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ERRATUM

No specific corrections were requested by the examiners, however, some modifications to the text of the thesis were recommended. Therefore, the following emendations have been made.

Page 6, line 13:

'Theresa de Lauretis's (1984a: 1984b) use of Vladimir Propp's'

Emended to:

'Theresa de Lauretis's (1984a: 1984b) reworking of Vladimir Propp's'

Page 7, line 3:

'Terry Threadgold (1997), telling as she sees'

Emended to:

'Terry Threadgold (1997), telling theory'

Page 188, Lines 22-23:

'the Beast is a bit of a drama queen'

Emended to:

'the Beast is something of a drama queen'

Page 195, lines 14-15 :

'only a smidgeon ironically'

Emended to:

'only a little ironically'

Page 241, line 14:

'probalistic'

Emended to:

'probabilistic'

Page 269, line 10:

'Women's Right's'

Emended to:

'Womens' Rights'

**Feminisms and Masculinities:
A Retelling of *Beauty and the Beast***

This thesis is submitted in total fulfilment of the requirements for the
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by

Allison Ruth Craven, B.A. Hons, M.A. (Univ. of Qld.)

in the

Department of Literary, Visual and Cultural Studies
(formerly Department of English)

Faculty of Arts

Monash University, Clayton, Victoria

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ABSTRACT

Feminisms and Masculinities: A Retelling of *Beauty and the Beast*

This thesis considers the relationship between popular and scholarly knowledges of feminism within an analysis of the construction and representation of masculinity in feminist theory, polemic and fiction. In the latter part of the twentieth century, feminism has been notoriously associated with negative accounts of masculinity. However, it is argued in the dissertation that the dominant myth of misogynist masculinity attributed popularly to second wave feminism is not entirely representative of the works of feminist writers, and, further, that the myth prevails because of the way in which it confirms a culturally-dominant (non-feminist) stereotype of (beastly) 'hard' masculinity. Current debates about masculinity, which descend from perceived feminist critique, can be seen to form a discourse of 'postfeminism', the formation of which is defined in the thesis as marked by ambivalence towards feminism; a shift of focus in gender theory from women to men and masculinity; and the appropriation of sexual difference to masculinity.

The thesis is related within a narrative, an historiography of the fairytale, 'Beauty and the Beast', wherein the retelling of the tale by the Disney Corporation is argued to typify the emergent popular discourse of postfeminism. In Disney's version, the story and myth are appropriated to the Beast (the subject of multiple masculinities) from the heroine, Belle/Beauty, and this is most cogently signified by the figuring of the 'rose' within the symbolism of the Beast's masculinity. Using the mythic structure of *Beauty and the Beast*, the analysis of gender theory in the thesis reveals similar refigurings of masculinity, in which the feminist, with whom Belle is identified, is positioned as audience to male versions of second wave feminism. The thesis therefore rewrites Disney's *Beauty and the Beast* in an attempt to appropriate the story back to the heroine, by exposing and reconsidering various implied and explicit representations of masculinity in materialist and psychoanalytic feminisms of the second wave.

DECLARATION

This thesis contains no material which has been accepted for the award of any other degree or diploma at any university or other institution.

To the best of my knowledge, this thesis contains no material previously published or written by another person, except where due reference is made in the text and List of Works Cited.

Signed

A solid black rectangular box used to redact the signature of the author.

Date:

22/7/99

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I learned a lot about poets and poetry that day and it is my contention that poets are weak shy people who will not look you in the eye. . . . They spend sunny days planning dark revenges where they will punish those who wish them well. . . . They sit like spiders in the centre of their pretty webs. They are harsh judges with wigs and buckled shoes. They place black caps upon their heads but let others attend the executions for them. (Peter Carey, *Illywhacker* 1988: 204-5)

The poet is thus indeed the *subject* of the book, its substance and its master, its servant and its theme. And the book is indeed the subject of the poet, the speaking and knowing being who *in* the book writes *on* the book. . . . Writing is itself written, but also ruined, made into an abyss, in its own representation. Thus, within this book, which infinitely reflects itself and which develops as a painful questioning of its own possibility, the form of the book represents itself. (Jacques Derrida, *Writing and Difference* 1978: 65).

AN INTRODUCTION:

BACKSTAGE WITH THE BEAST

This dissertation narrates the findings of research on the topic, 'A Study of the Construction of Masculinity in Second Wave Feminist Theoretical Writing'. To explicate the findings of the research, the story of 'Beauty and the Beast' is retold to an assumed audience of scholars of popular culture and feminism. Various approaches are combined in this textual study and applied to the filmy fabric of the fairytale, approaches from: discourse theory, historiography, literary, media and cultural criticism and theory, theories of performativity and writing, and from myth and folklore studies. While the dissertation is about 'Beauty and the Beast' the thematic concerns of the dissertation are those of the research topic: feminism and masculinity. The first four chapters of the dissertation are therefore focused on 'Beauty and the Beast' and, especially, the Disney rewriting of it for stage and screen (Disney 1, Disney 2), referred to throughout the dissertation as *Beauty and the Beast*.¹ In the subsequent seven chapters, the Disney heroine, Belle, steps out of the story, as it were, and is inducted through critical approaches to media and popular culture and second wave feminism (the ideas that have authored her as much as has Disney) observing and deconstructing the masculinities within them.

The dominant version of masculinity in the thesis is beastliness itself which is metaphorised throughout the dissertation and has a connective relationship to both

¹ To clarify further, in the dissertation the Disney productions appear in italics (*Beauty and the Beast*) by way of differentiating Disney versions from other retellings of the fairytale, all of which are indicated within single inverted commas ('Beauty and the Beast'). (See also Chapter 1, fn 1.) Also, in Chapter 1, references to 'beauty and the beast' as cultural paradigm are differentiated from the fairytale by the absence of capitalisation.

pre- and postfeminist masculinities. I argue that the dominant popular myth of misogynist masculinity attributed to second wave feminism is only one of many masculinities produced by it and that it prevails mainly because of the way in which it confirms a culturally-dominant (non-feminist) stereotype of (beastly) 'hard' masculinity. The pastiche Disney Beast is shown to 'embody' - within a highly imaginary body - traces of various masculinities, some of them constructed or influenced by feminism, and in this way, he disrupts and modifies the dominant discourse. The formations of masculinity within various feminisms are identified in each chapter through a contextualised rereading (by Belle) of some key feminist texts of the second wave. The incorporation of the metanarratives of both feminism and masculinity within the retelling of *Beauty and the Beast* provides a mythic structure - the Beast (and his relationship to Oedipus), the rose, the father, Beauty, the jealous sisters, the plucking of the rose - that is adapted to articulate an overriding argument about the discursive formation of postfeminism, which, I argue, the melodramatic, bodice-ripping, Beast culturally signifies.

The Dissertation's Story

When I began writing and researching the topic in 1994, the first concern was to investigate the social myth of feminism as a female practice of 'man-hating'. The methodology involved a rereading of second wave radical feminist writing which straddled the theoretical and the popular realms, in order to rethink what particularly constituted the notions of 'radical' and 'feminist', and the kinds of masculinities they are now mythologised as having constructed. Given the contemporary interest, both cultural and scholarly, in 'masculinity', I began looking at 'Beauty and the Beast' as part of my research for two reasons. Firstly, methodologically, I wished to acquaint the thesis with contemporary cultural discourses of masculinity as they are produced and read in the context of theoretical and commercialised 'postfeminism' (or 'post-feminism'). Secondly, culturally, at that time, Disney's stage musical, *Beauty and the Beast*, was opening at Melbourne's Princess Theatre (it subsequently moved to Sydney and has now ceased). The hero, Beast, produced by Disney for both stage and screen, seemed

ideally suited for such a study using recent theoretical developments in gender performativity and masquerade. A theatrical replica of the Disney film/video of the same name, the stage musical version seemed to me to be an unusual medium for Disney.

Further, in a note in the program, Disney tells that 'Disney's *Beauty and the Beast* marks the Walt Disney Company's first venture into legitimate theatre' (Programme Disney 2: 'Walt Disney Theatrical Worldwide, Inc.'). Then, after listing the range of 'entertainment' and media in which Disney operates, the announcement is repeated, but related to other business expansion: 'Under the overall company direction of Michael D. Eisner, Chairman and Chief Executive Officer, and Roy E. Disney, Vice Chairman, The Walt Disney Company is expanding into new areas of business including legitimate theatrical productions worldwide.'² This seemed a strange announcement and old-fashioned terminology: 'legitimate', after all, is a term that has distinct sexual political connotations in the context of patriarchal family structures. Also, the term the 'legitimate theatre' suggests a very nostalgic turn, as the (heavily censored) 'legit' theatre was the 'true' or mainstream British stage of the nineteenth century which practised its legitimacy in opposition to the 'popular' stage. *Beauty and the Beast* as a stage musical production was nothing if not a kind of retro of the nineteenth-century pantomime/music hall stage, and its beastly hero seemed to raise interesting questions about the changing nature of masculinity, gender relations, and about contemporary entertainment, especially in the enormous advertising campaign that accompanied Disney's move to the stage, and which is cited throughout this dissertation.

Everything about the Beast seemed strange, even within the context of the semi-burlesque tragi-comic codes of a stage musical show for adults adapted from a children's cartoon video. And the Beast's heroine was even stranger. Belle, a kitsch adaptation of the traditional fairytale Beauty, is a down-to-earth girl, fussy

² A follow-up Disney musical, *The Lion King*, has not appeared in Australia.

about boys, and a bit of a feminist to boot. The love plot develops around the Beast's anxieties not to offend her feminist sensibilities, and this occurs after a moment in the drama when Belle is seen to erotically appraise the Beast before accepting his proposal to her to be his hostage in place of her father. In this way, Disney twisted the traditional story of the relationship of Belle/Beauty and the Beast from one of learning and understanding to one of falling in love, a very modern arrangement of romance stories. Marina Warner (1994) has also noticed that the film is 'more vividly aware of contemporary sexual politics than any made before; it consciously picked out a strand in the tale's history and deliberately developed it for an audience of mothers who grew up with Betty Friedan and Gloria Steinem, who had daughters who listened to Madonna and Sinead O'Connor' (313). June Cummins (1995), however, says that it is '[not] at all a feminist movie', disputing critics' claims that Belle "[breaks] the sexist mould of its fairy-tale heroines", but that it 'encourages' the belief that 'true happiness for women exists only in the arms of a prince' (22). Furthermore, Cummins argues, 'Disney . . . strips the traditional fairy tale of anything but the romantic trajectory . . . and woos its vast audience into believing it has been educated as well as entertained' (22). Combining Warner's and Cummins's approaches with several theories of postfeminism, I take on Warner's conclusion that, '[above] all, the film placed before the 1990s audience Hollywood's cunning domestication of feminism itself' (313).

Feminism and Fairytale

At the time of the appearance of Disney's *Beauty and the Beast*, in (as it were) real life, it seemed to me that the mythic structure of the traditional 'Beauty and the Beast' was frequently mobilised - if rather crudely - in the press and film culture in several ways. Firstly, it was used to narrate the then impending divorce of the Prince and (now late) Princess of Wales, in terms of a 'good woman-evil husband' binary structure. (Indeed, since her death, Diana Princess of Wales has been frequently interpellated nostalgically in this mythic structure - see Chapter 3). Furthermore, in several movies popular at the time, the mythic structure of 'Beauty

and the Beast' was used, I perceived, at least, to structure the relationships between fathers and daughters, and between lovers and daughters, and in terms of a trade of understanding, which is the core of the traditional tale of 'Beauty and the Beast' (and not the moral that Disney promotes).³ More specifically, this myth seemed to be used to structure apocalyptic meetings between dangerous male ugliness and morally ambiguous female beauty.

This material intrigued me and sent me to the works of folklore and fairytale historians to learn about the stories of 'Beauty and the Beast', the myths of its origins, and to consider its meaning and usefulness in relation to my research about feminism and masculinity. In considering which aspects of 'Beauty and the Beast' had most suited it for stage production, it struck me that the transformation was the key. Firstly, this presented an ideal moment for the much-advertised Disney stage 'wizardry' which is used to attract audiences, (vaguely) reminiscent of the legendary transformation scenes of the spectacular nineteenth-century pantomime stage. But the way, in which, in the musical, the performance of this 'moment' also focused attention on the Beast/hero reflected on the shift in the mythic structure in the other cultural material from 'beauty' to the 'beast'.

The rewriting of fairytale has long been a practice of feminists, perhaps the most notable being Angela Carter's *The Bloody Chamber* (1981), which extends her theoretical construct, 'the Sadeian Woman' (1978). 'The Bloody Chamber' (1981: 7-41) specifically rewrites 'Bluebeard', but is pointedly intertextual with 'Beauty and the Beast', and Carter was responsible for several other wondrous rewritings of 'Beauty and the Beast', including 'The Tiger's Bride' (1981: 51-67) and 'Beauty and Pock Face' (1990: 200-204)⁴. Fairytale as a genre tends to be

³ The films that prompted this thinking included *The Quick and the Dead* (1995, Tristar Pictures), *Killing Zoe* (1994, New Vision International), and a spate of pop medieval epics, including *Braveheart* (1995, 20th Century Fox), *First Knight* (1995, Columbia Pictures), *Robin Hood: Prince of Thieves* (1991, Morgan Creek International), and *Rob Roy* (1995, United Artists Pictures).

⁴ It is dubious to include 'Beauty and Pock Face' as a rewriting of 'Beauty and the Beast' as it was collected by Carter from a Chinese tradition and is really quite different to the French love story. However, it tells of Beauty (the wife of a scholar) who is reincarnated into a sparrow after

seen as patriarchal folklore, moral fables, and Carter, for example, writes against this tradition. But I argue that fairytales are about 'telling': fairytales are speaking things, moral/historical instructors, which is why Disney uses them, and the telling of them is an imperative statement of knowledge and meaning. When fairytales are published in books they are not told but *retold*, designating a particular relationship of fairytale to time (they have always existed) and communal ownership/authorship (everybody knows them). And Disney tells its own very conservative gender stories to children while 'winking' to the adult audience.

For this reason I use Belle throughout the dissertation as theoretico-narrative device, retelling her traditional story and the story of her role in my thesis as a student of feminist cultural studies, in between transmitting the findings of my research. I have therefore made considerable use of Teresa de Lauretis's (1984a; 1984b) reworking of Vladimir Propp's *Morphology of the Folktale* (1968) and the syntagmatic analysis of narrative and tale types that arose in the Russian school of Formalism's structuralist narratology. Syntagmatic analysis defines motifs of tales in terms of their function and the actions of the *dramatis personae* (Sratava Pirkova-Jakobson in Propp xxi), a method said to have developed following Aarne-Thompson's Index of folktale types which provided a 'scientific classification' of folktales (xx). Syntagmatic analysis is seen as 'empirical and inductive' in contrast to Claude Lévi-Strauss's paradigmatic analysis that is 'speculative and deductive' (Alan Dundes in Propp xii), and, indeed, I deploy both textual mechanisms in my approach to fairytales and scholars' tales alike, my use of 'mythic structure' deriving from Lévi-Strauss's mythic paradigm. Propp, however, argues that fairytale is a model (or metanarrative) 'beginning with an old nuclear family . . . and end[ing] with the formation of a new family' (Dundes xiii). De Lauretis's retrieval of Propp's approaches concerns, as I argue in Chapters 4 and 10, contemporary debates within approaches to film theory, and particularly in relation to the position of the female spectator, and applies to Belle, I argue

having been murdered by her wicked sister, and eventually returns to have revenge on her sister. For a broader discussion of feminist approaches to fairytale, see Anne Cranny-Francis (1992).

(especially in Chapters 3 and 4), in that she is for Disney both heroine and audience, identified directly with the audience in their advertising.

Of Telling

Terry Threadgold (1997), telling theory, says, 'De Lauretis begins her rewriting by telling stories, quoting the semiologist (who has to be Eco) against himself . . . [which] points narratively . . . to the absurd oversights and assumptions of men who theorise' (38). She says this works most effectively because 'it is precisely "the oversight" who speaks' (38). Fairytales, as they are sold by Disney as 'classics', or authentic versions, regardless of their diverse history as oral and published (written) narrative, create Belle as such an oversight and the pleasure of her retelling is the reclamation of the story for herself. Jacqueline Rose (1994) notes the 'opposition between oral and written culture can be seen to belong to a colonialism which it invariably reproduces' (52). 'Once upon a time . . .' simulates the legend, the anecdote, and perpetuates the myths of meaningfulness of apocrypha. This conventional approach is appropriated in critical practice. Alan McKee (1997), for instance, says fairytales tell us 'what we already know', that they are, '[reassuring] narratives of teleology and transformation . . . presenting familiar stories of success and morality' (21).⁵ He describes the transformations as 'complete'; the 'unproblematically bad is excised in favour of the unproblematically good' (21). In fact, as a textual history of any fairytale, such as is performed in Chapter 1, can reveal, McKee's is a romantic - even fairytale - view of fairytale. It is perhaps more accurate to assert that fairytales tell what is not known; they have the truth status of mystery, unsecured by facts, evidence, or any empirical referents. Fairytales are speculations, wild imaginings. The association between children and fairytale imbues the genre of fairytale with myths of child innocence and adult wisdom. These myths are the truisms on which the likes of Disney rely; that fairytale conveys time-honoured beliefs is exposed in this dissertation as false by the way in which *Beauty and the*

⁵ Beside transformations of Ugly Ducklings and Cinderellas, McKee includes the transformation of the 'lesbian' and 'gay' community to 'queer'.

Beast is shown historically not to be a children's story, and not necessarily a love story, either.

The association of fairytales with children is the most familiar convention of retelling of fairytales, but Rose (1994) argues that fairytales were seen 'as suitable for children mainly at the point when they were downgraded from the French aristocratic salons in which they had originally circulated', and that 'in the nineteenth century, fairy tales are associated with children as the effect of this repeated identification of cultural infancy and childhood' (56). She also argues that the politics of telling is steeped in the conventions of filial relations: '[telling] tales' is something which children 'are meant to do *to*, or *against*, each other', bringing with it the idea of 'deception and dishonesty, as if something is told as a tale to the extent that it is not true' (21). Adults, in their difference, 'do not tell *tales* to children, they tell *stories*. Even if the story is a fantasy, its truth is . . . guaranteed by the . . . unquestioned communication . . . between the adult and child' (21). The industry today of fairytale-telling by transnational corporations of the size and power of Disney creates different meanings of fairytale concerning the infantilisation of mass audiences, or the psychological diminution of the watcher's power over the images on the screen and, as Belle demonstrates, these processes are gendered. But most significantly, *Beauty and the Beast*, like many fairytales of its kind in the 'animal-groom' fairytale cycles (discussed in Chapter 1), is about the transformation of a man, a concern which appears to occupy Disney in some of its other cartoon film products (*Hercules* (1997), *The Hunchback of Notre Dame* (1996), and *Mulan* (1998)).

The Tale Told

In this dissertation, therefore, I argue that Disney is like a magic mirror, a grotesque reflection of a world that cinema culture commodifies. Through *Beast*, and his lover Belle, Disney depicts or imagines a contemporary vision of maleness which also refers, semiotically, to the corporate formation of Disney itself - a mutantly large, monstrous and male-dominated corporation. The Disney *Beast* is

used in this dissertation as a theoretico-narrative device and as an emblem not only of contemporary masculinity and its engagements with feminist ideas, but also of transforming man as monitor and mirror of male concerns about social change, gender change, and feminism. Most importantly, I argue that the discourse which best explains this emblem, and its meanings, is postfeminism. The Beast, his masculinity, his semiology, his hang-ups and problems, are not the reason for feminist critical work. The reason is woman, Belle, the heroine of a story that works to obliterate her presence by the excessive attention to the hero, the Beast. Indeed, this is Belle's story but he 'hogs' it, dragging it off for his own transformation. Belle, too, transforms, from girl to princess, but the image of the transformation is entirely dominated by the more dramatic transformation of the Beast and the story of the story itself.

Tania Modleski (1991) examines the "postfeminist" moment' (ix), arguing that attitudes expressed in popular culture towards 'women, men, and feminism' mark 'a major conservative shift' which represents a 'backlash', in that it is 'carried out not *against* feminism but in its very name' (x). This is precisely the approach that I take up in relation to Disney's retelling of *Beauty and the Beast*, and some associated cultural material available to the public eye between roughly 1992 and 1996, the years of the Beast. More precisely, Modleski's argument concerns 'texts that, in proclaiming or assuming the advent of postfeminism, are actually engaged in negating the critiques and undermining the goals of feminism - in effect, delivering us back into a prefeminist world' (3). In this regard also, Modleski notes the appearance of anthologies in the 1980s - the 'most notorious' being *Men in Feminism* (Alice Jardine and Stephen Heath 1987) - which, she suggests, provide definition of what is 'postfeminist': 'these books, in staging the perennially fascinating "battle of the sexes," . . . can be considered "postfeminist" . . . [insofar] as they focus on the question of male feminism as a "topic" for men and women to engage' (6). Using a theatrical metaphor, she is critical of the way 'these books are bringing men back to center stage and diverting feminists from tasks more pressing' (6). She is also critical of the 'heterosexual presumption' of

such anthologies, and the assumption of a 'liberal notion of the formal equality of men and women, whose viewpoints are structurally accorded equal weight' (6). Of course, by introducing men to feminism, as *Beast* demonstrates, the equalising efforts of feminism become diminished.

Apart from the masculinities constructed through rereadings and retellings of second wave feminisms, the stories told in this dissertation derive from various - as Propp would call them - tale types. Chapter 1 is a scholarly folktale narrative of the animal-groom cycle. It is also a postmodern feminist rewriting of a patriarchal fairytale that at times viciously attacks the male hero. In a poststructuralised retelling and historiography of the tale, I deconstruct the Beast and his mythology of multiple masculinities while arguing that Disney's *Beauty and the Beast* emblematically depicts a genuine social transformation in masculinity. The pastiche Disney Beast manifests a number of these: Historical Beast, Motherless Beast, Black Beast, Stupid Beast, Sizematters Beast, and Animal Beast. The tumescent figure of the Beast morphs into these various identities and performs citationally a number of theoretical approaches to masculinity, the animation of the cartoon/stage body suggesting such a sequencing of beastliness. A refrain of interspeech and interruption is commenced to suggest the way the scholars' tales and fairytales interface and interact in the retelling. References to Jacques Derrida's writing on the *Pharmakos* (Derrida 1981) prefigure later developments in the thesis concerning the Oedipalism of the Beast and his melancholia. With reference to Gilles Deleuze and Félix Guattari's (1988) notion of involution, several 'involution narratives' are identified that inform the conceptualization of postfeminism, itself, I argue, something of an involution narrative of feminism.

The chapter concludes with an account of the rhizomatic cultural presence of the 'beauty and the beast' paradigm, its meanings and meaninglessness applied to heterosexual romance stories, and as part of a poetic of opposites in a variety of examples. The buoyant and intensifying commercial libido of the Disney corporation provides an energy that has been absorbed by cultural theory for some

time now, whereby the terms 'Disney', 'Disneyfied' and 'Disneyfication' have become regularly used figures to signify the alienation of consumer capitalism's most gauche monopolisation of beauty and entertainment. This figure is taken up again in Chapters 2 and 3 to continue the questioning of Disney's bid for legitimacy.

Chapter 2 does gender and genre stories, and also becomes a theatre historian's scrapbook of a play and its season. Departing from the Beast's and Gaston's dual gestures of tearing at their chests, a theatrical gesture of vulnerability and pleading, Chapter 2 is another 'take' on multiple masculinities but with specific respect to the context of the stage musical, suggesting that the theatricality of the statement is an expression in itself of the performativity of the Beast. I argue that the genre of the stage musical is a form of 'bodice ripper' for men, and that the audience being summoned by Disney is female while the poststructuralised Beast of the previous chapter is the object of Belle's desire (instead of the traditional reverse), in this way appropriating feminist theory of sexual difference to himself. The surrounding masculinities of Gaston, a cross between a Calvinist hero and a buddy-movie hero, and Belle's father, Maurice, a cyborg, are performed intertextually with the Beast and renarrated through three separate theorisations of the crisis in masculinity: Modleski's (1991) theory of male crisis and nostalgia; Trevor Hope's (1994) argument concerning the crisis of the patriarchal symbolic; and Fred Pfeil's (1995) diagnosis of a recuperation motif in the masculinity crisis narrative. These theoretical discourses and the bodice-ripping masculinity of the Beast are also referenced to recent history of the stage musical, the object of considerable entrepreneurialism by governments in the operations of cultural tourism. Michel Foucault's theorisation of heterotopias is proposed to account for the Beast and his theatre, spaces of 'otherness', nostalgia and anachronism, economic and male crisis.

Chapter 3 lurches into a tale of the Marxist critic's dream of monster capitalism and its innocent proletarianised audiences subjected to brainwashing

advertising, people as profits; in the feminist version, like mine, men control the profits in the Beastly boardroom and women are heroines of tales of their own imprisonment in romance. But the Marxist's dream becomes a symbolist's expressionist parable of the rose, also a possible discovery that *Beauty and the Beast* was once a medieval love tract. The overarching metaphor of 'Beastliness', seen to be formed in Chapters 1 and 2 within the nature/culture divide, is rewritten in Chapter 3 as abject beastliness, or bestiality, and used to characterise the masculinity of the Beast and his author, and the child-adult subject of Disney entertainment. This rewriting is performed with reference to Rose's (1994) discussion of children's fiction and *Peter Pan*, Neil Postman's (1982) theory of the 'adult-child' and Jo-ann Wallace's (1994) study of the representation of 'the child' in colonial literatures. Bestiality is a metaphor for the story, but delineates a different splitting in the Beast, his difference, not so much from manliness but from monstrosity. A burlesque Beast created in a pub panto/burlesque of *Beauty and the Beast*, *U. Bewdy and the Beast* (*The Tilbury's* 1995), coalesces, with reference to Derrida's story of the *Pharmakos*, the disparate anxieties of the Oedipal postfeminist male, and explains the emergence of a manufactured hero such as the Beast in whose spotlight middle-class men stand today. In narrating a fractured narrative of these three productions of 'Beauty and the Beast', and of the male and female sexual subjectivities they construct, I consider the Disney corporation's masculinity and its boastful sexuality that legitimises its vast global enterprises. Against this background the transformation in the meaning of the rose is addressed and interpreted. I argue that the story of the rose is a rewriting of the medieval *Romance of the Rose*, which Warner (1991) shows to have been part of medieval *querelle des femmes*. The exploitation of the rose in Disney's advertising and in its relocation to the masculine symbology of the Beast (from its traditional association with Belle/Beauty), suggests that it is a metaphor for corporate man's time, and implicates Disney in a contemporary *querelle des femmes*.

In Chapter 4, a solo for Belle, is a second wave feminist narrative of survival of an oppressed woman, in which Belle is elevated to goddess amongst the

sisterhood of the Disney heroines, human and fantasy. Her historic transformation is overviewed from Madame Le Prince de Beaumont's (1756; in Hearne 1991) Beauty, a woman of learning, to the subject of contemporary mass culture who signifies a *difference* between "mass" culture and some other kind of culture' (Judith Williamson 1986: 99). The difference is not in the cultural artifacts, but in the people who watch them, 'the masses' and the 'vehicle' for the 'representation of difference and otherness within mass culture' is "woman" (101), Belle. The chapter therefore considers the ways in which Belle is placed within the genre of Disney heroines, and the way the reduction of her power is part of the conventions of representation of Disney femininity. At this point, the argument of the thesis seriously begins to reclaim the story of 'Beauty and the Beast' as Beauty/Belle's story, following de Lauretis's (1984a) argument that all narrative is Oedipal and that feminism must therefore be Oedipal with a vengeance. Belle's implication in the discourses of the Beast's bestiality is placed in wider context, as well as her relationship to the genre of heroines and her prototype, Snow White; Disney's wife, Lillian Disney; and Ellen de Generes, the first openly lesbian Disney woman. Belle's relationship to *The Romance of the Rose* is also considered. The pursuit of de Lauretis's 'elsewhere of vision' enables Belle to become her earliest female ancestor, not Snow White or Beauty, but the mythical Psyche, a woman who became a goddess. In this way, Belle transcends the humiliating transformation placed on her by Disney, ascendance merely to princess, and leaves the monstrous Disney family itself. In positing, as I do, that Belle is the 'audience' as well as the heroine of *Beauty and the Beast*, she thereby enacts the 'explicit gendering of mass culture as feminine' (Andreas Huyssen 1986: 192). Belle leaves this mass culture and for the remainder of the dissertation joins the women's movement, another mass formation with a different approach to her personal problems.

Belle's course in feminism begins with a study of critical approaches to the media in Chapter 5, a media critic's story of the falseness of the press and the ideological political preferences of its reportage. A number of pre- and postfeminist masculinities are identified: the dominant male voice of media

criticism, increasingly identifying itself as an impotent critic in the face of the technological fantasy of communications media that it has created; the emotional hysterical press, ideologically masculine, but emotionally (patriarchally) feminine; and the postfeminist masculinity that has made itself the object of women's concerns within feminism. I argue that the feminist speaker and feminism are stigmatised in this press, which seeks to amalgamate the popular and the scholarly mind in a dispossession of the legitimacy of feminist critique in the interests of installing the legitimacy of the masculine subject of (post)feminism. This involves a double bind for women: not only are they mythologised as 'man-haters', but, also, as unhappy man-haters. Feminism is seen in the popular press as 'anti-men', and as having injured, wronged and misunderstood men; and furthermore, it is represented as an experience of failure, disillusionment and disappointment for women, personally (individually) and collectively ('the women's movement').

As stories of feminism in the press have transformed from those of 'backlash' to those of the changing of the generational feminist guard, 'old' feminists are castigated for having made victims out of young women unlucky enough to have inherited the flawed feminist legacy, and have also fallen on a bitter harvest of their own. Therefore, as a counter-discourse to the male-dominated critique, the figure of the feminist literate pedestrian negotiates a slow, careful and vengeful reading of this material. In addition to this analysis, some critical devices are developed for reading the news: the 'contrary correlative', 'Eve stories' ('the first woman to...' story), and the discernment of a radical poetic used to distance the (ideologically male) speaker of the press from feminism by alluding nostalgically to feminism's past.

Having now gained some familiarity with popular discourses of feminism, in Chapter 6, the focus of Belle's course moves to the scholarly realm, and particularly the production of discourses of masculinity in gender theory itself. The chapter is therefore a discourse analysis of men, maleness and masculinity and its crisis, that, in what is, arguably, a convention of feminist writing, purposefully

laughs at and withholds approval from, the masculinities beneath its gaze. I consider the construction of masculinity in the theoretical discourses of men's gender studies and feminism by attempting to do what Lynn Segal (1997) notes that 'the current literature has not', that is, 'locate masculine identities and behaviour in relation to sexual politics' (especially in relation to the 'conscious collective struggle to undermine men's power') (xxxiv).

The dominant masculinity here is the postfeminist masculinist revivalist of gender studies and of the men's movement. This subject studies gender without the political framework developed by feminists, yet appropriates sex difference theory to masculinity and becomes the subject of crisis and of multiple masculinities, of reverse sex difference, reciprocity stories, and nostalgic manhood stories of sexed masculinity and men's movement politics. In crisis theory, and in other theoretical stories of masculinity, I discern a trope of the 'beastly masculine', also in key theorisations of masculinity in the work of Segal and R. W. Connell (1995), while Barbara Ehrenreich (1983) defines the escapist masculinity from the breadwinner ethic in a more positive version (for men) of the crisis narrative. By elaborating the metaphor of the rose the dominant discourse of 'weepie masculinities' is defined in which the 'multiple' is the happy ending to the crisis narrative.

Chapter 7 is a polemic about the fate of the feminist scholar in an anti-feminist, anti-intellectual setting; the chapter becomes a study of the meaning of patriarchy, while identifying a number of direct approaches to masculinity in second wave feminism. These include definitions of androcentrism, phallocentrism, patriarchy, and other abstractions, including epistemological formations of masculinism to which feminism is opposed but with which it is also complicit. Other masculinities within second wave feminism are glossed (including the fragile subject of psychological approaches to masculinity) to propose the various versions of masculinity developed by feminist thinkers. Some of these are appropriated to aspects of feminism itself, including that of the radical, and several

Marxisms, ideological masculinities in which feminists struggled to define their own theory of women's oppression in an anti-capitalist framework, and from which radical and socialist feminisms are seen to have split early in the second wave.

Turning to Carol Pateman's (1988) book *The Sexual Contract* the concept of patriarchy, common to most feminisms in the period, is seen to be constructed as an all-male debate out of which developed modern political forms, in Pateman's argument, out of frustration over sex and paternity. Ultimately, this chapter is an account of the exclusion of masculinity from the female-dominated field of feminism and from the feminist imaginary that created the dream of the patriarchy in radical critical practice. But within this exclusive field, I suggest that feminism itself mobilises some forms of power around masculinities, and that, following Pierre Bourdieu (1984) and Sarah Thornton (1995), these exclusionary practices can - very arguably - be identified as forms of sub-cultural capital within feminism.

The world of women's writing is visited in Chapter 8, entirely reifying its most familiar second wave stereotypes, sex, domesticity and socialism, but trips upwards in search of the goddess and a good role model for feminist intellectuals and finds Simone de Beauvoir, herself a figure of a certain domesticated mystique. The masculinities of radical feminism - notably the rapist-sexual terrorist, popularised mostly by anti-feminists - are not amongst the masculinities revealed in several key works, also sexualised narratives of the second wave. These include the sympathisers and sexual utopianists, as well as the mind-controllers of consumerism, and the solipsistic Sigmund Freud of *The Feminine Mystique* (Betty Friedan 1984); the sexually revolutionary narrative of *The Dialectic of Sex* (Shulamith Firestone 1979); and what I interpret as an example of a feminist counter-romance and 'thriller', *The Women's Room* (Marilyn French 1978). The domesticated discourses are also seen to invade the less popular intellectual practices of feminism.

The remaining chapters focus again on the scholarly discourses of feminist theory, and in Chapter 9, other aspects to the crisis narrative are considered including shared crises of epistemology, outlined by Rosi Braidotti (1991). A classic tenet of second wave theory, sex/gender theory, is reviewed from the standpoint of the contemporary interdisciplinary scholar. The precise intervention in this chapter, and within the overall narrative of the retelling of *Beauty and the Beast*, is to outline a number of established problems with sex/gender theory and place them against a background of problems inherited by feminist theory from male debate-making about 'theory and practice'. These problems are rewritten as problems of interdisciplinarity, in which the sexed/gendered theoretical body, formed in a feminist model of female difference, reflects problems of embodiment of theory generally, and veils certain male bodies. Sex gender theory therefore becomes a symbol, a *differend*, like the Disney rose, signifying the incommensurability of (theoretical) difference.

Chapter 10 does literary criticism in the context of its difference from cultural studies, localising the concerns about interdisciplinarity to the transition from English to cultural studies, which, as Elspeth Probyn (1993) argues, represents a certain feminisation of the discipline which is nevertheless embroiled in the Oedipal rivalries of male critics. In time-honoured feminist fashion, some feminists are blamed for making too much of Oedipus and not enough of the women of the Oedipus myth and for allowing male critics to get away with a longstanding fantasy that Oedipus was a brave anti-paternal warrior, when, in fact, he appears to have been a bit of a klutz. The Oedipal mythic structure of male literary paternity is criticised through a rereading of the *Madwoman in the Attic* (Sandra Gilbert and Susan Gubar 1979), and against some other feminist uses of the myth. The character of the Sphinx is retrieved as a mystery storyteller implicated in the tragic fallout of the tale, having also initiated it. Noting that this has not resolved the problem of women's speaking position within the discourse, the focus is removed from Oedipus to the Sphinx. Following Barbara Creed (1993), who argues that the Sphinx is the 'archaic mother', it is suggested that

Sphinx, along with Jocasta, is also destroyed by Oedipus, making him a mother killer as well as what he is better known as, a father and king killer.

This is the revenge of Belle's Oedipalism, which raises further questions about the problems of psychoanalysis and the Oedipal mythic structure that underlies Freud and Lacan's most famous uses of it in the field of psychoanalysis, the object of much (unjustified and sympathetic) feminist attention. Chapter 11 therefore takes on psychoanalysis but without taking it on. It criticises and avoids, because Luce Irigaray (1985a and 1985b), as Jane Gallop (1982) argues, is not doing psychoanalysis. Indeed, Irigaray appears to pronounce the most disgusted critique on it and its father-giants and abandons it. And I do not do psychoanalysis, either, leaving it alone, preferring poetry and semiotics and textuality to determine its meaning and to expedite, in a climactic anti-moment, a number of final reflections on the litany of masculinities produced in the name of the second wave feminisms. Freud appears as Irigaray's seducee, Gallop's doll, and Lacan's prick, and again as Irigaray's secret. Narratively this winds up the many masculinities of the Beast and places Belle as the Oedipal author of them.

Throughout the study of feminism, the insights are reflected back to *Beauty and the Beast* and, in the interpretation of the appropriation of the rose to the Beast and masculine symbolism, and its commodification as time, are the ruling metaphors of this retelling where metaphors are 'conceptual tools' rather than (as Deleuze and Guattari see them) 'merely effects' (Megan Watkins 1997: 72-73). This represents a postfeminist narrative, as described by Modleski, who notes critical work on melodrama, traditionally gendered female, which attempts to contain 'the threat posed' by feminism (8) whereby both 'female subjectivity and feminism itself are assimilated to the "feminine" mind of a male philosopher' (9). I follow her in arguing that, in the gender performativity of the Disney Beast, masculinity is refigured in the '[relocation of] the struggle of feminism against patriarchy' to 'a place entirely *within* patriarchy and within the psyche of the patriarch himself' (10). The appropriation of feminism's losses and of femininity is

figured in the rose and its transference (by Disney) to the discourses of masculinity. However, I argue that postfeminism can be elaborated further.

Postfeminism: Feminism and Legitimacy

The swirl of forces producing the current subject of theoretical discourse is always at least pro-feminist, while the feminist tends to be absorbed by association with radical ideology. Postfeminism is rarely referenced in feminist work, tending to be captured in constructions of postmodernist feminism. Rather than superseding postmodernism, feminist accounts tend to accept it and maintain a relationship of struggle and conflict with its dominant discourses, and postfeminism tends to be cast in this role, not least because of the perceived feminisation of modernity that postmodernist cultural practices seem to represent. Furthermore, the theoretical mix of ideas now recognised as poststructuralist are also frequently termed 'postmodernist' and this represents a conflation of feminism's interventions in culture with broader unrelated ones.⁶ In this dissertation, Jean-François Lyotard's description of postmodernity is active: it is 'concerned with questions of temporality and sequence. . . . cause and effect, originality and derivation'; postmodernity is not a 'new age', but a 'rewriting of modernity, which has already been active *within* modernity for a long time' (Diane Elam 1992: 9). Lyotard (1987) defines modernity and postmodernity in terms of discourses of 'legitimation' and in the context of 'the crisis of narratives' (xxiii), so the 'modern' is inscribed in 'any science that legitimates itself with reference to a metadiscourse . . . making an explicit appeal to some grand narrative' (xxiii); the

⁶ Poststructuralism is not a coherent whole, different strands being represented by Foucauldian poststructuralism and psychoanalysis; see, for instance, Julie McLeod (1993) on feminism, education and critical pedagogy. 'Postmodernism' and 'poststructuralism' are frequently conflated in theoretical discourse yet they are not the same (and this conflation sometimes seems to occur as a form of abbreviation). The conflation elides the concern with power structures in poststructuralist textual practice, which is not necessarily of concern in discussions of postmodernity. In Foucauldian poststructuralism, as Chris Weedon (1987) says, 'power is a relation' (113). For further consideration of these terms in relation to feminism, see, for instance, Weedon (1987 and 1997), Irene Diamond and Lee Quinby (1988), Meaghan Morris (1988), Linda Alcoff (1988) (especially 415-22), Linda Hutcheon (1989), Judith Butler, 'Contingent Foundations: Feminism and the Question of "Postmodernism"', in Judith Butler and Joan W. Scott (eds) (1992: 3-21), and Rey Chow, 'Postmodern Automations' in Butler and Scott (101-17).

'postmodern', then, is defined as 'incredulity toward metanarratives' (xxiv). The interests in postmodern cultural nostalgia in this dissertation are most traceable to Fredric Jameson's (1991) description of parody and pastiche in postmodernism, a stylistic referent rather than Lyotard's epochal and discursive model. However, neither description is distinguished by an account of feminism, and by and large feminism, even within feminist accounts, is seen as occurring within some kind of responsive relationship to postmodernism as some kind of inner narrative of resistance, transformation, or programme of interpretation.⁷

The feminist popular culturist enters these debates by first reviewing the inherent sexism of the critical/theoretical construction of the subject, then considering the place of women in both the theoretical and industrial process of commodification of 'mass culture'. The purpose of the 'Beauty and the Beast' study and the device of Belle as student is to problematise feminist approaches to popular culture, and to raise questions about the position of feminism itself as popular culture and women's entertainment. Audiences are as important to feminism and cultural studies as they are to Disney. But the audiences of each imply different notions of 'audience' and 'public culture'. To appropriate Sharon MacDonald's (1998) approach to the study of museums in studying *Beauty and the Beast* as a 'cultural technology', different kinds of questions need to be asked about 'production (encoding/writing) and consumption (decoding/reading), as well as content (text) and the interrelationships between these' (4). It is in the positioning of the female/feminist gaze on feminism-as-audience that seems to me to begin to form the postfeminist subject of postmodernism.

Ann Brooks (1997), for instance, begins by quoting some clichés of postfeminism, including that it is 'feminism's "coming of age"' (Yeatman qtd Brooks 1), to which I would add Janice Raymond's (1991) 'badge of maturity' for radical feminism (347). The second cliché concerns the media as the source of postfeminism, Brooks citing Susan Faludi's use of the term, and media usage of it

⁷ See, for instance, Diane Elam (1992); Elspeth Probyn (1987); Vicki Kirby (1994).

generally (Brooks 2-3). Brooks argues that postfeminism is part of a challenge to hegemonic feminism contextualised within feminism's "turn to culture" (see also Barrett (1999), especially 21-32) and Brooks questions whether this has produced a paradigm shift within feminist theorising (29-113). If so, it might be difficult to unpick this paradigm shift from several others that appear to be happening at the same time (see, for instance, Threadgold (1997)), and it seems wise to be wary of identifying paradigm shifts in an intellectual culture that has been exposed for some time to ongoing restructuring, making the identification of paradigms difficult within itself. In an intriguing conclusion, Brooks quotes de Lauretis's definition, not of postfeminism, but of paradigm shifts in feminism which de Lauretis figures as displacement from a theoretical home (211). I argue that the emphasis on masculinity, and ambivalence and ambiguity in the subject of feminist generationalism, 'backlash', and queer theory (also expressed as ambivalence in identifying the current period of feminism as second or third wave) signifies postfeminism. While the style of this feminism is postmodern, postfeminism, I argue, appears to be a distinct discursive formation within it - a kind of supra-discourse - articulating a remodelled feminist critique of masculinity, but mostly, as Modleski suggests, positioning women subjects of feminism as spectators to male responses to men's version of second wave feminism.

The tropological identifications of postfeminism I use derive from Frances Devlin-Glass (1998), Elspeth Probyn (1990) and Fred Pfeil (1995). Devlin-Glass, in a critique of David Williamson's play, *Dead White Males*, argues that postfeminism is a 'particular version of the backlash against feminism' which 'document[s] a variety of androcentric inflections of the debate at a particular moment in the history of heterosexuality in Australian culture, albeit at the expense of the new 1990s woman of third wave feminism' (44). In her footnotes, she explains that her use of the term is:

not to suggest that feminism is a spent force, but rather to situate Williamson in a gender politics which post-dates feminism and is radically altered by it This politics aims to be attentive to how both masculinity and femininity are constructed and performed, and the possibility of

performances which deliberately interrogate and subvert traditional stereotypes of gendered behaviour. . . . I am especially interested in Williamson's representation of the impact of feminism on the codes which govern men's interactions with women. (44)

The politics - or, perhaps, 'epistemology' - of subversion and interrogation Glass suggests relate postfeminism to feminism. But most importantly, she suggests a gender politics which is 'altered' by feminism, and that this focuses upon male-female interaction (rather than, say, male-male or female-female). While Devlin Glass places it in the genre of 'backlash' I would reframe postfeminism as a kind of 'aftermath', but with a particular referent in 'popular' discourses of gender conflict, as well as, following Modleski, scholarly discourses. I further distinguish it from 'queer' theory, which, as suggested in Chapter 9, is a kind of anti-feminist-postfeminism, that leaves in its wake a number of surviving authentic feminist practices which for one reason or another cannot be included in queer or postfeminist endeavors.

As well as 'backlash' and 'aftermath', postfeminism also incorporates what Probyn (1990) associates with the 'new traditionalism', a televisual nostalgia coded contemporary. She identifies the signs of the postfeminism in the film, *A Winter Tan*, in which the heroine takes a 'holiday' from feminism and later dies. Probyn says, '[implicit] to the film is the construction of feminism as a moral discourse' (1990: 147), and identifies the 'message' of the discourse: "seemingly self-sufficient women in their thirties and forties pay dearly for their independence" (148). She argues that the vision of a woman in breakdown in the film, while not new, operates counter-discursively, "as an insidious effect of feminism" (Weinstock qtd in Probyn 148). One could also infer from it that postfeminism has an age-group, and some limited analysis of media does suggest that feminism has been appropriated by - or redistributed to - the young while radical feminism, in the popular mind, is the haunt of the old, outdated feminist, and postfeminism therefore belongs somehow to the thirty-somethings. While the precise age-groups are irrelevant, the debate about 'ownership' of feminism seems

to be producing the postfeminist subject. As the Disney Beast evidences, there is a very real claim on feminism being made in the names of masculinity. Probyn's argument in this instance proceeds around the analysis of a set of television soaps which construct 'women' and 'the home', and which arguably, Probyn says, can be streamered to collocate several ['vulgarised'] generational versions of feminism without actually mentioning the word itself (149). The 'postfeminist' version of women and the home that Probyn identifies is in *thirtysomething* which, she says, shows 'a post-feminist vision of the home to which women have "freely" chosen to return' (149). However, she says, 'feminist ideas are totally subordinated' (149) and feminism can be seen as 'Other to these versions of women and home' (150). This leads her to say that it is 'feminism as Other which articulates the discourses of "post-feminism" and "the new traditionalism"' (150).

This is what is most interesting about postfeminism: it simultaneously suggests both progression and response to feminism, and stasis; both moving on, and remaining as 'other' to existing feminisms, a rival and a companion.⁸ I theorise this as a kind of supra-discourse, above and before the dominant. Probyn takes the opportunity to ask whether, in light of circulation of these discourses, 'can we still maintain that feminism can represent, or stand in for, all women?' (151). This would seem the kind of question that television would like feminism to ask itself, and would assume it could speak for all women in asking. Probyn, following Leslie Savan, says, 'new traditionalism has become synonymous with a new age of "choiceoisie" and it is precisely this ideology of choice that articulates new traditionalism and post-feminism' (152) while 'choice' is 'freed of the necessity of thinking about the political and social ramifications of the act of choosing' (156). She argues that new traditionalism 'hawks the home as the "natural choice" - which means, of course, no choice' (152), while 'postfeminism' (supra-discourse) is recruited to 'rearticulate' that choice, bringing 'a sense of difference to the rather flat landscape of new traditionalism' (152). (Probyn shows

⁸ Probyn herself points out that her analysis is local to North America (150) but all the materials she mentions have been broadcast in Australia. Some are still current.

no resistance to this, suggesting the benefit of postfeminism for herself to be that it '[provides] a public language to talk about me and other similar women' (154).)

In a more direct diagnosis, not of what postfeminism means for feminists, but in an epoch-marking question of what postfeminism *is*, Pfeil argues that it is an 'historical moment we presently inhabit: a moment marked by the complex interaction of feminism and its more recent companion of the eighties and nineties . . . "post-feminism"- with that seismic shift and restructuring still in process for which we are trying out the name "Sonyism"' (121)⁹. Pfeil derives 'post-feminism' from Judith Stacey¹⁰ who defines it as 'those ideologies . . . influenced by feminism even as they insist on their difference, and distance from it' (along the lines of 'I'm not a women's libber/feminist but. . .') (Pfeil 164, fn 32). Pfeil's characterisation of the present moment as postfeminist Sonyism, and of feminism and postfeminism as 'companions', is close to Probyn's notion of postfeminism as the 'other' of feminism and preferable to linear notions of 'after' feminism. By placing 'postfeminism' in this linguistic context, Pfeil helpfully moves the debates away from the feminist-postfeminist exchange and into a greater collection of names of current history that usefully illuminates the disciplinary landscape in which it occurs.

Taken together, these various ideas and tropes suggest that feminist criticism, which de Lauretis (1984b) reflects is faced with choices as to how 'to negotiate the contradiction that threatens feminism from within, pushing it to choose between negativity and positivity, between either unqualified opposition . . . or purely affirmative action in all quarters' (77), is still in the process of

⁹ Sonyism is a term Pfeil takes from McKenzie Wark, who suggests it to replace 'post-Fordist', saying 'Sonyist' is the 'cartelized transnational systems of production and distribution' offering consumers a "'stylized glut of semiotic objects" within each generalized, generic rut of industrialized taste' (Pfeil 106). Pfeil seems to prefer the characterisation 'post-feminist/post-Fordist' (28 and 29).

¹⁰ Pfeil's reference is: Judith Stacey *Brave New Families: Stories of Domestic Upheaval in Late Twentieth Century America*, NY: Basic Books, 1990, 19.

reforming its relationship to masculinity, while masculinity clearly wants it. It would seem that postfeminism is emerging, still fairly seriously afflicted by racist indifference, as the means in which a different mode of resistance is registered, and in which a more committed understanding of its own illegitimacy is expressed.

And now for the Beast.



Disney's
BEAUTY AND THE BEAST
THE BROADWAY MUSICAL
PRINCESS THEATRE, NEW YORK

Chapter 1:
Telling the Fairytale Beast:
Sexed/Gendered Subjectivities, Discursive Structures, and
Multiple Retellings of Several Stories

In Disney's retelling of *Beauty and the Beast*, the titular Beast is the hero and lover of Beauty, who in Disney's story is not Beauty but Belle. Theatre and cinema audiences are admitted to the secret of the identity of the Beast, via the preliminary telling of the story in a kind of dumb show with voice-over. A prince answers a knock on his door one miserable night to find an old hag who offers him a rose in return for shelter which he refuses because she is so ugly. The hag magically reveals herself as a beautiful enchantress who punishes the prince by turning him into a monster, and placing his palace and all who live in it under a spell until it can be broken by the prince behaving kindly to someone who is capable of falling in love with him. This must occur before the withering of a fatal rose, which she gives him to keep.

This Disney 'classic'¹ is therefore significantly different from the traditional fairytale, in which Beauty's father illicitly plucks a rose from a mysterious enchanted garden and is accosted by the Beast, who threatens to kill him unless he, or one of his daughters, becomes his prisoner. In some latter day versions, the beautiful daughter, Beauty, is, in a sense, sacrificed to the Beast, although, traditionally, in answer to the Beast's demand, she volunteers to go to save her father, and her ensuing grief for her father and need to leave the Beast nearly result in the Beast's death. Returning, she rescues him by telling him she loves him for his kindness, breaking the spell and bringing about the Beast's transformation. In

¹ Every animated fairytale produced by Disney is marketed as a 'classic'; I therefore differentiate Disney's retelling of *Beauty and the Beast* by referring to others as versions of the 'traditional tale'. For further reading on animated Disney 'classics', see Richard Schickel, *The Disney Version*. NY: Simon and Schuster, 1968; and Susan Willis, 'Fantasia: Walt Disney's Los Angeles Suite', *Diacritics* 17.2 (Summer) 1987, 83-96.

WALT DISNEY
CLASSICS

Beauty AND THE BEAST



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all versions of the story, the myth takes shape around the curbing of the Beast's appearance of evil. His power is still great, but benevolent. And it is Beauty's realisation and honest expression of her belief in the Beast's kindness and goodness, that enable the breaking of an enchantment on the Beast and he is transformed into - not just a man - a prince.

In this chapter, I argue that the 'Beast' is a semiotic node refracting a number of different socio-cultural and socio-linguistic concerns. The Disney Beast is examined as an outgrowth of the historical beast of traditional fairytale, as are the ways in which the fairytale survives in social mythic structure. Performativity theory, which informs the overall approach to the Beast himself and the Disney production of him, itself represents a transformation of semiotic theory as it has dominated critique of performance practices. But performativity begs a particular relation, as Andrew Parker and Eve Kosofsky Sedgwick (1995) explain, to the referent, rather than the signified. Theory of performatives arises in speech act theory at an 'oblique intersection between performativity and the loose cluster of theatrical practices, relations, and traditions known as performance' (1). This 'theoretical convergence', say Parker and Sedgwick, has 'pushed performativity onto center stage' (1), and enables an 'appreciation of the ways that identities are constructed iteratively through complex citational processes' (2). In this chapter, the Beast is recreated and performed theoretically in citations of various contemporary and historical Beasts, and his meaning is symbolised in a theatrical metaphor. Within theory, however, 'performativity' has several meanings, and, as Parker and Sedgwick adapt Paul de Man's 'demonstration of "a radical estrangement between the meaning and the performance of any text"' (3), they point to the perverse relation of performativity and reference.² The value of

² Parker and Sedgwick explain that, 'in its deconstructive sense, performativity signals absorption: in the vicinity of the stage, however, the performative is the theatrical' (2), while in Lyotard's *The Postmodern Condition* performativity means 'something like *efficiency*' as opposed to the 'deconstructive "performativity" of Paul de Man or J. Hillis Miller' where it is 'characterized by the *dislinkage* . . . of cause and effect between the signifier and the world' (2). Parker and Sedgwick draw a distinction between constatives and performatives, constatives being

WALT DISNEY'S WORLD ON ICE

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working these ideas in the context of the Beast follows from Cindy Patton's (1995) argument that the politicisation of performance and speech act theory has caused 'an overemphasis on the actant-subject and a relative lack of consideration of the stage or context or field of the performance or performative act' (181). Patton also argues that extensive work on postmodern 'bodies-in-performance' has not been followed by 'poststructural and postmodern efforts to reintroduce concepts for what was once called the "social"' (181). In this dissertation, that concept is reintroduced through an investigation of 'the popular' and the 'commercial'. This chapter therefore visits certain key nodes in the landscape of retellings: the body of the Beast; the plucking of the rose; the taking of Beauty by the Beast; and the historic and scenographic locations of various retellings.

First, the Beast. Who is indefinable except in relation to Belle.

Beast and Belle: Postfeminist Subjects in Pre-feminist Culture

Tumescant. Yes, that's the word. Tumescant. The Beast, as Warner (1994) describes, 'tumesces'. When you first see him as the cartoon beast, alongside Belle, he is a monster, as he always was. As you will see him performed here, through several theoretico-epistemological lenses, you will see a monstrosity. Still, a gendered relation between Beauty/Belle and Beast is maintained. Warner describes the Disney characters, as Disney would have you see them (Figs. 1, 2 and 3):

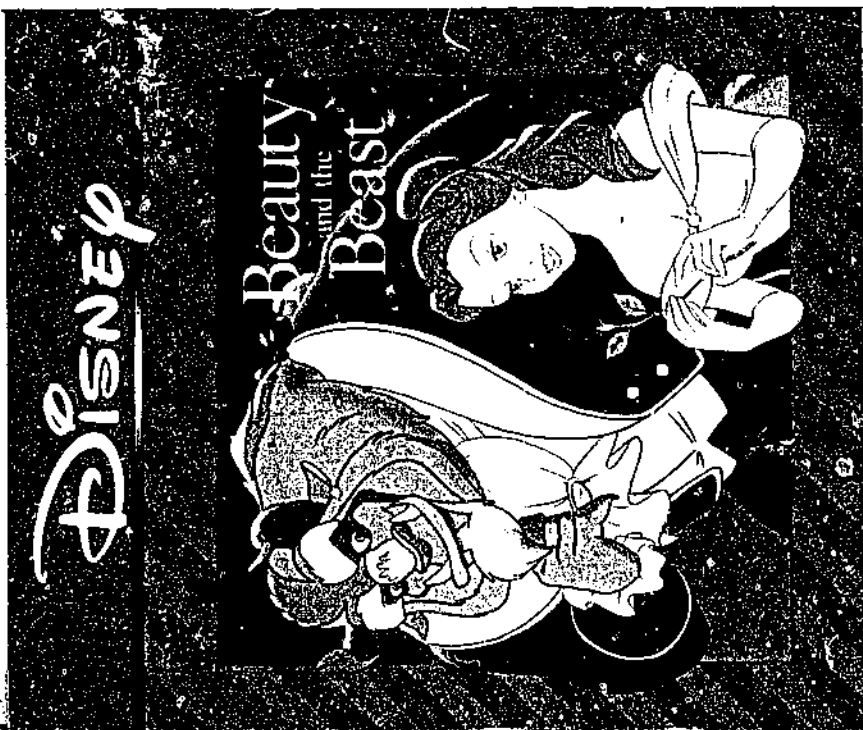
Beauty is saucer-eyed, dainty, slender, and wears a variation on the pseudo-medieval dresses of both Cinderella and Snow White, which, as in *Cinderella*, turn into *ancien régime* crinolines-cum-New Look débutante gowns for the scene of awakening love when she dances with the Beast But next to the Beast, this Belle is a lacklustre creature. . . . [The] pneumatic signature style of Disney animation suited the Beast's character as male desire incarnate. He embodies the Eros figure as phallic toy. The Beast swells, he towers, he inflates, he tumescs. Everything about him is big, and apt to grow bigger: his castle looms, its furnishings dwarfed by its Valhalla-like dimensions. His voice thunders, his anger roars to fill the

'statements that merely describe some state of affairs', performatives being 'utterances that accomplish, in their very enunciation, an action that generates effects' (3).

cavernous spaces of his kingdom. . . . His body too appears to be constantly burgeoning; poised on narrow hooves and skimpy legs, the Disney Beast sometimes lollops like a big cat, but more often stands erect, rising to an engorged torso, with an enormous, craggy bull-like head compacted into massive shoulders, maned and shaggy all over, bristling with fangs and horns and claws. . . . (314-15)

Cummins also notes the extreme "sexual asymmetry" and that the contrast between Belle and Beast is 'exaggerate[d] even further with the use of shadows and lighting' (26). The animated bodies of Belle and Beast embody different energies described by Elizabeth Grosz (1995), following Alphonse Lingis's distinction between 'bodily needs and satisfactions, and lust or erotic desire' (194): Belle performs the model of 'corporeal gratification, [which], functioning in the register of need, takes what it can get, lives in a world of means and ends, obtaining satisfaction from what is at hand' (194); in this the body image 'provides the subject with an experience, not only of its own body' but also of how 'its body is perceived by others' (194-5). Further, 'the subject's experience of the body is irreducibly bound up with the body's social status' (195). Meanwhile the Beast enacts libido or erotic desire: 'gratifying its urges as quickly and simply as possible, erotic craving seeks to prolong or extend itself beyond physiological need, to intensify and protract itself, to revel in "pleasurable torment"' (195).

Beast is learning some rules from Belle, interrogating himself about his attraction to her, complying with the 'order' she brings to his home. In all retellings of the story, there is little question that there is a love triangle involved, between Beast and Beauty, and Beauty and her father. Meanwhile, the feisty Belle, articulating feminist sentiments appropriate to a young middle- or working-class woman, abhorring sexist men, is written to be so conservatively pro-feminist as to avoid drawing any attention to herself at all. Semiotically, she is an index finger pointing to the Beast, saying: 'don't look at me, look at him'. She deflects the critical gaze from the heroine to the hero, effectively remodelling herself within a classic couple, as displayed in advertisements. The signature of the divine couple in the promotion of *Beauty and the Beast* positions Beauty as object of Beast's



peeping, but small enough to be a hand ornament, or hand puppet, even though she wields immense transformative power (Fig. 4). She, too, transforms, not in her body but in her costume, signifying the change in her social status.

As described by Disney, and Warner, Beast and Belle are a divine couple, a perfect match in their spectacular difference and, in the shadow box of star Hollywood couples, they resemble those of the 1950s, described by Segal. Beast/prince is a pastiche combination of male stars of the 1950s (Segal names Rock Hudson, Montgomery Clift and James Dean) who replaced the strong silent types of the 1940s (Humphrey Bogart, etc) who were 'increasingly portrayed in fifties films as either neurotics or crazies' (4). The female stars in this period (Segal names Marilyn Monroe, Jane Powell, Elizabeth Taylor and Debbie Reynolds) 'were busy civilizing men, and teaching them that their real desires were for matrimony and domesticity' (4). This nostalgic Belle's love for the Beast is therefore part of a cultural nostalgia that belongs to a version of postfeminist new traditionalism described by Probyn (1990), that figures the home 'to which women have "freely" chosen to return' (149). The Beast's castle that becomes Belle's prison is something in which, in a postfeminist way, she has 'freely' chosen to be imprisoned.

The Disney Beast Discovered Alone

The Beast appears as one of a collection of Disney beastly or monstrous heroes, portrayed recently, in *The Hunchback of Notre Dame*, and *Hercules*, as 'your standard dull hunk' (Rob Haynes 1997). Also, in his apparent racial anxieties, the Beast is related to more recent figures of the postcolonial Disney oeuvre, such as Pocahontas's lover, Adam Smith (*Pocahontas* 1995), and Mulan (*Mulan*). The true nature of the Beast is a mystery to Belle/Beauty until she discovers it but, as the libidinal energies described above suggest, until her discovery, Beast occupies the 'taken-for-granted stereotype of masculine sexuality as intrinsically sadistic, intrinsically desiring to take the Other by force' (Deborah

Cameron and Elizabeth Frazer 1987: 24). The Beast, exiled in his fairytale castle in the magic forest, figures a kind of marginality illuminated by Derrida's (1981) writing on the ceremony of the *pharmakos* which describes the many crossings of the figure of evil in the city imaginary:

How could the city admit into its heart one . . . like Oedipus. . . . In the person of the ostracized, the city expels what in it is too elevated, what incarnates the evil which can come to it from above. In the evil of the *pharmakos*, it expels what is the vilest in itself, what incarnates the evil that menaces it from below. By this double and complementary rejection it delimits itself in relation to what is not yet known and what transcends the known: it takes the proper measure of the human in opposition on one side to the divine and heroic, on the other to the bestial and monstrous. (Vernant qtd in Derrida 1981: 131)

Historical Beast

The good man, who was already overwhelmed by the unexpected appearance of this monster, thought he would die of fright at these words and quickly threw away the fatal rose. 'Ah, my lord,' he said, prostrating himself before him, 'have mercy on me! . . .' [The] monster replied angrily, 'Hold your tongue, you prating fool. I don't care for your flattery, nor for the titles you bestow on me. I'm not "my lord." I am the Beast, and you won't escape the death you deserve.' (Gabrielle-Suzanne Barbot Gallon de Villeneuve 1989: 159)

The merchant does escape. He escapes, Faust-like, by one way or another surrendering his daughter to the Beast, a devil-god, in a Mephistophelean-like pact.³ But not without immense guilt and anguish. This, and the motivation for the merchant's plucking of the rose - whether Beauty requests it (de Villeneuve 1989; Jeanne-Marie Leprince de Beaumont 1989; Marianna Mayer 1978; Deborah Apy 1983; Philippa Pearce 1972), usually as a gesture of self-effacement, Beauty not wanting to expose the sisters' greed, or so as not displease her father, or to save him expense (Pearce); or whether the father is reminded of Beauty by the

³ In Goethe's *Faust*, Mephistopheles takes form from a poodle and materialises, dressed as a 'traveling scholar' (J.W. Goethe 1949: 74), and later as a 'squire' (82). Asked by Faust who he is, he says: 'Part of a power that would/ Alone work evil, but engenders good' (75).

sight of the rose (Felix Summerly 1845⁴) - are significant points of narrative difference between contemporary and historical versions of the tale. Disney's Belle, an only child, is compelled to confront the Beast in seeking her missing father and volunteers herself in a bargain with the Beast. Usually, Beauty volunteers to go to the Beast (Jane Carruth and Olga Kuthanová 1969; Rosemary Harris 1979; Pearce; Walter Crane 1982) against the wishes of her father and brothers, and under pressure - or without discouragement - from the jealous sisters, and sometimes blamed (or blaming herself) for having brought on the disaster; or the Beast specifically asks for her (Apy; Mayer). In Crane's, and Carruth's and Kuthanová's retellings, the Beast requests one of the merchant's daughters, but does not stipulate Beauty. Crane's Beast - like Beaumont's and de Villeneuve's⁵ - insists that, whichever daughter, 'she must come willingly, or I will not have her', so Beauty makes the decision that she shall go as she is blamed by her sisters for their father's mishap. Harris's (1979) Beast asks that one of the daughters come to 'die of her free will'; Carruth and Kuthanová's Beast requests one of the merchant's daughters, and asks Beauty when she arrives, 'have you come of your own free will?' (30). She nods her head (30). Summerly's Beast deduces that "it was your youngest daughter who asked for the rose! I see your astonishment, but I know all" (13). He spares the merchant for protecting his daughter and asks for "you . . . or . . . someone in your stead" (14). Beauty's imprisonment by the Beast at various times results from acts of negotiation, compulsion or expiation. Never desire.

