

LITERATURVERZEICHNIS

- Akass, Kim/McCabe, Janet (Hg.) (2004): *Reading Sex and the City*, London/New York: I.B. Tauris.
- Alfonso, Rita/Triglio, Jo (1997): »Surfing the Third Wave. A Dialogue Between Two Third Wave Feminists«. In: *Hypatia* 12, www.iupjournals.org/hypatia/hyp12-3.html.
- Ang, Ien (1985): *Watching Dallas. Soap Operas and the Melodramatic Imagination*, London: Methuen.
- Anzaldúa, Gloria (1987): *Borderlands/La Frontera. The New Mestiza*, San Francisco: Spinsters/Aunt Lute.
- Appelo, Tim (1999): *Ally McBeal*. The Official Guide, New York: Harper Perennial.
- Arbuthnot, Lucie/Seneca, Gail (1982): »Pre-Text and Text in *Gentlemen Prefer Blondes*«. In: Patricia Erens (Hg.), *Issues in Feminist Film Criticism*, Bloomington: Indiana University Press, S. 112-125.
- Asanti, Ta'Shia (2002): »Sex and the City & Soul Food. A Lesbian's Perspective«. In: *Lesbian News* 27.
- Attebery, Brian (2002): *Decoding Gender in Science Fiction*. New York: Routledge.
- Auslander, Philip (1993): »Brought to you by »Fem-Rage«. Stand-up comedy and the politics of gender«. In: Peggy Phelan/Lynda Hart (Hg.), *Acting Out. Feminist Performances*, Ann Arbor: University of Michigan Press, S. 315-336.
- Bacon-Smith, Camille (1992): *Enterprising Women. Television Fandom and the Creation of Popular Myth*, Philadelphia: University of Pennsylvania Press.
- Bacon-Smith, Camille: »The Color of the Dark«. In: *Slayage* 8, www.slayage.tv/essays/slayage8/Bacon-Smith.htm.
- Baldauf, Anette/Weingartner, Katharina (1998): *Lips Tits Hips Power? Popkultur und Feminismus*, Wien/Bozen: Folio.
- Balsamo, Anne (1988): »Reading Cyborgs Writing Feminism«. In: Jenny Wolmark (Hg.), *Cybersexualities. A Reader on Feminist Theory, Cyborgs and Cyberspace*, Edinburgh: Edinburgh University Press.
- Barth, Manuela (Hg.) (1999): *LaraCroft:ism*, München: Kunstraum.

- Badley, Linda (2000): »Scully Hits the Glass Ceiling. Postmodernism, Postfeminism, Posthumanism, and the X-Files«. In: Elyce Rae Helford (Hg.), *Fantasy Girls. Gender in the New Universe of Science Fiction and Fantasy Television*, Lanham u.a.: Rowman & Littlefield Publishers, S. 61-90.
- Banet-Weiser, Sarah (2004): »Girls Rule! Gender, Feminism, and Nick-elodeon«. In: *Critical Studies in Media Communication* 21, S. 119-139.
- Barnes, Ken/Gundersen, Edna/Soriano, César G. (2001): »The stuff that's cool and the stuff that isn't«. In: *USA Today*, 31. Juli, www.usatoday.com/life/television/2001-08-01-mtv-cool.htm.
- Baronas, Jurate (2002): »Sind Sie auch ein bisschen Ally?«. In: *Cosmopolitan* 3, S. 76-80.
- Barreca, Regina (1991): *They used to call me Snow White... but I drifted. Women's strategic use of humor*, New York: Viking.
- Barrett, Michele (1992): »Words and Things. Materialism and Method in Contemporary Feminist Analysis«. In: Michele Barrett/Anne Phillips (Hg.), *Destabilizing Theory. Contemporary Feminist Debates*, Cambridge: Polity Press.
- Barrett, Michele/Phillips, Anne (Hg.) (1992): *Destabilizing Theory. Contemporary Feminist Debates*, Cambridge: Polity Press.
- Bartky, Sandra Lee (1998): »Foucault, Femininity, and the Modernization of Patriarchal Power«. In: Rose Weitz (Hg.), *The Politics of Women's Bodies. Sexuality, Appearance and Behavior*, New York: Oxford University Press.
- Baudrillard, Jean (2003/1981): *Simulacra and Simulation*, Ann Arbor: The University of Michigan Press.
- Baumgardner, Jennifer/Richards, Amy (2000): *Manifesta. Young Women, Feminism, and the Future*, New York: Farrar, Straus and Giroux.
- Bellafante, Ginia (1997): »Bewitching Teen Heroines. They're all over the dial, speaking out, cracking wise and casting spells«. In: *Time* 18.
- Bellafante, Ginia (1998): »Is feminism dead? Who put the »me« in feminism?«. In: *Time* 25, www.time.com/time/magazine/1998/dom/980629/cover1.html/.
- Benhabib, Seyla/Butler, Judith/Cornell, Drucilla/Fraser, Nancy (Hg.) (1995): *Feminist Contentions. A Philosophical Exchange*, New York: Routledge.
- Berlant, Lauren (1988): »The Female Complaint«. In: *Social Text* 19/20, S. 237-259.
- Bernstein, Anne D. (1998): *The Daria Diaries*, New York: Pocket Books.
- Bhabha, Homi K. (1994): *The Location of Culture*, London/New York: Routledge.

- Bignell, Jonathan (2004). »Sex, confession and witness«. In: Kim Akass/Janet McCabe (Hg.): *Reading Sex and the City*, London/New York: I.B. Tauris.
- Boba, Karin (2002): »Die Zukunft ist menschlich«. In: *IQ Style* 3, S. 10-11.
- Bodger, Gwyneth (2003): »Buffy the Feminist Slayer? Constructions of Femininity in *Buffy the Vampire Slayer*«. In: *Refractory. A Journal of Entertainment Media* 2, www.sfca.unimelb.edu.au/refractory/journal/issues/vol2/gwynbodger.htm.
- Bordo, Susan (1999): *The Male Body. A New Look at Men in Public and in Private*, New York: Farrar, Straus and Giroux.
- Braidotti, Rosi (1991): *Patterns of Dissonance*, Oxford: Polity Press.
- Brausteiner, Andrea (2002): »Starke Frauen in der Krise«. In: *Woman* 3, S. 136-139.
- Brooks, Ann (1997): *Postfeminisms. Feminism, Cultural Theory and Cultural Forms*, London: Routledge.
- Brown, Jeffrey A. (2004): »Gender, Sexuality, and Toughness. The Bad Girls of Action Film and Comic Books«. In: Sherrie A. Inness (Hg.), *Action Chicks. New Images of Tough Women in Popular Culture*, New York/Houndmills: Palgrave Macmillan, S. 47-74.
- Brown, Lyn Mikel/Gilligan, Carol (1992): *Meeting at the Crossroads. Women's Psychology and Girls' Development*, Cambridge: Harvard University Press.
- Brown, Mary Ellen (1994): *Soap Opera and Women's Talk. The Pleasure of Resistance*, Thousand Oaks: Sage.
- Brownmiller, Susan (1984): *Femininity*, New York: Fawcett Columbine.
- Brunsdon, Charlotte/D'Acci, Julie/Spigel, Lynn (Hg.) (1997): *Feminist Television Criticism. A Reader*, New York: Oxford University Press.
- Bruzzi, Stella/Gibson, Pamela Church (2004): »Fashion Is the Fifth Character«. *Fashion, Costume and Character in Sex and the City*. In: Kim Akass/Janet McCabe (Hg.), *Reading Sex and the City*, London/New York: I.B. Tauris, S. 115-129.
- Budgeon, Shelley (1998): »I'll Tell You What I Really, Really Want«. *Girl Power and Self-Identity in Britain*. In: Sherrie A. Inness (Hg.), *Millennium Girls. Today's Girls Around the World*, Lanham: Rowman & Littlefield Publishers, S. 115-144.
- Burgin, Victor/Donald, James/Kaplan, Cora (Hg.) (1986): *Formations of Fantasy*, London: Methuen.
- Bushnell, Candace (2001/1996): *Sex and the City*, London: Abacus.
- Butler, Judith (1994): *Das Unbehagen der Geschlechter*, Frankfurt am Main: Suhrkamp.
- Butler, Judith (1997): *Körper von Gewicht*, Frankfurt am Main: Suhrkamp.
- Butler, Judith (1999/1990): *Gender Trouble. Feminism and the Subversion of Identity*, New York: Routledge.

