Notes

1 Introduction


3. Dylan Thomas, Collected Poems: 1934–1952 (London: Dent, 1952) p. vii: ‘these poems ... are written for the love of Man and in praise of God, and I’d be a damn’ fool if they weren’t’.


2 Approaches to Gender


4. Ibid., p. 319.

5. Ibid., p. 324.


33. Ibid., p. 155.


36. See Chapter 4, section on ‘Jungian Criticism’.


42. See Eve Sedgwick’s discussion of the ‘nature’/‘nurture’ opposition in *Epistemology in the Closet*, pp. 40–4.


### 3 Studying Popular Culture


10. Ibid., pp. 259–61.
16. See the chapter ‘Big Tits!’ in Mark Simpson’s *Male Impersonators*, pp. 21–44.
29. Ibid., p. 311.
37. For example, Paul Smith’s *Clint Eastwood: A Cultural Production*.

4 Psychological Approaches to Culture


22. See C. G. Jung (ed.), *Man and his Symbols*.


31. For an extensive illustration of this, see Mark Simpson’s *Male Impersonators*.
41. Tania Modleski highlights Hitchcock’s ambivalence about femininity in *The Women Who Knew Too Much*, p. 3.

5 *Westerns*

5. Ibid., pp. 35 and 427.
Notes

10. Will Wright extracts some of the basic plots and narrative functions in westerns in *Six Guns and Society*, pp. 32–3, 41–8.
12. Ibid., p. 144.

18. Ibid., p. 83.
23. Ibid., p. 238.
25. Ibid., p. 90–119.
27. Paul Smith’s *Clint Eastwood* mounts a fierce critique of it.
29. For a summary, see Paul Smith, *Clint Eastwood*, pp. 151–72.

6 Horror Films

10. See Chapter 4, section on Lacan.

7 Pornography

3. Ibid., p. 64.
15. L. Kipnis, ‘(Male) Desire and (Female) Disgust: Reading *Hustler*’, p. 376.
16. These paintings are discussed by Marina Warner in *Monuments and Maidens*, pp. 241ff.
17. L. Kipnis, ‘(Male) Desire and (Female) Disgust’, p. 375.
20. Ibid., p. 96.
23. Ibid., p. 113.
25. Ibid., p. 70.
27. Ibid., p. 131–42.
8 Male Images in Rock and Pop Music

1. I am using the term ‘rock ’n’ roll’ to mean the beat music of the 1950s; ‘rock music’ is the term developed in the mid-sixties to describe the music developing from rock ’n’ roll; ‘pop music’ is used to describe the whole popular music business; but ‘pop’ is often used to refer to a style of music that is not like rock ’n’ roll: something lighter, less driven by the beat. Further discussion of terminology can be found in Peter Gammond, The Oxford Companion to Popular Music (Oxford: Oxford University Press, 1993) under ‘Pop’ and ‘Rock’; Peter Wicke, Rock Music: Culture, Aesthetics and Sociology (Cambridge: CUP, 1990) Chapter 1; Charlie Gillett, Sounds of the City: The Rise of Rock and Roll (London: Souvenir, 1983) p. 3.


5. Ibid., pp. 418–25.


27. This is the description given by S. Frith, *Sound Effects*, pp. 23–7.
42. Ibid., p. 139.
44. See the review of a Body Count concert in *Kerrang!*, No. 515, 8 October 1994, p. 19.
45. A point made by Angela McRobbie, ‘Settling Accounts with Subcultures’, p. 74.
47. R. Walser, *Running with the Devil*, p. 60.
9 Male Sport


6. See the essays in J. A. Mangan, The Games Ethic and Imperialism.

7. Ibid., p. 250.


21. Ibid., p. 220.
32. Quoted in Hauser, p. 84.
34. Ibid., pp. 106 and 108–9.
36. Ibid., p. 108.
38. Ibid., p. 43.
39. Ibid., p. 135.

