The Monstrous Feminine Film Feminism Psychoanalysis Barbara Creed

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This view emphasizes contemporary reformulations of the 'final' film in TV, literature, and comic, expanding the discussion of the trope beyond the slender supergene. Focusing specifically on popular texts that emerged in the 21st century, the volume asks whether the cultural project of the 'final' film?what kind of texts are created and why?We can help you make sense of feminism. What are the roles of literature and media in the reconstitutions of femininity? The essays of our volume explore these themes, from Sigmund Freud's 'The Uncanny' to Scott Poole's 'Monsters and the Monstrous-Feminine'.

Women occupy a privileged place in horror film. Horror is a space of excitement, terror, and dread, and one that relishes the complexities that arise when boundaries—of taste, bodies, and 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 historical systems that sustain gender hierarchy. This book explores the monstrous-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 cinema, television, and video games, offering a trans-gender, trans-media analysis of this enduring trope. The book focuses on several iterations of the monstrous-feminine in contemporary Japan: the self-replicating shift in horror film that is represented by the Ring series, the role of female monsters as a site of public violence in survival horror cinema, the female protagonist in anime and manga, and the monstrous-feminine in anime and manga. These case studies are examined amid discourses of crisis that have materialized in contemporary Japan, Dumas illuminates the ambivalent pleasure of the monstrous-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.

In this book, the ultimate films are those that not only entertain and amuse, but also provide insights into the human condition. They are not just escapist diversions, but also have the potential to challenge and even revolutionize the status quo.

The book is divided into three parts: Part I focuses on the history and development of the monstrous feminine in horror film, Part II explores the representation of the monstrous feminine in contemporary horror film, and Part III examines the impact of the monstrous feminine on contemporary popular culture.

The study of the monstrous feminine in horror film is a complex and multi-layered one. It is not only a reflection of societal norms and gender expectations, but also a commentary on the power dynamics of society. The monstrous feminine is often portrayed as a threat, a source of fear and anxiety, and a representation of the vulnerability of women in society.

The monstrous feminine is often depicted in horror films as a representation of the destructive and dangerous aspects of femininity. This representation is often used to reinforce gender stereotypes and binary oppositions between masculinity and femininity. The monstrous feminine is often portrayed as a representation of the dangers and threats that women pose to men and society as a whole.

The monstrous feminine is also often used as a means to explore and critique gender roles and expectations. It is a way to challenge the dominant narratives of society and question the power dynamics that exist between men and women. The monstrous feminine is often used as a means to explore the complexities and contradictions of gender and identity.

The monstrous feminine is not only a representation of the dangers and threats that women pose to society, but also a representation of the vulnerabilities and weaknesses of men. The monstrous feminine is often used as a means to explore the power dynamics between men and women, and to question the dominant narratives of masculinity and femininity.

The study of the monstrous feminine in horror film is an important one, as it allows us to explore and critically engage with the power dynamics between men and women, and to question the dominant narratives of gender and identity. It is a means to challenge the dominant narratives of society and to explore the complexities and contradictions of gender and identity. The monstrous feminine is a representation of the dangers and threats that women pose to society, as well as a representation of the vulnerabilities and weaknesses of men. It is a means to explore and critique gender roles and expectations, and to question the power dynamics that exist between men and women.

This book provides a valuable contribution to the study of the monstrous feminine in horror film, and it is a testament to the importance of critical engagement with the power dynamics between men and women.
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The figure of the monstrous in contemporary culture functions as a vehicle for a range of intellectual and spiritual queries, from questions of language and representation to issues of moral, theological and cultural value. Monster films, emerging as a hybrid of the national cinema and the international film market, are a best test at both the representation of identity and at the visualization of the consumption of monster-like beings in a variety of high and low-media cultural products, from travel writing and mystical texts, to programas and maps.Individual essays explore the ways in which monstrous-ness is given a cinematic life and becomes a symbol of social and political protest, and of personal and cultural revision. It is important to be interested in the monstrous and its significance for the cultural medium of film.

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