- Butler, Judith (1999a): »From Interiority to Gender Performatives«. In: Fabio Cleto (Hg.), *Camp. Queer Aesthetics and the Performing Subject: A Reader*, Edinburgh: Edinburgh University Press, S. 136-142.
- Cassell, Justine/Jenkins, Henry (1999): *From Barbie to Mortal Combat. Gender and Computer Games*, Cambridge: MIT Press.
- Chin, Vivian (2003): »Buffy? She's Like Me, She's Not Like Me – She's *Rad*«. In: Frances Early/Kathleen Kennedy (Hg.), *Athena's Daughters. Television's New Women Warriors*, Syracuse: Syracuse University Press, S. 92-102.
- Chocano, Carina (2002): »Holy Batbabes!«. In: *Salon Magazine*, www.salon.com/ent/tv/diary/2002/10/14/birds_of_preyl/print.html.
- Christopher, Renny (2004): »Little Miss Tough Chick of the Universe. *Farscape's* Inverted Sexual Dynamics«. In: Sherrie A. Inness (Hg.), *Action Chicks. New Images of Tough Women in Popular Culture*, New York/Houndmills: Palgrave Macmillan, S. 257-281.
- Claudill, Helen (2003): »Tall, Dark, and Dangerous. Xena, the Quest, and the Wielding of Sexual Violence in *Xena On-Line Fan Fiction*«. In: Frances Early/Kathleen Kennedy (Hg.), *Athena's Daughters. Television's New Women Warriors*, Syracuse: Syracuse University Press, S. 27-39.
- Clayson, Jane (2002): »Daria is interviewed by anchor Jane Clayson«. In: *CBS Early Show*, www.outpost-daria.com.
- Cleto, Fabio (Hg.) (1999): *Camp. Queer Aesthetics and the Performing Subject. A Reader*, Edinburgh: Edinburgh University Press.
- Clover, Carol J. (1992): *Men, Women, and Chain Saws. Gender in the Modern Horror Film*, Princeton: Princeton University Press.
- Colden, Christopher/Holder, Nancy (2001): *Buffy – Im Bann der Dämonen*. Der offizielle Serienguide (Band 1), Stuttgart: Dino.
- Creed, Barbara (1989): »Horror and the Monstrous-Feminine. An Imaginary Abjection«. In: James Donald (Hg.), *Fantasy and the Cinema*, London: British Film Institute, S. 63-90.
- Cooper, Brenda (2001): »Unapologetic Women, »Comic Men« and Feminine Spectatorship in David E. Kelley's *Ally McBeal*«, <http://ibelgique.iffrance.com/sociomedia/allymcbeal.htm>.
- Cornell, Drucilla (1995): »What is ethical feminism?«. In: Seyla Benhabib et al. (Hg.), *Feminist Contentions. A Philosophical Exchange*, New York: Routledge.
- Cosack, Bettina (1999): »Am Rande des Nervenzusammenbruchs. Zuschauerliebe auf den zweiten Blick. Die postfeministische Fernsehserie »Ally McBeal««. In: *Berliner Zeitung*, S. 16, www.berlinonline.de/berlinerzeitung/archiv/.bin/dump.fcgi/1999/0720/medien/0004/index.html.
- Crosby, Sara (2004): »The Cruellest Season. Female Heroes Snapped into Sacrificial Heroines«. In: Sherrie A. Inness (Hg.), *Action Chicks*.

- New Images of Tough Women in Popular Culture, New York/Houndmills: Palgrave Macmillan, S. 153-178.
- Curan, Catherine (1998): »Daria. Fashion Character«. In: Woman's Wear Daily, www.outpost-daria.com.
- Daugherty, Anne Millard (2002): »Just a Girl. Buffy as Icon«. In: Roz Kaveney (Hg.), Reading the Vampire Slayer. An Unofficial Critical Companion to *Buffy* and *Angel*, London/New York: Tauris Parke Paperbacks, S. 148-165.
- Davis, Glyn/Dickinson, Kay (Hg.) (2004): Teen TV. Genre, Consumption and Identity, London: BFI.
- de Lauretis, Teresa (1996): Die andere Szene. Psychoanalyse und lesbische Sexualität, Berlin: Berlin Verlag.
- de Lauretis, Teresa (1999): »Popular Culture, Public and Private Fantasies. Femininity and Fetishism in David Cronenberg's *M Butterfly*«. In: Signs. Journal of Women in Culture and Society 24.
- Deleuze, Gilles/Guattari, Félix (1977/1974): Anti-Ödipus. Kapitalismus und Schizophrenie 1, Frankfurt am Main: Suhrkamp.
- Deleuze, Gilles/Guattari, Félix (1987/1980): A Thousand Plateaus. Capitalism and Schizophrenia, Minneapolis: University of Minnesota Press.
- Deuber-Mankowsky, Astrid (2001): Lara Croft. Modell, Medium, Cyberheldin, Frankfurt am Main: Suhrkamp.
- di Mattia, Joanna (2004): »»What's the Harm in Believing?«. Mr Big, Mr Perfect, and the Romantic Quest for *Sex and the City*'s Mr Right«. In: Kim Akass/Janet McCabe (Hg.), Reading *Sex and the City*, London/New York: I.B. Tauris, S. 17-32.
- Dixon, Steve: Metal Gender, www.ctheory.net/text_file.asp?pick=384.
- Doane, Mary Ann (1990): »Technophilia. Technology, Representation and the Feminine«. In: Jenny Wolmark (Hg.), Cybersexualities. A Reader on Feminist Theory, Cyborgs and Cyberspace, Edinburgh: Edinburgh University Press.
- Donald, James (Hg.) (1989): Fantasy and the Cinema, London: British Film Institute.
- Douglas, Nikki (1998): »Uncommon Me«. In: Grrl Gamer, www.grrl-gamer.com/gamergrrl04.htm.
- Douglas, Susan J. (1994): Where the Girls Are. Growing up Female with the Mass Media, New York: Three Rivers Press.
- Dow, Bonnie J. (1996): Prime-Time Feminism. Television, Media Culture, and the Women's Movement Since 1970, Philadelphia: University of Pennsylvania Press.
- Dowling, Colette (1984): Der Cinderella-Komplex. Die heimliche Angst der Frauen vor der Unabhängigkeit, Frankfurt am Main: Fischer Taschenbuchverlag.
- Dowling, Colette (2000): The Frailty Myth, New York: Random House.

