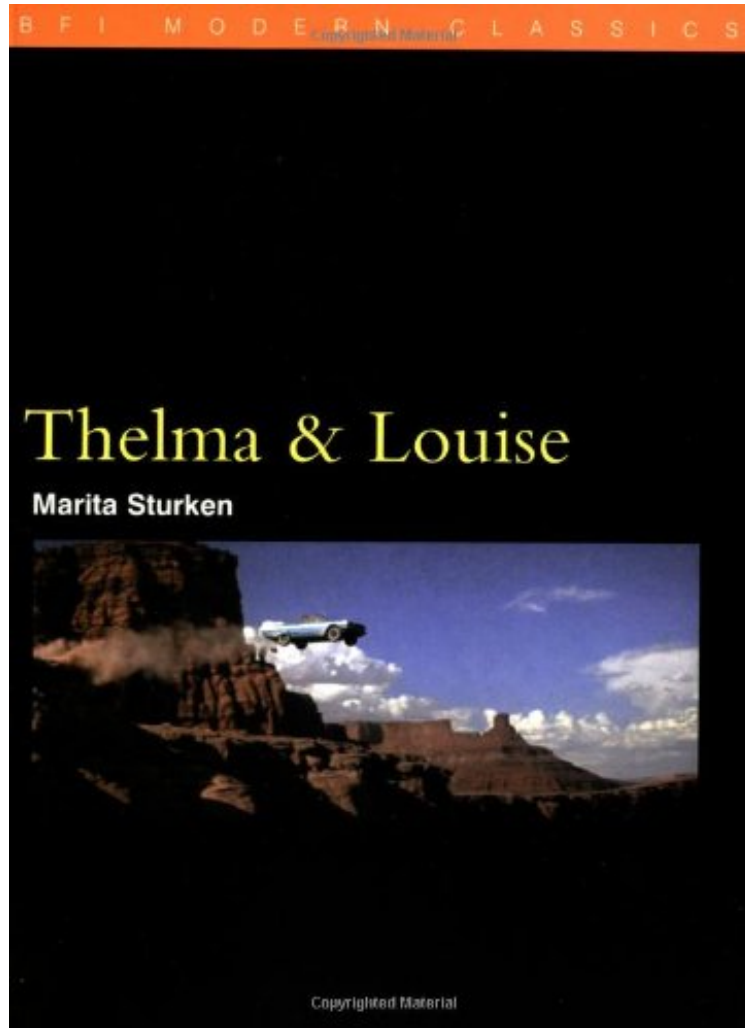


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Thelma and Louise (BFI Modern Classics)

Marita Sturken

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Marita Sturken : *Thelma and Louise* (BFI Modern Classics) before purchasing it in order to gage whether or not it would be worth my time, and all praised *Thelma and Louise* (BFI Modern Classics):

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including: the hype and various reactions/criticisms of the film upon its theatrical release, how the film fits into feminist film theory, whether the violence in *Thelma Louise* is worse than other films that were NOT criticized for their violence, what genre the film belongs in, Ridley Scott's directorial vision for the film and various motifs, how the characters change and why, what options these women have in a male dominated world, and what the ending signifies. Sturken includes quotes from several articles and interviews.

Thelma and Louise (1991) sparked a remarkable public discussion about feminism, violence, and the representation of women in cinema. Subject to vilification in the press for its apparent justification of armed robbery and manslaughter, it was a huge hit with audiences composed largely but not exclusively of women who cheered the fugitive central characters played by Susan Sarandon and Geena Davis. Marita Sturken examines the production and reception of "*Thelma and Louise*" and goes on to analyze its rich account of gender politics, landscape, and gun culture. This is a compelling study of a landmark in recent American cinema.

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