not only engage and inspire dialogue between the academy, filmmakers, industry gatekeepers, festival programmers and horror film fans. With this book we can transform how we think about women filmmakers and genre.

Revolting Bodies - Ann McKenzie Röge 2017 Drawing primarily on Julia Kristeva's theory of "the abject", as well as Barbara Creed's novel The Monstrous Feminine, this paper serves as an exploration of the various functions of the female body in the horror genre - specifically, in the context of Robert Eggers' 2015 horror film, The Witch. Through an examination of psychosexual and socio-historical constructions of the female body as "other", in conversation with several key themes, scenes and characters from The Witch, I attempt to illustrate many of the complex connections between horror and the female body/female sexuality.

Film Genre Reader IV - Barry Keith Grant 2012-12-01 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 R. 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.

Fantasy and the Cinema - James Donald 1989 No Marketing Blurh

Horror - Bridgid Cherry 2009-02-09 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 research and film scholar Bridgid 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 social discourses, and how they speak to audiences in 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.

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Pouvoirs de L’horreur (English) - Julia Kristeva 1982 Essay

Feminist Film Theory - Sue Thornham 1999-04-01 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 fetishised 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, Janet Staiger, Anna Marie Taylor, Valerie Walkerline, and Linda Williams.

New Blood in Contemporary Cinema - Patricia Peters 2020-08-18 The book investigates contemporary women directors who put ‘a poetics of horror’ to new use in their work, expanding the range of racialized and gendered perspectives in the horror genre.

Body Trade - Barbara Creed 2013-12-02 Body Trade exposes myths surrounding the trade in heads, cannibalism, captive women, the display of indigenous people in fairs and circuses, the stolen generations, the ‘comfort’ women and the making of the erotic/erotic body. This is a lively and intriguing contribution to the study of the postcolonial body.

Feminisms and contemporary art in Indonesia - Wulan Dirgantoro 2017-05-17 This book provides the first comprehensive study of feminisms and contemporary art in Indonesia. While Indonesian contemporary art is currently an area of the rise in the global art scene, no in-depth study has been done on the works of Indonesian women artists and the feminist strategies they employ when operating within the Indonesian art world. Focusing on Aranawaisu, Titarubi, and IGAK Murnaisih amongst others, this pioneering work uses feminist reading to analyse the works of Indonesian women artists.
Managing the Monstrous Feminine

Jane M. Uscher 2006 Managing the Monstrous Feminine takes a unique approach to the study of the representation of sexual difference to an anatomy of female subjectivity which will be widely influential. —Stephan Heath "An original work likely to have significant impact on all those with an interest in the violent intersection of feminism, film theory, and psychoanalysis..." —Naomi Schor "powerfully argued study...impressive..." —Choice "...important because of its innovative work on Hollywood's ideologically-charged construction of subjectivity... what is exciting about The Acoustic Mirror is that it impels one to reevaluate a number of now classical theoretical texts, and to see films with an eye to how authorship is constructed and subjectivity is generated." —Literature and Psychology "As evocative as it is shrewdly systematic, the pioneering theory of female subjectivity formulated in the final three chapters will have wide impact as a major contribution to feminist theory." —Sallie Thomas The Acoustic Mirror, this film attempts to do the sound-track which feminist film theory of the past decade has done for the image-track —to locate the points at which it is productive of sexual difference. The specific focus is the female voice understood not merely as spoken dialogue, narration, and commentary, but as a fantastic projection, and as a metaphor for authorship.

Media Matrix Barbara Creed 2003 From Sex and the City to discussions of sexuality and the self, Brellait's film Romance to Harlequin romances, crisis TV to cyborgs, celebrity to censorship, Barbara Creed explores the effect of today's global media on contemporary ideas and experiences of sex, screen, identity and representation. From the author of The Monstrous Feminine.

Horror Noire

Robin R. Means Coleman 2013-03 From King Kong to Candyman, the boundary-pushing genre of the horror film has always been a site for provocative explorations of race in American popular culture. In Horror Noire, Barbara Creed blackens American Horror Films from 1899's To Present, Robin R. Means Coleman traces the history of notable characterizations of blackness in horror cinema, and examines key levels of black participation, in screen and behind the camera. She argues that horror offers a representational space for black people to challenge the more negative, or racist, images seen in other media outlets, and to portray greater diversity within the concept of blackness itself. Horror Noire presents a unique social history of blacks in America through changing images in horror films. Throughout the text, the reader is encouraged to unpack the genre's racialized imagery, as well as the narratives that make up popular culture's commentary on race. Offering a comprehensive view of horror films, including mainstream Hollywood fare, as well as art house films, exploitation features, direct-to-DVD films, and the emerging U.S./hip-hop culture-inspired "Nollywood" black horror films. Horror Noire is, thus, essential reading for anyone seeking to understand how fears and anxieties about race and race relations are manifest, and often challenged, on the silver screen.