- Driscoll, Catherine (2002): *Girls. Feminine Adolescence in Popular Culture and Cultural Theory*, New York: Columbia University Press.
- Droll, Ulrike (2002): »Sind wir nicht alle ein bisschen Ally?« (Editorial). In: *Cosmopolitan* 3, S. 7.
- Early, Frances (2003): »The Female Just Warrior Reimagined. From Boudicca to Buffy«. In: Frances Early/Kathleen Kennedy (Hg.), *Athena's Daughters. Television's New Women Warriors*, Syracuse: Syracuse University Press, S. 55-65.
- Early, Frances/Kennedy, Kathleen (2003): »Introduction«. In: Frances Early/Kathleen Kennedy (Hg.), *Athena's Daughters. Television's New Women Warriors*, Syracuse: Syracuse University Press, S. 1-10.
- Early, Frances/Kennedy, Kathleen (Hg.) (2003a): *Athena's Daughters. Television's New Women Warriors*, Syracuse: Syracuse University Press.
- Ehrhardt, Ute (2000): *Gute Mädchen kommen in den Himmel, böse überall hin*, Frankfurt am Main: Fischer.
- Engelke, Anke (1999): »Anke Engelke über Ally McBeal«. In: *kultur-SPIEGEL* 6, <http://f12.parsimony.net/forum19640/messages/92.htm>.
- Entwhistle, Joanne (2000): *The Fashioned Body. Fashion, Dress and Modern Social Theory*, Cambridge: Polity Press.
- Erens, Patricia (Hg.) (1990): *Issues in Feminist Film Criticism*. Bloomington: Indiana University Press.
- Esposito, Jennifer (2003): »The Performance of White Masculinity in *Boys Don't Cry*. Identity, Desire, (Mis)Recognition«. In: *Cultural Studies ↔ Critical Methodologies* 3, S. 229-241.
- Evans, Peter William/Deleyto, Celestin (Hg.) (1998): *Terms of Endearment. Hollywood Romantic Comedy of the 1980s and 1990s*, Edinburgh: Edinburgh University Press.
- Faludi, Susan (1995/1991): *Backlash. Die Männer schlagen zurück, Reinbek bei Hamburg: Rowohlt Taschenbuch Verlag*.
- Fielding, Helen (2001/1996): *Bridget Jones's Diary*, London: Picador.
- Fiske, John (1987): *Television Culture*, New York: Routledge.
- Fiske, John (1989): *Reading the Popular*, London: Unwin Hyman.
- Foss, Sonja K. (1996): *Rhetorical Criticism. Exploration and Practice*, Illinois: Waveland Press.
- Foster, Thomas (1993): »Meat Puppets or Robopaths? Cyberpunk and the Question of Embodiment«. In: Jenny Wolmark (Hg.), *Cybersexualities. A Reader on Feminist Theory, Cyborgs and Cyberspace*, Edinburgh: Edinburgh University Press.
- Franklin, Sarah/Lury, Celia/ Stacey, Jackie (Hg.) (1991): *Off-Centre. Feminism and Cultural Studies*, London: HarperCollins.
- Franzini, L.R. (1996): »Feminism and Women's Sense of Humor.« In: *Sex Roles. A Journal of Research* 35, S. 811-819.
- Freedman, Estelle B. (2002): *No Turning Back. The History of Feminism and the Future of Women*, New York: Ballantine Books.

- Freund, Wieland (2000): »Heldin des Alltags«. In: *Cosmopolitan* 8, S. 80-81.
- Friedan, Betty (1963): *The Feminine Mystique*, London: Penguin.
- Fuchs, Cynthia: »Meet the New Max«, <http://greattvshows.tripod.com/DarkAngel/articles/poppolitics.html>.
- Gagne, Kristen (2001): *Ally McBeal* and the Problem of Postfeminism, Rhode Island College: A Thesis Submitted in Partial Fulfillment of the requirements for the Master of Arts.
- Galvin, Angela (1994): »Basic Instinct. Damning Dykes«. In: Diane Hamer/Belinda Budge (Hg.), *The Good, the Bad and the Gorgeous. Popular Culture's Romance with Lesbianism*, London/San Francisco: Pandora, S. 218-231.
- Gamman, Lorraine (1989): »Watching the Detectives. The Enigma of the Female Gaze«. In: Lorraine Gamman/Margaret Marshment (Hg.), *The Female Gaze. Women as viewers of popular culture*, Seattle: Real Comet Press, S. 8-26.
- Gamman, Lorraine/Marshment, Margaret (Hg.) (1988): *The Female Gaze. Women as Viewers of Popular Culture*, Seattle: Real Comet Press.
- Garber, Marjorie (1992): *Vested Interests. Cross-Dressing and Cultural Anxiety*, New York: Routledge.
- Gargett, Adrian (2002): »Lara Croft. The Post-Human Feminine Cyborg«, <http://nasty.cx/archives/000808.php?page=8>.
- Gates, Anita (1999): »Daria«. In *Praise of the Most Unpopular Girl at Lawndale*. In: *The New York Times*, 16. Mai, www.outpost-daria.com.
- Gates, Anita: »Daria«. *The World as Irony Machine*. In: *The New York Times*, www.outpost-daria.com.
- Gateward, Frances K./Pomerance, Murray (Hg.) (2002): *Sugar, Spice and Everything Nice. Cinemas of Girlhood*, Detroit: Wayne State University Press.
- Gauntlett, David (2002): *Media, Gender and Identity. An Introduction*, London: Routledge.
- Giddens, Anthony (1992): *The Transformation of Intimacy. Sexuality, Love and Eroticism in Modern Societies*, Cambridge: Polity Press.
- Gilligan, Carol (1982): *In a Different Voice*, Cambridge: Harvard University Press.
- Glassman, Sara (1998): »Daria's Pad«. In: *Seventeen* 7, www.outpost-daria.com.
- Gledhill, Christine (1998): »Pleasurable Negotiations«. In: Deidre Pribram (Hg.), *Female Spectators. Looking at Film and Television*, New York: Verso, S. 64-89.
- Goldberg, Jeanette (1997): *Brave New Girls. Creative Ideas to Help Girls be Confident, Healthy and Happy*, New York: Fairview Press.

- González, Jennifer (1995): »Envisioning Cyborg Bodies. Notes from Current Research«. In: Jenny Wolmark (Hg.), *Cybersexualities. A Reader on Feminist Theory, Cyborgs and Cyberspace*, Edinburgh: Edinburgh University Press.
- Götz, Maya (1999): *Mädchen und Fernsehen*, München: KoPäd-Verlag.
- Graham, Paula (1994): »Looking Lesbian. Amazons and Aliens in Science Fiction Cinema«. In: Diane Hamer/Belinda Budge (Hg.), *The Good, the Bad and the Gorgeous. Popular Culture's Romance with Lesbianism*, London/San Francisco: Pandora, S. 196-217.
- Greven, David (2004): »Throwing Down the Gauntlet. Defiant Women, Decadent Men, Objects of Power, and *Witchblades*«. In: Sherrie A. Inness (Hg.), *Action Chicks. New Images of Tough Women in Popular Culture*, New York/Houndmills: Palgrave Macmillan, S. 123-152.
- Grochowski, Tom (2004): »Neurotic in New York. The Woody Allen Touches in *Sex and the City*«. In: Kim Akass/Janet McCabe (Hg.), *Reading Sex and the City*, London/New York: I.B. Tauris, S. 149-160.
- Grosz, Elizabeth (1994): *Volatile Bodies. Toward a Corporeal Feminism*, Bloomington/Indianapolis: Indiana University Press.
- Gruteser, Michael/Klein, Thomas/Rauscher, Andreas (Hg.) (2002): *Subversion zur Prime-Time. Die Simpsons und die Mythen der Gesellschaft*, Marburg: Schüren.
- Hague, Angela/Lavery, David (Hg.) (2002): *Teleparody. Predicting/Preventing the TV Discourses of Tomorrow*, London/New York: Wallflower Press.
- Halberstam, Judith (1998): *Female Masculinity*, Durham/London: Duke University Press.
- Hamer, Diane/Budge, Belinda (Hg.) (1994): *The Good, the Bad and the Gorgeous. Popular Culture's Romance with Lesbianism*, London, San Francisco: Pandora.
- Handke, Sebastian (2002): »Abgesang auf eine erfolgreiche Frau. Warum die Serie *Ally McBeal* sterben muss«. In: *Die Welt*, www.welt.de/daten/2002/10/27/1027kfi364755.htx.
- Haraway, Donna (1985): »Ein Manifest für Cyborgs. Feminismus im Streit mit den Technowissenschaften«. In: Donna Haraway, *Die Neuerfindung der Natur. Primaten, Cyborgs und Frauen*, Frankfurt am Main: Campus-Verlag, S. 33-72.
- Haraway, Donna (1995): *Die Neuerfindung der Natur. Primaten, Cyborgs und Frauen*, Frankfurt am Main: Campus-Verlag.
- Haug, Frigga/Hipfl, Brigitte (1995): *Sündiger Genuß? Filmerfahrungen von Frauen*, Hamburg: Argument.
- Helford, Elyce Rae (1999): *Postfeminism and the Female Action-Adventure Hero. Positioning Tank Girl*, www.mtsu.edu/~ehelford/tankgirl.rtf.