⁴ Jane Carruth and Olga Kuthanová (1969) tell that Beauty asks for a rose because 'I cannot make roses grow in our garden' (15), while Rosemary Harris's (1979) Beauty asks for a rose because her garden contains only cabbages. Walter Crane's (1982) merchant 'saw some fine roses, and thinking of Beauty, plucked the prettiest he could find'. Felix Summerly's (1845) Beauty gardens as the family's loss of wealth leaves them without a gardener. Beauty's 'good taste' 'suffered' the garden to grow (4), but roses would not grow and would 'vanish' overnight (4), so she requests her father bring a rose on his return.

⁵ Beaumont's Beast solicits Beauty 'voluntarily' (236), while Crane's Beast echoes de Villeneuve's, saying: "I expect her to come willingly, or I won't have her" (159). Both Beasts question the Beauties on their arrivals at the Palaces and both Beauties confirm that they have agreed (Beaumont 238; de Villeneuve 167).

Depictions of the Beast in storybooks vary. Mayer's Beast has the face of a 'wild animal' and the clothes of a 'prince'; Carruth and Kuthanová's Beast is a leonine man-animal, who declares when he sees the merchant, "I am a beast . . . and I have my own law" (24); Apy's Beast is lionesque, hairy with a mane and ram's horns; Crane's Victorian Beast is drawn as an enormous boar with cloven hooves and dressed as a French aristocrat, as are the apes that dwell in his palace and wait on Beauty. In these various retellings of the classic tale, the Beast is one monstrously embodied entity, brilliantly costumed and displaying the psychic power of a magician. His magic power is immense and commensurate with his economic power - he is very rich. He is characterised as omnipotent and he is thus constructed in most versions of the traditional tale as a supernatural figure, both god and demon, when he catches Beauty's father in the act of plucking the fatal rose from his rose garden.

ReTelling and Rewriting: Intertextuality and Interdiscursivity and Interspeech (Interruption)

Interdiscourse, as Threadgold (1997) describes Michel Pêcheux's use of the term, is 'the material traces in a text of its wider discursive context' (66). Intertextuality, rather differently, is in Kristeva's terms, as Threadgold renders them, more related to utterance, or enunciative practice, and concerns 'the transposition of one or more systems of signs into another *with always a consequent difference in enunciative and denotative positionality*' (66).⁶ In the interdiscursive scholarly narratives of folklore history, the approach to Beast and his story is that it arises in myth, becomes a literary fairytale, then diversifies into several (European) oral folklore traditions, then appears in storybooks and pantomimes, and eventually becomes the hero of a modern love story. The Beast is constructed as a prehistoric figure, direct descendant of the Greco-Roman Cupid/Eros, lover of Psyche. The authoritative study of 'Beauty and the Beast' is Betsy Hearne's *Beauty and*

⁶ See also in *Intertextuality: Theories and Practices*, Eds. Michael Worton and Judith Still, Manchester and NY: Manchester U P, 1990, especially John Frow, "Intertextuality and Ontology", 45-55; and Heinrich F. Plett (1991).

the Beast: Visions and Revisions of an Old Tale (1991), in which Hearne pursues the mythic antecedents of the story and its publication history in 22 versions in English and French. She traces its history in folktale scholarship, which records the movement of the tale between oral and literary narrative as part of the 'animal groom' cycle of folktales (9). Hearne's source for classifying the tale is Jan-Öjvind Swahn, who places it as 'tale type 425C', an oral folktale "entirely dependent upon literary influence" (qtd Hearne 9), a sub-type of tale type 425A created in a comparative study of 'Cupid and Psyche'.⁷ Hearne also cites the Arne-Thompson *Index of Tale Types* where 'Beauty and the Beast' is listed within 'section 400-459 ([supernatural] or enchanted husband [wife] or other relatives)'; and *The Motif Index of Folk Literature* where 'Beauty and the Beast' is listed under 'Disenchantment of animal by a kiss (D735.1)' (Hearne 9). 'Cupid and Psyche' is probably the main mythic antecedent for 'Beauty and the Beast', Hearne arguing that 'Cupid and Psyche' was 'available in published form to French writers by the middle of the seventeenth century' (2). While Hearne does not source it, 'Cupid and Psyche' appeared within *The Golden Ass* (Lucius Apuleius 1950/1996) dated AD120 (Pearce), Pearce telling how, in a vivid and romantic rewriting of the myth, 'Psyche is transported to an enchanted palace, waited on by invisible servants, and wooed every night under cover of darkness by an unknown husband. Psyche's jealous sisters persuade her that her husband must be some beast; in fact, he is the god Cupid himself'.⁸ The 'first known literary version' is said to be by Gabrielle-Susanne Barbot de Gallon de Villeneuve, published in '*La jeune Américaine, et les contes marins* (1740)'⁹ as "La Belle et La Bête" (Zipes 1989: 151), written not for children but for her 'court and salon friends' (Hearne 2).¹⁰ Angela Carter (1977) describes how 'a great vogue for fairytales' developed 'at the court of Louis XIV, a vogue that grew to ornate, baroque and sometimes monstrous excess

⁷ See Jan-Öjvind Swahn, *The Tale of Cupid and Psyche*, Lund: Gleerup, 1955.

⁸ For Pearce. Straparola's '*Piacevoli Notti*' (1550) is another possible source, a story of a pig-prince and his three sisters.

⁹ Hearne gives no authority for this. Jack Zipes records the title as '*Les contes marins ou la jeune Américaine* (1740)' (Zipes 1989: 151).

¹⁰ There is a facsimile of this English version in Appendix 2 in Hearne (see 189-203).

in the later eighteenth century' (13-14) and 'terminated abruptly' with the Revolution (15). Pearce, in her children's story book version, says that Madame de Villeneuve told the story, 'in an elaborate transatlantic crossing . . . to entertain a young bride-to-be'. This may be apocryphal, and (*Beauty and the Beast*) has other folktale and fairytale relatives, including 'Blue Beard' by Charles Perrault (in Zipes 1989: 31-35; also retold as 'Bluebeard' by the Grimm Brothers (in Zipes 1987: 660-63)¹¹). Summerly tells that every fairytale tradition has its 'beauty and the beast'.¹²

De Villeneuve's version, a '362-page romance' (Hearne 2), according to Hearne, is not on the whole favoured by historians and most defer to a subsequent version, authored by Madame Le Prince de Beaumont (*Beauty and the Beast: A Tale* (1991))¹³ as the authoritative source for all those that followed in English. Villeneuve's (1989) version contains a lengthy secondary story of the origin of the fairy's curse on the prince and, unlike Beaumont's, is therefore a tale of conniving warrior women, changeling children, absent fathers, and with hints of incest (see fn 20). Beaumont's version, which appears to retain only a slightly condensed version of the first half of Villeneuve's, is reputed to have appeared in 1756 in *Magasins des enfans, ou dialogues entre une sage gouvernante et plusieurs de ses élèves de la première distinction* and was translated into English as *The Young Misses Magazine, Containing Dialogues Between a Governess and Several Young Ladies of Quality, Her Scholars* (Hearne 2). The dialogues occur (in English) between Lady Affable, the Governess and her scholars, Lady Sensible, Lady Witty, Lady Mary, Lady Charlotte, Lady Trifle and Lady Tempest, during which the girls are told a tale for their moral improvement.

¹¹ See also Carter 1977.

¹² Summerly cites the Brothers Grimm-devised fairytale, 'Lady and the Lion' (said to be originally French), as a close relative.

¹³ Pearce follows both Beaumont and de Villeneuve.

The life of the tale between its debut in the salon culture of France and the storybook moralism of English tale-telling is marked by a significant transition. Hearne describes the intertextual proliferation of 'Beauty and the Beast' in popular culture via bookmaking practices and illustrations from 1804 onwards, in 'chapbooks, toy book series, and nursery tale pamphlets' (33). She quotes Summerly who notes that the nineteenth-century versions emphasised education, marriage and "“futile attempts to grind every thing [sic] as much as possible into dull logical probability”" (qtd Hearne 33). Summerly set out to return the tale to fairytale, says Hearne; however, she notes that Andrew Lang's version, dated 1889, in *The Blue Fairy Book*, was the best known in the 1890s, and with Beaumont's, the most influential on twentieth-century versions (49).

In Beaumont's version, the definite article in the Beast's name appears to be removed, so when the father pleads for his life, the Beast says: "“I'm not called 'lord' but Beast. I prefer that people speak their minds, so don't think that you can move me by flattery”" (236). The father then secures a bargain with Beast, his life in exchange for one of his daughters, and he does so reluctantly, but knows that Beast is all powerful and inescapable and he must comply. In Carter's (1982) translation, when the father is caught taking the rose by a comic animal monster with one eye in the middle of his head, there is no suggestion of the devilry of the Beast. The father cries, "“Forgive me sir!”" (49) and the Beast replies: "“Nobody calls me 'sir' My name is Beast. I don't like compliments. I don't care what anybody thinks of me and flattery will get you nowhere”" (49). In Disney's (1991) retelling, Belle's father, Maurice, is a poor hobby inventor, with no other children. The jealous sisters become three saloon trollops ('Three Silly Girls' (Programme Disney 2)), lusting for Gaston. When he is foolishly trapped by the Beast and does not return home, Belle sets off in search of her father, finds the Beast's castle and her prisoner father and, confronted by the Beast, volunteers herself in her father's place.

Historical 'Stupid' Beast

Narrative disturbances in these transformations can be clearly observed; however, the interdiscursive Beast himself transforms from the traditional fairytale where he is someone who believes himself to be very stupid as well as hideously ugly - and in this way resembles his fairytale relative, *Riquet with the Tuft* (Perrault 1977) - while Beauty candidly points out that he cannot be so stupid because he is capable of realising his own stupidity.¹⁴ The shortened story-book versions depart from this historical stupid Beast, and emphasise his danger to the father; and in this he resembles de Villeneuve's Beast more than Beaumont's, threatening to become an ingenious predator who will track down and destroy the father if he tries to escape (see, for instance, Carruth and Kuthanová 25). The Disney Beast is, therefore, similar to the earlier versions in which the stupidity or intelligence of the Beast is important to the story and to the development of Belle/Beauty's love. Harris's (1979) Beast tells Beauty he is not only ugly but also stupid, and Carter's Beauty perceives this as a sign of the Beast's wisdom and hence his kind heart. Apy's Beast also admits to being simple and ugly (32), but overall is a much more intimidating figure to Beauty than other Beasts (and appears to have been written for an older, pre-teen reader). When, in *The Young Misses Magazine*, Beauty compliments the Beast on his kindness, he says, "Yes, yes . . . my heart is good, but still I am a monster". "Among mankind," says Beauty, "there are many that deserve that name more than you, and I prefer you, just as you are, to those, who, under a human form, hide a treacherous, corrupt, and ungrateful heart" (Beaumont 1991: 199). Summerly's Beast is not stupid but 'witty and wise' (26), and the narrative takes an altogether more favourable course in terms of the

¹⁴ Carter's (1982) Beast (who has only one eye) and Beauty have this exchange:

'Tell me, don't you think I'm very ugly?'

'Yes, I do,' said Beauty, 'for I cannot tell a lie. But I think you are very kind, too.'

'Well yes,' said the Beast. 'But, as well as being so very ugly, I'm also very slow-witted. A fool, in fact.'

'A real fool would be the last person to admit that!' said Beauty. 'You can't be so very stupid, after all' (54).

This is very similar to Carter's translation of 'Ricky with the Tuft' (Charles Perrault 1977: 104). Carter notes that due to the closeness in time of the production of these fairytales, Beaumont's 'Beauty and the Beast' is sometimes wrongly attributed to Perrault (Carter 1977: 14-15).

Beast's essential nature. The story ends with the turning of the sisters into statues as punishment for envy (67).

While the Beast's stupidity tumescens over the centuries, conspicuous in representations of the Beast throughout storybook versions and movies and plays, is not only his ugliness, but his size; he is an enormous creature. In the Disney film and stage show, both Gaston and the Beast are clearly larger than the other men on stage, more imposing in stature, but in the case of the hero, Beast, his size is a problem because he is so clumsy. In fact, and here the class of the target audience is implied, I think, in his treatment of Belle, and his ineptness in communicating with her, he comes across as a bit of a 'yobbo', a significant (and Australian) reinterpretation of the Beast's stupidity. The embourgeoisement of this yobbo Beast in these Disney versions results in the spectacle of Belle, the provincial lass, schooling the wealthy Beast in manners, much being made of his indelicate eating habits and his illiteracy. (Elizabeth Dodson Gray (1992) comments on Beast's 'terrible temper', suggesting that he has the 'psychological profile' of a 'violence prone wife batterer' (159).) Why the Disney Beast is depicted as a large tumescent phallic toy in spite of his apparently (latent) postfeminist sensibilities is as much an effect of the codes of cartoon spectacle as sexual reality.

The setting for the Beast's schooling by Belle, the Beast's palace, is the run-down interior of a pre-revolutionary French castle. The narrative incorporates Belle's guided tour of the historic castle, conducted by Cogsworth and Lumiere (two of the Enchanted Objects, formerly human members of the Beast's staff), Cogsworth leading the tour with loud hailer. There is also a glittering, chorus-line, production number, 'Be Our Guest', in which Belle is dined by the Enchanted Objects in a magnificent divertissement, a dancing buffet (which the Beast is too shy and too ill-mannered to attend). The forbidden 'West Wing' of the palace suggests that this place, this palace, is not dissimilar to a hospital or a huge motel, lying dormant and in wait for a boom in the hospitality/entertainment industry,

which is the industry most popular for pre-revolutionary French castles in France today. This 'place' emerges as a character in the romance. The Beast therefore begins to appear as some failed entrepreneur whose staff in loyalty participate in the race against time to restore his fortunes.

Phallic Toy/Size matters Beast

Size, therefore, in the Disney versions, has several implications. Beast's tumescence, his fluctuating size, is perfectly depicted by the process of animation which presents, as Grosz (1994) describes, Deleuze and Guattari's idea of 'the body as a discontinuous, nontotalizable series of processes, organs, flows, energies, corporeal substances and incorporeal events, speeds and durations' (164). Indeed, the animated or filmic body is quite literally the body without organs, which, as Grosz says, is 'the body . . . freely amenable to the flows and intensities of the desiring machines that compose it' (168). The Beast, in a cartoon appropriation of femininity, resembles Wonderland Alice whom Grosz describes as 'perpetually changing, not simply in terms of growth development, or maturation but in terms of orientations, directions and trajectories' (176). It is a voluptuous and agitated body, as opposed to the dainty body of Belle.

Transferred to the stage, the voluptuous libidinality of the Beast becomes pathos, travesty. In transferring this erotic quality, the materials available to suggest the gigantism of the Beast are mainly his voice, especially through song. His movements and costume - especially a cape which moves fluidly around him - are choreographed to simulate the appearance of power and fearsomeness, and much use is made of lighting and different stage levels to create a sense of his animation, but none of these devices can match the cartoon for creating a sense of the Beast's bodily engorgement. Overall, the effect is comic - this is musical theatre after all, and the (theatrical) humanity of the creature is exposed, as much in his body as his costume. But while critical focus on body and costume is revealing, it denies the importance of the person 'played'. As Ros Coward (1986)

says, in melodrama (soap-opera), 'character' has 'a structural function rather than being something which the narrative investigates' (177).

Differences occur in the characterology, narrative action (fabula) and mise-en-scene. Swahn interprets these changes as 'literary motifs that disappear' because they do not have an 'epic function' (Hearne 214).¹⁵ These include the presence or not of sons in the merchant's family (Beaumont (1989), Villeneuve, Apy, Carruth and Kuthanová and Mayer include sons; Pearce includes only daughters); the recent death of, or non-mention of, the merchant's wife (and mother to his children)¹⁶; various characteristics of the Beast's castle, especially the presence or absence of magic mirrors in which Beauty is able to view a mysterious unknown handsome Prince (whom she has seen in her dreams), and to observe her ailing father's health and beg release from the Beast to visit him.¹⁷ The existence or abundance of animals and magic (Villeneuve's Beast's castle has monkeys who wait on Beauty (173)) also varies in the retelling. Pearce, for example, notes that she has deliberately omitted Beauty's animal companions at the Beast's palace, believing that Villeneuve included them as a matter of 'taste'. Horses figure constantly in this story - they are the human transports conveying fates.¹⁸ There are many other animals - apes and birds - who live with and attend on Beauty. Villeneuve's Beauty also has a young lover in her dreams, 'The

¹⁵ According to Hearne, Swahn's non-epic motifs include: 'the three brothers, the merchant's second bankruptcy, the Beast's gift to the merchant, and the pretended sorrow of the sisters' (214). As my footnotes indicate, I do not find these omissions to be consistent; the sisters' jealousies, for instance, survive in twentieth-century versions.

¹⁶ Summerly (1) and Mayer mention the death of the merchant's wife. Summerly mentions this in the context that Beauty is the merchant's favoured daughter. Apy mentions the death of the merchant's wife years before the story begins, but tells that the merchant is content in spite of her decease (1).

¹⁷ In some versions, the magic transferent is a magic ring (see Carruth and Kuthanová, Apy and Crane), or, as in Harris's version, a magic fan.

¹⁸ The sound of the 'neigh' of Beauty's horse pleases her jealous sisters (Villeneuve 164); her father is unable to turn the bridle of the horse (162) so he has to go home to carry out the fate of his daughters rather than kill himself which is what he would prefer to do (Villeneuve 162); Beauty's brothers, fearing for Beauty, 'proposed to strangle the horse' (164) to save her. Traditionally, according to Beryl Rowland (1973), horses are phallic symbols (103), and the horse's head is also a symbol of virility in folktales (104). Rowland also tells that 'the body of the horse is the repository of sex and as such is often equated with woman' (105).

- Unknown', to whom she gives her love. Mayer retrieves this dream character, but does not name him the 'Unknown'; he is a prince.

ReTelling and Rewriting: Intertextuality and Interdiscursivity and Interspeech (Interruption)

The Beast's engorgement, comic or animated, denotes his hypermasculinity and, at the story's climax and conclusion, this quality is dramatically physically reduced when Beast transforms into a smaller creature, a man (a prince!). Hypermasculinity, says Segal, is 'a fear of weakness, and a tendency to delinquency and educational underachievement' (66). The term 'hypermasculinity' also appears in theoretical discourses of gay masculinity, meaning a super macho subject, a living satire on homophobic assumptions of male gay effeminacy. Not outwardly gay, nevertheless, in the cartoon, in his pre-courting dressing scene, the Beast is constantly photographed from behind, and, while you never see his penis, his bottom wags menacingly at the queer viewer. As Mario Digangi (1995) says, the anus, which 'is a sexual organ common to both women and men', is the 'bodily site of [queer] crossing' (468). Sexual organs, presumably, are not common to items of household crockery, the denoted sexuality of Beast's transformed court, the Enchanted Objects.

In traditional fairytale, the Beast's appearance has been created by the curse of a witch because he fails to perform a good deed for her. (Underneath, he is a prince). The identity of the witch is unknown. In some eighteenth-century and contemporary versions, she is referred to as a 'crone'. This curse has the effect not only of positioning the Beast as a punished wrongdoer, but also as a figure of sympathy and desperation, and creates a sense of urgency in the narration of the story which is signified by the withering rose. In the imaginary of the city fairytale (Disney) audience, the witch is a fairytale witch of dark costume, a broomstick rider and spell-caster, a creature of ambiguous morality. Disney's witches are not persecuted or the objects of religious taboos. In Disney's time, witches are

creatures of magic and legend. Medieval witches were tried as lovers of the Devil.¹⁹ The traditional Beast, depicted as he sometimes is, as a cloven-hoofed devil, may be the lover of this witch. Supposing they are mythically somehow demon lovers, who is the witch and where is Beast's mother? And, reading intertextually, who is the 'Fine Lady' of Villeneuve's tale? Is she Wardrobe or Mrs Potts in Disney's retelling? The absence of a mother in the fairytale replaces the jealous presence of Venus in 'Cupid and Psyche', who is as jealous as Psyche's sisters.

Motherless Beast

Belle and the Beast are both motherless creatures. This is largely typical of Disney fairytale; however, it is also a legacy of the traditional tale. In recent fairytale books, she is sometimes said to have died but in the earlier stories the mother is not even mentioned. When Beauty learns of her father's fate, she says: "I'll go find the Beast, and I'll be only too happy to die to save the life of the person from whom I received mine" (de Villeneuve 163). When the Beast's true identity is revealed, he tells the story of his life, explaining the absence of his mother, the queen. In fact, when Villeneuve's Beast tells the story of the absence of his mother, it is a long confused and confusing tale of women, fairies and witches and absent fathers.²⁰

¹⁹ See, for example, Lyndal Roper (1994).

²⁰ In de Villeneuve's tale, the transformation of the Beast into a prince (which, incidentally, takes place overnight, rather than in a magical instant), and Beauty's acceptance of him in marriage are marred by the refusal of the Prince's mother, the Queen, to accept Beauty because she is only the daughter of a merchant. The fairy provides a long explanation as she has assisted in a process to break the curse on the Prince, and it emerges that Beauty is actually the daughter of her sister fairy who was married to the Queen's (the Prince's mother's) brother, the King of Fortunate Island. In a lengthy speech, the Fairy explains that she swapped Beauty with a dead baby in order to rescue her from another danger and enabled her to find her way into the merchant's household, and re-enter the Prince's life as the one who would break the curse. Soon after, the King himself enters and is joyfully reunited with his long-lost daughter, Beauty, who is then accepted for marriage to the Prince. The tale of the curse on the prince concerns an evil fairy designated to raise the prince during his warrior mother's absence at war, and who developed a desire to marry the teenage Prince, a desire thwarted by his mother, the Queen; hence the evil fairy's curse on the Prince. See de Villeneuve 198-229.

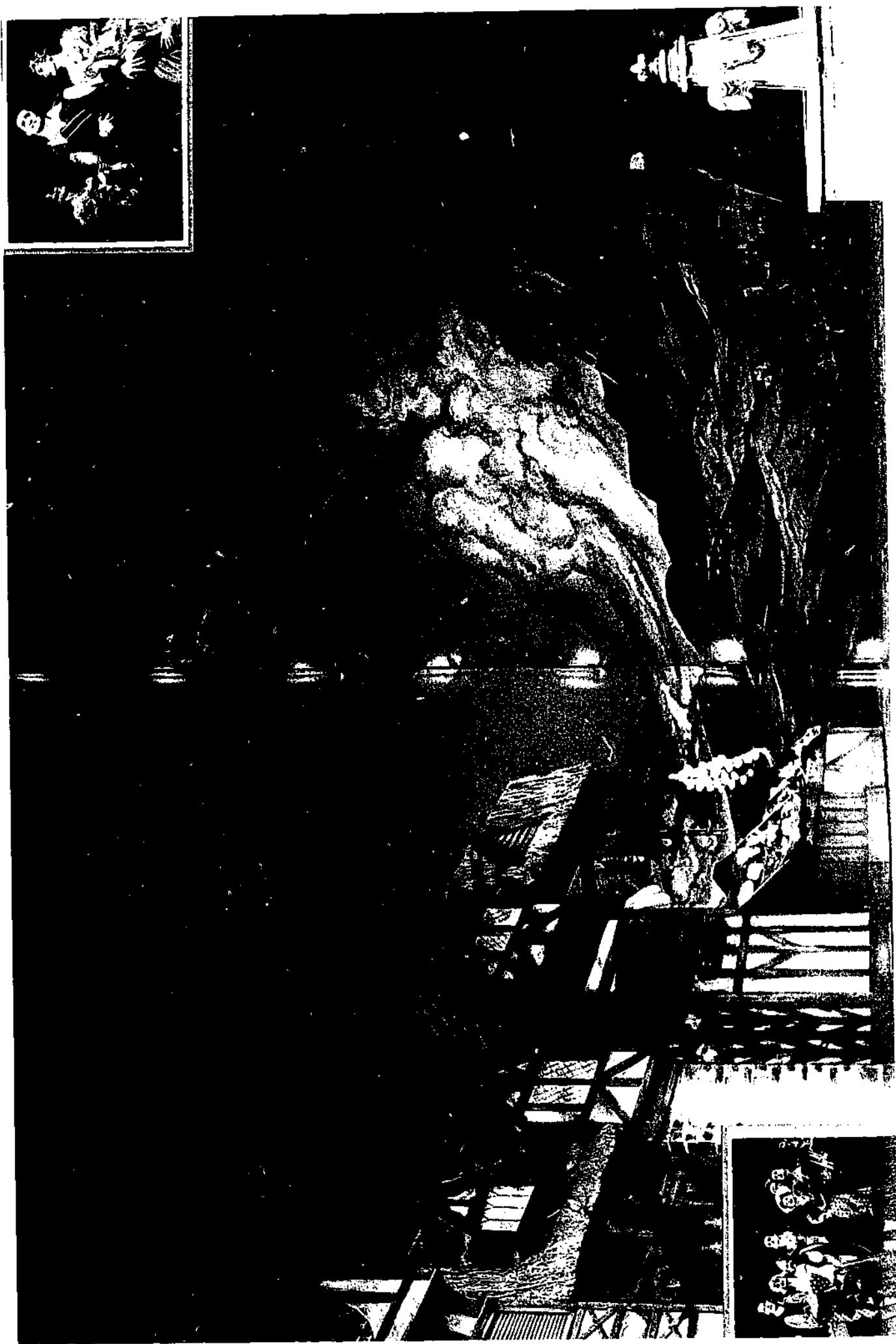
Traditionally, Beauty does domestic work for her motherless family. Disney's Belle, however, is responsible only for herself and her father, and their poverty precludes them from the erratic passage of fortune brought on by the loss of the merchant's wealth in the traditional tale. In Disney's *Beauty and the Beast*, the action moves from a provincial township to a mysterious palace in a dark forest, while the traditional tale moves between a wealthy metropolitan life, an impoverished rural one, and forays into the magical, exotic realm of the Beast's palace. Beauty's father, a merchant who has lost his great wealth, journeys between city and country, traversing a path the family has taken socially, owing to the loss of his wealth: from city to country, from wealth to poverty. Summerly's retelling concerns the removal of the family from a 'noble palace' to 'small mean cottage' (3). Questions of otherness are rehearsed broadly in a city-rural dichotomy where the structures of the civil city versus the rural zone are themselves transformed by the supernatural associations of the 'natural' world beyond the urban one, known only in fairytale. In the traditional tale, this dichotomy marks the passage of transformation of both men - Beauty's father and the Beast. The modern (traditional) story of 'Beauty and the Beast' is of a motherless family's fall from wealthy city life to poor country life and of their efforts to return to the 'great metropolis' (de Villeneuve 155). To appropriate Susan Willis (1991), 'the family's migration is a geographic metaphor describing demographic change' (43).²¹ Mohammed Bamyeh (1994) examines the city and the country as locations defined not for 'geographic properties *vis á vis* each other, but as place-holders that generate a sense of belonging' (246). The city-state has 'sharp spatial definability' and 'by contrast, the "country" is more fluid' (247). Further, as opposed to the city-state's sense of sovereignty, Bamyeh says, 'the country may or may not enjoy a form of "institutional sovereign, representational or recognized governance"' (247). The relation of the two spheres is somewhat historical, and Bamyeh speaks of a 'city-countryside symbios' (252). Furthermore, he notes that, 'before the concept of "country" was mobilized in the service of

²¹ Willis is performing a poststructuralist reading of William Faulkner's novel, *As I Lay Dying*.

nationalism, a city's sense of collective identity was based on a conscious rejection of the countryside' (249). In other theory, city-country oppositions have been interpreted within gender dichotomies, the 'related oppositions of city/country and masculine/feminine' (Liz Bondi 1993: 138²²). However, the postmodern Disney version elides this narrative of social transition and sexual difference, displacing all of the relocation narrative onto Belle's and her father's movements between the township and the Beast's palace, and - an element unique to Disney - through a forest full of marauding wolves, from whom Belle, in a key scene, is rescued by the Beast. Out of his castle and divested of his manly qualities the Beast fights the wolves, snarling and clawing like any animal.

The constructions of these intertextual historic landscapes in story-book illustrations (and stage scenography) represent interdiscursive adult imaginative nostalgias substituted for children's fantasylands. Hearne comments that Mayer's retelling has 'a filmic effect. . . the Beast is connected to ancient cultures through numerous Egyptian figures of animistic worship appearing as statuary in his palace' including Isis (96), who is connected to Beauty's ancestor, Psyche, in *The Golden Ass* (James Morwood x, xii). (Appuleius was 'initiated into the cult of Isis' (Hearne 96)). In Apy's version, Hearne notes the inclusion of the unicorn and use of features from Jean Cocteau's film version (*La Belle et La Bête* (1946)) (Hearne 98), while the illustrations of Carter's version, she says, are stylistically 'half-medieval, half-futuristic', and with its one-eyed monster, it is a 'mutation from science fiction' (101). Carruth and Kuthanová depict their retelling in sombre renaissance women's costume, while Harris's French Restoration women are lutists with ringlets, amid surreal medieval cityscapes. Harris's retelling also has allegorical overtones with sisters named 'Pride' and 'Vanity'. Apy's retelling plays illustratively on references to 'Cinderella', the sisters portrayed as French court women with pompadour hairstyles, while Beauty is dressed as a peasant. The historico-imaginative locus of Disney's *Beauty and the Beast* is cartoon medieval,

²² Bondi is reading Elizabeth Wilson, *The Sphinx in the City*, London: Virago, 1991.



a lampooned bourgeois fantasy of French Provencale, a rustic French village set against the Rocky Mountains (Programme Disney 2) (Fig. 5).

Within this postmodern landscape of nostalgic adult fantasies of child imaginaries, the object of the witch's curse, the Beast, appears as a bizarre lampoon of a romantic (Byronic) hero, motherless, engorged, hypermasculine, facilely displaying both the historic fairytale heritage and the political anxieties of postmodern man. Grotesquely overloaded with meaning, the Beast's heroism strains towards abjection. Disney's marginal abject Beast, and Gaston, are figures strongly associated with various cultural nostalgias, and signify outbreaks of a masculinity largely censored by changing social norms. The singular abject Beast is now the stuff of satire; the repressed masculine has re-emerged divided, as in Disney's version, transforming the traditional story into a tale of two beasts and Belle's choice between them. Within the Beast himself, there are several men (he is after all a prince, underneath!), signifying many crossings, including postcolonial ones, and making him a figure of many marginalised masculinities.

Black Beast

Disney's *Pocahontas* attracted criticism for its representation of indigenous Americans, and a 'made-for television version of *Cinderella* [(Walt Disney 1997b)] in which Cinders is black and her prince a Filipino' also 'ruffled more racially conscious Americans' (Charles Laurence 1997). Laurence notes that the film was 'billed as a "multicultural retelling of this classic fairy tale", and sets out to prove that children of any race "can have their dreams come true"'. The show also starred three of 'America's top black female entertainers', including Whoopi Goldberg who was also executive producer (Laurence).²³ Like *Beauty and the*

²³ Meanwhile, *The Hunchback of Notre Dame* was controversial in Europe where 'French purists . . . condemned Disney's approach as an insult to Victor Hugo's depiction of a corrupt church' ('Ad Libs' 1996). A throwaway news report this may have been, but *Disney Adventures* (Oct. 1996), in which it appeared, promoted the Frenchness of the Hunchback extensively not only with a special Hunchback comic, but also features on Renaissance gargoyles (Liz Smith 1996).

Beast, both of these films encode education as well as entertainment and cultural discourse and, while in *Beauty and the Beast* race issues are disguised in the monstrous masculinity of the Beast, the taking on of black concerns in white political structures is always in danger of being tokenistic, reductionist, colonialist and essentialist. Raphael Pérez-Torres (1993) describes how multiculturalism is caught in the dual streams of postmodernism, the neo-conservative - "a resurrection of lost traditions set against modernism" (167) - and the culturally resistant, with which multiculturalism is aligned, favouring multiplicity and locality (168). Pérez-Torres argues that the first has created an academic critical industry, while the second has produced a pedagogical one. His opinion intersects with Hazel Carby's (1992) argument that the extent of curriculum initiatives on behalf of multiculturalism (in the United States) has been displaced by the growth of black women's fiction, suggesting the replacement of a political desire for 'integration' with 'knowing each other through cultural texts' (16-17). The nexus is further complicated for Australian audiences as American multiculturalism (as Carby represents it) concerns mainly black-white race relations, while, in Australia, multiculturalism tends to embrace the concerns of 'ethnic' communities yet black-white relations are bracketed into debates about reconciliation.

The blackness of the Beast, however, is inscribed in his animal character. Jane Long (1997) notes the 'preoccupations with "miscegenation" among white film makers of the fifties which were so often written through black women's bodies' and that even recent films suggest an 'identification of black women and female sexuality with "disorder" in British cinema' (347). The blackness of the Beast - being musical, he could be Paul Robeson as 'Othello' - suggests his appropriation of these miscegenation anxieties. In the manner in which this dark animal transforms into a "gentle-man" (Disney 1,2), he expresses the 'dominant ideal of masculinity: heterosexual, white - and to the Victorian mind - English'

the history of Notre Dame Cathedral (Chris Larson 1996) and 'Cool Cathedrals Around the World' (C.L. 1996).

(Segal 169). Narratives of Victorian English gentlemanly masculinity include notions of superiority which 'obliged' him, as Segal says, to 'reluctantly but inevitably' civilise the 'inferior races' (171). In *Beauty and the Beast*, however, it is Belle who reforms the noble savage Beast: cast in a kind of domesticated explorer narrative, she is captured by the Beast while tracing her father, a very noticeable deviation from the traditional Beauty who is traded by her father to save his own life - a slave narrative of a different kind.

Colonial narrative is spoken in a 'language . . . of sexual conquest' (Segal 173) and it is in the imperial quest that white man's "virility" is tested against the dangerous threat of the "noble savage" or the "black beast" (173). The bestiality of the creature concerns his masculinity, as Segal says:

[the] issue of 'manliness' was thus crucial to the confrontation between white men and Black. It reveals once again the inner contradictions of 'masculinity' . . . its symbol, the phallus, stands for adult *human* power and worth, on the other hand it is physically tangible only as a piece of biological equipment men share with rats, bats and every other higher vertebrate male. The contradiction lived by the white man consisted in the fact that assertion of what he saw as the inferior, 'bestial' side of manliness . . . was also necessary for the confirmation of his own superior male status and identity. (181)

The Disney Beast as phallic toy barely decolonises this image, but rather recolonises the oppressed masculinities of offstage/offscreen life. While the Beast is changed into a monster, all his servants are transformed not into beasts or animals, but into 'Enchanted Objects' (Disney 1, Disney 2), the principal characters being Cogsworth, the clock, formerly the prince's valet, Lumiere, the candelabra, and Mrs Potts, a teapot, who is accompanied everywhere by one of her children, a teacup named Chip. Much of their dialogue and humour concerns their hopes that they will one day be human again.²⁴

²⁴ Jane Kuenz (1993) tells that '[one] boy's reaction to the recent *Beauty and the Beast* may illustrate what these characters represent for children: he liked the movie, he said, but was sorry it had such a sad ending. When asked why this conclusion . . . was sad, he said because "everybody turns back into real people"' (81).

Animal Beast

Warner (1994) argues that the new Disney Beast is most closely related to animals, particularly bears, who, she says, tracing a line to the medieval antecedents of the fairytale figure, were 'the king of the beasts in early medieval lore' (300) and figured 'the spectre of being devoured', thereby linking 'bestiality, cannibalism and eroticism' (302).²⁵ Mythically, Warner says, his nearest ancestor is the Minotaur, 'the hybrid offspring of Phaedra and the bull But the real animal which the Disney Beast most resembles is the American buffalo' which 'like the grizzly, represents the lost innocence of the plains before man came to plunder' (315). His beastliness is dual: 'though he is condemned for his "animal" rages, he also epitomizes the primordial virtues of the wild' (315).

The American buffalo Beast is a very contemporary post-*Dances with Wolves* reading of *Beauty and the Beast*, and therefore also a uniquely American mythology, and a simultaneous rewriting of the Beast as black (savage) and as white (pioneer). The Byronic-Black-Buffalo Beast, historically regressive in his multiple significations of the primordial wilderness and colonial frontier conquest, also suffers acutely from a condition of medieval man, lovesickness. This condition defines the difference between medieval man's masculinity and modern American machismo 'as symbolized by . . . the John Wayne syndrome ("wham, bam, thank you ma'am") in one important particular, namely the need to perform the sex act to the satisfaction of the female partner' (Vern Bullough 1994: 43). The Beast's manic tumescence may also be some psychic relic of this medieval affliction by lovesickness, an illness affecting both men and women, although it

²⁵ Warner does not note that the Disney animal Beast resembles de Villeneuve's Beast, whose body is barely figured, only insofar as to indicate there is not a trace of manhood about him. The few signs of his body include his 'trunk', his 'bulk' and the 'clank' of his 'scales' (de Villeneuve 166), and his 'paws' (203). All the later versions of 'Beauty and the Beast' appear to be distinguished by an altogether more 'manly' beastly body. Furthermore, Beauty's reaction on arrival at the Beast's palace is one of fear of 'devourment' (161, 165).

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was 'primarily a disease of men . . . and [it was thought] that men who fell in love were . . . getting a "feminine disease"' (38).

Intertextual Animal Beast²⁶ and cartoon Medieval Beast enunciate desire for the touch of the non-human species (Donna Haraway 1989): '[the] latent key is the ambiguity between the human races, marked by colonialism to be living in nature, and the nonhuman species, whose touch is so desired' (136). The Beast in his magic garden (of Eden) is 'desired' for the touch of his non-humanness. It is for his touch that the potential audience is beckoned when the question is advertised, '[for] who could ever learn to love a Beast?' (Fig. 6; Fig. 7). The answer is Belle, and she is also the mass (female?) audience beckoned. Belle's communication with the Beast, her getting close to him, reaching out and touching him (like Fay Wray) places her in a narrative close to Haraway's 'dramas of touch' with primates (149), woman reaching out through a triple code of gender, science and race (149-156). It also echoes a 'first contact' narrative (179).²⁷ The race code in these narratives is defined by the 'prominent *whiteness* of the women, refusal of the signs of full humanity to people of color [(the Beast)], and the "Third World" status of the animals' (152) who, in *Beauty and the Beast*, are substituted for by the 'Enchanted Objects', thereby making them actually less than non-human and literally non-living.

Nature, says Haraway, 'remains a crucially contested myth and reality' (1). Haraway's study of primatology is predicated on her assertion that 'monkeys and apes have been subjected to sustained, culturally specific interrogations of what it means to be "almost human"' (2). The Beast, too, bears this appearance and is shown to be placed in the borderlands of nature and culture. But the story of his escape from this border-zone habitat is about the pitting against each other of

²⁶ Aslan, the Lion of Judah, in *The Lion, The Witch and the Wardrobe* (C.S. Lewis 1988) is another rewriting of the animal beast and resurrection myths, in which the children, Lucy and Susan, bring the Beast to life. The children's escape to the fantasy world is also an escape from their 'beastliness' to each other. See, for example, 45-46.



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immensely powerful superhuman forces: magic and love. Love is needed to counter magic. This is in the Disney version, at least. Traditionally, it is less love than female understanding and, by noting this important difference between the Disney 'classic' and 'traditional' versions, it can be seen more clearly what 'Beauty and the Beast' then and now really is: it is the story of a man's escape from a punishment. Seductively narrated as romance, the real story is of a man's need for a young woman to conquer a curse and set him free. It is about his freedom from being an animal, be it bear/wolf/buffalo or primate, and the human masculinities encoded in the animals are racist and phallogentric. Haraway constructs the 'almost human' category to describe how primates are human beginnings, and in a sense, the Beast is some primitive version of 'popular' man - able to be tutored by Belle, capable of heroic transformation, and chosen in preference to the human, but 'primeval', Gaston (Beast's rival suitor and alter-beast-ego; Chapter 2 considers their relationship in the context of split masculinity). In Disney's own words, Gaston is one of Disney's classic 'villains', and Disney, doing its own textual analysis in *Disney Adventures*, notes that 'looking over the history of Disney's meanest, we noticed that a lot of them have one thing in common: a tendency to topple' (Heidi MacDonald 1996: 18). A list is provided of the famous falls of the Disney villain, including Gaston who 'plunges to his end from the Beast's castle'. An intriguing trope.

Beast resembles King Kong as Haraway describes him in that he 'sought consummation in the protective possession of his innocent female prize' (161). He 'established his essential - if masked by the form of the beast - humanity; he could be a father of a new and better race' (161). But remember the witch's curse: Belle must fall for the Beast.

Beast's climactic fight with Gaston rewrites King Kong's final struggle, except Beast wins - just by accident. In the case of Kong, Haraway says: 'his

²⁷ See 179-181.

bestial over-reach also had the unmistakable tone of racial crossing. . . . Beast and "primitive," Kong was lynched' (161). But Belle rescues Beast (after Gaston accidentally falls to his demise, leaving Beast a guiltless victor) as she has rescued her father from the Beast. And, as Belle performs this rescue, erotically nursing him, inverting their first encounter in which she erotically looked him over and 'sized him up', 'her gaze unmans the beast' (162). Like Haraway's latter day ironic greeting card Fay Wray (161)²⁸, Belle is 'getting even' with the Beast.

Belle's domestication (of herself and) of animal Beast involves for both subjects what Gilles Deleuze and Félix Guattari (1988) characterise theoretically as 'becoming', a process of existing or being, occurring by 'involution'. 'Becoming' is not the same as transformation or metamorphosis, although the transforming subjectivity is the subject of their theory, the embodied subject of schizoanalysis. They say:

[becoming] is not an evolution. . . . Becoming produces nothing by filiation. . . . Becoming is always of a different order than filiation. It concerns alliance. If evolution includes any veritable becomings, it is in the domain of *symbioses* that bring into play beings of totally different scales and kingdoms, with no possible filiation. . . . Accordingly, the term we would prefer for this form of evolution between heterogeneous terms is 'involution,' on the condition that involution is in no way confused with regression. Becoming is involutionary, involution is creative. To regress is to move in the direction of something less differentiated. (238-239)²⁹

Neoevolutionism seems important for two reasons: the animal is defined not by characteristics (specific, generic, etc.) but by populations that vary from milieu to milieu or within the same milieu. . . . Becoming is a rhizome Becoming is certainly not imitating, or identifying with something; neither is it regressing-progressing; neither is it corresponding . . . neither is it producing. (239)

²⁸ 'Getting Even', by Nancy Carlson (Haraway 161).

²⁹ Beyond the botanical meaning of 'involute' ('rolled inwards at edges') there is no strong sense in which 'involution' could be confused with regression: 'involving entanglement; intricacy; curling inwards . . . raising of quantity to any power' (*The Australian Concise Oxford Dictionary* 564).

Beast's rescue of Belle from the wolves - a unique Disney insertion into the traditional tale, connoting myths of beastly predators - is a moment of entry into a pack of which he is and is not one: '[a] becoming-animal always involves a pack, a band, a population, a peopling, in short, a multiplicity' (239). 'We do not become animal without a fascination for the pack, for multiplicity' (239-240). This moment, unique to the Disney version, initiates a narrative of involution, of 'Beastliness', of Beast's 'becoming-animal' with wolves, an involution of the Beast's 'manhood'. The involution narrative of creative regression enables a rewriting of the Beast's bodily tumescence into his transforming sexed/embodied subjectivity - animal, man, Beast, prince. Yet in all, as Cummins argues, Beast is Belle's 'child', the object she nurtures.³⁰ Her 'traditionally unfeminine traits lose importance as the film progresses. While Belle initially appears . . . independent . . . her surrender to the seduction of sexual difference . . . denies her that independence and forces her into subjugation' (Cummins 26). This is also an involution narrative.

*ReTelling and Rewriting: Intertextuality, Interdiscursivity, Interspeech
(Interruption)*

Once upon a time, in a land far away, a beautiful, independent, self-assured princess happened upon a frog as she sat contemplating ecological issues on the shores of an unpolluted pond near her castle. The frog hopped onto her lap and said, 'Elegant Lady, I was once a handsome prince, until an evil witch cast a spell upon me. One kiss from you, however, and I will turn back into the dapper young prince and then, my sweet, we can marry and set up housekeeping in yon castle with my mother, where you can prepare my meals, clean my clothes, bear my children and feel grateful and happy doing so'. That night, as the princess dined sumptuously on a repast of lightly sautéed frog legs, seasoned in a white wine and cream sauce, she chuckled to herself and thought: 'I don't think so'.

Hearne notes important discrepancies between story and genre in 'Beauty and the Beast' and other examples of the 'animal groom cycle' of folktales, especially, arguing that Beauty is active and Beast is passive (16), because, unlike

³⁰ See Cummins's discussion of Belle's 'cradling' of the injured Beast, 26.

other heroines, Beauty is not required to obey the Beast, and must not look at him or reveal his identity (16). Disney changes this. Hearne also notes that all of the males in 'Beauty and the Beast' act passively 'all of them giving up Beauty . . . without asserting themselves beyond an ineffectual protest' (16). Indeed, this varies within the versions: in some, Beast is always threatening and mysterious; in some, he is benevolent and attentive to Beauty.³¹ The extremes are represented in a comparison between Apy's and Summerly's retellings. Summerly's Beast is not terribly intimidating and ultimately quite merciful towards the father and Beauty, and, like every Beast, he passes fabulous gifts to the merchant and his family. He is kind and polite and when Beauty sees in the magic mirror that her father is ill, the Beast offers her to return to the father, unlike other retellings in which Beauty begs the Beast to allow her to escape. The rose plucked by the father remains in Summerly's story, withering when it is in contact with people of bad heart, and it is on this rose that Beauty wishes to return to her ill father (Summerly 28). When the rose falls into the hands of an evil sister, it is lost, but Beauty retrieves it in time to return to the Beast before he dies, setting up her choosing between the good and generous Beast and her malevolent sisters. Apy's Beast, on the other hand, is intimidating and mysterious, even though his castle is idyllic with many animals and magic mirrors performing pantomimes (30) and a remarkable library (36-37). But there is a secret garden in decline beyond a gate that the Beast cannot explain to Beauty (45-47). And he visits Beauty's room one night, gazing at her for hours, and his hands drip blood (39). When her father is dying, she asks to visit him and the Beast gives her one week, so that her choice is between the

³¹ Carruth and Kuthanová's Beauty is welcomed at the Beast's palace where there is a room called, 'Beauty's Room' (32), and written on books around the house is, 'Your wish is my command - you are the queen of this castle and the lady of the house' (33), and Beast later tells her this (37). He asks her regularly if she will marry him and likes to watch her eat. Each time she refuses marriage he sighs deeply (39). Mayer's Beast and Beauty are allies, the Beast saying, 'I ask only that we speak the truth here', enabling Beauty to decline his proposals truthfully. But when Beast is refused he leaves and Beauty feels that she could weep for him. Beaumont's Beast is saddened by Beauty's refusals, but de Villeneuve's Beast is polite and good natured and Beauty regards him as 'docile' (172, 175). Harris's Beauty finds her own room with a lute; one day, the Beast, a voyeur, says, "'it pleases me to watch you . . . may I stay a little?'" Crane's Beauty has her own room with a portrait of her there, with the words, 'Beauty is Queen here; all things will obey her'.

death of her father or the death of the Beast. Unlike other retellings, there is no punishment of the evil sisters. After the Beast's transformation, a fairy transports everyone to live forever in the prince's dominions (64).

Fiction, as Haraway (1989) argues, can be 'imagined as a . . . fabricated version of the world' and therefore 'can be *true*, known to be true by an appeal to nature', nature being the 'mother of life in our major myth systems' (3). For Haraway, the fictional discourses of primatology are commodifiers of this discourse, a means of 'real-izing' the links between humans and apes. In Disney's *Beauty and the Beast* the fictional discourses of fairytale and nature real-ize links between cartoon characters and political subjects. The refictionalising of Beast in this Chapter as a signifier of many diffracted masculinities will be reconsidered in the ensuing chapters in the context of discourses of a crisis in masculinity alleged to be precipitated by the influence of feminist and postcolonial critique. But this disparate, pastiche rendition of the Beast is not unique to the postmodern oeuvre. Overiewing 'Beauty and the Beast' in the twentieth century, Hearne provides a periodised historiography³² in which she describes the cultural production of the story in various forms and media.³³ However, in previous centuries 'Beauty and the Beast' was a multi-media performer in a mass market, the size of which was dictated by the limits of literacy. While Hearne characterises the recent history as that of mass media, the plethora of books, illustrations and stage pantomimes in the nineteenth century ensured the story had a multi-media presence in that period also, even if that presence was not narrated electronically as it is today.

Hearne also stresses the interdisciplinarity of the study of fairytales (xiii), noting that her own study is of the 'art and artifice of the story rather than an analysis of its meaning' (xiv) while asserting, in an epigraph from Claude Lévi-Strauss, that "there is no one true version of which all the others are but copies or

³² See Hearne, Chapters 4 and 5, 57-123.

³³ See Chapter 5: 'Mass Markets and Media (1950-85)', especially 90-91.



distortions. Every version belongs to the myth". While Hearne's study, like mine, is of a textual history, the mythic structure remains constant yet also changed, and the main implication of the Disney rewriting, as I have tried to suggest, is that the core of the myth is constituted by Beast himself. The question of which precise elements of the stories constitute the myth adds to its intrigue and, as the following cultural rewritings of 'Beauty and the Beast' suggest, it may be nothing more than a name.

Beauty and the Beast in the Culture

The Disney retelling has a contemporary mythology all its own, suggested here: failed entrepreneurs, dormant industrial/domestic landscapes, depressed masculinity. There are sub-intertextualities within the Disney product, as no fewer than three Disney productions were performed in Melbourne in 1995 simultaneously, including the video, the stage musical and an ice show, *Disney's World on Ice Beauty and the Beast* (Fig. 8), the Disney ice show being an annual Disney event at Melbourne's Olympic Park stadium. Intertextual variations amongst the merchandise included *Disney's Read With Me Collection* story book and cassette (Disney 1991), which the accompanying advertisement tells is 'perfect for quiet times, car trips and holidays'. Here, with English actor Roy Dotrice as the narrator, the story is changed in key ways, and sound effects transform the narrative, outdoor visuals being impossible to simulate on audio-cassette. The accompanying storybook is illustrated accordingly. A bookish fable for bookish, car-riding children, the medium adjusted to the situation of the audience.

Disney, however, has manipulated the 'beauty and the beast' myth many times in *Lady and the Tramp* (N.D.), *The Lion King* (1994), *The Hunchback of Notre Dame*, in post colonial ways in *Pocahontas*; in fact, the myth is the basis of most of its narrative stock. It has a perverse twist in *101 Dalmations* (N.D./1996), in which the beautiful Glenn Close starred as the evil Cruella de Vil, a devilish anti-heroine, rewriting the feisty Disney mistress as a sado-witch human beast. The

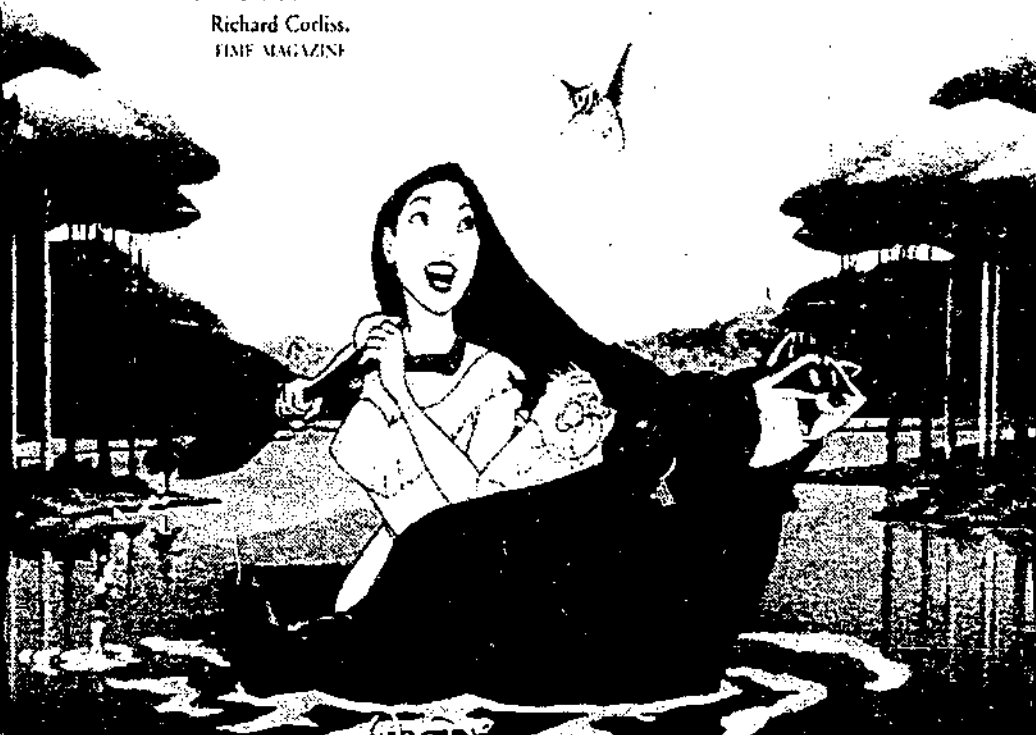
THE MOVIE EVENT OF THE YEAR!
THE ADVENTURE OF A LIFETIME!

"A FILM THAT EARNS A PLACE
OF HONOR AMONG DISNEY'S
FILM STUNNERS!"

Richard Corliss,
TIME MAGAZINE

"A SUCCESS! GLORIOUSLY
COLORFUL, A LANDMARK FEAT."

Janet Maslin,
THE NEW YORK TIMES



Walt Disney Pictures
presents

POCAHONTAS

NO FREE LIST.

G
FOR
GENERAL
EXHIBITION

NOW SHOWING

CHECK DIRECTORIES FOR SESSION DETAILS

GREATER
UNION
CITY CINEMAS

VILLAGE
SUBURBS

HOYT
SUBURBS

AND SELECTED INDEPENDENT CINEMAS

Women's Weekly reported this as an addition to Close's repertoire of evil women characters ('Lock up' 1996), including the bestial beauty bunny-killer of *Fatal Attraction* (1987). The heroine surrounded by many little animals is another well-used Disney variation on this paradigm of 'beauty and the beast' (Fig. 9).³⁴

In various cultural texts, 'beauty and the beast' signifies a variety of meanings, particularly associated with patriarchal romance narratives, and with relationships between humanity and nature. Anne Ducille (1994), writing about Barbie, tells of a cartoon she once saw on television in which:

a big, gray, menacingly male bulldog was barking furiously at a pretty, petite, light-coloured cat. . . . The more the dog barked and growled, the softer the cat meowed, using her slinky, feline body and her feminine wiles to win the dog over. . . . [the] ferocious beast was transformed into a lovesick puppy dog, who followed the cat everywhere, repeatedly saving her from all manner of evil and danger. . . . [The] once ferocious bulldog was completely domesticated, as his no longer menacing body became a kind of bed for the cat to nestle in. (63)

Ducille comments that '[what] resonates for me in the cartoon . . . are its beauty and the beast, light/dark, good/evil, female/male, race and gender codes: light, bright, cat-like femininity tames menacing black male bestiality' (63-64). This is an interesting theoretical sequence and worth noting for the slippage from 'beast' to 'bestiality', and the rendering of the 'beauty and beast' mythic structure, which is actually congruent with neither the traditional tale, nor the Disney versions, even though Belle/Beauty is to some extent a wily domesticating force for which the Beast makes her a princess. 'Beauty and the beast' is not easily interpreted as a mythic model of patriarchal opposites.

Semantic appropriations of the alliterative epithet, 'beauty and the beast', abound in tabloid and 'serious' journalism. A beauty feature in the *Australian Women's Weekly* is entitled 'Beauty and the Beach' (Suzanne Wangman 1994),

³⁴ See, for instance, *Cinderella* (N.D.), *Pocahontas*, *Sleeping Beauty* (1959). Typical is an advertisement for *Pocahontas* ('The Movie Event of the Year' (1996)).

COLOUR AND YOUR SEX LIFE

Woman's Day

Beauty and the Beast remarry

AMAZING OFFICIAL PHOTOS

HOT SHOTS
Michael and Paula's LUST Down Under

SCOOPE
OLIVIA AND MATT Shock LOVE pact

AUSSIE HORROR
TRAGIC QUEST FOR PERFECT BREASTS

EXPOSED
Camilla's secret life as Charles' 'WIFE'



From her arrival by coach (top), it was a fairytale occasion second time round, with Rachel dazzled in cream silk and fur and Rod gleaming in gold. Above: Renee's big chance to dress like a princess - just like her lovely mum.

January 15, 1996

WOMAN'S DAY 3

explaining how to look like 'beauty queens by the pool or on the beach while you seem more like a drowned poodle' (176). 'Beauty and the Breast' (Fiona Brook 1995) is the title of a magazine article on an artist who was once famed for her nude self-portraits and, following the amputation of a cancerous breast, now photographs herself single-breasted. The article features several 'before and after shots'. 'Look Within to Find Beauty of the Beast' promotes and reviews a horror-story-pc computer game of gothic setting, *'Gabriel Knight 2: The Beast Within'*. The game involves a gothic castle, a werewolf, and the death of a young girl and is described as 'a deep adventure presented beautifully' (Jason Hill 1996). 'Beauty & the Beast: The Bathroom's Story' is the Chaucerian title of a renovator magazine article about the transformation through renovation of an old bathroom: 'once upon a time, the bathroom could have easily been mistaken for a dungeon... [but] the spell has been broken and today the beast of a bathroom has been transformed into a bathing beauty' (Cheryl Menagh 1995: 26). A newspaper travel feature is entitled: 'Laos - Beauty and the East' (Grace Nicholas 1996). In an extraordinary rearrangement of the power structures, 'Nixon and the Beast' headlines an article concerning a film directed by Oliver Stone, *Nixon*, which portrays 'Tricky Dicky [as] a helpless victim of the monster that was Yankee Cold War politics' (Terry Golway 1996).

Tabloid romance narratives frequently utilise the 'beauty and the beast' mythic structure. 'Rod and Rachel: Beauty and the Beast Remarry' (Jonathon Ashby 1996) (Fig. 10) is the title of a *Woman's Day* report on the fifth wedding anniversary of the 'fairytale wedding in Hollywood' of Rod Stewart and Rachel Hunter who 'dressed up like a prince and princess and had their marriage blessed' (2). Rod and Rachel, Beauty and the Beast, alliterative lovers: the star couple are photographed in their royal wedding regalia, the bride in a fairytale-heroine style fur-trimmed hooded gown (3). Here the 'beauty and the beast' paradigm is interpolated into the myths of fantasy lives of the wealthy. A *New Idea* article on Julia Roberts' love life (Bill Ayres 1997) refers to her defunct marriage, 'that

famous beauty and the beast mismatch with country singer Lyle Lovett' (15). Here, the paradigm is applied to an erroneous celebrity love story, a mismatch. *The Beautician and the Beast* (1997) also humorously appropriates the epithet, and rewrites the narrative but preserves the erotic paradigm of powerless femininity and monstrous masculine (a beauty therapist and an Eastern European dictator). Referring to the television sit-com, *The Nanny*, for which the star, Fran Drescher, is known, Mark Norton (1997) says the film is 'The Nanny and the Beast, with shades of *The King and I* and *The Sound of Music* go slavonic'. In Australian television there have been several remakes of a popular women's panel show, *Beauty and the Beast*, featuring an all-female panel and misogynist male compere, the show's title playing on the (contrived) antagonisms between the sexes. In 1996 another remake, Foxtel's *Beauty and the Beast*, featured appearances by Pauline Hanson, and was the scene of a particularly notorious debate between Hanson and Rose (Hancock) Porteous on immigration and racism. Beasts and beauties merged, women and politics mixing to produce beastly and loudmouthed grotesque beauties.

Diana, Princess of Wales, was sometimes characterised within the 'beauty/beast' mythic structure.³⁵ Following the announcement of her impending divorce, in 'Diana Plays Beauty to the Post-modern Beast' (David Starkey 1995), Diana was compared in terms of her inferior position of power to Prince Charles personally, and to the British monarchy more generally. Following her death, various mythic structures were invoked in her name (Diana the huntress, and so forth), but she was also nostalgically cast by Blake Morrison (1997) as the 'acceptable face, the blonde beauty to Mrs Thatcher's blonde beast. As a glowing, unknown bride, she seemed to promise that fairytales could come true for everyone', especially as she 'made the Windsors look zombified and grotesque' (Morrison). Significantly, Morrison relates this in terms of another contradiction

³⁵ Philip Adams placed the pre-divorce Diana as Sleeping Beauty in 'reverse' (Adams 1995).

BRISBANE was last night treated to the opening night of Sydney Dance Company's limited season of theatre. Murphy's spectacular production of *Beauty and the Beast*.

Beauty and the Beast has been interpreted in my times. In 1946 French poet and filmmaker Jean Cocteau used cinematic imagery and lyrical expression to bring his *La Belle et la Bête* imaginatively to the screen.

Murphy's theatrical version combines the superb artistry of the highly acclaimed Sydney Dance Company with a host of high-tech visual effects, which have enthralled audiences wherever it is performed.

Reacts and the Best opened on June 21 at the Lyric Theatre.



RIGHT. A spectacular scene from the Sydney Dance Company's production of *Beauty and the Beast*.



Foster's Tattered's Top Brother

For a mass the Casimir's tensor is given by (for $\mu = 1, 2, 3$)

$$T_{\mu\nu} = \frac{1}{2} \rho \delta_{\mu\nu} + \frac{1}{2} \rho v_\mu v_\nu + \frac{1}{2} \rho \omega_\mu \omega_\nu + \frac{1}{2} \rho \omega_\mu v_\nu + \frac{1}{2} \rho v_\mu \omega_\nu$$

Using Maxwell's

Synopsis is also available for the following excellent journals in German: *Archiv für Protistenkunde*, *Die Erde*, *Leipziger Zeitschrift*.

$$\begin{aligned} & \text{Let } \mathcal{P} = \{p_1, \dots, p_n\} \text{ be a set of } n \text{ points in } \mathbb{R}^d. \text{ Let } \mathcal{H} = \{h_1, \dots, h_m\} \text{ be a set of } m \text{ halfspaces in } \mathbb{R}^d. \\ & \text{Let } \mathcal{C} = \{c_1, \dots, c_k\} \text{ be a set of } k \text{ convex polytopes in } \mathbb{R}^d. \end{aligned}$$


minutes sent to a server to output a special function featuring a parallel style by Hasegawa, a new design, composed by Chantal Yoo's Sans-serif type.

The Supplier, based in Liverpool, is a growing family business.

[illegible]

Isaksson, A. & Hansson, L. 1991. *Enligt § 10 i miljöbalken*.

Four and a half feet over

For more information, please call 1-800-451-4242

How many of the following are true?

... ..

... ..

Lozic Farm, this Saturday 21 June

Poster's Tattersall's Cup Meeting, Eagle Farm, this Saturday, 21 June.

[illegible]

in her personality: 'independence and self-fulfillment mattered to her; though an icon of femininity she had also been touched by feminism'.

Robin McKinley's (1983) rewriting, *Beauty*, is a teenage romance/drama that narrates an adolescent female fantasy of transformation that also mythically incorporates the story of the Ugly Duckling. Beauty feels that her femininity is redundant and expendable at home because any 'lad' can do her chores (78). In a richly mystical and allusive novel, Beauty becomes Persephone, as the Beast - who walks and dresses 'like a man', and wears 'blue velvet with lace at the wrists and throat; his boots were black' (72) - transforms into, not a young prince, but a middle-aged gentleman (239-41). Her own transformation occurs as her clothes transform on her body and a griffin necklace, a figure from her dreams, is clasped mysteriously around her neck (242). In another semi-mystical (non-fiction) interpretation, Gray retells Disney's *Beauty and the Beast* as a Christian/magic 'parable', by way of pointing to the mutual enchantment of the Beast and Robert Bly's men's movement within the 'spell' of patriarchy (160).

More expansive cultural rewritings of 'beauty and the beast' define its meanings within the blurring of male-female polarities, and human-animal oppositions. When Graeme Murphy's *Beauty and the Beast* (Sydney Dance Company 1997) was performed in Brisbane in 1997, a review in a local newspaper shared the page with an advertisement for a major horseracing carnival (Fig. 11). 'Beauty and the Beasts' (1997) includes a photograph of a horse and a young woman in hat and gloves and is placed below 'Beauty and the Three Beasts' (1997) in which a photograph of a willowy ballerina balancing on one hand over a prone Gothic Beast, draws the eye towards the advertisement below.

Several science titles suggest that the 'beauty and the beast' mythic structure is closely related to discourses of scientific intrigue in nature. *The Beauty of the Beastly: New Views On the Nature of Life* (Natalie Angier 1995) is a

biological science title by a Pulitzer Prize winning science journalist. The titular allusion to 'Beauty and the Beast' refers to reversal and inversion: the book is about 'the beauty of many stereotypical beasts' (like cockroaches) and 'the beastliness behind our conventional icons of beauty' (xi) (dolphins, for instance). The paradigm also refers to 'a story about female choice' which is 'predicated on the comparatively high cost of reproduction to the female' (xii).³⁶ Another science title, *Beauty and the Beast: The Coevolution of Plants and Animals* (Susan Grant 1984), offers 'beauty and the beast' as paradigm for the ways in which plants and animals exist together in a state of symbiosis or coevolution; that is, via processes of 'mutual injury' and 'mutual aid' (1). The fairytale functions analogically to the set of biological relationships described. This is an involution narrative.

