The Violent Woman
Femininity, Narrative, and Violence in Contemporary American Cinema
Hilary Neroni

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.

"Neroni's brilliant revelation in this impressively argued and highly engaging work is that film as an artistic medium can either be like the nonviolent woman, upholding certain symbolic laws, or it can boldly go beyond to disrupt—through depictions of jouissance—the limits of the law." — Sheila Kunkle, coeditor of *Lacan and Contemporary Film*

"Neroni's use of psychoanalytic concepts is well motivated and the terms clearly explained and integrated into the argument. The issues of femininity and violence are considered with respect to several manifestations in film and culture, both historical and contemporary, and the topic is covered with great breadth." — Lia M. Hotchkiss, Central Connecticut State University

Hilary Neroni is Assistant Professor of Film Studies at the University of Vermont.

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Michelle A. Massé, editor

February / 224 pages
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Women on the Verge of Home
Bilinda Straight, editor
Foreword by Ruth Bebar

Interrogates the comfortable and stable contours of “home,” asking what it means to women in different social, class, sexual, ethnic, and racial contexts in different times and places.

This book explores the idea of “home.” Using feminist scholarship and ethnographically grounded readings of historical, literary, and cultural texts, contributors interrogate the comfortable and stable contours of home and ask what it means to women in different social, class, sexual, ethnic, and racial contexts in different times and places. Giving voice to diverse women’s understandings of home, the book includes stories of elite white U.S. and Canadian women, rural poor and peasant white women in the United States and France, a British Caribbean freed slave woman, and others.

"What is unique about this book—and what I like most—is its range in the geographical/cultural areas and time periods covered and the various approaches to the topic. This makes the book attractive to wide readerships in anthropology and sociology, gender studies, and literary/cultural studies. All of the contributions are excellent, and some are outright wonderful." — Maria Grosz-Ngaté, coeditor of *Gendered Encounters: Challenging Cultural Boundaries and Social Hierarchies in Africa*

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*Paul J. Castellani* is Public Service Professor at the Nelson A. Rockefeller College, University at Albany, State University of New York. He is the author of *The Political Economy of Developmental Disabilities.*

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