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Subjectivity in the New Hollywood Cinema: Fathers, Sons and Other Ghosts

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acknowledgments

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The starting point is the University of Amsterdam for this is where the Amsterdam School for Cultural Analysis is based to which I owe my deepest gratitude. I thank ASCA for awarding me with a PhD Fellowship, for placing its confidence in me, and for taking me under its wing. I am grateful for that, because ASCA is one of the rare academic communities where theoretical rigor and high standards of achievement, go hand in hand with sensitivity for other people, for their dreams, personal choices and struggles.

The first person I want to thank is my mentor and supervisor Mieke Bal whose impact on my work and my life has been more profound than I can say. It is thanks to Mieke's scholarly intuition and systematic guidance that I learned about my strengths and weaknesses and how to go about solving the problems. Meticulous and to the point, never missing a single detail, encouraging yet critical she was determined to get the best out of me. Mieke is a great master and a scholar I truly admire. But she is also a beautiful and a charming woman who taught me that solving complex theoretical problems does not mean that I don't have to sleep, eat, take a break, or smile once in a while. Thanks to you Mieke, amidst all those convoluted structures of meaning I think I have finally managed to catch a glimpse of what it means to be - "me."

Writing my dissertation was a long process and I am indebted to many people who read versions or sections of separate chapters, who raised important questions and helped me rethink the central points. I am very sorry that one person who contributed so much to the initial phase of my project is no longer with us. That person is an outstanding film historian and the most gracious scholar one can imagine - Nico Brederoo. We spent many pleasurable hours in his study in the Scheveningen discussing questions of cinema relevant to my project. Nico Brederoo's sophistication and his ability to give a beautifully baroque twist to popular filmic texts will remain an inspiration for all my future endeavors.

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room, the famous 501. Marleen has immediately captivated all of us with her sense of humor, her most agreeable character and especially her willingness to get involved and be there for every one of us. Marleen and Michael, I never could have done it without your help.

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Peter Verstraeten, a former resident of 501 was one of my closest ASCA buddies throughout the years. Peter's relaxed way of dealing with complicated problems would always provide a good balance to my taking everything too seriously. After having a coffee with Peter everything seemed to fall into a place. His ability to look at the world from a brighter perspective is a unique gift that had a positive effect on all of us.

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I feel so privileged for the opportunity I had to grow amongst all these people who are able to produce important work but who

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