- Helford, Elyce Rae (Hg.) (2000): *Fantasy Girls. Gender in the New Universe of Science Fiction and Fantasy Television*, Lanham u.a.: Rowman & Littlefield Publishers.
- Helford, Elyce Rae (2002): »My Emotions Give Me Power«. The Containment of Girls' Anger in *Buffy*«. In: Rhonda V. Wilcox/David Lavery (Hg.), *Fighting the Forces. What's at Stake in Buffy the Vampire Slayer*, Lanham u.a.: Rowman & Littlefield Publishers, S. 18-34.
- Henry, Astrid (2004): »Orgasms and Empowerment: *Sex and the City* and the Third Wave Feminism«. In: Kim Akass/Janet McCabe (Hg.), *Reading Sex and the City*, London/New York: I.B. Tauris, S. 65-82.
- Herbst, Claudia (2004): »Lara's Lethal and Loaded Mission. Transporting Reproduction and Destruction«. In: Sherrie A. Inness (Hg.), *Action Chicks. New Images of Tough Women in Popular Culture*, New York/Houndmills: Palgrave Macmillan, S. 21-46.
- Hipfl, Brigitte (2004): »Mediale Identitätsräume. Skizzen zu einem »spatial turn« in der Medien- und Kommunikationswissenschaft«. In: Brigitte Hipfl et al. (Hg.), *Identitätsräume. Nation, Körper und Geschlecht in den Medien*, Bielefeld: transcript.
- Hipfl, Brigitte/Klaus, Elisabeth/Scheer, Uta (Hg.) (2004): *Identitätsräume. Nation, Körper und Geschlecht in den Medien. Eine Topografie*, Bielefeld: transcript.
- Hißnauer, Christian (2002): »Von Bier trinkenden Männern und Blut saugenden Hausfrauen. Temporäre Brüche in den Geschlechterbildern bei den Simpsons«. In: Michael Gruteser et al. (Hg.), *Subversion zur Prime-Time. Die Simpsons und die Mythen der Gesellschaft*, Marburg: Schüren, S. 154-166.
- Hoffmann, Ulrich (2000): *Ally McBeal*, München: Ullstein.
- Hoffmann, Ulrich (2001): *Ally McBeal*. Die vierte Staffel, München: Ullstein.
- Hohmann, Silke/Boba, Karin/Strathmann, Martin (2002): »Die Ally in dir«. In: *IQ Style* 3, S. 6-9.
- Holder, Nancy (2001): *Buffy – Im Bann der Dämonen*. Der offizielle Serienguide (Band 2), Stuttgart: Dino.
- Holland, Samantha (2001): »Descartes Goes to Hollywood. Mind, Body, and Gender in Contemporary Cyborg Cinema«. In: Jessica R. Johnston (Hg.), *The American Body in Context. An Anthology*, Wilmington: Scholarly Resources Inc., S. 11-30.
- Hollinger, Karen (1998): *In the Company of Women. Contemporary Female Friendship Films*, Minneapolis: University of Minnesota Press.
- Hollows, Joanne (2000): *Feminism, Femininity and Popular Culture*, Manchester/New York: Manchester University Press.
- Höhl, Thomas/Osterfried, Peter (2001): *Kultserien. Ally McBeal und andere Erfolgsserien von David E. Kelley*, Königswinter: Heel.
- Hutcheon, Linda (1992): *A Poetics of Postmodernism. History, Theory, Fiction*, New York: Routledge.

- Ingraham, Chrys (1999): *White Weddings. Romancing Heterosexuality in Popular Culture*, New York/London: Routledge.
- Inness, Sherrie A. (Hg.) (1998): *Millennium Girls. Today's Girls Around the World*, Lanham: Rowman & Littlefield Publishers.
- Inness, Sherrie A. (1999): *Tough Girls. Women Warriors and Wonder Women in Popular Culture*, Philadelphia: University of Pennsylvania Press.
- Inness, Sherrie A. (2004): »Boxing Gloves and Bustiers«. *New Images of Tough Women*«. In: Sherrie A. Inness (Hg.), *Action Chicks. New Images of Tough Women in Popular Culture*, New York/Houndmills: Palgrave Macmillan, S. 1-17.
- Inness, Sherrie A. (Hg.) (2004): *Action Chicks. New Images of Tough Women in Popular Culture*, New York/Houndmills: Palgrave Macmillan.
- Irigaray, Luce (1985/1977): *This Sex Which Is Not One*, Ithaca/New York: Cornell University Press.
- Isaacs, Susan (1999): *Brave Dames and Wimpettes. What Women Are Really Doing on Page and Screen*, New York: Ballantine.
- jagodzinski, jan (2004): *Youth Fantasies. The Perverse Landscape of the Media*, New York u.a.: Palgrave Macmillan.
- Jermyn, Deborah (2004): »In Love with Sarah Jessica Parker. Celebrating Female Fandom and Friendship in *Sex and the City*«. In: Kim Akass/Janet McCabe (Hg.), *Reading Sex and the City*, London/New York: I.B. Tauris, S. 201-218.
- Jones, Cal: »Female Enemy Number One?«, www.compactiongames.miningco.com/library/blara.htm.
- Jones, Gerard (2002): *Killing Monsters. Why Children Need Fantasy, Super Heroes, and Make-Believe Violence*, New York: Basic Books.
- Jowett, Lorna (2005): *Sex and the Slayer. A Gender Studies Primer for the Buffy Fan*, Middletown: Wesleyan University Press.
- Joyrich, Lynne (1996): *Re-Viewing Reception. Television, Gender, and Postmodern Culture*, Bloomington: Indiana University Press.
- Kaminer, Wendy (1995): »Feminism's Third Wave. What Do Young Women Want?«. In: *The New York Times Book Review*, Juni, S. 22-23.
- Kaplan, E. Ann (Hg.) (1980): *Women in Film Noir*, London: BFI Publishing.
- Kaplan, E. Ann (1993): »Madonna Politics. Perversion, Repression, or Subversion? Or Masks and/as Master-y«. In: Cathy Schwichtenberg (Hg.), *The Madonna Connection. Representational Politics, Subcultural Identities, and Cultural Theory*, Boulder: Westview Press, S. 149-165.
- Kaplan, E. Ann (2000): *Feminism and Film*, Oxford: Oxford University Press.