The Internet reveals, amongst other examples, 'Beauty and the Beast: What Every Man Should Know About Feminist Issues' (Rod Van Mechelen 1991/92), a corrective treatise on how the 'timeless allegory' 'Beauty and the Beast' captures the 'essence of the myth of the marriage relationship', that is that 'marriage transforms the "Beast" into a man, and thereby empowers the "Beauty"'. In 'today's reality', it is argued, 'women are helping to transform most men into sex-starved "Beasts" by eroticising themselves as evanescent "Beauties," and then promoting their sex as a scarce commodity by making men beg and pay for it' (Van Mechelen 1). Also on the web are a poem about domestic violence entitled 'Beauty and the Beast', (Kymberlee Maix 1996), and a course on marriage counselling entitled, 'Beauty and the Beast' ('The Welcomed Consensus' 1996).

Disney as Metaphor - The Language of Largeness and Cuteness

Like 'beauty and the beast', Disney and 'Disneyfied' are used metonymically and metaphorically, as figures of speech, and part of the mythic landscape of contemporary popular culture, both European and American. The

³⁶ Specifically, the theory explains that 'the female of many species is the choosy one when it comes to picking a mate, and that her pickiness serves a central role in the evolution of many of

word 'Disney' and its derivatives, is part of a lexicon perhaps most frequently drawn on within the discourses of journalism and cultural studies itself. For instance, Luciano Pavarotti is interviewed about his young lover, Nicoletta, and he praises 'her Walt Disney-like view of the world. Her thoughts are of the highest purity' ('A New' 1996: 12). Later in the interview, he tells how at night, 'before falling asleep, Nicoletta reads me a fairytale. One by the Brothers Grimm perhaps' (14). In a different European scenario, *Time* magazine reports on the Grimaldis, the Royal Family of Monaco, whose 'cobblestoned Place du Palais' 'seem[ed] like a Disneyland set' (Sancton 1997a: 40). The news story on the Grimaldis contains a legend of a 'spurned witch . . . centuries ago' who 'proclaimed: "Never will a Grimaldi find happiness in marriage"' (Sancton 1997b: 42). Like *Beauty and the Beast*, a fairytale curse frames the magazine show.

These stories of celebrity and aura reach their apotheosis in reportage concerning the late Princess of Wales. An elaborate mythology surrounds her representation, ranging from tragic film celebrity nostalgias (especially for Monroe) to hagiography (see, especially, Paul Vallely 1997) to Marianolatry. Also carefully plotted into this landscape are allusions to Disney. Ann Treneman (1997) notes that 'Americans admire Diana and her Disneyesque world of ball gowns and tiaras, but there is very little real understanding of a world where kings and queens are more than figureheads on playing cards' (x). Serena Mackesy (1997) questions this mythology, asking whether Diana is 'Saint or a Disney star' (xiii). She observes in the sea of flowers outside Kensington Palace following Diana's death, 'among the piles of lilies and teddy bears, a Minnie Mouse doll. Saint, artist's model or Disney character? Only time will tell' (xiii).

Perhaps the most insistent speaker of this Disney metaphor is Jean Baudrillard (1988) who characterises 'America' as 'neither dream nor reality' but 'hyperreality' because 'it is a utopia which has behaved from the very beginning as

the more exaggerated properties of the male, like bright feathers or booming voices' (xii).

though it were already achieved' (28).³⁷ Baudrillard argues the 'whole of the Western world is hypostatized in America', 'America in California', and 'California in MGM [studios] and Disneyland' (55), and Disneyland 'is a parody of the world of the imagination' (55).³⁸ Baudrillard's flamboyant critique is an antidote to his perception of the frustrations of the nostalgic intellectual trying to perform critique in a Marxist way and losing: 'capital can never actually be grasped in its present reality. . . . [It] always stays a length ahead of [Marxist critics]' and 'eludes the dialectic, which only reconstitutes it after the event, a revolution behind' (80). In his rhetorical attempts to 'capture the dialectic', Baudrillard simulates the Disneyfied metaphoric landscape of critique that fails in its task. Whereas in the previous examples, Disneyfication is associated with the fairytale and the feminine, in Baudrillard it performs as metaphor for excess or something beyond description. Baudrillard (1994) also uses Disneyland to describe Biosphere 2, returning from which to the "'real" America' is like 'emerg[ing] from Disneyland into real life: the fact is that the imaginary, or experimental, model is in no way different from the real functioning of this society' (87). Biosphere 2 is only 'falsely experimental, just as Disneyland is only falsely imaginary' (87). This is the land of the hermetically-sealed society, the unfree, caused, according to Baudrillard, by the loss of 'metaphysical utopias' (88). This is the inside of the 'glass coffin' which, Baudrillard hopes, 'the random universe outside' will smash (88).

The glass coffin is a Disney signature, most associated with tragic Snow White, the first animated Disney heroine, victim of her wicked witch stepmother, raised from her glass coffin by a handsome prince. Unfortunately, Baudrillard does not note the gendered associations of Disney's glass coffin any more than he fails to recognise that it is no random universe in which Snow White dwells and nearly dies; it is no accident that she chokes on a poisoned apple from a malevolent

³⁷ See also Louis Marin, 'Disneyland: A Degenerate Utopia', *Glyph* 1 (1977), 50-66.

³⁸ For further critique of the Disneyfied hyperreal, see Shelton Waldrep, 'The Contemporary Future of Tomorrow', and Alexander Wilson, 'Technological Utopias', both in *South Atlantic Quarterly* 92.1 (Winter) 1993, 139-55 and 157-73, respectively.

woman and recovers with a princely kiss. Like Belle's contrived 'fall' for the Beast, this is the stuff of epistemological and narratological destiny.

Beauty and the Beast in its performance of the tumescent Beast - Historical, Animal, Black, Medieval, Phallic and Motherless - encodes multiple, racially mixed, culturally dominant, and marginalised masculinities within a postfeminist figure whose heroic narrative is nevertheless threaded with several involution narratives that undermine his manhood. Overviewing 'Beauty and the Beast', the tale, since pre-revolutionary France reveals that the heroine and the story itself have transformed, while Beast has remained a monstrous misfit who is remembered mostly for his monstrosity, rather than for the man his transformation made him. Nevertheless, in the Disney retelling, Beast has been granted possession of the story, even though, cutely disguised as romance, the story can plainly be seen to be a story of his lucky escape from a predicament entirely of his own making. Culturally surrounded by myriad rhizomatic rewritings of the myth within the iconic paradigm, 'beauty and the beast', the gender of the dual icons interchanging with context, referring the signification of everything - from celebrity romance to bathroom renovation - to the fairytale imaginary, the Beast's tumescent integrity, is clearly afflicted. The author, Disney, on the other hand, is a metaphor for female virtue, and for size and simulation, and for flamboyant parody of 'the real'.

Snow White will return to this narrative (in Chapter 4) with vengeance, but not before the Beast, who returns in the next chapter with more melancholic symptoms of his discomforting encounter with feminism, an encounter that, as it is argued in this and the following chapters, is widely interpreted popularly and theoretically as the 'crisis in masculinity'. For this, in retaliation, he appears to have appropriated certain aspects of femininity to add to his extraordinary collection of masculine disguises.

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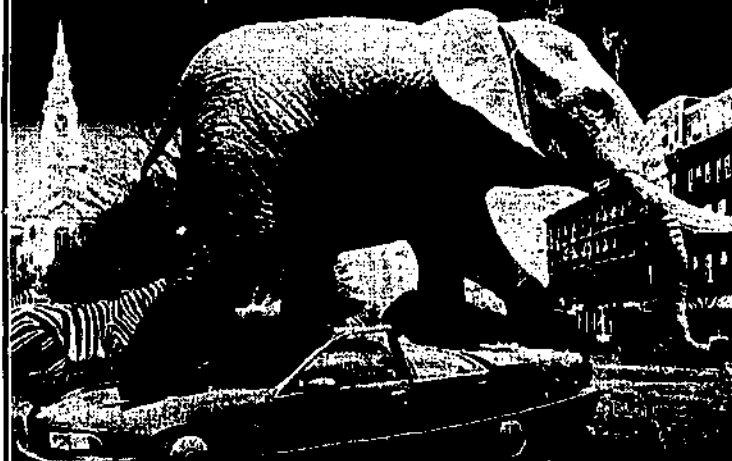
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Chapter 2:

Disney's *Beauty and the Beast*: A Bodice Ripper for the Boys

Beast and Bodice: Gesture and Genre

Gaston, singing in the saloon about how he is the best of men, rips apart his shirt to reveal to everyone his hairy chest, the hirsute chest suggesting in this context not manliness, but animal quality. Conversely, as a sign of his manliness, the Beast, taking counsel with his servants in his palace as to how to make Belle fall in love with him, performs a similar gesture towards his good heart. Bodice ripping, a gesture associated with femininity, is not unrelated to (masculine) breast-beating. In this chapter, I take this gestural trope in the characterisation of the two Disney 'beasts' as a point of departure to argue, firstly, that it signifies a splitting of the unified male subject of discourses of feminism and masculinity, both in popular culture and in critical theory, and, further, that the splitting is related to the growth and popularity of the genre of the global stage musical. I argue that this has become a gendered genre and one not so distantly related to the 'bodice ripper', an extremely erotic genre of (heterosexual) women's romance fiction, and therefore suggest that it is part of a postfeminist discourse of masculinity that 'relocates the struggle of feminism against patriarchy' to 'a place entirely *within* patriarchy and within the psyche of the patriarch himself' (Modleski 1991: 10).

Defining a bodice ripper involves female audiences and female sexuality in patriarchal contexts. So how is a stage musical likely to be seen as a male equivalent of a bodice ripper? For one thing, stage musicals are expensive and irregular productions, not ubiquitous paperbacks, and musicals are not marketed exclusively to men. To the contrary, *Beauty and the Beast* is targeted at women as 'lovers' of the Beast (4,000,000 of them, to be precise - promiscuous Beast) (Fig. 12), and traditionally, romance novels are 'described from the female point of

view' and 'the reader identifies with the heroine's efforts to decode the erratic gestures of "dark, tall and gravely handsome" men' (Ann Barr Snitow 1984: 260). In romance, Snitow argues, 'the heroine is not involved in any overt adventure beyond trying to respond appropriately to male energy without losing her virginity' (261). Indeed, the twentieth-century versions of the story of 'Beauty and the Beast', especially Jean Cocteau's (1946) film, *La Belle et la Bête*, strongly resemble a smouldering bodice ripper narrative, which, as Snitow says, 'glorifies the distance between the sexes' (262). As for the subjectivity-swapping of readers, as Teresa Ebert (1988) argues, readers have been 'immersed in the ideological engendering practices of romance narratives - such as fairy tales like *Sleeping Beauty*, *Cinderella*, and *Snow White* - since their entry into (patriarchal) signification' (38-39). Readers of romance 'seek to confirm' their investments in their gendered subject positions and to 'resist the contradictory pressures and practices that destabilize their identity by frequently participating in the seemingly coherent female subjectivity produced by these narratives' (39). On the other hand, Snitow suggests the patriarchal subjectivities of romance are revised in romance: 'woman is subject, man, object' (260). Male bodice ripping suggests the insecurity of the male subject but if, as Warner argues, Beast is the object of Belle's desire, he remains the subject of the power structures in which her desire is controlled.

Lovers and Spectators: Divine Couple

The conflicting, yet compatible kinds of identification described by Snitow and Ebert can also be seen to apply in the intimate address to the mass-market ('For who could love a Beast?') and in the audience-performer relation of such a show. Snitow describes the transformation that has occurred in scholarly approaches to the popular, whereby consumers are no longer seen as passive repositories by 'a cynical elite', this view having been replaced by a model of consumers and sellers of mass culture in which 'popularity is by definition

considered a species of vitality' (259).¹ Frow (1995) argues that 'the popular' is understood 'as the emanation of a homogeneous popular will, a singular politico-cultural impulse that feeds into and through the cultural forms adapted to its expression', articulating the 'social into a single contradiction, and then [imagining] this contradiction through a pathos of repression' (82-83). That this pathos may be signified in *Beauty and the Beast*, for instance, by the gesture of bodice ripping, also suggests the important relationship between romance and popularity, and that this is as much the romance of audience 'love' for what is consumed in mass culture, as the authenticity of love between divine couples. Critical to this imagining are the determinants of class applied to the subjects of popular culture. In a separate argument, Frow (1993) argues against notions of fixed class position, that classes are not economic structures formed by objective positions, or by the relations of production (249)²: 'class structure is defined in each of the economic, the political, and the ideological spheres' and 'there is no necessary congruence or homology between these spheres' (249). Therefore, 'class position is thus not necessarily unified or non-contradictory' (250). While Frow's is not an entirely deregulated economy of class positions, it is possibly a more accurate reflection than conventional hierarchic models of class structure within the postmodern niche-fragmented 'market'. The possibility that gendered subjectivities are also somewhat deregulated within this model is not unreasonable. The genre of transnational adult stage fairytale, where monsters become princes

¹ Ien Ang (1996) is critical of the old "'gloomy" "ideological criticism"' which, she says, is propelled by a will to 'demystify, denounce and condemn' (138). In this style of criticism, it is assumed that the capitalist market economy is interested only 'in the production of surplus value' and is therefore 'indifferent to the specific characteristics of the goods' so mass culture exemplifies 'the subjection of culture to the economy' (Ang 1991: 18).

² Frow's critique is of a body of work by 'post-Marxist' theorists, including Laclau, Poulantzas and Przeworski (see 249). Frow, in a broader project (Frow 1993) seeks a non-totalised model of class. He argues that it is not possible 'to return to a classical model of class as a closed and comprehensive set of determinations of individual and group identity' (247). Following Michel Foucault, he asserts that 'the work of intellectuals comprises a set of historically defined tasks which . . . makes [public and private] domains of life . . . visible to the scrutiny and calculations of power' (241). Further, he says, the 'instrument' of power is 'a culture of enlightened discourse which mobilizes . . . power and knowledge around the claim to truth' (241). Further this power 'is grounded in . . . economic conditions which make possible the constitution of the

and bookworm girls become princesses by accident, and wherein the economic structures are dictated by the magic of witches, entirely satirises the processes of class and gender identification within the mass culture it is sold to (and the Marxist theory of contradiction, also).

Back to Bodice Ripping

Disney's *Beauty and the Beast* is not 'Belle's love story as much as it is the Beast's' (Cummins 23). According to Cummins, 'Belle functions as a plot device . . . she is necessary to the Beast not just for romance, but to undo the spell he is under' (24). My trick in rereading Disney's *Beauty and the Beast* as a bodice ripper for men is to argue in this chapter that the costume bodice of the Beast is an important access point to the body of the Beast, located close to his heart. Vimala Herman (1997) speaks of the 'deictic field' on stage, that 'relies on the physical body as the primary reference point' (273). The deictic field, she argues, 'is deeply anchored in the physical, temporal and perceptual context of utterance with the body of the speaker (and/or hearer(s)) as the primary point of reference' (273-4). Within the deictic fields of Beast and Gaston, multiple masculinities are placed under the spotlight and the ripping of their bodices suggests a sexual fragility that is related to actual social change in male desire. Most significantly, however, the Beast is bare-chested before he meets Belle; his costume is a cape and trunks and a dramatic amulet. It is not until the beginning of their wooing (about half-way through the play and film) that the Beast begins to dress, under guidance from his Enchanted Objects, the body of the Beast being seen in a preliminary 'transformation' to his change from pre-historic animal to civilised well-dressed man in pursuit of the love of Belle. She, too, at this point begins to 'dress up' (also with assistance from the Enchanted Objects), abandoning her pinafore for a selection of ballgowns. The form of a bodice that Beast later wears and at which he tears therefore signifies a liminal site within his deictic field.

intelligentsia as a class, or a class fraction' and the conditions are 'the structural possibility of converting knowledge into cultural capital' (241).

In the remainder of this chapter, some further historiography of this postmodern male subject will trace the limits of his nudity to the remnants of medieval marriage and male 'lovesickness', and to its expression in three different theoretical versions of the postfeminist patriarchal symbolic in Modleski (1991), Hope (1994) and Pfeil (1995). I also argue that the global stage musical, in which the musical masculinities embodied in Beast, Gaston and, also, Belle's father, Maurice, are performed may be included amongst the sites proposed by Michel Foucault as heterotopias, sites of 'repugnance and fascination' (Benjamin Genocchio 1995: 38). I suggest that the stage musical as heterotopia conjoins the anachronistic and the contemporary, a conflict also figured in a representation in a magazine article of the Australian director of *Beauty and the Beast*, Richard Wherrett (David Leser 1995).

On the magazine cover, captioned 'Torment of a Luminous Soul', the subject is pictured seated, reclining, Hamlet-like in an open-necked shirt, with chalice: the soliloquist. Inside Wherrett is described as a Shakespearean melancholic, worried about 'being "marginalised" into the big blockbuster musicals' (Leser 67). The article focuses on Wherrett's homosexuality and his HIV-Aids status. There is something bizarre about the director identifying with his fairytale monster hero, and the article does not even appear to pause at drawing connections between the themes of *Beauty and the Beast* and Wherrett's rather tragic love life: '[after] all, it is a parable about the dehumanising effects of a life without love and for seven years - since Wayne Hall's death - this has been Wherrett's lot. He has had six major relationships in his life and he believes all of those partners have left him' (67). This is not the Beast's problem. Still, the spectre of Shakespeareanism that haunts the representation of theatre professionals in the Australian mainstream media (humorously) allows the histrionics of male melancholia to be inferred. Within a few pages, there is an article about men's

breastfeeding, 'And Now For the Chest-fed Baby' (Jared Diamond 1995). So, as the Bard is my witness, now for men's bodice ripping.

Medieval Beast

The bodice itself signifies a style, the period of history in which the Beast's sentiments are located, the medieval. A bodice worn by a man resembles a garment more like a waistcoat than an item of corsetry when worn by a woman. Nevertheless, closely-fitted bodices signify strapping and a kind of bondage costume. While the dual-Beast's bodice-ripping gestures are grotesque signifiers of need for self-expression, they may also be seen as passionate gestures of desire for the self. In romance narratives, as Ebert explains, desire is understood as 'automatic natural sexual response' while in theoretical discourse, desire, as conceptualised in Lacanian psychoanalysis, for example, 'is the effect of the patriarchal symbolic order' (40).³

Warner (1994) overviews twentieth-century representations of 'Beauty and the Beast', arguing that 'the stigma has [now] been lifted' (308) from the 'early medieval feminine character of seductive concupiscence' (307-08). In the twentieth century, the Beast, she says, 'no longer stands outside her, the threat of male sexuality in bodily form, or of male authority with all its fearful amorality and social legitimacy . . . he holds up a mirror to the force of nature within her, which she is invited to accept' (307). In the Disney Beast, the 'Beast as a beast has become the object of desire', she says (308). Warner interprets this as a reversal of need, that Beast's beastliness is good and will 'teach [Belle] something' (307).

³ Ebert explains the theory further: 'Produced in the rupture between the conscious and the unconscious, it consists of that which is forbidden and repressed in language, that which the symbolic order - in other words, ideology - does not allow to be articulated. Desire is the repressed and unattainable wish for that which the subject loses upon entry into signification: the separation of the self from its own unconscious, its own body, the other - a disjunction it views as loss of unity' (40).

Beast as Lord is less patriarch than patrician, and a bachelor patrician. Stanley Chojnacki (1994) explains the position of bachelor nobles in the ruling class of Shakespeare's Venice during the early Quattrocento as 'sub-altern patriarchs', arguing that their position 'overlapped' with that of married sisters, 'though within a structure that clearly favored men of whatever marital status' (73), and in which fathers were 'the supreme figures in public and private life' (75). Chojnacki explains that some male nobles 'simply did not want to be patriarchs' (78), while the costs of dowries and dowry restitution and the fact that the eligibility of grooms depended in part 'on [their] brothers' bachelorhood', that is, on their 'avoidance' of the 'patrimony-reducing burdens of heading families' (79). It is noted that '[bachelors] constituted an important element in patrician government' (81) indicating the demands of a power structure which actually precluded women. Nevertheless, unmarried men appeared to be excluded from 'high office', suggesting, as Chojnacki does, the 'different layers of patriarchal privilege' (82). The Beast, relegated to the margins of the city by a witch, embodies the controlled masculine somehow remotely symbolically akin to married women - Beauty's jealous sisters.⁴ In contrast, Barbara Ehrenreich (1983), quoting the 'misogynist' (7) journalist, H.L. Mencken, offers a different and more modern version of bachelorhood: it 'proved a man's "relative freedom from the ordinary sentimentalism of his sex"' and approached "'the clearheadedness of the enemy sex'" (7).

Bachelors were spared the travails of a medieval married man whose life was a particularly sexual life, in which both men and women possessed sperm but the male sperm (thick and hot as opposed to thin and cold female sperm) was required (medically and politically) to be dominant. A medieval man was responsible for impregnating his partner and it was widely believed that this required orgasm to occur and, therefore, also for 'foreplay' to take place

⁴ For more on the burden of duty of masculinity, see also Susan Mosher Stuard, 'Burdens of Matrimony: Husbanding and Gender in Medieval Italy', in *Medieval Masculinities*, ed. Clare Lees, 61-72.

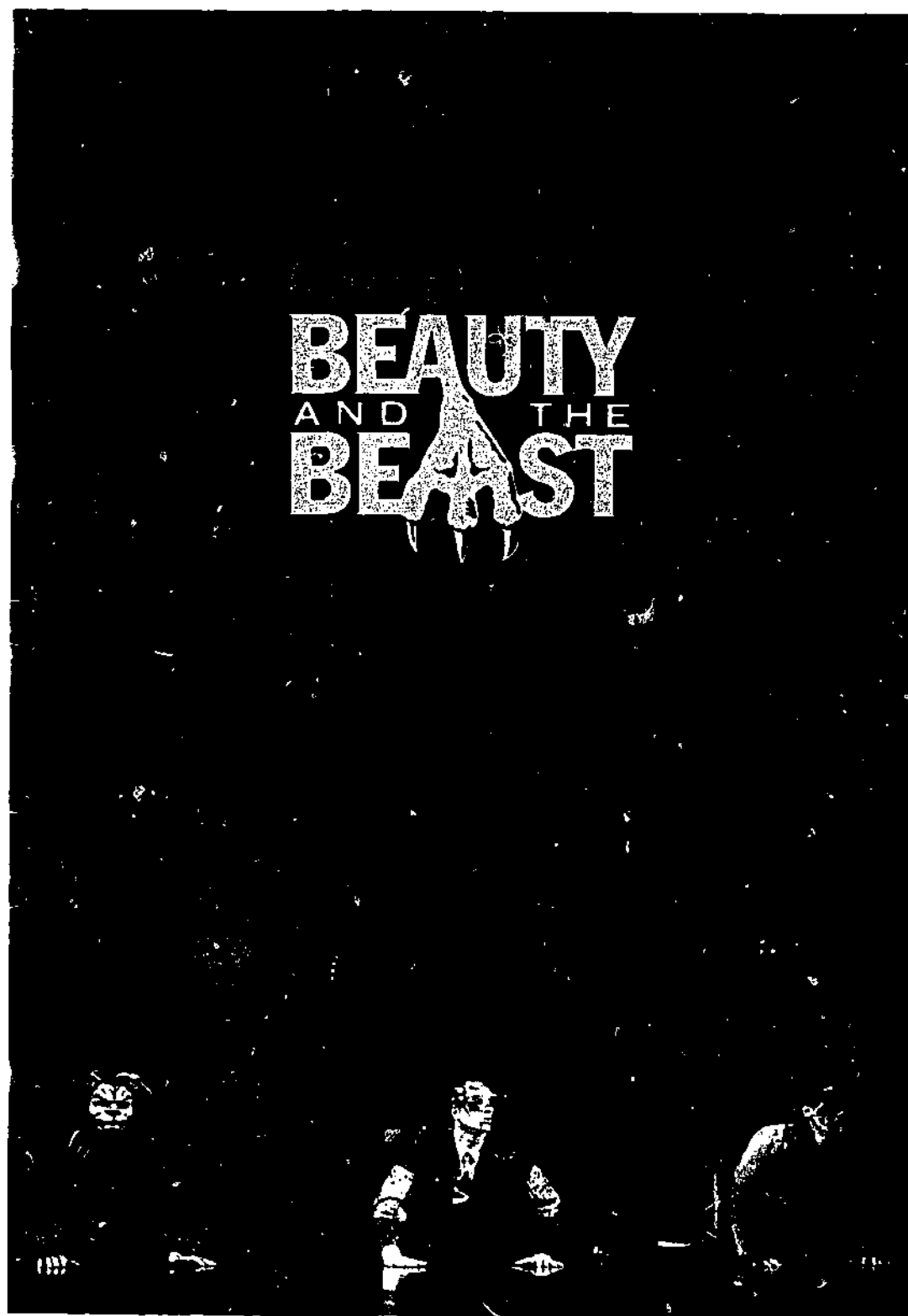
(Bullough 40). Orgasm had to be conducted carefully in order to avoid danger to the female partner (that is, no overheating could occur or the pregnancy would be damaged) (40). Further, the triumph of male or female sperm determined the sex of the child: 'if the child was female and resembled the mother . . . the female sperm was considered to have vanquished the male sperm' (40). In medieval times, according to Bullough, 'male sexual performance was a major key to being male' (41). For this reason, impotence was an important factor in indicating that 'maleness was somewhat fragile' (41). 'Failure to perform' was a threat to man and society (41). Impotence in a melancholic man was liable to be monitored by legal and medical authorities, and could be grounds for marriage annulment. However, because it could be faked, and marriage annulment was a severe step against God, impotence had to be proven to the satisfaction of Church authorities. Witchcraft eventually came to be regarded as the main cause of male impotence and female sterility (41-42). However, it would seem that impotence could still be faked.

This set of sexual relations prevailed when 'what we call sex and gender were in the "one-sex model"' (Thomas Laqueur 1990: 8), that is, that there was one sex and it was male; gender was a primary category or "real" and not a cultural category as it is now constructed. To be a man or a woman 'was to hold a social rank, a place in society . . . not to *be* organically one or the other of two incommensurable sexes' (8). This patrician, bachelor, unmarried Beast, is the object of Belle's desire.

Split Masculine

Disney's 'Beast' is a concept embodied in representations of two men, Gaston, and the Beast with burgeoning breasts, and dwindling lower-bodies. Disney's story is about which of these two 'men' is the real beast. Disney is not the only reteller of 'Beauty and the Beast' to represent the Beast in this way. *Graeme Murphy's Beauty and the Beast* (Sydney Dance Company 1994/1997), a neo-

BEAUTY
AND THE
BEAST



romantic classical ballet, danced en pointe, of gothic costume and mise-en-scene, defined both Beauty and Beast as fragmented subjects. On a two-tiered stage, Beauty was danced on the upper level in white, while her alter-ego, in black, danced the part of the Rose. The Beast was a tripartite formation, Rock Beast, Corporate Beast, and Gothic Beast (in monster/animal costume) (Fig. 13), but it was the Gothic Beast who was chosen by Beauty as her lover leading to his transformation (performed as a spectacular joke, when an incredibly handsome, semi-naked young man rose up out of a trap in the floor of the stage).

Based on the analysis of the folklore history conducted in the previous chapter, the split Beast appears to be unique to late twentieth-century versions of 'Beauty and the Beast', as Beast traditionally shares Beauty's affections only with her father.⁵ While the split hero motif occurs in some other Disney fairytales,⁶ I argue that the use of this motif in Disney's *Beauty and the Beast* is related to the genre of stage musical in which it is performed, a genre that appears to be characterised by dual or rival suitor/heroes, *Phantom of the Opera* (1997), and *The Secret Garden* (1995) being further examples. Given that it is a wisdom of feminist theory that masculine patriarchal subjectivities are singular, coherent, unified, while the feminine are fragmented, and these ideas are derived from phallogentric suppositions about femaleness, I shall examine the formation of the split Beast. This split/fragmented Beastly subject is also associated with the child/adult subject of Disney entertainment and of gender theory, that begins to take shape in this chapter with references to Modleski and Pfeil, and will be considered at some length in Chapter 3.

While he does not place it in the context of postfeminism, R.W. Connell (1995) argues that 'the history of European/American masculinity over the last

⁵ This is with the exception of de Villeneuve's (supposed) earliest published version, in which Beauty has a dream lover, The Unknown, to whom she gives her emotional love while declaring that she cannot desert the Beast.

⁶ See *The Hunchback of Notre Dame*.

two hundred years can broadly be understood as the splitting of gentry masculinity, its gradual displacement by new hegemonic forms, and the emergence of an array of subordinated and marginalized masculinities' (191). David Buchbinder (1994) also finds that a critique of men and masculinity by feminism and gay political theory has caused 'a fracturing of "masculinity" as an integrated concept' (22). In the figure of the Disney Beast, as argued in the previous chapter, is a mix of these fractured and marginalised and hegemonic sexualities. Connell argues that masculinity has been transformed by splitting from hegemonic masculinity, a concept meaning 'the gender order in which we live' (Margaret Thornton 1989: 119) and is organised as 'a social ascendancy achieved in a play of social force that extends beyond contests of brute power into the organization of private life and cultural processes' (Connell 1987: 184). Connell provides three reasons for the splitting of hegemonic masculinity: 'challenges to the gender order by women, the logic of the gendered accumulation process in industrial capitalism, and the power relations of empire' (1995: 191).⁷ Erotically associated with concepts of beastliness, Connell says, 'from the point of view of hegemonic masculinity, the potential for homoerotic pleasure was expelled from the masculine and located in a deviant group, symbolically assimilated to women or to beasts' (196).

In the psychoanalytic context of film theory/semiotics, the 'split subject' refers to a 'psychic' division in the human subject between conscious and unconscious and 'is, in fact, *produced* in a series of splittings' (Robert Stam, Robert Burgoyne and Sandy Flitterman-Lewis 1992: 126).⁸ The application of 'splitting' is understood here in the context of materialist representational practice,

⁷ Thornton, with reference to academic masculinities, takes up this model and conjoins it with Mary O'Brien's conceptualisation of the 'Western intellectual tradition as "male-stream"' because 'leading left-wing intellectuals who have been men and whose focus has been the theorisation of class, have invariably regarded gender as irrelevant' (118).

⁸ The split subject, they point out, is also known as the 'subject in language' and the 'speaking subject', therefore 'making the connection between identity, subjectivity and language a fundamental feature of the unconscious' (Stam, Burgoyne, Flitterman-Lewis 136). The 'speaking self is an illusory . . . unity that enables communication to take place, but beneath every speaking subject is the contradictory force of the unconscious articulating its own logic, its own language of desire' (136).

however. The Beast is not just the Beast, he is one of two: the Beast and Gaston are Belle's rival suitors. While Beast resembles a prehistoric monster, Gaston looks like a 'normal man', a creature shown to be thoroughly out of date and differentiated from Beast. Gaston brags about his size and his hunting prowess, singing, 'I use antlers in all my decorating', and of his 'skill in expectorating', and his body, he tells, is covered in hair (Disney 1, Disney 2). While Belle tutors Beast in how to be a 'gentle man, a gentleman', Belle declares that Gaston is 'positively primeval' with his breast-beating egocentrism (Disney 1, Disney 2). Seeing Beast in Belle's mirror, Gaston tells Belle that Beast is a monster, but she corrects him saying he's her 'friend', and Gaston is the 'monster'. And Beast himself, fur-covered and growling, surrounded by his unhuman household objects, resembles a 'pre-human' or stone-age man. As such, he is an extinct creature, one made to disappear through evolutionary process. But as signifier of the civilised other he is one who has been made to disappear through colonial genocide. Extinction (with associated notions of cultural loss) is a fate only granted to animal species, while humans are lost through historic disappearance. In fairytales, people vanish by magic.

The oversized, extremely conceited, jealous, absurd Gaston is refused in offers of marriage by Belle because he is 'positively primeval', boorish and conceited, and these are the words she uses to describe him (Disney 1, Disney 2). He also objects to her fascination with books, believing women should not read because they start to 'think'. Meanwhile the heroic charm of the Beast is communicated to Belle by his possession of an enormous library, even though he is illiterate and cannot read. While it is a convention of the romance genre to place rival suitors in conflict over a heroine, the convention is varied in *Beauty and the Beast* by the splitting of the beastly subject between the Beast and Gaston and their mutual possession of signs of manliness and beastliness. The final showdown between them is not ultimately over Belle herself, but centres on a struggle over their 'manliness' that actually excludes Belle, but ultimately redefines her and

Straight Man

New Henry

Unconventional male

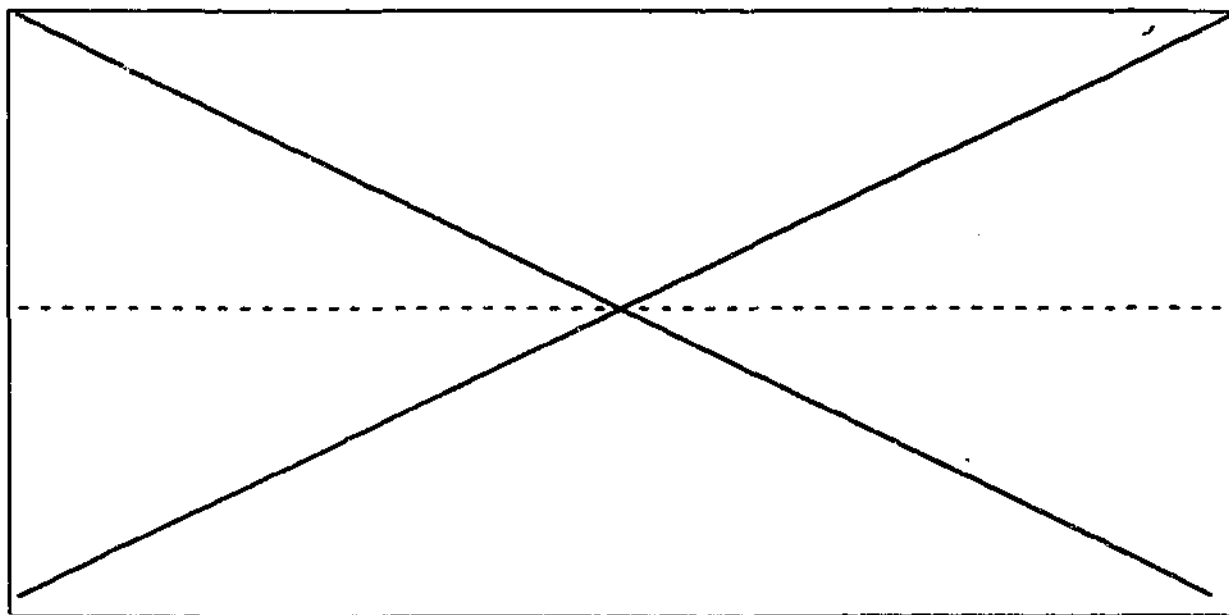
(Old Henry)

(Bradley)

Beast/Gaston

Beast/Prince

Maurice



Straight woman

Unconventional not-male

(Sarah)

(Rachel)

Belle

Enchanted Objects

effects her preparation for a transition of herself when the Beast transforms. The transformation itself is a significant trope of involution and can be interpreted within several theoretical models.

In his transformation, the Beast nevertheless performs a kind of recuperated, or more, a rehabilitated masculinity of the (post-)corporate world. He belongs to a group described by Pfeil, 'whose generic referents . . . range from Western and slapstick comedy across melodrama to fantasy and children's film' (37). This group, the sensitive types, display, he says, 'the convergence of their thematic agendas, which are all explicitly concerned with the *redemption and conversion* of their white male protagonists from one or another variant of closed-down, alienated boor to an opened-up sensitive guy' or some form of a child (37, my emphases).⁹ Pfeil describes this as a 'regression' from which 'comes a new . . . emotional vulnerability to joy and sorrow . . . a compassionate sensitivity' (39) whereby he is restored to family and vocation and - I interpolate - a certain manliness. The life from which the child-man subject is redeemed or converted appears as a 'former life', suggesting a form of 'return from death' or resurrection narrative (41). Pfeil also argues that, for these heroic transformations to occur, a pattern of figures surrounds the protagonist which Pfeil depicts using a diagram based on *Regarding Henry* (1991) (45) (the *Beauty and the Beast* characters are entered in italics) (Fig. 14). Unlike *Regarding Henry*, *Beauty and the Beast* does contain an 'evil or dystopian figure combining the worst features of "conventional" and "unconventional not-male"' (45). This figure is divided between the Beast himself, Gaston and Belle's Dad, and, while the Beast is recuperated, the (transformed) prince is actually a relatively minor character, which perhaps explains why the story is called 'Beauty and the Beast', and not 'Beauty and the

⁹ To Pfeil, this is a 'post-feminist guy' (15). Pfeil is speaking of the heroes of films including *City Slickers* (1991, Dir. Ron Underwood, New-Line Cinema and Castle Rock Entertainment), *Regarding Henry* (1991), *The Fisher King* (1991, Dir. Terry Gilliam, Columbia Tri-Star), *Hook* (1991, Dir. Steven Spielberg, Tri-Star), all released in 1991 (37). Pfeil notes that in *Regarding Henry* a wound leaves the hero without memory or much intelligence, so that 'he becomes more or less literally a child' (39). See Chapter 2, 'The Year of Living Sensitive', 37-70.

Prince'. Most significantly, Pfeil argues that the rehabilitated figure occurs in film and in men's movement literature, and that, in both fields, 'women are removed from the picture and . . . the protagonist's education/feminization comes at the hands of an enabling but culturally marginalized male figure' (52). In *Beauty and the Beast*, of course, Belle performs this role as Beast's teacher with assistance from the 'Enchanted Objects'. Pfeil's broad argument concerns the way the 'reformed' white male in these films is involved in 'a struggle over masculinity to be conducted perforce on an exclusively male terrain' (64). (He says *Hook*, a rewriting for adult audiences of the children's story, *Peter Pan*, is the exemplary narrative.) Ultimately Pfeil's conclusion is that the struggle is still engaged in discourses of supremacy, and that ultimately it is powerful white men who continue to dominate over middle- and working-class men, as well as women (257).

The transformation can also be interpreted following Modleski (1991) as a crisis of feminisation and male embodiment. Modleski recruits Julia Schiesari's analysis of the gender of "melancholia" as the 'category by which the male thinker is culturally empowered to represent his "losses" at the expense of the female subject' (9). In Modleski's argument this figure becomes the subject of Nina Baym's (1985) description of the contemporary "melodramas of beset manhood" in which male thinkers identify with heroines of popular melodramas (10). Modleski argues that what '[besets] manhood today is feminism, which the melancholy male "hero" responds to by appropriating so that he can make its losses (for which he is thus partly responsible) his losses' (10). The Disney stage Beast (Fig. 15) appears to be nothing if not a severe melancholic and in that way he depicts a comic pathos of middle-class men and one of Modleski's vision of the 'The Incredible Shrinking He(r)[men]', a compound construction of the television star, Pee-wee Herman, and the titular character of *The Incredible Shrinking Man*.¹⁰ Being a musical star, the Beast's song is also part of this postfeminist

¹⁰ See Modleski (1991), Chapter 6, 90-111.



characterisation. The shrinking he(r)man is a male construct of Hollywood who 'flaunted his lack of phallic potency' (91) by 'reject[ing]' a 'fully Oedipalized masculinity' (92)¹¹ and 'destroys the monstrous body which remains Other to himself' (95). In this process of disembodiment, the 'power of the male is enhanced the more his presence moves out of the regime of the visible and tends toward pure voice' (95).¹² Following Ehrenreich, Modleski suggests that the extreme of this disappearance is that 'men are turning on to babyhood' and thereby fleeing 'commitment' and 'adulthood' and meeting in extremes of rejection of women and domesticity (96). The shrinking baby/child/man, "a body without organs" is able to 'disembody himself completely, [while] it is the female who grows to "maturity," who possesses a body *with* organs (which males are always trying to "see") and who, finally, is presented as a Rabelaisian figure of fleshly excess' (103). Nevertheless, both the shrinking and expanding man signify for Modleski 'the male desire to escape the human limits of the body' while women are made to bear 'the burdens of masculine ambivalence about the body' (109).

The human beast, Gaston (Fig. 16), is a hunter and killer of animals, described by Warner (1994) as 'the real beast, the Calvinist unredeemed damned beast: socially deviant in his supremacist assumptions' (316). By dividing the Beast into two, Disney is able to punish this Calvinist figure and construct Belle's object of desire in direct opposition to him as the Beast, the real beast, the animal beast. Gaston, whose theme song is entitled, 'Me', is a hero of the Buddy movie (including Westerns) structured through "male homosocial desire" (Sedgwick qtd in Annie Goldson 1995: 138) and distinguished by 'central displays of male bonding' (Goldson 138), a process which Goldson argues occurs in this society less through homosexuality than homophobia (138). In this formulation, anything

¹¹ Connecting her ideas to those of Barbara Ehrenreich, Modleski traces this to the 1950s, the period of the 'feminine mystique' and 'the breadwinner ethic' that was 'urged on men' (93). See Ehrenreich (1983); also discussed in Chapter 6 of this dissertation.

¹² Kaja Silverman, according to Modleski, sees female disempowerment in cinema as a process of reduction to pure body, while male power is enhanced as the body is reduced, hence the god-like value attached to voice-over narration (95).



'feminine' is 'marginalised' and 'trivialised' (138); in *Beauty and the Beast* the 'feminine' includes Gaston's companion, Le Fou, a comic zanni, and Gaston's admirers, the Three Silly Girls, who hold "no narrative interest themselves, they are there purely to disavow any attraction that might occur between the men" (Tompkins qtd in Goldson 139). While Beast offers Belle books and clothes, Gaston, in a kind of domestic homoerotic fantasy, promises to father for her 'six strapping sons, just like me'!! (Disney 1, Disney 2).

When Belle says to Beast, 'I Love You', then the narrative, theatrical action and love plot merge for the splendid scene of the Beast's transformation into a prince and sexual partner for Belle. He is swept up and replaced by a gentle male creature, handsome like Gaston but quieter, a phallic toy for Belle, the rewarded virtuous woman. Gaston perishes (in a fatal accident while attacking the Beast), while the Beast is magically transformed, becoming-man, his "[sexuality] proceeds by way of the becoming-woman of the man and the becoming-animal of the human" (Deleuze and Guattari 278-279). In a formulation not unlike the magical transformation of Beast, Deleuze and Guattari advise that '[becomings-animal] are basically of another power, since their reality resides . . . in themselves, in that which suddenly sweeps us up and makes us become - a *proximity*, an *indiscernibility* that extracts a shared element from the animal far more effectively than any domestication, utilization, or imitation could: "the Beast"' (279).

Belle's Dad - (An)Other Masculinity

Belle's father, Maurice, a dear old grey-haired fella with a moustache (animated Maurice resembles Geppetto the creator of Pinocchio), is an inventor (Fig. 17). Traditionally a (nameless but) wealthy merchant (Beaumont; de Villeneuve), Maurice is another variant of transformed masculinity, aged, decrepit, impotent, but he also forms part of Belle herself, in the sense that he is Belle's masculinity. Belle strikes a deal with the Beast, offering herself in place of her father. But Belle's father is his machine. Belle's Dad's invention, a woodchopping

machine, is a whirring mechanical monstrosity. It has arms that reach, and chimneys that spurt steam; it has ladders and umbrellas. The contraption is used by Chip, the baby teacup, to rescue Maurice and Belle when they are imprisoned by Belle's wicked suitor, Gaston and sinister Monsieur D'Arque. Belle's Dad is in two parts: himself and his machine making him a cyborg, which, '[like] any important technology . . . is simultaneously a myth and a tool, a representation and an instrument, a frozen moment and a motor of social and imaginative reality' (Haraway 1989: 139). More specifically, a cyborg is an interface where 'two kinds of boundaries are simultaneously problematic', for instance the interface 'between animals (or other organisms) and humans', and 'between self-controlled, self-governing machines (automatons) and organisms, especially humans (models of autonomy)' (139).¹³ Rather than seeing him as a cyborg, Cummins argues that Disney 'simpli[fies] and infantilise[s]' Belle's father to '[dilute] the dramatic tension' (26). But he is more vaguely sinister. Cummins argues that '[in] spite of Belle's aspirations to educate herself, the film locates her real value in her capacity to nurture' (25). Especially, she nurtures her father who 'needs Beauty's support and encouragement. . . . She acts as both mother and daughter to him' (25). Indeed, she appears to act as his wife. He is captured and imprisoned by both the Beast and Gaston in separate instances, is rescued once by Belle from the Beast, then they are imprisoned together by Gaston. In the degrading of Belle's unfeminine attributes (described by Cummins), and in the sense of her substitution for her father as Beast's prisoner, Belle comes to be identified with his masculinity, and in some strange way, Belle's father is also identified with the feminism of the story, a weakened, impotent force. Amongst the other nostalgias performed, Maurice also appears as something of a relic, a hobby inventor. According to Guarav Desai (1993), the term '[invention] has been associated . . . with the power of the agent of invention' (121),¹⁴ but he warns that invention 'is a process of

¹³ See also Haraway 1991, especially Chapter 8, 'A Cyborg Manifesto: Science, Technology, and Socialist Feminism in the Late Twentieth Century', 149-81.

¹⁴ Desai notes inventions within disciplinary structures. See 122-31 regarding the primitive society and anthropology.

faking' in that it is partly storytelling; and it is a process of 'fictionalization', of *'making'* that helps the understanding of those who tell the stories (122). Cyborg Maurice: his invention signifies himself and his outdated, decrepit masculinity, and nostalgia and technological antiquarianism generally.

Maurice's woodchopping contraption also represents the most significant divergence by Disney from the traditional fairytale in that it is the reason that Belle, in search of her father, enters the Beast's castle. Maurice's invention therefore removes the fateful request by Belle/Beauty for her father to bring a rose from his travels, which traditionally culminates in her father's theft of the rose from the Beast's garden. The woodchopping contraption and the rose are therefore counterparts across the continuum of contemporary and classical storytelling, and in this way both operate as Deleuzian refrains, the functions of which are threefold, to signify: 'the way home, the creation of a home, the home in our hearts' (Ian Buchanan 1997: 182-83). The refrain arises through a process of repetition in which 'the new is not the "merely different", but the *differentiating*' (181).

The themes of nostalgia, melancholia and crisis relate Modleski's argument to Hope's (1994), who writes of the recurrent theme in 'psychoanalytic political theorization of modernity' as that of 'loss' (175). But, rather than a crisis of embodiment, Hope refers to a crisis of metaphor, and, specifically, of the paternal metaphor. He follows Rosi Braidotti (1991) in identifying the 'gendered nature of the nostalgia and morbidity with which contemporary discourses of "crisis" are imbued' (176). Braidotti wails: "'we are all epistemological orphans'" (qtd in Hope 176). The "'decline of the paternal metaphor'" that she identifies has, Hope argues, 'placed modern epistemological projects in a *crisis of legitimation*' (176, my emphases). Hope, adding that this is of particular concern for women, renders Braidotti's argument to conclude that 'the eclipse of patriarchal legitimacy' has produced 'a proliferation of figurations of the feminine' (176), while Hope argues that this is in danger of producing 'a nostalgia that is wholly in the services of the

patriarchal law' (178). If this is so, he asks, 'is it not possible that it is precisely through the production of accounts of its eclipse and decline that the patriarchal law holds its subjects enthralled?' (178). Hope suggests that the paternal law perhaps is 'always, already, dead or *in extremis*', and therefore questions whether it '[insinuates] itself' by 'interpellating subjects through [its] melancholic incorporation?' (178). That is, the 'legitimation crisis' of modernity stems from the 'essentially un-originary nature of the "patriarchal" symbolic'; the father does not exist, while the law is 'scripted in his name' (193). Indeed, the Beast is not only fatherless, but also motherless and what *is* his relationship to Gaston?

Hope provides a counter argument in which (and I simplify) the 'modern imaginary' is not paternal or patriarchal, but "'fraternal'" and it is through the Oedipalism of this fraternal modern imaginary 'that the phallic *Gestalt* of the "patriarch" continues to be reproduced as a specter' which does not literally enter the social 'but which nonetheless commands its melancholic enjoyment' (185). By way of solution, Hope recovers (following McCannell) the figure of Narcissus to mark the mythographic shift from past to modern whereby 'the past' is associated with the relatively stable 'Oedipal order', while modern Narcissus is 'insistently read as the symptom of an insidiously lurking perversion that subtends the functionings of the modern imaginary' (188). Perhaps this explains Gaston, the modern homoerotic Narcissus who falls in his attempts to reach Belle by destroying her fathers, Beast and Maurice, enabling Beast to transform into Narcissus the hero, the already dead patriarch, Beast, an enchanted exterior only. 'Oedipus has always already *fallen* for Narcissus, and patriarchy has always already constituted merely a representational *père-version* in the brotherly regime of modernity' (194). Hope's elaborate queer mythic structure reads as a charming, if turgid, queer fantasy of the patriarchy that is not one, rewriting male supremacy struggles as Narcissism, not Oedipalism, so that the 'patriarch' is nothing more than a 'spectre' - a haunting - which 'nonetheless commands its melancholic enjoyment'. A different version of phallic reduction to the 'shrinking her-man',

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this explanation holds more potential 'truth' for queer subjects than for 'women', for whom the law scripted in the patriarch's name is no less coercive when it is enacted by brothers instead of fathers (as the patrician bachelor Beast can vouch). Current's narrative, while not one of escape by redemption/conversion, like Pfeil's, nevertheless explains the transformation of the Beast as an undisguising or unmasking, rather than actual change.

Global Stage Musical

Disney claims to have moved its product to the musical stage in a bid for 'legitimacy' (see Programme Disney 2). I argue that the Beast is a figure or projection of Disney's corporate sexuality and that this sexuality is afflicted by the changing sexuality of the times, which can be seen in the performance of the 'anachronism' of the Beast. However, Disney's *Beauty and the Beast*, I suggest, also functioned as part of a cultural trope of beastliness, evidenced in other ways. In Melbourne in the period of the Disney Beast the *Fauves* art exhibition appeared at the National Gallery of Victoria as part of a national tour (29 February-3 May 1996) of a collection of works by French artists known colloquially as the 'wild beasts'. News copy concerning the *Fauves* was typified by the headlines, 'Art Untamed: Wild Beasts are Hurling Colour Bombs in Victoria' (Judi Freeman 1996). Dein Perry's *Tap Dogs*, an all-male tap dance show set on a building site with lads dancing in 'T-shirts, torn jeans and Blundstone boots' (Gary Spink 1996), had three seasons in Melbourne at this time, advertisements advising audiences, "'Kill To Get a Ticket'" (1995a) (Fig. 18). According to Spink (1996), 'performances at the Edinburgh Festival led to the formation of . . . "Tap Bitches"' an 'all-female group' who 'cruise around in T-shirts emblazoned with¹⁵ "I want to have your puppies"¹⁶.

¹⁵ October-November 1995, Comedy Theatre, Melbourne; March 1996, Alexander Theatre, Monash University, and George Jenkins Theatre, Frankston (Spink).

¹⁶ Rather than anthropomorphism, other publicity for *Beauty and the Beast* promoted an 'animation' theme, referring to the translation/adaptation of the 'original' cartoon film to the stage: 'Re-animating a Classic Tale' ('Re-animating') and 'Disney's Cartoon Epic Hits the

Tenuous as these links may appear, the emergence of a stage musical authored and produced by one of the world's largest corporations, starring a huge male monster, seems to mean something. The medium itself may be the key to understanding this. The global stage musical functions semiotically as both genre and media and has been developing for some time now on Melbourne stages.¹⁷ The writer of *The Secret Garden*, Marsha Norman, when interviewed, reflected that 'the musical is a cynicism-free zone - people are allowed to reveal their emotional extremes and couples can fall in love and be corny' (Susan Horsburgh 1995). More specifically, she is quoted as saying that the musical "validates our existence as human beings", giving vent to emotions only released in song' (Horsburgh). Perhaps. But it is difficult to remain cynicism-free when a few recurring motifs in their production are noted, especially the repeated use of the term 'blockbuster' in advertising and news reportage alike. Apart from being Broadway imports, and the associated intensive merchandising (see Chapter 3), the publicity for these blockbusters conspicuously includes political openings. *Crazy For You* was launched in Sydney by the Premier, Bob Carr, and in Melbourne, by the Premier, Jeff Kennett (see Bryce Hallett 1996b; John Mangan 1996b; and Jennifer Foreshow 1996). The then Federal Opposition Leader, John Howard, and Kennett attended the opening in Sydney of *Miss Saigon* (John Mangan 1996a). While Kennett was out of town for the opening of *Beauty and the Beast*, he did

Stage' (Louise Adler 1995). 'Re-animating' uses the expression literally, explaining that, in this production, the cartoon 'comes to life' (22).

¹⁷ A number of productions conform to the oeuvre and are contemporary with *Beauty and the Beast*: *Les Misérables*, *Phantom of the Opera*, *Cats*, *Chess*, *Crazy for You*, *Hello Dolly*, *The Secret Garden*, *Miss Saigon*, *Sunset Boulevard*, *Sisterella*, *Chicago*, *Sweet Charity*, and more. At the same time, the popularity of opera has been promoted with some success (*Nabucco* (see Bryce Hallett 1996a), *A Midsummer Night's Dream* (The Australian Opera, 1994), *The Mikado*). International pop stars have moved into musicals: Madonna appeared in *Evita*, and the Duchess of York's children's book, *Budgie*, was to be made into *Budgie the Musical*, to be premiered in Australia (see 'Fergie's Budgie' 1996; Lesley Hetherington 1996). And the pop stage has a particular role in this produce. The production of *Grease* at Melbourne Park, Melbourne in 1998, was described as an 'arena spectacular', something apparently larger and altogether more than theatrical than a standard global stage musical. Martin Portus (1998) reflected that, in a space with an audience of 15,000 people, 'cartoonish'-style acting was adopted, and that in this context, 'voice' becomes the 'character'.

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champion *Sunset Boulevard*, having secured the show in London (for Melbourne) two years in advance (Mangan 1996a) but it was a substantial disappointment (Kendall Hill 1997). 'It was Premier Kennett who announced in London in July 1993 that the show would run here for two years and pump a lazy \$400-\$600 million into the state's economy. These early reports appear to have been somewhat exaggerated' (Hill C1).

Precisely what the financial success or otherwise of these musicals is or has been is unfortunately not the task of this thesis to discover. However, it is not difficult to draw connections between the glittering flamboyance of the theatre - 'impresarioism' of state leaders and the glittering flamboyance of the casino cultures the same governments have sponsored in the interests of revenue creation. The global stage musical, however revealing of mutations in masculinity it might be, appears to be a significant element in a particular political enterprise in gaming and entertainment. As a medium, its most significant financial presence is perhaps in the global tourism market. Small operators (Martin McCallum 1995) and major institutions (Commonwealth Bank 1997) (Fig. 19) alike advertise good tickets to the glories of the evening stage. The Sydney Festival 1996 advertised *Miss Saigon* and *Phantom of the Opera* as 'Two Great Sydney Landmarks. Only in three cities in the world can you see *both*' ('Two Great' 1996). The number of people hoarded into these productions is the rhetorical point of their advertising, and the amount of money they make or will make provides the news angle. (Sorry, let me run that by you again: advertisements proclaim the number of people who have seen 'the Beast', while news reports announce the amounts of money made and to be made, rather than the number of viewers. So, the advertisers round up audiences with appeals to the size of sales to date; while news reflects, not on the numbers of people, but on the size of the profits.) Qantas Frequent Flyer magazines ('Qantas Box Office' 1995; 1996; 1995-96) regularly advertised packages to the stage musicals using brilliantly coloured stills from the shows to adorn their advertising literature. Ansett, too, adopts the impresario's voice, the Beast pictured and the

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caption punning shamelessly on the show's title: 'Beaut packages. The beastly part is they're strictly limited' ('Beaut' 1995) (Fig. 15). Belle either does not figure or is dramatically overshadowed by the Beast in this advertising material. Mangen (1996a) reported that 'as culture and business become increasingly entwined - especially culture and the tourism business - big budget musicals are making growing sense. New South Wales authorities expect the show to bring more than \$300 million into the state in the first year alone, attracting more than 6000 tourists every week'. Indeed, the size of the audiences is a constant touchstone of reporting, the headcount increasing regularly in the advertisements by way of attracting further audiences (Fig. 20).

The most successful musical, *The Phantom of the Opera* (1997), another theatrical exponent of the heroic beastly/monstrous masculine, also personified the show as its hero in its advertising, including, 'Catch the phenomenal Phantom before he leaves for Perth' ('All Tickets' 1998). This musical play also visited the discourses of theatre nostalgia: based on a Gaston Leroux novel about the Paris Opera in the 1890s, it depicts a living theatre history. The monstrous hero, however, does not transform, but disappears for ever, leaving only his cape and mask (like Zorro). Characteristically, like *Phantom of the Opera*, or *Les Misérables*, *Beauty and the Beast* counter sales sold Disney's *Beauty and the Beast* merchandise - T-shirts, caps, keyrings, coffee mugs, ties, sweatshirts, denim jackets. Flyers for the produce containing mail order vouchers were supplied in programmes (Fig. 21). Disney's *Beauty and the Beast* first opened on Broadway in April 1994 (Programme Disney 2), and the Australian productions were the first Disney stage shows outside of the United States, hence its full title, '*Disney's Beauty and the Beast: The Broadway Musical*'. As such, it was an historic piece of theatre, performed in a style closely related to the historical French opéra bouffe which once 'dominated colonial musical theatre taste' in Australia (Veronica Kelly 1997: 31). With settings and pantomime-like spectacle in the old Princess Theatre, it raised ghosts of the Victorian theatre culture long lost to Australian cinema-

Disney's BEAUTY AND THE BEAST THE BROADWAY MUSICAL



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goers (and theatre-goers), the production thus exploiting a rich nostalgia for Victorian theatre-going life.¹⁸

Given Disney's interest in the 'legitimate' theatre, this begs some historical examination, given the history of this term. Historically, the legitimate theatre mostly comprised melodrama, a form, according to Raymond Williams (1990), that 'began in the established, "legitimate" theatre, in about 1800. It was a form of play with music and with a large element of mime' (138). If not mime, the melodrama performance style was elaborately gestural, a quality which distinguishes the nineteenth-century stage. Williams goes on to explain how the 'legitimate' theatre absorbed elements of the non-legitimate theatre into its melodrama, and which eventually constituted the content of the silent cinema. He says, 'in the established theatre, by the time of the first film shows, there was a century's tradition of extraordinary spectacle: the vast development of elaborate costuming . . . the great elaboration of "sets" . . . the highly ingenious staging of mechanical and lighting effects, from fires and volcanic eruptions to shipwrecks' (139). This makes something of an overstatement, the claims of one publicity article for *Beauty and the Beast* regarding 'costumes and staging effects that have never before been seen in live theatre' ('Re-animating' 1995). In the nineteenth century, added to the theatre spectacle, were 'those elements which lay outside the

¹⁸ Nostalgia and Victoriana permeated the production. Audiences arrived by novelty horse and carriage, and within the Victoriana of the Princess theatre itself and against the storybook sets, the characters appeared like porcelain Toby mugs, reminiscent of a Victorian cabinet. For hire at the door were theatre 'peepers' to enhance the view. These items are standard at stage musicals, but nevertheless invoke a novelty nostalgia appeal. The extravaganza stage of the nineteenth century was keenly remembered in this production, and humorously reminiscent of Ferdinand Noziere's 1909 'Fantasy in 2 Acts' (see Hearne 58-63). In this pantomime version, the rival sisters, Opal, Ruby and Turquoise, vie to go to the Beast's enchanted castle by sniffing the rose. The heroine, Turquoise, kisses the Beast and he transforms into a handsome man and she is disappointed: "'You should have warned me! Here I was smitten by an exceptional being, and all of a sudden, my fiancé becomes an ordinary distinguished young man'" (qtd Hearne 62). *The Secret Garden* (1995) displayed similar qualities of nostalgia and Victoriana to *Beauty and the Beast* and the narrative contained a divided hero/rival suitor structure, worthy of similar analysis to *Beauty and the Beast* and Gaston, although with more intra-family intrigue. Based on a children's novel written in 1911, the musical show had a non-musical counterpart (*The Secret Garden* 1996) performed in Melbourne's Botanical Gardens. All of these shows appear to be retros of the nineteenth century glittering, wonderland stage, and rehearsals of nostalgic masculinities.

Edited by
LOUISE ADLER

ARTS & ENTERTAINMENT

Bewdy, it's the Beast of Melbourne

The man from Disney talks
Beauties, Beasts and Bert
Newton with John Mangan.

BOB McTYRE, THE man from Disney, is getting quite used to wandering around the top end of Bourke Street. Along with a dozen other Disney high-rollers McTyre, the senior vice-president of Walt Disney Theatrical Productions has been jetting in regularly from Los Angeles to keep an eye on the first production of its big-budget *Beauty and the Beast* to be staged outside the United States.

On Saturday night their work, and the work of the show's Australian cast and crew, will be unveiled in Spring Street's Princess Theatre, the beginning of a season that is planned to run well into next year.

The Disney executives' close attention means that this production will mirror the New York and Los Angeles shows as much as possible, but with Australian accents.

"The differences are in interpretations and subtleties," McTyre says, sitting in the Princess's Federico cafe. "We wanted to bring the full production to Melbourne. The promoters, Kevin Jacobsen and Michael Edgley, didn't want to cut back or make sacrifices. At the same time, with very few minor exceptions, everything on the set has been built in Australia."

One uniquely Australian feature though is Bert Newton's presence in the cast, in the role of Cogsworth, a grumpy butler who finds himself turning into a clock.

It's difficult for McTyre to fully understand Newton's place in the national psyche, but he says he understands Newton is something of an icon.

"It's kind of exciting; we did a similar kind of thing in the United States with Tom Bosley (Mr Cunningham in TV's *Happy Days*) playing Belle's



Beauty and the Beast: Hugh Jackman (Gaston) with the show's Three Silly Girls, Kelly Aykers, Laura Hamilton and Kerry Peters.

father," McTyre says.

"The show doesn't have big names in the title roles because the focus is on the show, just like *Phantom* doesn't have major stars in the title role. Kevin (Jacobsen) has worked with Bert and known him for many years. He asked him if he wanted to do it and got lucky. It'll be interesting

to see the audience's reaction to him."

Hugh Jackman may not yet be a national icon, but he is likely to attract attention in his role as the strapping braggard, Gaston. Fresh out of acting school in Perth, Jackman was already booked in to play a lead role in the ABC's new drama

series, *Corelli*, when he was completing auditions for *Beauty and the Beast*.

He was working on an episode of *Law of the Land* when he got a phone call asking him to turn up at the Windsor at 6.30 that night to sing for the American musical director, who was hotel-bound with illness.

"I went into the foyer and there was Bob McTyre and about four other 'suits' were there. The musical director, the director, the choreographer, the Australian director, the Australian choreographer, Kevin Jacobsen and his assistant were all there, about 16 people altogether. I was there in jeans and a T-shirt. They

said, 'Let's go into the grand ballroom and sing.' It was just too bizarre for me to feel nervous."

Jackman clearly impressed, just as he had impressed the *Corelli* producers, who cast him as a spiky-haired, tattooed armed robber. He says he likes playing bad guys.

"You have a ball being a baddie," he says. "And Gaston has some funny lines. It's just like playing dress-ups as a kid. You put on this Robin Hood costume; when you flick people they rebound about four metres; when you punch them they fly into the wings. Every time you shoot a gun, of course you're going to hit a duck. You can't do anything wrong. It's quite fun."

Of course, if Gaston did not eventually get his comeuppance there'd be no story — but if you've seen the animated film that sparked the stage musical you'd already know this.

Beauty and the Beast is Disney's first venture into the world of stage musicals and a sustained Broadway season (well into its second year) and recent LA opening have been encouraging. With eight productions scheduled to be running around the world by December, McTyre has a lot of juggling ahead of him.

What's next for Disney? They've already taken out a long-term lease on New York's New Amsterdam Theatre as part of a massive Times Square development.

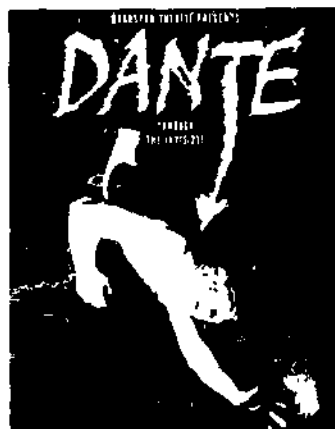
The first show to go in there in 1997 has yet to be decided, but McTyre's team is looking at Disney's old animated films, new animated films, future animated films and original pieces — "a huge array of properties," McTyre says.

"People have wanted us to be in the theatre for years," McTyre says. "The company never would do it because we felt it wasn't our core business. But now we're here we plan on being in the business for a long time. And we plan on being in Australia for a long time."

"legitimate" theatre: the acrobats, conjurors, tumblers and dancers . . . the performers of farces and sketches in the music halls' (Williams 139). All of these elements are contained within the theatre of *Beauty and the Beast*, a mix of theatre styles typically seen today.

