



# ***REF RELL Knockouts***

**Violent Women  
in the Movies**

edited by  
Martha McCaughey  
& Neal King

# Reel Knockouts Violent Women In The Movies

**David Hansen-Miller**



## **Reel Knockouts Violent Women In The Movies:**

**Reel Knockouts** Martha McCaughey, Neal King, 2010-01-01 When Thelma and Louise outfought the men who had tormented them women across America discovered what male fans of action movies have long known the empowering rush of movie violence Yet the duo's escapades also provoked censure across a wide range of viewers from conservatives who felt threatened by the up ending of women's traditional roles to feminists who saw the pair's use of male style violence as yet another instance of women's co option by the patriarchy In the first book length study of violent women in movies *Reel Knockouts* makes feminist sense of violent women in films from Hollywood to Hong Kong from top grossing to direct to video and from cop action movies to X rated skin flicks Contributors from a variety of disciplines analyze violent women's respective places in the history of cinema in the lives of viewers and in the feminist response to male violence against women The essays in part one Genre Films turn to film cycles in which violent women have routinely appeared The essays in part two New Bonds and New Communities analyze movies singly or in pairs to determine how women's movie brutality fosters solidarity amongst the characters or their audiences All of the contributions look at films not simply in terms of whether they properly represent women or feminist principles but also as texts with social contexts and possible uses in the re

construction of masculinity and femininity **The Violent Woman** Hilary Neroni, 2012-02-16 In *The Violent Woman* Hilary Neroni brings psychoanalytically informed film theory to bear on issues of femininity violence and narrative in contemporary American cinema Examining such films as *Thelma and Louise* *Fargo* *Natural Born Killers* and *The Long Kiss Goodnight* Neroni explores why American audiences are so fascinated even excited by cinematic representations of violent women and what these representations reveal about violence in our society and our cinema Neroni argues that violent women characters disrupt cinematic narrative and challenge cultural ideals suggesting how difficult it is for Hollywood the greatest of ideology machines to integrate the violent woman into its typical narrative structure *Aesthetic Violence and Women in Film* Joseph

Kupfer, 2018-03-05 *Aesthetic Violence and Women in Film* is a highly readable and timely analysis of the intersection of two recent cinematic trends in martial arts films aesthetic violence and warrior women Joseph Kupfer establishes specific categories of aesthetic film violence including hyper violence a visual style that emphasizes the sensuous surface of physical destruction and surreal violence when spectacular imagery and gravity defying dance replace blood and gore He then goes on to outline the ascendancy during the past decades of female characters to the status of hero in action films Interweaving these two subjects the book reveals how women warriors instigate and animate the models of aesthetic violence introduced The hyper violence of *Kill Bill* celebrates the triumphs of the Bride whose maiming and dismemberment of enemies produce brilliant red plumes and silvered geysers of blood The surrealistic violence in *Crouching Tiger Hidden Dragon* and *The House of Flying Daggers* creatively elevates violence from earthbound mayhem to an enchanting aerial display of female dominated acrobatics Both film stories are driven by the plight and aspirations of female combatants suggesting an affinity between

women and the transfiguration of fighting wrought by surrealistic violence By elevating the significance of violence in action films and linking it together with the growing popularity of central female characters in this genre *Aesthetic Violence and Women in Film* will be of interest to students and scholars in film studies popular culture gender studies aesthetics and social philosophy

**A Companion to the Action Film** James Kendrick, 2019-03-26 An authoritative guide to the action packed film genre With 24 incisive cutting edge contributions from esteemed scholars and critics *A Companion to the Action Film* provides an authoritative and in depth guide to this internationally popular and wide ranging genre As the first major anthology on the action film in more than a decade the volume offers insights into the genre's historical development explores its production techniques and visual poetics and provides reflections on the numerous social cultural and political issues it has and continues to embody *A Companion to the Action Film* offers original research and critical analysis that examines the iconic characteristics of the genre its visual aesthetics and its narrative traits considers the impact of major directors and stars on the genre's evolution puts the action film in dialogue with various technologies and other forms of media such as graphic novels and television and maps out new avenues of critical study for the future This important resource Offers a definitive guide to the action film Contains insightful contributions from a wide range of international film experts and scholars Reviews the evolution of the genre from the silent era to today's age of digital blockbusters Offers nuanced commentary and analysis of socio cultural issues such as race nationality and gender in action films Written for scholars teachers and students in film studies film theory film history genre studies and popular culture *A Companion to the Action Film* is an essential guide to one of international cinema's most important popular and influential genres