- Karras, Irene (2002): »The Third Wave's Final Girl. *Buffy the Vampire Slayer*«. In: ThirdSpace 1, www.thirdspace.ca/articles/karras.htm.
- Katz, Alyssa (1998): »Deconstructing Ally«, http://hotwired.lycos.com/synapse/katz/98/11/katz1a_text.html.
- Kaveney, Roz (Hg.) (2002): *Reading the Vampire Slayer: An Unofficial Critical Companion to Buffy and Angel*, London/New York: Tauris Parke Paperbacks.
- Kellner, Douglas (1995): *Media Culture. Cultural Studies, Identity and Politics between the Modern and the Postmodern*, London: Routledge.
- Kellner, Douglas (2003): *Media Spectacle*, London: Routledge.
- Kemp, Sandra/Squires, Judith (Hg.) (1997): *Feminisms*. Oxford/New York: Oxford University Press.
- Kennedy, Helen W.: »Lara Croft: Feminist Icon or Cyberbimbo? On the Limits of Textual Analysis«, www.gamestudies.org/0202/kennedy/.
- Kennedy, Kathleen (2003): »Love Is the Battlefield. The Making and the Unmaking of the Just Warrior in *Xena, Warrior Princess*«. In: Frances Early/Kathleen Kennedy (Hg.), *Athena's Daughters. Television's New Women Warriors*, Syracuse: Syracuse University Press, S. 40-52.
- Kerr, Sarah (1998): »A Something Burger. Felicity is what Ally McBeal wants to be«, 2. September, <http://slate.msn.com/id/3310/>.
- Kim, L.S. (2001): »Sex and the Single Girl in Postfeminism. The F Word on Television«. In: *Television & New Media* 2, S. 319-334.
- Kingwell, Mark (1998): »Buffy Slays Ally«. In: *Saturday Night Magazine* 5, www.smgfan.com/articles/b36.htm.
- Klien, Anne (2001): *Kult-Switching. Beobachtungstheoretische Erklärungen der unterschiedlichen Rezeption der TV-Serie »Ally McBeal« in Deutschland und den USA*, München: Herbert Utz Verlag.
- Ko, Julia: »Ling Dynasty«, www.iistix.com/_stixandstones/lingdynasty.html.
- Kullmann, Katja (2002): *Generation Ally. Warum es heute so kompliziert ist, eine Frau zu sein*, Frankfurt am Main: Eichborn.
- Lavery, David/Hugue, Angela/Cartwright, Marla (Hg.) (1996): *Deny All Knowledge. Reading The X-Files*, Syracuse: Syracuse University Press.
- Leafe, Abigail S. (1998): *Blurring the Lines. Postfeminism, Sanity and Ally McBeal*, <http://list.msu.edu/cgi-bin/wa?A2=ind9810b&L=aejmc&F=&S=&P=54>.
- Lee, Chisun (1999): »The Ling Thing«. In: *Village Voice*, 1.-7. Dezember, www.villagevoice.com/issues/9948/lee.php.
- Lukas, Christian/Westphal, Sascha (1999a): *Buffy. Im Bann der Dämonen*, München: Knaur.
- Lukas, Christian/Westphal, Sascha (1999b): *Buffy. Die neuen Abenteuer*, München: Knaur.

- Lukas, Christian/Westphal, Sascha (2002): *Die Stadt, der Sex und die Frauen*, München: Wilhelm Heyne Verlag.
- Lumby, Catharine (1997): *Bad Girls. The Media, Sex and Feminism in the '90s*, Sydney: Allen & Unwin.
- MacCannell, Juliet Flower (2000): *The Hysteric's Guide to the Future Female Subject*, Minneapolis: University of Minnesota Press.
- Macdonald, Myra (1995): *Representing Women. Myths of Femininity in the Popular Media*, London: Edward Arnold.
- Madonna (2003): *The English Roses*, London/New York: Puffin Books.
- Maio, Kathi (1991): *Popcorn and Sexual Politics*, Santa Cruz: Crossing Press.
- Marinucci, Mimi (2004): »Feminism and the Ethics of Violence. Why Buffy Kicks Ass«. In: James B. South (Hg.), *Buffy the Vampire Slayer and Philosophy. Fear and Trembling in Sunnydale*, Chicago/La Salle: Open Court, S. 61-75.
- Marshment, Margaret (1989): »Substantial Women«. In: Lorraine Gamman/Margaret Marshment (Hg.), *The Female Gaze. Women as Viewers of Popular Culture*, Seattle: The Real Comet Press, S. 27-43.
- Mazzarella, Sharon R./Pecora, Norma Odom (Hg.) (2001/1999): *Growing Up Girls. Popular Culture and the Construction of Identity*, New York u.a.: Peter Lang.
- McCabe, Janet/Akass, Kim (2004): »Welcome to the Age of Uninnocence«. In: Kim Akass/Janet McCabe (Hg.), *Reading Sex and the City*, London/New York: I.B. Tauris, S. 1-14.
- McCarthy, Margaret (1998): »Transforming Visions. A French Toast to American Girlhood in Luc Besson's *The Professional*«. In: Sherrie A. Inness (Hg.), *Millennium Girls. Today's Girls Around the World*, Lanham: Rowman & Littlefield Publishers, S. 193-212.
- McKinley, E. Graham (1997): *Beverly Hills, 90210. Television, Gender, and Identity*, Philadelphia: University of Pennsylvania Press.
- McRobbie, Angela (1991): *Feminism and Youth Culture. From Jackie to Just Seventeen*, Basingstoke: Macmillan.
- McRobbie, Angela (1994): *Postmodernism and Popular Culture*, London: Routledge.
- McRobbie, Angela (1997): »More! New Sexualities in Girls' and Women's Magazines«. In: Angela McRobbie (Hg.), *Back to Reality? Social Experience and Cultural Studies*, Manchester: Manchester University Press.
- McRobbie, Angela (Hg.) (1997a): *Back to Reality? Social Experience and Cultural Studies*, Manchester: Manchester University Press.
- McRobbie, Angela (1999): »Codierung von Weiblichkeit in den 90ern«. In: Manuela Barth (Hg.), *LaraCroft:ism*, München: Kunstraum.
- McRobbie, Angela (2004): »Post-Feminism and Popular Culture«. In: *Feminist Media Studies* 4, S. 255-264.

- Mellencamp, Patricia (1996): *A Fine Romance. Five Ages of Film Feminism*, Philadelphia: Temple University Press.
- Mencimer, Stephanie (2001): »Violent Femmes«. In: *Washington Monthly*, September, S. 15.
- Mendlesohn, Farah (2002): »Surpassing the Love of Vampires. Or, Why (and How) a Queer Reading of the Buffy/Willow Relationship Is Denied«. In: Rhonda V. Wilcox/David Lavery (Hg.), *Fighting the Forces. What's at Stake in Buffy the Vampire Slayer*, Lanham u.a.: Rowman & Littlefield Publishers, S. 45-60.
- Merck, Mandy (2004): »Sexuality in the City«. In: Kim Akass/Janet McCabe (Hg.), *Reading Sex and the City*, London/New York: I.B. Tauris, S. 48-62.
- Miller, Laura (1998): »Where the gals are«. In: *Salon Magazine*, 18. Mai, http://dir.salon.com/mwt/feature/1998/05/cov_18feature.html, http://dir.salon.com/mwt/feature/1998/05/18/cov_18feature/index.html?pn=2.
- Millett, Kate (2000/1969): *Sexual Politics*, Urbana/Chicago: University of Illinois Press.
- Millman, Joyce (1997): »Ally McBeal. Woman of the 90s or Retro Air-head?«, www.salonmag.com/ent/tv/1997/10/20ally.html.
- Minton, Lynn (1997): »Daria Quips. An in-depth interview with TV's brainy and proudly unpopular teen«. In: *Sunday Examiner & Chronicle*, 13. April, www.outpost-daria.com.
- Mitchell, Elvis (2004): »Tribal Rites of Teenage Girls Who Rule by Terror«. In: *New York Times*, 30. April, www.nytimes.com/2004/04/30/movies/30MEAN.html?ex=1114833600&en=74609b698501aeb6&ei=5083&partner=Rotten%20Tomatoes.
- Mitchell, Juliet (1987): *Psychoanalysis and Feminism. A Radical Reassessment of Freudian Psychoanalysis*, New York: Penguin Books.
- Modleski, Tania (1988): *Loving with a Vengeance. Mass-produced Fantasies for Women*, New York/London: Routledge.
- Moi, Toril (1988): »Feminist, Female, Feminine«. In: Sandra Kemp/Judith Squires (Hg.), *Feminisms*, Oxford/New York: Oxford University Press, S. 246-250.
- Morgan, Claire (1999): »In Praise of Bridget Jones, Ally McBeal and Other (So Called) Post-feminist Icons«. In: *The Women's Freedom Network Newsletter* 6, www.womensfreedom.org/artic612.htm.
- Morton, Andrew (2002): *Madonna*, Frankfurt am Main: Fischer Taschenbuch Verlag.
- Morton, Donald (1999): »Birth of the Cyberqueer«. In: Jenny Wolmark (Hg.), *Cybersexualities. A Reader on Feminist Theory, Cyborgs and Cyberspace*, Edinburgh: Edinburgh University Press, S. 295-313.
- Moseley, Rachel/Read, Jacinda (2002): »Having It Ally. Popular Television (Post)Feminism«. In: *Feminist Media Studies* 2, S. 231-249.

