

Summary

The purpose of this dissertation is to attempt an ecofeminist deconstruction of selected English-language Western horror films from 1942-2022 that feature characters that fit the term *femme animale* proposed by Barbara Creed.

The first chapter presents the key concepts of ecofeminism, which constitute androcentric and anthropocentric thinking. According to ecofeminists, the cause of all oppression is dualistic perception, strongly rooted in the Western intellectual tradition, using unequally valued categories: culture/nature, man/woman, man/animal, mind/emotions, mind/body. Ecofeminist strategies for confronting the culturally linked categories of woman/nature were also presented.

In the second chapter, I discussed basic issues of feminist film theory and, drawing on work in horror theory, I presented the connections between monstrosity and femininity to demonstrate the special status of women as Others in horror. The most important concepts for the topic of The Monstrous Feminine were characterized and it was shown why it is worthwhile to try to analyze horror through an ecofeminist lens.

The third chapter is devoted to an ecofeminist critical analysis of female werewolves as the largest group of *femmes animales*. In the spirit of cultural studies methods, each part of the research material was treated as a separate text representing the realm of cultural practices. Thus, I focused on the components of the film, including dialogue, characterization, shot composition, and the location of characters within the narrative structure. Thanks to ecofeminist deconstruction, solutions aimed at inclusivity were proposed.

In the fourth chapter, I presented two other variants of *femmes animales*, *femme reptile* and *femme insecte*, and compared them to female werewolves, allowing conclusions to be drawn about speciesism.

The fifth chapter was dedicated to the situation of non-human animals in film, proposing several solutions to improve the situation of non-human animals – among other things, I enriched the SIMBA test.