*Gender and Action Films 1980-2000* Steven Gerrard, Renée Middlemost, 2022-11-24 *Gender and Action Films 1980-2000* offers insights into the intertwined concepts of gender and action and how their portrayal developed in the Action Movie genre during the final two decades of the twentieth century A necessity for academics students and lovers of film and media and those interested in gender studies

*The Action and Adventure Cinema* Yvonne Tasker, 2004-08-19 This exciting collection addresses action and adventure from the silent to the contemporary period exploring diverse questions of aesthetics industry and ideology Action has established itself as one of the leading commercial genres of the New Hollywood cinema generating extensive debate in the process Contributors consider how action might best be defined how it has developed historically and how it works formally The critical reception and standing of action and adventure cinema is considered in relation to questions of national culture violence and the art of cinema Themes explored include genre and definitions early action sensation and melodrama authorship and action national and transnational action adventure traditions action aesthetics spectacle and narrative stars and bodies class gender race and ethnicity Attempting to evaluate the significance of this type of filmmaking for both popular cinema and film studies the book underlines the central place of action and adventure within film history

**Fan Girls and the Media** Adrienne Trier-Bieniek, 2015-02-12 In the broad spectrum of popular culture one

can be a fan of just about anything comic books television shows fantasy novels movie franchises musical artists and so on Because fans are fluid and ever changing however defining them poses a challenge As a result too few scholars have yet to focus on the impact of gender in media consumption leading to a limited portrait of what male and female fans look for In *Fan Girls and the Media Creating Characters Consuming Culture* Adrienne Trier Bieniek has assembled a collection of essays that demonstrate the gendered aspect of fandom and explore the ways different forms of media challenge stereotypical ideals of how culture is consumed Contributors examine a wide range of fan issues from gendered stereotypes in the *Star Trek* and *Twilight* franchises to gender roles in Tyler Perry films and *The Real Housewives of Atlanta* Other essays look at the female comedy fan community the appeal of avenging woman characters written by men and the use of social media by women in the video game culture This collection describes how gender is present in fandom demonstrating the need to combat the marginalization of female identities in various cultural outlets *Fan Girls and the Media* will be of interest to anyone studying fandom but also students and scholars of sociology media and gender studies *Super Bitches and Action Babes* Rikke Schubart, 2014-08-23 With actress Pam Grier's breakthrough in *Coffy* and *Foxy Brown* women entered action science fiction war westerns and martial arts films genres that had previously been considered the domain of male protagonists This ground breaking cinema however was and still is viewed with ambivalence While women were cast in new and exciting roles they did not always arrive with their femininity intact often functioning both as a sexualized spectacle and as a new female hero rather than female character This volume contains an in depth critical analysis and study of the female hero in popular film from 1970 to 2006 It examines five female archetypes the dominatrix the Amazon the daughter the mother and the rape avenger The entrance of the female hero into films written by produced by and made for men is viewed through the lens of feminism and post feminism arguments Analyzed works include films with actors Michelle Yeoh and Meiko Kaji the *Alien* films the *Lara Croft* franchise *Charlie's Angels* and television productions such as *Xena Warrior Princess* and *Alias*

**Women Willing to Fight** Silke Andris, Ursula K. Frederick, 2009-01-23 *Women Willing to Fight* is a collection of essays that explores the presence of the fighting woman in contemporary Hollywood cinema Drawn from a variety of genres the authors examine the changing role image and position of this figure in film over recent decades The increasing dominance of this character and her repositioning as a protagonist reinvigorates discussion concerning the dynamics of film narrative and spectacle Each contribution takes as its focus a central character from the Hollywood blockbuster era examining in detail the motivations and implications of the fighting female In doing so the collection raises significant questions about the place of the fighting woman in contemporary media and the relationships she forges on and off screen With a strong appreciation of the mixed messages inherent in images of fighting women *Women Willing to Fight* seeks to draw attention to the embodied forms physical intellectual and emotional through which female fighters are represented The anthology places particular emphasis on the emergence of the physically empowered woman a character for whom the body has become a weapon and a

target While early cinematic representations allowed women to voice their fury and frustration today s female fighters not only speak up but muscle up Putting aside the supernatural powers of many action heroines this volume focuses on the kinds of fighting skills abilities and desires that are engendered in characterisations of mortal women To this end the volume implicitly addresses complex and cross cultural notions of extra ordinary power By examining the embodied arsenal that these characters possess and develop through training conditioning and life experience it considers the representation of motivation and metamorphoses into the fighting woman how a woman fights holds implicit meaning and inevitably urges us to consider why and what she is fighting for

Chick Flicks Suzanne Ferriss, Mallory Young, 2008-03-03 With 11 original essays this edited volume examines chick flicks within the larger context of chick culture as well as women s cinema The essays consider chick flicks from a variety of angles touching on issues of film history female sexuality femininity age race ethnicity and consumerism

