

the monstrous feminine film pdf

way of situating the monstrous-feminine in the horror film in relation to the maternal figure and what Kristeva terms "abjection", that which does not respect borders, positions, rules . . . that which disturbs identity, system, order" (p. 4).

Horror and the 5 monstrous-feminine - Blue Sunshine

With close reference to a number of classic horror films including Alien, The Brood, The Hunger, Carrie, The Exorcist, Sisters, I Spit on Your Grave and Psycho, she presents a sustained analysis of the seven faces of the monstrous-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.

The Monstrous-Feminine: Film, Feminism, Psychoanalysis by

The Monstrous-Feminine (1-15) Barbara Creed - Free download as PDF File (.pdf), Text File (.txt) or view presentation slides online.

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THE MONSTROUS-FEMININE In almost all critical writings on the horror film, woman is conceptualized only as victim. In The Monstrous-Feminine Barbara Creed challenges

The Monstrous-Feminine: Film, Feminism, Psychoanalysis

monstrous-feminine in the film and its importance for the queer monster of horror. Darren Aronofsky's ballet dancer reveals the various incarnations of the monstrous-feminine.

Becoming the Monstrous-Feminine: Sex, Death and

monstrous-feminine to offer a new spin to the old tale of the girl and the monster. Before doing so, I will recapture Creed's line of argument, itself based on the work of Julia Kristeva.

Mirroring the Other: Female Subjectivity and Cinematic

female desire or feminine subjectivity. Thus, Creed traces the impact of patriarchal ideology in the horror film construction. I will in detail examine Creed's concepts of "monstrous-feminine" and "maternal authority", as well as her appropriation of Kristeva's notion of abject for explaining the pleasure of horrors, in the Chapter 2.

REVISING "MONSTROUS-FEMININE": MADNESS, SEXUALITY

The Canadian Journal of Film Studies / Revue canadienne d'Études cinématographiques is Canada's leading academic peer-reviewed film journal. CJFS / RCFC has published bi-annually since its launch in 1990.. Le Canadian Journal of Film Studies / Revue canadienne d'Études cinématographiques est la principale revue universitaire canadienne d'Études cinématographiques évaluée par les pairs.

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Barbara Creed, 1993. The Monstrous-Feminine: Film, Feminism, Psychoanalysis. London: Routledge. (182 pages) The author examines the role of women in horror films challenging the dominant, patriarchal view which frequently puts the woman in the position of victim.

The Monstrous Feminine (Barbara Creed 1993) | Studies in

Creed discusses depictions of the monstrous-feminine in horror film, but her argument that abjection is central to the recurring image of the "monstrous-feminine" in horror movies is also applicable to the monstrous in Sherman (Mulvey 148).

Understanding Abjection: An Analysis of the Monstrous

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 monstrous-feminine: archaic mother, monstrous womb, vampire, witch, possessed body, monstrous mother and castrator.

The Monstrous-Feminine: Film, Feminism, Psychoanalysis

concept of Barbara Creed's "monstrous-feminine" as an unnatural affront to biological and evolutionary instinct to create a new spin on notions of the suburban monster.

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Barbara Creed has published a variety of material within her time, some of these publications include, The Monstrous-Feminine: Film, Feminism. Psychoanalysis (1993), Media Matrix: Sexing the New Reality (2003), Phallic Panic: Film, Horror & the Primal Uncanny (2005) and Darwin's Screens: Evolutionary Aesthetics, Time and Sexual Display in the Cinema (2009).

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