- Mulvey, Laura (1975): »Visual Pleasure and Narrative Cinema«. In: Patricia Erens (Hg.), *Issues in Feminist Film Criticism*, Bloomington: Indiana University Press, S. 28-40.
- Mulvey, Laura (1996): *Fetishism & Curiosity*, Bloomington: Indiana University Press.
- Negra, Diane (2004): »Quality Postfeminism? Sex and the Single Girl on HBO«. In: *Genders* 39, www.genders.org/g39/g39_negra.html.
- Neslon, Ashley (2002): »Miss Bradshaw Goes to Washington. The Marriage Movement, American Families and *Sex and the City*«. In: *PopPolitics*, www.poppolitics.com/articles/2002-07-14-singlewomen.shtml.
- Nelson, Ashley (2004): »Sister Carrie meets Carrie Bradshaw. Exploring Progress, Politics and the Single Woman in *Sex and the City* and beyond«. In: Kim Akass/Janet McCabe (Hg.), *Reading Sex and the City*, London/New York: I.B. Tauris, S. 83-95.
- Ng, Laura (2003): »The Most Powerful Weapon You Have«. *Warriors and Gender in La Femme Nikita*. In: Frances Early/Kathleen Kennedy (Hg.), *Athena's Daughters. Television's New Women Warriors*, Syracuse: Syracuse University Press, S. 105-115.
- Niblock, Sarah (2004): »My Manolos, My Self«. *Manolo Blahnik, Shoes and Desire*. In: Kim Akass/Janet McCabe (Hg.), *Reading Sex and the City*, London/New York: I.B. Tauris, S. 144-146.
- Nicholson, Linda (Hg.) (1997): *The Second Wave. A Reader in Feminist Theory*, New York: Routledge.
- Nussbaum, Emily (2001): »Requiem for Daria«. In: *Slate Magazine*, 21. Jänner, <http://slate.msn.com/?id=2060921>.
- Ostow, Micol (1998): »Why I Love Buffy«. In: *Sojourner. The Women's Forum* 24.
- Palmer, Paulina (1989): *Contemporary Women's Fiction. Narrative Practice and Feminist Theory*, New York: Harvester Wheatsheaf.
- Parks, Lisa (1996): »Special Agent or Monstrosity? Finding the Feminine in *The X-Files*«. In: David Lavery et al. (Hg.), *Deny All Knowledge. Reading The X-Files*, Syracuse: Syracuse University Press, S. 121-134.
- Pecora, Norma (2001): »Identity by Design. The Corporate Construction of Teen Romance Novels«. In: Sharon R. Mazzarella/Norma Odom Pecora (Hg.), *Growing Up Girls. Popular Culture and the Construction of Identity*, New York u.a.: Peter Lang, S. 49-86.
- Pecora, Norma/Mazzarella, Sharon R. (2001): »Introduction«. In: Sharon R. Mazzarella/Norma Odom Pecora (Hg.), *Growing Up Girls. Popular Culture and the Construction of Identity*, New York u.a.: Peter Lang, S. 1-9.
- Penley, Constance/Ross, Andrew (1991): »Cyborgs at Large. Interview with Donna Haraway«. In: Constance Penley/Andrew Ross (Hg.), *Technoculture*, Minneapolis: University of Minnesota Press.

- Penley, Constance/Ross, Andrew (Hg.) (1991a): *Technoculture*, Minneapolis: University of Minnesota Press.
- Pender, Patricia (2002): »I'm Buffy, and You're... History«: The Post-modern Politics of *Buffy*«. In: Rhonda V. Wilcox/David Lavery (Hg.), *Fighting the Forces. What's at Stake in Buffy the Vampire Slayer*, Lanham u.a.: Rowman & Littlefield Publishers, S. 35-44.
- Pepitone, Stephanie (1995): »Rioting or Shopping? Generation X's Feminists«. In: *Prized Writing*, <http://prizedwriting.ucdavis.edu/past/1994-1995/pepitone.html>.
- Peggy Phelan/Lynda Hart (Hg.) (1993): *Acting Out. Feminist Performances*, Ann Arbor: University of Michigan Press.
- Pinsky, Rachel/Sullivan, Suzanne (1996): »Review of *Tank Girl*«. In: *off our backs*, Mai.
- Pipher, Mary (1994): *Reviving Ophelia. Saving the Selves of Adolescent Girls*, New York: G.P. Putnam's Sons.
- Place, Janey (1980): »Women in Film Noir«. In: E. Ann Kaplan (Hg.), *Women in Film Noir*, London: BFI Publishing.
- Plant, Sadie (1998): *Zeros + Ones. Digital Women + The New Technoculture*, London: Fourth Estate.
- Playden, Zoe-Jane (2002): »What You Are, What's To Come: Feminism, Citizenship and the Divine«. In: Roz Kaveney (Hg.), *Reading the Vampire Slayer: An Unofficial Critical Companion to Buffy and Angel*, London/New York: Tauris Parke Paperbacks, S. 120-147.
- Pohl-Weary, Emily (Hg.) (2004): *Girls Who Bite Back. Witches, Mutants, Slayers and Freaks*, Toronto: Sumach Press.
- Miller, Jessica Prata (2004): »The I in Team«. *Buffy and Feminist Ethics*«. In: James B. South (Hg.), *Buffy the Vampire Slayer and Philosophy. Fear and Trembling in Sunnydale*, Chicago/La Salle: Open Court, S. 35-48.
- Press, Andrea Lee (1991): *Women Watching Television. Gender, Class, and Generation in the American Television Experience*, Philadelphia: University of Pennsylvania Press.
- Pribram, E. Deidre (1993): »Seduction, Control, and the Search for Authenticity. Madonna's *Truth or Dare*«. In: Cathy Schwichtenberg (Hg.), *The Madonna Connection. Representational Politics, Subcultural Identities, and Cultural Theory*, Boulder: Westview Press, S. 189-212.
- Pribram, Deidre (Hg.) (1998): *Female Spectators. Looking at Film and Television*, New York: Verso.
- Pritsch, Sylvia: »Von Frauen, Cyborgs und anderen Technologien des Selbst«, www.gradnet.de/papers/pomo2.archives/pomo98.papers/sapritsc98.htm.
- Probyn, Elspeth (1987): »Bodies and Anti-Bodies: Feminism and the Postmodern«. In: *Cultural Studies* 1, S. 349-360.