10 Conclusions

1. Yvonne Tasker, Spectacular Bodies, p. 98.
2. Ibid., p. 65.
5. Barbara Creed, ‘Phallic panic: male hysteria and Dead Ringers’.
13. Y. Tasker, Spectacular Bodies, pp. 81 and 70.
15. Quoted in Y. Tasker, Spectacular Bodies, p. 108.
Index of Texts Cited

Feature Films

Across the Wide Missouri (William Wellman, 1951) 60
Alien (Ridley Scott, 1979)  40, 83, 85, 86, 87
Alien³ (David Fincher, 1992) 40
Amadeus (Milos Forman, 1984) 163
Arizona Raiders (William Witney, 1965) 75
Audrey Rose (Robert Wise, 1977) 86–7
Back to the Future (Robert Zemeckis, 1985) 92
Ballad of Cable Hogue, The (Sam Peckinpah, 1970) 67
Beast from 20,000 Fathoms, The (Eugene Lourie, 1953) 86
Beguiled, The (Don Siegel, 1971) 80
Big Country, The (William Wyler, 1958) 57, 60
Birds, The (Alfred Hitchcock, 1963) 52
Black Sunday (Mario Bava, 1960) 48, 92
Bloodeaters (Chuck McCrann, 1979) 94
Born on the Fourth of July (Oliver Stone, 1989) 2
Bram Stoker’s Dracula (Francis Ford Coppola) 88
Butch Cassidy and the Sundance Kid (George Roy Hill, 1969) 54, 65
Carrie (Brian de Palma, 1976) 87, 98
Crying Game, The (Neil Jordan, 1992) 114
Curse of Frankenstein, The (Terence Fisher, 1957) 92–3
Dakota Incident (Lewis R. Foster, 1956) 74, 76
Dances with Wolves (Kevin Costner, 1990) 59
Dark Command (Raoul Walsh, 1940) 61
Day of the Dead (George Romero, 1985) 92, 94
Day of the Outlaw (André de Toth, 1958) 59, 73
Death Line (Gary Sherman, 1972) 94
Deep Throat (Gerard Damiano, 1972)
Def – By Temptation (James Bond III, 1992) 98
Die Hard (John McTiernan, 1988) 170
Dirty Harry (Don Siegel, 1971) 76, 176
Django (Sergio Corbucci, 1966) 23
Dodge City (Michael Curtiz, 1939) 73
Dracula (Terence Fisher, 1958) 91
Driller Killer, The (Abel Ferrara, 1979) 87
Evil Dead, The (Sam Raimi, 1982) 99, 100
Farewell My Concubine (Chen Kaige, 1993) 174
Fatal Attraction (Adrian Lyne, 1987) 88
Fort Apache (John Ford, 1948) 63
Four Faces West (Alfred E. Green, 1948) 75, 80
Four Weddings and a Funeral (Mike Newell, 1994) 172
Frankenstein (James Whale, 1931) 92
Frankenstein Must Be Destroyed (Terence Fisher, 1969) 93
Frenzy (Alfred Hitchcock, 1972) 53
Index of Texts Cited

