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## Feminist Auteurs: Reading Women's Films

*Geetha Ramanathan*

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**Geetha Ramanathan : Feminist Auteurs: Reading Women's Films** before purchasing it in order to gage whether or not it would be worth my time, and all praised Feminist Auteurs: Reading Women's Films:

0 of 0 people found the following review helpful. Five StarsBy Anna Lubberswas for school.1 of 1 people found the following review helpful. Must-Read for FeministsBy L. OwsleyI read this book for a class, Women Film. I don't consider myself an expert- or even proficient- in film terminology, so I found that aspect of the book to be a little confusing. This book is not for the film novice; though, if someone is particularly ambitious, they may be able to

decipher it without the help of a professor. If you're up for the challenge, I can guarantee that you will feel as though you've accomplished something if you understand this book. It is a must-read for feminists, as woman's depiction in film seems to be one of the most troublesome aspects of women in the media. The films that Ramanathan chooses to examine are profoundly important to the women's movement and, in particular, the second-wave. If you're more of a film-expert rather than a feminist-scholar, don't let that aspect of the book scare you. Ramanathan interweaves issues of racism, nationality and sexuality throughout the text as well. The book is also divided into sections so the introduction to each chapter gives the reader the knowledge necessary to understand Ramanathan's exploration of each film; it's not really the sort of book that you sit down on the beach and read straight through. Be prepared to search for hard-to-find films once you read about them and are interested in seeing them. 3 of 3 people found the following review helpful. Perfect for critical film studies

By J. E. Henton

The clear prose and succinct ideas make this book perfect for feminist film courses or anyone seeking to hone their critical analysis of film. The book is a must for graduate students taking up women's studies or film studies. Ramanathan's prose is direct and insightful. Because the prose is so clear and accessible, this text ranks essential, right alongside of an important work like *Alice Doesn't*. I especially like the range of films discussed, specifically such complex films as *Watermelon Woman*. An entire course could work around this book--I plan to use it when I teach feminist film. I highly recommend it and wish it were required reading in basic film courses so that students might experience an excellent critical lens for regarding women's film.

*Feminist Auteurs* examines a rich and diverse body of work that has received insufficient attention both in film studies and in feminist theory on film. Looking at individual films within the context of feminist film as a genre, Ramanathan examines film from diverse cultural traditions, while paying close attention to what might be regarded as feminist in different cultural contexts. The films chosen expand our ideas of feminism covering as they do film from Africa, Latin America, Europe, Asia and the US. Full-length interpretations of twenty-four films, both older and contemporary, including *Vagabond*, *India Song*, *Bhaji on the Beach*, *Chocolat*, and *Daughters of the Dust* lay out a complete and powerful framework for reading women's film.

An impressive collection of shrewd critiques that is resoundingly diverse in vision, voice, and cinematic approach... Ramanathan's wisdom glimmers throughout. (Bitch)

About the Author

Geetha Ramanathan is professor of Comparative Literature and Women's Studies at West Chester University. She is the author of *Sexual Politics and the Male Playwright: The Portrayal of Women in Ten Contemporary Plays* (1995) and *Issues of Representation in Feminist Film* (forthcoming).