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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.

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The new violent woman of the 1940s cinema, the femme fatale in film noir, became a site for the exploration of the angst and fantasies that surrounded this elision of gender difference. The influence of the femme fatale on the history of violent women in film is far reaching.

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Book Review: The Violent Woman: Femininity, Narrative, and ...

violent woman femininity narrative and violence in contemporary american cinema neroni looks at violent female characters in a variety of films and genres and argues for a psychoanalytically influenced

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The Violent Woman: Femininity, Narrative, and Violence in ...

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. Hilary Neroni is Associate Professor of English at the University of Vermont.

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Looks at how violent women characters disrupt cinematic narrative and challenge cultural ideals. 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. Hilary Neroni is Associate Professor of English at the University of Vermont.

Considering representations of torture in such television series as *24*, *Alias*, and *Homeland*; the documentaries *Taxi to the Dark Side* (2007), *Ghosts of Abu Ghraib* (2007), and *Standard Operating Procedure* (2008); and "torture porn" feature films from the *Saw* and *Hostel* series, Hilary Neroni unites aesthetic and theoretical analysis to provide a unique portal into theorizing biopower and its relation to the desiring subject. Her work ultimately showcases film and television studies' singular ability to expose and potentially disable the fantasies that sustain torture and the regimes that deploy it.

Gender in the Vampire Narrative addresses issues of masculinity and femininity, unpacking cultural norms of gender. This collection demonstrates the way that representations of gender in the vampire narrative traverse a large scope of expectations and tropes. The text offers classroom ready original essays that outline contemporary debates about sexual objectification and gender norms using the lens of the vampire in order to examine the ways those roles are undone and reinforced through popular culture through a specific emphasis on cultural fears and anxieties about gender roles. The essays explore the presentations of gendered identities in a wide variety of sources including novels, films, graphic novels and more, focusing on wildly popular examples, such as *The Vampire Diaries*, *True Blood*, and *Twilight*, and also lesser known works, for instance, *Byzantium* and *The Blood of the Vampire*. The authors work to unravel the ties that bind gender to the body and the sociocultural institutions that shape our views of gendered norms and invite students of all levels to engage in interdisciplinary

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conversations about both theoretical and embodied constructions of gender. This text makes a fascinating accompanying text for many courses, such as first-year studies, literature, film, women's and gender studies, sociology, popular culture or media studies, cultural studies, American studies or history. Ultimately this is a text for all fans of popular culture. "Hobson and Anyiwo chase the vampire through history and across literature, film, television, and stage, exploring this complexity and offering insightful and accessible analyses that will be enjoyed by students in popular culture, gender studies, and speculative fiction. This collection is not to be missed by those with an interest in feminist cultural studies – or the undead." – Barbara Gurr, University of Connecticut "Hobson and Anyiwo push the boundaries of the scholarship as it has been written until now." –Catherine Coker, Texas A&M University Amanda Hobson is Assistant Dean of Students and Director of the Women's Resource Center at Indiana State University. U. Melissa Anyiwo is a Professor of Politics & History and Coordinator of African American Studies at Curry College in Massachusetts.

Karla Homolka has proven to be a figure of enduring interest to the public and media for the last 20 years. However, despite the widespread Canadian and international public commentary and media frenzy that has encircled this case, Homolka herself remains an enigma to most who write about her. In contrast to much of the contemporary discussion on this case, this book offers a comprehensive and detailed examination of the legal, public and media understandings and explanations of Homolka's criminality. Drawing from multiple fields of study and varied bodies of critical literature, the book uses Homolka as an object lesson to interrogate some of the narratives and conceptualizations of 'violent women', the problematic normative constructions of womanhood and 'acceptable femininity', leniency in sentencing, taboo and disgust, and questions of remorse. The authors address broad questions about how women convicted of violence are typically constructed across four sites: the courts; the academy; the mainstream media; and public discourse. This unique text is extremely important for feminist criminology and socio-legal studies, offering the first comprehensive academic effort to engage in dialogue about this important and fascinating case.