Friday the Thirteenth (Sean S. Cunningham, 1980) 49

Ghostbusters (Ivan Reitman, 1984) 92

Godfather, The (Francis Ford Coppola, 1972) 79

Gunfight at the OK Corral (John Sturges, 1957) 65

Halloween (John Carpenter, 1978) 49, 87, 97–8, 100

Hamlet (Franco Zeffirelli, 1992) 52

Hang 'Em High (Ted Post, 1967) 75

High Noon (Fred Zinneman, 1952) 58, 64

High Plains Drifter (Clint Eastwood, 1972) 75, 77, 79, 80

Hud (Martin Ritt, 1963) 76

Hunger, The (Tony Scott, 1983) 99

Incredible Shrinking Man, The (Jack Arnold, 1957) 22

Invasion of the Body Snatchers (Don Siegel, 1956) 86

Iron Horse, The (John Ford, 1924) 67

Jaws (Steven Spielberg, 1975) 88, 99

Jeremiah Johnson (Sydney Pollack, 1972) 68

Jesse James (Henry King, 1939) 59

Johnny Guitar (Nicholas Ray, 1953) 62

Lethal Weapon (Richard Donner, 1987) 52

Lethal Weapon II (Richard Donner, 1989) 52

Little Big Man (Arthur Penn, 1970) 60

Magnificent Ambersons, The (Orson Welles, 1942) 89

Magnificent Seven, The (John Sturges, 1960) 63

Man with the Gun (Richard Wilson, 1955) 75

Man Who Shot Liberty Valance, The (John Ford, 1962) 22, 57, 74

Marnie (Alfred Hitchcock, 1964) 53

Masque of the Red Death, The (Roger Corman, 1964) 22

Misery (Rob Reiner, 1990) 88

Monte Walsh (William A. Fraker, 1970) 65, 68

Motel Hell (Kevin Connor, 1980) 94

Mrs Doubtfire (Chris Columbus, 1993) 74

Night of the Living Dead (George Romero, 1968) 84, 93, 94

Nightmare on Elm St, A (Wes Craven, 1984) 49, 87

Nosferatu the Vampyre (Werner Herzog, 1979) 91

Once Upon a Time in the West (Sergio Leone, 1969) 60, 67

One Eyed Jacks (Marlon Brando, 1961) 79

Outlaw Josey Wales, The (Clint Eastwood, 1976) 75

Ox-Bow Incident, The (William Wellman, 1943) 28

Pale Rider (Clint Eastwood, 1985) 60, 75, 77

Paradine Case, The (Alfred Hitchcock, 1947) 53

Pat Garrett and Billy the Kid (Sam Peckinpah, 1973) 58

Pesticide (Jean Rollin, 1978) 94

Play Misty For Me (Clint Eastwood, 1971) 88

Predator (John McTiernan, 1987) 78

Pretty Woman (Garry Marshall, 1990) 26

Professionals, The (Richard Brooks, 1966) 63

Psycho (Alfred Hitchcock, 1960) 22, 47, 48, 52, 53, 92, 95–7, 99, 100

Rambo: First Blood Part II (George Pan Cosmatos, 1985) 177

Rear Window (Alfred Hitchcock, 1954) 47, 52
Index of Texts Cited

Rio Bravo (Howard Hawks, 1959) 63–4
Rio Grande (John Ford, 1950) 63
Rock Around the Clock (Fred F. Sears, 1956) 23

Saddle the Wind (Robert Parrish, 1958) 59
Searchers, The (John Ford, 1956) 56, 57, 65, 81
Shane (George Stevens, 1953) 57, 60, 68–70, 80–1
She Wore A Yellow Ribbon (John Ford, 1949) 63, 71
Silence of the Lambs (Jonathan Demme, 1990) 83, 87, 92
Silverado (Lawrence Kasdan, 1985) 63
Slumber Party Massacre, The (Amy Jones, 1982) 49
Stagecoach (John Ford, 1939) 58, 59
Star Wars (George Lucas, 1977) 70
Terminator, The (James Cameron, 1984) 2, 78
The Terrible Secret of Dr Hitchcock (Riccardo Freda, 1962) 92
Them! (Gordon Douglas, 1954) 86
Total Recall (Paul Verhoeven, 1990) 27
Towering Inferno (John Guillermin, 1974) 95
Twins of Evil (John Hough, 1971) 90
Ulzana’s Raid (Robert Aldrich, 1972) 76, 77
Unforgiven (Clint Eastwood, 1992) 17, 59, 62, 79, 80
Union Pacific (Cecil B. de Mille, 1939) 67
Untouchables, The (Brian de Palma, 1987) 70
Vertigo (Alfred Hitchcock, 1958) 52, 53
Wild Bunch, The (Sam Peckinpa, 1969) 63

Witchfinder General (Michael Reeves, 1968) 50
Wyatt Earp (Lawrence Kasdan, 1994) 65, 79
Zombi 2 (Lucio Fulci, 1979) 94

Literary Works

Bleak House (Charles Dickens) 89

Dracula (Bram Stoker) 89

Hamlet (Shakespeare) 30, 35–6
Happy Isles of Oceania: Paddling the Pacific, The (Paul Theroux) 115–16
Huckleberry Finn (Mark Twain) 56
Lace (Shirley Conran) 103
Last of the Mohicans, The (James Fenimore Cooper) 56
Lonesome Dove (Larry McMurtry) 65, 68, 80
Lonesome Gods, The (Louis L’Amour) 71

Middlemarch (George Eliot) 89

Othello (Shakespeare) 47

Ox-Bow Incident, The (Walter Van Tilburg Clark) 71–3

Polo (Jilly Cooper) 103

Richard III (Shakespeare) 47

Riders (Jilly Cooper) 103

Rivals (Jilly Cooper) 103

Scarlet Letter, The (Nathaniel Hawthorne) 84

Tom Brown’s Schooldays (Thomas Hughes) 171

Women in Love (D. H. Lawrence) 9
Music Recordings

Contemporary reissues or compilations are given rather than original recordings.

