

Contents

Preface	ix
Introduction <i>Linda Dittmar, Janice R. Welsch, and Diane Carson</i>	1
Part I. Perspectives	
In the Name of Feminist Film Criticism <i>B. Ruby Rich</i>	27
Feminist Film Theory and Criticism <i>Judith Mayne</i>	48
Feminism and Film History <i>Patrice Petro</i>	65
Psychoanalysis and Feminist Film Theory: The Problem of Sexual Difference and Identity <i>Janet Walker</i>	82
Feminism, Psychoanalysis, and Female-Oriented Melodramas of the 1950s <i>Jackie Byars</i>	93
Image and Voice: Approaches to Marxist-Feminist Criticism <i>Christine Gledhill</i>	109

Narrative Is <i>Narrative</i> : So What Is New? <i>Lisa Cartwright and Nina Fonoroff</i>	124
Rethinking Women's Cinema: Aesthetics and Feminist Theory <i>Teresa de Lauretis</i>	140
Bakhtin, Language, and Women's Documentary Filmmaking <i>Janice R. Welsch</i>	162
White Privilege and Looking Relations: Race and Gender in Feminist Film Theory <i>Jane Gaines</i>	176
The Politics of Film Canons <i>Janet Staiger</i>	191
Part II. Practice	
To Be Seen but Not Heard: <i>The Awful Truth</i> <i>Diane Carson</i>	213
The Marrying Kind: Working-Class Courtship and Marriage in 1950s Hollywood <i>Judith E. Smith</i>	226
Contradiction and Viewing Pleasure: The Articulation of Race, Class, and Gender Differences in <i>Sayonara</i> <i>Gina Marchetti</i>	243
Tears and Desire: Women and Melodrama in the "Old" Mexican Cinema <i>Ana M. López</i>	254
Missing in Action: Notes on Dorothy Arzner <i>Beverle Houston</i>	271
Is China the End of Hermeneutics?; or, Political and Cultural Usage of Non-Han Women in Mainland Chinese Films <i>Esther C. M. Yau</i>	280
The Production of Third World Subjects for First World Consumption: <i>Salaam Bombay</i> and <i>Parama</i> <i>Poonam Arora</i>	293
Portrait(s) of Teresa: Gender Politics and the Reluctant Revival of Melodrama in Cuban Film <i>Julianne Burton-Carvajal</i>	305
Rehearsing Feminism: Women/History in <i>The Life and Times of</i> <i>Rosie the Riveter</i> and <i>Swing Shift</i> <i>Mimi White</i>	318

“A Queer Feeling When I Look at You”: Hollywood Stars and Lesbian Spectatorship in the 1930s <i>Andrea Weiss</i>	330
The Hypothetical Lesbian Heroine in Narrative Feature Film <i>Chris Straayer</i>	343
A Call for Militant Resistance <i>bell hooks</i>	358
Aspects of Black Feminist Cultural Ideology in Films by Black Women Independent Artists <i>Gloria Gibson-Hudson</i>	365
Telling Family Secrets: Narrative and Ideology in <i>Suzanne, Suzanne</i> by Camille Billops and James V. Hatch <i>Valerie Smith</i>	380
The Articulating Self: Difference as Resistance in <i>Black Girl, Ramparts of Clay</i> , and <i>Salt of the Earth</i> <i>Linda Dittmar</i>	391
Women’s Voices in Third World Cinema <i>Amy Lawrence</i>	406
Her Image Fades as Her Voice Rises <i>Lis Rhodes and Felicity Sparrow</i>	421
A Jury of Their Peers: Questions of Silence, Speech, and Judgment in Marleen Gorris’s <i>A Question of Silence</i> <i>Linda Williams</i>	432
Part III. Course Files	
Feminist Film Theory/Criticism in the United States <i>Janice R. Welsch</i>	443
Women Filmmakers <i>Diane Carson</i>	456
Women of Color: No Joy in the Seduction of Images <i>Elizabeth Hadley Freydberg</i>	468
Black Women in American Films: A Thematic Approach <i>Frances Stubbs and Elizabeth Hadley Freydberg</i>	481
Latin American and Caribbean Women in Film and Video <i>Julia Lesage</i>	492

viii CONTENTS

* Sexual Representation in Film and Video <i>Chris Straayer</i>	503
Partial List of Distributors and Resources	513
Contributors	517
Index	523
Permissions	548