

TABLE OF CONTENTS

| | |
|--|-----|
| Acknowledgments | vii |
| Introduction | 1 |
| Chapter One: Feminist Media Theory | 9 |
| Chapter Two: Interpreting Heroic Action | 21 |
| Female Action Heroes | 21 |
| Male Action Heroes | 30 |
| Chapter Three: <i>La Femme Nikita</i> , Romance, and the Plastic Body | 37 |
| Explaining the Female Hero: Sexuality and Victimization | 38 |
| Intimate Investigation: Visual Style and Romance | 50 |
| Frozen Emotion | 57 |
| Valorization of the Feminine | 61 |
| Conclusion | 62 |
| Chapter Four: <i>Aeon Flux</i> and the Grotesque Body | 65 |
| Dangerous Spaces | 70 |
| Contaminated/ing Bodies | 72 |
| Sight and Power | 80 |
| Life in Death | 85 |
| Conclusion | 88 |
| Chapter Five: <i>Buffy the Vampire Slayer</i> and the Body in Relation | 91 |
| Camp, Metaphor, and Emotional Realism | 92 |
| Justifying the Fight: Monstrous Men and Sexuality | 101 |
| The Darkness of Power and Desire | 112 |
| Morality and Relationships | 122 |
| Conclusion | 129 |
| Chapter Six: Female Heroes and the Body in Postmodern Culture | 133 |
| Epilogue: Female Heroes and Postfeminism | 151 |
| Notes | 157 |
| Bibliography | 169 |
| Index | 177 |