- Projansky, Sarah/Vande Berg, Leah R. (2000): »Sabrina, the Teenage...?: Girls, Witches, Mortals, and the Limitations of Prime-Time Feminism«. In: Elyce Rae Helford (Hg.), *Fantasy Girls. Gender in the New Universe of Science Fiction and Fantasy Television*, Lanham u.a.: Rowman & Littlefield Publishers, S. 13-40.
- Projansky, Sarah (2001): *Watching Rape. Film and Television in Post-feminist Culture*, New York: New York University Press.
- Raabe, Karolin (2002): *Ally McBeal*. Unisex und Geschlechterklischee? Aneignung eines populären Medientextes (Kommunikationsforschung Aktuell 8), Bochum: Bochumer Universitätsverlag.
- Radway, Janice (1987): *Reading the Romance. Women, Patriarchy and Popular Literature*, London: Verso.
- Rainer, Alexandra (2001): »Coole Kämpferinnen«. In: *an.schläge* 10, S. 34-35.
- Rich, Adrienne (1981): *Compulsory Heterosexuality and Lesbian Existence*, London: Only Women Press Ltd.
- Riess, Jana (2004): *What Would Buffy Do? The Vampire Slayer as Spiritual Guide*, San Francisco: Jossey-Bass.
- Riviere, Joan (1986/1929): »Womanliness as a Masquerade«. In: Victor Burgin et al. (Hg.), *Formations of Fantasy*, London: Methuen, S. 35-44.
- Robertson, Pamela (1996): *Guilty Pleasures. Feminist Camp from Mae West to Madonna*, Durham/London: Duke University Press.
- Roberts, Robin (1999): *Sexual Generations. »Star Trek: The Next Generation« and Gender*, Urbana/Chicago: University of Illinois Press.
- Robinson, Tasha: »Interview with Joss Whedon«. In: *The Onion* 37, www.theonionavclub.com/avclub3731/avfeature_3731.html.
- Rosenzweig, Jane (1999): »Ally McBeal's Younger Sisters«. In: *The American Prospect* 11, www.prospect.org/print/V11/1/rosenzweig-j.html.
- Ross, Sharon (2004): »»Tough Enough«. Female Friendship and Heroism in *Xena* and *Buffy*«. In: Sherrie A. Inness (Hg.), *Action Chicks. New Images of Tough Women in Popular Culture*, New York/Houndmills: Palgrave Macmillan, S. 231-256.
- Rowe, Kathleen (1995): *The Unruly Woman. Gender and the Genres of Laughter*, Austin: University of Texas Press.
- Rowe, Kathleen (1997): »*Roseanne*. Unruly Woman as Domestic Goddess«. In: Charlotte Brunsdon et al. (Hg.), *Feminist Television Criticism. A Reader*, Oxford: Clarendon Press, S. 74-83.
- Rowe, Kathleen Karlyn (2003): »Scream, Popular Culture, and Feminism's Third Wave. »I'm Not My Mother«. In: *Genders* 38, www.genders.org/g38/g38_rowe_karlyn.html.
- Russo, Mary J. (1995): *The Female Grotesque*, New York u.a.: Routledge.

- Ruth, Sheila (1998): *Issues in Feminism. An Introduction to Women's Studies*, London: Mayfield.
- Salmonson, Jessica Amanda (1979): *Amazons!*, New York: DAW Books.
- Sandoval, Chela (1995): »New Sciences. Cyborg Feminism and the Methodology of the Oppressed«. In: Jenny Wolmark (Hg.), *Cybersexualities. A Reader on Feminist Theory, Cyborgs and Cyberspace*, Edinburgh: Edinburgh University Press.
- Schleiner, Anne Marie (2000): »Does Lara Croft Ware Fake Polygons. Gender Analysis of the ›1st person shooter/adventure game with female heroine« and Gender Role Subversion and Production in the Game Patch«. In: Switch. *Electronic Gender. Art at the Interstice*, <http://switch.sjsu.edu/web/v4n1/annmarie.html>.
- Schur, Thomas (2001): »When Harry Met Ally«. In: *Independent Weekly*, 18. April, <http://indyweek.com/durham/2001-04-18/movie.html>.
- Schwichtenberg, Cathy (1993): »Madonna's Postmodern Feminism. Bringing the Margins to the Center«. In: Cathy Schwichtenberg (Hg.), *The Madonna Connection. Representational Politics, Subcultural Identities, and Cultural Theory*, Boulder: Westview Press, S. 129-145.
- Schwichtenberg, Cathy (Hg.) (1993): *The Madonna Connection. Representational Politics, Subcultural Identities, and Cultural Theory*, Boulder: Westview Press.
- Segal, Lynne (1999): *Why Feminism? Gender, Psychology, Politics*, Cambridge: Polity Press.
- Siegel, Carol (2003): »Curing *Boys Don't Cry*. Brandon Teena's Stories«. In: *Genders* 37, www.genders.org/g37/g37_siegel.html.
- Siemann, Catherine (2002): »Darkness Falls on the Endless Summer. Buffy as Gidget for the Fin de Siècle«. In: Rhonda V. Wilcox/David Lavery (Hg.), *Fighting the Forces. What's at Stake in Buffy the Vampire Slayer*, Lanham u.a.: Rowman & Littlefield Publishers, S. 120-129.
- Silverstein, Melissa (2002): »The Death of Ally McBeal«. In: *Pop and Politics*, 18. April, http://www.popandpolitics.com/articles_detail.cfm?articleID=1101.
- Shalit, Ruth (1998): »Ally, Dharma, Ronnie, and the betrayal of postfeminism.« In: *The New Republic*, 6. April, S. 1-6.
- Sherman, Aliza (2000): »The Ally McBeal in Me (and My Sister)«, www.cybergrrl.com/fs.jhtml?/fun/tvgrrl/art1221/.
- Shildrick, Margrit (1996): »Posthumanism and the Monstrous Body«. In: *Body and Society* 2, S. 1-15.
- Showalter, Elaine (1991): *Sexual Anarchy. Gender and Culture at the Fin de Siècle*, New York: Penguin.

- Smith, Jim (2002): *Manhattan Dating Game. An Unofficial and Unauthorised Guide to Sex and the City*, London: Virgin Books.
- Sobchack, Vivian (1987): *Screening Space. The American Science Fiction Film*, New York: Ungar.
- Sobstyl, Edrie (2003): »We Who Are Borg, Are We Borg?«. In: Frances Early/Kathleen Kennedy (Hg.), *Athena's Daughters. Television's New Women Warriors*, Syracuse: Syracuse University Press, S. 119-132.
- Sofia, Zoë (1992): »Virtual Corporeality. A Feminist View«. In: Jenny Wolmark (Hg.), *Cybersexualities. A Reader on Feminist Theory, Cyborgs and Cyberspace*, Edinburgh: Edinburgh University Press, S. 55-68.
- Sohn, Amy (2002): *Kiss and Tell*, New York u.a.: Pocket Books.
- South, James B. (2004/2003) (Hg.): *Buffy the Vampire Slayer and Philosophy: Fear and Trembling in Sunnydale*, Chicago/La Salle: Open Court.
- Spah, Victoria: »Ain't Love Grand? Spike and Courtly Love«. In: *Slayage 5*, www.slayage.tv/essays/slayage5/spah.htm.
- Spicer, Arwen: »Love's Bitch but Man Enough to Admit It: Spike's Hybridized Gender«. In: *Slayage 7*, www.slayage.tv/essays/slayage7/Spicer.htm.
- Spicuzza, Mary (2001): »Bad Heroines«. In: *Metro. Silicon Valley's Weekly Newspaper*, 15.-21. März, www.metroactive.com/papers/metro/03.15.01/cover/womanfilm-0111.html.
- Springer, Claudia (1991): »The Pleasure of the Interface«. In: Jenny Wolmark (Hg.), *Cybersexualities. A Reader on Feminist Theory, Cyborgs and Cyberspace*, Edinburgh: Edinburgh University Press.
- Stacey, Jackie (1994): *Star Gazing. Hollywood Cinema and Female Spectatorship*, London: Routledge.
- Stafford, Nikki (Hg.) (2002): *How Xena Changed Our Lives. True Stories By Fans For Fans*, Toronto: ECW Press.
- Steinhauer, Jennifer (2000): »Pow! Slam! Thank You, Ma'am«. In: *New York Times*, 5. November, Section 4, S. 5.
- Stoller, Debbie (1998): »Brave New Girls. These TV Heroines Know What Girl Power Really Means«. In: *On the Issues*, S. 42-45.
- Stuttaford, Andrew (1999): »Dressed to kill«. In: *National Review*, 13. September.
- Suleiman, Susan Rubin (1986): *The Female Body in Western Culture*, Cambridge: Harvard University Press.
- Svetkey, Benjamin (1998): »Everything you love or hate about *Ally McBeal*«. In: *Entertainment Weekly* 416, <http://members.tripod.com/shockme99/allymcbealew01.html>.
- Swietlinksi, Jutta (2003): *Wenn Ally Frauen küsst... Lesben in Fernsehserien*, Königstein: Ulrike Helmer Verlag.