‘Blue Moon of Kentucky’ (Elvis Presley: *The Sun Collection*) 133

‘Blue Suede Shoes’ (Elvis Presley: *Greatest Hits*) 134

_Dangerous_ (Michael Jackson) 141

‘Gimme Shelter’ (The Rolling Stones: *Let It Bleed*) 137

‘Good Vibrations’ (Beach Boys: *The Very Best of the Beach Boys*) 139

‘Heartbreak Hotel’ (Elvis Presley: *Greatest Hits*) 133

‘Heroes and Villains’ (Beach Boys: *The Very Best of the Beach Boys*) 139

‘Hound Dog’ (Elvis Presley: *Greatest Hits*) 54

‘I Can Hear Music’ (Beach Boys: *The Very Best of the Beach Boys*) 139

‘In My Room’ (Beach Boys: *The Very Best of the Beach Boys*) 139

‘It’s Now or Never’ (Elvis Presley: *Greatest Hits*) 135

‘Roll Over Beethoven’ (Chuck Berry: *The Best of Chuck Berry*) 131, 134

_Sgt. Pepper’s Lonely Heart Club Band_ (The Beatles) 30, 137

‘That’s Alright Mama’ (Elvis Presley: *The Sun Collection*) 133

‘Tutti Frutti’ (Little Richard: *The Best Rock ’n’ Roll Album in the World*) 132

‘Working Class Hero’ (John Lennon: *John Lennon and the Plastic Ono Band*) 136

‘You Never Can Tell’ (Chuck Berry: *The Best of Chuck Berry*) 132

Television Programmes

_Bonanza_ 58, 59

_Dallas_ 23

_Gunsmoke_ 58, 59

_Lonesome Dove_ 59

_Miami Vice_ 70

_Rawhide_ 58, 59

_Starsky and Hutch_ 70

_thirtysomething_ 23

Magazines

_Blue Climax_ 108, 109

_Club International_ 108

_Hustler_ 107

_Kerrang!_ 144

_Knave_ 108

_Mayfair_ 115

_Park Lane_ 112

_Playboy_ 108

_Penthouse_ 108, 109

_Vogue_ 102
General Index

action film 34, 52, 54, 172, 173
disapproval of 176–7
and gay audience 29
Adorno, Theodor 32
aesthetics 31–4
AIDS 89
Ali, Muhammed 140, 157–60
America, influence of 4–5
Ang, Ien 23
archetype, maternal 41–2
art
communist 104–5
erotic 104–5
individualist theory 25
sociological theory of 25–6
audience
gay 29
gendered 4
and text 28–9, 43–53, 177–8
Beach Boys, The 138–40
Beatles, The 132, 136–7, 140
Berry, Chuck 131–2, 137
blues, the 32
body, the 6
female: demystified 106–9;
euphemism about 106–9; in
fashion 102–3; icon 101–2;
as matter 109; symbol of
male 48
male 150: disintegrating 94–5;
like female 27; as spectacle
54–6, 170
in patriarchy 6
Bond, James 41–2
Bourdieu, Pierre 25
boys’ fiction 171
breast, maternal/erotic 112–13
Brown, James 140
buddy theme 54
Byars, Jackie, 52
Campbell, Beatrix 7–9
Cantona, Eric 165, 167
castration 39, 98, 114
anxiety/wish 40
Celluloid Sisters (Thumim) 26, 49
Christianity 17, 42–3, 83, 107
Christie, Linford 157
cinema see film
Clark, Kenneth 104–5, 106
Clover, Carol 48, 83, 95, 97, 120
Cobain, Kurt 146
Cohn, Nik 131, 137
Cooper, James Fenimore 56, 58
Creed, Barbara 40–1, 85, 98
Crompton, Richmal 171
cultural studies Ch 3
methods of study 24
theory of pleasure 29–31, 177
culture, popular 1, Ch. 3 passim
and aesthetics 31–4
American 4
and bad taste 23–4
disapproval of 176–7
and ideology 26–8, 177
and hegemony 26–8
images in 1
monolithic? 28
patriarchal, fractured 28
as play 30–1
and pleasure 29–31
politically analyzed 1, 32–3
refuge for men 170
terms of use 34
as utopia 173–4
dance music 33
Domarchi, Jean 51–2
Dracula 83, 88–91
feminine features 88, 91
and sexuality 93
dream interpretation 45–6, 50,
110–11
Duchamp 25
Dworkin, A. 101, 103, 104, 123