A newspaper interview concerning the show was given by a Disney executive, who emphasised the focus on the show itself rather than the stars or characters. Bob McTyre is quoted as saying that 'the show doesn't have big names in the title roles because the focus is on *the show*, just like *Phantom* doesn't have major stars in the title role' (Mangan 1995). However, the casting of the local television personality, Bert Newton, was an immensely popular attraction and McTyre tells, 'we did a similar kind of thing in the United States with Tom Bosley (Mr Cunningham in TV's *Happy Days*) playing Belle's father' (Mangan 1995). Intriguingly, general publicity was given to Gaston and the Beast but not Belle. In spite of the reluctance to fanfare stars, the sex symbol, Gaston, is featured (Fig. 22) because the role was the national stage debut of Hugh Jackman, just out of acting school.

In spite of a reputation for secrecy about the production, the cast of the Disney show would make occasional appearances in the social pages of the daily press, the Beast usually appearing with children. For instance, Beast and Chip celebrated the show's first birthday with a birthday cake - the Beast as baby, perhaps - ('Beast Kisses' 1996) (see also Fig. 23), and Michael Cormick (Beast) was photographed at an unnamed public function with a little girl, 'Freya, 5' (Fiona Hamilton 1995). Melbourne school children reportedly joined with cast members of *Beauty and the Beast* in a clean up of Melbourne's city streets (News Bulletin 1996). One disgruntled customer wrote to the daily newspaper: 'how beastly when we were refused admittance to *Beauty and the Beast* unless we purchased a further ticket and seat for our 10-week-old baby' (Heather Potter 1995).



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Musical Masculinity: The Anachronistic Stage Beast and Heterotopologies

"Tale as old as time/ True as it can be" (Disney 1, Disney 2). In melodrama, '[the] use of music to convey emotional effects defines the basic attribute of melodrama. . . . Music orchestrates the emotional ups and downs and underscores a particular rhythm of experience' (Lynne Joyrich 1988: 131). The singing Beast, light opera/musical stage star, is at least related to the rock/pop masculinities described by Pfeil who are '[close] to our imaginary playmates, reflecting newer and more volatile attempts to display, resolve, and/or transmogrify into the stuff of pleasure some more recent and more conjunctural social processes and contradictions' (Pfeil 72). In other words, they transmit through the codes of 'entertainment', social transformations ongoing. However, unlike pop/rock stars, the stage musical hero is close to the operatic conservative heart - especially in a Disney bid for 'legitimacy' - and is not a creature of political, social or sexual oppositionality. Masculinity, itself, in the radical second wave feminist mind is the dominant and is therefore never 'oppositional' - it is the opposed. In postfeminism, masculinity is oppositional to feminism. Connell, and others, have analysed, however, the way 'oppositional' masculinities form within male culture through processes of rebellion and class movement (Connell 1987: 151; Pfeil 76). Pfeil relates how 'the new masculinity proposed . . . by . . . 1950s rock and roll may have been "downwardly mobile" in a variety of ways (including classwise . . .), even "wild" in Connell's sense of the term but it was hardly an oppositional one even so' (76). Further, Pfeil argues that 'rock, then, is a cultural practice that defines itself . . . in diacritical distinction from Blackness, opposition to official authority and mainstream rectitude, and a combination of diacritical difference and charged opposition to women' (79).

The stage, after all, is the place of 'live acts', the popular. The stage is also now a very old-fashioned medium: while the global stage musical is a revamped and technologised genre of stage shows, it is nevertheless a somewhat dated, even archaic, phenomenon. In this sense, it is altogether a more appropriate

meeting place for contemporary people and 'Beauty and the Beast', mythic characters of fable. However camp and comic the show, it in some way shades what Lyndal Roper (1994) describes as 'the absolute otherness of the past, and allows us, when we think about the consciousness of early modern people, to substitute the level of immediate sensory perception for that of the psyche' (10). Stage entertainment disrupts the dominant pleasure economies of the cinema because it is more vulnerable to things like accident, ad lib and inspiration. Importantly, however, and, doubtless in the interests of legitimacy, the global genre of 'stage musicals' to which *Beauty and the Beast* belongs, works hard to minimise these signs of the 'theatrical' or the 'live' through its strict production regimen, its distribution of labour and its commercial networking. In bringing the (cartoon) Beast to life, the musical stage becomes in Foucault's sense, a heterotopic space.¹⁹ Heterotopias are spaces 'outside of all other places even though it may be possible to indicate their position "in reality"' (Genocchio 38). Heterotopias are sites of 'otherness' and as such they are real or actually existing sites, that is, distinct from utopias and dystopias, which are imaginary sites; sites of the fictional. Genocchio tells how Foucault formed this notion on the basis of Borge's 'imaginary bestiary as a symbol of "absolutely Other" patterns of categorization' as it points to 'an incommensurable system of the ordering of things' (40). It 'leads Foucault to the suspicion that there exists a worse kind of disorder than the unexpected juxtaposition of extremely disparate objects and entities occurring in an otherwise familiar location' (41).

For Foucault, heterotopias are 'differentiated from all other sites' and form 'discontinuous but socially defined spatiality, both material and immaterial at the same time' (Genocchio 38). Foucault posited spaces such as brothels, churches, hotel rooms, museums, libraries, prisons, bath houses, asylums, but Genocchio suggests it is possible to add 'fairs and markets, sewers, amusement parks and

¹⁹ See Genocchio (37) for a discussion of the difference in Foucault's own uses of the term 'heterotopia'.

shopping malls' (38) all of which, he says, are 'scripted as spaces of both repugnance and fascination, [but] also function as powerful sites of the imaginary' (38). To these sites could be added the stage musical (cultural tourism) theatre.

The stage is a place of literal performance/performativity but the postmodern stage musical must be thought of like other mass-audience based arena-style productions - Olympic Games, tennis tournaments, rock concerts, and opera for the masses. Edward W. Soja (1995) relates Foucault's ideas about heterotopias as a vision of a 'Disneyed' world, 'packaged environments that abolish and preserve time and culture' (16). For Foucault, heterotopias are 'real existing places' but as "something like counter-sites", kinds of utopias in which "all the other real sites that can be found within the culture, are simultaneously represented, contested, and inverted" (Foucault qtd in Soja 14).

Back to Bodice Ripping

The struggle for legitimacy is shared by epistemologists and Disney, a struggle in which the English-speaking live theatre has long been engaged. While Pfeil perceives that his child/man is a fantasy of a mythos of a huge gender swap, Modleski argues that the shrinking and expanding man is evidence that 'nostalgia is bound up with sexual difference in ways that many male theorists have not considered' (111)²⁰, while Hope suggests the patriarch never existed at all. The beast-man and child-man are versions of each other, nostalgic regressions or involutions that work transformatively. The bodice-ripping Beast is a pulp version of these crisis-ridden subjects of theory, but the masculinity of the 'global' enacted in the blockbuster stage musical is exploitative and expansive, however beautiful, a narcissistic heterotopia with Oedipal roots. In this space, an inverted gender order prevails, where a female audience of de-legitimated feminists (unafflicted by

²⁰ See also Janice Doane and Devon Hodges, *Nostalgia and Sexual Difference: The Resistance to Contemporary Feminism*, NY and London: Methuen, 1987.



melancholia) perform as a wider audience of postfeminist masculinity, watching bodice rippers gendered masculine in the global music box.

In the coming chapter, a closer analysis of this infantilised Disney audience is revealed to comprise a child-adult subject, and its subversive Other, a burlesque lampoon which enacts a modified ceremony of the *pharmakos*. And the rose, the fatal rose, measures the running time of the illegitimate postfeminist male crisis, having passed, like the bodice ripper, from feminine symbol to the Beastly deictic field.

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Chapter 3:

Disney's *Beauty and the Beast*: Bestiality for Boys and Girls

[Children] today are granted instant global gratification in their play - immediate hands-on access to both Self and Other. Or so we are told by many of the leading fantasy manufacturers - Disney, Hasbro, and Mattel, in particular - whose contributions to multicultural education include such play things as *Aladdin* (movie, video and dolls), *GI Joe* . . . and *Barbie* (now available in a variety of colours and ethnicities) Disneyland's river ride through different nations, like Mattel's Dolls of the World Collection, instructs us that 'It's a Small World After All' And . . . the inhabitants of these foreign lands - from Disney's Princess Jasmine to Mattel's Jamaican Barbie - are just like us, dye-dipped versions of archetypal white American beauty. It is not only a small world after all, but, as the Grammy award-winning theme from *Aladdin* informs us, 'it's a whole new world.' (Ducille 48-49)

It was tragic that Diana died just as she was emerging from her past troubles We first glimpsed her as a lovely fairy-tale bride. We then saw her turn into a frantic and disturbed young wife, fighting for the affections of her husband, who, incredibly, preferred another woman. We watched as she emerged from the battle bruised yet with a new strength and purpose. . . . Perhaps it is better this way. Not for her the creeping ravages of old age, the humiliation of fading beauty and dimming mind. Nothing can touch her now. She will remain forever young and always a princess. (K.C. Ho Bangkok. Letters. *Time* 13 Oct. 1997: 7)

It is a dark moment in this dissertation, the morbid darkness of bestiality represented in a playful mood, the Disney darkness of a glittering, theatrical world swathed in black (Program Disney 2) (Fig. 1). Disney, like a flasher, narrates the shadowy, macabre story of *Beauty and the Beast*; a story - traditionally a pre-Revolutionary French salon tale - with a monster for a man, a lonely girl for a woman, and a romance which nearly results in the strange spectacle of a cross-species mating. It is fairytale as a kind of bestiality story for children. 'Bestiality' therefore operates in this chapter as a metaphor that combines multiple concerns: about the Disney product, about masculinity, and about the relationships of both Disney and masculinity to feminist theory. I deconstruct the metaphor, referring the varied meanings of 'bestiality' to the gendered political economy of Disney and

its ambitions for its own 'legitimacy'. A bestiality story for children *Beauty and the Beast* is not, because the irony is that Disney's main consumer push is not to children, but to adults, begging the question what preconceptions does this imply about the audiences they round up or herd in, audiences becoming animals.¹

Bestiality and Commerce: The Disney Cartoon Beast

Bestiality for boys and girls is what Disney's cartoon video appears to be, but without any sexual intercourse. It is nevertheless a love story about a teenage girl and a male subject formed somewhere between the identities of man, prince, animal, god, devil, monster, magician, master, benefactor and hostage-taker. The Disney product, *Beauty and the Beast*, the animated film (Disney 1), is noted for winning two Academy Awards, and being the first animated feature ever to be nominated for Best Picture. Yet, this Disney 'classic' is, like every Disney cartoon, a kind of retro pastiche of nearly every story Disney has ever animated, or every theatre style it has ever lampooned, of every wondertale it has ever shoplifted from the commercial public library of such tales. Meanwhile, Disney tells the same old story of itself as the great and wonderful world and home of fairytale: the magic kingdom.

Disney, in fact, is the home of cliché. Advertising the story of *Beauty and the Beast*, as Disney does, as 'one of the greatest love stories ever told', is a misrepresentation. The traditional story of 'Beauty and the Beast' is anything but

¹ More ballet than theatre, the glittering ice show (Disney 3 1995), however, was unambiguously produced for children: while both productions were based on Linda Woolverton's book for the animated feature, 'Mickey Mouse and his mates make prelude and finale cameos on ice', and the Beast is an altogether more humorous figure, 'a cross between Lon Chaney's Wolfman and a large, feral Muppet' (*Beauty and the Beast*, Age 1995). The ice show program - labelled a 'Special Collector's Edition' (Programme Disney 3 1993) - contains a fabric rose, and is created in luminous three-dimensional paper to affect 'sparkle'. The 'sparkle' is mirrored in the inner photographs of the production, the costumes glittering as the characters appear in 'action shots'. In contrast, the Programme of the Broadway stage musical (Programme Disney 2) features formal, posed portfolio photographs of the stars with autobiographies, presented to the audience to reflect on their legitimacy. The Beast appears on the cover as if in silhouette, the rose tragically shedding its petals. Indeed, this is the Beast in shadow, or a shadow of the Beast, alone without Belle.

a love story; moreover, it is a horror story, a macabre fable of bourgeois heterosexual marriage. The romantic fairytale descends generically from the medieval genre of fable. Harriet Spiegel (1994) argues that the fable genre, a 'satirical blurring of human and animal worlds', has been 'almost exclusively a masculine [genre] - a means of transmitting patriarchal wisdom and culture' (111). More specifically, she says the 'classical fable was for the Middle Ages a basic element in the education of schoolboys' (111).

Fable or not, as Disney tells it, *Beauty and the Beast* is the story of a feisty young woman, who is not interested in boys and who does 'her own thing' - she reads a lot. She encourages her eccentric old father in his invention of strange contraptions, and as an indirect result pledges to live for eternity as the prisoner of a beast who captures and imprisons him. Unbeknownst to Belle (Beauty), by doing this, she has accidentally entangled herself in the Beast's quest to end a witch's curse which has made him a monster. By living as his prisoner, Belle enables the Beast to prove himself good and kind so that she will fall in love with him and in this way set him free from the witch's enchantment, before the last petal falls from a fatal rose. Disney's transformation of the traditional macabre version of 'Beauty and the Beast' is somehow vaguely treacherous, and also, as I argue towards the end of this chapter, its renarrativisation is engineered, not within the characterisations of Beast and Belle themselves, but through the figure of the rose. Yet it is precisely this meeting of innocence and possible treachery which is the source of immense erotic power in the traditional versions of 'Beauty and the Beast'.

While this is presented as children's cinema, Disney renders the children's story in the voices of adults. Disney must appeal to adults to obtain their spending power, so, effectively, the pictures are for children and the voices are for adults. Disney constructs the illusion of a children's cinematic imaginary in order to sell the product to adults. For the pleasures of parents, Disney cartoons present a

cultural space in which parents may gaze voyeuristically on a child's fantasy culture, in which a constrained sexual liberty is maintained, and the dangers of this are so grotesquely lampooned as to be beyond political reach. Rose's (1994) argument about *Peter Pan* shows very clearly how the boundaries or distinctions between childhood and adulthood, in law, fantasy fiction and elsewhere, can blur and be manipulated. She raises questions about the nature of myths of 'innocence' and their attachment to notions of childhood, especially in the politico-legal context of child sexual abuse accusations. '*Peter Pan* . . . shows innocence not as a property of childhood but as a portion of adult desire' (xii). She argues that 'children's fiction is impossible' because it hangs on 'the impossible relation between adult and child' (1). Children's fiction, she argues, 'sets up a world in which the adult comes first (author, maker, giver) and the child comes after (reader, product, receiver) but where neither of them enter the space in between' (1-2). Furthermore, children's fiction 'draws in the child, it secures, places and frames the child' (2). She argues later that a 'régime of attraction' operates which draws the child 'straight into the path of identification - with the intimacy of the story-telling itself', but that this should not be understood as an 'activity hideously carried out by the adult on the child', rather that this process is 'the very constitution of the adult as a subject' (141).

Indeed, as an adult feminist scholar, I have to admit to the difficulty of studying material like this, because I find it so seductively enjoyable, and because its transgressive potential is safeguarded by the codes of childhood entertainment. And I do not include myself in the category of cultural dupe; it does not rob the critic's task of any value if the show is enjoyed - it is only in crudely oppositionalist approaches to cultural critique that this is a problem. Nevertheless, Disney's voice is powerful, and its relationship to acceptability is essential to its success. It therefore constructs a world which retains bits of the most acceptable feminist sentiments, like feisty heroines, the kind already incorporated in pre- and postfeminist patriarchy.

Illegitimate Adults: The Beast on Stage

Transferred to the stage, however, the Disney product cannot be disguised as a children's story. Transferred to the stage as adult night-time entertainment, 'bestiality' as metaphor describes the kind of banal and borderline absurdity with which Disney produces stories of romance, and Disney has to own to what it is really selling: pulp fables of adult love and courtship, predictable, unintriguing, and undialogic. Disney's move to the stage is both a relocation of an existing audience, and an attempt to capture a newer, older, and wealthier one; it also captures a lucrative market in the cultural tourism/global stage musical market, as discussed in Chapter 2. This results, I argue, in a 'swapping' of child and adult subjects, and also reflects a larger movement in the shifting subjectivities of mass audience markets; a kind of 'queering' of the market. It suggests, or mirrors, the possibly homologous relationship between Disney and consumers, an infantilising bond sequestered through studious advertising. It also steeps Disney and *Beauty and the Beast* in the ubiquitous discourses of cultural nostalgia. For instance, Dieter Lenzen (1989) cites Neil Postman's (1982) argument that television has 'revealed all secrets to children, from those of sexuality to those of war - the very secrets of which the adult world was composed' (64-65). Postman's argument, more precisely, is that differences between adults and children are disappearing owing to the literacies and aliteracy of television culture. He says that in the 'television age' there are three life stages: 'infancy', 'senility', and the 'adult-child' (99). Postman models what he calls the 'adult-child', a 'grown-up whose intellectual and emotional capacities are . . . not significantly different from those associated with children' (99). Lenzen, on the other hand, argues that: 'it is not childhood that is disappearing, but the status of the adult - brought about by an expansion of childlike aspects in all spheres of our culture' (65). He argues further that 'the disappearance of adulthood is accompanied by a [mythological] deification of

childhood' (68).² Both Postman's and Lenzen's accounts are useful in understanding the individual subjects of Disney's manipulation of its idealised audiences who are, to appropriate Michel de Certeau via Tony Schirato (1994), "associated with what is natural, true, naïve, spontaneous, and childlike" (de Certeau qtd in Schirato 284) allowing 'high [capitalist] culture to speak for an other which is altogether innocent, carefree, apolitical and unthreatening' (Schirato 284).³

Apart from baby-men (see Chapter 2) (Fig. 23) and adult-children, and dramatising magical acts of transformation, Disney's *Beauty and the Beast* presents a number of other crossings, or transformations, the central one on which the narrative turns being that of the Beast's change into a man. As the Beast, he is man's other, a quasi-animal, whose actual transformation is not into any ordinary man, but a royal one, a prince, so that 'man' is a subjectivity always avoided by Beast. The queer symbology of cross-species marriage/mating also connotes the post-colonial anxieties of Disney's corporate identity, and other questions are raised by the queer codes of a children's story retold as adult gothic romance, a cartoon resold as light opera, and a 'fairytale' addressed to children as (fairly devious) 'adults'. Jo-ann Wallace (1994) notes Western tendencies in construction of 'the child' that 'deny the constructedness of the figure', and involve a 'drive' to 'naturalize' (180) the construction through 'erasure' of the history of 'the child' (181), enabling the construction of childhood as a 'universal unmarked by class,

² Lenzen argues this deification was taken up in an educational movement in the nineteenth century associated with Montessori, and Ellen Key's book *The Century of the Child*, and that it was represented in 'one of the popular motifs of the Romantic Movement: holy child and holy mother', exemplified in, for example, Schlegel's *Lucinde* (70).

³ See de Certeau (1986). Schirato cites John Frow in complaining that de Certeau's work is based on "a polar model of domination, according to which sovereign power is exercised by a ruling class . . . over a mass of oppressed popular subjects who lack all power" (Frow qtd in Schirato 285). This is unlike Foucault for whom there is a central awareness 'of the ways in which power moves through and across social agents' (285). Schirato says this is in contrast to de Certeau's conviction of the 'insoluble contradiction' in popular culture, and more importantly, that popular culture 'enters and inhabits the place/space of science' and 'scientific methodologies' including 'mediations readings/meanings contest the right to claim to know and

place or history' (182).⁴ *Beauty and the Beast* is therefore a case in point; formerly a salon tale for young ladies, it was not a story for 'children' until the nineteenth century and now appears to be a story for 'adults'; the subject of fairytale is ambiguous as much in age as sexuality.

Splitting Hairs: The Beastly and the Bestial

Thus, against the background of the continuum [held by nature], the monster provides an account, as though in caricature, of the genesis of differences, and the fossil recalls in the uncertainty of its resemblances, the first buddings of identity. (Michel Foucault 1994: 156-57)

Foucault's species of monster is not a theatrical one, but the trace or detectable sign available to the archaeological taxonomist of difference, of change in a species in a process of evolution. It requires the epistemology of continuum to instantiate its appearance, which is nevertheless most clearly discernible to the trained eye. Still, Foucault's imagining is a monster, a word intertextual with the discourses of beastliness and monstrosity from which the Disney Beast is drawn. As a generic type, certain characteristics distinguish Beast from other monstrous specimens of the theatre/cinema and his fossil origins are the likes of King Kong, and Genghis Khan. But what distinguishes him as Beast, is as much the effect of how he is spoken/scripted as how he is seen.

There is also the question of how Beast is generically distinguished as a bestial rather than, say, a monstrous subject. He is not a monster because he does not appear to be responsible for evil or destruction in the sense that, say, Frankenstein's monster is destructive. Also, a monstrosity the Beast may be, but the term 'monster' implies something particularly transgressive and displeasurable in his behaviour rather than other forms of unacceptability. Further, 'beastliness'

explain that object, all the while excluding the practitioners and practices of popular culture' (290).

⁴ Wallace cites Philippe Ariès who 'traces the idea of "childhood" - as a separate stage in life characterized by the need for protection and education - to the middle to late seventeenth century' (173).

generally lacks the connotations of 'ugliness' or repulsiveness associated with monsters, although it is well established in the Disney story that the Beast is very ugly and that this is the main reason why Belle will not like him, this simple difference between them being the main erotic interest of advertising for the show. For instance, (in a story traditionally about Beauty) the ugly, sexy Beast is posed as bait, advertisements repeatedly asking, 'For who could resist . . . a Beast?' (Fig. 25).

Instead, being beastly grants him a class position, an aristocratic one, which he takes up in his transformation (becoming a prince). To say someone is 'beastly' is an expression associated with the speech of aristocratic young women in a distinctively feminine put-down of a man, usually a cad or scoundrel. To describe a man as 'beastly' is to express Calvinist disdain, dismissing undesirable suitors. It is partly Beast's class that makes him terrifying to Belle, and which also marks him as a hero in the classic literary, Byronic sense. Ominous and mysterious, his nobility pits him in contrast to the Calvinist Gaston's self-aggrandising antics, and his designation as 'beast' rather than monster also has distinctly nineteenth century connotations, as Threadgold (1996) illuminates through Cameron and Frazer's account of 'murderers as "heroes" and "deviants"' (Threadgold 168). Threadgold argues that 'Man's "beastliness" is a specifically late nineteenth-century phenomenon', a determination cast within the nature/culture opposition; that is to say, the 'beast' exists as the pre-social contract brute, 'essentially a man in a state of nature' (169).⁵

⁵ Threadgold's determination is based on Cameron and Frazer's study of murderers and deviants which finds that:

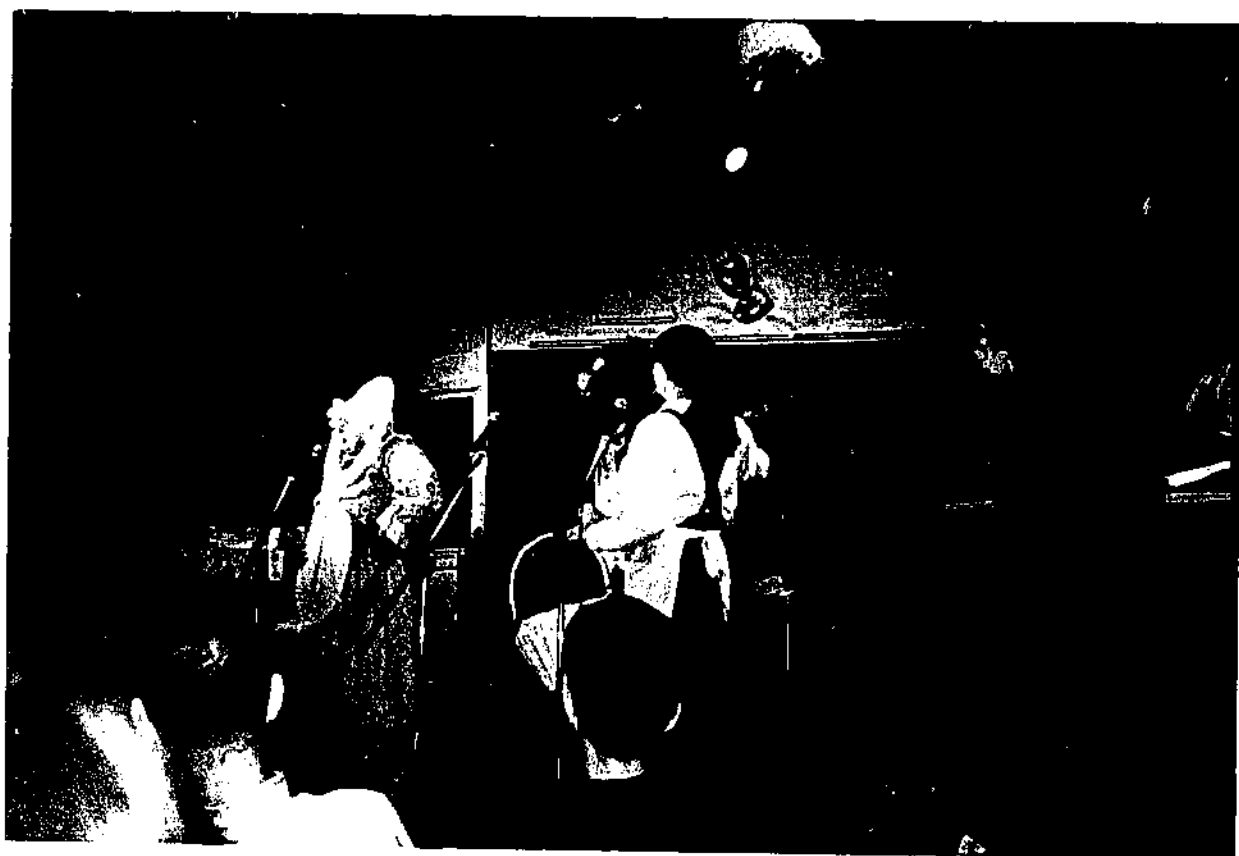
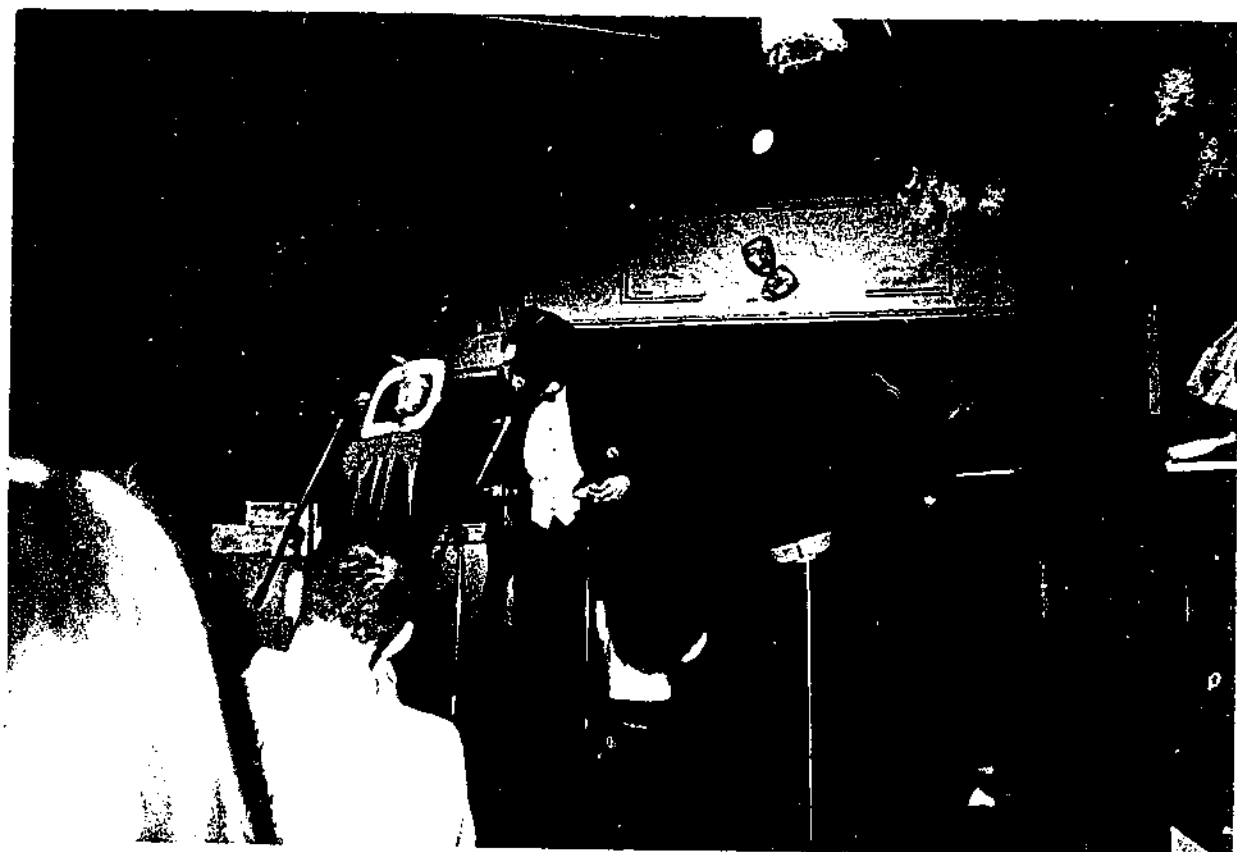
there seem to be two kinds of heroes, the fiend/beast/monster whose terrible desires and deeds remove him from the pale of society and reduce him to the status of animal, nature before the social contract, and the libertine or rebel, the 'outsider', whose desires are also outside social norms, but only because of the repressive and restrictive nature of society. In both versions the murderer is essentially a man in a state of nature - either a pre-social contract brutality and anarchy or an idealisation of the state of nature. . . . In placing the killer in a state of nature both versions explicitly 'deny that he could be in a "state of culture": that is a product of society not an outcast or a freak' (Threadgold 169).

The recuperation of horror monsters such as the Beast into burlesque clowns, or carnivalised icons of pantomime masculinity, is related to this sociocultural patterning of pre-cultural beastliness. Beastliness, however, is not the same as bestiality, which has distinct connotations of criminal deviance. But as a public performance of bestiality, *Beauty and the Beast* represents a counter-discourse in bestiality in that it presents a woman's rather than, as is more usual, a man's bestial deviance, typified by the following example:

The boy, who was around fourteen, kept trying but couldn't make it from the ground, so he made his 'lady' stand near a heap of stones. He climbed up onto it and finally his legs allowed him to join soft with hard. He dropped his pants and mounted his animal in an enterprising way, as though he had every right: she was his. He shook his little ass and quickly calmed down, embracing his lover and relaxing against her after having done his job. (Gavino Ledda 49)

The excerpt captures in many senses the dominant cultural stereotype of a bestial sexual episode: a rustic scenario, out of bourgeois bedrooms, the subject being the non-Anglo (foreign) male, adolescent (a 'boy') seeking desperate sexual relief in which the sexual object becomes a substitute woman. But in the context of male dominated culture, bestiality is also a sexual adventure, a source of gossip, and thoroughly tall tale; and, perhaps most significantly, male sexual blackmail of another male.⁶ Bestiality of this kind takes its legal meaning in the context of criminal law in which a person, that is, a citizen, as distinct from a human, participates, in sexual intercourse, or other, as it were, indecent behaviour, with an

⁶ Steven Marcus (1969) indexes bestiality twice in reviewing bibliographies of pornography, and pornographic literature. Marcus notes Ashbee's annotation on bestiality: 'bestiality with various animals of both sexes, with mermen and maids, with demons, and with statues' (57). This alongside tales of sodomy, and fantastic pubic hair, a selection of stories, Marcus describes, as 'old stories and sexual fairy tales . . . recounted, with a straight face, for the thousandth time' (57). Marcus also indexes bestiality in his chapter on pornographic fiction, noting *Rosa Fielding, or a Victim of Lust* (220-225), which involves tale-telling of sexual adventure, notably of 'the saintly Stiggins', who tries to 'blackmail the mythical major for ten pounds' (222). Marcus relates how "'Upon this [. . .] the major informed him, that he, the saintly Stiggins, had been discovered in a pig-pen, rogering a young sow, that he, the Major, had half a dozen witnesses quite ready to prove it, and that if he annoyed him . . . with his blackguard lies, he would have him up before the magistrates for bestiality'". Stiggins is expelled from the barracks. Mrs Fielding is shocked by the story, and the reader is informed that she is sure to 'spread the gossip about Stiggins around the town' (222). So, in these examples, Marcus constructs bestiality as sexual adventure, source of gossip, tall tale, and male to male sexual blackmail.



animal. Bestial sexual practice is criminalised not so much because the subject transforms into an animal, but because bestiality is deemed unseemly, or radically inappropriate, bizarre, or degrading behaviour with respect to the civilised society in which it occurs, rather than particularly to the perpetrator of the sexual act.

Abject Beast - Counter Beast

A taxonomy of heterotopic spaces (see Chapter 2) would also include the 'legitimate' theatre's 'other', the burlesque theatre, such as The Tilbury Hotel's (*The Tilbury's* 1995) travesty, *U. Bewdy and the Beast* (Fig. 26). The show worked the obvious bestial gags in Disney's *Beauty and the Beast* as it grimly satirised the show. The burlesque Beast was the lover of Ursula Bewdy (that's U. Bewdy) - Beauty/Belle in drag - in a camp, drag-drama dinner show. Ursula Bewdy was a prancing girl in blue with a basket, very long eyelashes, and a lost pink lipstick (a penis-like thing with which she frequently smudged her lips). It was, as one newspaper reviewer described it, "Walt Disney meets Les Girls with a dash of Benny Hill and Broadway thrown in for good measure" (Jo Litson 1995).

The Beast lusted not for a rose, but a for a 'poy', or (meat) 'pie', which appeared on the flyer with the salivating Beast: the mythical Beauty as menstruating meat or mutilated carcass (Fig. 27). The Beast was a monster pastiche dressed in tails with the head of a dog/wolf, and the hair of a rastafarian, who offended Ursula with his very bad breath while growling amorously into her mouth. Also mythically a vampire figure, the Beast, dressed in tails, resembled the titular character of *The Phantom of the Opera* - another major stage musical eating up theatre audiences at the time. *U. Bewdy and the Beast* did away with the figure of Gaston, and relied for humour upon dirty jokes from camp Ursula's love affair with an animal, and her lewd father, a flasher.

Ursula Bewdy and her Beast did engage in sexual intercourse before the end of the show, Ursula screaming about the gashes on her neck and the touch of



U. BEWDY AND **BEAST** A PANTO
THE

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his claws. She - not the Beast - emerged afterwards from behind the magic transformation curtain with ravaged face, conveying allusions to the *Phantom of the Opera*. So an elaborate sexual/theatrical joke was played out in this performance of the abject Beast in a semi-theatre in Woolloomooloo, a pocket in the metropolis. The abject Beast, anti-hero, enacted in this theatre ritual of burlesque some of the metropolitan meanings of the liminality/marginality of the Beast in history, in fairytale, in fable, in which he forms a strange nexus with Oedipus, and whose sacrificial meanings are linked by Derrida (1981) (following Vernant) to the rite of the *pharmakos*, the expulsion of one who embodies the vileness in the city.

The ceremony . . . is played out on the boundary line between inside and outside, which it has as its function ceaselessly to trace and retrace. . . . The origin of difference and division, the *pharmakos* represents evil both introjected and projected. . . . Alarming and calming. Sacred and accursed. (Derrida 1981: 133)

This particular Beast, of course, is a camp queen in a drag show, exposing or outing the Disney Beast. He is camp, gay and supermacho, a style of 'gay machismo' defended by many gay men as a new form of camp that exposes 'the absurdity of masculinity more effectively than effeminacy' (Segal 149). Ironically, however, not so long ago, 'effeminacy' was less a lampoon of masculinity than of femininity; the queen, in drag or not, was about publicly ridiculing femininity and women. The abject counter-Beast of the queer panto grotesquely mirrors the hypermacho Beast, Narcissus and Oedipus, distorted in their merging reflections, mirrors all around.

Disney Corp

It is Dracula against Snow White (the Dracula myth is gathering strength all around as the Faustian and Promethean myths fade). We have a good idea who is going to suck the other's blood once their glass coffins are broken open. (Baudrillard 1994: 47)

Snow White and glass coffins: Disney figures play all around in Baudrillard's rich prophetic and dismal prose. The Nostrodamus of cultural critics seems to be as familiar as any regular Disney reader with the Disney signature of female death, the glass coffin, and Snow White, the first lady of feature length animation, is one of Disney's greatest heroines and corpses. Baudrillard does not make the connection between glass coffins and dead femininity, and Disney does not do Dracula. Instead Disney does blood-thirsty witches: she that cursed the Beast, and Snow White's step-mother, and Cruella de Vil (*101 Dalmations* 1996) wear the Disney vampire costume. In a corporation characterised by the absence of mothers, this is a chilling mythology, to be more closely examined in the following chapter, while the Disney Corporation rears itself on a diet of family entertainment and merchandise steeped in a mythography of childhood and growth.

Disney Corp: Merchandiseland

Merchandiseland is the global Disney family business, where the sexuality and reproductive capacity of the Corporation are on display in the offspring-merchandise. If, as Segal says, 'male sexuality is always seen as goal-directed - the goal being orgasm' (154), then the quantity of produce is evidence that the Disney libido is highly charged. The Disney product is multiplicitous - show, ice shows, movies, videos of the show, and the Disney SingAlong Songs video series⁷; audio cassettes, cd-roms, web pages, dolls, toys, books, magazines⁸; storybooks, Golden

⁷ See Advertisement, *Woman's Day* 19 Feb., 1996, 88.

⁸ See, for instance, *Disney Adventures*, Melbourne: Pacific Publications, 1996.

Books⁹, colouring books¹⁰; toys, clothing, linen, games, stickers, decals¹¹, crockery, ornaments - it is an unending list of media, and not only audio-visual electronic media, but the hardware media of domestic life. Every show has its many merchandise spin-offs, extra-diegetic action regurgitated for the invention of new stories.¹² While the theatre-goer to *Disney's Beauty and the Beast: The Broadway Musical* may buy dedicated *Beauty and the Beast* goods at the theatre (T-shirts, coffee cups, etc etc), beyond the theatre, the mass-ter storyteller lies in wait urging the buyer to 'Relive the Magic',¹³ the reason Disney supplies for the redundant purchase of its merchandise spin-offs. Within recent years, the Disney product has been relocated from the anonymous shelves of nameless supermarkets and toy stores and video shops throughout the world and into a place of its own, The Disney Store. A global enterprise, the simple term 'store' disingenuously denotes the massiveness of the spread of the mass market involved. The quantity of materials available in a study of Disney is so great as to be almost impossible to document. The quantity of 'things' generated by such an organisation is so great as to be almost meaningless except that the storyteller itself appears to reflect on this in its storytelling.

Beauty and the Beast is distinguished by its host of characters known as 'Enchanted Objects', the Beast's former courtiers transformed by the witch. These characters have antecedents in the magic household staff of the gothic Beast's palace,¹⁴ an occasion in Cocteau's surreal film version for elaborate

⁹ See *Disney's Beauty and the Beast* (1994), adapted by Teddy Slater.

¹⁰ See *Disney's Beauty and the Beast Collection Colouring Book*, Melbourne: Budget Books, 1992.

¹¹ Disney's *Pocahontas*, The Classic Character Decals. (No date).

¹² For example, *Beauty and the Beast* (Disney 1) is recycled as *Beauty and the Beast: The Enchanted Christmas* (1997, Walt Disney Animation Canada, Dir. Andy Knight, Distributed by Walt Disney Home Video and Buena Vista); and *Beauty and the Beast: Belle's Magical World* (1997, Walt Disney Home Video, Distributed by Buena Vista). Of *The Enchanted Christmas*, the promotional magazine tells, 'just when you thought the Beast was gone for good, he's back in all his hairy glory' (Kim Lockhart 1997: 20). This video 'tells an untold chapter of the original film before Beast is transformed back into the handsome prince' (20).

¹³ See advertisements, 'Relive the Magic', for cd (Programme, Disney 3) and Disney 1992.

¹⁴ These characters are usually animals. See Villeneuve and Beaumont; see also Chapter 1.

cinematography. However, in the Disney story, their role is as much *'mise en scene'* as it is characterological and narrative. The spectacular song and dance sequence, 'Be Our Guest', also a magnificent masque/divertissement in the stage musical, features a pageant-like ballet of kitchen implements - I once heard it lampooned on radio as 'the dancing cutlery' - as the household prepares a banquet for Belle and Beast's first dinner together (Disney 1, Disney 2). The aestheticisation (humanisation) of these 'things', in the context of Disney's grand bid for legitimacy, and also in the context of Disney's relocation of the Beast's economic position (as discussed earlier) from aristocrat, to something resembling a failed entrepreneur, does somehow seem to reflect on the lucrative redundancy of Disney's inanimate consumer merchandise. Disney's Enchanted Objects 'embody' (without organs) 'the conceptual polarity [in Western thought] of individualized persons and commoditized things' - the latter meaning 'physical objects and rights to them' - which represent 'the material universe of commodities' (Igor Kopytoff 1986: 64). If a commodity may be defined as 'a thing that has use value and that can be exchanged . . . for a counterpart' (68), then the breaking of the witch's spell is a form of trade. Of course, it is only in quantity that the object acquires meaning; 'the singular object presents a problem for cultural systems of exchange, it may be uniquely valuable or uniquely worthless' (Gail Jones 1995: 177).

Willis argues that 'we can begin to think critically about our relationship to capitalism by scrutinizing our relationship to commodities' (61). Indeed, in Disney this relationship is coerced, albeit playfully, by the dressing up of the corporation, the games they play to make their people appear to be characters in their child-shows. Indeed, this was always the practice in Disney as Willis notes research from the 1930s that shows 'a generalized practice whereby the characters defined in the [Disney] media were used as emblems to promote the sale of merchandise' (55). In fact, the shows themselves are merchandise, especially since they have been available on video, and Disney videos always seem to exclusively advertise

other Disney video merchandise. The Disney Store, capital of Merchandiseland, located anywhere, is a boastful spectacle.

The Beastly Boardroom - Disney's Corporate Sexuality

Following is a brief and selective survey of the coverage of Disney Multimedia in the years of the Beast's musical. The theme of this coverage is captured best in a news article:

Remember how so many of us grew up with Disneyland . . . ? As we've grown older, Disney has just grown and grown. This week, Disney returns to Australian television with its own channel on the Optus Vision Network, presenting 18 hours of viewing daily from the animation that made it famous to the movies that consolidated the studio's future. (Peter Weiniger 1997)

Growth, growing. As Disney entertains growing children and their families, Disney itself grows and grows. And parents and children are catered for: the Managing Director of The Disney Channel Australia, Bill McKenzie reassures audiences that 'we provide programming for young people that their parents can also enjoy' (Weiniger). Disney's Internet life is also a story of growing, but of growing audiences. Jake Winebaum, the president of Buena Vista Internet Services, is retained to be 'responsible for all of Disney's online initiatives, including ABCNews.com and ESPN SportsZone, which collectively draw 2.1 million visits each day', and Winebaum's 'revamped Disney.com - the second fastest-growing site on the Web . . . is making e-commerce a big part of the magic kingdom' (John Geirland 1998: 155).

Stories in the business press about Disney, however, tend to concern the chairman, Michael Eisner. His comments and actions dominate the accounts of Disney's fortunes and expansion. Three particular stories dominate this news coverage: the main one concerns the Disney buy-out of Capital Cities-ABC Inc. making it 'the world's biggest media conglomerate'; 'it makes Mickey Mouse a more powerful media mogul than Rupert Murdoch' (Phillip McCarthy 1995: 1).

The following year, Disney Interactive formed a partnership with Apple Computer (AFP 1996). The identification of Mickey Mouse with Disney Corporation is a common trope of reportage of Disney, and an ironic trope, given the colloquial connotations of things 'Mickey Mouse' (part of the 'Disneyfied' metaphor described in Chapter 1).¹⁵ Michael Eisner is the other equally identifiable figure. In an article entitled, 'Mickey Goes Mega' (Robert Lusetch 1995), describing the massive purchase of Capital Cities-ABC, it is noted that, 'Eisner, who had bucked his wealthy family's wishes and started his career as a lowly office worker at ABC before becoming the network president, was now fulfilling an American dream by returning to buy the company'. However, Eisner is also at the centre of the other major story concerning Disney in recent years, when he was reported to have sold stock he received as part of an executive package (Bloomberg 1997). An account of his (by American standards) 'minuscule' salary, tells how the package is 'swollen by huge returns on executive options' (Fulcrum 1997). The tumescence of income packages.

The third sub-tale within the Disney narrative, concerns Disneyland in France. Formerly EuroDisney, opened in 1992, it was renamed and reinvented as 'Disneyland Paris' and apparently became France's biggest tourist attraction (Fulcrum). In November 1995, this theme park recorded its first annual profit (Reuter 1995a) after a bad run. Mr Philippe Bourguignon, who subsequently went to work for Club Med, was credited with saving EuroDisney (Julia Llewellyn-Smith 1997). In the Disney narrative, Disneyland Paris never entirely finds financial health, even as Disney grows and grows.¹⁶

¹⁵ According to AFP, 43% of Disney's profits derive from its film division. Capital Cities - ABC received revenues in the previous year of \$US6.4 billion, with net profits of \$US680 million (AFP 1995). The merger, in fact, was effected such that Capital Cities-ABC became a wholly owned subsidiary of Disney (Joshua Frith 1995).

¹⁶ Indeed, Postman uses evidence of Disney's financial trauma to support his thesis about the disappearance of childhood, arguing that 'as the Disney empire's falling receipts show, it is the Disney conception of what a child is and needs that is disappearing' (125). See 'Wishing Upon a Falling Star At Disney', *The New York Times Magazine*, 16 Nov., 1980.

Disney's World

Disney buys ABC, Westinghouse grabs CBS and pundits mutter about 'infotainment' monopolies. Is bigger really better? Just how worried should we be?

THE DOLLS AT THE DISNEY theme parks chirp: "It's a small world, after all." Too small. Or so it felt last week when the Walt Disney Co. heard the tinkling of regulatory-freedom bells and swallowed Capital Cities/ABC in the second largest takeover ever. In business terms, the deal made perfect sense. By connecting media production to distribution on an unprecedented scale, a small group of investors are the new Masters of the Universe. But even those who thoroughly enjoy Disney products could not escape an ever-so-slight sense of claustrophobia. Our newborns are immediately swathed in plastic diapers adorned with little Mickey Mouses. Disney World performs marriages—and is often the first choice for that final vacation when the doctor says you're terminally ill. Now the years between—when we watch all that television—can also be spent within the Magic Kingdom. The network's new slogan, jokes AHC News correspondent Jeff Greenfield,

might end up being "AB—See ya real soon." The business buzzword of our era is "synergy." Disney will have new ways to cross-market its movies, characters and theme parks. Westinghouse—which last week announced plans to buy CBS if Ted Turner or someone else doesn't make a higher bid—can milk its TV stations. But is synergy really nothing more than a fancy cover story for rich investors trying to dress up lucrative deals? Or is it the dawn of an era that seems as if it offers more choices but really doesn't? "Synergy turns out to be a polite way of saying monopoly. And in the domain of information, monopoly is a polite word for uniformity," writes Benjamin R. Barber in an important new book, "Jihad vs. McWorld." Barber's point is that the vertical integration that built the railroads, steel and other industries in the 19th century has taken on a more portentous cast. What happens when ideas are economically concentrated? Or when Ted Koppel reports to Donald Duck? We don't really know. Entertainment is not just one of America's largest exports, it's also our culture gone global. It's a benign force, mostly, a moon face. But its beams rest uneasily on us all. ■



As well as branching into live theatre, Disney launched several other new ventures around the same time, including entering into the cruise ship business ('Disney May' 1996) (another bid for legitimacy?), and the opening of The Disney Store in Australia (Jason Koutsoukis 1995). The shops are part of the ongoing Disney 'show', staffed by '48 "cast-members"' who attend to 'customers, or "guests"', Koutsoukis reports. And Disney is also in the education business, only it is "edutainment" (Tom Vanderbilt 1996). The Disney University apparently began as 'a training program for new employees in the 1950s. . . . In the early 1980s, the university expanded by offering professional development programs . . . geared towards middle managers . . . curious to sample the "magical pixie dust" guiding the company's success' (Vanderbilt).

While Disney is a public company and Mickey Mouse, its chief icon, has been in circulation since 1935, his copyright expiry is now imminent. James Langton (1998) tells how 'even though he has not made a film since 1953, Mickey is Disney'. American copyright lasts 75 years, so Mickey's time is near. Langton also reports that 'the full-length animated feature *Snow White*, which cost \$US1.5 million in 1937 and nearly bankrupted the studio, comes out of copyright in 2012'. Considering the extraordinary diversity of Disney's activities, interests and influence, within various entertainment industries, nevertheless, the corporate emblem, Mickey Mouse and his life, Eisner and his personal fortune, and Disney's growth function, dominate reporting on Disney. And 'magic' is a word that is used a lot - even in the business press, not just the product advertising.

Chairman Mickey

In the magazine press, where investigative reporting is performed, a different story of Disney is narrated: Disney's world is a mustard coloured loungeroom with fat-cat Mephistophelean Mickey (Fig. 28) dressed for business ('Disney's World' 1995: 59). Overleaf, the downward-gazing dealmakers are presented (Johnnie L. Roberts 1995; Allan Sloan 1995) as aging, uniformly-



Herbert A. Allen Jr.

Gordon Crawford



Mario Gabelli

their desire to create wealth for themselves and their shareholders as by their vision of the "information" future. Asked what his proudest achievement was last week, Murphy readily confessed in a TV interview: "Money is how I've always kept score." In addition to the likes of Rupert Murdoch and Beistone, there's John Malone, the fearsome financial wizard who built TCI Inc. into the nation's largest cable company, along with his reclusive partner, Enderle Bob Magness. Others include Ted Turner, the eccentric pioneer of CNN, who has long coveted a major TV network, and the upstart Broadbent, who has cracked the elite league with an 80 percent stake in MCA and a chunk of Time Warner.

IN THE BACKGROUND IS ANOTHER influential group—money men ranging from Buffett and investors Mario Gabelli & Co. to Gordon Crawford of Capital Group, the investment-management and mutual-fund giant. These men direct large pools of cash raised from individual investors and pension funds into scores of the industry's largest companies. As a result, they help influence the industry's course and the outcome of such mammoth deals as Viacom's victorious battle for Paramount.

While the sheer value of media properties has skyrocketed in the past decade, to understand the events of last week you have to go back even further than that. Fear of media giants dates back to the age of the press baron; earlier in the century, in his 1935 book, "Lords of the Press," George Sokolsky, who died last month at the age of 94, railed against the evils of concentrated media ownership practiced by Frank Gammon and William Randolph Hearst. The links between Hollywood and the broadcasting industry also trace back some 40 years. And if all started fittingly enough, with ABC and Disney.

In 1948, the Supreme Court outlawed corporate ownership of studios and movie theaters. A young Paramount executive, Leonard Goldenson, ended up with the movie empire. Using the theaters as a springboard, Goldenson acquired a still-fledgling ABC in 1953. With CBS and NBC dominating television, ABC had little access to programs, supplied mostly by advertisers in those days. His pioneering solution: forge a stronger link with Hollywood. With Disney happened to be looking for money to build the new park called Disneyland. "I said, 'Well, what do you need to get started?'" Goldenson told *Nielsen*. As a condition of a \$20 million loan, "I said, 'You've got to appear on ABC and program for us.'" Soon after, Goldenson persuaded Jack Warner of Warner Bros. to let ABC republish its library for Westerns, and "they-

came" became an ABC hit. Later, "The Mickey Mouse Club" and "Zorro," courtesy of Disney, aired on ABC.

In 1961, Walt and his brother Roy pulled their shows from ABC, accepting a rich offer from NBC. With ABC still struggling, Goldenson began to hire young executives to target a new, younger audience. One was Michael Eisner. "Eisner had sent out letters to 100 different companies," Goldenson recalls. "The only response was from ABC. Our people sat

Cashing In Their Chips

Why three shrewd old guys are getting out

By ALLAN SLOAN
NETWORKS, SHOWWORKS, FORGET all that bubble about the sales of ABC and CBS being linked to potential "synergies" like Peter Jennings wearing Mickey Mouse ears on the nightly news or *Monroe Central* in Burbank creating a TV *Miami* series. The real driving force behind last week's big TV deals is much simpler: the shrewd old guys who wanted to cash in huge chips. So let's look at why the sellers are getting out, if for no other reason than to see whether it's time for the rest of us to get in.

Billionaire Warren Buffett and Capital Cities-ABC chairman Thomas Murphy, two of our guys, made the Disney-Cap Cities sale happen. Although the announcement was a total surprise, it now turns out that Buffett, 65, and Murphy, 70, had been talking to Disney chairman Michael Eisner, 53, on and off for years. Buffett's Berkshire Hathaway conglomerate is Cap Cities' biggest stockholder; Murphy and the now-retired Dan Burke built Cap Cities from a one-station operation into a huge company.

By selling to Disney, Buffett and Murphy diversify their money into a company more stable than broadcasting. But they pay a big price: a hefty income-tax bill, because the cash part of Disney's cash-and-stock pack-

down with him and worked out a deal." Come the mid-1980s, ABC had finally climbed into the ranks of the Big Three. But by then, smaller growth companies and shrewd investors had started to see media and broadcasting properties as undervalued assets that could be taken over, trimmed and turned into trophy stocks. In 1980, financier Laurence Tisch shared effective control of CBS, a move stemming directly from CBS efforts to thwart a takeover by Ted Turner. With Buffett's backing in 1986, Cap Cities, a

media-group owner that tried to merge with Disney around 1970, swooned over the much larger ABC for \$3.5 billion, then the largest media deal in history. Soon, General Electric set a new milestone, scooping up RCA for \$8.4 billion.

The most innovative players in this new game were Rupert Murdoch—the Australian-born publisher who was rapidly assembling a global media colossus—and Atlanta's outspoken Turner. Both aggressively spent billions on acquisitions and

start-ups and, in Murdoch's case, also pushed the limits of federal rules against media dominance.

Murdoch emerged first as the prototype of a global media mogul. Pushing big time into the U.S. market in the early 1980s, he began snapping up a small stake in the late Steve Fier's Warner Communications, now part of Time Warner. He was stiff-armed, but soon struck gold in Hollywood in 1985, this time landing Twentieth Century Fox. More than a few people thought he



Forget cosmic synergies, the big investors drove the ABC and CBS deals: Billionaire Buffett (left) and CBS chief Tisch

age is immediately taxable. Keeping their Cap Cities shares would have let Buffett and Murphy defer taxes indefinitely. The fact they're willing to pay big bucks to Uncle Sugar makes me suspect that they preferred Eisner to Murphy's heirs-apparent at Cap Cities.

The third offer is CBS chairman Laurence Tisch. Tisch, 72, has made plenty of mistakes since taking control of CBS in 1958, among other things, he sold CBS's magazine and record businesses too cheap. But Tisch has done a great job of making money for CBS stockholders, the biggest of which is Tisch's family-controlled Loews Corp. conglomerate.

Ironically, Buffett and Tisch sold major pieces of their TV holdings not long ago for far less than they now command. Buffett sold one third of Berkshire's 30 million Cap Cities shares back to Cap Cities for \$630 million in December 1993. He was so eager to exit that Berkshire, famous for

paying only minimal taxes, actually paid capital-gains tax on its \$457.5 million profit. Now, Disney is paying a partly tax-deferred price almost double what Buffett got in 1988. No wonder Buffett—who owns 15 percent of *Nielsen*'s parent, The Washington Post Company—is still eating his liver, grumbling publicly about how bad his timing was.

Wading around money: Tisch, too, has been pulling the rip cord with Loews selling heavily in last August's buyback in which CBS paid \$65 a share. Westinghouse's price is about 25 percent higher. Oh, well. Loews still will have made more than \$1 billion. What a mope. CBS has given Tisch stock options that would be worth about \$10 million at Westinghouse's price. Hey, even billionaires can use a little walk-around money.

In all, Berkshire will have turned its original \$517.8 million Cap Cities investment into cash and stock worth more than \$5

billion. Total pretax profit: around \$2.5 billion. You can see how Buffett has gotten to be the second wealthiest person on the *Forbes* 400 list. Loews' profit at CBS is much smaller—a mere \$1.1 billion or so. In all, Loews spent \$534 million for CBS shares, got \$920 million in three separate buybacks and still owns \$900 million worth of stock. It's also knocked down more than \$100 million of dividends. Not bad for the crew that lost the NFL.

Synergy, synergy: These may turn out to be great deals for the buyers. Then again, maybe not. The folks who can't lose are the Three Old Guys who are selling at these fancy prices. The major factor in these deals is Buffett, Tisch and Murphy deciding to bail out. The buyers' dreams of cosmic synergies and international distribution are nothing but a distant second.

SLOAN is *Nielsen*'s Wall Street editor. He can be e-mailed at sloan@panix.com.

dressed gamblers for whom neologisms are coined to describe the scope of their financial power: 'mogulfest', 'megadeal', 'moneymen', the alliteration of the 'm's makes you murmur with misgivings as you read (Fig. 29). This is not heterotopia but dystopia: the horror fantasy of the corporate backroom, whose hero and emblem is a mouse with the mimed voice of a child - actually the voice of Walt Disney. Miriam Hansen (1993) describes Mickey's various 'transgressive and reassuring appeals' which characterise the economic sexuality of Disney:

Mickey's inversion of the mouse character, the fearless pluckiness of the tiny, weak creature; Mickey's hybrid gender (especially after Disney gave the creature the voice of a eunuch or prepubescent child, which was, coincidentally, his own); Mickey's acting out of polymorphous perversions, in particular sadism and orality, without guilt or punishment; and the absence of castration symbolism and of Oedipal conflicts and confrontations. . . . Lacking genital interest - and thus refusing heterosexual reproduction - 'he does not stir up wishes which have to be suppressed and consequently he does not arouse anxiety'. (49)

The story narrated in the business press is one of a transforming, unpredictable economic landscape that reduces itself by acquiring more of its other, a kind of self-regurgitating cannibalism. It is the territory of melancholic man, Modleski's man of the shrinking and expanding body, the becoming body that transforms with social change, held together by desire, as Modleski says, 'the male desire to escape the human limits of the body' while women bear the burden (109). Regardless of the kind of narrative, Modleski says, 'nostalgia is bound up with sexual difference in ways that many male theorists have not considered' (111). Nostalgia, indeed, accounts for much in current male-female debates about feminism and gender. But what appears to be sexually undifferentiated is a broad nostalgia for childhood that is subliminal in nostalgic cultural discourse generally. It is clearly captured by the Disney version of *Beauty and the Beast*. It is possible that the nostalgic move of Disney corporation to the live stage (what they, in an old-fashioned way, call the 'legitimate theatre'), is an act of desperation or of shrewd anticipation in the fluctuating, tumescent fortunes of global economies. Bestial Disney tells tall-tales to buy or (emotionally) blackmail its way into the

heart of a new market, a new market no different from the old, in which women and children continue to supply the bulk of consumer support.

The universalising figure of 'the child' in this menagerie of involuted/regressive masculinities, is an 'apparatus of colonisation' (Wallace 183). Wallace's formulation is based in discourses of autobiography and schooling and she argues that it enables the imagining of 'a future condition of empowerment' (183). This is 'the child' as the "subject-to-be-educated", and "the subject-information" (173), and the child is figured as "primitive" in the sense that it 'predates and will evolve into the adult' (174).¹⁷ The apparatus of colonisation operates to incorporate the subject of imperialism as Wallace argues that 'the child' is a 'necessary precondition' of colonial imperialism, an invention of the West, and that 'the child' 'coincides with the apogee of English colonial imperialism' (176). In the Disney locus, 'the child' is a mass of children, 'subjects-to-be-entertained', and the future condition imagined is one of hopeful disempowerment or 'pleasure'. In Disney, the child (actually an adult) is the 'subject-to-be-prepared-to-relive-the-magic'. This is not a facetious formulation. The Disney theme ride through advertising, publicity, stage/video spectacle, and intensive merchandising seems akin to a process of sheep-dipping, an immersion in a process that both marks audiences as Disney products and decontaminates this audience from other products. The dispensing of 'magic' is a disingenuous tactic to 'capture' the audience who relive the magic constantly, permanently colonised by a corporate fantasy of unsuspecting childhood.

The child-adult subject of Disney and the multiple masculinities of the bodice-ripping Beast are staged in Disney's quest for legitimacy and are played to the (captive) audience - Belle - ostensibly as a fable of the irrefutable survival of romance. The advertising foists it as 'the greatest love story ever told' and the

¹⁷ See Wallace 173-175. Wallace historically connects the 'child' and the 'primitive' by arguing that the period (the eighteenth century) in which the discourse of childhood is 'consolidated' is also that in which the concept of the 'primitive' is developed.

theme song praises the love story as the 'tale as old as time'. This marketing strategy, however, betrays a significant transformation in the sexually differentiated economy of romance which, I argue, is performed through the figure, not of Belle or Beast, but the rose. Traditionally a figure of female sexuality, albeit somewhat ambiguous in early versions of 'Beauty and the Beast', it is nevertheless appropriated exclusively to the discourses of masculinity in the Disney retelling and is associated with the nostalgia and loss and the crisis of the patriarchal symbolic. In Disney's *Beauty and the Beast*, the rose is the Beast for whom, in Disney's story, time is running out. Beast's story is of how he engineers his survival by creating a trap for Belle and a taboo within the trap and concealing the rose within it.

The Rose Taboo

In its dependence on the classic symbolism of the rose, 'Beauty and the Beast', in its traditional and contemporary versions, may be read as one of many rewritings of the thirteenth century allegory, *The Romance of the Rose* (Guillaume De Lorris and Jean De Meun 1994), a 'best seller in its day' (Frances Horgan 1994: ix). It would take a lengthy and complex argument to forge this, but suffice to say that the key intertextual and interdiscursive elements of the myth are contained in the rose and the God of Love, both antagonists to the hero in the story. 'Gazing into the spring, the young man sees the reflection of a rose-bud, whereupon the God of Love, who has been stalking him through the garden, shoots five arrows at him and takes him prisoner' (x). More befalls the hero, but the rosebud-love object and hostile prisoner-taking God, beg association with *Beauty and the Beast*. Horgan renders the story as an allegorical account of the course of a love affair: '[a] young man encounters the most beautiful woman he has ever seen (the dreamer sees the reflection of the rose), falls in love with her (is wounded by the arrows of the God of Love), and undertakes to conduct himself according to the conventions of courtly love, or *fin' amors* (does homage to the God of Love)' (xii). The dreamer - a female one - is also the protagonist of

Beauty and the Beast in its classic versions, the 'dream vision',¹⁸ according to Horgan, 'a device often used as a vehicle for didacticism in Latin literature, both classical and medieval' (xiii).¹⁹

Disney's *Beauty and the Beast* takes as its emblem, the rose, the fatal rose, and places it in the 'West Wing' of the palace, a place that Beauty may not go. Psychically, the West Wing is the realm of the taboo, the forbidden, and the Beast signifies this when he tells Belle she may not go to the West Wing, giving her no reason except that it 'is forbidden' (Disney 1, Disney 2). The forbidden West Wing is an invention of the Disney retelling, and a significant departure from the traditional tale, in which nothing in the Beast's palace is forbidden to Beauty. Belle does not question this, but in the animated film, when she transgresses the taboo and visits the West Wing, the cinema or video audience sees what Belle sees, a portrait of a handsome young man, and the rose in a glass case rather like a clock, gradually dropping its few remaining petals. Narratively, the scene develops as a confrontation between Beast and Belle when he finds her there, and, in response to his viciousness, Belle leaves the palace, running away against the pleas of the Enchanted Objects, saying nothing will make her stay (Disney 1). On horseback, she heads away through the woods only to be attacked by wolves, rescued by the Beast, whom, injured, she nurses. So the confrontation, devised through the ruse of taboo, results in their first touch and from this the romance blooms. This scene is discussed in Chapter 1 in relation to the Beast, and will recur in Chapter 4 in relation to Belle. But this significant moment reveals to Belle the phallic rose,

¹⁸ See Villeneuve 169-170, 172, and Beaumont 238.

¹⁹ Rose gardens, however, were frequently used allegorically in medieval literature, and 'could be invested with profane or sacred significance' (Margaret Drabble 1979: 106). Gardens - the medieval 'hortus enclosus' is an antecedent of the nineteenth-century 'secret garden' - were 'most commonly . . . associated with amorous dalliance. There lovers met, or observed one another secretly; there they retired to weep their fate' (106). More specifically, 'the garden was charged with . . . sexual innuendo: the lover in *The Romance of the Rose* falls in love with the reflection of a rosebud mirrored in the waters of the Fountain of Narcissus, and his attempts to pluck it are aided and hindered by various allegorical personages - Danger, Shame, Bel-Accueil' (106). Flowers, also, have allegorical meanings as important in medieval and Elizabethan literature 'as . . . their appearances' (106).

