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Representing the Woman: Cinema and Psychoanalysis (Language, Discourse, Society)

Cowie, Elizabeth

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Representing The Woman Cinema And Psychoanalysis

Hilary Radner



Representing The Woman Cinema And Psychoanalysis:

Representing the Woman Elizabeth Cowie, 1997-01-01

Women, Desire, and Power in Italian Cinema M.

Cottino-Jones, 2010-02-15 *Women Desire and Power in Italian Cinema* offers for the first time in Italian Cinema criticism a contextual study of the representation of women in twentieth century Italian films Marga Cottino Jones argues that the ways women are depicted on screen reflects a subconscious sexual conservatism typical of an Italian society rooted within a patriarchal ideology The book then follows the slow but constant process of social awareness in the Italian society through women in film especially after the 1950s Comprehensive in scope this book analyzes the films of internationally known male and female directors such as Antonioni Fellini Rossellini Visconti Bertolucci Benigni Cavani Wertmuller Comencini and Archibugi Special consideration is given to the actresses and actors that have become the icons of Italian femininity and masculinity such as Sofia Loren Gina Lollobrigida Silvana Mangano Gian Carlo Giannini Marcello Mastroianni and Alberto Sordi

The Woman's Film of the 1940s Alison L. McKee, 2014-04-03 This book explores the relationship among gender desire and narrative in 1940s woman s films which negotiate the terrain between public history and private experience The woman s film and other form of cinematic melodrama have often been understood as positioning themselves outside history and this book challenges and modifies that understanding contextualizing the films it considers against the backdrop of World War II In addition in paying tribute to and departing from earlier feminist formulations about gendered spectatorship in cinema McKee argues that such models emphasized a masculine centered gaze at the inadvertent expense of understanding other possible modes of identification and gender expression in classical narrative cinema She proposes ways of understanding gender and narrative based in part on literary narrative theory and ultimately works toward a notion of an androgynous spectatorship and mode of interpretation in the 1940s woman s film

Feminist Film Studies Janet

McCabe, 2005-01-19 An introduction to feminist film theory as a discourse from the early seventies to the present McCabe traces the broad ranging theories produced by feminist film scholarship from formalist readings and psychoanalytical approaches to debates initiated by cultural studies race and queer theory

Film Theory Robert Stam, 2017-11-20 This book is a lively and provoking introduction to film theory It is suitable for students from any discipline but is particularly aimed at students studying film and literature as it examines issues common to both subjects such as realism illusionism narration point of view style semiotics psychoanalysis and multiculturalism It also includes coverage of theorists common to both Barthes Lacan and Bakhtin among others Robert Stam renowned for his clarity of writing will also include studies of cinema specialists providing readers with a depth of reference not generally available outside the field of film studies itself Other material covered includes film adaptations of works of literature and analogies between literary and film criticism

Home in Hollywood Elisabeth Bronfen, 2004-10-15 Who can forget Dorothy s quest for the great and powerful Oz as she tried to return to her beloved Kansas She thought she needed a wizard s magic only to discover that home and the power to

get there had been with her all along This engaging and provocative book proposes that Hollywood has created an imaginary cinematic geography filled with people and places we recognize and to which we are irresistibly drawn Each viewing of a film stirs in a very real and charismatic way feelings of home and the comfort of returning to films like familiar haunts is at the core of our nostalgic desire Leading us on a journey through American film Elisabeth Bronfen examines the different ways home is constructed in the development of cinematic narrative Each chapter includes a close reading of such classic films as Fleming's *The Wizard of Oz* Sirk's *Imitation of Life* Burton's *Batman Returns* Hitchcock's *Rebecca* Ford's *The Searchers* and Sayles's *Lone Star* **Satyajit Ray's *The Chess Players* and Postcolonial Film Theory** Reena Dube, 2005-05-04

Indispensable for students of film studies in this book Reena Dube explores Satyajit Ray's films and *The Chess Players* in particular in the context of discourses of labour in colonial and postcolonial conditions Starting from Daniel Defoe and moving through history short story and film to the present Dube widens her analysis with comparisons in which Indian films are situated alongside Hollywood and other films and interweaves historical and cultural debates within film theory Her book treats film as part of the larger cultural production of India and provides a historical sense of the cross genre borrowings traditions and debates that have deeply influenced Indian cinema and its viewers **Moving Images** Andrea

