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Barbara Creed

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FILM, FEMINISM,
PSYCHOANALYSIS

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Barbara Creed : The Monstrous-Feminine: Film, Feminism, Psychoanalysis (Popular Fictions Series) before purchasing it in order to gage whether or not it would be worth my time, and all praised The Monstrous-Feminine: Film, Feminism, Psychoanalysis (Popular Fictions Series):

1 of 1 people found the following review helpful. Very interesting perspectives on popular cultureBy Margaret A SmithThe arguments are underpinned with sound feminist theory and semiotics..very interesting to see a different

perspective on well known films; it encourages more in depth critical readings of popular texts, and certainly stimulates discussion. I found the discussions of both Alien and Psycho especially, of interest.² of 2 people found the following review helpful. It is a must!
By Doly Mallet Flores
If you are interested in Horror Movies, you will never see them the same again after you read this. Not just movies, but Freud's theories. It will give you a completely different view, you will have a lot of "ahas!" moments and insights. It is funn, it is well written, you read it very quickly and Creed manages to explain Julia Kristeva and Jacques Lacan in a very easy interesting way. She also explains the movies easily and fast so you get the idea if you haven't seen them. Creed really vcreates a new theory, breaks tabus about Oedipal and Castration Anxieties, and talks about the Vagina Dentata, the woman as tha castrator, not the men. She really explores the topic and gives a profound deep explanation on it. Totally worths it if you are in feminism and psychoanalysis.³ of 3 people found the following review helpful. Essential Reading
By Amanda
Anyone interested in horror films and/or feminist theory MUST read this book. It is surprisingly accessible and enjoyable to read. Lower level undergrads without a cursory knowledge of feminist critiques of psychoanalysis might benefit from buying Elizabeth Wright'a Feminism and Psychoanalysis: A Critical Dictionary.

In almost all critical writings on the horror film, woman is conceptualised only as victim. In *The Monstrous-Feminine* Barbara Creed challenges this patriarchal view by arguing that the prototype of all definitions of the monstrous is the female reproductive body. 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. Her argument that man fears woman as castrator, rather than as castrated, questions not only Freudian theories of sexual difference but existing theories of spectatorship and fetishism, providing a provocative re-reading of classical and contemporary film and theoretical texts.

"By reinstating the repressed mother and "femme castratrice in classic Freudian theory, and by extending Julia Kristeva's discussion of horror and abjection to fresh critical objects, Barbara Creed accessibly and convincingly demonstrates the relevance and productivity of psychoanalytic theory for cultural analysis."-Annette Kuhn, University of Glasgow "A substantial contribution to knowledge of the horror film . . . the first study to concentrate specifically on the monstrous-feminine."-E. Ann Kaplan "Witty, succinct, a pleasure to read. The critique of Freudian theory comprises a total re-conceptualization of the status of the feminine within psychoanalytic debate."-Sneja Gunew