



## Gender meets genre in postwar cinemas [

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Monografía

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**Contenido:** Introduction / Christine Gledhill -- Refiguring genre and gender. The genius of genre and ingenuity of women / Jane Gaines -- No fixed address: the women's picture from outrage to blue steel / Pam Cook -- Circulating emotion: race, gender, and genre in Crash / E. Deidre Pribram -- 100% pure adrenaline: gender and generic surface in Point break / Luke Collins -- Postfeminism and generic re-inventions. Troubling genre/reconstructing gender / E. Ann Kaplan -- Bodies and genres in transition: girlfight and real women have curves / Yvonne Tasker -- Private femininity, public femininity: tactical aesthetics in the costume film / Samiha Matin -- Generic gleanings: Agnès Varda, documentary, and the art of salvage / Lucy Fischer -- Gender aesthetics in "male" genres. It's a Mann's world? / Adam Segal -- Up close and personal: faces and names in Casualties of war / Deborah Thomas -- Gender hyperbole and the uncanny in the horror film: The shining / Katie Model -- Genre and gender transnational. Emotion, subjectivity, and the limits of desire: melodrama and modernity in Bombay cinema, 1940s-50s / Ira Bhaskar -- Woman, generic aesthetics, and the vernacular: Huangmei opera films from China to Hong Kong / Xiangyang Chen -- Homoeroticism contained: gender and sexual translation in John Woo's Migration to Hollywood / Vicente Rodriguez Ortega -- Generic "trans-ings": between genres, genders, and sexualities. Trash comes home: gender/genre subversion in the films of John Waters / Derek Kane-Meddock -- Femme fatale or lesbian femme: bound in sexual différence / Chris Straayer -- "The gay cowboy movie": queer masculinity on Brokeback Mountain / Steven Cohan

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