Sabbadini, 2014-02-03 The experience of watching films entertaining moving instructive frightening or exciting as they may be can be enriched by the opportunity to reflect upon them from unconventional perspectives Psychoanalytic Reflections on Film Moving Images offers its readers in an accessible language one such viewpoint informed by Andrea Sabbadini's psychoanalytic insights and therapeutic experience Using a psychoanalytic interpretative approach some twenty five important feature films are discussed as the artistic vehicles of new unsuspected meanings The first chapter looks at films which represent psychoanalytic work itself having therapists and their patients as their main characters The remaining five chapters cover movies on themes of central concern to analytic theorists and clinicians such as childhood and adolescent development and varieties of intimate relationships among adults The latter include romantic love and its disturbing association to death fantasies eroticism and prostitution and voyeuristic desire a significant phenomenon in this context given its parallels with the activity of watching films Andrea Sabbadini's psychoanalytic approach which explores the part played by unconscious factors in shaping the personality and behaviour of film characters is used to interpret their internal world and the emotional conflicts engendered by the vicissitudes they live through The book is completed by a filmography and biographical notes on film directors Psychoanalytic Reflections on Film presents the relationship between cinema and psychoanalysis as a complex one These two most different of cultural phenomena are shown to share a wish on the part of their practitioners to uncover profound truths about the human condition and to provide a language with which to describe them Going beyond futile psycho-historical attempts to analyse filmmakers through their products or a superficial application of psychoanalytic concepts to film Sabbadini shows how both cinema and psychoanalysis can benefit from a meaningful

interdisciplinary dialogue between them The book will be of special interest to practicing psychoanalysts and students scholars and historians of film studies **Transgressing Women** Jamaluddin Aziz, 2012-01-17 *Transgressing Women* focuses on the literary and cinematic representation of female characters in contemporary noir thrillers The book argues that as the genre has grown expanded and been subverted since its initial conception along with the changing definition of gender the representation of a female character has also inevitably gone through some dramatic changes So the book asks some important questions What links the female characters in canonical noir to their contemporary counterparts Is gender division still relevant in a text that transgresses gender boundaries What happens when it is the human body itself that betrays the traditional definition or constitution of a human being While many have written about the male protagonists and the femmes fatales in the noir genre little attention has been given to the other female characters who inhabit the noir world and are transgressors themselves The main concern of the book is to trace the transgressive female characters in contemporary noir thrillers both novels and films by engaging itself with some of the most topical debates within both post feminist and postmodernist theories The book is structured around two key concepts space and the body These temporal and spatial indicators are central in contemporary cultural theories such as postmodernism and post feminism along with other theorizations of gender and the noir genre This means that the analysis is drawn from the classical noir examples and will then arrive at the neo noir sub genre and then will move on to the most recent phenomenon in the genre future noir

Images Sunil Manghani, Arthur Piper, Jon Simons, 2006-11-16 *Images A Reader* provides a key resource for students academics practitioners and other readers engaged in the critical theoretical and practical study of images The Reader is concerned with the notion of the image in all its theoretical critical and practical contexts uses and history The Reader provides a map of the differences and similarities between the various disciplinary approaches to images breaking the ground for a new interdisciplinary study of images in the arts and humanities and beyond *Images A Reader* is divided into three parts Historical and Philosophical Precedents sets the background for contemporary debates about images Theories of Images provides key texts of the major approaches through which images are conceptualised Image Culture introduces some of the more recent debates about images and today's visual environment The selection of over 80 key readings across the domains of philosophy art literature science critical theory and cultural studies tells the story of images through intellectual history from the Bible to the present By including both well established writings and more recent innovative research the Reader outlines crucial developments in contemporary discourses about images Warriors, Witches, Whores Rachel S. Harris, 2017-10-16 Feminist reading of women's representation and activism in Israeli cinema *Warriors Witches Whores Women in Israeli Cinema* is a feminist study of Israel's film industry and the changes that have occurred since the 1990s Working in feminist film theory the book adopts a cultural studies approach considering the creation of a female centered and thematically feminist film culture in light of structural and ideological shifts in Israeli society Author Rachel S Harris

situates these changes in dialogue with the cinematic history that preceded them and the ongoing social inequalities that perpetuate women's marginalization within Israeli society. While no one can deny Israel's Western women's advancements, feminist filmmakers frequently turn to Israel's less impressive underbelly as sources for their inspiration. Their films have focused on sexism, the negative impact of militarism on women's experience, rape culture, prostitution, and sexual abuse. These films also tend to include subjects from society's geographical periphery and social margins such as female foreign workers, women and refugees.

