



The Fatal Woman:

Sources of Male Anxiety
in American *Film Noir*,
1941–1991

James F. Maxfield

The Fatal Woman Sources Of Male Anxiety In American Film Noir 1941 1991

Asbjørn Grønstad



The Fatal Woman Sources Of Male Anxiety In American Film Noir 1941 1991:

The Fatal Woman James F. Maxfield, 1996 Alfred Hitchcock's 1956 film *Vertigo* serves as a transition to a different understanding of the role of the fatal woman Although Judy Madeleine has been used by Elster in a plot to murder his wife her degree of complicity in the crime is never made explicit The film emphasizes not her role in the murder of the real Madeleine but rather her devastating effect on the psyche of the male protagonist of the film Scottie Ferguson **Criminal Femmes Fatales in American Hardboiled Crime Fiction** Maysaa Husam Jaber, 2016-02-02 This book fills a gap in both literary and feminist scholarship by offering the first major study of femme fatales in hardboiled crime fiction Maysaa Jaber shows that the criminal literary figures in the genre open up powerful spaces for imagining female agency in direct opposition to the constraining forces of patriarchy and misogyny *Rethinking the Femme Fatale in Film Noir* J. Grossman, 2009-10-21 In the context of nineteenth century Victorinor and close readings of original cycle film noir Julie Grossman argues that the presence of the femme fatale figure as she is understood in film criticism and popular culture is drastically over emphasized and has helped to sustain cultural obsessions with bad women *Crime Films* Thomas Leitch, 2002-08-15 This book surveys the entire range of crime films including important subgenres such as the gangster film the private eye film film noir as well as the victim film the erotic thriller and the crime comedy Focusing on ten films that span the range of the twentieth century Thomas Leitch traces the transformation of the three leading figures that are common to all crime films the criminal the victim and the avenger Analyzing how each of the subgenres establishes oppositions among its ritual antagonists he shows how the distinctions among them become blurred throughout the course of the century This blurring Leitch maintains reflects and fosters a deep social ambivalence towards crime and criminals while the criminal victim and avenger characters effectively map the shifting relations between subgenres such as the erotic thriller and the police film within the larger genre of crime film that informs them all *The Femme Fatale: Images, Histories, Contexts* Helen Hanson, Catherine O'Rawe, 2010-07-20 These essays trace the femme fatale across literature visual culture and cinema exploring the ways in which fatal femininity has been imagined in different cultural contexts and historical epochs and moving from mythical women such as Eve Medusa and the Sirens via historical figures such as Mata Hari to fatal women in contemporary cinema **The Sex Goddess in American Film, 1930-1965** Jessica Hope Jordan, 2009 In the first critical study of the sex goddess in film Jessica Hope Jordan illustrates how Jean Harlow uses her sexualized body to affect and seduce viewers away from any primary identification with those characters and their plotlines that are supposed to lead the film to identifying instead with the kind of sexual empowerment and self possession her characters consistently display Linking the idea of sexual empowerment to the filmic and public celebration of hyper feminine sexuality the book additionally covers previous feminist discussions of Mae West's performances as feminist camp to argue that West sought to both celebrate and embody for women viewers what she viewed as cultural ideals of femininity

and women's sexuality With Lana Turner and the cinematic code the book considers the many problems inherent in both the filmic and public celebration of hyper feminine sexuality in relation to censorship and considers the effects of the Hays Code on hyper feminine sexuality as depicted in film noir The book also importantly presents the first critical discussion of the actress Jayne Mansfield suggesting that her 1950s open acceptance celebration and public promotion of her feminine sexuality both onscreen and off makes her not only a precursor of the more sexually liberated 60s but also like the other actresses discussed here a kind of prescient performance artist even theorist of feminine sexuality in particular and cultural ideas about sexuality more generally Beyond recouping her image as feminist the book demonstrates how the kind of desire aroused by the sex goddess a desire which remains endlessly suspended works as a supreme example of the aesthetic apparatus of cinema itself Book Jacket *Watching Rape* Sarah Projansky, 2001-08 In *Watching Rape* Sarah Projansky undermines the complacent view that equality for women has already been achieved in her analysis of depictions of rape in US film television and independent video This study addresses the relationship between rape and postfeminism

Transfigurations Asbjørn Grønstad, 2008 In many senses viewers have cut their teeth on the violence in American cinema from Anthony Perkins slashing Janet Leigh in the most infamous of shower scenes to the 1970s masterpieces of Martin Scorsese Sam Peckinpah and Francis Ford Coppola to our present day undertakings in imagining global annihilations through terrorism war and alien grudges *Transfigurations* brings our cultural obsession with film violence into a renewed dialogue with contemporary theory Grønstad argues that the use of violence in Hollywood films should be understood semiotically rather than viewed realistically *Transfigurations* thus alters both our methodology of reading violence in films and the meanings we assign to them depicting violence not as a self contained incident but as a convoluted network of our own cultural ideologies and beliefs **The Sirens of Wartime Radio and How the American Print Media Presented Them**

Scott A. Morton, 2020-10-05 *The Sirens of Wartime Radio and How the American Print Media Presented Them* The *Stories the Intrigue and the Evolving Coverage of Their Legacies* analyzes press coverage from the American print media that helped construct popular images of Tokyo Rose Axis Sally Seoul City Sue and Hanoi Hannah Coverage of these radio sirens essentially constructed and defined these women's legacies for an American audience Scott A Morton examines newspaper and magazine coverage from the periods of each broadcaster and in doing so analyzes four primary research inquiries Morton discusses how American newspapers and magazines portrayed each woman to American readers how the American mass media's portrayal of them evolved overtime from the mid 1940s through the present the ways in which the American mass media responded to these five female propagandists either directly or indirectly through print radio and visual media and how the legacy of each woman has been kept alive in popular culture in the decades since their last broadcasts Morton argues that for the most part coverage of the sirens was borne out of fascination and aversion fascination stemming from the novelty of women acting as high profile agents of enemy propaganda organizations and aversion stemming from the potential

power they had over U S servicemen and the fact that they were viewed as traitors to the U S Scholars of media studies history and international relations will find this book particularly useful **Mobility without Mayhem** Jeremy Packer, 2008-02-26 A cultural studies account of automobiles and concerns about safety in the U S from the 1950s to the present

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