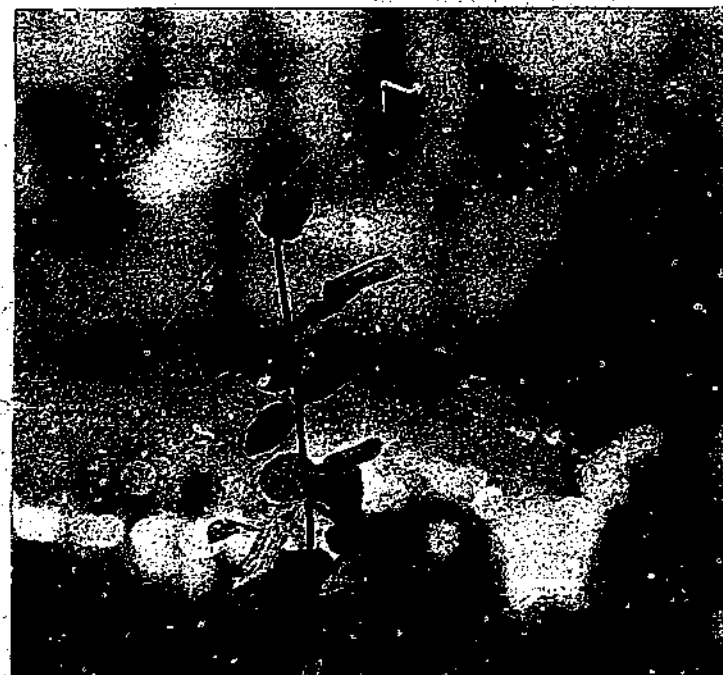
raining semen - the Beast holds this in the logo looking at it sadly as it withers and drips (Fig. 1), observing his own emasculation. The rose in glass (a glass coffin?) is a meaningful symbol of deference to the limits of time and nature. The postmodern 'Beauty and the Beast' departs from the traditional fairytale, while remaining also faithful to it, because, in the traditional tale, time is of consequence to the Beast only when he is separated from Beauty, while the fatal rose never withers except, for instance, in Summerly's retelling, when it is touched by people of bad heart.

The rose is also central to Beauty's relationship with her father, as she asks her father to bring back a rose from his travels rather than expensive gifts, as her sisters do. (The variations on this epic element were discussed in Chapter 1). Plucking the rose, her father is apprehended by the Beast who offers a trade: his life for one of his daughters' lives, and it is Beauty who volunteers to go. Like Snow White's poisoned apple, the rose is figured as a kind of temptation. The rose, in the traditional fairytale, is like a silent interlocutor. Often referred to as the 'fatal rose', it is strongly associated with the deterministic structure of the fairytale. The gender of the rose in 'Beauty and the Beast' is somewhat ambiguous. The rose at times 'shows itself' to Beauty's father reminding him of his promise to bring a rose to Beauty from his trip to town. In some early versions, it is quite an active, phallic rose, reaching up to be plucked, 'withering' when it is touched by people of bad heart (Summerly); or, as Pearce retells, when the merchant first tried to pick a rose, it 'drew back from his hand of its own accord. But he was determined . . . and snatched at the stalk and broke it'. In the representation of the melancholia of the Disney Beast, the rose has been lifted from feminine signification to masculine and re-signifies the postfeminist emotional and fragile masculinity. In Disney's version, there is no fatal request by Beauty for the gift of a rose from her father's travels and, hence, no tragic implication in the father's desire to please his daughter. Belle's father meets the Beast when he becomes lost in the woods while wheeling his ridiculous woodchopping machine to a fair.

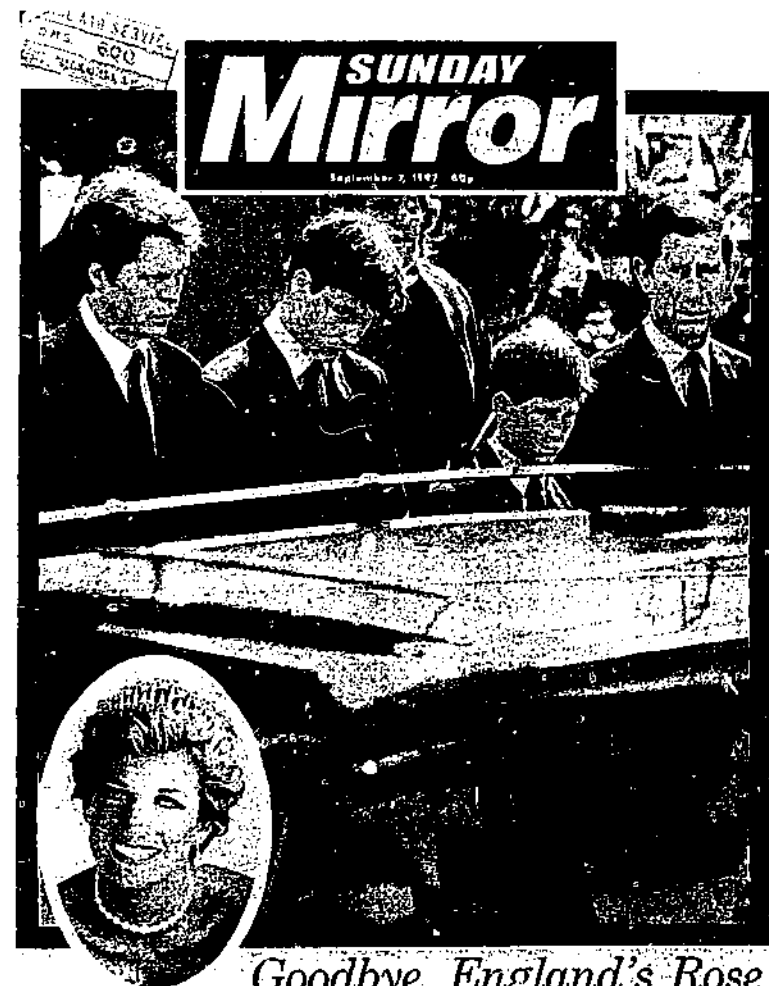
THE INDEPENDENT

Diana

1961-1997



Britain says goodbye



Goodbye, England's Rose

The amazing magic garden of the Beast - in traditional versions the site of the father's plucking of the fatal rose - is completely eliminated from the Disney version and piled exclusively into the figure of the Beast himself, encased in glass and hidden in an attic (the forbidden zone, the West Wing), the wilting, denuded fatal rose. So the refictionalising of this fairytale by Disney involves a careful editing of the forces of 'natural elements' that traditionally convey the mystery and eroticism surrounding the hero and the heroine. 'Nature' is a pervasive force in fairytale and myth and sequesters the apolitical territory of 'affection' for innocent audiences. The rose obtains a strange and pathetic incongruence, dislocated from its traditional role in the story and in the semiotic structures of the narrative. As such it performs as, what Lyotard calls, the 'différend', which, as Gail Jones describes, means 'the existence of fraught, incommensurable disputations of difference, in which - as in certain cross-cultural experience - the space of contact is in a sense *aporetic*; different languages, different values, cannot construct between them the virtual space of comprehension' (177). Traditionally a symbol of female sexuality, here the rose is unambiguously transferred to the masculine, and with it, the sign of sexual difference.

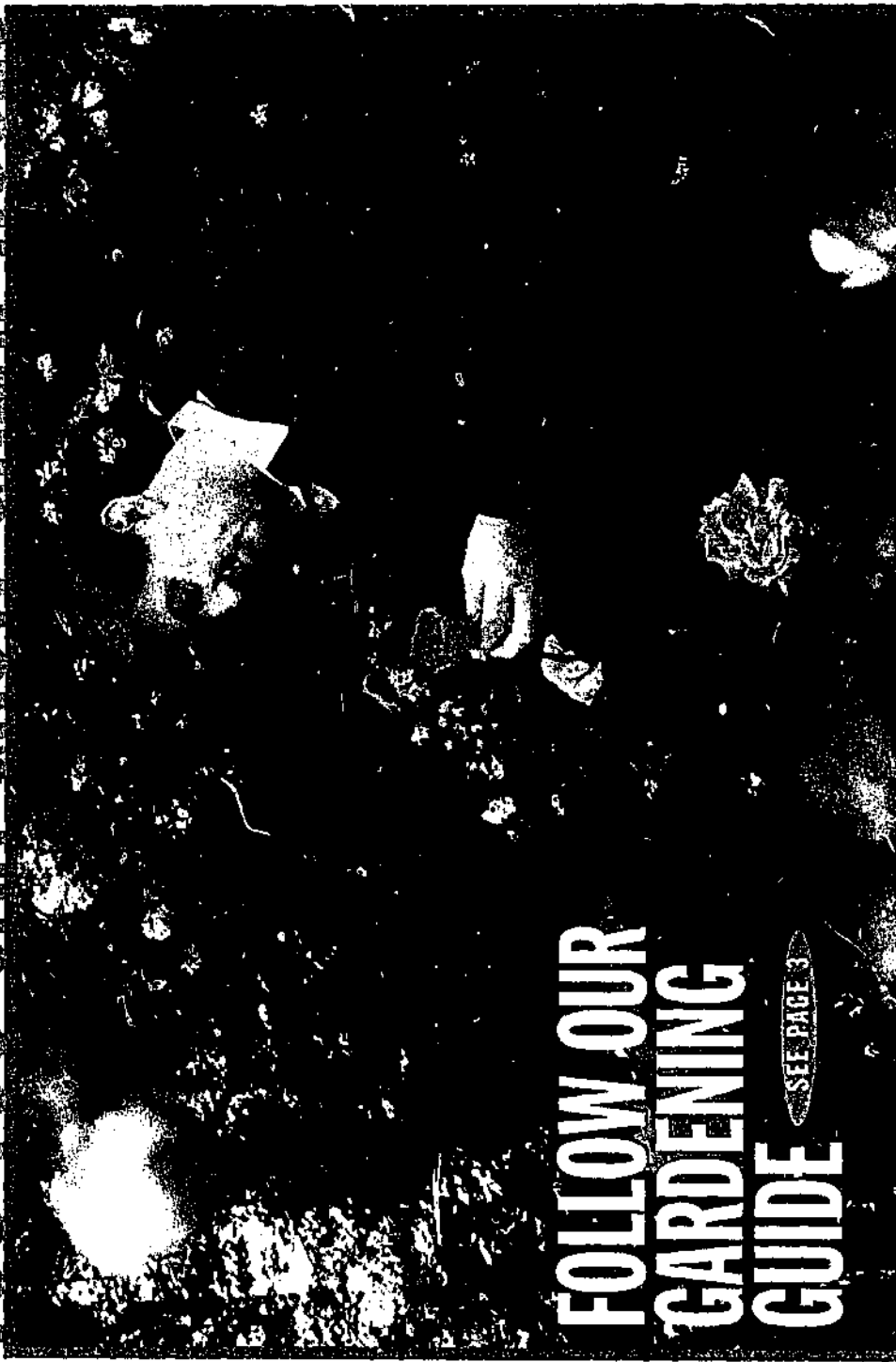
This différend is endlessly transferable, a potent symbol and signifier of symbol itself. It is political and emotional. Witness a few examples: the British Labour Party's winning election slogan, 'New Labour New Britain', used a red rose as an iconic signature and as a symbol of change and national renewal. No wonder the Labour Prime Minister, Tony Blair, lamented so publicly for the death of Diana, Princess of Wales, England's Rose. 'Diana 1961-1997: Britain Says Goodbye' ('Diana 1961-97' 1997) (Fig. 30): a broadsheet page figures the rose as a symbol of the woman and of farewell; a slimline red rose-bud, alone, removed from the oceans of flowers (and of photographs of flowers, and of the woman herself). A tabloid page, 'Goodbye, England's Rose' (1997), sombre men in black walk behind a mourning car filled with blurry flowers, and the corpse smiles from beneath her tiara: images from a funeral as the headline sings the theme-song from



Supporters holding roses to symbolize François Mitterrand's Socialist Party gather outside his Paris apartment. The former President died in his office after a battle with prostate cancer.

French mourn leader who fascinated them

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SEE PAGE 3

the show (Fig. 31). The People's Princess, a princess to be plucked, the Queen of Hearts. England's Rose goodbye. Hearts, roses and farewells. And supporters mourning the death of Francois Mitterand are pictured sniffing a rose to symbolise his Socialist Party (Agencies 1996) in a posture of remembrance as the headline tells that the 'French Mourn Leader Who Fascinated Them' (Fig. 32). 'The French' appear to be a young girl, and is the 'fascinating' object the rose? The evocative power of the rose is aporetic.

And the Beast in the Garden. Jeffrey Kennett in a gardening feature in the *Melbourne Age*, is posed as the Beast, eyes down, making contact with a rose like a sceptre, gazing on it as a newborn, a delicate thing, a thing that grows (Fig. 33). Aporetic. 'Follow Our Great Gardening Guide' (Jan Williamson 1996). In fact, this is a story about gardening and its value to heart health and the virtues of gardening as exercise. Roses, a comfort to the heart broken in Victoria, the Garden State.

Advertisements and Emotion: Time and the Rose

The rose, of all flowers, means love, romantic love. And especially, it means, the 'tragedy' of love, the loss of love. The presence of the rose in advertisements for *Beauty and the Beast* tells audiences that this is a story of love, and possibly a tragic one. It is a tragedy because the Beast is alone and nearly dies. It is not a tragedy because a young woman gets imprisoned for life in a miserable, weird palace in the interests of his survival.

Postman argues that advertising is a form of 'religious literature' (108) in which products are presented in ways that do not require 'analytic skills', by offering 'idols' and not 'facts' to buyers (children). The Disney rose is such an idol, signifying the sacred and taboo, representing the tragedy of loss to the adult-child-man, his humanity, his sexuality and his time. In keeping with patriarchal assumptions about time, the meaning of the rose concerns 'man' (Beast), who is a

"desiring, suffering, death-conscious, and hence, a time-conscious creature" (Fraser qtd in Julio Pinto 1989: 1). That is, 'the knowledge that death is irreversible is knowledge of time' (Pinto 1). So, the 'extension of time appears as the very extension of existence' (Emmanuel Levinas 1978: 74). Translating to *Beauty and the Beast* - and while Diana provides evidence of the residual (now dead) femininity of the rose - time becomes sex, the Beast's sex, his masculinity, now feminised, withering in the race against time - the withering rose. The Beast's transformation ensures his survival and the survival of time and its other, 'eternity' where 'the power of eternity is defined by its resistance to the destruction worked by time' (Levinas 74).

The moment of the theft of the rose in 'Beauty and the Beast' is the point in the fairytale that Mikhail Bakhtin (1981) describes as the 'suddenly' in 'adventure-time' (152). This type of time occurs at 'points of rupture' where 'laws (of whatever sort) are *suddenly* violated and events take an unexpected and unforeseen turn' (152). This 'suddenly' is 'normalized, as it were, in chivalric romances' so that the 'entire world is subject to "suddenly," to the category of miraculous and unexpected chance' (152)²⁰, such as the miracle of romance (and the abrupt miracle of death). The 'suddenly time' of chivalric romance is differentiated from the 'hollow sense of time' mobilised in television melodrama, where plots 'vacillate between both the compression and extension of time' (Joyrich 140), such as when new 'diegetic "realit[ies]"' are created involving the resurrection of killed-off characters (141). Such 'hollow' time is implied when *Beauty and the Beast* returns in a 'feature special' form as Disney's *Beauty and*

²⁰ Bakhtin describes the 'unique chronotope' of novelistic discourse as 'a miraculous world in adventure time' (154). This chronotope of the miraculous world 'is characterized by [the] subjective playing with time, [the] violation of elementary temporal relationships and perspectives' (155). Coincidentally, Bakhtin uses the story of 'Cupid and Psyche' to theorise the chronotope in literature, and its thematised relationship to transformation and metamorphosis: '[metamorphosis] or transformation is a mythological sheath for the idea of development - but one that unfolds not so much in a straight line as spasmodically, a line with "knots" in it, one that therefore constitutes a distinctive type of temporal sequence' (113).

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the Beast Christmas Special.²¹ With this 'hollowing out' of diegetic time in mass media, Joyrich argues, the 'aura' (Walter Benjamin 1969) is reduced 'and thus its claim to autonomous existence, historical testimony, and traditional value' (Joyrich 145).

The once eternal, timeless rose now measures Disney's (masculine) corporate time, running time for audience turnover (Fig. 34). The adult-child audience, like insects crushed on windscreens, are drawn almost unavoidably to the demands of this need for corporate capital. The audience of *U. Bewdy and the Beast*, however, is a different inversion of the adult-child, being a small-scale marginal metropolitan audience, caught in discourses of opposition and resistance that have always formed part of a dynamic theatre culture. Nevertheless, time runs out for this audience and its bestial theatre: the Tilbury Hotel no longer survives in Woolloomooloo and its loss is significant - a rose may well shed its petals for the Tilbury. Meanwhile, in the next chapter, Belle and her antecedents, Beauty and Psyche, are mobilising resistance, and raising questions that may well be asked as to how it is that a rose - a rose, of all beautiful things - in the semiotics of a story such as *Beauty and the Beast*, in a time when patriarchal sex roles for women are still rigidly prescribed, no longer signifies these women, their sexuality, or their sexed bodies.

²¹ See Lockhart 20, and fn 12, this chapter.



Chapter 4:

Beauty and the Belles:

Discourses of Feminism and Femininity in Disneyland

In the Disney oeuvre, femininity is characterised as tragic, terminal and prone to evil, while Disney's heroines are those who evade the fall into moral decay. Baudrillard's obsession with symbolic glass coffins, shown in Chapter 1 to form part of an elaborate critical metaphor of Disneyfication, and reiterated in the description of Disney Corp in Chapter 3, suggests the horror fantasy associated with femininity in Disney. In falling for the Beast, Belle is implicated in this horror fantasy, prone to bestiality, but is saved when the Beast transforms into a prince. At the conclusion, a chorus rises around the divine couple in a festooned ballroom, the Enchanted Objects human again, the rose no longer entombed in its glass case but restored to beauty and set like a religious icon - sacred and taboo - in a stained-glass cathedral window (Disney 1), a tribute, not so much to Belle, but to the survival of the Beast.

Having focused on the Beast and the Disney corporation and its semiotic presence in cultural life in the first chapters, in this chapter I shall concentrate on the heroine of the story, Belle. I begin by taking a closer look at Belle's bestiality in the context of the analysis made of the Beast and Disney, then I consider Belle's performance of the conventions of Disney 'feistiness', a hallmark of Disney heroines. Overriding these 'takes' on Belle, is an ongoing analysis of her relationship to and with her audience, as I am suggesting that, in the semiotics of the Disney spectacle, she 'is' the audience. The ontological construction of Belle as spectator, and as her spectators, is retold using de Lauretis's (1984b) argument, following Barthes, avowing the Oedipalism of all narrative, in which she rereads the Oedipal cinema narrative as folktale in a staged theoretical engagement between theory of narrative and the semiotics of spectatorship. De Lauretis argues that 'narrativity, because of its inscription of the movement and positionalities of

desire, is what mediates the relation of image and language' (79), and that for spectators, 'insofar as they are always historical subjects of signifying practices, images are already, "from the beginning," overdetermined by narrative through its symbolic inscription of desire' (79). The struggle for de Lauretis in this essay is not to resolve the primary and secondary identifications in cinema spectatorship, but to resolve the cinematic tensions between 'image' and 'narrative'.

In this way, it is my intention to rewrite Disney's Belle, as a more powerful figure than the semi-puritan, token feminist object of moralistic fable in which Disney contains and constrains her feisty femininity, and to install her as an author of a disruptive female Oedipalism that results in the transformation of the Beast. So I reread Belle again as a descendant of the first animated Disney cartoon heroine, Snow White, and as a 'motherless' Disney character. Using Warner (1994) and Bakhtin, I look at Belle as a spin-off of the traditional, allegorical Beauty, and as a rewriting of the mythical Psyche, whose relationship to Belle and her viewers is one of 'goddess'. Belle's feminism then, suggested by Disney, and elaborated by me, takes on a greater significance if *Beauty and the Beast* is seen as a rewriting of *The Romance of the Rose*, and Warner's (1991) comments on that tract, and some feminist debates on 'beauty', implicate Belle's feminism in a statement about today's struggle between feminism and masculinity. First, however, I shall recap the current status of Belle's relationship with the Beast.

Belle and the Beast: The Thesis So Far

In the previous chapters, I have recounted in various fragments a number of retellings of *Beauty and the Beast*, including at least three contemporary Disney versions. In spite of a number of narrative disturbances and actual changes, I suggest that the Disney Beast is an emblem of postfeminist masculinity displaying some severe Oedipal anxieties, figured via references to the *pharmakos*. This is the yobbo/stupid Beast transformed in Disney back to something resembling (or travestying) his salon masculinity of seventeenth-century France, rather than the

fairytale supernatural devil-god of the subsequent genre of (English language) storybooks. In this form, and with Belle, the couple performing dramatically different libidinal energies, he appears to learn some rules of behaviour which translate his beastly masculinity into some version of a postfeminist male subject of romance, the scenes of Belle's tutoring of him nostalgically remembering the 1950s movie heroine domesticating a wild hero. Belle also performs as both a father's sacrifice, and boyish hero, as well as a romantic princess.

The pastiche Beast constructed in the analysis is animal Beast and Medieval Beast, both implicated in narratives of 'first contact' and the 'touch of the non-human'. King Kong appears as a generic relative of the Beast, both 'bodies without organs', the Beast distinguished by his tumescence, a legacy of his placement in a contemporary mythology of entrepreneurial failure, and city-country transitions of mercantile life, and by his mediation as a singing musical star. I argue that, seen as the hero of a children's story, re-narrated as adult romance, this is an abject Beast, in company with other mutant Disney heroes, who represents a number of crossings, including white miscegenation anxieties and noble savage mythologies, also processed through the figure of Belle. Contiguously, several scholars' tales of 'Beauty and the Beast' have been retold, including the Greco Roman heritage of Cupid and Psyche, and the strange double-life of the story as literature and folktale. A theoretical refrain of interdiscourse/interruption is used to suggest the ways these theoretical and folklore stories disrupt and interrupt the retellings.

With the fall of the Disney villain and rival Beast, Gaston, and the falling in love of Belle with the abject Beast, and the rose, the fatal rose, the withering rose, this pastiche rendition of the Beast, commencing with the opening scene of the fairytale, tumescens and dissolves into cultural word play around 'beauty and the beast' and 'Disney', paradigms synchronically signifying an ideologised mythic structure of romance and difference, inversion and mutuality, applied to almost any

subject. While every stage performance and every replay of the film enact the ritual transformation/resurrection of the Beast, the story itself in its multitudinous retellings is part of a processual becoming, an ongoing metamorphosis of content and meaning. A beast it is, indeed.

In Chapter 2, I focused more on the Disney product itself, where the gesture of male bodice ripping commences an argument about the reformation of the masculine subject in popular romance and in discourse theory. The bachelor patriarch, disinterested in patriarchy, the three-beast ballet, the Medieval beast, owing sexual duty to women, all contribute to a set of discourses that suggest that the Beast is a changed man. As an emblem of the male subject of feminism, he is divided between hegemonic and subordinated and marginalised masculinities, as Connell describes them. In Disney, the dual characterisations of this split, Beast and Gaston bear (or bare) different energies of the hegemonic and the subordinated and the censored masculinities erotically inscribed in a homoerotic parade of maleness. They duel over Belle, daughter of a fading cyborg, and in this postfeminist way, as Modleski suggests, the battle of the sexes is staged, the melancholic men appropriating feminism's 'losses' into their own nostalgic discourses of loss. Animated Belle is a female 'body without organs' and her rival suitors are positioned as if they are peeping to 'see' her absent organs (Fig. 4). The peepers appear as 'Rabelaisian figure[s] of fleshly excess' (Modleski 1991: 103), performing 'the male desire to escape the human limits of the body' (109).

This also can be seen as an expression of their narcissism and perversion, which Hope describes as part of the legitimisation crisis of modernity, a crisis in which Disney, by its own admission, participates by its entry into the global stage musical arena. Foucault's theory of heterotopias helps to see this stage as a site of 'otherness' on which are performed the anxieties of the reformed white male of the cinema, a rehabilitated 'snag', a child-man, as Pfeil describes, an echo of the melancholic masculine (see Chapter 2). The Beast is in turn appropriated by the

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counter theatre of burlesque in *U Bewdy and the Beast* in a bestiality story. Meanwhile in its financial publicity the Disney corporation tells tales of its continuing growth in its merchandising and corporate lives, Mickey Mouse and glass coffins being its most potent symbols. And the rose, the fatal rose, the withering rose, enacts a symbolic transformation of value of symbol itself, the rose, the differend, incommensurably designating the meaning of time and symbol. In this chapter, and the ensuing ones, Belle now takes centre stage as the object of feminist desire, the princess of Propp's folktale, renegotiating the Oedipal movement of narrative, in a re-telling of her-story so rudely dominated and appropriated by Beast up until now.

Bestial Belle

In Graeme Murphy's *Beauty and the Beast* (Sydney Dance Company 1994/1997), the traditional tale is adapted into postmodern gothic, and Beauty's alter-ego is danced as the Rose, both of them at the mercy of the Beast, a poststructuralised tripartite incarnation of the Rock Beast, Corporate Beast and Gothic Beast, the last to whom Beauty is drawn in love. It is a different and altogether more neurotically pleasing idea of Beauty, while Disney's Belle is conveniently contrived to appear stoically unmoved by outrageous masculine confusion (Fig. 36). Indeed, Belle appears to find the monster Beast quite attractive. But, as a female bestial subject, Belle does not have much of a discourse into which to insert herself. She is mythically and filmically one of the brides of Dracula, and Frankenstein; she is Fay Wray to King Kong; she is Phaedra to the Bull. There is a discourse of female bestiality in literature but it is closely related to pornography.¹ Similarly, feminist writing on bestiality is rare. Susan Brownmiller (1976) and Laura Lederer (1982) include references to bestiality in discussions of heterosexual pornography.² However, Haraway (1989) tells that the virgin's gaze 'unmans the beast' (162). Indeed, in submitting to captivity of

¹ See, for instance, *The Garden of Earthly Delights* (Nicholas Salaman 1994) where a brief and gruesome bestial episode depicts women as subjugated recipients of male sexual punishment.

² See Lederer 17, 225, 226.



a Little Golden Book

Disney's
Beauty and the Beast



the Beast, Belle does appear as a kind of Carteresque libertine/Sadeian woman, especially as she raises her eyebrow to gaze on him and decide. The adult viewer of the scene is permitted to share in the bestial sexual joke but this is a brief moment for the Disney adult audience, a wink and a nod, a nudge of an adult elbow. Belle's girlish heroism is quickly restored as she is escorted away by the Enchanted Objects, leaving the Beast to his cantankerous confusion. Still, in her stoic feistiness, she is typical of Disney heroines, especially those of the semi-animal world (such as Ariel, the Little Mermaid) because, rather than telling stories of individual heroism, Disney 'focuses attention on the *romantic* aspects of fairy tales' (Cummins 23), and the romance plot "is a trope for the sex-gender system as a whole" (DuPlessis qtd in Cummins 24)³. Rather than Sadeian, Belle's bestiality is part of an interdiscursive involution narrative in which she is stripped of her traditional strength and learning, and is even stripped of her 'beauty'. Indeed, Cummins argues that 'Belle functions as a plot device . . . she is necessary to the Beast not just for romance, but to undo the spell he is under' (24) so it is Belle's utility as a female, and not her beauty, that makes her attractive and valuable.

Classic horror films frequently represent an "affinity between monster and woman" in that 'woman's look acknowledges their "similar status within patriarchal structures of seeing"' (Williams cited in Creed 1993: 6). Both are constructed as "biological freaks" whose bodies represent a form of sexuality that is 'threatening' to "vulnerable male power" (6)⁴ (Fig. 37). However, Belle's bestiality is entirely domesticated by Beast, and both the bestiality and domestication of Belle appear to apotheosise in a scene in which Belle abandons her pledge to remain as prisoner and leaves, only to be attacked by wolves, rescued by Beast and, then, in turn - in a kind of romance set piece - nurses the wounded

³ DuPlessis is speaking of romance in general, not Disney romance in particular.

⁴ For Creed, Williams's argument 'challenges the assumption that the monster is identified with masculinity and opens the way for a discussion of woman's "power-in-difference"' (6). The



Beast. (The Beast's role in this scene has been described in Chapter 1.) From this event, the romance blooms. This scene and its development are unique to Disney as in earlier versions Beast, while monstrous, never threatens Beauty enough to make her want to leave (until her father becomes ill). The scene therefore plays on Belle's bestiality and, in the film's symbolic, is at least related to a wolf-mother myth, as Belle nurses her animal-lover-child (Beast), and, in this, appears to form part of the pattern of involution narratives identified earlier. Creed (1995) cites an early twentieth-century theory of "devolution" in which woman 'was particularly aligned with nature' while man was seen to be 'evolving' (96), but 'some men and all women were in danger of devolving to lower animal forms' (96). Creed, following Dijkstra, argues that in *fin-de-siècle* art, devolution was manifest in the depiction of "half-bestial creatures" (96) while "there was no need to find a symbolic form to represent [woman's] bestial nature" and, hence, women were depicted 'frolicking' with satyrs and centaurs in dark woods (97). The odd scene of Belle, the Beast and the wolves, is somehow darkly reminiscent of this devolutionary imaginary. While not frolicking, Belle is somehow 'consorting' with the wolves and exposing herself to a known danger in defying the Beast, for which the Beast is rewarded for protecting her. This scene therefore cathects discourses of bestiality and of romance, while Belle's display of courage in leaving the Beast is no doubt imagined by Disney as a positive virtue of 'feistiness', her reward for which is recapture and romance with the Beast.

Belle and Other Disney Heroines

Susan Stewart (1984) defines 'postliterate' genres (12), that is, non-literary genres of 'things' or 'forms', as dependent, like all genres, on 'a set of textual expectations emergent in time and determined by (and divergent from) tradition' (6). In postliterate genres, 'the time system of the viewer is collapsed into the time system of a machine that has erased its author' (12). The postliterate genre of

argument cited is in Linda Williams, 'When the Woman Looks', in *Re-vision*, Los Angeles: University Publications of America: 1984, 67-82.

Disney cartoon heroines includes Minnie Mouse, Daisy Duck, and more recently, Ariel, Jasmine and Pocahontas, and others, all of whom display an ambiguous relationship to humanity. Of the traditional/classic fairytale heroines, Belle ranks with Tinker Bell, Snow White, Alice (in Wonderland), Pollyanna, Mary Poppins, Sleeping Beauty (Aurora) and so on, all of them (except Aurora) distinguished by bad or non-existent relationships with mother figures, but great loyalty and affection to father figures.⁵

Within these sub-genres, Belle's feistiness is a textual expectation determined by the tradition of Disney heroines, and is modified in Belle to incorporate a few (rather simple) feminist sentiments, a quality which makes her an outcast amongst the townsfolk and endears her to the Beast! When the curtain rises on Belle's home town, the audience is quickly schooled in how Belle is different to other girls: bookish, bored with provincial life, and devoted to her perky old father. By volunteering - while cornered - to be the Beast's prisoner, raising her eyebrow, and demanding of him, 'step into the light' (Disney 1), insofar as Belle/Beauty appears to be acting relatively freely, she fulfils a fate championed for her by others, and it is Beast's fate. The story of *Beauty and the Beast* therefore emblematises the conditions in which narrative, according to de Lauretis (1984a) (following Propp) is made, whereby, 'however varied the conditions of presence of the narrative form in fictional genres, rituals, or social discourses, its movement seems to be that of a passage, a transformation predicated on the figure of a hero, a mythical subject' (de Lauretis 113). For this subject, the 'quest or action is directed toward "the sphere of action of a *princess* (a sought-for person) and of *her father*"' (113). De Lauretis interpolates to argue that this view of myth and narrative 'rests on a specific assumption about sexual difference' (113).

⁵ Gray also notes that 'Beauty [sic] magically has no mother but is totally devoted to her father' (159). Gray 'think[s] of Beauty [sic] sacrificing herself for the beast (as she did for her father)' and sees this, positively, as a 'Savior role' (163) (the feminist savior who breaks the enchantment of patriarchy).

Belle's difference in *Beauty and the Beast* is encoded in her unconventional femininity, her non-conformity making her the object of Gaston's desire, and suitable candidate to break the Beast's spell. Belle complains about the local townsfolk and about Gaston, saying she wants more from 'this provincial life'. Unlike the traditional beloved Beauty, adored for her virtue and beauty, bookish Belle is at odds with her community, and this makes her the object of Gaston's attention. Yet, he cannot understand how she reads books that have 'no pictures' while for Belle this requires 'imagination' - a quality she perceives Gaston lacks (Disney 1, Disney 2). Her comic rejection of Gaston is boisterous; when he tries to trap her into marrying him, she upends him in a pond. This humour also reflects negatively on Belle's femininity in a way that is restored by her confrontation with Beast, the raising of her eyebrow and her engorged eyes, signs of desire. Furthermore, Belle is so offended by Gaston that she either cannot or will not express the sexual desire she may feel for his 'manliness', while the Beast offers freedom from this. Barring some opening ambiguity, Belle's romantic destiny is never in doubt, especially as her sexed identity is secured generically by her costume.

Belle's costumes are typical of a Disney fairytale heroine, and she wears them like uniforms: a blue pinafore followed by transformation into a Cinderella-like ball gown, (also a Queen Antoinette-style crinoline). Disney characters, like the staff of Disneyland (and on special occasions the staff of the Disney Store), wear uniforms in the style of 'costumes'. But Belle has costume changes. Nurse-like, in her hooded cape and pinafore, Belle 'chooses' to stay with the Beast in place of her father. Belle's female beauty and sexuality is animated as large eyes, raised eyebrows, demure shape, fineness against the Beast's excessive body; demurely dressed, the pinafore puritan. She is also vaguely animal, wearing fur-lined hoods and luscious sexualised capes; at times, she appears to be a lush. When the Beast takes her through his library she wears a formal full-length green dress and, when she tutors him in how to eat delicately, she wears pink. Belle's semi-

ritualised coming out as sexual debutante and possible wife for the Beast occurs in a ball gown in the Ballroom scene, a vignette unique to the Disney version. Here, Belle's social mobility is suggested by the opulence of her costume provided from the Beast's magic Wardrobe.

Disney's Belle is therefore barely recognisable as a relative of the traditional fairytale Beauty, but instantly recognisable as a feisty Disney heroine, her character and narrative having been dramatically modified to fit comfortably into the Disney oeuvre, and to comply with the conventions of consumer romance narratives. On film, Belle is an animation, a cartoon, while on stage, she is an embodied, scripted performance, a glittering, breathing replicant of the cartoon Belle. As a configuration of 'Beauty', animated or acted, Belle's Disney feistiness is a carefully scripted concept of pop femininity, constructed to be acceptable and entertaining to both children and adults. So, in the realms of both image and narrative - remembering that these are the key terms of Laura Mulvey's (1975) founding work on feminist film theory - Disney maintains the masculine-feminine polarities, and this is the point of de Lauretis's (1984b) intervention, arguing that it is the feminist's work to disrupt the play and tension of image and narrative in order to engage the spectator's subjectivity. The masculine-feminine polarity must be 'disrupted to open other spaces for identification, other positionalities of desire' and, hence, how to 'address the spectator from an elsewhere of vision' by the creation of a 'different narrative temporality' to 'position the spectator and the filmmaker not at the center but at the borders of the Oedipal stage' (83).

My method in the remainder of this chapter, in following de Lauretis, is precisely to construct a different 'narrative temporality' using four separate measures to displace the spectator from the love plot: to locate Belle in her *difference* with her literary and folklore relatives, Beauty and Psyche; to locate this *difference* within some feminist debate about 'beauty'; to again reread *Beauty and the Beast* as a rewriting of *The Romance of the Rose*; and, first, to reconstruct the

genre of Disney heroines. On the borders of the Oedipal Disney stage/screen lurk female relatives from the Disney stable: Snow White, Lillian Disney, and Ellen DeGeneres.

Disney Heroines, Mutant Men, Shards of Glass: Snow White on the Oedipal Stage

Amongst the many stories that Disney likes to tell of itself, one is that it produced the 'first feature-length cartoon' in 1938 (Mark Juddery 1996; Holly Allen and Michael Denning 1993: 90⁶), and this is a story of a beautiful heroine and a collection of freakish or ugly men - *Snow White and the Seven Dwarfs*. Belle therefore is only one in a long line of Disney heroines who struggles with the monstrous masculine, making Snow White something of a prototype of the Disney heroine. Snow White, according to Gilbert and Gubar, is based on the Grimm Brothers' story of 'Little Snow White' (36) and 'dramatizes the essential but equivocal relationship between the angel-woman and the monster woman' of nineteenth century literature (36). Gilbert and Gubar explain how Little Snow White struggles with her stepmother and memories of her dead mother, arguing that 'the conflict between these two women is fought out largely in the transparent enclosures into which . . . both have been locked: a magic looking glass, an enchanted and enchanting glass coffin' (36). They comment, 'to be caught and trapped in a mirror . . . is to be driven inward, obsessively studying self-images as if seeking a viable self' (37). In the Grimm version, the king in the story is absent so Bruno Bettelheim posits that a kind of 'feminized Oedipal struggle' is engaged in (Gilbert and Gubar 37), except that, as Gilbert and Gubar argue, the king is present as 'the voice of the looking glass, the patriarchal voice of judgment that rules the Queen's - and every woman's - self evaluation' (38). Female bonding, they say, is 'extraordinarily difficult in patriarchy: women almost inevitably turn

⁶ Holly Allen and Michael Denning (1993) detail the Disney cartoonists' strike of 1941 that developed out of industrial problems that followed on from the dramatic growth of Disney studios after the success of, amongst other animations, *Snow White and the Seven Dwarfs*. Apart from

against women because the voice of the looking glass sets them against each other' (38).⁷

The glass coffin, a figure exploited critically by Baudrillard, figures a vision of the body of woman.⁸ Of *Little Snow White*, Gilbert and Gubar argue that the glass coffin is a metaphor/sign of the conditions of patriarchal life:

For, dead and self-less in her glass coffin, she is an object, to be displayed and desired, patriarchy's marble 'opus,' the decorative and decorous Galatea with whom every ruler would like to grace his parlor. Thus, when the Prince first sees Snow White in her coffin, he begs the dwarves to give 'it' to him as a gift, 'for I cannot live without seeing Snow White. I will honor and prize her as my dearest possession'. . . . At this point, she regurgitates the poison apple . . . and rises from her coffin. The fairest in the land, she will marry the most powerful in the land. (41-42)⁹

The vision of woman behind glass in film and television seems to reflect on the position of the screen viewer, gazing on a picture through glass (the television screen). The transparency of glass enables a character, even a dead one, to be seen, the transparency of the feminine being both textual and physical, enabling the penetration of the gaze to occur. In *Beauty and the Beast* the glass figure is that which encases the rose, a figure, as explained in the previous chapter, that is connected to Belle and to the Beast's appropriation of her femininity. In the sense in which, not Belle, but her mythic counterpart, the ancient fatal rose, is entombed in glass, Belle is free. It is the Beast whose time call is coming. In this way, the Beast in his regressive melancholia appropriates Belle's oppression and her beauty.

other unsatisfactory conditions. Disney cartoonists did not receive professional screen credits for their work (93).

⁷ Gilbert and Gubar suggest that the self-annihilation of the Queen in *Little Snow White* is a figure in the metaphysical drama of the struggle between women authors and male precursors of the patriarchal literary canon (49). See Chapter 10 of this dissertation. Also, for more on Bettelheim's gender-blindness, see Cranny-Francis (1992), 75-84.

⁸ Cinderella's glass slipper also seems to be part of this trope (not to mention glass ceilings).

⁹ For Gilbert and Gubar the glass coffin is a metaphor for women 'longing to attempt the pen, [who] have longed to escape from the many-faceted glass coffins of the patriarchal texts whose properties male authors insisted that they are' (43).

Obituary

End of an era for Disney family

Lillian Disney

Arts patron

Born: 1899

Died: 16 December 1997, aged 98

LILLIAN DISNEY, the widow of Walt Disney and a prominent patron of the arts, died at her home in the Holmby Hills section of Los Angeles after suffering a stroke.

Lillian met her future husband in the 1920s while working at a low-level job at his fledgling studio, was married to the mogul for 41 years. "This really is the end of an era for Disney," said Roy E. Disney, a nephew of Lillian Disney's and vice-chairman of the Walt Disney Company. "She was a great lady, full of laughter and fun and always prepared to speak the truth, tough and loving at the same time."

A publicity-shy figure, Lillian Disney became highly active in a number of charities after her husband's death in 1966 and emerged as a leading patron of the arts. She helped found the California Institute of the Arts, a somewhat avant-garde school that has produced many of the nation's most formidable animators.

In May 1987 she made a landmark gift of \$US50 million (\$A76 million) to the Music Center of Los Angeles County, to build a world-class concert hall for the city. Although plans for the grandiose concert hall had stalled in recent years, mostly because of financial and artistic disagreements, the project was recently revived with a \$US25 million donation from the Walt Disney Co. It is scheduled to be completed in 2001.

During her marriage, Lillian served as her husband's sounding board and unofficial adviser. By all accounts, he would discuss his ideas — from *Snow White* to the creation of Disneyland — with her, seeking her approval.

Once, on a train ride from New York City to Los Angeles, after a serious business setback, he came up with a new character: Mortimer Mouse. "Not Mortimer," said his wife. "It's too formal. How about Mickey?"

Michael D. Eisner, chairman of the Walt Disney Company, said: "Mrs Disney was a full-time partner to Walt and we are all grateful for her contributions in the creation of Mickey Mouse and the Disney Company, and the example she set for family life and community service."



Although a vocal figure behind the scenes, Lillian Disney rarely spoke publicly and appeared at few Hollywood events. One of the few times she made a public comment came after the publication of a book, *Walt Disney: Hollywood's Dark Prince* (1993), by Marc Eliot. The book depicted Walt Disney as a political reactionary, an anti-Semite and a Hollywood informer for the FBI.

In a statement, Lillian Disney said: "We shared a wonderful, exciting life and we loved every minute of it. He was a wonderful husband to me and a wonderful and loyal father and grandfather. I am distressed to learn of a new book about Walt that actually invents incidents that never happened."

Lillian Disney grew up in Lapwai, Idaho, on the Nez Perce Indian reservation. Her father worked for the government as a blacksmith and federal marshal. Last year she donated \$US100,000 to the Nez

Perce Indians, who were seeking to buy some ancient tribal artefacts.

She came to Los Angeles in 1923 to join her older sister, Hazel. A friend of her sister was working at the new Walt Disney studios and told her about a job opening there. She found a job as a \$15-a-week "inker" of film frames. She married Walt Disney on 13 July 1925.

A daughter the Disneys adopted, Sharon Disney, died in 1993.

Lillian is survived by another daughter, Diane Disney Miller of Napa, California, who has played an important role in the plan for the Disney Concert Hall in downtown Los Angeles. She is also survived by 10 grandchildren and 13 great-grandchildren.

— New York Times

Obituaries are edited by Raymond Gill. Phone: (03) 9601 2449.

Disney Heroines and Motherless Disney

Disney as a corporation has only a father figure, Walt. Little is known of Mrs Disney. My first encounter with her was in an obituary published in the *Age* in 1997 (*New York Times* 1997) (Fig. 39). Like many fairytale and Disney heroes and heroines, the story begins with the death or absence of the mother. The subject of the obituary, Lillian Disney, is described as an 'Arts patron' and is pictured in her youth with Walt and a Mickey Mouse toy. Amongst other things, the obituary tells that Lillian met and married her husband while working as an 'inker' at 'the new Walt Disney studios'. It also tells how Walt 'would discuss his ideas - from *Snow White* to the creation of Disneyland - with her, seeking her approval'. An anecdote - unsourced - is related in the style of a fairytale in which, 'once, on a train ride', she offered the name, 'Mickey', for Walt's new character, 'Mortimer Mouse'. The obituary tells of her \$US50 million contributions to the Music Center of Los Angeles County, and, without directly disclosing her racial heritage, it is mentioned that 'Lillian Disney grew up in Lapwai, Idaho, on the Nez Perce Indian reservation. . . . Last year she donated \$US100,000 to the Nez Perce Indians'. Her public appearances were rare, although one is noted in which she defended (the by then, late) Walt after a critical book was published about him. Hauntingly, Michael Eisner gives the eulogy: "Mrs Disney was a full-time partner to Walt and we are all grateful for her contributions in the creation of Mickey Mouse and the Disney Company, and the example she set for family life and community service". She was 98 years old.

The importance of the late Lillian Disney's role in this motherless corporation somehow seems to be incorporated into the Disney oeuvre. Disney heroines, for instance, never struggle with pregnancies or sickly babies. Fairytale in this way resembles the utopian sexuality of pornography. In the final paragraphs, the obituary mentions two Disney daughters, Sharon, adopted and now deceased, and Diane the '[survivor]' of her mother, along with '10

grandchildren and 13 great-grandchildren'. Lillian, the late heroine, is photographed with Walt and Mickey Mouse.

Apart from psychoanalytic paradigms, mother-child relations within materialist feminism also configure the power relations of women within patriarchy. Mythic structures model the terms, as Rose Lucas (1997) describes: within 'phallogentric economies', women are required 'either to occupy the muted and relational positions of wife, daughter, sister to a significant male, or, like Athena, they must deny the sexual and reproductive aspects of . . . femaleness' to take 'mutered' (actually "masculinised") public power' (35). She says, the 'links between mothers and daughters are suppressed' (35) and made subject to the hierarchical of the Fathers: a daughter is not autonomous, a mother is not able to protect her from marauding masculinity' (35). The 'arbiter' of justice is the 'absent' father (35). It is this that Disney's motherlessness *most* falsifies - the closeness or intimacy of fathers. In the actual absence, of a mother figure, challenges to the father hierarchy are redundant. Similarly, in the reduction of the father's family to one child (Belle), the need to turn Beauty's sisters to stone is removed, while Beast's romance with Belle returns life to the Enchanted Objects. Cummins also notes Disney deletes Belle's sisters and the 'fine lady' of her dreams, 'adds Gaston, and modifies the father's personality' (26). She argues that 'by omitting the sisters, the Disney version de-emphasizes most of the earlier version's concern with virtue, further intensifying the focus on the "romantic angle"' (26).¹⁰

Disney heroines are not only animated, the human actor variety also transit from fiction to real life. The coming out of Ellen DeGeneres, star of *Ellen*, a show

¹⁰ Cummins suggests that the 'fine lady' represents Beaumont herself, and acts as 'a female character who has [Belle/Beauty's] interests uppermost in her mind' (26). However, it may be worth noting that the 'fine lady' of Beaumont's version is some kind of descendant of the fairies and mother figures of the earlier version by de Villeneuve, who, it might be noted, are associated with and acting predominantly in the Prince/Beast's interests, as Beauty is ultimately revealed to

Ellen's my wife!

Hollywood's hottest couple want to get married - legally

GORGEOUS blonde Anne Heche was warned by everyone in Hollywood: "If you admit you're in love with Ellen DeGeneres you might as well kiss your career goodbye."

But the opposite has happened - her career has gone through the roof since she shocked the world by publicly vowing her love for the star of the hit TV comedy series, *Ellen*.

Anne is hot, and working non-stop. In the comedy *Wag the Dog*, she plays a top presidential aide opposite Hollywood's finest - Dustin Hoffman and Robert DeNiro. In *Six Days and Seven Nights*, she's Harrison Ford's love interest in a romantic comedy about a couple who crash-land on an island, then fall in love.

"When the story broke about Ellen and me, there were rumours that I was being dropped from the film," Anne, 29, recalls. "But Harrison phoned me and said, 'Don't believe a word you hear. I can't wait to work with you'."

Just like Anne couldn't wait to commit to Ellen. "I asked Ellen to marry me on day four after we met," says Anne. "It has been the greatest pleasure of my life being her wife."

"Since I fell in love, my goals have been to be in love, enjoy it, and not have superstardom. The more loving I am as a person, the better actor I can be."

Anne started life in a respectable middle-class home, the daughter of a Baptist minister and his wife. But the family had its own secrets and was rocked by scandal when her father died of an AIDS-related illness.

"He never told us about his gay life and it hurt the family so very much



Hollywood's controversial couple, Anne and Ellen

I asked Ellen to marry me on day four after we met

because he had been living a lie. I refused to do that," she says.

Her mother is shattered by Anne's love and her "damn the consequences" approach to life. "She disapproves but I don't care to live in her judgmental world. I understand why she is so upset, but it's not part of my world."

Anne and Ellen have really turned Hollywood society upside down with

their very public love affair. "I'm Ellen's wife and she's my wife," Anne says defiantly. "Our next fight is for the right to be legally married in America."

There is also talk that the high-profile couple want a child. "You can put all those baby rumours to sleep," Anne laughs. "It's not going to happen unless it's by immaculate conception."

Story: Ivor Davis

co-produced by ABC Entertainment and Touchstone Television, both part of the Walt Disney Company (Bruce Handy 1997: 68), combined her televisual and real-life lesbian self in ways that held implications for the genre of Disney heroines. Intriguingly, the DeGeneres coming out story can perhaps be read as another take on Disney's search for 'legitimacy' - the star's 'wish to lead a more honest and open life in public' (68). The filming of the coming out episode involved real life friends of DeGeneres in sitcom character roles, and, while ABC and Touchstone were reported to be happy with the episode (70), the story tells how the task of explaining this to stockholders was to be held over until after the scheduled stockholders' meeting so that 'chairman Michael Eisner would be spared having to defend that as well as his salary and Mike Ovitz's lavish payout' (71). DeGeneres is quoted in the article saying, "I kept saying to everybody, 'I'm the one who's going to get the biggest boycott. . . . You can cancel the show . . . make another one. It's not going to hurt you. *I'm* the product here'" (71). A product indeed, of Disney and of postfeminist 'acceptance' of gay sexuality. There was an appearance by Ellen and her (real life) partner, Ann Heche, in *Woman's Day*, headed, 'Ellen's My Wife' (Ivor Davis 1998) (Fig. 40), the partner of the Disney heroine again appearing as a kind of mutant man: two women seen through glass (a tv/camera lens).

In the popular realm, notably the press, lesbians are still mostly depicted as 'man-hating, knife-wielding, bra-burning amazons - more a creation of masochistic male fantasies than a depiction of lesbians from the real world' (Creed 1995: 86). A further stereotype also associates lesbianism with bestiality, according to Creed. '[Woman] is, in the popular (male) imagination, associated more with the world of abject nature because of her procreative and birth-giving functions' (96). Ellen and her partner, Ann, disrupt this discourse of abjection, or, at least, confuse it. The story about 'Hollywood's hottest couple' concerned, not surprisingly in a

be a changeling daughter of a king with almost no direct relationship to any of the women in the Prince/Beast's dynasty.

women's magazine, their 'legal' marriage, and focused on the subjects' roles in each others' lives as 'wives'. Pictured together, of even height like twins (or dwarves?), they may have stepped straight from a Disney cartoon, shimmering and glistening in colorful evening wear, both blonde and lipsticked, fingers lovingly interlocked around a mutual handbag; who carries the handbag, appearing to be more significant than which of these two women 'wears the trousers'. Beauty is lustfully worn by women in today's magazine fairytales. It is worn with the appearance of glittering content, which may be genuine. It is also worn with defiance and hostility, towards men and towards other women. Nevertheless, it is most definitely 'worn'.

Morality Tales, Feminist Lessons, Masculinity and Beauty

Feminism and 'beauty' have an uneasy relationship. Can a beauty be feminist? Are the terms of such a question valid? Within patriarchy and allegory, 'beauty' is the essential quality of femaleness. Renamed, Disney's feisty Belle is a feminist beauty who loves a beast and thereby, according to Disney, learns a lesson in what is real 'beauty'; the video blurb instructs potential viewers that 'Belle soon learns the most important lesson of all: that true beauty comes from within' (Disney 1). The discourses of cosmetic 'beauty' preoccupy feminism's feisty Naomi Wolf in considering the virtues and terrain of feminism. In the blockbuster, *The Beauty Myth* (Wolf 1991), Wolf argues that female 'liberation' has a relationship to 'female beauty' (9). Wolf's polemical argument follows the style of Betty Friedan's *The Feminine Mystique* in arguing that women's oppression is formulated in myths, without specific agents, which Wolf calls 'hallucinations' (16-18). Wolf argues that all other narratives of oppression have been erased and captured by 'the beauty myth', which forms a 'backlash' story:

[the] ideology of beauty is the last one remaining of the old feminine ideologies that still has the power to control those women whom second wave feminism would have otherwise made relatively uncontrollable: it has grown stronger to take over the work of social coercion that myths about motherhood, domesticity, chastity, and passivity, no longer can manage. (10-11)

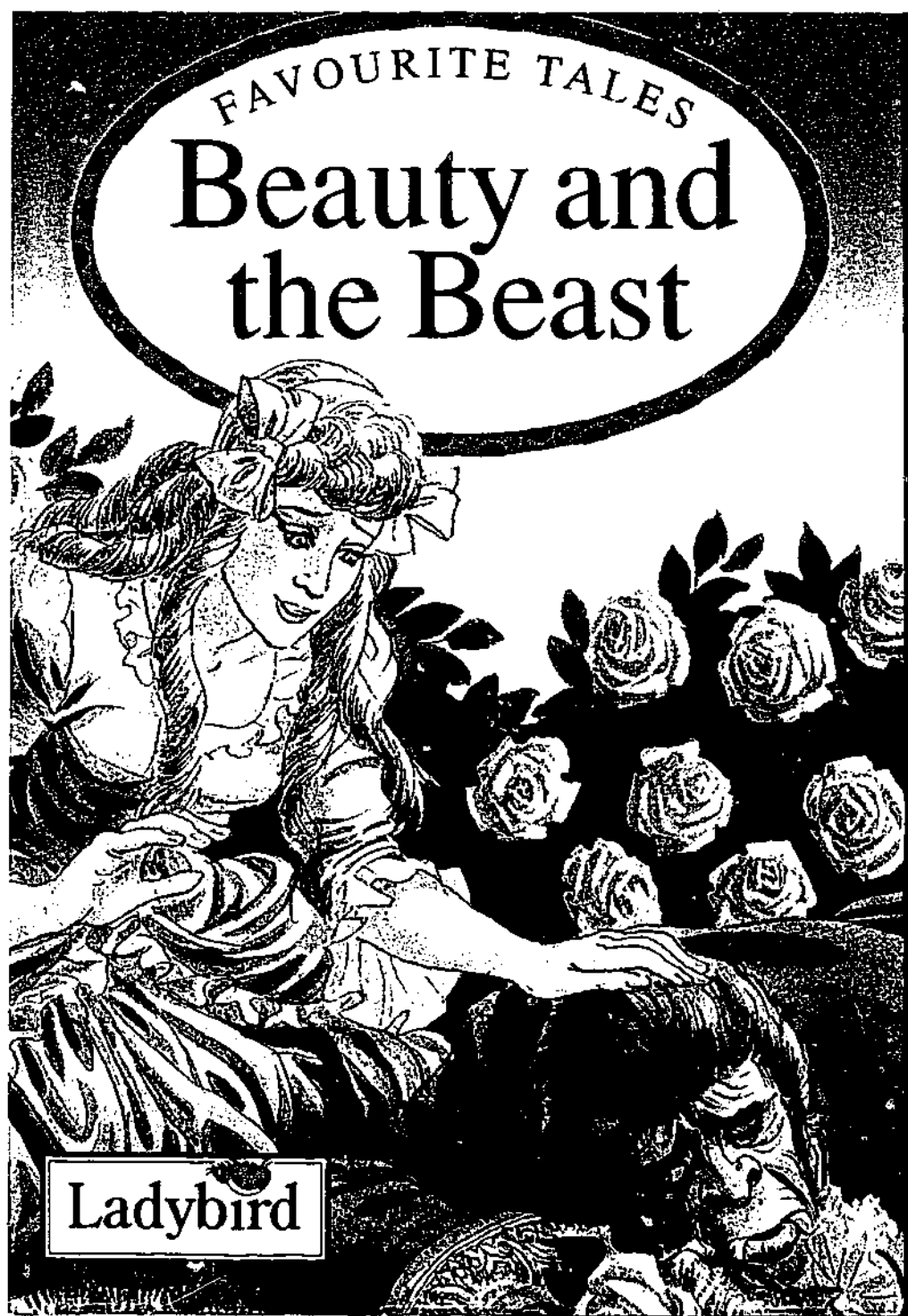
If they ever could, you might venture to add. Wolf's thesis, while pertinent, is barely new to a seasoned feminist.¹¹ Wolf, the narratologist, tells a story. '[The] beauty myth tells a story: The quality called "beauty" objectively and universally exists. Women must want to embody it and men must want to possess women who embody it Women's beauty must correlate to their fertility and, since this system is based on sexual selection, it is inevitable and changeless' (12). Wolf, the feminist economist, corrects this. 'None of this is true. "Beauty" is a currency system like the gold standard. Like any economy, it is determined by politics, and in the modern age in the West it is the last, best belief system that keeps male dominance intact' (12). She says this is not a 'conspiracy theory' (17), that it is one of the 'necessary fictions' 'societies tell themselves' (17). She argues it is a form of backlash, so that 'as soon as a woman's primary social value could no longer be defined as the attainment of virtuous domesticity, the beauty myth redefined it as the attainment of virtuous beauty' (18). ('Virtue' is a constant in her analysis, and the quality for which Beaumont's Beauty was rewarded.) Wolf also argues that the 'hallucination' of the 'Ugly Feminist' was resurrected to dog the steps of the women's movement' (18).

The Ugly Feminist not only dogs the women's movement. The men's movement, too, sometimes seems at pains to assert its concerns about beauty, in the interests of attacking feminist thought for in some way having got men and masculinity wrong. David Gilmore (1994) takes up the question of male beauty, in typical response to feminism. Taking a Spanish saying as epigraph, 'Men are like bears: the uglier, the more handsome', (191) and, based on the cultural stereotype of the Mediterranean male for whom beauty is unimportant compared to power, strength, dominance, ferocity, he notes how 'excellent men are likened

¹¹ See for instance Sandra Lee Bartky, 'Foucault, Femininity, and the Modernization of Patriarchal Power', in Irene Diamond and Lee Quinby (eds.) (1988) *Feminism and Foucault: Reflections on Resistance*, 61-86, in which she describes the disciplinary regimes of patriarchy whereby 'beauty', and 'the ideal body of femininity' are produced (71).

metaphorically to savage animals' such as 'bulls, bears and rams', admired for their courage and for potential violence when threatened (192). Gilmore entitles his essay, 'The Beauty of the Beast'. He argues that feminist gender analyses have broadly overlooked evidence in many cultures that 'the appearance of the male is as important as that of the female' (197). Privileging a strictly visual economy of desire, Gilmore substitutes male bodies for female ones as the passive looked at object of desire - as the Beast is to Belle. Disney's, Wolf's and Gilmore's positions, seem to demonstrate precisely the problem that feminism precipitates, a struggle to preserve an attachment to values of patriarchy (for instance, beauty) that appear to be assassinated by feminism.

Warner (1991) notes the importance of feminist issues in the fifteenth century, comparable in height to the late eighteenth century and the present, 'a *querelle des femmes* [which] centred on the long medieval poem, *Le Roman de la Rose*' (219). Warner explains that the dual-authored story was more notoriously debated owing to the misogynist contribution of the second author, Jean de Meun, whose work, comprising 18000 lines, completed the manuscript between 1275 and 1280 (219). She tells how de Lorris had 'established the imagery' thus: 'enclosed at the heart of the garden of love . . . is a rose, which the Lover longs to pick. His adventures take place in a dream; he meets allegorical qualities of soul who give him help and hindrance, and the drama of obtaining the lady's favour is drawn by different personifications of her fluctuating inclinations' (219). Meun's intervention, she argues, however, 'savages the entire Medieval world's pretense at chivalry' and Meun's misogyny was particularly popular because '[belief] in the virtuousness of women' was 'bound together with the ideals that Meun attacked: the authority of the church, the sacred monarchy, the practice of chastity, the genuine learning and noble aspirations of the establishment' (219). Warner identifies a tradition of writing back to *Roman de la Rose* but focuses especially



around the figure of Joan of Arc, and women's heroism.¹² The possibility that *Beauty and the Beast* is part of this tradition of writing back is little explored. But if it is, then Belle's feminist femininity is part of a contemporary '*querelle des femmes*'.

Beauty and Belle are the same character played in different retellings of the same myth, rewritings of an idea of a woman (Fig. 41). The names of the character homologise a gap between the classical and the popular: Beauty, an eternal synonym and allegory for femaleness, Belle, a kitsch pun on a French name. This Belle is a provincial town girl, ostracised for reading, while Beauty is a rural wench despised by jealous sisters and loved by a devoted father, who eventually trades her to save his own life.¹³ In any of these scenarios, Belle's departure from home is part of a narrative of transition between wealth and poverty, and transformations in the name of the heroine narrate timely and culturally specific meanings. As Hearne notes, comparing English and French versions of 'Beauty and the Beast', '[in] English, we have dropped the first article in "Beauty and the Beast" to turn Beauty into a name, but in French, "La Belle" remains a generic term like "La Bete"' (27). Belle is very different to Beauty while she shares her cultural heritage and literary/folklore ancestry. 'Belle/Beauty' as a nexus of difference from the self-same can be clearly heard when the name is uttered, while the 'difference between the *e* and the *a* marked in "difference" eludes vision and hearing' (Derrida 1973: 133). 'To differ' signifies both 'nonidentity' and 'the order of the same' (129). Yet this requires 'a common, although entirely different [*différente*], root within the sphere that relates the two movements of differing to one another. We provisionally give the name *difference* to this *sameness* which is not *identical*' (129).

¹² Warner cites, especially, Christine de Pisan's *Le Dit de la Rose*, a refutation of *Roman de la Rose* (219).

¹³ As discussed in Chapters 1 and 2, there are several versions, some in which the Beast demands one of the merchant's daughters, and Beauty either volunteers or is chosen; alternatively, Beauty is requested by the Beast. Only in Disney's retelling does Belle go in search of her missing father and, meeting the Beast, negotiates her own captivity in exchange for her father's freedom.

Warner (1994) comments on how Beauty is different to Belle and Psyche in most twentieth-century versions, arguing that 'Beauty stands in need of the Beast, rather than vice versa, and the Beast's beastliness is good, even adorable' (307). Unlike Psyche, 'she has not mistaken a human lover for a monster' nor, like Belle, has she 'failed to see a good man beneath the surface'; instead, the 'Beast's beastliness will teach [Beauty] something' (307). This, for Warner, precipitates an entirely different and ambiguous approach to Belle/Beauty's response to the Beast: 'her need of him may be reprehensible, a moral flaw, a part of her carnal and materialist nature; or, it can represent her understanding of love, her redemption' (307).

There are other important differences between Belle and Beauty that can be traced in the departures of Disney's characterisation of Belle from Beaumont's salon Beauty. These differences crystallise in the degradation of Belle's intellectual interests. Cummins argues that Beaumont's Beauty was considered 'a new kind of heroine', most noticeably in that, instead of nobles, Beauty's family were merchant class (23). The explanation for this change lies at least in part in the implied audience. 'Beaumont wrote "Beauty and the Beast" specifically to reinforce the goals of the meritocracy for the young women who were the intended audience' (23), as suggested by the framing of the story within the *Young Misses* journal. As a lover of music and books, Beaumont's Beauty is a "reading woman", an 'important concept' in the period of the advent of popular literature (23). Cummins notes that Disney 'begins with a focus on Belle's intellectual and inquisitive nature' but she argues that Disney appropriates these qualities into the construction of Belle's marginalisation; because she reads she is "odd", "strange", and "peculiar" (24). Hence, 'reading is the symbol of this difference' (24). Further, Belle's reading is incorporated into a discourse of sexual and social difference. Gaston disparages her reading, throwing her book in the mud and resting his boots on it (Cummins 25), while 'the most exciting part of the Beast's

castle is its large, well-stocked library' which helps 'Beast woo Beauty' with encouragement from the Enchanted Objects (25). Ultimately Belle's 'learning' amounts to the tawdry moral on the video cover, that 'real beauty' may not be visible on the outside; a very degraded remnant of Beaumont's scholar, intellectual Beauty. And the Beast, of course, learns nothing at all, really, except how to get girls.

However, the action in the Disney narrative turns on Belle's successful tutoring of the Beast. She tutors the Beast in manners and behaviour acceptable for her to love until he recognises his need to behave like a 'gentle man, a gentleman' (Disney 1, Disney 2) and to adopt the codes of white-western maledom to achieve Belle's love and his transformation. But the blurb tells a different moral to the child-adult video-shopper, that 'Belle soon learns the most important lesson of all: that true beauty comes from within' (Disney 1). That is, external ugliness means nothing. In this outrageous turn around, it is the Beast who is said to be the possessor of 'beauty' and Belle must learn its nature, and Beast (actually the student of Belle's improving influence) is positioned as moral instructor; Belle's fate is his. It is Belle - robbed of her traditional Beauty - who is being instructed in how to elicit beauty from beastliness. 'It is Belle and not the Beast who must learn to love ugliness and literally embrace the bestial' (Cummins 26). For Disney to extract this moral requires outrageous disregard of the worst aspects of the Beast - his cruelty, rages and hostage-taking. Gray suggests that Beast - whom she compares to key members of the men's movement - has the 'psychological profile . . . of a violence prone wife batterer' (159). But the words of the blurb instruct that Belle is marked as learner, causing the audience to identify with her and placing all under Beast's instruction, not Belle's.

Belle as Audience

Belle can now be seen more clearly in the context of Disney heroines in which she appears as a feisty pro-feminist girl, motherless, and haunted by the heritage of the Disney heroine-behind-glass, but liberated by her association with the medieval *querelle des femmes*, and in her *differance* from related Beauties. Disney promotes its product by means of direct identification between Belle and audience. She is, in a sense, 'one of them'; as the subject of learning, moral instruction and sexual desire, Belle is identified as audience of the show (Beast) and of the advertising.