Warriors, Witches, Whores is divided into three major sections, and each considers a different form of feminist engagement. The first part explores films that situate women in traditionally male spheres of militarism, considering the impact of interjecting women within hegemonic spaces or reconceptualizing them in feminist ways. The second part recovers the narratives of women's experience that were previously marginalized or silenced, thereby creating a distinct female space that offers new kinds of storytelling and cinematic aesthetics that reflect feminist expressions of identity. The third part offers examples of feminist activism that reach beyond the boundaries of the film to comment on social issues. This section demonstrates how feminists use film and work within the film industry in order to position women in society. While there are thematic overlaps between the chapters, each section marks structural differences in the modes of feminist response.

Warriors, Witches, Whores considers the ways social and political power have affected the representation of women and looks to how feminist filmmakers have fought against these inequities behind the camera and in the stories they tell. Students and scholars of film, gender, or cultural studies will appreciate this approachable monograph.

Cinematic Howling
Hoi Cheu, 2010-10-01

Cinematic Howling presents a refreshingly unorthodox framework for feminist film studies. Instead of criticizing mainstream movies from feminist perspectives, Hoi Cheu focuses on women's filmmaking itself. Integrating systems theory and feminist aesthetics in his close readings of films and screenplays by women, he considers how women engage the process of storytelling in cinema. The importance of these films, he argues, is not merely that they reflect women's perceptions but that they have the power to reframe experiences and consequently to transform life. A major contribution to feminist scholarship that will appeal to scholars of both gender and film, *Cinematic Howling* is written in an approachable and inviting style full of vivid examples and attention to detail which will suit both undergraduate and graduate courses in gender, film, and cultural studies.

Gender and Genre in 1990s Hollywood
Patricia Di Risio, 2024-11-14

The 1990s was a decade of significant turmoil in Hollywood cinema which resulted in a watershed moment in the interplay of gender and genre. Patricia Di Risio argues that cinematic representations of unconventional women had an important effect on traditionally male-oriented genres such as the crime thriller, road movie, western, film noir, war film, sci-fi, and horror. Di Risio analyses seven key films from the decade including *Blue Steel* (1990), *Thelma & Louise* (1991), *The Quick and the Dead* (1995), *Bound* (1996), *Jackie Brown* (1997), *G.I. Jane* (1997), and *Alien Resurrection* (1997), paying particular attention to their use of irony, allusion, and pastiche. She highlights how their female protagonists, a majority of whom are decidedly queer or gender-questioning personas, produce an

intense crossover in genre conventions largely driven by their gender rebellion She examines how a deconstruction of gender simultaneously allows genre hybridity and intertextuality taking these films into unexpected new directions In doing so she delineates a clear line between the unconventional nature of the representation of the female protagonists and innovative changes to genre filmmaking practices *The reality of film* Richard Rushton,2013-07-19 In formulating a notion of filmic reality *The Reality of Film* offers a novel way of understanding our relationship to cinema It argues that cinema need not be understood in terms of its capacities to refer to reproduce or represent reality but should be understood in terms of the kinds of realities it has the ability to create *The Reality of Film* investigates filmic reality by way of six key film theorists Andr Bazin Christian Metz Stanley Cavell Gilles Deleuze Slavoj i ek and Jacques Ranci re In doing so it provides comprehensive introductions to each of these thinkers while also debunking many myths and misconceptions about them Along the way a notion of filmic reality is formed that radically reconfigures our understanding of cinema This book is essential reading for film scholars students and philosophers of film while it will also appeal to graduate students and specialists in other fields

Hollywood Heroines Helen Hanson,2007-10-24 The endangered and dangerous female figures of Rebecca of Jagged Edge and What Lies Beneath have a deserved and endures fascination Helen Hanson re examines these gothic heroines of Hollywood and their meanings in two of Hollywood s key generic cycles film noir and the female gothic film Starting at the beginning with the origin of these cycles and the ways in which they represented women in the American film industry and culture of the 1940s she traces their revival in neo noir and neo gothic films from the 1980s to the present She also places the female figures of the femme fatale female investigator and gothic heroine within the shifting contexts of the film industry and debates in feminist film criticism Hanson examines a wide range of films from both periods including *Suspicion* *Gaslight* and *Pacific Heights* and gives particular attention to their presentation of female stories actions and perspectives She reveals a diversity of female figures representations and actions in film noir and the female gothic film and argues that these women are part of a negotiation of female identities desires and roles across a long historical period *Hollywood Heroines* therefore offers us new ways of thinking about classic and contemporary Hollywood heroines and about the interrelationships of gender and genre