198
Dylan, Bob 132, 137

Earp, Wyatt 65, 79
Eastwood, Clint 17, 33, 74–7, 79, 176
Engels, F. 13
expert, male, dismantled 85–8, 97, 171–2

family, organ of patriarchy 16
Female Nude, The (Nead) 105
feminism 6–9
and culture 9
idealism 7–8
and Lacan 38–9
and pornography 101–4
socialist 8
Fever Pitch (Hornby) 164–5
Fiedler, Leslie 10, 57, 61, 64, 65
film
male position in 29, 44
subject position 36, 44
see also genres such as horror, western
film studies
feminist 28–9, 51–2
French 51–2
film noir 28
football, as myth 19
Ford, John 57, 71, 81
Foucault, M. 10
Frankenstein 91–3
over-masculine 91
as maternal 40–1, 93
as monster 92
rationality of 87–8, 91–2, 93
Freud, S. 35–6, 38–40, 42
on homosexuality 11
on jokes 26
Frith, Simon 32, 57, 144
Fromm, Erich 16

Gascoigne, Paul 153, 161–3
gay studies 10–13
voluntarism in 13
gaze 121
female/male 44, 94–5
Gazza see Gascoigne
gender 2, Ch. 2 passim

biological theories 21
distinction from sex and sexuality 21
and feminism 6–9
in gay studies 10–13
and genre 4
historicized 10
interdisciplinary theory 16, 20–1
Lacanian view 38
leakage 11, 174
Marxist theory 13–14
as myth 16–20
politcized 12
self/other images 50
and symbiosis 14–16
slippery 18
and the unconscious 21
George, Nelson 129
Gibson, Mel 52
Gilbert, Harriet 123
Gilmore, David 14
Godess, the 123
Goliath (Campbell) 7–8
grunge (rock music) 144

Hamilton, Ian 161
Hard Core (Williams) 114
having/being 49, 55, 177
heavy metal 126–7, 142–5, 170
hegemony 26–8
hero
and anti-hero 28, 42
as drifter 74
female 87, 97
solitary 67–8
stoical 74–7
wounded 69
heterosexuality 10
History of Sexuality (Foucault) 10
Hitchcock, Alfred 33, 47–8, 51–3, 95–7
and male perversity 52–3
Hollywood 3, 4
and ideology 26–7, 51
homoeroticism, in straight culture 10–11, 54
homosexuality 10
homosocial bonding 10, 64
Hornby, Nick 164–5
Horney, Karen 39–40
horror 3, Ch. 6 passim

audience for 83, 84
about bodies 83
bad taste 23
boundary transgression 99
conservative 83
and gender 87–8, 99–100
mad scientist 87
and masculinity 85–8
and masochism 48, 85
for men 99–100
and not looking 85
pre-oedipal 100
order/disorder 84, 85–8
paranoid 84
patriarchal? 87
radical 84
reason/unreason 86
and sexuality 48, 84
victim of 88

hysteria, male 52

icon, defined 17
identification 43–53
cross-gender 44, 60
in film theory 37
fluidity of 46
in Lacan 37
multiple 45–50, 120–1
ideology 26–8
Is the Future Female? (Segal) 8
interpretation 177–8

Jackson, Michael 128, 129, 141–2
Jancovitch, Mark 92
Jones, Ernest 35–6
Jung, C. G. 47, 109
and criticism 41–3

Karloff, Boris 92
King, Stephen 85, 87
Kipnis, Laura 106, 107, 108
Knights, L. C. 30