- Sylvester, Sherri (1998): »TV's Latest Trend: Neurotic Women?«, www.cnn.com/SHOWBIZ/TV/9810/29/neurotic.tv/.
- Tasker, Yvonne (1993): *Spectacular Bodies. Gender, Genre and the Action Cinema*, New York: Routledge.
- Tasker, Yvonne (1994): »Pussy Galore: Lesbian Images and Lesbian Desire in the Popular Cinema«. In: Diane Hamer/Belinda Budge (Hg.), *The Good, the Bad and the Gorgeous. Popular Culture's Romance with Lesbianism*, London/San Francisco: Pandora, S. 172-183.
- Tasker, Yvonne (2000): *Working Girls. Gender and Sexuality in Popular Cinema*, London: Routledge.
- Tassone, Janelle (2003): »The Evolution of the Valley Girl«. In: *Refractory. A Journal of Entertainment Media* 2, www.sfca.unimelb.edu.au/refractory/journalissues/vol2/janelletassone.htm.
- Taylor, Ella (1989): *Prime-Time Families. Television Culture in Postwar America*, Berkeley: University of California Press.
- Thompson, Alicia: »Maddening Max«, <http://greattvshows.tripod.com/DarkAngel/articles/poppolitics.html>.
- Thrupkaew, Noy (2002): »Sex, Change. The satisfying maturation of *Sex and the City*«. In: *The American Prospect Online*, 15. Februar, www.prospect.org.
- Tong, Rosemarie Putnam (1998): *Feminist Thought. A More Comprehensive Introduction* (2. Auflage), Boulder: Westview Press.
- Tung, Charlene (2004): »Embodying an Image. Gender, Race, and Sexuality in *La Femme Nikita*«. In: Sherrie A. Inness (Hg.), *Action Chicks. New Images of Tough Women in Popular Culture*, New York/Houndmills: Palgrave Macmillan, S. 95-122.
- Turner, Kay (Hg.) (1993): *I Dream of Madonna. Women's Dreams of the Goddess of Pop*, London: Thames and Hudson Ltd.
- Ussher, Jane M. (1997): *Fantasies of Femininity. Reframing the Boundaries of Sex*, New Brunswick: Rutgers University Press.
- van Zoonen, Liesbet (1994): *Feminist Media Studies*, London: Sage.
- Valdivia, Angharad N. (2001): »A Guided Tour through One Adolescent Girl's Culture«. In: Sharon R. Mazzarella/Norma Odom Pecora (Hg.), *Growing Up Girls. Popular Culture and the Construction of Identity*, New York u.a.: Peter Lang, S. 159-174.
- Ventura, Michael (1998): »Warrior Women (the popularity among teenagers of TV shows like ›La Femme Nikita‹, ›Xena: Warrior Princess‹ and ›Buffy the Vampire Slayer‹)«. In: *Psychology Today*, November/Dezember.
- Wagner-Winterhagen, Luise (Hg.) (1998): *Konstruktionen des Weiblichen*, Weinheim: Dt. Studienverlag.
- Walter, Natasha (1998): *The New Feminism*, London: Little, Brown.
- Walters, Suzanna Danuta (1995): *Material Girls. Making Sense of Feminist Cultural Theory*, Berkeley u.a.: University of California Press.

- Ward, Mike (2000): »Being Lara Croft, or, We Are All Sci Fi«. In: PopMatters, 14. Jänner, <http://popmatters.com/features/000114ward.html>.
- Webster, Fiona (2000): »The Politics of Sex and Gender. Benhabib and Butler Debate Subjectivity«. In: Hypatia 15, www.iupjournals.org/hypatia/hyp15-1.html.
- Weinraub, Bernard (1998): »Who Drives the Box Office? Girls.«. In: New York Times, 12. Feber.
- Weisbrot, Robert (1998): *Xena: Warrior Princess*. Der offizielle Führer zur Serie, München: Heyne.
- Weitz, Rose (Hg.) (1998): *The Politics of Women's Bodies. Sexuality, Appearance and Behavior*, New York: Oxford University Press.
- Whelehan, Imelda (2000): *OverLoaded. Popular Culture and the Future of Feminism*, London: Women's Press.
- White, Kate (2000): »Why Women Rule Entertainment«. In: *Cosmopolitan* 2, S. 46.
- Whiteley, Sheila (2000): *Women and Popular Music. Sexuality, Identity and Subjectivity*, London: Routledge.
- Whitford, Margaret (Hg.) (1991): *The Irigaray Reader*, Oxford: Blackwell.
- Wilcox, Rhonda/Williams, J.P. (1996): »»What Do You Think?« *The X-Files*, Liminality, and Gender Pleasure«. In: David Lavery et al. (Hg.), *Deny All Knowledge. Reading The X-Files*, Syracuse: Syracuse University Press, S. 99-120.
- Wilcox, Rhonda V. (2002): »Who Died and Made Her the Boss? Patterns of Mortality in Buffy«. In: Rhonda V. Wilcox/David Lavery (Hg.), *Fighting the Forces. What's at Stake in Buffy the Vampire Slayer*, Lanham u.a.: Rowman & Littlefield Publishers, S. 3-17.
- Wilcox, Rhonda V./Lavery, David (2002): »Introduction«. In: Rhonda V. Wilcox/David Lavery (Hg.), *Fighting the Forces. What's at Stake in Buffy the Vampire Slayer*, Lanham u.a.: Rowman & Littlefield Publishers, S. xvii-xxix.
- Wilcox, Rhonda V./Lavery, David (Hg.) (2002a): *Fighting the Forces. What's at Stake in Buffy the Vampire Slayer*, Lanham u.a.: Rowman & Littlefield Publishers.
- Wilcox, Rhonda V. (2003): »Foreword. Out Far or In Deep«. In: Frances Early/Kathleen Kennedy (Hg.), *Athena's Daughters. Television's New Women Warriors*, Syracuse: Syracuse University Press, S. ix-xii.
- Winter, Rainer (1995): *Der produktive Zuschauer. Medienaneignung als kultureller und ästhetischer Prozeß*, München: Quintessenz.
- Winter, Rainer (2001): *Die Kunst des Eigensinns. Cultural Studies als Kritik der Macht*, Weilerswist: Velbrück Wiss.

- Wiseman, Rosalind (2002): *Queen Bees and Wannabes. Helping Your Daughter Survive Cliques, Gossip, Boyfriends and Other Realities of Adolescence*, New York: Three Rivers Press.
- Wolf, Naomi (1996): *Die Stärke der Frauen. Gegen den falsch verstandenen Feminismus*, München: Knaur.
- Wolmark, Jenny (1995): »The Postmodern Romances of Feminist Science Fiction«. In: Jenny Wolmark (Hg.), *Cybersexualities. A Reader on Feminist Theory, Cyborgs and Cyberspace*, Edinburgh: Edinburgh University Press.
- Wolmark, Jenny (Hg.) (1999): *Cybersexualities. A Reader on Feminist Theory, Cyborgs and Cyberspace*, Edinburgh: Edinburgh University Press.
- Wurtzel, Elizabeth (2000/1998): *Bitch. Ein Loblied auf gefährliche Frauen*, München: Goldmann.
- Yeffeth, Glenn (Hg.) (2003): *Seven Seasons of Buffy. Science Fiction and Fantasy Writers Discuss Their Favorite Television Show*, Dallas: Benbella Books.
- Young, Iris Marion (1998): »Breasted Experience. The Look and the Feeling«. In: Rose Weitz (Hg.), *The Politics of Women's Bodies. Sexuality, Appearance and Behavior*, New York: Oxford University Press.
- Zieger, Susan (2004): »Sex and the Citizen in *Sex and the City's* New York«. In: Kim Akass/Janet McCabe (Hg.), *Reading Sex and the City*, London/New York: I.B. Tauris, S. 96-111.