Jacques Lacan Sean Homer,2005 This volume provides an excellent introduction to the work of Jacques Lacan covering all of Lacan s major concepts such as the Imaginary the Symbolic and the Real **Carmen** Chris

Perriam,Ann Davies,2005 Since Prosper M rim e and Georges Bizet with his librettists Meilhac and Hal vy brought the figure of the Spanish Carmen to prominence in the nineteenth century an astonishing eighty or so film versions of the story have been made This collection of essays gathers together a unique body of scholarly critique focused on that Carmen narrative in film It covers the phenomenon from a number of aspects cultural studies gender studies studies in race and representation musicology film history and the history of performance The essays take us from the days of silent film to twenty first century hip hop style showing through a variety of theoretical and historical perspectives that despite social and cultural

transformations particularly in terms of gender sexuality and race remarkably little has changed in terms of basic human desires and anxieties at least as they are represented in this body of films The conception of Carmen s independent sexuality as a source of danger both to men and occasionally women and to respectable society has been a constant Nor has sexual and ethnic otherness lost its appeal On the other hand the corpus of Carmen films is more than a simple recycling of stereotypes and each engages newly with the social and cultural issues of their time Carmen ,2016-08-01 Since Prosper M rim e and Georges Bizet with his librettists Meilhac and Hal vy brought the figure of the Spanish Carmen to prominence in the nineteenth century an astonishing eighty or so film versions of the story have been made This collection of essays gathers together a unique body of scholarly critique focused on that Carmen narrative in film It covers the phenomenon from a number of aspects cultural studies gender studies studies in race and representation musicology film history and the history of performance The essays take us from the days of silent film to twenty first century hip hop style showing through a variety of theoretical and historical perspectives that despite social and cultural transformations particularly in terms of gender sexuality and race remarkably little has changed in terms of basic human desires and anxieties at least as they are represented in this body of films The conception of Carmen s independent sexuality as a source of danger both to men and occasionally women and to respectable society has been a constant Nor has sexual and ethnic otherness lost its appeal On the other hand the corpus of Carmen films is more than a simple recycling of stereotypes and each engages newly with the social and cultural issues of their time *Uninvited* Patricia White,1999-10-22 Lesbian characters stories and images were barred from onscreen depiction in Hollywood films from the 1930s to the 1960s together with all forms of sex perversion Through close readings of gothics ghost films and maternal melodramas addressed to female audiences Uninvited argues that viewers are invited to make lesbian inferences Looking at the lure of some of the great female star personae in films such as Rebecca Pinky The Old Maid Queen Christina and The Haunting and at the visual coding of supporting actresses it identifies lesbian spectatorial strategies White s archival research textual analyses and novel theoretical insights make an important contribution to film lesbian and feminist studies Book jacket *The New Woman's Film* Hilary Radner,2017-01-20 With the chick flick arguably in decline film scholars may well ask what has become of the woman s film Little attention has been paid to the proliferation of films often from the independent sector that do not sit comfortably in either the category of popular culture or that of high art films that are perhaps the corollary of the middle brow novel or smart chick flicks This book seeks to fill this void by focusing on the steady stream of films about and for women that emerge out of independent American and European cinema and that are designed to address an international female audience The new woman s film as a genre includes narratives with strong ties to the woman s film of classical Hollywood while constituting a new distinctive cycle of female centered films that in many ways continue the project of second wave feminism albeit in a modified form Topics addressed include The Bridges of Madison County Clint Eastwood 1995 the feature length films of Nicole Holofcener

1996 2013 the film roles of Tilda Swinton Rachel Getting Married Jonathan Demme 2008 Blue Jasmine Woody Allen 2013 Frances Ha Noah Baumbach 2012 Belle Amma Asante 2013 Fifty Shades of Grey Sam Taylor Johnson 2015 and Jane Campion's Top of the Lake Sundance Channel 2013

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