

BARBARA CREED

SECOND EDITION

THE MONSTROUS-FEMININE

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THE MONSTROUS-FEMININE

This is a timely update of a seminal text which re-interprets key films of the horror genre, including *Carrie*, *The Exorcist*, *The Brood* and *Psycho*.

In the first edition, Creed draws on Julia Kristeva's theory of abjection to challenge the popular view that women in horror are almost always victims, and argues that patriarchal ideology constructs women as monstrous in relation to her sexuality and reproductive body to justify her subjugation. Although a projection of male fears and paranoid fantasies, the monstrous-feminine is nonetheless a terrifying figure. Creed's argument contests Freudian and Lacanian theories of sexual difference to offer a provocative rereading of classical and contemporary horror.

This updated edition includes a new section examining contemporary feminist horror films in relation to nonhuman theory. Creed proposes a new concept of *radical abjection* to reinterpret the monstrous-feminine as a figure who embraces abjection by reclaiming her body and re-defining her otherness as nonhuman – while questioning patriarchy, anthropocentrism, misogyny and the meaning of the human. Films discussed include *Ginger Snaps*, *Teeth*, *Atlantics*, *The Girl with All the Gifts*, *Border* and *Titane*.

Barbara Creed's classic remains as relevant as ever and this edition will be of interest to academics and students of feminist theory, nonhuman theory, critical animal studies, race, and queer theory.

Barbara Creed is Redmond Barry Distinguished Professor Emeritus at the University of Melbourne. She is the author of seven books, including *Darwin's Screens: Evolutionary Aesthetics, Time and Sexual Display in the Cinema* (2009); and *Stray: Human-Animal Ethics in the Anthropocene* (2017). She is the director of the Human Rights and Animal Ethics Research Network (HRAE). She has been on the boards of Writers Week, the Melbourne International Film Festival and the Melbourne Queer Film Festival.

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