**Crash Cinema** Will Godfrey, Jill Good, Mark Goodall, 2009-10-02 Crash Cinema Representation in Film is a collection of essays that emerged from Crash Cinema an annual symposium that is an integral part of the Bradford Film Festival at the National Media Museum UK The symposium was created by academics and curators who share the common aim of promoting the importance of film both as an academic study and for critical public appreciation Films can be enjoyed as entertainment they can educate and inform and they can excite and disturb Films are powerful pieces of culture The films that we now consume do more than simply amuse or horrify Cinema not only thrills us but also communicates to us about ourselves and in the twentieth and twenty first century moving images have become the dominant form of this communication Bombarded by images we inhabit a media intensive world in which every aspect of life is pervaded by visual signs In these circumstances it becomes increasingly significant to engage with the politics of representation Through this vital process we can acknowledge that all cultural forms whether in high art or the mass media are in the broadest sense political We can also appreciate that it is a complex agenda of interests that shapes specific ideological meanings Fulsomely equipped we can apply this essential tool to the exciting task of decoding the political social and cultural meanings articulated through the making promotion and consumption of film This book aims to offer an arena for the analysis of these representations Representations cannot depict the truth and the essays in this book do not claim to search for the truth We ask whose truth is being represented how is it represented and why is it represented like that We also ask how do representations tell us something about the culture within which they are created Yet the essays in this volume are not stuck in the representational concerns of the past and try instead to uncover the power of cinema to shock and surprise whether that be through visceral impact subversive content experiments with identity or the exploration of the taboo Representation as defined by the eleven essays in this book is a fluid and dynamic approach to the study of film The study of film to which this book contributes some unique case studies is as popular as ever and has withstood growing challenge from the new media such as CG Animations the internet and computer console and online gaming This is because

the pleasure of film is still the most humanistic and because the sophistication of the representations offered by cinematic expression remain ever more complex and pleasurable to decipher This book can therefore be read by any student academic writer or filmmaker hooked on these delights      **Gender and Action Films 2000 and Beyond** Steven Gerrard, Renée Middlemost, 2022-11-24 Gender and Action Films 2000 and Beyond Transformations looks at Action Cinema from the old to the new offering an exciting interrogation of the portrayal of gender in the new millennia A necessity for academics students and lovers of film and media and those interested in gender studies      **Beyond Mothers, Monsters, Whores** Caron E. Gentry, Laura Sjoberg, 2015-08-15 Beyond Mothers Monsters Whores takes the suggestion in Mothers Monsters Whores that it is important to see genderings in characterizations of violent women and to use critique of those genderings to retheorize individual violence in global politics It begins by demonstrating the interdependence of the personal and international levels of global politics in violent women s lives but then shows that this interdependence is inaccurately depicted in gender subordinating narratives of women s violence Such narratives the authors argue are not only normatively problematic on the surface but also intersect with other identifiers such as race religion and geopolitical location      **Shocking Cinema of the 70s** Julian Petley, Xavier Mendik, 2021-11-18 This collection focuses on 1970s films from a variety of countries and from the marginal to the mainstream which by tackling various difficult subjects have proved to be controversial in one way or another It is not an uncritical celebration of the shocking and the subversive but an attempt to understand why this decade produced films which many found shocking and what it was that made them shocking to certain audiences To this end it includes not only films that shocked the conventionally minded such as hard core pornography but also those that outraged liberal opinion for example Death Wish and Dirty Harry The book does not simply cast a critical light on a series of controversial films which have been variously maligned misinterpreted or just plain ignored but also assesses how their production values narrative features and critical receptions can be linked to the wider historical and social forces that were dominant during this decade Furthermore it explores how these films resonate in our own historical moment replete as it is with shocks of all kinds

*Civilized Violence* David Hansen-Miller, 2016-05-23 Civilized Violence provides a social and historical explanation for the popular appeal of cinema violence There is a significant amount of research on the effects of media violence but less work on what attracts audiences to representations of violence in the first place Drawing on historical sociology cultural studies feminist and queer theory masculinity studies and textual analysis David Hansen Miller explains how the exercise of violence has been concealed and denied by modern society at the same time that it retains considerable power over how we live our lives He demonstrates how discourses of sexuality and gender even romantic love are freighted with the micropolitics of violence Confronted with such contradictions audiences are drawn to the cinema where they can see violence graphically restored to everyday life Popular cinema holds the power to narrate and interpret social forces that have become too opaque diffuse and dynamic to otherwise comprehend Through detailed engagement with specific narratives from the last century of

popular film *The Cabinet of Dr Caligari* *The Sheik* *Once Upon a Time in the West* *Deliverance* and the pervasive violence of contemporary cinema Hansen Miller investigates the manner in which representations can transform our understanding of how violence works