Women Analyze Women

Elaine Baruch 1991-09 Presented here is a new form of psychoanalysis, one that is centered on women as seen by women. Women Analyze Women contains interviews with nineteen of the most prominent and innovative women analysts and commentators. As the authors have persuaded them to speak freely on topics such as feminism, sexuality, love, gender differences, and sometimes their lives as analysts and analysts, political activities, wives, and mothers. Personal and intimate, these sessions cut across theoretical barriers and allow the analysts to speak directly and candidly, as the following excerpt from the interview with Joyce McDougall shows: "Men and women deal with tender and erotic feelings differently. If I speak in very simple terms, it seems to me that women are constantly eager to stabilize their love relationships and within those, their sexual relationships. They are always terrified of abandonment, rejection, and loss. The men are terrified of getting caught. It is a wonder that the sexes ever get together at all. Men are frantic about getting trapped, and women are frantic about being left." The book offers intriguing, provocative, and stimulating discussions of critical issues, revealing a number of startling differences and remarkable similarities among the more avant-garde French analysts and the more traditional Anglo-American schools.

Sex in Antiquity

Mark Masterson 2018-02-05 Looking at sex and sexuality from a variety of historical, sociological and theoretical perspectives, as represented in a variety of media, Sex in Antiquity represents a vibrant picture of the discipline of ancient gender and sexuality studies, showcasing the work of leading international scholars as well as that of emerging talents and new voices. Sexuality and gender in the ancient world is an area of research that has grown quickly with often sudden shifts in focus and theoretical standpoints. This volume contextualizes these shifts while putting new ideas and avenues of exploration that further develop this lively field or set of disciplines. This broad study also includes studies of gender and sexuality in the Ancient Near East which not only provide rich consideration of those areas but also provide a comparative perspective not often found in such collections. Sex in Antiquity is a major contribution to the field of ancient gender and sexuality studies.

History Culture in the 21st Century

Marina Levin 2013-05-23 In the past decade, our rapidly changing world faced terrorism, global epidemics, economic and social strife, new communication technologies, immigration, and climate change to name a few. These fears and tensions reflect an evermore interconnected global environment where increased mobility of people, technologies, and disease have produced great social, political, and economic uncertainty. The essays in this collection examine how monstrosity has been used to manage these rising fears and tensions. Analyzing popular films and television shows, such as True Blood, Twilight, Paranormal Activity, District 9, Battleship Galactica, and Avatar, it argues that monstrous narratives of the past decade have become commonplaces in popular media and contemporary social representation. The book provides a comprehensive guide to the uses, transformations, and uses of monstrousness not just as a metaphor for change, but rather a necessary condition through which change is lived and experienced in the 21st century, this approach introduces a different perspective toward the study of monstrosity in culture.

Gender and Werewolf Cinema

Jason Barr 2020-04-24 It all begins with a howl, the unsettling sound which tells audiences that someone will soon become a werewolf. But the changes that occur during that transformation aren't just physical; they are psychological as well. Unremarkable men become domineering leaders. Innocuous men become violent and overtly sexual. In films from The Wolf Man and An American Werewolf in London to The Beast with a Billion Eyes, what begins as a minor mutation of the human body becomes a metaphor for change, and often necessary condition through which change is lived and experienced in the 21st century. This approach introduces a different perspective toward the study of monstrosity in culture.

SVLLY(wood)

Rooney Elmi 2016-09-02 This beginners issue of SVLLY(wood) showcases the socialist vérité underpinnings of a new style of film writing. Notable pieces include tribute to Abbas Kiarostami, black male absence in light of the #SayHerName protests, the SVLLY manifesto, & call for submissions on the first official issue of SVLLY(wood).

Horror Noire

Robin R. Means Coleman 2013-03 From King Kong to Candyman, the boundary-pushing genre of the horror film has always been a site for provocative explorations of race in American popular culture. In Horror Noire, Robin R. Means Coleman traces the history of notable characterizations of blackness in horror cinema, and examines key levels of black participation, in screen and behind the camera. She argues that horror offers a representational space for black people to challenge the more negative, or racist, images seen in other media outlets, and to portray greater diversity within the concept of blackness itself. Horror Noire presents a unique social history of blacks in America through changing images in horror films. Throughout the text, the reader is encouraged to unpack the genre's racialized imagery, as well as the narratives that make up popular culture's commentary on race. Offering a comprehensive view of horror films, including mainstream Hollywood fare, as well as art house films, exploitation features, direct-to-DVD films, and the emerging U.S./hip-hop culture-inspired "Nollywood" black horror films. Horror Noire is, thus, essential reading for anyone seeking to understand how fears and anxieties about race and race relations are manifest, and often challenged, on the silver screen.

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