Newspaper advertising for *Beauty and the Beast* did not promote the figure of Belle at all. She is absent. Instead she is positioned as the 'you' who could 'learn to love a beast'. Instead, Disney advertises (predominantly) the Beast, and the rose. In the action and the advertising, audiences are drawn to gaze on the Beast. The title of the traditional fairytale is retained, 'Beauty and the Beast', even though the heroine, Belle, is not mentioned in it. The beauty of the spectacle to be witnessed is the production itself and the fantastic transformation of the monstrous Beast into a prince. 'Beauty and the Beast', therefore, signify not the names of the subjects but the positionalities of desire inscribed in the narrative. The audience of Disney is induced partly by appeal to education ('For who could ever learn to love a Beast?') (Fig. 6); partly with appeal to the herd ('250,000 Tickets Sold') (Fig. 20); sometimes with appeal to romance fantasy ('the Greatest Love Story Ever Told') (Fig. 36); sometimes by appeal to a desire for unsafe sex ('He's Had 4,000,000 Lovers! You Could Be Next!') (Fig. 12); but mostly by appeal to an irresistible power ('For Who Could Resist Booking To See a Beast?') (Fig. 25). The irresistibility of the ticket appeared to be (although I have not surveyed this accurately) the most usual approach to the audience. And every bid for the rhetorically questioned buyer is answered - equally rhetorically - intensely, singularly and personally in the second person: 'you'. Apart from the personalised childishness of the 'you' implied, the question of 'who could ever *learn to love a*

Beast?' is a teaser and a challenge to the contemporary feminist audience, critical - like Belle - of hegemonic masculinity, especially as the question is directed at a female 'you', or possibly a queer 'you'. But by posing the question as a matter of *learning* and not love, the 'you' addressed is almost certainly Belle and her reading women, because Disney marketers are shrewd enough to know that the question 'who could ever *love* a Beast?' would attract nobody.

'... an elsewhere of vision': Belle's Eyebrow

Questions of spectatorial identification in film are somewhat different from those in advertising, although both are descended from Mulvey's theory of female spectatorship and feminine 'to-be-looked-at-ness'.¹⁴ The question of 'identification' is about 'the relation of subjectivity to the representation of sexual difference, and the positions available to female spectators in film' (de Lauretis 1984b: 75) - women looking at women and at men as sexed objects. Belle is a cute teenage emblem of the woman spectator, glancing, eyebrow raised, at a monster who, with her consent, is about to take her hostage for eternity so that she can free her father, but actually so that the monster can free himself. Her look at the Beast, her sizing him up, her spotting of his 'talent', is a moment of identification for the woman spectator, a moment of recognition and realisation that, in patriarchy, female desire is captured before it is aroused. Belle is trapped, then she looks and decides/chooses. She does not choose before her capture, and her consent comes after.

But Belle is also caught in classical film theory which identifies only two available positions. The first is the 'masculine, active gaze and narrative point of

¹⁴ See Mulvey 1975. Threadgold (1997) explains Mulvey's intervention:

The first pleasure cinema offered was scopophilia (pleasure in looking) . . . usually involving the surreptitious watching of an unwilling or unknowing subject. Mulvey's argument was that the conditions of film screening, in a dark auditorium, replicate this illusion of voyeuristic separation, and give the spectator an illusion of looking into a private world. The second source of pleasure in Mulvey's argument comes from . . . an identification developed through narcissism and the development of the ego (Lacan's mirror-stage) (40).

view' (1984b: 78) (the 'primary narcissistic identification, which is involved in the constitution of the ego', and which is "overlaid by secondary identification" that 'depends upon "the existence of an object 'outside' the subject"' and which is 'linked to the father, the super-ego, and the Oedipal complex' (79)¹⁵. This second position is the 'feminine, specular, masochistic position' (78), which Belle can be seen to occupy, reflecting the position of the captive female audience, consenting after the Beast has trapped her. De Lauretis, however, argues that: 'any imagistic identification . . . including its rhetoric, are inflected or overlaid by the Oedipal logic of narrativity; they are implicated with it through the inscription of desire in the very *movement* of narrative, the unfolding of the Oedipal scenario as *drama* (action)' (79). De Lauretis identifies "woman's dilemma as Other in Oedipal narrative" because "the itinerary of the female's journey . . . [like] her story . . . is a question of his desire" (Bryant qtd in Cummins 24).¹⁶ So de Lauretis (1984a) applies Yuri Lotman's interpretation of 'the mutual influence of the two textual mechanisms, the mythical text and the plot-text'¹⁷ (120) in order to negotiate escape routes for woman because 'the work of narrative, then, is a mapping of differences', specifically, 'of sexual difference into each text; and hence, by a sort of accumulation, into the universe of meaning, fiction, and history' (121). If

¹⁵ De Lauretis is following an argument by Mary Ann Doane, who describes how Mulvey's approach to film spectatorship differs from Christian Metz's in that Mulvey 'suggests that primary and secondary identification operate in a common space' (de Lauretis 79). De Lauretis explains that Doane takes from this an important point, that the psychoanalytic 'mirror-effect is not a precondition of understanding images, but the "after-effect of a particular mode of discourse"' (79).

¹⁶ By way of interesting aside, Sylvia Bryant studies Jean Cocteau's film, *La Belle et La Bête*, with reference to de Lauretis's readings of Oedipal myth. See Sylvia Bryant, 'Re-constructing Oedipus Through "Beauty and the Beast"', *Criticism: A Quarterly for Literature and the Arts*, 31.4 (Fall 1989), 439-53.

¹⁷ Haraway (1989) rewrites Lotman's argument 'that in the mythical text there are only two characters, the hero and the limit of his action or the space through which he moves. The hero is the creator of differences and as such is structurally male; the female is both the space for and the resistance to marking, "a topos, a resistance, matrix and matter"' (234). Haraway interprets this in the gendered paradigm of authorship, that:

[to] be the originator of differences is to be the author - the defining position for the unmarked gender, the masculine. In Hollywood cinema . . . the female/woman is fixed in the position of icon, spectacle . . . in which the subject sees the objectification of *his* action and subjectivity. She is his work. . . . The narrative of this objectification is the plot of sadism; it is its story (234).

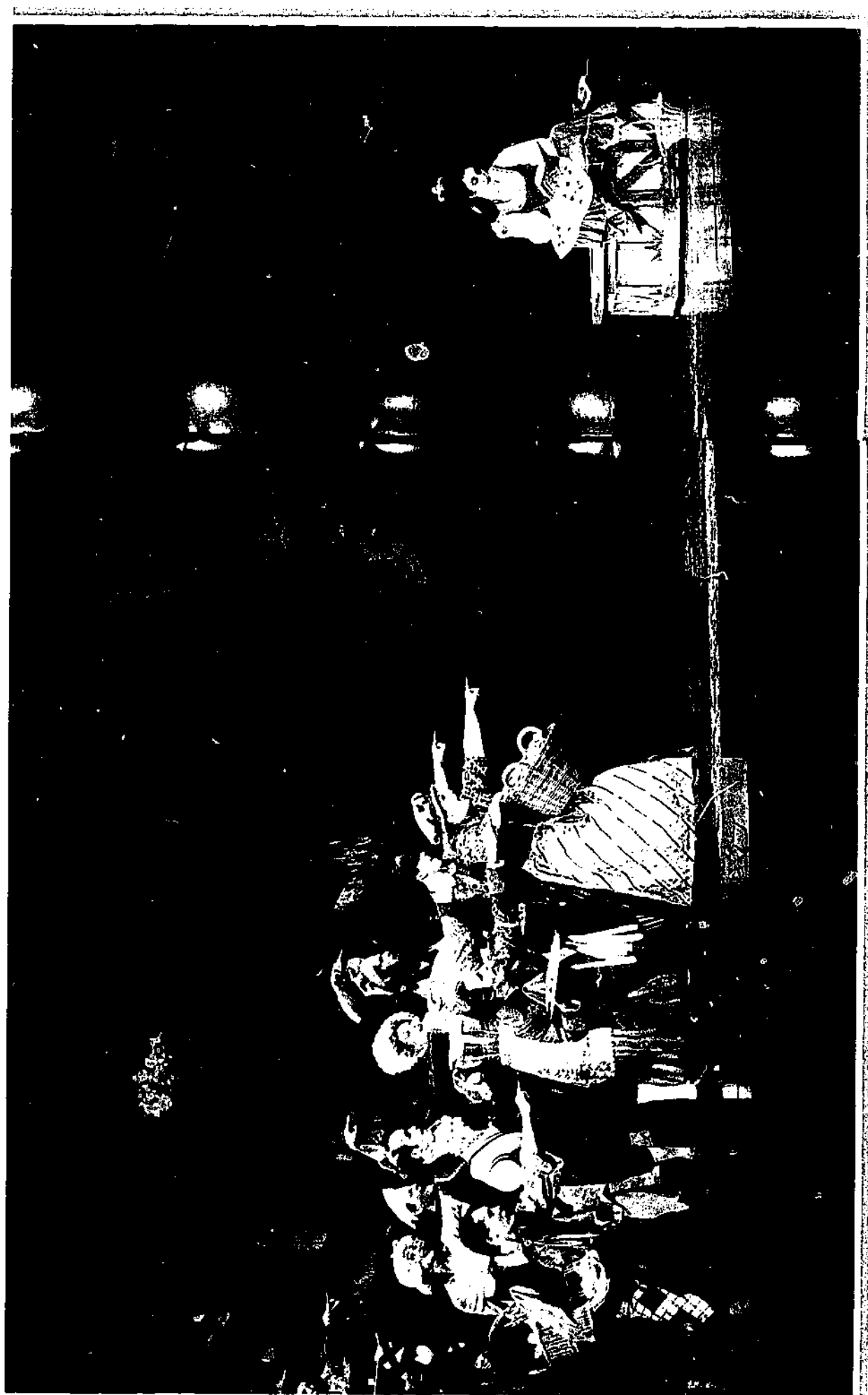
narrative is 'the production of Oedipus' then each reader 'is constrained . . . within the two positions of a sexual difference thus conceived: male-hero-human, on the side of the subject; and female-obstacle-boundary-space, on the other' (121).

Still looking from an 'elsewhere of vision', de Lauretis appears to be working out a problem of theory, some kind of semiotic frustration and an attendant distaste for the return of the representational (thematic) in film. In a counter-move, she resorts to theory of fairytale/folklore, to argue the case for narrative and therefore for the 'spectator', arguing that:

while no 'positive images' of woman can be produced by simple role reversal or any thematics of liberation, while no direct representation of desire can be given except in the terms of the Oedipal, masculine-feminine polarity, it is only through narrative that the questions of identification, of the place and time of women spectators in the film, can be addressed. (1984b: 81)

She seems to want to hold off the forced 'opening' of the negativity of feminist oppositionalism (along the lines of, 'well, yes, the images *are* sexist, but the story gives agency and power to women'). She therefore sees narrative (or 'narrativity') as more than a cinematic or metacinematic code in a single film; rather, it is 'a condition of signification and identification processes, and the very possibility or impossibility of "seeing" is dependent on it' (80).

Therefore her use of narrative does not only refer to Propp's terms of story (*fabula* and characters) or 'logical structure (actions and actants)' (81), but to the sense of 'discourse conveying the temporal movement and positionalities of desire' dispersed across texts (81). Narrative 'endlessly reconstructs [the world] as a two-character drama in which the human person creates and recreates *himself* out of an abstract or purely symbolic other - the womb, the earth, the grave, the woman' (1984a: 121) (all for Lotman are mutually identical). And, 'the drama has the movement of a passage, a crossing, an actively experienced transformation of the human being into - man' (121). Nevertheless, the interventions within



temporal movements and positionalities of desire enable Belle to raise her eyebrow at the spectacle of the Beast's transformation, and to perceive how it is obtained through her own placement as 'purely symbolic other', Cummin's realisation that Belle is included as 'plot device' only. The wider plot of Belle's own difference and transformation from her ancestors and relationships to other Disney women is the plan of her escape.

Belle Becoming Psyche Becoming Goddess

Belle resembles Psyche in the manner in which she is something of an outcast (Fig. 42), while Beauty is usually an object of affection (except from her sisters). Psyche, however, unlike Belle or Beauty, is immortal. Hearne notes the differences between Beauty and Psyche and places them in context of the difference between folktales and philosophical allegory, saying, 'Cupid and Psyche' is 'a literary tale based on folklore' (15);¹⁸ but, whereas Beauty is always in control, declining suitors and taming the beast, Psyche is not. Men fear her because of her virtuous qualities; when her secret lover (Eros/Cupid) visits by night she revels in the loss of her chastity and is unhappy that men leave her alone (15). Belle changes into a princess, like Diana of Wales, in 'ballgowns and tiaras' enacting a social ritual symbolic of transformation into adult sexual life, and the associated acquisition of prosperity through love and marriage with a powerful man. Belle also enacts Propp's patterning of the cross-cultural movement of narrative in folktale 'of an actant-subject toward an actant-object (Greimas) . . . ; [in] fairytales, the object of the hero's quest (action) is "a *princess* (a sought-for person) and *her father*" (Propp)' (de Lauretis 1984b: 79). Propp's hypothesis that the connection between the princess and her father 'derives from her historical key role in dynastic succession, the transfer of power from one ruler to another and from one form of succession, in a matriarchal system, to another in the patriarchal state' (1984a: 113) can only be seen in the context of Belle's descent from de

¹⁸ Hearne sees Beauty's control as extending to choosing the Beast, while Psyche is 'taken' (15). However, Beauty's choice, as I have argued, is prescribed for her and coerced with incentives (wealth and finery).

Villeneuve's Beauty. The mortal Belle's experience is less dramatic than that of her mythic ancestor, Psyche, whose transformation from mortality to immortality occurred through her love for Cupid (Eros). Bakhtin, however, sees in the story of Psyche a pattern (a 'sequence') of 'guilt', 'punishment', 'redemption', 'blessedness' (118). Nevertheless, the feminist desire to enlighten Belle about her past, to enable her to obtain a status beyond Beauty and the princesses (and to escape the strictures of classical film theory) and to rejoin Psyche amongst the goddesses necessitates her introduction to Luce Irigaray.

Psyche's elevation to immortality distinguishes her from other goddesses but confirms Irigaray's faith that 'natural female difference houses the potential goddess, as potential self-becoming' (Frances Oppel 1994: 87).¹⁹ Irigaray theologises patriarchal spirituality as it 'enumerates three ways for woman to react to captivity in the domain of the father/god': first, 'capitulation, appropriation by the father' (82) which is figured by Athena, daughter of Zeus; second, 'compromise, coquetry and dissembling' (82) as performed by Ariadne (83); and, third, is Persephone's playing of "the game", moving constantly so as to be invisible (83). Psyche, like Belle, displays the first two 'reactive' methods, like Athena, is victim of a form of abduction, and, like Athena, she is motherless, although not father-born, and the force to which she accedes is Eros's mother, Venus. The chance for Belle to transcend her lot of pinafore puritan and princess and raise her eyebrow with the goddesses, requires an education more subtle from an elsewhere of vision, beyond the Beast's library.

¹⁹ Oppel's use of Irigaray's goddess theory derives from Irigaray, 'Veiled Lips' in *Marine Lover: of Friedrich Nietzsche*, Trans. Gillian C. Gill, Ithaca: Cornell UP, 1991.

Belle's feistiness may be a strategy for survival in Disneyland where only the most superficial feminist concerns, such as those espoused by Wolf and Gilmore, are valued. The cultural landscape in which Belle, the Disney product exists, however, has different rules and different histories, although it shares certain structures of Oedipal narrative. In the following chapters, Belle the learner, currently under instruction from Disney, will be taken on another course, through the news and magazine press, feminist literary and cultural criticism and epistemology, and gender studies of masculinity to study the culture in which she and Beast are created. Belle, the spectator, will participate in the course as a university-trained feminist reader of the press and gender scholarship. I will be her instructor. The political ~~classroom~~ will be historico-materialist in rethinking why her choices in life are ~~between~~ man and Beast, princess and goddess. And to question why, when ~~she~~ ~~she~~ ~~she~~ the Beast, she raised her eyebrow at his size instead of just standing ~~up~~ ~~up~~ ~~up~~ to him and telling him to hand over the key to her father's prison, and let them both get out of here, with no remorse for the story that Disney would never tell.

Chapter 5:

Newsreading in the City: Belle on The Strange Trail Through Journalism, Feminism, Masculinity, and Cultural Criticism

The city becomes the dominant theme in political legends. . . . Beneath the discourses that ideologize the city, the ruses and combinations of powers that have no readable identity proliferate; without points where one can take hold of them, without rational transparency, they are impossible to administer. (de Certeau 1993: 156)

[In] our own culture, political privilege has not weighed upon the writer-intellectual for some time; it is, rather invested in the writer as journalist. (Meaghan Morris 1988: 67)

Stepping outside of Disneyland for a look at popular culture, Belle decides to read the news. In this chapter, I suggest that, in its coverage as 'news' or 'issues', feminism's direct relationship to popular culture appears and I describe how the postfeminist discourse is signified in the representations of feminism, and of feminism and masculinity. First, in tutoring Belle in reading the news, a number of approaches to the press are visited, including those currently dominant in cultural studies. Some aerial views on the speech genres and laughter of the press are also included (with some reference to Mikhail Bakhtin), and a character, 'the literate pedestrian', is introduced to lead the way through a number of examples in which feminism was specifically addressed and constructed during the years of the Beast's live show in Melbourne and Sydney. The analysis is interrupted to critique *Bad Girls* (Catherine Lumby 1997a) by way of demonstrating the dominant version of feminism in the news and to problematise the interspeech between journalists and scholars, the work of both being the public production of the speech of 'others'.

Feminist cultural/media critics apply gender theory and textual analysis to the discursive structures and representational practices of news (Adrian Howe 1998; Helen Grace 1991; Rosemary Harris 1984); mass media and

communications (Angharad Valdivia 1995); historiography of particular issues in the news (Beatrix Campbell 1988) and some take historical approaches to women workers in the media/news industry (Anne Sebba 1995). These approaches arise out of practices of culturalist research, wherein a variety of approaches to media critique are practised including, predominantly, audience studies and ethnography (Ien Ang 1991/1996), mass communications studies (James Curran, Michael Gurevitch and Janet Woollacott 1977); narrative and discourse analysis (Stuart Cunningham and Graeme Turner 1997¹); historical and political economy studies (James Curran and Jean Seaton 1997; Bill Bonney and Helen Wilson 1983); and critical linguistics (Gunther Kress and Robert Hodge 1979²). In the Marxist tradition of mass communications studies, the focus is upon 'the relationship between ownership and control of the media and the power structure in society, the ideological signification of meaning in media messages and its effects in reproducing the class system' (Curran, Gurevitch, Woolacott 1977: 9). Such approaches to mass communication are generally opposed to the 'liberal democratic tradition' which assumes the autonomy of media professionals within a pluralist model of advanced capitalist society (9). This style of study is changing and transmuting to popular culture studies with the growth of cultural studies (John Fiske 1987; John Hartley 1994/1996). Curran and Seaton (1997) dispute political myths of the freedom of the press and as an independent fourth estate in the political culture, arguing that this view is an historical convention while Curran and Seaton's analysis suggests the interplay of state and market forces in actually 'conscripting the [British] press to the social order' (9).

It seems that, recently, in male-dominated cultural studies, stories of super-technologisation of media and its democratising political potential within the

¹ This anthology contains essays on political economy, media histories, and narrative and textual analyses.

² Hodge and Kress apply critical linguistics and discourse analysis to some news texts (see Chapter 2, 'Transformations and Truth', 15-37) to demonstrate some of the ideological operations of culture, although more in the aim of developing linguistics as a heuristic for the study of culture.

theoretically-constructed public sphere dominate the theoretical agenda, and that these have replaced the foregoing debates in approaches to technology, both in terms of the products reviewed, and the positions of audiences. Hartley (1994) offers a critique of 'mass communication studies' saying it is 'historically a *technology of control*' (96) and notes that '[whatever] the actual method of production or distribution . . . in all these accounts . . . "technology" is self evident' (96). Following Lynn Schafer-Gross, he argues that '[the] upward spiral of new technology is glamorous and/or risky only for corporate producers and distributors - for consumers (readers) it is a matter of technical indifference' (97). Hartley also forms his ideas of 'media citizenship' to resist the ways in which not only 'mass media' can be seen as 'technologies of governance' but also (to the media critic) 'our own professional practices and discourses' (99). Hartley is here arguing for audiences against critics, explaining that 'audiences are notoriously hard to observe let alone to convert into significant data' (102). Audiences for critics 'exist as metaphors, dispersed throughout the domain of the social like so many ghosts in the machine' (102).

Mark Poster (1994) argues that the internet/digital technologies of media represent a social/technological transformation of revolutionary proportions, the 'second media age'. He proposes that this should precipitate a revolution in critical approaches, rehearsing debates between Walter Benjamin, Hans Enzensberger and Marshall McLuhan who see 'democratization' as the political effect and Theodor Adorno, Jurgen Habermas and Frederic Jameson who see 'dangers to liberty' as the potential result (49).³ Poster argues these debates are eclipsed by change wrought by technologies in the modelling of audiences, from the traditional broadcast model of producers and audiences, to an entirely new

³ Poster also rethinks Habermas's 'communicative action' (59-60), Benjamin's 'technoculture' (61-63) and Baudrillard's approaches to media as they are affected by the virtual and digital realities they encode or transmit. With regard to Habermas's theorisation of the public sphere (Habermas 1989), see also Hartley's discussion of Rita Felski's conclusive critique that shows Habermas's public sphere to be a 'segment, restricted to "an educated male bourgeoisie and enlightened nobility"' (107).

configuration of communication relations with a 'system of multiple producers/distributors/consumers' (49), with dramatic implications for postmodern subjectivities. Poster's 'wow', however, is mediated by political concerns for the 'stalled dialectic' because of the 'absence of an oppositional political force that might challenge the status quo' (50). Poster's introduction to this fine essay captures the 'wow' element of technology discourses, the triumphalism of arrival of revolution.⁴ (There are traces of the 'technology wow' trope in Disney's advertising, where, technology means 'wizardry', 'magic', fantasy and fairytale.) While this is an exciting description of the environments in which news is produced, it does not take account of the ways in which people read news, whether they read it, or whether they regard themselves as being positioned within a debating public at all. Meanwhile, the humble newsreader plies her literacy in a time-honoured way.

The global stage of cultural criticism is also graced by the negativity of Baudrillard who represents the super-technologisation of media as a diseased society, 'no longer in a state of growth' but 'in a state of excess' (1989: 29). For Baudrillard, this process resembles:

cancerous metastases - conditions in which a body's organic rules of the game are lost, enabling such a formation of cells to manifest its invincible and fatal vitality, partially leading it to stop obeying its own genetic commands, and finally to grow rampantly instead of following an organized pattern of development. . . . It is no longer a matter of a critical process; crisis is functional. (29)

⁴ Poster is not duped by technological revolution. At the time I drafted this chapter, when Poster's and Harley's articles appeared, the new mythology of cyberspace, heavily promoted by then Prime Minister, Paul Keating, concerned the spectacular arrival of the 'information superhighway'. To me this seemed empty rhetoric, and I conceived the figure of the literate pedestrian as an alternative means of transport, the superhighway being prone to the same old bottlenecks and traffic jams as the regular highway. Poster comments that 'the metaphor of the "superhighway" only attends to the movement of information, leaving out the various kinds of *cyberspace* on the Internet' which 'become places of communicative relation' (74). Poster appreciates that the envisaged postmodern notions of identity tend to see only 'enhancements for already formed individuals to deploy to their advantage or disadvantage' (72), rather than new configurations of identity.

Baudrillard's prose, rich in disease metaphor, expresses the outer landscape of theoretical pain in which crises must occur for the village to be global; shrinkage is death. 'The information, communication, etc., keep the social body in a state of perfect survival. . . . In a certain way there is no life any more, but the information and the vital functions continue' (39). This diagnosis of social brain death perhaps more precisely reflects the despair in the critic. Darren Tofts (1997) describes how Baudrillard and others see 'excess as a characteristic of postmodern living [The] semiotic excess . . . the proliferation and interplay of sign systems . . . and the explosive polysemy of electronic data spheres such as the World Wide Web, inevitably modify the nature of our experience of environment' (186).⁵

Mckenzie Wark (1994) combines 'wow' with a kind of epistemic 'despair', taking the metaphor of 'vector' from virtual reality to describe the 'terrain created by . . . the telecommunications networks crisscrossing the globe' and which produce in readers 'the experience of telesthesia - perception at a distance' (vii).⁶ Hartley (1994) elaborates: vectors describe the 'analytic gaze' of 'mass communication studies', a gaze that 'investigates time' in 'past, present and future' dimensions (100). This, Wark says, is 'our "virtual geography"', a term he derives from the 'perceptual technologies of virtual reality' (vii). Wark's imaginative and expansive narrative of the televisual spectator's vectorised engagement with global events - 'singular irruptions into the regular flow of media' (vii) - is also aligned with his 'despairing' repulsion from postmodernism.

When I hear the word 'postmodern' I reach for the remote control. I want to change channels immediately before I get instantaneously and totally bored. The scholarly apparatus has hammered the very word itself into unreflected conventionality. . . . Is there still a place in this brave, bloody new world for a kind of critical writing? All I can say is that I . . . write . . . under a steadily increasing overhang of doubt about precisely this. We no longer have roots, we have aerals. (xiv)

⁵ Tofts argues that the notion of excess 'is in the process of being supplanted by a more rigorous, theoretically judicious concept . . . [called] "complexity theory"' (186).

⁶ See also Wark, 'Vectors of Memory - Seeds of Fire: The Western Media and the Beijing Demonstrations', in *New Formations* 10 (1990), 1-12; and Wark, 'From Fordism to Sonyism: Perverse Readings of the New World Order' in *New Formations* 15 (1991), 43-54.

Wark's apparent sense of impotence in the face of global media is paralysing, yet he opts 'to leave open the question of the audience' being 'more concerned with the vector and the event' (19). Paradoxically, Wark seems to forget that as critic he is media audience, a watcher of the vectorised news. Instead he sees himself as an actor cast in a role seeking 'new ways of playing the role of the engaged intellectual' (21). In contrast to performing such a role, the imaginative task of the feminist cultural critic is to establish, at least, the dominant white maleness of the speech of the press, as it were, empirically. The abundance of commentary from male critics exposes the essential femaleness of the ideologically masculine creature, in its cravings and tastes. Empiricism in the humanities is not the same, however, as that in the sciences, where commentary is not part of the analytic discourse. 'The entire methodological apparatus of the mathematical and natural sciences is directed toward mastery over *mute objects*, *brute things*, that do not reveal themselves in words, that do not *comment on themselves*' (Bakhtin 351). More pointedly, '[in] the humanities . . . there arises the specific task of establishing, transmitting and interpreting the words of others [In] the philological disciplines, the speaking person and his discourse is the fundamental object of investigation' (351).

Scholars and Journalists: The Speech of Others

Hartley (1996) argues that journalism, because it is 'the sense-making practice of modernity', is 'the most important textual system in the world' (32). 'Media', he suggests, however, are 'older, wider and more diverse than journalism', and 'popular journalism is an invention of the nineteenth century', postmodern for 100 years (43). Reviewing Hartley's position, Terry Flew (1998) says Hartley perceives the 'centrality of journalism' to any understanding of 'contemporary culture' and the 'politics of modernity' (197). Hartley also '[rejects] theories of ideology and hegemony in favour of a more positive appraisal of the relationship between journalism as a practice, the textual forms it produces,

and its various popular readerships' (197-98). Therefore, he seeks to reorient 'cultural studies approaches' to news and journalism away from 'the standpoint of the "critical outsider"' (198),⁷ a point of view later shown to be shared by feminist media writer, Catherine Lumby, both representing a significant shift in attitude amongst media critics.

According to Hartley (1996) '[the] most important *textual* feature of journalism is the fact that it counts as true' (35). Widening the links in his study to old Marxist concerns of industrial and political economy, he argues that '[the] alienation of journalists from what they write is hardly surprising' since they have little security in their intellectual property rights, and are the most 'proletarianized in their mode of production' (38); the texts they make 'belong not to them but to their employer, even when they have a byline' (38). Apart from lack of understanding of journalism, Hartley argues that critical 'intellectual discourse has created an entirely imaginary "other" to itself out of popular media audiences - an "invisible fiction" whose presumed characteristics can be explained by reference to the purposes, politics and prejudices of intellectual culture at large, rather than by looking at audiences as such' (59). Even so, he buys into the old myths of journalism, saying it is 'recognizable for being daily, factual, in prose, scripted, about public events. . . . [Journalism] is, then, not one-off (like book publishing), not fictional, not poetic, not oral, not about mythical events' (114).

But writing, orchestrating and staging mythical events is very much the work of media and this is as much lost on Hartley as on those who herald the wizardry of technomedia and reflects the abandonment in the analyses of close attention to power structures. 'The transmission and assessment of the speech of others, the discourse of another, is one of the most widespread and fundamental topics of human speech' (Bakhtin 337). 'Authoritative discourse can not be

⁷ Flew is critical of Hartley's position on several levels, including insofar as it does not recruit empiricist approaches to audiences or 'in the institutional governance of media forms and practices' (199).

represented - it is only transmitted. Its inertia, its semantic finiteness . . . renders the artistic representation of authoritative discourse impossible . . . [It] is not surrounded by an agitated and cacophonous dialogic life' (344). The authoritativeness of the speech of the news is loaded with the authority of the speakers it transmits, and its own contrived and monopolised authority.

The relationship to authority, apart from the differences in direct political allegiances, is amongst the broad differences in the work of scholars and journalists: the nature and scale or scope of their respective writing projects, in the weighting of sentiment, fact, narrative, personal concerns, degrees of citationality, and their self-construction as lone or communal voices. The cultural capital and hence authority possessed by scholars (feminist or not) and journalists is probably not equal but it is measured in the same way, in terms of 'importance'. Pat Edgar (1979) describes how, 'working for a newspaper, even a rotten one, bestows a lifetime of importance, but whether a journalist actually has power is another question' (199).

*Tutoring Belle: A Feminist Class on News Culture;
or Beauty and Her Jealous Sisters (Belle is an Only Child)*

Using the dual readers, Belle and my scholarly self, I question the function of public commentary, displaced from the role of transmission, and particularly problematise the relationship between scholarly and journalistic discourses of commentary. Feminism constructs an opposition between the critic and the media, to launch the critical gaze from a position of relative ideological safety. But feminist critics themselves are objects of scrutiny, set amidst the cultural discourses, surrounded by them, occupying several positions in relation to them. And apart from this political objectification of feminism in the news, feminists have been redeployed and focused on a critique of feminism itself, romantically coopted into an entirely (press-generated) feminine discourse of generationalism (I am tempted to reflect that this is the male-dominated press reminding women they are

getting older - age and beauty are not compatible in the news). These discourses particularly surfaced around the so-called Ormond College case and the publication of Helen Garner's (1995) *The First Stone* (Mary Spongberg, Wendy Waring and Robyn Ferrell 1997: 241). Mary Spongberg (1997b) suggests that Australian feminism 'was not media-friendly, it lacked the celebrities . . . [and] . . . scandals and the great public stoushes of American feminism' (258). The 'maternal tone' of the debates has been noted, and the dominance of 'mother/daughter narrative' (Spongberg, Waring, Ferrell 241; Spongberg 1997b: 257).⁸ Also, the re-release of Anne Summers book, *Damned Whores and God's Police* (1994), with the 'Letter to the Next Generation' (to women born after 1968) occurred while Summers was Editor of the *Good Weekend*, and was followed by what media subsequently termed the 'Great Generational Gender Quake' (Spongberg, Waring, Ferrell 241). Responses to this were substantial,⁹ but some noted the omission of the 30-something's generation in this schema (241). Spongberg (1997b), for instance, says, 'what I felt most was left out' (259), while Probyn (1998) says, 'in *bodyjamming* . . . the media-feminists, such as Garner and Summers, are well and truly outside of academe, and prey upon the young feminists within' (130). Wicked witches.

The generations debate appears to me to entirely conform to a wider representation of feminism in the news, in which, I argue, feminism is seen as 'anti-men', and as having injured, wronged and misunderstood men; furthermore, and most significantly, it is seen as an experience of failure and disappointment for women, personally (individually) and collectively ('the women's movement'). Stories of feminism in the press have transformed from those of 'backlash' to those

⁸ Conspicuously, apart from some minor confessionals (see Spongberg 1997b) a rethinking of mother-daughter paradigm did not occur. Such a rethinking, as Rose Lucas suggests, 'involves dismantling the recalcitrant fantasy of a phallicized maternity - the twin dream of desire for and anxiety about a primal mother who is regarded as omnipotent' (40). Neither does it reconfigure father hierarchies, discussed in my Chapter 3. See also review by Helen Garner, *Age* 6 Mar. 1999.

⁹ See *Australian Feminist Studies* theme issue 12.26 (1997), especially Mead (1997b), 245-55; and 13.27 (1998); also Mead (1997a; 1998).

of the changing of the generational feminist guard whereby youthful women ventriloquise a male disdain for older ones who are (allegedly) responsible for having made victims out of young women unlucky enough to have inherited the flawed feminist legacy. This reflects a shift of oppositions between feminism rather than against feminism, one of the key sub-texts of debates generated in the magazine press concerning young and old feminism. In tutoring Belle, I have adopted a character who reads. This reader has a regular route, through daily local and the national news and some affiliated publications in the magazine press. The daily news is a daily stroll for this reader, the literate pedestrian, a passage through an arcade brimming with stimuli, arcades leading to other arcades, leading through and out of each other like a labyrinth. This readerly *flâneuse* has antecedents in critical literature, Wittgenstein's arcade shopper, and, like Michel de Certeau's (1993) walker in the city of New York, 'actualizing the spatial possibilities embedded in the . . . grid of the city "But *he* also moves them about and invents others"' (Wark 141, my emphasis).

The methods of analysis are linear, intertextual and genre-based, and involve observing the way the 'news' performs its intertextuality with other fiction forms and signification of cultural myths. All of these techniques - cross-reading, identification of 'contrary correlatives' and 'Eve' stories, interpretation of Roman Jakobson's functions, and deconstruction - illuminate the ways in which, as information sources, the commercial discourses of news refer readers to other related forms to consume further, figuring the reader as consumer, muncher, eater, hungry beast. By traversing the more pedestrian discourses of news, its self-generated mythic structure lights Belle's and my way. Dominant myths of the press concern the status of its reportage as 'objective' or 'balanced'. The means by which this 'balance' and objectivity are constructed depend on the existence of codes of ethics and discourses of professionalism in journalism.¹⁰ By semantic

¹⁰ See Edgar, who says eyewitness reports are 'non by-lined news', which 'according to the press's own standards the public should be able to read as the objective facts without bias' (127).

slippage, this reader of news is also a 'newsreader', in the sense of an announcer, one who broadcasts the news. On this stroll, the ethics of feminism and journalism frequently collide. Feminist speech, traditionally oppositional to news media, has largely been coopted by the pro-postfeminist discourses of news by means of the construction of the mythical radical who transgresses the bounds of 'acceptable' feminism but whose mythical presence creates an imaginary feminist threshold which the news never crosses.

Unwowed by technology, the literate pedestrian reads newspapers although they have been somewhat superseded by electronic, digital and satellite media, and survive largely as relics of a pre-electronic media era. The approaching obsolescence of print news makes the position of the print journalist akin to that of a classical stage actor in a period of cinema/television-dominated entertainment. Journalistic subjectivities are therefore performed in character in the daily news and the use of by-lines (see fn 10), apart from accruing prestige, is intended to suggest some relationship between the writer/speaker and bias, and also therefore between ideology and emotion. The journalist clown, a humorous cynic, raises consciousness by tilting tricky questions at moral issues and people of spurious morals. The journalist sleuth uncovers dark secrets of power. And political journalists.¹¹ While the craft of journalists and critics is broadly the same, the process and mode of address are entirely different. For this reason, perhaps, newspapers have defaulted more into opinion, debate-making, and agenda-setting, while still attempting to simulate immediacy in their presentation of news, mainly via the codes of news photography.¹² The quantity of 'news' per se is actually fairly limited and the criteria for 'news' change more than daily.

See also Peter Golding, 'Media Professionalism in the Third World: The Transfer of an Ideology', Chapter 12 in Curran, Gurevitch and Woollacott 1977, 291-314.

¹¹ Edgar argues that political journalists are derived from the press gallery which formed into the 'Rat Pack' during the 1974 federal election, continuing 'a trend which placed the press as an integral part of the political process rather than as a detached onlooker' (160).

¹² Helen Grace says of news photography that it represents a 'cinematic or televisual, rather than literary' narrative (119).

However, the monopolistic practices of newspaper ownership are probably the single most important factor in comprehending the power structures of media. Edgar deploys a financial metaphor to describe this, saying, 'a serious newspaper is a broker within the system and above all it is the source of ideological legitimation of the system itself. It plays the continuing strategic role of maintaining the credibility of the system; a system which gives the press its role as a key broker' (197).¹³ This may explain why a certain amount of feminism has been permitted to enter the mainstream discourses of the press, although the cause of such cooption is debated, whether it is audience or editorially authorised.

The Daily Feminist: Women and the News

While it sounds like a multiplicity of voices, rather than multi-voiced, the discourses of the news are univocally produced, by an ideological larynx highly skilled in voice-throwing. After the front page 'headline news' items, which are generally absorbed in the continuing sagas of economic and political life, the remainder of the newspaper tends to be comprised of opinion columns, editorials, letters from the public, cartoons, advertisements, and various other speciality lifestyle features - in which are generally included features on feminism - and business and sporting sections. Women's sections are still fairly clearly designated, and in the major daily broadsheets, business and sporting pages back on to each other, both of them implicitly male domains. Feminism is reported in the front news pages of newspapers and in features. Business sections, while quietly suggesting the rise of women's power in the financial sector, nevertheless maintain strictly business-oriented reports for the business reader. (Nor does the radical feminist appear in employment pages, motor market pages, funeral notices, sports pages, employment, property or travel pages). The fact that references to feminism or radical feminism can be predicted to occur in specific sections of

¹³ Editors, she says, understand 'the value of liberal ideology to the survival of a system which conservative forces own . . . even if it means occasionally conceding a round of the game to other than the most conservative forces in the interest of the survival of the system' (198).

newspaper, suggests that a certain political construction of this term is deliberately created for a specific audience. Some stories blatantly appropriate feminist concerns to patriarchal interests,¹⁴ or obviously hierarchise men's and women's politics.¹⁵ I argue that what is postfeminist about this discursive structuration is that every representation of 'woman' or 'women' alludes to feminism, so feminism is incorporated into the subject 'woman'. References to 'women' can be bamboozling (to a feminist) if one is to attach political meaning to them.

'Read all about it: the Mirror has Two Feminists' (Interspeech, Interruption)

Within this world, the feminist journalist has emerged, often writing books on feminism as some kind of rite of passage in bidding for a role as a public commentator (on women/feminism). The expressed aim of Catherine Lumby's *Bad Girls* (1997a) is to consider 'whether the tabloidisation of the media is really as bad for all members of society as many older male opinion makers suggest' (xi). And yet Lumby (in fairness, not at her best in this book) is mostly occupied debating (good versus bad) feminist readings of sexist advertising.¹⁶ Lumby, formerly a journalist and now an academic, struggles to reconcile the different approaches to culture, buoyed as they both are by the vying psychodynamic forces of liberation and concern. The result is a modified feminism bordering on the politically absurd. An anecdote about Jocelynn Scutt, which focuses on her limited knowledge of - of all things - television (xi-x), is not a winning start for readers who admire feminist legal reformers, Scutt having been one of the most reliable feminist social critics called on by newspaper journalists. *Bad Girls* is packaged for the 'young feminist' market with a photograph on the cover of a

¹⁴ See, for instance, 'Sultans of Sleaze', concerning feminist trends in the pornography industry, *Bulletin* 15 Feb. 1994.

¹⁵ See and reflect on the placement and content of three items on middle eastern politics in the international pages of the *Australian* (11 Mar. 1999, 10): 'Iranian Leader Offers to Curb Nuclear Arms', placed above 'Reformers Lift the Veil on Islamic Feminism', placed above 'Arab Makes it First Past the Beauty Post in Israel'. The first item concerns the (male) Iranian President's State visit to the West, the second concerns Iran's first female vice-president and her efforts to liberalise conditions for women, the third concerns the first Arab woman to win the Miss Israel beauty contest.

¹⁶ See also Lumby 1997b and 1997c.

female torso - head, neck, legs and arms pornographically cropped - wearing shorts, and sporting a mobile phone for a phallic symbol, perky breasts dipping below the hem of a diaphanous top, and nipples peeping firmly through, all strongly reminiscent of a poster portrait of a 1960s/70s beach girl chick. It seems that every generation has its own feminist cultural memorabilia. Feminism, like every other body of ideas, is affected by the nostalgias of its writers, and the nostalgias grow more recent, the younger the commentator. Produced in a society which loves to mythologise the rapidity and irreversibility of the pace of change, nostalgic representational codes appear in the struggle for a relative degree of political certainty.

The style and cover suggest the book is addressed to an undergraduate audience being tutored in some basic feminism, basic media criticism, and very basic poststructuralism (mainly under the influence of Michel Foucault).¹⁷ Lumby is keen to address feminists who dismiss theory as apolitical (especially Rene Denfeld) (xxvii). Mostly, however, the book addresses conservative concerns about feminists, an ill-defined group, seen to cause problems for media due to their oversensitivity towards sexist images of women. The clue to the address is that the book is more 'about them' than 'to them', advocating counter-readings of sexist advertisements to avoid being bogged down by the oppression blues, Lumby arguing that 'there is no single reading . . . [only] points of view' (xxv). By launching a few alternative readings Lumby seems to wish not to cure cultural sexism but to help readers cope with it. The impression Lumby might give a reader new to feminism is that it is an avid practice of fire-breathing anti-media activism and billboard vandalism. The identity of Lumby's reader is the most teasing

¹⁷ Camilla Nelson (1997) is more generous than I. While critical of the ambiguities in Lumby's feminist libertarianism, 'filtered through a postmodern sensibility' (233), Nelson raises the possibility that Lumby's multiple reading strategy may be a commendable 'gloss on Baudrillard's irony of the image' (234), but that the polemic suffers from a crisis of speaking positions (232). Juliet Peers (1997) found her own opinion divided but was critical of Lumby's 'central thesis' that feminism is a 'de facto act of censorship' (40). Nevertheless, Peers recruits Lumby's point-making to her own irascible reflection on the tabloidisation of the death of Diana Princess of Wales.

question and is possibly the enraged anonymous feminist author of the unsourced complaints about the sexist advertisements. In her anxiety to correct inappropriate responses to sexism, Lumby seems unaware that in recent years an intense anxiety within scholarly feminism has expressed itself in a number of works. Diane Elam and Robin Wiegman (1995), for instance, named their anthology, *Feminism Beside Itself*, to highlight how feminism had become 'increasingly anxious about . . . its own political and philosophical assumptions, omissions, and oppressive complicities' (2). They note that feminism 'had become a regular feature of both popular and academic discourses' and that this may have 'undermined feminism's political identity by integrating into commodity culture the discourses of marginality and dissent that feminism had understood itself historically to be' (2).

Lumby broaches a similar conclusion herself, saying that 'the popular feminist critique of the media has *itself* become a dominant point of view' (xxv). But it seems unfair to argue, as she does, that 'it has become self-satisfied and lazy' and 'has failed to take account of changes in popular culture' and 'is out of touch with the way people consume images' (xxv) or that 'feminists have failed to grasp the contradictory, constantly shifting nature of contemporary mass-media imagery and to realise that the mass media is not a stable platform for pushing political or moral values of any single persuasion' (xxiii). Apart from the fact that feminism for many is more than a 'point of view', Lumby makes the unacceptable assumption that advertisements are not beamed at audiences without discernible intent. Putting the responsibility back on the humble news consumer to absorb coercive advertising as imaginatively as possible is a glib and inadequate fulfilment of the task of the media critic, let alone a convenient forgetting of the monolithically limited ownership structures of media. Casting aside even her own rather redundant readings, Lumby claims that 'the meaning of an image doesn't reside inside it, but in its rapid circulation' (xxv). This is the shutter theory of feminism: it's all in the speed at which you read; so sexism in slow motion is harmless?

Record complaints on sexist ads

By MEGAN JONES

Last year was the 'year of sexist advertising', with a record number of complaints relating to sexism, according to the Advertising Standards Council.

More than half of the 1300 complaints received during 1993 dealt with "sexist" and "taste and decency" portrayals of women in advertising. In its annual report for 1993, released yesterday, the council said the number of complaints received rose by 88 per cent, compared with 691 complaints in 1992 and 638 the previous year.

The five advertisements drawing most criticism were the South Australian Brewing Company's commercial for Eagle Beer, the Berlei 'magician billboard', a Katies 'sale' commercial, the Toyota Camry pregnant woman print advertisement and a Paul Picot watch advertisement for a Sydney jeweller.

The Victorian coordinator of the Women's Electoral Lobby, Ms Val Dyth, said the number of complaints had increased because women were now more articulate in the way they put their objections to advertising.

"Women are more aware of their rights and how they are treated. If they don't agree with the way they are portrayed in the media they are likely to speak up," she said.

The council found that 310 complaints were related to sexism, another 388 were related to taste and decency (including the portrayal of women) and another 476 complaints dealt with ethics that were also considered a feminist issue in some advertisements.



The Advertising Standards Council upheld complaints against these ads.

It upheld only 38 complaints on grounds of ethics, but upheld 121 complaints of sexism and 138 complaints on the grounds of taste and decency.

Of those advertisements that attracted the most criticism, the council upheld a complaint against Katies 'sale', which implied women were irresponsible enough to leave work to go to a clothing sale.

It also upheld the complaint against Toyota for comparing its latest car to a pregnant woman's body -- as it did for a

watch advertisement in which an affluent-looking male featured with his hand down a woman's dress.

There were 800 complaints against television commercials, compared with 581 in magazines and newspapers, 35 in radio, six in cinema and 78 in outdoor posters.

The most complaints were lodged in NSW -- 607 -- compared with 239 in Victoria, 149 in Queensland, 114 from South Australia, 22 from Tasmania, 68 from the ACT, and six from the Northern Territory.

Vector: The Sydney Jeweller Advertisement

Lumby (1-5) rehearses an obvious interpretation of the scene depicted in a Helmut Newton photograph in an advertisement for a Paul Picot watch, arguing that her reading reflects 'a common enough portrait of sexual intimacy played out in different ways in millions of Australian homes daily' (1)¹⁸ (Fig. 43). Somewhat overstated, it is debatable that the photograph demeans women, a point of view Lumby claims comprised the bulk of complaints to the Advertising Standards council (2) (complaints unsourced).

Lumby's defensive reading (1), arguably a dominant or preferred reading¹⁹, however, takes up (although Lumby does not cite them) the semiotic traditions of Roland Barthes (1993) and Judith Williamson (1978) but appears, intentionally or otherwise, to be allied rather closely with the advertisers' interests themselves. The copy in the advertisement supports sexist readings, including a number of puns on and allusions to the photographed image concerning 'looking but not touching', 'this model' (the woman and the watch), and 'searching for satisfaction'. So Lumby rather seems to miss the point of the postfeminism of this advertisement, that the association with the acknowledged sexism is the implied value of the merchandise. The sexism of the advertisement is hard to ignore, and the advertisement does not demand this. It is an entirely candid, shameless heterosexism. What is ambiguous is the female herself, and the gesture of masturbation. Let me perform an (arguably) aberrant or negotiated reading (see fn 19) of this advertisement, and rename the advertisement, 'The Story of the Watch'.

'The object poised at the base of the picture, the watch, poses like an MGM lion, the watchface like a Cyclops eye displaying the time. The sexist scene

¹⁸ See also Lumby, 'Sexist or Sexy', *The Independent* (Nov. 1993, 30-35), a magazine feature on sexism and advertising that seems to form the basis of the arguments (and research) in *Bad Girls*. The images in Fig. 43 are also reproduced in 'Sexist or Sexy', and in Lumby (1997a), 2 and 19.

¹⁹ See O'Sullivan, Hartley, Saunders and Fiske (1983), 178-80.

is suspended above the watch like a movie screen from an audience's point of view. The look on the woman's face may not be one of pleasure or of suppressed disgust. If she is sexually aroused it may have been caused by the book she reads, and not necessarily the conspicuously veined (probably male) hand down her negligee/petticoat. Is she a prostitute? A transsexual? The headless masculine body could be a cross-dressed woman. But what of those hands? And what of the watchface? "Coup de desir". The brand name is male: Paul Picot: Paul Pickpocket? If you follow the puns, in a Deleuzian way, the model be-comes the watch. The object of value is the watch, not the model, and the model does not apparently possess the object of value (she is not wearing one), instead she appears to be identified with the object of desire here (the watch), appearing as some kind of reward for wearing the object of desire. On the other hand, as it were, who wears the watch may be the object of desire here; a postfeminist narrative might substitute the watch as reward to this rather valuable-looking woman, who, glimpsing the watch from the corner of her eye, desires it and calculates the price of obtaining it. The watch, like the Beast's library, might be temptation. If she wants it, that is. Nevertheless, this does appear to be a man's watch'.

If this advertisement was used to sell lingerie, different notions of value might apply to different objects within the frame, and different gendered audiences might be assumed, and questions of the sexuality of the narrative might be more equivocal, as in a queer economy, where both bodies are entirely ambiguous. The assumptions pertaining to the individuals photographed might not be firmer.

Vector: Toyota Camry Advertisement

While Lumby uses this advertisement (Fig. 43) to present some debate between feminists, she facilely stages the argument to make the central concern of complainants against the advertisement appear to be 'the need to preserve women's bodies from profanation' (19) and thereby associate feminist objections to it with 'trademark catchcries of religious and political groups that want to keep

women confined to the domestic sphere' (20) (complaints unsourced). Lumby metonymises feminism and anti-pornography aligning feminists with conservatives. The myth of feminism as anti-pornography crusader, and of the alliance of feminists and conservatives in criticism of 'the media and popular culture' is an anti-feminist way of making the social problem appear to be caused by feminists. Blamed for a debate they clearly have not won, it is the arena for the debate that is reserved for the prize: media, according to Lumby, a Trojan Horse (xii).

Again, let me reread it. It's an odd photograph, pregnant tummy or not. And those hands, again, are conspicuously veined. But it's not the headless pregnant body that I found offensive. It's not the striking absence of lactating breasts adorning the distended belly (it could be malnutrition or a very nasty cancer, but it's probably a pregnancy) but the way the negotiated reading forces you to note the quiet insistent and utterly conspicuous presence of a wedding ring on a (female) left hand. The gentle reminder from the gentlemen of Toyota that a wide-bodied pregnancy, if you're female, is not a comfortable experience if you're not married.

Ultimately, Lumby's gripes about feminists, and the excavating of deeply sexist material for alternative sexist readings constitute an odd feminism; the sexuality of it is so tit-flashing, so quick to pick up the dirty bits. It connotes a certain feminist potency, a level of force obtained only in performance. The title of the closing chapter, 'Feminist Politics in the Media Future', seems to sum up the media reality that it is very dependent on feminism for its future. The fact is, there is a lot about feminism in the news.²⁰

²⁰ That Lumby admits that some campaigns are feminist 'in name only' (xv) does not assist her. But she quietly lampoons the masculinist fancies on which the traditional public sphere is constructed, wherein 'the media is both watchdog and mouthpiece for higher thought' (xi) comprising 'objective reporters' and 'seasoned . . . columnists' (xi). She makes her own division between 'classical journalism' and 'tabloid tv', the latter distinguished by incorporating anxiety into its format and focus (132). Presumably the ever-placid academic media critic is more closely related to 'classical journalism'.



Office of the Status of Women head Kathy Townsend (centre) with lawyers Carol Andrade (right) and Kathryn Booth.

Picture: SANDY SCHELTEMA

Law service a first for women

(P) SONIA HARFORD,
Accent editor

A Melbourne legal firm has established a women's law section that is believed to be the first of its kind in Australia.

The service is aimed particularly at clients who want a woman lawyer to handle sexual assault, family law, domestic violence or medical negligence cases.

Ms Kathryn Booth, a partner with the firm Maurice Blackburn, said: "The service is to allow women to access justice quickly and easily, on the phone in the first instance, and to have a woman lawyer who won't trivialise or undermine her concerns."

Ms Booth, who specialises in medical negligence litigation, said women who had had obstetric or gynaecological problems often felt more comfortable speaking to a woman lawyer. "We also get women who call many years after they've been sexually assaulted and want to talk about it for the first time."

She said: "It's quite clear women need equal access to justice, and that hasn't been occurring. Ours is a private sector response — there has already been a public sector response in the form of women's legal groups."

The women's law section will establish a free telephone advice line, and also work on legal reform in areas that affect women.

The Daily Feminist (continued)

An emergent genre of news stories comprises what I call, 'Eve Stories', stories of the 'first woman to . . .' which have the effect of 'modernising' the news, making stories of 'the first man to . . .' appear as prehistoric.²¹ Typical is a report on the launching of a special women's law section in a Melbourne law firm 'believed to be the first of its kind in Australia' (Sonia Harford 1995) (Fig. 44). 'Tall in the Saddle' (Andrew Fisher 1995) tells of Beverley Buckingham, the first woman jockey in Australia to ride 100 winners in a race season, and the first Tasmanian to do so (also a reverse-Truganini myth). This woman is tall for a jockey ('at 168cm she is a giant among jockeys and continually diets to keep her weight in check'), and therefore, Beverley points out, would not be a jockey if she was a man. She 'laughs' about a debate with a prominent male jockey as to whether women should ride racehorses, and the story tells that the lady plans to '[follow] in her father's footsteps and [become] a trainer' (so, presumably, size won't matter).

The contradictions encountered when feminists read the news of equal opportunity measures, publicised amongst the everyday erotica, betray, not only the contradictions of the feminist reading position, but the contrariness of the news. They are dualisms, push-me-pull-mes that operate, I argue, as 'contrary correlatives', and are used to tame the radical elements of feminist speech in the news. Ann Gunter (1995) responded to an attack on the fundamentalism of feminism, saying, 'feminism is no one-dimensional wraith to be exorcised by demon-calling and pungent clouds of generalisation' (22); the feminist here is an invited guest with ideology to be defined and presented, which is defined first by what it is not. The contrary correlative is created by the placement of Gunter's defence of feminism as no 'wraith' or 'ghost', beside 'Pioneers Trapped in Past'

²¹ See also fn 15, as both stories of middle-eastern women are 'Eve stories' also.

(Sharon O'Brien 1995), a large piece in which the CWA lays claim to being a kind of feminist founder, now a ghost in a timewar(p) searching for the future.

While feminism has traditionally maintained its primary interest in women, feminists, at least as they appear in the news, have developed an absorbing interest in men, boys and masculinity. The arrangements of articles and columns relating to these interests are usually contrary. Paul Gray (1995), in 'How Dads Miss Out', laments the stigma attached to the word 'paternalism' based on linguistic theory provided by his wife (a linguist) (12). Gray, a journalist clown, conducts a debate with himself about this, while around his article is the parodic laughter of the tabloid press. There is a report on the elevation of Barbie (Doll) to a museum icon (*The Daily Telegraph* 1995) beside an item on a French railway strike that includes a photograph of two male workers wearing female masks with blonde wigs (Eduardo Cue 1995) and, soon after, an item on 'The Art of Bitching' (Sally Fisher 1995: 40-41) featuring a number of photographs of women who look like Barbie. (Some sub-editor must have been having a blonde day that day.) Directly beneath Gray's column is the daily 'Head to Head' (1995) section, the subject of which on this day was whether the 'morning after pill should be easier to buy' and a Monash University research fellow and a Right To Life delegate are pitted against each other (12). The positioning of the two articles effects an overseeing of this debate by Gray, concerned that 'dads miss out'.

An article about the under-appreciation of men, says: 'A social taboo is discouraging male students from becoming primary school teachers and it may impact on your child's education' (Stephanie Raethel 1995: 12). Beneath this article is placed the regular column of Bettina Arndt (1995), who writes about the flipside of domestic violence, that is, that women do it too. Here the feminist columnist as clown begins by recounting her own (personal) potential for violence, a self-satirical tale of an argument with her husband in which she threw something at him when he was in his car (so that it hit the car and not him). The joke is what

Greer takes swipe at female poets

LONDON — Academic and writer Germaine Greer is about to fire up further feminist controversy when she attacks the fashion for studying obscure women poets in her latest book due out next week.

In *The Slipshod Sybils*, Greer claims many acclaimed women poets produced mediocre works.

In the line of fire are Sylvia Plath, 18th century writer Judith Baillie, Mary Webb and Elizabeth Barrett Browning.

"The dilemma of the student of poetry, who is also passionately interested in women, is that she has to find value in a mass of work that she knows to be inferior," Greer writes.

"To insist on equal representation or positive



Germaine Greer

discrimination so that She-poetry appears on syllabuses in our schools and universities is to continue the system of false accounting that produced the double standard in the first place."

Earlier this year Greer was entangled in a war of words with British women writers after criticising *Guardian* columnist Suzanne Moore for excessive lipstick and "f... me shoes".



Ice queen: Nancy Kerrigan, 25, marries her manager, Jerry Solomon, 41.

Kerrigan weds skate manager

BOSTON — Olympic figure skater Nancy Kerrigan yesterday married her agent, Jerry Solomon, in a union that merged two of the most successful names in sports promotion.

Kerrigan, wearing a white satin gown with veil and train, posed with Solomon for photographers but said nothing to a crowd of about 300 fans as they emerged from the Church of the Covenant on Boston's upmarket Newbury St.

Some 230 guests attended the 35-minute, non-denominational ceremony, among them former Senate Democratic Leader George Mitchell of Maine and Paul

Ylle, Kerrigan's sometimes skating partner.

Kerrigan and Solomon became close while she recuperated at her parents' Stoneham, Massachusetts, home after a January 1993 attack by friends of Tonya Harding, Kerrigan's skating rival.

Kerrigan's knee was injured, but she returned to win the silver medal at the Lillehammer, Norway, Olympic figure skating competition in 1994 and suffered no permanent damage.

Solomon formerly headed ProServ Inc, a major athletes' agency, and now heads his own firm P.S.Star.

— REUTER

she threw: a model skeleton of a pelvis which she used in sex therapy counselling. The joke, she points out to the reader, is on herself, because her action was ineffective except to spray the car with bits of fake pelvis.²²

And contrary manipulations of the feminist speaker occur. Germaine Greer tends to be depicted as a 'writer and academic' causing 'feminist controversy' (AAP 1995), and conforms to Shane Rowlands' and Margaret Henderson's (1996) description of the 'media's . . . construction of feminism: personal scandal, the outrageous quote on any subject, the ideological shifts and reversals, the quarrels with other feminists' (3). This report on Greer's, then, new book is positioned next to a piece on the wedding of American skater, Nancy Kerrigan, a photograph of the bride captioned 'ice queen' (Reuter 1995b) (Fig. 45). Kerrigan's newsworthiness had developed out of her well known conflict with a rival female skater (women gladiators in the ice arena). The two articles refer to each other photographically. The Greer report is headlined, 'Greer Takes Swipe at Female Poets' implying a verbal action equivalent to taking a punch at them. Beside her, Kerrigan also performs an action: 'Kerrigan Weds Skate Manager'. Side by side, the portrayal of the women appears similar, both pictured anxiously with brittle smiles and crinkled brows. Reading the articles against each other, the emotions of the women are thematised by use of a quotation from Greer's book: "'The dilemma of the student of poetry who is also passionately interested in women, is that she has to find value in a mass of work that she knows to be inferior,'" Greer writes'. Greer swipes, and Kerrigan weds, patriarchal actions both. Since her marriage, Kerrigan has not appeared in the news.²³

²² Arndt is well known for her pro-men's sexual politics (see also Arndt 1993). However, this piece is editorially manipulated to maintain the 'pro-men' theme of the page. While Arndt does satirise the topic against women (herself), her article overall is a counter-argument against male claims that the incidence of male-domestic violence is overstated and women's violence under-reported. Arndt gives a balanced account of gender and domestic violence, although it would not be obvious from the headline.

²³ The publicity associated with the release of *The Whole Woman* (Greer 1999c) rewrote Greer as a domesticated goddess, her classical ambivalence about 'women' also a hallmark of *The Female Eunuch* (1972). (See Fig. 55).

Reports on the distribution of household labour are often used in tabloid news to introduce explicitly feminist concerns to the news. Alongside a report on household task sharing (Kristin Owen 1995) is a report on a union telephone hotline set up to receive complaints about sexual harassment (Sarah Dolan 1995), although the political term 'sexual harassment' is not mentioned until half way through the article. Deeper in this edition of the news is a colour double page feature on women-only gymnasiums, entitled, predictably, 'The Women's Rooms', (Natalie Sikora 1995) in a characteristic invocation of radical feminist history. Deliberately vague about appropriate terminology, the poetics of feminism in the news is strongly dependent on radical second wave feminism.²⁴ Allusions to the radical second wave frequently form what Roman Jakobson terms the phatic function of the address of news, '[marking] out a sort of *community of communication* within which the exchange of signs is taking place' (Tony Thwaites, Lloyd Davis and Warwick Mules 1994: 15), binding together addressers and addressees, excluding 'those who are not part of it' (15). It is the news and its readers who are the feminised subjects of 'the women's room' (not the authors of the news).

The Glossy Feminist : A Radical Poetics

In the weekend magazine press the feminist reader gets more of a workout although the pace is leisurely: sitting, sipping coffee, scooping up the weekend papers, having a lazy read about the world and its problems on a Sunday or Saturday morning. This style of reading is a leisurely exercise with a peak along the way and a shower at the end. Rather than a stroll, it is a jog through the papers on a Sunday. These magazines stylistically combine the full-page advertising of a

²⁴ See also Lumby (1993), 'Feminists Farewell the Women's Room', a report in the Higher Education pages of the *Australian* in which feminist intellectuals are said to have advanced beyond 'overalls, political lesbianism and badges'. Moira Gatens and Elizabeth Grosz are interviewed, saying media is 10 years behind in its representation of feminism. Naomi Wolf is exposed as a feminist who parodies femininity, and yet the feature photograph is of Wolf and her (then) new book; Wolf, the pretty writer, not Gatens or Grosz, is the iconic sign of 'feminism'.



Down with sexist
separation, up
with abortion
abstinence: Paula
Gillingham, 25, (left)
picture; Kate
Spencer, 27,
above; Lucy
Goodhall, 29, right.



We are feminists but ...

Young women are keen to take advantage of gains hard won by their mothers, but aren't willing to keep up the good work, say some of Australia's older feminists. SUE WILLIAMS profiles six young women who are eager to take up the mantle.

THIS LOT OF GENERATIONS OF WOMEN ARE HAPPY TO HAVE THE OTHER feminists called brutes and barricades," academic, author and veteran feminist Professor Lesley Hall says gloomily. "Because then they can say they're not like that. They want to claim all the advantages we've won for them over the years, but at the same time, they want to be nice and acceptable. It's terribly disappointing." Over the years the global feminist movement has been fractured and factionalised, divided between radicals and reformists, separatists and collectivists, gender feminists and the mainstream liberals. Yet the rift now threatening the cohesion of the group is one far more linear. Boys will be boys, say some of the older women of the so-called second wave of feminism in Australia. But girls are no longer good feminists.

It's an assertion that has triggered outrage from many of the 18- to 35-year-old women at whom the criticisms are directed. They claim their third wave feminism is simply one that has evolved from a distinct set of circumstances in a completely different age. With the gains won from their mothers and grandmothers, they can now afford to embrace disparate goals like parenthood and romantic love, as well as career and continuing agitation for change.

Their final objective is still very much the one articulated by the 31-year-old idol of young feminists, the American author Naomi Wolf, of sitting down with their children one day and talking to them about discrimination against women, only to realise they have no idea what their mothers are talking about.

Indeed, when Wolf toured Australia last November, the size of the 1000- and 1200-strong crowds she addressed astonished most onlookers. The numbers of young women in the audience cheered others. A recent forum in Melbourne organised exclu-

glossy journal while the copy is written to the slightly breathy pulse of an extended newspaper article, and is delivered as a concealed booklet in the newspaper.

The *Australian Magazine* (28-29 Jan. 1995) contains an essay on young feminists, while the cover story, 'Crime and Passion', concerns Raymond Chandler's love letters to a young Australian. The cover has a full-bleed picture of Chandler, thoughtful, pen-in-mouth, leaning to the right, and a small inset passport-sized photograph of his young Australian love object (nameless). Turning over two pages to the contents page (an inset photograph of a young woman leaning to her right on a tree), the two photographs are assembled in parallel, the subject of the young feminists an inset in the longer story. One of the strange characteristics and conventions of these and other magazines is the way articles are retitled several times from the cover page to the article itself, throwing increasing hints to the reader as to the content of the material. The contents page announces a title connoting radical poetics: 'Move over, sisters', and the caption reads 'Farewell radicals - feminism today is different, say young women' (5), even though this is the magazine speaking. To the right of this contents list is the inset photograph of New South Wales parliamentarian, the youngest ever, Reba Meagher, captioned, 'Mixing politics and feminism: Reba Meagher'. Turning to page 18, the reader may be surprised to find the title of the article is actually, 'We are feminists but . . .' (Sue Williams 1995) (Fig. 46). The heading is surrounded by three photographs of young feminists with a caption: 'Down with sixties separatism, up with nineties niceness' (18). All the photographs display the same tilted direction as the first two but Paula Gallagher in her purple skirt tilts in the opposite direction. The colour scheme of the layout, combining Paula's purple skirt with muted pink or magenta tones, has the effect of suggesting the fading or muting of radical colour to an acceptable feminine version of feminism. Contemporary radicalism is signified metaphorically in various ways: most left hands are concealed, but there is a conspicuously placed left hand minus a wedding ring in one photograph, that of Jennifer Horrigan (24), and there is the hairy armpit

of Lang Goodsell (27), and a feminist poster behind Natasha Stott Despoja (22), and the purple skirt of Paula Gallagher (18) signifying the purple women's movement. That the latter photograph is the main one suggests that Gallagher, a student of cultural theory, vaguely hippie, represents a remnant of the 'separatist sixties', suggesting that it is she who still holds the aura of the true feminist. While association with radical feminism is disclaimed, the depiction of Reba Meagher 'mixing feminism and politics' implies that politics is new to feminism. Here is postfeminism as 'other' to feminism, the decorous colour scheme suggesting Probyn's (1990) 'new traditional' reconfiguration of feminism. However, postfeminism is not named, the generation discourse contains it: these women are 'the young generation' (19).

