

Abstract

The thesis proposes the New Queer Cinema chapter of film history as a paradigm of queer film's subversive practices. The theoretically and historically focused first part establishes the term *queer*, expounds its possible applications to film in the realm of queer film studies and in the third chapter critically introduces the 'new wave' of queer film New Queer Cinema. The analytical part assigns queer and its possible functions as its basis for inquiry. It consists of two parts: the first performs the formal-content analysis of the pivotal film *Swoon* (1992); the final chapter builds on its conclusions and examines the corpus of New Queer Cinema films along four analytical cuts in order to describe how they produce the queer discourse. The final output of the thesis is an open model of prospective approaches to queer film.