Violent Women in Contemporary Cinema explores the representation of homicidal women in six contemporary films: *Antichrist* (Lars von Trier, 2009), *Trouble Every Day* (Claire Denis, 2001), *Baise-moi* (Coralie Trinh Thi and Virginie Despentes, 2000), *Heavenly Creatures* (Peter Jackson, 1994), *Monster* (Patty Jenkins, 2003) and *The Reader* (Stephen Daldry, 2008). Violent women in cinema pose an exciting challenge to viewers—when women kill, they overturn cultural ideas of 'typical' feminine behaviour. Janice Loreck explores how cinema creatively depicts the violent woman in response to this challenge. Departing from earlier studies that focus on popular and exploitation cinema, the book takes a unique focus on violent women in art films and other critically-distinguished forms. It explores the appeal that the violent woman holds for spectators within this viewing context. Furthermore, the book also examines how cinema responds to the cultural construction of the violent woman as a conundrum and enigma.

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Women Who Kill explores several lines of inquiry: the female murderer as a figure that destabilizes order; the tension between criminal and victim; the relationship between crime and expression (or the lack thereof); and the paradox whereby a crime can be both an act of destruction and a creative assertion of agency. In doing so, the contributors assess the influence of feminist, queer and gender studies on mainstream television and cinema, notably in the genres (film noir, horror, melodrama) that have received the most critical attention from this perspective. They also analyse the politics of representation by considering these works of fiction in their contexts and addressing some of the ambiguities raised by postfeminism. The book is structured in three parts: Neo-femmes Fatales; Action Babes and Monstrous Women. Films and series examined include *White Men Are Cracking Up* (1994); *Hit & Miss* (2012); *Gone Girl* (2014); *Terminator* (1984); *The Walking Dead* (2010); *Mad Max: Fury Road* (2015); *Contagion* (2011) and *Ex Machina* (2015) among others.

The topic of violence in the media seems as inundated as can be. Countless studies and research projects have been conducted, mostly to show its negative effects on society. What Gwynneth Symonds proposes, though, takes this significant topic one step further: studying the aesthetics of media violence. By defining key terms like the 'graphic' nature and 'authenticity' of violent representations, and discussing how those definitions are linked to actual violence outside the film and television screen, Symonds broadens the arena of study. Engagingly written, *The Aesthetics of Violence in Contemporary Media* fills an important gap. Symonds uses existing studies for the empirical audience reception data, together with discussions of the different representations of violence to look

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at violence in the media as an art form in of itself. By looking at The Simpsons, Bowling for Columbine and Norma Khouri's Forbidden Love, just to name a few, Symonds cross-analyzes violence in multiple media to see their affective role in audience reception - an important aspect when discussing media. The book strikes a balance between the readers' need to see how theory matches what actually happens in the texts in question and the demands of a theoretical overview.

Buffy Conquers the Academy represents the cusp of pioneering research into a television show that has inspired a wealth of academic study since its cancellation in 2003. As a reflection of the current obsession with all things vampiric, this text offers an alternative perspective on the vampire myth from the point of view of scholars in the field and thereby celebrates the continuing existence of Buffy Studies as an endlessly fruitful academic discipline that is truly global and interdisciplinary. The Associations of Popular Culture and American Culture (PCA/ACA) have a tradition of encouraging growth in intellectual inquiry, and the acceptance of Buffy Studies as a subgenre of the Vampire area in 2008 reflected the belief in this globally recognized, sustainable discipline. In this volume, Buffyologists delve into the intricate world of Sunnydale from multiple perspectives that cut across all academic disciplines, ranging from gender/sexuality to religion, making this collection an excellent reflection of the current body of work under the umbrella of Buffy Studies.

Addressing cultural representations of women's participation in the political violence and terrorism of the Italian anni di piombo ('years of lead', c. 1969-83), this book conceptualizes Italy's experience of political violence during those years as a form of cultural and collective trauma.

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