**Love and the Fighting Female** Allison P. Palumbo, 2020-07-16 The fighting female archetype a self-reliant woman of great physical prowess has become increasingly common in action films and on television However the progressive female identities of these narratives cannot always resist the persistent and problematic framing of male female relationships as a battle of the sexes or other source of antagonism Combining cultural analysis with close readings of key popular American film and television texts since the 1980s this study argues that certain fighting female themes question regressive conventions in male female relationships Those themes reveal potentially progressive ideologies regarding female agency in mass culture that reassure audiences of the desirability of empowered women while also imagining egalitarian intimacies that further empower women Overall the fighting female narratives addressed here afford contradictory viewing pleasures that reveal both new expectations for and remaining anxieties about the strong independent woman ideal that emerged in American popular culture post feminism

**Fighting without Fighting** Luke White, 2022-07-11 From classic Bruce Lee films to the comedies of Jackie Chan a vibrant look at the enduring fascination with the kung fu cinema of Hong Kong In the spring and summer of 1973 a wave of martial arts movies from Hong Kong epitomized by Bruce Lee's *Enter the Dragon* smashed box office records for foreign language films in America and ignited a kung fu craze that swept the world *Fighting without Fighting* explores this dramatic phenomenon and it argues that more than just a cinematic fad the West's sudden fascination with and moral panic about the Asian fighting arts left lasting legacies still present today The book traces the background of the craze in the longer development of Hong Kong's martial arts cinema It discusses the key films in detail as well as their popular reception and the debates they ignited where kung fu challenged Western identities and raised anxieties about violence both on and off screen And it examines the proliferation of ideas and images from these films in fields as diverse as popular music superhero franchises children's cartoons and contemporary art Illuminating and accessible *Fighting without Fighting* draws a vivid bridge between East and West

**Film by Design** Gary D. Rhodes, Robert Singer, 2024-09-16 Contributions by Vlad Dima Laura Hatry Alicia Kozma Lynette Kuliyeve Madhuja Mukherjee Frank Percaccio Gary D Rhodes Courtney Ruffner Grieneisen Marlisa Santos Michael L Shuman and Robert Singer Movie posters regardless of their country of origin have become indelibly linked with the films they represent often assuming a status as visual encapsulations of films within collective memory Long after their initial role in promotion is complete these posters endure as iconic images etched into film history and cultural consciousness One can hardly hear mention of Steven Spielberg's landmark production *Jaws* for example without immediately picturing the evocative poster art of Roger Kastel *Film by Design: The Art of the Movie Poster* is a groundbreaking and comprehensive exploration of the international and Hollywood movie poster as a dynamic artistic and cultural formation Drawing inspiration from such prominent genres as horror science



fiction and noir the twelve essays in this collection provide insightful analyses of the movie poster as a vital component of the cinematic landscape from the silent era to the contemporary period Crucially this anthology rejects the notion of movie posters as mere historical artifacts or advertising tools and instead examines them as integral parts of a broader aesthetic framework interwoven into their respective film narratives Each chapter whether focusing on controversies close ups or Cuba is accessible to scholars students and fans alike Through its intervention in film studies *Film by Design* reveals the movie poster to be an ever evolving medium firmly grounded in both theory and practice while serving as an essential and enduring element within the realm of film art

*Gender and Action Films* Steven Gerrard, Renée Middlemost, 2022-11-24 Focusing on a less acknowledged period in Action Cinema history *Gender and Action Films* prioritises female led action movies and champion a more meaningful interaction and representation between the Action genre and contemporary issues of race sexuality and gender

**Fat on Film** Barbara Plotz, 2020-02-20 Over the last two decades fatness has become the focus of ubiquitous negative rhetoric in the USA and beyond presented under the cover of the medicalized war against the obesity epidemic In *Fat on Film* Barbara Plotz provides a critical analysis of the cinematic representation of fatness during this timeframe specifically in contemporary Hollywood cinema with an emphasis on the intersection of gender race and fatness The analysis is based on around 50 films released since 2000 and includes examples such as *Transformers* 2007 *Precious* 2009 *Kung Fu Panda* 2008 *Paul Blart* 2009 and *Pitch Perfect* 2012 Plotz maps the common cinematic tropes of fatness and also shows how commonplace notions of fatness that are part of the current obesity epidemic discourse are reflected in these tropes In this original study Plotz brings critical attention to the politics of fat representation a topic that has so far received little attention within film and cinema studies

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