Lacan, J. 28–9, 36–40, 88, 177
Ladd, Alan 68–9
L’Amour, Louis 58, 71
Lawrence, D. H. 9, 81
Leavis, F. R. 30
Little Richard 131–2, 137
looking, sexual 111–12
Love and Death in the American Novel
(Fiedler) 10, 57

machismo 9, 52, 173
Mailer, Norman 9
Major, John 149–50
male couple 57, 65
male family 63–5
male love 57
male marriage 64–5
Man with No Name 75, 80
Marcus, Greil 135
Marxism 13–14, 175–6
‘critical’ 13
and ideology 26–8
masculinity
as alienation 67
ambivalent 27, 28, 170
American 172
in anthropology 14
British 172
contradictions in 56
criticized by feminism 7–8
and death 79–80
deep/surface structure 20
defence against female 14–16
destructive 7–8
economic functions 14
analyzed by feminism 7–8
fierce code 18
fragile 9, 18
homicidal 97–8
as hysteria 52
images of 1, 21
narcissism 20–1
as order 85–8
and patriarchy 14–16, 20–1, 28
problematized 87
as psychosis 87–8
suicidal 77
and symbiosis 14–16
wounded 68–70
masochism, male 79–80
men
damaged 1, 77, 79–80
envious of women 114
isolated 67
in nature 70–3
powerless 118–19, 175
as spectacle 54–5
as subjects 38
suicides 9
as victims 88

Men, Woman and Chainsaws (Clover) 48, 83
Millett, Kate 9
monster, female 86, 98–9

Monsters and Mad Scientists (Tudor) 99

Monstrous-Feminine, The (Creed) 40, 85, 98
Monument Valley 71
Moore, Allan 31, 128
Moore, Bobby 153
Mulvey, Laura 44, 51, 53, 55

music
black 127–9, 140–2
classical 32
popular 3; and ethnicity 127–9;
and role of men/women;
126–7; see also under punk,
heavy metal etc., and specific
artists
social mediation of 31–2
musicology 31–2
myth 16–20
and life 18–20
in religion 42–3

Nead, Lynda 105
Neale, Steve 54

nude, classical 105–7

object
female 44
internal 50
male 44, 53–5

object relations 44–7

Parents’ Music Resource Centre
(PMRC) 143–4
patriarchy 14, 20–1
fractured 28
and unconscious 51–3
Paul, St 107
penis, in women’s dreams 50
Perkins, Antony 96
phallic discourse 38, 56
phallic panic 40, 172
phallus 38–9
play, theory of 30–1
Playing and Reality (Winnicott)
30–1
pleasure, in cultural studies 29–31
pop music 4, 22, 30, 189
see also music, popular
pornography Ch. 7 passim
anti-bourgeois 23–4, 109
anti-aesthetic 106
autistic 103–4
compared with art 105–7
dream-like 110–11
and erotica 104–5
and female power 109
and female sexuality 117
in feminism 3, 101–4
gay 121–3
identification in 49, 120–1
interpretation of 110–23
and male sexuality 101–4
and materiality 107–9
and maternal body 41
part of popular culture? 3, 101–4
soft/hard 121–3
users of 103–4
and visibility 108, 115–16
for women 117–18