The essay opens with a quotation from an 'old' feminist, Professor Leonie Still: "[this] young generation of women are happy to have the older feminists called bitches and barracudas", academic author and veteran feminist Professor Leonie Still says gloomily' (19). Here, in a postfeminist setting, feminism becomes a 'moral discourse' in which older women have "paid dearly for their independence" (Probyn 147-48). The 'outrage' of young feminists prompted by this kind of attitude is duly reported and the youth of the 18-35 year olds is quickly asserted with reference to their 'idol' (as if they were teeny-boppers), Naomi Wolf. 'Their final objective is still very much the one articulated by the 31-year-old idol of young feminists, the American author, Naomi Wolf, of sitting down with their children one day and talking to them about discrimination against women, only to realise they have no idea what their mothers are talking about' (19). (Here the jogging reader pauses to pick up and place a piece of litter in a nearby bin.) So what will the children conclude? That their mother is mad and have her certified with help from Dad who does know what she's talking about but won't contribute to the conversation? (A double-page advertisement about holidaying in Martinique interrupts entitled, 'Island hopping', reminding the reader of the layout of the news magazines: chaotic islands of news text set amidst oceans of advertisements.)

Reba Meagher confirms the importance of Wolf to her generation, affirming that 'there's a perception problem'; the movement, she says, is 'not being marketed properly' (25). (The jogger nearly makes a wrong turn into a dead-end street.) Significantly, the article is less about women than feminism and the young. In the rhetoric of the changeover from old to young, several platitudes are passed concerning 'elder states[women]' (mentioning Anne Summers (22)), while the discourse colours to include a metaphor of royalty for pretenders to the feminist 'crowns' (22). Leonie Still continues the royalty metaphor, saying, 'we want to pass the mantle, but who is there to pass it to?' (23). (The reader pauses at an intersection and muses, 'since when has being a feminist been an accolade except amongst women? Isn't it radical to be feminist?')

There are interviews with the photographic subjects and ages are clearly noted - the limit of this group is 18-35 - and each subject is asked the same questions: 'How did you become a feminist?' and, as if to quell any delusions of importance, 'What's your greatest *disappointment* with progress?' (my emphasis). This theme of disappointment plays throughout the article, commenced in Still's opening reflections. No explanation is given as to whether Still's comments precipitated the question, or whether questioners had led with the assumption that their subjects would be disappointed about feminism. A disappointed woman in a sexual narrative is a dissatisfied and displeased woman, one who does not experience orgasm (usually the fault of a male partner). Significantly, Betty Friedan (1984), recalling the 'passionate journey' of the nineteenth-century American women's movement, also remarks on the characterisation of feminists 'by their enemies' as "disappointed women" (90). She quotes Lucy Stone's speech about patriarchal life, 'disappointment is the lot of women' (90).²⁵

²⁵ Virginia Trioli (1996) also notes and develops this theme of women's disappointment within feminism in her analysis of sexual harassment and *The First Stone*. Trioli relates this to the mother/daughter jealousies of feminist generational conflict. See Chapter 6, 'The Jealous Mother', especially 140-144.

But disappointment is not the strongest sentiment the magazine women get a chance to express. Natasha, for example, says of the under-representation of women in major institutions, 'it sucks' (23); and Reba asserts that her 'greatest disappointment' is 'women journalists who . . . report on the clothes of female election candidates' (25). Feminism is a moral discourse. Horrigan in outlining her disappointments also performs the 'young feminist' speaker, defining feminism then distancing it from ugly, man-hating behaviour: '[the] frustration I feel is with this whole stereotypical polarisation of what it means to be a feminist. Feminism is about advocacy of women's rights. But many believe that if you are a feminist, you are anti-family, anti-male, have hair under your arms and wear a blue singlet. I'm disappointed about the lack of understanding about what feminism is all about' (25). The outer narrative here signifies the postfeminist discourse, and feminism is positioned as 'other'. The photograph of Horrigan shows that she does not fit the stereotype, dressed in red, with neatly crossed ankles. The last speaker, the gender-neutrally named Lang Goodsell, affirms the stereotype. She speaks not about 'disappointment' but '[damage]'. Her greatest disappointment is meeting people 'who have benefited from feminism and they don't know they are feminists It's often represented as an atomised group of lesbians and man-hating women separate from all women, which has been . . . very, very damaging' (27) - feminism as other. (By now the feminist reader is thoroughly awake, and, as if to cool her off, the magazine presents another holiday cruise advertisement at the bottom of the page: this time in Tasmania.)

While this material references feminists and feminist ideas, both approvingly and disparagingly, it is the myth of the present/absent radical, the ghost who is the most intriguing feminist voice in the press, and who is integral to this construction of the young and the new. The radical is reinvented in these stories of her demise. She is an imaginary effigy for public burning.

Themes emerge in the reader's mind: by ceasing to be radical, feminism is permitted to be political, while the metaphors used to announce this political ascendancy of the feminist are metaphors of royalty. (The reader crosses the road and spots a seat where she consults a map.) The stigma attached to radical women has in other rhetorical configurations been mixed with queenliness. Susan Faludi (1991), documenting right-wing backlash in America against feminist radicals, tells how the head of the Women's Educational Equity Act programme, Leslie Wolfe, was singled out under Reaganism as a "known feminist" and denounced as a "radical feminist", while 'slandorous tales [were spread] about her professional behaviour, and called for her "swift dethronement"' (293). In Faludi's example, the separation of the woman and the feminist, feminist meaning radical and 'radical' being a pejorative,²⁶ is made more vitriolic by the parodying of her power as that of a queen.

But even the metaphor of queenliness is mixed, as Faludi describes how Wolfe was criticised as a "monarch" . . . "imperiously guarding her fiefdom" (295). A monarch is a term associated with modern parliamentary politics and states, and is not necessarily the same as a medieval queen or king patrolling a 'fief'. Faludi extends the metaphor in her section headings and prose to show how the New Right Reaganist push was oriented to be 'Out with the feminists' (293) 'and in with the Fathers', efforts, she says, directed at 'crowning the fathers' by way of various pro-family initiatives (297). In Faludi's analysis, the power of feminist feudal queens is transformed into that of a modern patriarchal state. (Dated, but still useful, the map is tossed, nevertheless).

In detailing the anti-feminist counter-assault in the popular press and government in America during the Reagan years (and noting how it especially emanated from fundamentalist christian groups), Faludi details some of the rhetoric

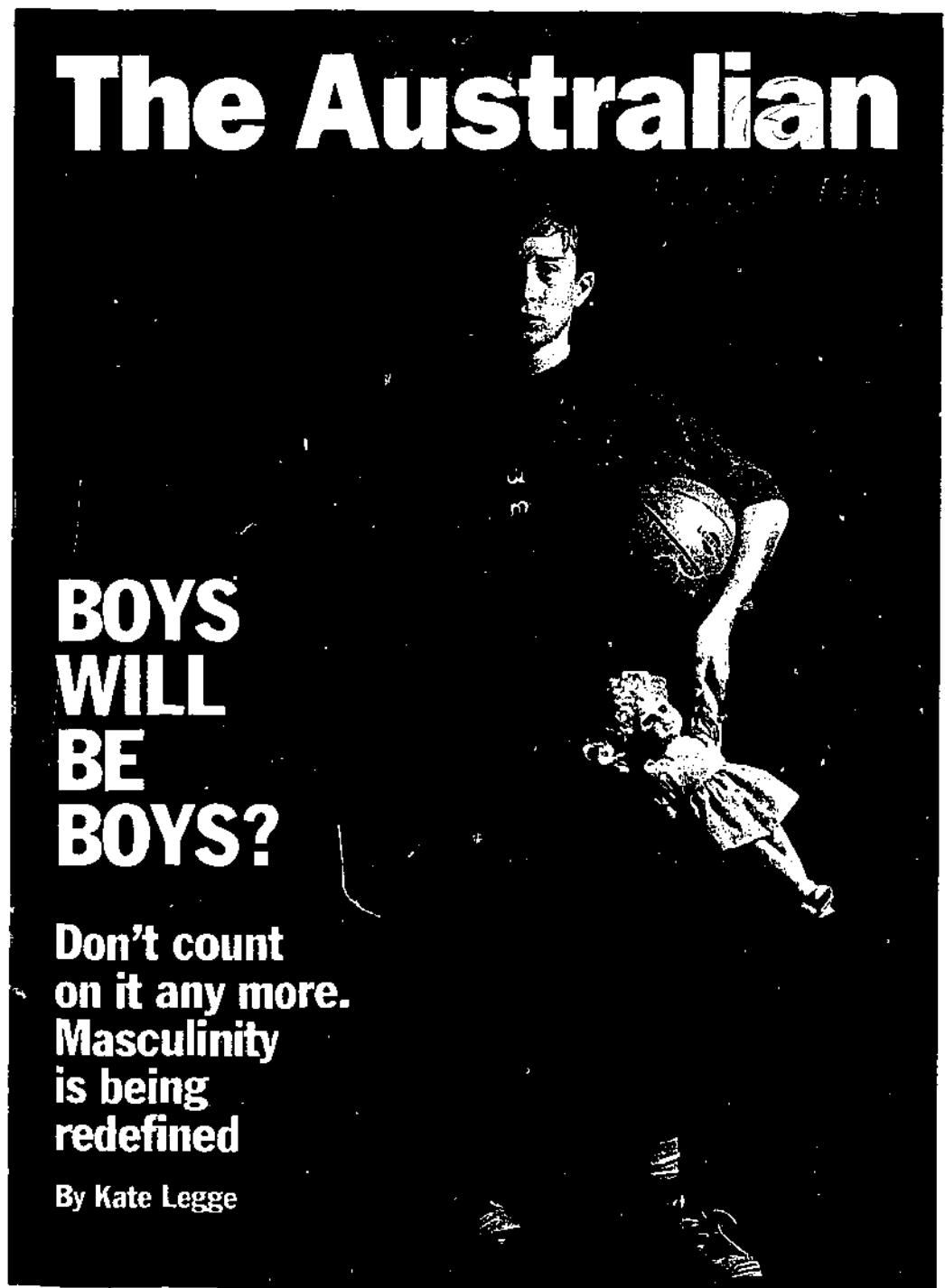
²⁶ Faludi shows how the alleged radical nature of the programme was somewhat overstated, and it was associated with NOW, a foremost liberal feminist organisation rather than a radical one.

The Australian

BOYS WILL BE BOYS?

Don't count
on it any more.
Masculinity
is being
redefined

By Kate Legge



of these discourses of backlash which display a conspicuous pattern of imagery of female fairytale figures, especially queens and witches. Describing how the sister of the former American president, Jimmy Carter, was persecuted, Faludi says she was dubbed "Queen of the Witches" and points out that 'sorcery and sex equality were never far removed in the New Right rhetoric' (264).

Another stream of pro-masculinity feminist journalism has flourished to report male concern about boys under feminist teaching, typified by a feature authored by a woman and regular gender-commentator, Kate Legge (1995). It is evidence of Faludi's argument that a "crisis in masculinity" has erupted in every period of backlash in the last century, a faithful quiet companion to the loudly voiced call for a "return to femininity" (Faludi 84). A noisy introduction declares that 'a social revolution [that] will change Australia' (Legge 21) is about to occur. 'It is no longer a matter of a critical process; crisis is functional' (Baudrillard 1989: 29). The reader sifts through the usual three titles: on the cover, 'Boys Will Be Boys? Don't Count On it Any More, Masculinity is Being Redefined by Kate Legge'. There is a cover photograph (Fig. 47) of a boy dressed in a blue t-shirt holding a basket ball and a (girl) doll. The second title, on the contents page, transforms to, 'Boy, Have We Got Trouble: Gender Equity is Changing Masculinity' (7). As Joan Smith says, 'it is not so much what feminism has already accomplished . . . hardly a revolution . . . but its potential which causes such fright' (Faludi xiv-xv). Here is Devlin Glass's postfeminism, in which male-female interactions are affected, here between mothers and sons.

Some Mothers Do 'Ave 'Em

Finally, inside, the article is entitled, 'Some Mothers Do Have 'em' (Legge 1995), an allusion to an old joke and a well-known television comedy about a particular bumbling bloke, the humorous cliché operating to comfort the reader after the earlier alarmist headlines: a cajoling dialogical game set up between the reader and speaker of the text. The article proceeds from two concerns about

feminism, firstly, the suggestion of a sexually differentiated 'backlash' in that 'the issue has been complicated by suspicions of a feminist backlash, a feeling that men want to be victims, too' (21-22); and, secondly, that feminism has failed somebody, in this case, the 'mothers of sons' (22).²⁷

In this strange anti-feminist twist, in an article about feminist concern about masculinity, 'feminism' stands for a source of blame for a problem in women's lives. As Faludi says, no matter what the problem, 'blame it on feminism'. By conflating and combining a critique of feminism and masculinity in which the voices are those of women (feminists), the joint concerns emerge about the plight of children. There are no fathers present, only mothers and sons, masculinity being figured photographically as a boy in short pants playing with a doll.²⁸ The writer, Legge, declares her own position: '[like] many second-wave feminists, I was busy negotiating flexibility at work and greater partnership at home. It was so much easier to give in to the adage 'boys will be boys.' Researching this story has made me keenly aware of the gender traps that trip up men' (22). Furthermore, another past tense verb is used to describe feminism's deconstruction of femininity and there is a strongly implied fear that the oppressed boy will grow up to be homosexual: 'But if we don't want violent masculinity, we have to start refashioning an acceptable form of masculinity. As we did with femininity' (24). The manner of refashioning suggests association with the postfeminism described by Devlin-Glass in which feminism is radically altered, and a focus is placed on the performance of masculinities and femininities.

The article is a thinly-concealed promotion of *Mothers and Sons* by Babette Smith, 'published next week' (22) - the mixed tense of the publication date suggesting confusion - which analyses the failure of feminism. Typically, this

²⁷ See Segal (xii-iv) for further documentation of the British media reportage of the problem for boys of girls' success in education.

²⁸ A companion to this article is one suggesting the spuriousness of false memory syndrome (Robert Chesshyre, 'False Memory?', in *The Australian Magazine* 11-12 Mar. 1995, 12-18).

article, in the style of an 'advertorial', publicises a forthcoming book (price and publication details appear at the end of the article). Legge follows up the findings of the book, pointing out 'this is a bold statement' (22) as if the courage to criticise feminism is really brave, and then presents a distancing statement: 'the feminist perspective is often anti-male and women are suspicious of supporting the enemy' (22). Another woman is quoted in the article as saying: 'At first I thought that contemporary mothers were failing feminism. Instead I have discovered that feminism has failed the mothers of sons' (24). Presumably, the mothers of daughters have suffered no adverse effects. The qualification for speaking in the article is that, like Legge, you are the self-confessed mother of a son, an ancient patriarchal female accolade. In failing the mothers of sons it would seem that the real failing has been not of the mothers, but of the sons themselves, while subtextually suggesting women's sensitivities and possessiveness about feminism.

A heavy-handed advertisement for the (then) new Frederick Forsyth novel, in black and white with his picture, announces, '[from] the hand of the master the best seller: *The Fist of God*' (25). The article concludes with another advertisement for the 'Spirit of Tasmania'. (The subsequent essay is about the new female head of SBS Television, 'Woman of the World . . . How did she do it?' (Linda Van Nunen 1995: 33)).

Stories of feminist dissatisfaction with feminism presented as feminist concerns about developmental masculinity form part of a discourse of backlash as it is described by Faludi, which describes well the fold in the subject of newspaper feminism. Arguing that current backlash is different to previous ones she says: '[the] restrained woman of the current backlash distinguishes herself from her predecessors in earlier backlashes by appearing to choose her condition twice - first as a woman and second as a feminist' (93). It is not so much that the backlash operates as a challenge to women's achievements, but that the 'counterassault . . . proclaims that the very steps that have elevated women's position have actually led

to their downfall' (12). Faludi writes of backlash as if it is an uncontrollable natural disaster, a tornado. To this end: '[identifying] feminism as women's enemy only furthers the ends of a backlash against women's equality, simultaneously deflecting attention from the backlash's central role and recruiting women to attack their own cause' (12-13).

Lumby - criticising both Faludi and Naomi Wolf for 'media bashing which dominates feminist debate in the 1990s' (xiii) - says Faludi's theory of backlash is 'sketchy' and that she places media consumers 'in the "dupe" basket' (xiii). But Faludi is savvier than that, arguing that 'fear and loathing of feminism is a sort of perpetual viral condition in our culture, it is not always in an acute stage; its symptoms subside and resurface periodically' (13). Crisis is functional.

Vector Beijing: The Hysterical Male Femininity of the News

Wark vectorises and relocates the walker to Beijing, reminding the reader of the 'walking privilege' of a Western city unlike a city where 'even walking may attract undue scrutiny, a checking of papers and so on' (141). In cities where curfews prevail, permission is needed to walk, and for women to speak publicly. It is possible that feminist consciousness acts as a substitute for this permission, in lieu of male permission. Feminist conferences like the Beijing Women's Conference therefore function as legitimated forums for women's speech about women. Nevertheless, while significant gains for women were made at the conference, Beijing in political discourses of news was a disruptive event, fraught with hostility amongst women. Radical association with cultist discourses of 'sisterhood', as in 'Soapbox Sisters' (Carroll Bogert 1995) (specifically, Hillary Clinton and Madeleine Albright, then the United States Ambassador to the United Nations), tainted the coverage of the Beijing conference; and that the primary news angle tended to concern the noisiness of the forum and the 'gagging' of Tibetan women, metonymically signifies their specific political problem as all women's, the problem of speech. (The 'intro' to 'Soapbox Sisters' reads: 'China: Beijing Tried

To Keep the Women's Conference Quiet. But It Didn't Work' (Bogert 58).) In 'Struggling "Through Hell and Highwater"' ('Struggling' 1995), the 'intro', 'Women: Muffling "Inconvenient Voices" at the Forum', narrates a dual political agenda in the *Bulletin* published 'with *Newsweek*', which bears a different border and masthead and typeface. The humour of a women's conference is transferred to the Chinese government's security paranoia, while telling amazing stories of women's resistance to Chinese political oppression.²⁹ The *Bulletin* reports displayed particular emphasis on the international concerns flowering in Asia, while *Newsweek* tended to attack oppressive Asian regimes (articles on conflicts in Japan and India³⁰), so issues of interest to women were inevitably made equal but secondary as they did not conform to the then dominant Australian political agenda for the 'push' into Asia. The political manipulations of these stories can be seen in 'Accord on Women's Rights' ('Accord' 1995).³¹ In Australian political discourse, 'accord' is a term with particular Hawke Government political resonances of industrial/commercial harmony (as in the conduct of wage cases and accords), the implication being that a similar deal was struck between women and an anonymous partner, although the preferred reading suggests that the disharmony exists amongst women, lesbians having to plead for inclusion in the communiqué that concluded the conference.³²

²⁹ In the Arts section of the same issue is a report on an Australian academic's curatorship of an exhibition of women's crafts (by Aborigines and Pacific Islanders) at the Imperial Palace in Beijing (Victoria Laurie, 'Beijing More than Just Talk', *Bulletin* 12 Sept., 1995, 93). Then, in 'Not the News', Patrick Cook, parts with a reflection on the Beijing Conference, citing two monstrous Chinese women (including Madame Mao) and asserting that 'China's earned this conference', the implication being that the awful (female) politics of China was matched by the awful conference (Patrick Cook, 'We Like Chinese', *Bulletin* 12 Sept., 1995, 102). See also, Paul Johnson, 'Female Voices Join the Chorus to Drown Truth in Beijing', *Age* 2 Sept. 1995, 17; and Stephen Hutcheon, 'Ready for Some Women Talk', *Age* 2 Sept. 1995, 17.

³⁰ See Hideko Takayama, 'High-Hopes Hashimoto', *Newsweek* 12 Sept. 1995, 59; and Reuter, 'India: Blasted Dreams of Peace in Punjab', *Newsweek* 12 Sept. 1995, 59. In the following week's *Newsweek*, placed beside 'Soapbox Sisters', were articles on dictatorship and political oppression in Asia. See Marites D. Vitug, 'By Any Other Name', *Newsweek* 12 Sept. 1995, 61; and Anna Esaki-Smith, 'Hong Kong: A Pointless Exercise', *Newsweek* 12 Sept. 1995, 61.

³¹ See also Rosemary Neil, 'Europe Hinders Accord on Women', *Australian* 12 Sept. 1995, 7. Note that the Beijing Women's Conference was preceded in July and August by the Australian Government's involvement in the ASEAN (Association of South-East Asian Nations) Forum.

³² See Rosemary Neil, 'Women on Top', *Australian* 18 Sept. 1995, 9. During the Beijing Conference, Australian newspapers reported the travails of Carmen Lawrence in defending her

Female petitioners and demonstrators in the English Civil War, according to Ann Marie McEntee (1992), 'considered themselves citizens as well as wives, mothers and widows, and so dismissed male permission in order to speak for themselves' (92). With these public demonstrations they 'contradicted a cultural stereotype of women as passive and incapable of organizing themselves as a political unit' (92). While it was opined at the time that 'women petitioned parliament for sexual gratification' (102), the main stereotype of women was one of female frailty, so the use of 'forceful language' to describe men's violence against women and children countered the stereotype of "frail females" (104).³³

Disappointed and angry, the feminist is seen as an emotional creature as the objective cast of news ascribes these feelings to its readers and not itself. The performance codes of a highly staged gender war (between men and women) are masked by the rewriting of the conflict between feminists and anti-feminists, a conflict which Susan Magarey (1995) has described as resembling the televisual spectacle of women's mud-wrestling (173). The most overt example of this exteriorising of the emotion of the (male-dominated) press occurred in stories of public outrage during 1993-95, especially in debates about the speeches of judges made in justiciating rape and sexual assault charges. In these stories, the society's emotional state was relayed as one of intense agitation, or outrage, while the press itself could be seen to be simulating and provoking this condition on the grounds that it was mediating the 'gender war'. But the role of the mediator was self-appointed and the speech of the mediator was self-represented as coherent and unideological, as if it were, as Lisa Maher (1989) says, 'a moral barometer . . . and

credibility and the accuracy of her memory (see Yvonne Preston, 'Lawrence Loses the Plot', *Bulletin* 26 Sept. 1995, 114). This story had a sub-title, or code-name, that of the 'other' woman in it and which referenced her dubious sexual reputation: the Penne Easton Affair. While Carmen's memory was questioned, Penne's sexual behaviour and suicide were unequivocal. At the height of the Lawrence story, Carmen travelled to Beijing for the conference where she received much approbation.

Berlei refuses to change controversial bra ad

By CAROLYN JONES
and MARK WHITTAKER

NGERIE manufacturer Berlei and its advertising campaign which depicts a woman in a half-nude pose by a Sydney magistrate, deny-based Berlei - which has 100-year-old reputation for making the rights of women to equal opportunity and employment - became embroiled in the controversy after a state Mr Pat O'Shane dismissed charges against five women and of defacing an advertising board that carried the slogan "You'll always feel good in Berlei."

Mr O'Shane said he had charged the women to "You'll always feel good in Berlei." Mr O'Shane dismissed the charges against them and criticised advertising campaign for inciting violence against women.

Mr O'Shane said the image used in the campaign was a cliché and had been used for centuries. He had been approved by the company's two female board members. He had no intention of offending customers but we have no intention of changing the campaign in future," Mr O'Shane said.

It's been blown out of proportion. I was a little surprised by the action because we really believe it is a minority opinion," he said. The Advertising Standards Council said it would consider the bill and advertisement as part of its code of conduct for handling advertising complaints.

Mr O'Shane said the bill was a "woman-hater" and he would have "serious



A scene from the original sewing-a-woman-in-half act, devised by English illusionist P.T. Selbit, and, below, the defaced Berlei advertisement

magicians about anybody" who did not see the poster as inciting violence against women.

But the Federal Director of the Advertising Federation of Australia, Mr Bruce Cormack, said billboards had for too long been seen as a free game for political purposes.

"The Advertising Federation has worked closely with the Office of the Status of Women on broad guidelines for the portrayal of women in advertising," he said.

"As a result, in the last few years there have been almost no serious complaints about the portrayal of women in advertising."

The chief executive of the Outdoor Advertising Association of Australia, Mr Brian Gogan, said he would not dispute the magistrate's decision and hoped it would lead to more defacing of billboards.

"But I am surprised the comments on the advertising content," Mr Gogan said. "I don't believe it's the role of the judiciary to make political statements, but she's done it and that's that."

Associate Professor George Wharton from the University of NSW said it was often "naïve" for magistrates to make speeches.

"Her job is to apply the law, not make it," he said. "Whenever judges go off making political statements they run into controversy."

But University of NSW law lecturer Mr Jenny Baigan said Mr O'Shane was well within the limits of his role as a magistrate under the NSW Crimes Act, which allows for an offence to be proven but gives discretion to a magistrate to let the defendant off.

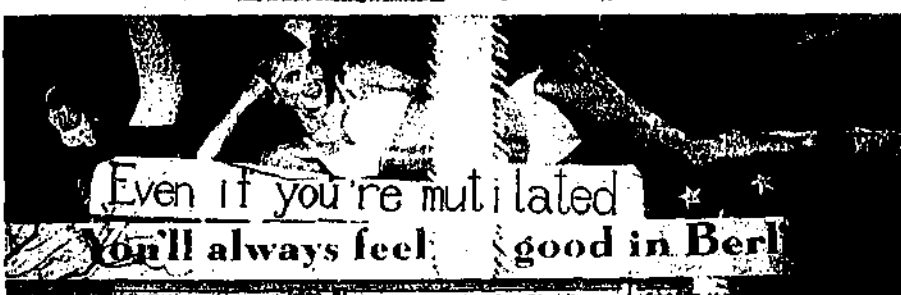
"Magistrates are appointed because they are supposed to reflect the standards and attitudes of the community," Mr Baigan said.

Melbourne feminist lawyer Dr Jocelyne Brett said she did not think the community should be surprised that women were stepping outside the formal boundaries of the law to get their message across.

"They really are re-creating the grand tradition of the suffragettes who, when they could not get the vote, resorted to other channels," she said.

"It's refreshing to hear at least one member of the judiciary expressing views that are relevant to women in today's society instead of expressing antiquarian ones."

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primary arbiter of public discourse and political agenda' (264). Responses to the Berlei Bra advertisement typify how the debate-maker itself is constructed as calm, while the society, and notably women's groups, are made to appear as raging.

Vector: Berlei Bra Ad

While the Berlei bra case concerned feminist responses to allegedly sexist advertising and the proprietary rights of advertisers, political interest was mainly generated by the role of a woman magistrate, Pat O'Shane, an Eve story herself, being Australia's first woman and first Aboriginal magistrate. O'Shane had no conviction recorded against five women art students who defaced a billboard, an event made more newsworthy because O'Shane 'criticised the advertising campaign for inciting violence against women' (Carolyn Jones and Mark Whittaker 1993) (Fig. 48). The coverage of this event amounted to an attack on O'Shane and a defence of the billboard.

Lumby (1997a), for instance, characteristically pro the advertisement, argues that a 'visual "trick"' is played 'on the magician's trick - it is his magic act, not just the woman's body which has been "cut" in two', while noting, respectfully, that advertisers 'increasingly trade in images which acknowledge their status as images' (70). So the wise advertisement contains 'a cautionary tale for anyone who wants to impute magical powers of persuasion to advertisements' (70), and O'Shane is criticised for 'effectively [branding] the advertisers the real criminals' (69). In this way, Lumby's counter-reading of the advertisement falls into the dominant discourse of response to the advertisement, along with Jones and Whittaker who reported on Berlei's refusal to change the billboard as a result of the decision. Their report presents the case for Berlei, heroising its founder, Fred Burley, and tells that Berlei had no intention of changing the campaign because the complaint 'reflects a minority opinion'. This point of view is further supported in

³³ Rachel Trubowitz (1992) argues that in ranter and quaker movements, 'the emergence of women as preachers and prophets has been correctly described as "an early manifestation of feminism"' (114).

the article by Bruce Cormack of the Advertising Federation of Australia who is quoted as claiming that "in the last few years there have almost no serious complaints about the portrayal of women in advertising".³⁴

While O'Shane is represented as problematising the relationship between justice and the law, nobody who commented on O'Shane in this article saw the relationship between justice and the law as in any way political, but responses concerned how 'political' her comments were about sexist advertising in male-dominated society. Brian Gapes of the Outdoor Advertisers Association of Australia is quoted as saying, "I don't believe it's the role of the judiciary to make political statements, but she's done it and that's that". Professor George Winterton of the University of New South Wales says, "whenever judges go off making political statements they run into controversy". Towards the end of the article, a feminist lawyer, the reliable Jocelyne Scutt, is quoted in support of O'Shane.

The contrivance of action and emotion on the part of women and feminists, was typified subsequently by Bruce Loudon (1993), who reported that 'angry feminists last night vowed to step up their campaign against what they regard as sexism in advertising'. This feminist group had no apparent association with the incident in question; nevertheless, the article implies that there is an active and militant force waiting to take action. Like women's groups, judges were also depicted as a collective force. The Berlei Bra case coincided with the 'outrage' generated by reports on the comments of Judge Bollen, who, when briefing a jury, outlined some means by which a husband might procure consent from his wife to have sexual intercourse. This case was followed by several similar others, in which

³⁴ The following year it was reported that 'last year [1993] was the "year of sexist advertising," with a record number of complaints relating to sexism according to the Advertising Standards Council' (Megan Jones 1994); see also 'Beer Promo Upsets Women', *Courier Mail* 3 Dec. 1992, 5; and 'Katie's Cancels "Sexist" Sale Ad', *Australian* 5 Jan. 1993, 3. Both articles indicate that, contrary to Cormack's statement, there had been some very recent and very serious complaints about the representation of women in advertising to which the advertisers had responded.

the primary news angle concerned alleged calls to 'sack' the judges involved, the 'calls' attributed to 'public outrage'.³⁵ However, the 'sack judge' story appears to have arisen as an editorial strategy to sensationalise the case.³⁶ Newspaper speech, therefore, displays what Bakhtin theorised as polyglossia, that is the "the simultaneous presence of two or more . . . languages interacting within a single cultural system" (Sharon Achinstein 1992: 32). Polyglossia is affected by the mixing of low and high forms of speech, ethnic languages, and also of professional and philosophical languages. In these examples of the clash of legal and journalistic speech, the discourse of 'outrage' is the mode of resistance to increasing heteroglossia.³⁷

Several similar 'outrage' stories followed the Judge Bollen incident, reports serialising the cases as a continuing saga of judicial ineptitude and adopting the convention of reciting the list of rape trials in which the judge's decisions had been questioned.³⁸ These separate events were actually quite dispersed in linear time and at least two were in the process of being rectified by judicial process. A few months later, however, journalists from the *Australian* were despatched to canvass response to a billboard depicting a young man whose middle body was severed by

³⁵ See Martin Gagliardi, 'Outrage Over Comments by Rape Trial Judge', *Courier Mail* 11 Jan. 1993; 'Rape Trial Wife Speaks Out', *Courier Mail* 13 Jan. 1993; Editorial, *Sydney Morning Herald* 13 Jan. 1993; Kim Sweetman, 'No Means', *Courier Mail* 7 May 1993.

³⁶ See, for example, Matthew Warren and Rohan Sullivan, 'Lib Senator Attacks Rape Judge', *Australian* 14 Jan. 1993, 3; "'Sack Judge" Call in Rough Sex Case', *Sydney Morning Herald* 13 Jan. 1993, 1; Maryann Stenberg, 'Calls Mount to Sack Judge in Rape Case', *Sydney Morning Herald* 13 Jan. 1993, 7. Even *The Socialist* joined in; see Jeff Sparrow, 'Sack These Sexist Judges', *The Socialist* No. 260, Jan. 1992, 1.

³⁷ In other examples, the mode of resistance might be gossip. See, for instance, Cathy Greenfield and Peter Williams, 'The Uses of Gossip: Women's Writing, Soaps and Every Day Exchange', *Hecate* 17.1 (1991), 124-135. According to Michael Holquist (Bakhtin 1981), 'Heteroglossia' is a 'master trope' in Bakhtin, as well as 'polyphony' or 'carnivalization' (xix). It is his way of referring 'in any utterance of any kind, to the peculiar interaction between the two fundamentals of all communication' (xix). Bakhtin says, 'no living word relates to its object in a singular way: between the word and its object . . . and the speaking subject . . . there exists an elastic environment of other, alien words about the same object It is precisely in the process of living interaction with this specific environment that the word may be individualized and given stylistic shape' (276).

³⁸ See, for instance, Kim Sweetman 'Judge Criticised', *Courier Mail* 14 May 1993, who describes how a judge had become the 'latest member of the judiciary to come under fire'.

Protest depends on who wears the pants

By MICHELLE GUNN and BEN HUTCHINGS

OUTRAGE, it seems, is in the eye of the beholder — especially when it comes to the sexual politics of advertising billboards.

A billboard unveiled in inner-city Melbourne yesterday had all the hallmarks of a target for protest — a provocative slogan strategically placed over the near-naked body of a 17-year-old ... a submissive pose ... a suggestive smile.

The advertising agency freely admitted the billboard depicted the "flagrant flaunting of young flesh".

But unlike recent controversies over the "sex-ploitation" of young women by billboard advertisers, protesters were noticeably silent yesterday, raising the question of whether the de-



Vadim Dale, 17, peers down from the billboard yesterday

piction of near-naked males is a lesser social evil.

Less than a week ago a South Melbourne billboard showing a young woman wearing black lingerie was vandalised with paint bombs. Earlier this year lingerie manufacturer Berlei faced a vigorous campaign of protest over an advertising poster featuring a young woman in underwear.

However, the body plastered across a Richmond

hoarding yesterday is that of schoolboy Vadim Dale. The slogan reads: "Every day every man should drop his pants, look down and smile."

While barely a murmur was heard from women's lobby groups, renowned for fierce opposition to similar characterisations of women, it was left to a lollipop lady from a nearby Catholic primary school, Ms Joan Snel-

board as "offensive".

"It is offensive because there are too many children who go to the kindergarten," she said.

Meanwhile Vadim, from a prestigious Victorian private school, was reveling in his newfound notoriety.

"I've had 10 calls from girls already," he said.

"It doesn't bother me that my body is being displayed, I would do it again in a similar situation."

The managing director of Davenport Industries, the manufacturers of the boxer shorts, Mr Clyde Davenport, said he would be surprised if the billboard attracted strong criticism.

Continued — Page 2

the insertion of - not a chainsaw - an advertising slogan, 'Every day, every man should drop his pants, look down and smile' (Michelle Gunn and Ben Hutchings 1993) (Fig. 49). This news item appeared on page one, on the grounds that there had been no response from women's groups, 'renowned for fierce opposition to similar characterisations of women'. While the structure of the advertisement is similar to the Berlei advertisement, the 'characterisation' is not congruent with it (note the neo-classicism of the model's pose, and the accompanying text positions him as exhibiting justifiable pride in his sexuality, while the Berlei Bra advertisement is clearly about quality lingerie helping women survive extreme pain and mutilation). In a strange mixture of aural, visual and emotional cues, the journalists conclude that 'outrage . . . is in the eye of the beholder - especially when it comes to the sexual politics of advertising billboards'.

Irrespective of the aesthetics of femininity, the Berlei Bra case raises questions about the political nature of feminist speech, and its usage by and for the interests of the press, which periodically ventriloquise it. It also highlights the way reports of public outrage are mobilised to make traditional power holders (in these cases, judges) appear ridiculous in a manner which befits the long literary traditions of lampooning of the judiciary. The struggle to simulate a noisily and emotionally debating public in the still confines of newspapers is testimony to the absence of debate at all. And the blame is placed with feminism.

Witch Backlash?

In the nineteenth century the feminist quarrel became again a quarrel of partisans. One of the consequences of the industrial revolution was the entrance of women into productive labour, and it was just here that the claims of the feminists emerged from the realm of theory and acquired an economic basis, while their opponents became the more aggressive. (Simone de Beauvoir 1988: 23)

Faludi's backlash theory is demonstrated via a lengthy analysis of cultural anti-feminist sexism, showing especially how the slanted effect is obtained by over-representing criticisms of feminism and failing to report pro-feminist information.³⁹ The style of her work is a roaming account of anti-feminist cultural discourse organised largely in terms of the media forms she analyses and which depends for its coherence and value largely on the basis of the sheer volume of evidence she assembles. Much of the research presented is actually unsourced, and is specifically oriented and local to American contexts, and while 'backlash' is a useful descriptor of a version of anti-feminism, it is debatable whether it names the problem entirely.⁴⁰ As the epigraph from de Beauvoir suggests, the backlash is seen as a quarrel amongst partisans and is not new. To the contrary, Shulamith Firestone (1979) argues that 'backlash' is something 'we are still undergoing in reaction to the first feminist struggle' (31), by which she means the suffrage struggle.⁴¹ But de Beauvoir herself was not uncritical of feminists, saying: '[we] should consider the arguments of the feminists with no less suspicion, however, for very often their controversial aim deprives them of all real value. If the 'woman question' seems trivial, it is because masculine arrogance has made of it a 'quarrel'; and when quarrelling one no longer reasons well' (de Beauvoir 26).

Barbara Ehrenreich, in a much earlier version of what Faludi describes as backlash, suggests it is not against women and feminism so much as against the change in men and 'male revolt', an historical condition of post-war life that Ehrenreich diagnoses as the 'collapse of the breadwinner ethic' (13). In Australia, the discourse of backlash is different, and Virginia Trioli (1996) modifies 'backlash' to 'backslide', a feminist phenomenon in which female confidence is lost in the face of anti-feminist resistance. Trioli attributes this to a broad social

³⁹ Faludi argues that media produces two main anti-feminist myths: man shortages and myths of women's infertility. For instance, she exposes the slantedness of studies of pregnancy that were said to reveal increases in infertility, while results showing evidence of actual decreases in infertility were not highly publicised (see 46-48).

⁴⁰ See also Rowlands and Henderson.

perception (implied by *The First Stone*) that feminists have overstepped the mark, 'gorn too far' (64, 123).

The Witch

In fairytale and in other forms of myth, witches and queens have a relationship of alterity, of one and her other, while queens and witches engage in power struggles, usually over daughter figures. Queens and witches are somewhere on the continuum, in between the 'paradigmatic polarities of angel and monster' (Gilbert and Gubar 76), witches suggesting the '(patriarchally-defined) association between creative women and monsters' (79).⁴² The reappearance of these figures in contemporary popular discourses of postfeminism in some ways suggests that feminists are possessors of an illicit female knowledge which disrupts the established order. The figure of the phantom feminist (analysed further in Chapter 7), which is that of the radical feminist, is distinguished because she forms part of a reading/cultural formation which is 'not women', but feminists. Female radicalism is seen as apolitical; it is the behaviour of the hysteric, above all, denied personal subjectivity. At the same time, a genuine radical feminist is untenable within public discourses of news, because the category is outside the knowledge structures of 'news', except as sensation. But the complexities of feminist subject - woman, radical, feminist, female hysteric, consumer and activist - are implicated in the anti-feminist hope (of the feminist teeny-boppers) that feminism will one day be a thing of the past, a ghost at last. Perhaps most intriguingly, the story of the Berlei Bra case highlights the genuine dilemma of the feminist cultural critic: the struggle to authenticate the critical speaking position while sustaining the liberal

⁴¹ Firestone argues that a 'Myth of Emancipation' operated to 'anaesthetize women's political consciousness' (32).

⁴² In 1862, Michelet in *La Sorcière* wrote a theory of witches as 'victims of and rebels against patriarchy' (Elaine Marks and Isabelle di Courtivron 1980, 20). See also 'Xavière Gauthier' (Marks and di Courtivron 199-203). While these are 'feminist' representations of witchery, these examples represent a different discourse to the discriminatory media constructions of feminists as 'witches'. See, for instance, Chris Weedon's (1987) account of anti-feminist media paranoia associating feminism with witchcraft amongst the women of Greenham Common and alleged Soviet infiltration (especially 91-92). See also Josephine Donovan (1993) on the witch craze in New England and in Europe, and its relationship to science and rationality (29-30).

dilemma of the theoretical rivalry between equality and difference theory. Irigaray (1985b) asks how this double claim can be articulated and says, '[certainly] not by acceptance of a choice between "class struggle" and "sexual warfare," an alternative that aims once again to minimize the question of the exploitation of women through a definition of power of the masculine type' (81).

War/Law

News of war of one kind or another characterises much of the copy in the daily news. The reportage about war, in whatever place or debate, sets up an adversarial time which is often outrightly war-mongering, and which descends from the beginnings of newspapers themselves.⁴³ The war-mongering of newsmakers is the survival of the pre-modern mind in the news, and conflicts in abstruse and historical ways with the revolutionary narratives of second wave feminism (and other oppositional discourses), as wars are among the 'oldest phenomena of the recorded past while revolutions, properly speaking, did not exist prior to the modern age. . . . In contrast to revolution, the aim of war was only in rare cases bound up with the notion of freedom' (Hannah Arendt 1973: 12). Among the prerequisites for justification for war in the Greek polis was the 'conviction that political relations in their normal course [did] not fall under the sway of violence' (12). The anti-violence narrative of feminism therefore marks it as different to 'war stories' and gender war stories are therefore pure post-anti-feminism. They necessitate focus on men and women - not masculinities and femininities - while feminist stories focus on women only and their relationship to femininity. But while the gender war is meta-narrated throughout the press, more recent magazine features on feminism present girlpower myths and a celebrity culture. Ginia Bellafante (1998) describes the glamorous feminism of female egocentrism, and a young woman poet is celebrated as 'the quintessentially self-

⁴³ Pat Edgar suggests the environment of adversarialism in which the print press developed: 'newspapers grew up in the eighteenth century as vehicles of factional disputes. They were fiercely independent and rejected any payment or subsidy from authorities who might compromise their freedom' (14).

absorbed postfeminist'; the radical women's movement is incorporated as the rejected past, affectionately if distantly remembered as a kind of crazy and slightly mis-spent youth (54-56). Of course, the cultural samples of such a magazine analysis derive entirely from popular culture, the world of children, and also the industry of the magazine itself. The preferred contemporary feminist youth cult is also produced by Disney whose most recent animated film, *Mulan*, features a cross-dressing Chinese heroine who 'save[s] her disabled father' the moral being that 'Mulan is as valuable as any boy' and '[it's] the perfect way for Disney to do Joan of Arc without having the heroine burned at the stake' (59).⁴⁴ If teenage feminism is about models for heroism, it seems profoundly paradoxical that the postfeminist mothers of sons have to disavow the heroism of feminist-induced social change to talk about masculinity, even in the context of a discussion of feminism.

Feminism is the perfect way for magazines to do women: within a strictly edited script. The analysis in this chapter suggests strongly that references to women in the press refer to feminism, objectifying feminism as the female desire for greater public power, while these aims are cruelly criticised and then appropriated (in the voices of women) to concerns about masculinity. The examples cited here indicate that it is this referral to feminism that signifies the postfeminist supra-discourse and the decorative radical poetics of the news cannot disguise the anti-feminism of this. Feminist (women's) thought and aims are consistently undermined, in an attitude patronisingly relayed through female speakers and journalists. In some instances, the editorial policies appear to be of open lampoon. The mass communications theorists of the press, quoted and cited at the outset of the chapter, are yet to discover and incorporate this significant

⁴⁴ The magazine cover, 'Is Feminism Dead?', announces an inner article on feminism, no details given. Given that the sub-feature within Bellafante's article concerns 'Girlpower' and girls, this could be interpreted positively as feminism being reborn, rising from the dead, (or very negatively, a paedophile attraction to child feminism) except for the patronising reality that feminism is not dead, and the gender of the readership implied is almost certainly male and female, in that order.



mode of audience manipulation into their analyses. The reading audience, ghosts in critical machines, vectored, mastered, technologised, do not decide their reading matter or the manner in which they are arranged as mass audiences by either theorists or editors. Amidst the political legends of the city, the survival of the literate pedestrian is the sweetest resistance.

Chapter 6:

A Fully-Blown Revival:

Belle in the Belly of the Melodramatic, Postfeminist Beast

'A man would never set out to write a book on the peculiar situation of the human male', commented Simone de Beauvoir in *The Second Sex* Yet half a century later it seems that every man and his dog is writing a book on masculinity. (John MacInnes 1998: 1)

No, wrong. Every man, his dog, and a pack of feminist women. Laqueur (1990) comments that 'there has unfortunately been no movement comparable to modern feminism to spur the study of men' (205). Laqueur's tone of regret - 'unfortunately' - is hardly flattering to feminist intellectuals. Meanwhile, the main assumption of feminist activism, as Anne Edwards (1989) says, is that 'sources of sexual difference and women's oppression were, in a literal sense, man-made' (2). In a sense, notions of the masculinist are not so much woman-made, as feminist made. The male or masculine subject of feminist critique has transformed with these processes, and it is precisely this transformation which is at the heart of the enquiry in this thesis. How to assess this change and its process is a task so far performed by the Disney Beast. However, I want to distance the notion that direct feminist interest in men or masculinity is new or unusual, and lay the ground for a clearer discussion of how it has occurred in the past and differs now specifically in the contexts of postfeminist cultural discourses.


In describing the Beast, I have utilised and rehearsed a number of contemporary theoretical discourses of masculinity, as well as more established feminist critiques. I have endeavoured to characterise the Beast with metaphors from the stage and performativity to suggest the ways in which the Beast is something of a drama queen. The melodramatic imaginary suggested by the figure of the melancholy musical Beast is used in this chapter to depict the ways in which the theoretical framework provided by Modleski closely matches some cultural

developments in the field of writing about masculinity. It is noticeable that, while these masculinities depart from the phallic imagery of the pre-feminist 'hard' masculine¹ into the (imagined) fluid corporeality of the postfeminist masculine, nevertheless a regime of sexually-differentiated power is maintained. Catherine Waldby (1995a) says that '[the] benefits for men of identification with a phallic imago derive from the kind of social power it confers' and 'attributions of mastery', but, she points out, there are some 'erotic costs' (271). The costs she describes include 'a refusal of . . . or an anxiety in pleasure in order not to surrender power' (271). Waldby locates the payment of the cost in the body: '[to] defend the sovereign ego, the rest of the body is drained of erotic potential in favour of its localization in the penis' (271). This effect is created by the exclusive 'invest[ment]' in the penis for 'erotic potential' and 'suppression of that in his body which confounds a phallic image' (271). Waldby lists the ways the body is regulated by 'injunction[s]' to maintain this regime: there are 'injunction[s]' against 'passivity, which says that the phallus gives . . . rather than receives [pleasure]' and against 'narcissism' ('enjoyment of being looked at, which is associated with the passive feminine'), and against 'receptive anal eroticism.' (271-272).

In the face of this imago, the invisible/narrow phallic terrain of the body of the bodice-ripping Disney Beast is a magical sign of the enlargement of the erotic potential of that body and a beseeching narcissistic gesture to be noticed for it. The injunctioned-against terrain is swollen with desire for attention, and the zone of the penis is minimised. That the Beast is surrounded by signs of wealth and power somewhat gives the lie to this diminution. Still, it's obvious he's feeling something different, at least.

¹ The 'hard' masculine might be better known theoretically as 'phallocentrism' which 'relies upon the conflation of the penis-organ with the primary signifier, the Phallus [The] penis-organ comes to signify the positive term, presence, virility Thus, the male body, if displayed, must conform to this positioning as (omni)potently present, virile, erect, or as Grosz has noted, as subordinated "to the valorized functioning of the penis"' (Christopher Beckey 1997: 35).

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Waldby, however, is critical of the 'inhibit[ions]' of feminist 'pornographic imagination because it is still . . . caught up in . . . a liberal distaste for the violence of desire' (275). She argues, therefore, that the lack of such an imagination leads 'theoretical feminism to reinscribe precisely the bodily imagos it wants to disable' (275). Waldby in this way blames feminism for the lack of change in masculinity, and assumes the path to change is by means of 'disabling' the imago, not the body itself. It would seem, however, if *Beauty and the Beast* is anything to go by, that feminism's lack is part of a more general set of cultural censorships on the 'violence of desire', which Disney may be permitted to transgress in the disguise of children's entertainment (bestiality), but feminists could not publish. Disney, however, finds ways of poeticising the disabling of the Beast's body and imago by reusing a classic literary figure of female sexuality, the rose.

In advertising, the figures of the Disney Beast and the rose entirely merge (see Fig. 25). Like Kennett in the garden, the Beast in Silhouette pores (paws) over the rose, its petals drifting down, time and meaning disappearing, petals like teardrops. The disappearing Beast, like his rose, is a fading body, diminishing to a theatrical silhouette; *Beauty and the Beast* is a weepie. In another advertising layout (Fig. 51), above and to the left of the Beast, Dein Perry's *Tap Dogs*, another version of cultural beastliness, is advertised with an order, 'Kill To Get a Ticket'. A week later (Fig. 25), the eclipsing metonym, the rose, replaces the Beast, and the audience is summoned to the irresistible ('For who could resist booking to see a Beast?'). The show itself is not the main attraction, and this is a predicated statement, not an invitation. But to see what? A rose shedding tears? This emotional masculinity, the artistic animal Beast is more than gimmickry; it harmonises with the perplexed feminist of the previous chapter, the disillusioned woman of Backlash who has discovered the failure of feminism - for men. The transformation of the Beast results not in the spectacle of a blooming rose-garden, but in the transfiguration of the rose into a stained-glass window. The Beast's

transformation therefore seems to be part of a revival and rejoicing in masculinity that dances on the grave of the radical feminist and on a certain femininity, also. The revivalism is, I argue, clearly apparent in men's movement politics and the 'multiple masculinities' of gender theory.²

Ploughing along the strange trail of city journalism, Belle the cultural critic has encountered the wreckage of feminism and of skirmishes between reporters and intellectuals on the topic of feminism. Through the clashes of critics, scholars and journalists, and the conflicting demands of daily news and social change, through a veil of a radical and outdated poetics, some intentional misunderstandings of feminist beliefs are propagated, some objectives and intentions are deliberately misconstrued. By re-devising the concerns of feminism the ground has been shifted. In the postfeminist press, every representation of women alludes to feminism, incorporating 'feminist' into the subject 'woman'. In this schema, men and masculinity are reconfigured as the objects of news and feminist concern. The feminist readership is hauled to account for the errors of its grievances by feminists (Lumby and Legge). The glaringly sexist images of women are redrawn as innocent, the readers found wanting in familiarity with their own sexual mores. Contrary approaches to 'women' frame debates between absurd conservatives and ambiguous feminists, feminist icons are unfairly lampooned, the ideologically masculine news exposes itself as an ignorant gossip monger and outrageous provocateur. Meanwhile, the alleged crises in masculinity precipitate crises in feminism in the news, the concerns of the postfeminist mother focused on sons rather than daughters. This is evidence of Devlin-Glass's analysis of postfeminism as a 'gender politics which post-dates feminism and is radically altered by it', and a gender politics which 'aims to be attentive to how both masculinity and femininity are constructed and performed' (44), and especially to the ways feminism effects male-female interactions - in these

² See also Connell (1995), who refers to 'the mythopoetic men's movement and other masculine revivalists' (120).

cases, the interactions between mothers and sons. Indeed, the male feminist subject is silent but injured in these tales. Feminism is objectified as costly to women; their relationship to choice is irrelevant; the issues are prescribed - by 'feminists'.

And public institutions are prone to attack: a female magistrate is ridiculed or criticised for her decision in a case about advertising for bras; a woman politician, groomed by the male-dominated establishment of the Labour Party, is humiliated for her treatment of a woman and for her associations with 'the sisterhood'. As Faludi would say, whatever it is, blame it on feminism, irrespective of the actual affiliations of the players in the drama. Throughout all of these stories, males are not heard or quoted and yet the sympathy and crisis are deposited on or granted to men, even though the complaints are raised around women. Postfeminism is part of a new traditionalism, a moral discourse in which women 'pay dearly for their independence' (Probyn 1990: 148). Feminism becomes the 'other' which articulates a discourse of postfeminism. It is not a story of progress, but of reconfiguration of feminism. In Pfeil's version this is an interactive model, feminism and postfeminism as companions. Conspicuously, though in this chapter, the writings about masculinity tend to construct a time that is 'after-feminism'.

There is an important distinction to be made about the epistemological communities which produce theoretical discourses of femininity and masculinity within feminism and gender studies. Writing about masculinity, as it has developed in (what I construct as) the postfeminist oeuvre, does not contain the same broad socio-political analysis that feminist writing about femininity in patriarchy did and continues to do. This is to say that writing about masculinity has the quality of cosmetic analysis in the sense that it does not provide an overall view of power structures in the way political feminism does. It is by and large status-quo writing, not radical writing, reviewing masculinity within existing sexually-differentiated

power structures and appropriating feminist notions of sexual difference to masculinity. With this in mind, in this chapter, I review some writing about masculinity that has emerged in response to feminism, and construct a limited taxonomy of this writing, noting, towards the end, a trope of 'the beast'.³ Within the taxonomy, I argue, are a set of discourses which encode both responses to feminism and deliberations on men, maleness and masculinity written mostly, although not exclusively, by and for men. This analysis does not form a literature review as it is not comprehensive, but is rather more of a sample of this literature, enabling an amassing of the positions within it, as I see them, and a critical assessment of these positions.

The question of feminist interest in men and masculinity, Segal argues, 'is readily intelligible. It is part of the search for an explanation of men's power over women' (61). She argues that there is no agreement (between feminists) about the apparent 'geographical and historical ubiquity of "male" power' (61), and further, that disputes rage as to whether male dominance is an effect of nature, social conditioning or diversity of social structures 'through which men are *invested* with power and cultural pre-eminence' (61, my emphasis). This whole issue of cross-cultural linkages between feminisms tends to descend on maleness and men - feminism does depend on masculinity for this. As Judith Butler (1990) says: '[the] political assumption that there must be a universal basis for feminism . . . often accompanies the notion that the oppression of women has some singular form discernible in the universal or hegemonic structure of patriarchy or masculine domination' (3).

Put another way, Jane Flax (1987) argues that, 'to the extent that feminist discourse defines its problematic as "woman," it, too, ironically privileges the man

³ In this chapter, I have used two of the anthologies that Modleski (1991) describes as 'notorious', and want to note the particular use of a trope of 'humour-attempted and quashed' as a discursive strategy. I have chosen not to dwell on this in this chapter, rather to incorporate it within the discussion of male feminism.

as unproblematic or exempted from determination by gender relations' (629). However, 'woman' is generally not constructed as the 'problematic' of feminist work; rather, it is women's fundamental displacement from the power structures of a male-dominated society. Nevertheless, the sense in which Flax sees the effect of an over-focus on one gender as eliciting uncontrollable assumptions about the other, also results, as Thelma Fenster (1994) reasons, in '[women] hav[ing] been treated as material and local, whereas men have remained untouchable and unreachable, enjoying the privileges of the rarely present and rarely engageable Father' (x). Fenster argues that:

[although] the subjects of traditional historical discourse were for the most part men, that discourse was still not precisely 'about men.' The conventions of modern historiography inscribed the stories of the few - the hegemonic males - as generic human history. Readers often complied with that project, agreeing to read partial histories as comprehensive ones. (x)

In a sense, this last sentence implicates feminism in an unreliable act of such compliance, while failing to acknowledge the role of feminism in unmasking this totalising model of history.

However, in radical feminist writing, possibly the most influential in these arguments, 'feminism fundamentally identifies sexuality as the primary social sphere of male power' (Mackinnon qtd in Segal 207). Furthermore, citing Andrea Dworkin, Robin Morgan and Susan Griffin (207), Segal argues that for such radicals for whom sexuality is the heart of dominance, 'male sexual dominance is at the heart of all other power relations in society' (208). So, even amongst contemporary feminists, this body of radical feminist writing is most generally seen - perhaps unfairly - to be anti-male or emasculating or castrating. This is at least debatable. Ehrenreich, on the other hand, notes a significant difference in feminist approaches between liberals and radicals, a difference of blame.

Where Friedan had indicated a nameless system that spanned psychoanalysis, advertising and suburban architecture, the more radical of her successors blamed *men*. Where she found the 'problem without a name,' they popularized a whole vocabulary of male faults - sexism, male chauvinism, misogyny. Subjects that she had skirted, like the sexual

U. S. AFFAIRS

U. S. FOREIGN POLICY

Older and Grayer

On his round-the-world trip, Bill Clinton won well-deserved plaudits

BY MICHAEL ELLIOTT

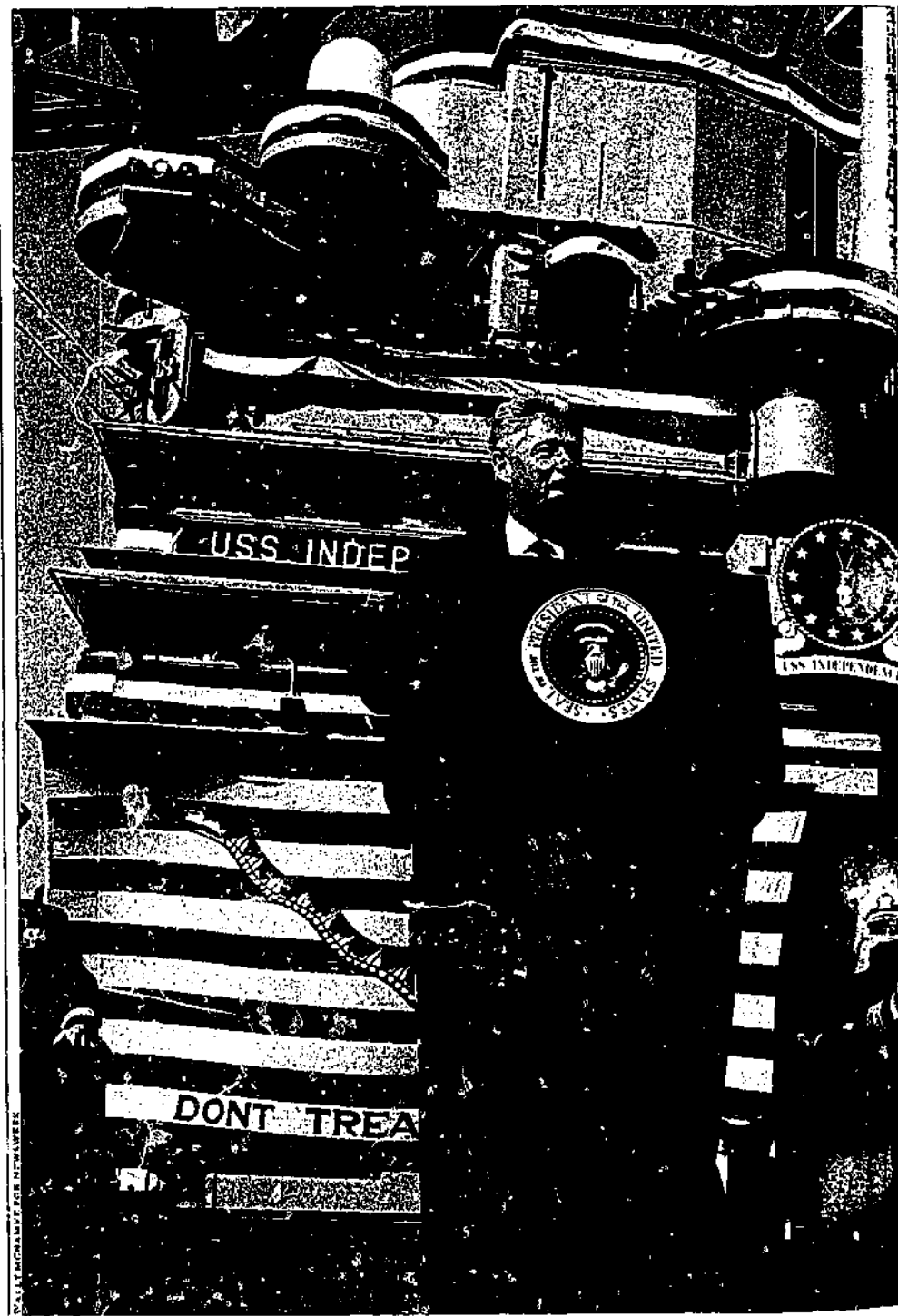
WHAT'S GOING ON? CROWDS in Japan desperately try to glimpse "Kurinton-san." American sailors and marines, gathered 5,000 strong on the deck of the USS Independence, cheer—cheer—their commander in chief. And a senior administration official says, in all seriousness, "Bill Clinton is running in '96 with foreign policy as a centerpiece of his case for re-election."

Strange but true: Clinton has become a foreign-policy president. Not much more than two years after being dismissed as incompetent, the president and his team are convinced that their handling of foreign policy will, at the very least, not hurt them in November's election. Administration officials point to a set of foreign-policy successes. They check off last week's important trip to Korea, Japan and Russia, and the Dayton accords on Bosnia, as evidence that their man has grown into the job. Bob Dole, the Republican nominee for the presidency, no longer has the luxury of comparing his wisdom and experience with a callow incumbent.

Not all in the garden is rosy. The horrors of Lebanon cast a pall over Clinton's trip last week: he left Japan all smiles, but, having been told during the night of the Israeli attack on a U.N. refugee camp, arrived in St. Petersburg grim and downcast. Only a day before, the administration had supported Israel's actions against Hizbullah—a reminder, were any needed, that the Middle East continues to be a thorny thicket from which the most effective American administrations rarely emerge unscathed.

Still, the plaudits that Clinton won during his round-the-world trip were genuine, recognition that the performance—and outlook—of his team has changed. Clinton took office in 1993 promising to focus "like a laser beam" on the American economy. The corollary of that, overseas, was that the traditional concerns of foreign policy became subordinated to trade. Economics became the linchpin of Clinton's policy. Hence the aggressive export promotion of the Commerce Department under the late Ron

New stature: On board a U.S. ship in Japan



Brown, and the conclusion, in the teeth of stiff opposition from some at home, of the North American Free Trade Agreement and the Uruguay Round of the General Agreement on Tariffs and Trade. In Asia, the administration used bilateral negotiations to open markets in Japan, China and elsewhere in the region.

But in the past year, two things have become clear. The first is that issues of trade and issues of security go hand in hand; economies can't grow to their full

potential in conditions of fear. The Wise Men who remade American policy after 1945 understood that. Western Europe got not just the umbrella of NATO but the Marshall Plan; the noncommunist world outside Europe got not just the promise of a "containment" of Soviet power but the (American sponsored) World Bank and International Monetary Fund. Second, a series of events in Asia have made it obvious that a continued American presence in the Pacific is a necessary condition of stability.

China has threatened Taiwan and made aggressive moves in the South China Sea; India and Pakistan are locked in a dangerous nuclear race; North Korea looks to be in danger of economic and political collapse.

Hence Clinton's trip last week. In Korea, he and South Korean President Kim Young Sam agreed to a new proposal for four-way talks on the future of the divided peninsula, between their own two nations, North Korea and China. The intriguing thing about this was not the agreement itself—breakthroughs have come and gone in Korea—but the way Clinton sold it. At a joint press conference, Clinton took pains to depict Kim's support of the four-way talks as a show of strength, on just the issue where the South Korean president is most vulnerable domestically. "Every time [Kim] tries to make a move forward with the North he's accused of being weak," said one Clinton adviser. "Clinton was able to give a boost to Kim... It's the kind of thing you can't brief someone on."

In Japan, Clinton and Japanese Prime Minister Ryutaro Hashimoto made friction behind them, and matters of security. At a summit, the U.S. secretary of defense called significant since the end of the two leaders signed an agreement. Japan explicitly endorsed an antipower level of 100,000 in the Pacific theater. Hashimoto, American criticism that the series is all one way, said that "it's thoroughly study what we can do to make the bilateral security agreement function effectively is erupts." Said Koichi Kato, general of the Liberal Democrat (Clinton) seems to have acquired character as a world leader. He grip of Asia's regional situation seems to be more articulate.

his new, articulate and mature into being? Part of the answer, is simply that he has been there. Four years ago he was still a small, poor state. By now, the world enough, as its most sure, to know his way around—the people with whom he has

to deal. His thumbnail sketch of Hashimoto—"Shows his feelings, doesn't mind fighting, doesn't bear a grudge... I think the fact that he's interested in kendo [a martial art] is a giveaway"—was born of familiarity. When Clinton arrived in Moscow for his Asian trip, he met Russian President Boris Yeltsin for the 10th time: it's little wonder that Clinton can discuss the nuances of the Russian election with the inside knowledge of an expert.