Pornography (Dworkin) 101
Presley, Elvis 5, 42–3, 54, 127, 132,
133–6, 138, 177
Prince 128, 129, 141
projection 45
psyche
plural 45
as society 50
psychoanalysis 11, 30
used in criticism 35–6, 44
in film criticism 51–3
<table>
<thead>
<tr>
<th>Term</th>
<th>Page(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>post-Freudian</td>
<td>39-40</td>
</tr>
<tr>
<td>seen as phallic</td>
<td>39-40</td>
</tr>
<tr>
<td>psychology Ch. 4 passim</td>
<td></td>
</tr>
<tr>
<td>blended with politics</td>
<td>2</td>
</tr>
<tr>
<td>depth</td>
<td>35</td>
</tr>
<tr>
<td>Jungian</td>
<td>41-3</td>
</tr>
<tr>
<td>Lacanian</td>
<td>36-40</td>
</tr>
<tr>
<td>phallic</td>
<td>39-40, 142</td>
</tr>
<tr>
<td>maternal</td>
<td>39-40, 142</td>
</tr>
<tr>
<td>preoedipal</td>
<td>40</td>
</tr>
<tr>
<td>psychotherapy</td>
<td></td>
</tr>
<tr>
<td>deconstruction of self</td>
<td>35</td>
</tr>
<tr>
<td>object relations</td>
<td>44-7</td>
</tr>
<tr>
<td>punk rock</td>
<td>24, 33</td>
</tr>
<tr>
<td>Rambo</td>
<td>1</td>
</tr>
<tr>
<td>rap rock</td>
<td>24, 33</td>
</tr>
<tr>
<td>rap music</td>
<td>127</td>
</tr>
<tr>
<td>rape</td>
<td></td>
</tr>
<tr>
<td>in film</td>
<td>49-50</td>
</tr>
<tr>
<td>of men</td>
<td>50</td>
</tr>
<tr>
<td>Ray, Johnny</td>
<td>131</td>
</tr>
<tr>
<td>Reagan, Ronald</td>
<td>81</td>
</tr>
<tr>
<td>Remington, Frederic</td>
<td>71</td>
</tr>
<tr>
<td>repressed, return of</td>
<td>45</td>
</tr>
<tr>
<td>rock music</td>
<td>4, 22, 189</td>
</tr>
<tr>
<td>rock 'n' roll</td>
<td>23, 129-32, 172, 189</td>
</tr>
<tr>
<td>black</td>
<td>131-2</td>
</tr>
<tr>
<td>and body</td>
<td>130</td>
</tr>
<tr>
<td>Rolling Stones, The</td>
<td>128, 130, 132, 137-8</td>
</tr>
<tr>
<td>romantic fiction</td>
<td>117-18</td>
</tr>
<tr>
<td>romantic love</td>
<td>45</td>
</tr>
<tr>
<td>Romero, George</td>
<td>84, 92, 93-5</td>
</tr>
<tr>
<td>sado-masochism</td>
<td>46</td>
</tr>
<tr>
<td>Saussure, F. de</td>
<td>24-5</td>
</tr>
<tr>
<td>scape-goating</td>
<td>45</td>
</tr>
<tr>
<td>Schwarzenegger, Arnold</td>
<td>27, 172, 176</td>
</tr>
<tr>
<td>Sedgwick, Eve</td>
<td>11, 64</td>
</tr>
<tr>
<td>Segal, Lynne</td>
<td>8</td>
</tr>
<tr>
<td><em>Sexual Politics</em> (Millett)</td>
<td>9</td>
</tr>
<tr>
<td>sexuality</td>
<td></td>
</tr>
<tr>
<td>female: symbol of male</td>
<td>48</td>
</tr>
<tr>
<td>historicized</td>
<td>10</td>
</tr>
<tr>
<td>infantile</td>
<td>111-12</td>
</tr>
<tr>
<td>as knowledge</td>
<td>124-5</td>
</tr>
<tr>
<td>male</td>
<td>101-4</td>
</tr>
<tr>
<td>see also pornography</td>
<td></td>
</tr>
<tr>
<td>sign, and system</td>
<td>24-5</td>
</tr>
<tr>
<td>slasher film</td>
<td>95-8</td>
</tr>
<tr>
<td>and identification</td>
<td>49-50, 95</td>
</tr>
<tr>
<td><em>Slow Motion</em> (Segal)</td>
<td>8</td>
</tr>
<tr>
<td>Smith, Paul</td>
<td>82</td>
</tr>
<tr>
<td>soap operas</td>
<td>29</td>
</tr>
<tr>
<td><em>Sound Effects</em> (Frith)</td>
<td>32</td>
</tr>
<tr>
<td><em>Spectacular Bodies</em> (Tasker)</td>
<td>170</td>
</tr>
<tr>
<td>sport, male</td>
<td>4, 18, Ch 9 passim</td>
</tr>
<tr>
<td>and athleticism</td>
<td>148-50</td>
</tr>
<tr>
<td>and class</td>
<td>160</td>
</tr>
<tr>
<td>and emotion</td>
<td>164-8</td>
</tr>
<tr>
<td>and ethnicity</td>
<td>156-7, 175</td>
</tr>
<tr>
<td>and hooliganism</td>
<td>155</td>
</tr>
<tr>
<td>industrialization of</td>
<td>147-8</td>
</tr>
<tr>
<td>and male body</td>
<td>55, 150-1</td>
</tr>
<tr>
<td>as male hegemony</td>
<td>151-2</td>
</tr>
<tr>
<td>and violence</td>
<td>152-5</td>
</tr>
<tr>
<td>Steele, Barbara</td>
<td>92</td>
</tr>
<tr>
<td>Stoller, R.</td>
<td>111, 114</td>
</tr>
<tr>
<td>Stoltenberg, John</td>
<td>103-4</td>
</tr>
<tr>
<td>structuralism</td>
<td>24-5</td>
</tr>
<tr>
<td>subject position</td>
<td></td>
</tr>
<tr>
<td>in cinema</td>
<td>44</td>
</tr>
<tr>
<td>in Lacan</td>
<td>36-40</td>
</tr>
<tr>
<td>and text</td>
<td>37</td>
</tr>
<tr>
<td>subject/object, of power</td>
<td>174-6</td>
</tr>
<tr>
<td>subject/object, of text</td>
<td>28-9, 36, 36</td>
</tr>
<tr>
<td>symbiosis, and masculinity</td>
<td>14-16</td>
</tr>
<tr>
<td>symbol</td>
<td>47-8</td>
</tr>
<tr>
<td>Tasker, Yvonne</td>
<td>170, 176</td>
</tr>
<tr>
<td>tastelessness</td>
<td>23-4</td>
</tr>
<tr>
<td>television</td>
<td>37-8</td>
</tr>
<tr>
<td>text</td>
<td></td>
</tr>
<tr>
<td>and audience</td>
<td>28-9, 43, 177-8</td>
</tr>
<tr>
<td>broken down</td>
<td>47</td>
</tr>
<tr>
<td>and counter-text</td>
<td>28</td>
</tr>
<tr>
<td>incoherence</td>
<td>52, 178</td>
</tr>
<tr>
<td>Lacanian view</td>
<td>28-9, 36-40, 177</td>
</tr>
<tr>
<td>political interpretation</td>
<td>32-3</td>
</tr>
<tr>
<td>psychological interpretation Ch. 4 passim</td>
<td></td>
</tr>
<tr>
<td>and reductionism</td>
<td>34</td>
</tr>
<tr>
<td>and reader/viewer</td>
<td>43-53</td>
</tr>
<tr>
<td>Theroux, Paul</td>
<td>115-16</td>
</tr>
<tr>
<td>Thumim, Janet</td>
<td>26, 49</td>
</tr>
<tr>
<td>Tompkins, Jane</td>
<td>58, 62, 78, 100</td>
</tr>
</tbody>
</table>
trickster 42
Trilling, L. 35, 36
Trotsky, Leon 27
Truffaut, F. 53
Tudor, Andrew 99
Twain, Mark 58
Tyson, Mike 159–60
unconscious 45
and conscious 51
Jungian view 41–3
patricial 51–3
and projection 45
psychoanalytic view 41
vampires 88–91
violence 2, 77–80
and fantasy 78
Virgin Mary 113
Walser, Robert 32, 143
Warner, Marina 108
Way Men Think, The (Hudson and Jacot) 15
Wayne, John 63–4, 74, 81
Weeks, Jeffrey 13
West of Everything (Tompkins) 58
western 3, 18, 19, 28, Ch. 5 passim, 170
antecedents 56–8
B-film 59
anti-Christian 76–7, 81
covert meanings 56
darkness in 58
and death 80–1
defeat in 171
as fantasy 175
fascist? 77, 78
anti-feminine 58
Hollywood 59–60
and imperialism 58, 76, 77
and language 74–7
looking in 54, 78
male couple 57
male family 63–5
as myth 60–1
right-wing view 81–2
Romantic 74
stoicism in 74–7
theme of nature 70–3
anti-technology 67
utopian 60
violence 77–80
women, role of 61–3, 68
Zen-like 66, 76, 80
Williams, Linda 108, 114, 117, 122
Winnicott, D. W. 30–1
woman
as sign of castration 39
culturally degraded? 51
as hero 87, 97
identified with by male 40, 48–9
as matter 108–9
as monster 85, 98–9
oppressed 175–6
wound, male 15–16
Zen 73, 76, 80
zombie film 93–5