But there's more to Clinton's new success than familiarity with the job. Indeed,



division of housework and the uneven distribution of orgasms, now came to the fore as political issues. (115)

Assuming that radical feminist thought was severe on men, it at least elicited a response. Writing about masculinity has grown in the field of men's studies and gender studies for some time, although it is barely reciprocally acknowledged that masculinity has been theorised quite sympathetically by feminists for some time before that (discussed in Chapters 7 and 8), and not exclusively on the radical model of male sexual dominance. 'The ground for men's studies', as Fenster says, 'was broken early in the feminist movement' (ix). For now, I want to consider a number of streams of writing on masculinity that can be identified, and, in male-authored work, these frequently proceed from rather dismissive - dare I say petulant - criticisms of feminism, all the while responding to and using feminist approaches to gender studies. With some allusion to discourses of fluidity and corporeality, I argue that these streams can be listed broadly, and only a little ironically, into two main categories: weepies and non-weepies. More seriously, these two categories subdivide into several tributaries. Of the weepies I outline in this chapter, the dominant discourse is of 'crises' in masculinity; accusations against feminists of masculine essentialism; men's movement pro-feminism; and stories of what I call 'necessary reciprocity' - that is, 'men and women make gender together' stories. The non-weepies, I argue, have four ma(i)n streams: the reverse sexual difference theorists, who focus on stories of sexed 'maleness' and seem to rewrite male supremacy stories 'differently', as it were; the 'I'll be as politely pro-feminist and conciliatory as I can but I'm going to have my say' male feminist stories; and, the major tributary, stories of 'multiple masculinities', which is the stream that appears to have coopted the most sympathetic and investigative female feminist analysis (Fig. 52).

'Weepiness', while connoting a corporeality different from that of the pre-feminist male, also connotes an emotional masculinity emergent in the discourses of nostalgia, loss and melancholia described in the earlier chapters. Rather than

stories of shared patriarchal oppression, weepies are narratives of men's oppression under feminism, counteractive to female stories of women's oppression under patriarchy. As 'crisis' stories are 'weepies' and 'masculinities' stories are 'non-weepies', they appear to form two parts of an overarching whole, wherein 'crisis' is the dominant narrative of masculinity theory, and multiple masculinities are the 'happy ending' to the tragedy of 'crisis'. Furthermore, a certain tropology of 'beastliness' pervades the descriptions and analyses of pre-feminist and postfeminist masculinity and I suggest that beastliness tropes are historically and discursively related to the wild man of *Iron John* (Robert Bly 1992).

Weepie 1: CRISIS - The Flooded Stage

Segal, like Barbara Ehrenreich, collaborates with a dominant discourse of writing on masculinity, that of the 'crisis' story. Segal begins from the myth of male crisis, acknowledging its legitimacy. She says, 'from the sex-role theories of the fifties, to the studies of gender and power of the eighties, the psychology of men has increasingly come to be seen as one fraught with strain and crisis' (xxxiv). She comments on the current crop of writing on masculinity, of which her book is part, saying that 'most' of these books 'emphasise complexity and contradiction' (xxxiv). She argues that her approach is to look not at "masculinity" but "masculinities" and 'in the belief that it is an understanding of the *differences* between men which is central to the struggle for change' (xxxiv).

Segal acknowledges the legitimacy of the 'crisis' story, but she makes a shrewd feminist point, that 'men's predicament is that power and authority are still everywhere seen as crucial attributes of "masculinity", yet many men have few dependable ways of displaying either' (xix). Segal does not reflect on her own position in this debate, so much as set men and masculinity and the crisis therein as the problem to be solved.⁴ Segal's book displays an orientation to a generalised

⁴ Note that this edition is new and contains a new introduction on the 'crisis' and on media anti-feminism. See 'Men at Bay: The Contemporary "Crisis" of Masculinity', ix-xxxii.

reader, and particularly to readers who agree that there is a crisis in masculinity which must be addressed. She offers several possible explanations for the crisis, including: the overuse of the nature/nurture debate amongst psychologists (see 61-64); the construction and over-symbolic focus on the 'phallus' in psychology and psychoanalysis⁵; the construction of masculinity in radical second wave feminism and pornography debates⁶; and the lack of understanding of differences between men, both straight and gay.⁷

Slow Motion is oriented to a kind of 'postfeminist' reader in the manner in which feminism is, at least notionally, 'behind us' with subheadings (in the new Introduction) such as 'Men After Feminism: Retreat or Challenge?' (xxv). This book also evidences the kind of mass-market appeal of the style of 'realist theory' it represents, as opposed to, say, polemic or critique. The orientation to male readers appears in the structure: the - in Segal's terms - 'flashback' view to the mythical 1950s (25)⁸ in which the period is cast as a gender drama of enforced post-war domesticated togetherness, women trapped (Friedan-like) and men grudgingly and uncomfortably domesticated. Segal argues that this scenario represented a kind of enforced separation through the division of labour within the domestic sphere. Segal, unlike other mythologisers of the 1950s, considers the mental state of post-war men caught between 'wartime memories and civilian life, and the maintenance of military conscription marking men's entrance into adulthood' (18). She sees the 1960s as a period of reconstruction of fatherhood⁹ and ultimately focuses in her conclusion on the future in terms of the reform of fathering, and shared child care.¹⁰

⁵ Chapter 3, 60-82; and Chapter 4, 83-103.

⁶ Chapters 8, 205-232; and Chapter 9, 233-271.

⁷ Chapter 6, 134-167; and Chapter 7, 168-204.

⁸ Chapter 1, 'Look Back in Anger: Men in the Fifties', 1-25.

⁹ Chapter 2, 27-59.

¹⁰ See Chapter 10, 'Beyond Gender Hierarchy: Can Men Change?', 274-319.

Segal's book rather closely follows a map of masculinities posited by Connell, in *Gender and Power* (1987), who rewrites feminist narratives of "sexual politics," "oppression," and "patriarchy" (ix), arguing that feminist claims 'required a thoroughgoing reconstruction of socialist politics and the social sciences' (xii). Connell argues that the 'structural fact' of the ['global dominance of men over women'] provides 'the main basis for relationships among men that define a hegemonic form of masculinity', which is 'constructed in relation to various subordinated masculinities as well as in relation to women' (183). He describes the 'interplay between different forms of masculinity' as part of the means by which 'patriarchal social order works' (183). The correlative form of female social practice that Connell calls, "'emphasized femininity'", is 'defined around compliance with this subordination and is oriented to accommodating the interests and desires of men' (183). Connell uses the term 'hegemony' (based on Gramsci's analyses of class) to describe 'a social ascendancy achieved in a play of social forces that extends beyond contests of brute power into the organization of private life and cultural processes' (184). Therefore, 'hegemony' 'does not mean total cultural dominance' but rather 'ascendancy achieved within a balance of forces, that is, a state of play' and it is therefore a different concept to "'male sex role'" (the more usual sociological approach, which Connell puts aside (see 47-54)). Nor do 'the cultural ideal[s] . . . of masculinity' correspond to the 'personalities of the majority of men' (184). However, Connell argues that 'the most important feature of contemporary hegemonic masculinity is that it is heterosexual, being closely connected to the institution of marriage; and a key form of subordinated masculinity is homosexual' (186).

In *Masculinities* (Connell 1995), the conceptualisation of hegemonic masculinity receives more expansive treatment, and the book seems to operate as a rebuttal to feminism; it is bothered by feminism. Indeed, in Connell's analysis, meeting masculinity seems to mean meeting feminism.¹¹ Connell is careful to

¹¹ See especially, Chapter 5, 'A Whole New World', 120-142.

delineate the ways in which masculinity is not directly implicated within patterns of crisis, but notes 'the colloquial sense in which people speak of a "crisis of masculinity"' (84). He notes that, as a 'theoretical term "crisis" presupposes a coherent system of some kind, which is destroyed or restored by the outcome of the crisis' (84). Nevertheless, he still attributes 'the most visible evidence of crisis tendencies' in 'power relations' to the 'historic collapse of the *legitimacy* of patriarchal power, and a global movement for the emancipation of women' (84, my emphasis). In this way, 'crisis tendencies in power relations threaten hegemonic masculinity directly' (90). He sees similar crisis tendencies in 'production relations' and 'relations of cathexis' (85) by way of showing 'changes in masculinities' in 'something like their true perspective' (85-6). Much later in the book, Connell expresses this in slightly different terms, saying that men in 'metropolitan countries' have experienced great growth in 'material power' which has been 'accompanied' by heightened 'crisis tendencies in the gender order' (201). Indeed, the most 'striking feature' of this, he argues, is the 'open challenge to men's privileges made by feminism' (202). Connell points out that in response to crisis tendencies, 'hegemonic masculinity *is* likely to be thematized and a "gun lobby" type of politics arises' (213). He also notes that the problem of 'counter-sexist politics among men [which] needs to be stated plainly, as it is constantly evaded' (236).

Ehrenreich's angle, while compatible with the crisis stories, nevertheless veers away from it, as she argues that 'the ideology that shaped the breadwinner ethic . . . [has] . . . collapsed, as a persuasive set of expectations, in just the last thirty years' (11). She characterises this male experience as '*male revolt*' against the breadwinner ethic (13), and she plots this 'male revolt' into a perceived 'epidemic', once feared by psychiatrists (22-23), in 'male rebelliousness' (22) in the context of social (and clinical) sanctions against male deviance from married normality (15). In this way, Ehrenreich shares Connell's view about the heterosexuality of the crisis and the role of marriage in it, and she also considers

the politics of women's dependence on men within it. But Ehrenreich's approach is less diagnostic, and, in perceiving active 'revolt', attributes agency to men in the crisis narrative. Rather than placing the relation between feminism and masculinity as causal or antagonistic, Ehrenreich plots them together as events in a larger set of universals, that can be seen to influence and be influenced by each other and in the context of other gendered realities of recent history. For instance, she argues that:

changes in men . . . are usually believed to be derivative of, or merely reactive to, the changes in women. Yet . . . the collapse of the breadwinner ethic had begun well before the revival of feminism and stemmed from dissatisfactions every bit as deep, if not as idealistically expressed, as those that motivated our founding 'second wave' feminists. (12)

Furthermore, she argues that 'the right-wing, antifeminist backlash that emerged in the 1970s is a backlash not so much against feminism as against the male revolt' (13). As part of her first argument, Ehrenreich suggests the hostile influence of feminism on men, but points out that 'the new feminism still promised men relief from the burden of breadwinning' (115).

Unrelated to breadwinning, David Buchbinder (1994) constructs the 'crisis in masculinity' (1, 8) and argues that adherence to a singular model of (old) masculinity is sometimes adopted as 'a defensive posture, and that defensiveness partly defines the crisis in which masculinity finds itself' (22). In a tone bordering on complaint, he notes that the 'study of men and masculinity has generally been *restricted to component status in courses in women's studies or gender theory*' (24, my emphases). Buchbinder's somewhat incoherent argument begins with his interest in the impact of World Wars on masculinity and forms of 'male hysteria' (9) (see 8-9). He asserts that 'the challenge *flung* at men by modern feminism, however, is rather different. It has proven something of a *conundrum* for men' (15, my emphases). Buchbinder's invocation of 'men', moving though it is, seems to assume a genderless reader, and it is not clear who the audience is, feminists, men or students; and it appears to be a classless reader, also, as the learned critic

conducts his cultural critique upon the subject of an opera. Indeed, the main critical cultural analysis that is performed in relation to masculinity is based on *Duke Bluebeard's Castle*, an opera version (by Bela Bartok) of the fairytale 'Bluebeard'. This is a choice that Buchbinder barely theorises but which appears to be related to some kind of bid for sympathy from women to bring light to men's dark soul, as it thematises the wife's, Judith's, task (at which she fails) to "end the reign of darkness" in Bluebeard's masculinity, the castle itself being a symbol of the male body (42), the opera an allegory of masculinity (47), according to Buchbinder. His choice, however, is a particularly unsympathetic and allegorical rendering of the evil Bluebeard. In Bartok's opera, Bluebeard's wife is symbolically 'killed' when, in an unusual departure from the traditional fairytale (which revolves around the story of the amazing survival of Bluebeard's current wife, all the others having been butchered) Judith fails as a woman by discovering an essential failing of Bluebeard's masculinity (see 28-29).¹²

While Buchbinder's cultural example is rendered as a male weepie, the paralysing anti-feminism of Judith's plight reflects badly on masculinity theory. The crisis narrative of masculinity, however, is also mobilised within some unsympathetic feminist critiques where it is not narrated as a weepie, and, focuses directly on - in a manner that male weepies do not - the penis. Mary Spongberg (1997a) engages the 'crisis' story - somewhat humorously - pointing out, following Abigail Solomon-Godeau, that 'masculinity, like capitalism, is always in crisis' (19). Spongberg refers to Marilouise and Arthur Kroker who 'dismiss the "old male cock" as the privileged signifier of patriarchal power, replacing it with postmodern penis, as emblem of disease and waste' (cited in Spongberg 20); so, rather than the penis becoming lost and invisible in the crisis, its visibility

¹² Traditionally, the wife's curiosity and violation of Bluebeard's taboos are rewarded, but here the result is her tragic and permanent incarceration with Bluebeard's other, still living, wives, while Bluebeard is permanently immersed in his own 'darkness' because of her failing. There are many (obvious) senses in which this is a much worse outcome for the heroine than that of the traditional fairytale. This rewriting, and its incorporation into Buchbinder's critical narrative,

multiplies. Spongberg takes up the issue of the invisibility of the penis, differentiating this representational fact, as it were, from issues of power and phallicism, whereby the 'maleness of the male body remains shrouded in mystery' (19). She says, again following Solomon-Godeau, that the 'desire to render the penis visible can be read as an attempt to stabilise rather than to destabilise constructions of masculinity' (20). I find myself wondering, though, whose notions are sought to be stabilised. Spongberg suggests, with reference to colonial explorer narratives, that '[it] seems it is the privilege of the white heterosexual body to experience penis invisibility' (21). This 'disappearance of the sexed male body' is argued to be related to the advent of philosophies of the 'new civil state in the seventeenth and eighteenth centuries' (21), in that the white male sexed body - rather than the female body, as feminists usually argue - is essentially 'antithetical to the philosophies of modernity' (22). The argument does not flow easily, but Spongberg seems to be asking whether feminists have somehow got something wrong. She says, 'the preoccupation with the female as the sexed body has ensured that certain questions about sex, about the body, about race, and indeed about the very nature of history itself, have been impossible to ask' (26-27). She concludes that 're-examining philosophies and histories of civil society as sites of sexual anxiety over masculinity as well as femininity will . . . highlight . . . that these blueprints for the modern nation state are premised on . . . [a] fundamentally flawed sexual system' (26-27). And, by implication, that feminist critique is also fundamentally flawed.

This rather humorous, feminist tactic of a discussion of male power that drops the gaze to the crotch of every(white)man, permits something of a conflation to occur between penis and phallus, and also reveals some intriguing problems with the speaking position of the feminist. Perhaps it can be inferred that feminism in its diversity has not entirely pinned down the matter of the sexed body in

also acts as a discouragement (perhaps intentional) to any pursuit of the analysis of masculinity by women.

history, and now finds itself participating in a more general crisis of theory and anxiety about gender change. If so, the crisis is quite general. It would seem that the rise of this discourse is accompanied in the popular scientific realm by reports of bizarre transformations in the biological elements of masculinity, notably the stories of dramatic lowering of sperm levels in male ejaculation, and/or fears about chemicals' effects on masculinity, especially sperm level, and oestrogen as a contaminant,¹³ and of stories of female abandonment or independence of men and sperm as sources of reproduction. But, if as Baudrillard says, 'crisis is functional', the occurrence is questionable. Crisis stories proceed from the argument that feminism has been an emasculating force that has stripped men of social power and created identity loss that needs to be restored through research on, not singular masculinity, but a multiplying repertoire of pluralised 'masculinities'. The theoretical commodification of masculinity has resulted in its multiplicity. Scholars in sociology and cultural studies now tend to write the theoretical commodity 'masculinity' in the plural, rather than singular, to signify a postfeminist or postmodernist understanding that masculinity is in transition. While this is undoubtedly at least beholden in part to a more general poststructuralisation of gender studies, it does little to disrupt assumptions of sexual difference. However, as Spongberg's example shows, some feminists still tend to construct a monolithic masculinity and in this they share an approach with the men's movement.

The literature of the men's movement is populist, non-scholarly, and mass-marketed. Pfeil characterises the men's movement as 'an inherently unstable and variegated set of vertiginously alternative discourses and practices arising out of a structure of feeling located on a particular patch of sociopolitical ground in the contemporary United States' (167). Segal also comments on the men's movement, noting the difference between the 'pro-feminist men's movement of the 1970s . . . [and] . . . the Men's Movement of the 1990s, inspired by Robert Bly's mythopoetic writing, [which] asserts the need for men to cut themselves off from

¹³ For instance, see *Background Briefing* (ABC Radio National, 15 Jan. 1995).

women, at least some of the time' (xxi). The signature text of the movement seems to be Bly's *Iron John*, which describes the 'wild man' dual ego/archetypes in a Jungian framework (although Bly does not document it thus), placing the book, it seems to me, in the realm of fable. Pfeil reads it similarly, saying it claims that 'feminism, working hand-in-glove with the emasculating tendencies of what Bly calls, "the mode of industrial domination", has produced a feminised "naïve" masculinity that is, entirely too weak, too listlessly soft and peace loving - that is, no real masculinity at all' (170-71). Pfeil argues that Bly seeks an 'ahistorical, transcultural, and openly mythological definition of fully-fledged masculinity, the deep and holy truths of the masculine psyche' (171). And Pfeil has no illusions that Bly's politics is pro-women, as he says of Bly's version of the 'Separate-But-Equal theme', 'there's a lot more emphasis on Cold War and a strong defense than negotiation and détente' (197). In a wider context, Segal characterises this stream of writing as anti-intellectual and essentialist, citing Michael Schwalbe's opinion that the Men's Movement cannot analyse why men feel powerless as 'men' (xxii).

In a preface to *Iron John*, Bly argues that the book is about men but not against women or the women's movement. Rather, he argues that contemporary masculinity is afflicted by grief. He says, '[the] grief in men has been increasing steadily since the start of the Industrial Revolution' (x). For this reason, the theory is placed clearly in the discourse of crisis, and shares the Beast's melancholic masculinity described in earlier chapters. By placing the source of the grief in the Industrial Revolution, Bly very shrewdly both avoids and diminishes the effects of the women's movement on men, castrating and beneficial alike. Intriguingly, *Iron John* rewrites stories of the Beast and *Roman de la Rose*.

Weepee 2: Anti-Feminist Men's Movement - Tales of the Drum

A significant aspect of this dimension of masculinity theory is its 'movement politics'. It is essentially an independence movement, argued for on the basis of the (rather fanciful) belief in the psychic presence of the 'Wild Man' in every man. Contributions to the anthology, *Women Respond to the Men's Movement* (Kay Leigh Hagan 1992), almost exclusively focus on the Bly-led mythopoetic movement, the 'mythopoesis' occupying most of the critical attention. Ursula Le Guin's (1992) satirical essay, 'Limberlost', parodies Bly's parable of the poet and the monster in *Iron John*, the poet figured in the pool, revolving, pursuing a circle (3). It is a cruel piece but cute, and exposes the serious lack of literary skill in Bly's spiritual treatise. Gray compares Disney's *Beauty and the Beast* to Bly's Men's Movement, noting that Beast is the 'centre of attention' (159), and suggests that Bly is the Beast. 'In the movie and in the men's movement, the old macho hero is dead. Robert Bly and Sam Keen and others are clear that the true male self is not the Gaston of the movie. Gaston . . . is the outdated male stereotype' (160). But, with a spiritual or semi-religious feminism (perhaps satirical?), Gray weaves a symbol from *Beauty and the Beast* of the enchantment of men in patriarchy, an enchantment that drives 'the men caught up by the Robert Bly portion of the men's movement. . . . searching for the salvation of their male souls' (161). Gray argues that the enchantment is patriarchy itself as feminists define it, and that this understanding is needed by Bly's men; she finds the Disney film virtuous for its story of the breaking of the enchantment "'by the love of a good woman'" (160), conditional upon the Beast "'genuinely [loving] another'" (160). For Gray, only feminism has the power to break the spell of patriarchy (164). With allusions to burning candles and a talking-stick circle (161), an Indian goddess myth (Durga and the boar), and an Old Testament scripture ('Patriarchy as New Jericho' (164)), Gray sympathises, like 'a good woman', conversing mythopoetically with the misguided men's movement.

More directly political, Jane Caputi and Gordene O. MacKenzie (1992) align Bly's movement with 'the political and religious right' backlash (72). They recall the Oprah Winfrey show of 22 November 1991, dedicated to the men's movement, where 'self-avowed men's movement leaders and a "Sante Fe-style" long-haired drumming white man preened on the stage' (76) and, with group drumming, they sought to 'release the beast within' and 'encouraged men in the audience to express antipathy and anger to women' (76-77). The audience for the show had been restricted to males (76). In this television 'grab', the psychic connection between male beastliness and drumming is made and the essay recounts horror stories of the Bly-led men's movement. More than criticise, Caputi and MacKenzie malign the movement as anti-women, and separatist, particularly on the grounds that Bly advocates 'radical rupture from the mother . . . in order to keep up "masculinity"' (76). In spite of Bly's own claims to political non-separatism, Caputi and Mackenzie insist that Bly 'demands that the son commit psychic matricide. . . . [It] is crucial that boys make "a clean break" from the original focus of their love, the mother' (76).

When the men's movement first appeared in the Australian press, stories of drum-beating as a signature activity obtained something of the status of feminist bra-burning in liberation days. Possibly apocryphal, this signature nevertheless identified a gripe that solidified a movement. The acidic tone of the female-authored essays in *Women Respond to the Men's Movement* is somewhat different to the receptive, even affectionate approval the movement has received in Australia. Perhaps the men's movement in Australia usurps less of the ground of feminist struggles; perhaps its leaders are more conciliatory; perhaps local feminists are not game to attack it; perhaps there are no differences at all. Perhaps it has not been influential enough to seriously disrupt the female intelligentsia. However, the men's movement ideology that appears to be shared cross culturally is what Caputi and Mackenzie describe as victim ideology: members identify as victims 'of absent

fathers, of a contaminating and encompassing "femininity," and of angry feminists and insubordinate wives and girlfriends' (72).

It would seem that, outside of the scholarly field, men's movement politics has captured the popular imagination (media attention) as the face of masculinity gender politics. The ABC radio program, *Life Matters*, regularly features issues on men, boys and masculinity. Typical of some of the coming-out type narratives was a program about the men's movement and a special event at which several fathers and sons gathered.¹⁴ The interviews mentioned how 'open' it was with no fear of the fact that other men were kissing and caressing each other. Talk of the 'community of men' and places for 'men only' with creches and male child minding, did rather make the event sound like a women's group meet, as well as a site of comfortable expression of homoerotic desire, and another example of appropriation of feminist or women's movement ideology. The 'community of men' is a catchphrase of this politics, and is a drum-beat sounding its purpose. But precisely *which* community of men is being invoked? The Richmond Football Club? The Liberal Party of Australia? The Victorian Police? The Bar Association? The VRC? The point is, as is often lost in discussions of 'feminism', that the 'community of men', and masculinist societies of any order, are already well established in every walk of life and have bred the rise of feminist intolerance of the sexism of these 'communities'. The sexually undifferentiated expectations of the influence of these movements typify the way the essence of feminist intellectual output has not been grasped by its critics. But the rise of the men's movement in the context of the well-established male-dominated political order, is evidence of an insurgency in maledom concerning the exclusiveness of even male-dominated power structures that exclude those men less endowed with phallic power, an insurgency ultimately attributed to oppressions perceived to be generated by feminism.

¹⁴ *Life Matters*, ABC Radio National, 7 Feb. 1995.

Bob Pease (1996), writing in *Xy: men, sex, politics* ('a non-profit magazine produced by volunteers' (Spring 1996: 3)) describes the formation that has come to be known as the men's movement. He describes the shape of the movement as it has developed over the previous twenty years as 'a network of men's activities . . . including men's support groups, men's ritual healing groups, therapy groups for violent men, programs for boys in schools, men's health programs, father's rights groups, courses on men in adult education and academia and profeminist men's social action groups and yes, magazines focusing on men's issues' (Pease 17). Pease also acknowledges the form of the change that has taken place, saying that 'while some men have heralded this men's movement as the missing half of feminism, men's social dominance remains as entrenched as ever' (17). This is a very knowing hegemony. *Xy* typifies the overtly political press of the men's movement, regular sections including 'Movement News' and 'reports on men's activism and groups', as opposed to the proliferation of glossy heterosexual men's magazines, such as *Metropolitan Style*, 'the magazine for blokes with style' (unlike *Men's Stuff*, a quasi-pornographic tabloid title, the editorial content exploiting heterosexist assumptions attributed to men who oppose feminism¹⁵). This activism in Australia tends to be characterised, misleadingly, as a movement or zeitgeist of 'the nineties' (Ruether 13)¹⁶ signifying a particular timely meaning of the movement, even though, as Pease says, it commenced 20 years ago.

¹⁵ *Men's Stuff*, for instance, features advice on 'How Feminism Can Help You Get Laid' (Cover, May/June 1995). See Mark Lawrence, 'For Men Only', *Age* 3 May 1995, 19. This article details the market for the production of men's magazines.

¹⁶ Rosemary Radford Ruether (1992) notes that 'the 1990s are being declared the time of the men's movement, a time for American males (primarily straight, white, and affluent) to bond together and affirm themselves as males' (13). However, most scholars would argue the American men's movement has existed since at least the 1970s. See, for instance, Connell (1995) 234-35. Especially, he notes the 'Men's Liberation Movement' of the 1970s, an imitation of Women's Liberation, and the result of the combined influence of Gay Liberation and the New Left, and a variety of men's groups.

Weepie 3: Essentialism and Men - Buds

The mythopoetic men's movement clearly derives from essentialist ideas about men, while this may not be true of all men's movement politics. However, accusations of essentialism contain the same angry defensiveness in men's studies as they do in women's studies. In a review of Elizabeth Grosz's *Volatile Bodies* (1994), Robert Schubert (1996) comments that Grosz's book suffers from an essentialist conceptualisation of masculinity in the way it constructs homosexual and heterosexual men as sharing a phallic economy, and a phallically-defined body and culture, Schubert arguing a case for 'gay male difference' (66). To a female feminist reader (as distinct from, say, a 'femeninist'¹⁷), Schubert's review is most interesting for what seems an unlikely criticism of Grosz's book (although perhaps not of Grosz's work in general). Schubert criticises Grosz's corporeal feminism while retrieving (for gay men) a 'feminist' speaking position which is obliquely, and even directly, anti-feminist. He describes the book's notion of sexual difference as 'unreconstructed' (68) and arising from the essentialist influence of Luce Irigaray and a 'refusal to acknowledge gender as constitutive of sexual difference' (69). Just as feminists accuse men and other feminists of positing an essentialised, undifferentiated category of 'women', so some feminist writings appear to posit, however polemically, an undifferentiated category of 'men'. Debates about essentialism, however, sometimes appear as a buffer to the expression of ideas that seem undesirable for one political reason or another.

David Brown and Russell Hogg (1997), writing on violence, sport and masculinity, proceed from an unqualified assumption that feminism constructs essentialist notions of masculinity, and that this feminist essentialism equates masculinity with violence. They, nevertheless, admit that not all feminists write like this and that some are against essentialism, noting that 'recently such essentialist arguments have been widely criticised, particularly from within feminism' (131). Their retaliatory strategy is to appropriate feminist concerns in

¹⁷ See Threadgold (1990), 7-8; also Peggy Kamuf (1987).

order to repudiate the value or necessity of these concerns, transferring the critical gaze on men and masculinity to the ungendered category of 'persons' (especially 132-33), and their 'governance' (133).¹⁸ They propose that 'unlike age, class and other factors associated with violence, the specifically masculine nature of the problem has simply been taken for granted and normalised' (131). They argue:

rather than violence being seen as an essential sort of event - an innate characteristic of males or an effect of a male dominated society - as emblematic of masculinity (masculinity as a unitary state of being, unreformable within the existing society), and sport as merely a realm in which such violence and masculinity can be acted out, we prefer to see violence, masculinity and sport as specific categories, limited in time, place and culture, and constructed through sets of quite detailed (and alterable) practices and rules. (130)

Without invoking crisis theory, they nevertheless posit the need to recognise multiple masculinities as a theoretical solution to essentialism, and that ways of being male are effected by 'particular and specifiable conditions, including forms of bodily and mental training, culture and so on' (131). This somewhat contradicts their construction of the 'person'.

An entire variation on this anti-essentialism argument makes use of Grosz's theory of corporeality, and Grosz's notion that two things are 'essential to the maintenance of phallogocentric economies: the disavowal of male corporeality in order to produce discourse as phallogocentric and an investment in certain forms of representing male corporeality' (Christopher Beckey 1997: 34). Beckey uses 'queer' as a strategy for 'exposing, critiquing and evading the demands that phallogocentric representational economies make upon the male body' (34). Beckey, focusing on the male body on stage, is particularly concerned with display of the male body, as opposed to the living violent body of everyday life, and argues that the queering of the display of male bodies is a form of resistance to phallogocentrism. 'For the male body to function discursively, it must be disinvested of its sexual

¹⁸ See Frow (1997), especially 4, 110, 123-27, for an investigation of the meaning of 'person', especially in relation to (the speed of) commodification.

specificity, its sex must be disavowed' (37). Beckey suggests examples (from his own performance history) of male body 'flows' to textualise what Grosz describes as "the enigma, the 'unspoken' of the male body" which, he says, 'relates to male bodily fluids' (39). While the queered flowing male body is no 'swamp', nevertheless, the anti-essentialism story becomes a counter to manhood stories, deconstructing phallocentrism and deliberately 'shrinking' (the veneration of) the penis.

Weepie 4: Necessary Reciprocity Stories

'Necessary reciprocity' stories concern male advocacy of the mutuality, or reciprocity, not of masculinity and femininity, and not of maleness or femaleness, but, in a sociological way, of men's and women's (sex) gender roles. Chojnacki sets out the structure of an ancient Venetian patrician household in a way that exposes it, or makes it appear, as a carefully and rigidly structured form with specific gender relations conducted rather mechanistically according to a certain functional model. Furthermore, Chojnacki sets out his theoretical interest in 'men' on the basis of the stated assumption that 'the status and roles of women cannot be understood without concurrent attention to those of men, and the reverse; they are constructed vis-à-vis one another' (74), and Chojnacki characterises the relationship as one of 'reciprocal influences' (74).¹⁹ This mode of characterisation is also described by Pfeil who says that 'heterosexual men and women in particular, make gender together' (ix).

The position seems to arise in response to women's privileging of gender as field of inquiry and a belief that feminists' concerns about women have somehow been unjustified. The ruse of acknowledgement of patriarchal household structures seems to be a token way of acknowledging the validity of some feminist positions, while loading the male subject with a substantial - and somewhat privileged - share

¹⁹ Chojnacki participates in a debate amongst medievalists contesting 'the Renaissance', responding to Joan Kelly who, he says, questions whether women had a Renaissance.

of the oppression. It appears to be inherently heterosexist and a somewhat pro-creationist position in which only men and women together create gender. It is one of those positions doomed to antagonise even the most tolerant feminists, if not for the sexism of it, for the ignorant approach to the foundations of feminist work. Feminist analyses, after all, never failed to identify 'concurrent' roles of men in studies of women, and effectively produced much of this to date. That, on the one hand, Fenster and Flax can argue that the feminist critic/historian has been gender exclusive, while on the other, a field analyst can plead for a history of concurrency and reciprocity, also exposes the contradictions inherent in the stream. Chojnacki's suggestion that roles are 'constructed' places his historiography of medieval life as a form of recovery of 'sex-role' theory, which is not necessarily compatible with the gendered subjectivities of critical feminist theory. 'Reciprocity stories', therefore, are also involution narratives as, in sex role theory, Segal notes (also referring to its emergence in sociology in the 1970s (68)), 'sociologists were never fully agreed in their definition of "roles"' (65).

The inevitable fate of the 'necessary reciprocity' genre, is exemplified by Ivan Filby (1995), reviewing an anthology entitled, *You Tarzan: Masculinity, Movies and Men*, when he criticises the women editors for not allowing the book to be edited by men when they wanted 'to let men speak for themselves' (544). Later, as Filby found that the 'editors' introduction offered some of the most penetrating insights in the volume', he 'wonders why women were not invited to participate in the project more fully from the outset' (544). This is a somewhat humorous example of the limits of arguing for the necessity of reciprocity. It is also an example of the absurd limits of a gender studies that prioritises the balance of gender, especially as Filby 'would have found it very difficult to decide whether the author of the articles was a man or a woman if their names had been removed' (544). He could have used a magnifying glass.

Non Weepie 1: Manhood Stories - Fully Blown

'Manhood' is less of an issue than masculinity for feminists such as Ehrenreich and Segal, who focus upon the less overtly phallogentric and more modifiable (hence marketable) commodity of 'masculinity'. As Segal says, "manhood" still has a symbolic weight denied to "womanhood" (x). Both Segal and Ehrenreich offer well-documented narrative accounts of gender change from the 1950s to the 'present', but their appeals to mass readerships affect the analyses (with strong biases to Anglo-American audiences), the 'present day', in Segal's case, being the occasion of a re-release prompting an author's-own account of the book's impact on the debates it addresses.²⁰ For both Segal and Ehrenreich, the project is one of socialism 'enriched' by sexual politics (Segal 'Acknowledgements'). Manhood discourses, on the other hand, tend to have the mythopoetic resonances of an historic landscape, a golden age of masculinity lost.

Manhood stories, however, as a genre, represent a romantic tributary to the non-weepies stream, and feature that particularly romantic/Victorian notion of maleness named as 'manhood'. Clare Kinney (1994), who is specifically concerned with feminist medieval approaches to *Sir Gawain and the Green Knight*, approaches the field critical of feminist approaches which use "'masculinist" paradigms' whereby 'feminist readers are quite liable to reinscribe the very categorical imperatives they are interrogating' (47). Kinney's strategy is to argue that the ideal of 'chivalric manhood' unearthed by feminist scholars on Gawain is not so stable, and opens the ideal to 'equivocal renegotiation' (47). Nevertheless, her description of 'manhood' displays characteristics typical of this stream. She says 'manhood' is constructed initially according to 'essentialist corporeal criteria' (48), and she cites the descriptions of Gawain's body and physique and Gawain's acts of 'physical recklessness' as evidence of these criteria (48), Gawain's 'beheading' game being an example of physical recklessness. She says that his much vaunted 'manhood' is systematically transformed into

²⁰ See 'New Introduction to the 1997 Edition', ix-xxxii.

'disembodied', incorporeal qualities and then 're-embodied' (see 50-53).²¹ In the discourses of masculinity theory, Kinney's essay clearly demonstrates the discursive association between 'manhood' and 'embodiment'.

Non Weepie 2: Reverse Sexual Difference Theorists - Sexed Masculinity - Over Blown

Related to 'necessary reciprocity' stories are reverse sexual difference theories, in which masculinity is articulated as various heterosexual practices of males, understood within the dualistic universe of sexual difference. Typical is Bullough's account of medieval masculinity within the severely pro-procreationist Catholic church. The various sexual practices of maleness include: lovemaking, foreplay, erection, production of orgasm in women, impotence, and fathering of children (40-42) (see also my Chapter 2). These assumptions, Bullough tells, were inherited from classical writings on physiology and were based on the belief that 'the male was not only different from the female, but superior to her' (31). This superiority was further grounded in Aristotelian belief that male intellectual superiority was evidenced in the natural dominance of male sperm (31). If it is, as Jane Gallop says, 'impossible to conceive of a masculine that is not phallic' (Spongberg 1997a: 20), why then is not all writing in this category?

Non Weepie 3: 'I'm Gonna Have My Say' Male Feminists - Blown Over

Pfeil's *White Guys* documents 'changing representations of white straight masculinity in contemporary popular culture' (vii). It is a kind of 'exposé', an intellectual peep-show on how men see men on screen. In this way, *White Guys* canvasses masculinity and pleasure, or more, masculinity and jouissance. It is

²¹ With a close reading of the poem Kinney argues that from 'disembodiment', Gawain completely 'disappears' into his elaborate knightly dress (49) and then into a 'transcendental ideal' (51), and then becomes a 'voice rather than a body' (52), suggesting Silverman's analysis of over-empowered masculinity as 'pure voice' (see my Chapter 2, fn 12). Kinney argues that an erotic encounter with his hostess leads to the return of Gawain's textual embodiment (52), but that he rejects her so as not to surrender to 'carnal desire' (53) and, in his combat with the Green Knight, Gawain 'is most visibly a mere body' (53).

unashamedly and unequivocally about white straight men, and about 'the movies', rather than about power structures per se. He signals the tone of his feminism by recalling his reaction to Stephen Heath's essay in *Men In Feminism*.²² Advising his reader to read a certain passage out loud, he says, 'this is the sound of a person speaking, in effect, through the hands he has held up over his head, in expectation of the blows he believes will land on him for presuming to speak, to enter the dialogue, at all' (xi). In this humorous way, Pfeil signals his anxious determination to contribute to the feminist oeuvre by writing about masculinity. His book, he says, is prepared from a 'pro-feminist' angle (vii). Pfeil's approach in his introduction is of (humorously) taking his life in his hands to write on gender and masculinity in feminist terrain, and noting his own departures from feminist readings of the field by Tania Modleski, Susan Jeffords, Janice Radway and Andrew Ross (see xiii-xv).

Like Segal and Buchbinder, Pfeil begins from the myth of male crisis, but from a slightly different angle, arguing that the crisis is 'precisely a function of the degree to which those incarnating it have been forced to see it for what it is' (ix), that is (quoting Rowena Chapman and Jonathan Rutherford), white straight masculinity is "'a subjectivity that is organized within structures of control and authority'" (ix). The crisis therefore seems to have emerged in a kind of 'reality check'. In contrast to Pfeil's rather exemplary male feminism, MacInnes's *The End of Masculinity* (1998) is a more typically cantankerous tributary of this stream. The epigraph to this chapter is taken from the opening of MacInnes's first chapter, and he uses it as a departure point to query founding theory on gender and masculinity and to posit an entirely independent thesis of his own. While the book is readable and plausible in its way, MacInnes seems entirely ignorant of, for instance, feminist theory on sex/gender difference, and recalcitrant in his opposition to the prevalence of gender theory. MacInnes seems more politically dedicated to socialist labour politics than gender theory, especially given that

²² See Stephen Heath (1987).

MacInnes, as well as being a Scot, is a sociologist, and his main acknowledgements are to thinkers in that field, rather exposing the problems of cross-disciplinary appropriation of research concerns (see especially 148-54). Generically, MacInnes engages in the crisis narrative²³ and also invokes the traces of stories of sexed masculinity and corporeality, especially in his intriguing and teasing pursuit of the question - more like a riddle - 'what is *male* about *masculinity*?' (15, 61). The not-so-funny answer - essentially nothing - to the question, of course, depends on a knowledge of a disciplinary formation (gender studies) far from his home (sociology) and a linguistic formation all its own. MacInnes argues that modernity, patriarchy and masculinity are virtually the three heads of a triple-headed monster (he does not use this figure, it is my interpolation), whereby 'modernity systematically undermines patriarchy' which he construes as 'men's rule by virtue of their sex and kin relations to others' (1). He suggests that 'what we now think of as masculinity was originally used to legitimate patriarchy, by demonstrating how men were more capable of exercising public power than women' (2). MacInnes therefore takes up precisely the territory Carole Pateman canvasses (in *The Sexual Contract*) of social contract theory and the patriarchalists.²⁴ But more explicitly, MacInnes urges readers to 'realize that "gender", together with the terms masculinity and femininity, is an ideology people use in modern societies to imagine the existence of differences between men and women on the basis of their sex where in fact there are none, and whose existence they at other times deny' (1). Integral to his argument is a secondary thesis - potentially interesting to critics of Freudianism - that 'this ideology depends on systematically confusing sexual genesis with sexual difference: confusing the fact that we are born *as* a man *or* a woman with the fact that we are all born *of* a man *and* a woman' (2). The italicised prepositions and conjunctions are his; they emphasise more than the words, and characterise the rather plain-speaking tone of the book.

²³ See especially his Chapter 3, 'The Crisis of Masculinity and Identity Politics', 45-60.

²⁴ See, especially, MacInnes, Chapters 6 and 7.

All of the essays in the anthology, *Men in Feminism* (Jardine and Smith 1987) take up, not sexed femininities or masculinities, social or sexual crises, issues of manhood or other, but political scraps between feminists and men who want to be feminists. The recurring themes in Stephen Heath's (1987) essay, 'Male Feminism', express the need for an ethics of sexual difference (9). He breasts the problem of men using feminism to get women feminists with them once more (involving a kind of female impersonation of men reading as feminists), rather than, as one might imagine in a feminist forum, men joining with feminists, if you get my drift. Heath elaborates, asking whether 'male feminism, men's relation to feminism, always potentially [has] a pornographic effect?' (4), that is, moving between 'repudiation of femininity', and an 'object feminism, feminism as an expression of women that becomes an object for me, another way of retrieving her, very nicely, as mine' (4). As this move suggests, an emergent theoretical critique of feminism is expressed thus: 'since feminism is a social-political awareness of the oppression of women and a movement to end it, where is the necessary link between identity as a woman and being a feminist? . . . [This] circuit cuts out men' (27). I am inclined to say, 'sure does'! But I'll desist, and note the passage in his argument - rather rambly - where Heath discusses to whom the erection 'belongs', which he develops by referring to a question from sexologists about 'the terms of ownership in sexual exchange' (15). The fact that men are now aroused (erect) about feminism and are writing about it does not necessarily belong in the discourse of feminism. If Pfeil is a good male feminist, Heath is a bad one, plainly rendering the otherwise covert politics of male feminism, which is the demand to be paid attention to because of what this means for men more than it does for women. (*The slightest tearing sound is heard*). And an enormous amount of feminist brain-power is commandeered to help male feminists with the issues they raise, most of it couched with tongue in cheek, by way of humouring the said male feminists.

Joseph Allen-Boone (1989) takes up Heath's assertion of the '*theoretical impossibility* of men ever being "in" feminism *except* as an act of penetration, violence, coercion, or appropriation' (158). In a theoretical gesture strongly reminiscent of the Beast's bodice-ripping, Boone retaliates to what he perceives as exclusion from feminism by revealing the 'personal pronoun hidden in the word ["(me)n"]', the biologically determined category to which that pronoun also belongs' (159), the 'me' here being a man who claims to have found in feminism something 'synonymous with his, my, sense of identity' (159). With this gesture, Allen-Boone attempts to '[expose] the latent multiplicity and difference in the word "me(n)"' so as to 'open up a space within the discourse of feminism where a male feminist voice *can* have something to say beyond impossibilities and apologies and unresolved ire' (159). (*The sound of laughter stifled.*)

That Allen-Boone prefers his voice to his body in the utterance remembers Silverman's overpowered masculinity of 'pure voice' (see Chapter 2, fn 12). Apart from the fact that Allen-Boone does nothing to pre-empt the obvious feminist return that wo/me/n when deconstructed, includes the same gendered personal pronoun, his gesture of 'bodice ripping' is at pains to reveal his 'sexual/textual body' (159), and problematises 'narratives of impossibility', saying of critical cross-dressing, it 'creates the illusion of a discursive field in which "male feminism" can only be perceived in terms of a struggle for power among superpowers' (162). He makes a classic move of this stream by applying conventional gender stereotypes to expedite the male feminist complaint. Criticising the panel arrangements at the *Men in Feminism* conference, he says the women figures of feminist authority were positioned in traditionally feminine ways, that is, they '*appear[ed]*' like 'castrating mother[s] scolding their wayward sons, their authority voicing itself only . . . reactively, in response to men's words' (166). He mentions that a female colleague supported his impressions (166). He follows Andrew Ross, arguing that 'there are now "men [in academia] young enough for feminism to have been a primary component of their intellectual formation"' (173)

(including himself). But he cites no more current theorist than Elaine Showalter. And he concludes by clumsily calling for 'a community *with* phalluses, rather than the community *as* Phallus' (177). Needless to say, in the next essay in the anthology, Toril Moi (1989) attacks Allen-Boone, pointing out that 'the question, then, is not so much a matter of territory (whether men should be *in* feminism) as of position (whether they should be *against* patriarchy)' (184). Hear, hear. This is precisely the point lost on most male feminists, the understanding that there is a set of theoretical paradigms to which the feminist subject is opposed. Linda Kauffman (1989) admits to using a dialogic model in editing the anthology in which Allen-Boone's and Moi's essays appear together, hence, the placement suggests a textual (editorial) strategy of humourless parodic laughter.

Non Weepie 4: Multiple Masculinities

The advent of multiple masculinities (*snigger*) remystifies patriarchy. Whereas in the early second wave, feminism 'analyzed what men had said and written in order to demystify the patriarchy, in the present stage . . . it is masculinities that provide the object of inquiry, not "the patriarchy," with all that the difference in terms implies' (Fenster xi). Indeed, multiple masculinities do appear to be evidence of the 'personalising' of men's gender politics in a way that the more usual hostility to feminism betrayed a siege mentality. However, there is a disciplinary linguistic turn to this debate, as I have already suggested, and Segal advances the idea, saying: 'books on masculinity coming from the perspectives of cultural studies or English Departments, tend to draw upon poststructuralist theory and deconstruction, analysing the central place of sexual difference in language' (xiii). Precisely, she points out that in these works 'masculinity is analysed not so much as a set of individual attributes (however acquired), of unconscious conflicts or clashing social prescriptions, but in terms of the place it occupies in dominant discourse' (xiii-iv).²⁵ Nevertheless, in the way Segal summarises the multitude of

²⁵ Segal cites *Constructing Masculinity* by Maurice Berger, Brian Wallis and Simon Watson (Routledge, 1995) as an exemplary text (xiii-iv). For comment on the 'linguistic turn' in relation to activist feminism, see Kathleen Canning (1994), especially, 369-374.

masculinities as 'competing',²⁶ the term 'competing' could well be deconstructed to reveal the ideology of competition it implies, which would seem a useful feminist perspective on the phenomenally multiplying masculine. And, although white masculinity, heterosexual and homosexual, is constructed as various, black masculinity appears to be singular. Segal writes the white gay masculine historically 'from "camp" to "gay" to "super macho"' (see 144-150). Segal's argument throughout her analysis of 'competing masculinities' is that it provides evidence of the 'conflict and chaos at the heart of the dominant idea of masculinity: heterosexual, white and - to the Victorian mind - English' (169). On this basis she analyses black masculinity.

After a series of chapters focused almost exclusively on men, masculinity and the problems they now face, Segal introduces the problem of male sexual dominance of women in Chapter 8, 'The Belly of the Beast (I): Sex as Male Domination?' (205-32) and Chapter 9: 'The Belly of the Beast (II): Explaining Male Violence' (233-71). I retain the titles in the text (rather than in footnote) by way of drawing attention to the mythic structure present. The 'beastly' masculine is that of the weepie crisis narrative in which radical feminism is blamed for producing the crisis. Segal, in these chapters, ushers in a number of voices of the radical second wave, beginning with Catherine Stimpson, and using epigraphs by Nancy Friday and Dale Spender (205). Segal also seems to suggest that the mythology of male sex and power dominance arises specifically in this field of feminism, which she describes as 'the most popular and accessible feminist writing from the late 1970s, most of it coming from North America . . . [focusing] on male sexuality' (207). Segal argues these writers were 'seeking a single transhistorical basis for male dominance' (207), and that 'male sexual dominance is at the heart of all other power relations in society' (208). The chapter focuses on radical feminism, pornography debates, romance fiction and the relationships between

²⁶ See Chapter 6, 'Competing Masculinities II: Traitors to the Cause', 134-167; and Chapter 7, 'Competing Masculinities III: Black Masculinity and White Man's Black Man', 168-204.

these, and it is as if it is these streams of radical feminism which most directly communicate with the 'belly of the beast'. Segal appears to struggle with her own associations with such feminism and the need to reconcile it with current interests, and in the context of the 'shrinking phallus'. As with Modleski's plot of the shrinking Her-man, Segal is attempting to plot the shifted ground of gender theory:

It seems more plausible to assume that the phallus as symbol condenses the multiple significances of the whole configuration of male dominance. . . . [This], I have suggested, includes divisions of labour . . . institutions of authority . . . and . . . family arrangements, tied in with patterns of desire and the expression and control of sexuality. All of these structures and practices work in concert with ideologies of 'femininity' and 'masculinity' to construct women as dependent on men . . . [at least] . . . within their own class and group. (210)²⁷

Combining an interest in psychoanalysis and radical feminism, Segal frames her own feminist concerns with the meaning and symbology of the phallus, and the relationship between this symbolism and the reality of men's lives, in order for feminists to establish answers to the burning question for women about the ways and reasons how and why men wield power and dominance over women.²⁸ Ehrenreich investigates an altogether more conservative collection of masculinities; nevertheless, both books construct similar narratives: the bitterly romantic post-war 1950s to the liberated 1970s to the perplexing now. Rather than historiography of radical feminism, they retain a few names on which to lay the blame for the emasculating model of sexual relations on which feminism built its Trojan Horse.

²⁷ This model faithfully follows that of Connell (1987), Segal herself referencing this work (see Chapter 4, 'Asserting Phallic Mastery: Contemporary Research on Masculinity', esp. 95-97). Connell's model, it might be argued, actually collapses radical feminist opinion into his own theory.

²⁸ See especially 210-11.

Beast Tropology

It is difficult to ignore the recurring tropology of 'beasts' and 'beastliness' in postfeminist writings about masculinity. Segal's 'Belly of the Beast' figure relates both to masculinity and radical feminism. *Iron John*, in its narration of the tale of the wildman, is a rewriting of the Beast stories, and it is steeped in allusion to medieval fairytale. Chapter 5, 'The Meeting with the God-woman in the Garden' (123-145), appears to be a rewriting of *Roman de la Rose*, where the wild man confronts sexual awakening in the enclosed garden, an entirely feminine figure of patriarchal female sexuality, here appropriated to the masculine crisis. The mythic figure of the 'wild man' is the subject of both the fairytale and the mythopoetic narrative of maleness that the book devolves. This 'wild man' I believe, is a close relative in myth and fairytale to the Disney Beast and the silhouette with the hairy mane caressing the rose (see Fig. 1). The Wild Man also has an 'other', a dark beast that violently haunts the imaginary, and Bly's narrative concerns finding the triumph of the Wild Man, a benevolent creature of an authentic and emotional masculinity, over the 'savage man', an inauthentic figure of rage and malevolence.²⁹ There is a certain beauty to this poetic division imagined to exist in the male soul, but the search for the authenticity involves a search for self and the fulfilment of a need that obtains or necessitates no engagement or understanding with or of women or femininity - or anything else for that matter. There is a certain purity and innocence to the Wild Man which could be mistaken for solipsism and, given the book's entirely apolitical grounding in mythopoeisis, its material allegiances are undisclosed - to the feminist reader, at least. Perhaps this is the reason that feminists mostly write back to the 'mythopoeisis', captured by its intrigue. Harriet Gill (1992) says Bly's book is 'full of poetry and mythic stories that capture the mind. . . . However, its vagueness will keep it from becoming a transforming book for men, as Simone de Beauvoir's *Second Sex* was for women'

²⁹ Bly says: 'I speak of the Wild Man in this book, and the distinction between the savage man and the Wild Man is crucial throughout. The savage mode does great damage to soul, earth and humankind. . . . The Wild Man . . . resembles a Zen priest, a shaman, or a woodsman more than a savage' (x).

(153). Kathleen Carlin (1992) (like Gray and Le Guin) '[uses] the genre of fairy tales so important to the mythopoetic movement' (124) to retell a tale, resembling that of Oedipus:

[this] is a story where an evil monster casts a spell over the people, keeping everyone suspended until finally the hero dares to confront the monster and break the spell. We are all kept spellbound by the ideology of male supremacy as the natural order, ordained in creation. Exposing the monster's false power, thus breaking the spell, happens when a man dares to enter the realm of women's reality. A man breaks rank with other men when they make women's reality their [referent]. (124)

Making women's reality their referent should, perhaps, be the project of the serious male feminist, but they do not (make it). Pfeil, mildly ironically, also characterises the aggressive masculine as beastly when speaking of the film, *Thelma and Louise*: 'within the veritable belly of the patriarchal beast there is a Harvey Keitel cop who understands and sympathises with our women and who tries and fails to rescue them from the abyss' (53). Pfeil's humour is a reminder that the Beast haunts this oeuvre. Perhaps innocent of the worst aspects of this stereotype, he seems to bring a certain cheer to a body of work that shows signs of fear of learning from feminism, and a certain sense of desperation in the passionate commitment to narratives of crisis.

Where Roses Bloom and Rivers Sigh: The Garden of the Unplucked

The dominance of the crisis narrative in masculinity is no doubt related to discourses of crisis cited elsewhere. It is worth noting that, in another context, Rose (1987) says of 'the language of crisis' that it is a language of 'endings and new beginnings - [and] seems to produce a completely different notion of political time, more charged and urgent, and more dramatic in its effects' (9). Indeed, applied to gender theory, the language of crisis propels debate in a more urgent way than manhood stories or reciprocity stories. However, I argue that the new beginning that seems to have come from masculinity theory in its engagements with feminism has devolved into the oeuvre of 'postfeminism'. Modleski (1991), while overall critical of male postfeminism, finds the beginnings of 'a body of male

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BUTCHERED

How Jeff saved me

By FIONA BYRNE

FELICITY Kennett has spoken of how Premier Jeff Kennett saved their 25-year marriage after a painful public split.

Mrs Kennett said it was the Premier's "unconditional love" during their seven months apart that convinced her to try again.

"Jeffrey actually got me through it, I didn't get through it myself," she told the Herald Sun. "It mattered so much to him that I was happy that he let me do it my way, and that was really it."

"I mean, when you think about what I basically did to him in a way — it was killer stuff — but I didn't know I was doing it."

In a candid interview on the Premier's 51st birthday yesterday, Mrs Kennett revealed she felt redundant with four grown-up children and a successful husband always on the go.

But she said of their reunion: "We were one of the lucky ones because there are an awful lot who don't."

Mrs Kennett said the crisis was more difficult because it was played out in the spotlight.

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Felicity Kennett yesterday: "We were one of the lucky ones." Picture: THEO FAKOS

By MARK WEMBRIDGE and BEN HART

EIGHT tourists killed by Rwandan rebels in Uganda did not die during a rescue attempt but were hacked to death.

Rescued Australian tourist Michael Daker was in a separate group which was spared, but the 14 kidnappers used machetes, knives and axes to butcher other Western captives.

US tour leader Mark Ross discovered the mutilated bodies of four Britons, two Americans and two New Zealanders while walking back to camp after his release.

"They were executed, there wasn't any rescue attempt," he said.

"The ones I saw had their heads crushed in and deep slashes with machetes."

"The women that we were told would be escorted back had been killed on the spot."

"It looked like one was raped prior to being killed and the others were killed."

"We ran into the Ugandan soldiers going up ... but we were already on our way back down, nobody rescued us."

First reports said the killings happened during an attempt to rescue the 14 tourists kidnapped on Monday when 150 rebel fighters raided campsites in the Bwindi National Park.

But Mr Ross said there was no gunfire and he was among six hostages freed on the condition they deliver a message warning the international community not to deal with the government of Uganda or Rwanda.

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Skase has lung surgery

CHRISTOPHER Skase has had lung surgery and is recuperating in a Majorca clinic.

The major operation, in which part of one of his lungs is believed to have been removed, was not performed on the island.

He is thought to have had the operation in Valencia, on the Spanish mainland, a week ago.

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criticism supportive of the feminist project' (6-7). She especially notes this is the kind of writing that 'analyzes male power, male hegemony, with a concern for the effects of this power *on the female subject* and with an awareness of how frequently male subjectivity works to appropriate 'femininity' while oppressing women' (7). I have not encountered much of this material, except, notably, the work of Connell. By and large, the crisis stories of masculinity ignore female subjects in every respect and in this way do not conform to interactive models. Instead, as Modleski argues, the crisis in male subjectivity requires consideration of 'the extent to which male power is actually consolidated through cycles of crisis and resolution, whereby men ultimately deal with female power by incorporating it' (7).

If the male subject of the previous chapter was silent and injured, the male subject of this chapter is injured and outspoken, and, musically inclined, beats a drum. With the exception of the separatist movement politics of drum-beating, the postfeminist subject of masculinity is eminently conscious of at least a reciprocal relationship with women and women's politics, and is surrounded by many versions of masculinity. The bodice is ripped, the heart is poured. While it may seem a facile comparison of post-feminised male subjectivities, there is nevertheless a common theme: a remembrance of a radical feminism, invoked reminiscently through allusions to a few radicalisms, that provoked men to thoughts of change. Men, however, appear to have been selective in plucking from garden of feminist ideas about men, and have chosen ideas that entirely confirm the traditional beastly preconceptions of masculinity.

In the subsequent chapters, Belle will look into the field of feminism to identify the masculinities that remain unplucked within the practices of theory-making, the cultural criticism of the popular radicals, literary criticism of the later second wave, and debates about psychoanalysis.

Chapter 7:

Retelling, Re-citing Second Wave Masculinities:

Belle in the Field of Feminism

Speech communities and languages, independently of writing, do not define closed groups of people who understand one another but primarily determine relations between groups who do not understand one another: if there is language, it is fundamentally between those who do not speak the same tongue. Language is made for that, for translation, not for communication. (Deleuze and Guattari 430)

Beauty: your name is Belle now. Patriarchy: your name is: malestream, phallo(logo)centrism, androcentrism, masculism, masculinism, male-dominance, male-supremacy, sex-gender system, and more. These names and the epistemological frameworks they signify in feminist usage, are constructions of masculinity that unite many feminisms in the sense that they are part of a generalised theoretical language which speaks through various feminist praxes.

If feminism has, as Laqueur says (see previous chapter) been responsible for rethinking men, then the weepie masculinities detailed in the previous chapter may not be recognisable from the feminisms blamed for them. Returned from the belly of the Beast, Belle wanders in the field of second wave feminisms and discovers different myths of masculinity to those remembered in the generalised 'crisis' narrative. The generative concerns of feminism have little to do with men or masculinity, while they nevertheless construct a male-dominated context. Yet, the dominant myth of men and masculinity that survives from this period, accords more with popular cultural stereotypes of masculinity of the times, and is that of the misogynist, the woman hater.

In the previous two chapters, Belle has been positioned as the student of a course in feminism, postmodern popular culture and gender theory. She has been

figured as the learner of a set of practices of textual analysis and feminist readership, with the intention of transforming her from consumer to educated critic of the very forces of media and culture that author her. Bestial Belle of the opening chapters was recast as the city newsreader experiencing the contradictions of the feminist and anti-feminist discourses of the news print media in which feminism is constructed as a stigmatised set of stories surrounding backlash, generationalism, disappointment, and masculine loss and appropriation. This was followed in Chapter 6 by an account of masculinity stories in theory, and ways in which these intersect with or overwrite critiques of gender studies and masculinity. In this, and the following chapters, Belle takes a course strictly on feminist theory, designed to expose the discourses of masculinity implied or literalised within it, and the aim is to foreground the abstracted nature of the masculinities of the second wave, and the ways in which these abstractions can be mapped into key areas of feminist thought.

The course begins with a brief overview of some dominant masculinities of feminism - the names mentioned above - and a return to the popular stories of feminism, specifically Katie Roiphe's (1994) *The Morning After* and Helen Garner's (1995) novel *The First Stone*, that unveil the institutional insecurities of feminism within the cultural anti-intellectual context. I use Pierre Bourdieu's (1984) theory of habitus to pose feminist debate-making as forms of symbolic sub-cultural capital; specifically, and without attempting to trace too closely, their direct heritage, I question the division between feminist and women's subjectivities, struggles over the definition of feminism, the practices of oppositionalism, the histories, especially the dominance of American history which rather glorifies white American sympathies with black women, while repressing the concerns of indigenous women. The argument concludes by rethinking the meaning of patriarchy, a key abstraction of masculinity, which is historically continuous with feminism, and for this reason, I examine Carole Pateman's (1988)

analysis in *The Sexual Contract* which explores this history and exposes the rhetorical nature of the use of the term 'patriarchy'.

Meanwhile, the feminist interrogation of masculinity creates the dream of the patriarch: the sex-segregated imaginary. These forces form the constituents of a feminist mind-set that enable and construe the (later) rewriting of Belle as a subject of a postfeminist Oedipalism capable of appropriating back the political territory of feminism relinquished to the Beast's melancholia (without telling anyone that her name used to be 'Beauty'). The figure I want to adopt as exemplar for Belle, is the translator linguist of the epigraph, a speaking figure, however incommunicado, who lays the ground for a further re-reading of the second wave in the following chapter (8) that considers counter-discourses of radical feminism of domesticity and sexuality, and the more personalised masculinities implied within them.

The forces that drive the scholar feminist mind produce a vision of Belle that is assumed to be a projection of a male fantasy of femininity, feistiness and feminism. In this way, at least, Belle scripts or enacts ideas about masculinity, as much as about feminism and femininity. Similarly, given the already established relationship between Belle and her audience, it is possible also to see that this construction of 'audience' also scripts and enacts similar notions of feminism, femininity and masculinity. The fictionalising of all the elements of this metatext, then, can be seen to be as much an effect of the scholarly feminist imagination as any other objectifiable forces. However, to educate Belle in the 'state of the feminist subject' is to impose upon her three sets of crushing forces: first, the feminist forces that demand the application of theory to patriarchal material, and feminist material; second, the frequently incompatible demands of the interdisciplinary scholarship that prevails in the poststructuralised humanities. And third, to understand that the popular myth of the unerotic, man-hating feminist is a hostile cultural construction and that feminism is an erotic body of writing that

transforms the male supremacist assumptions it critiques. This feminist theorist then, is a figure always bent double, somewhat hobbled by the dual (or triple) effect of her aims.

[When] the members of the . . . feminist theory group . . . tried to articulate how we can recognize a feminist text - whether written by a man or a woman - it was this that was found to be necessary. The *inscription of struggle* - even of *pain*. (Alice Jardine 1987: 58)

Of pain. And struggle. This is the mark of the feminist, of pain. While the work of 'Beauty and the Beast' in the dissertation is to model discourses of postfeminist heterosexuality and also to queer them, 'Beauty and the Beast' also poses question of binaries and dualisms that the feminist epistemological community struggles to change. Further, 'Beauty and the Beast' functions to model the relationship between scholarly discourses of gender and the 'outside' to this scholarly field, 'the popular' or 'commercial' - albeit these fields have symbiotic relations, and Belle is active in both. Now this role transforms. It is, in a sense, a substitution - perhaps a postfeminist one - for the traditional duality which has existed within feminism between activism and research. Jennifer Wicke (1997) describes the division in the United States between 'academic feminism', which is 'said to be an ivory-tower phenomenon' and the 'grassroots feminism of the "movement", made manifest in protests, organizations, clinics, hot lines, and shelters' (752).¹ Australian feminism also bears this division, as well as a femocracy, an institutional field that contains a native variety of feminist bureaucrat, perceived to wield substantial influence for social change, and within feminism for reforms to radical ideology.² It is perhaps the sign of transformation of the second wave that the traditional division in feminism has dissolved into a debate between intellectuals and journalists, as suggested in the generational stories of feminism in Chapter 5. However, feminism has always been a place of divided loyalties, and many references are made to the double-voiced discourses of

¹ Wicke argues that movement feminism no longer exists in the United States, hence the loss of the divide (752).

feminism. And the attempts to name the context of maleness in which this double-speech occurs have been prolific.

Of the names mentioned at the beginning of the chapter, some have specific locations. For instance, 'androcentrism' arises mostly in debates about women's studies; 'phallogentrism' arises mainly in debates about poststructuralism; and 'patriarchy' flows through many feminisms, while all of these abstractions characterise 'women's only' feminisms. Judith Allen (1990) describes phallogentrism as 'the universalizing for both sexes of theories, experiences or preoccupations that are, in fact, applicable only to men' (3). However, the depth of this term is great and draws on discourse theory and on psychoanalytic interpretations of subjectivity and is the formation in which binary opposites are theorised, where the 'opposite' is the relational 'other' of the first term.³ Phallogentrism is also a term in the sexualised linguistic register of feminism, and therefore is comparable to 'androcentrism', prevalent in second wave women's studies-based descriptions of then-contemporary academic male dominance. Susan Stanford Friedman (1995) notes 'the early insistence in women's studies that hegemonic knowledge was produced out of and in the service of androcentrism' which implied 'a subjectivist epistemology that insisted on all knowledge as value-based, emerging from a given perspective' (14).⁴

A number of other idiosyncratic terms have been coined by feminist writers to describe various forms of male gender bias. 'Androcriticism' is coined in literary

² See Anna Yeatman, *Bureaucrats, Techocrats, Femocrats: Essays on the Contemporary Australian State*. Sydney: Allen and Unwin, 1990.

³ See Threadgold (1990), 1-2.

⁴ Friedman notes Thomas S. Kuhn's *The Structure of Scientific Revolutions* (1962; 2nd Edn. Chicago: U of Chicago P, 1970) was used to interpret women's studies as a revolutionary 'paradigm shift' 'within the institutions of knowledge' (14). Barbara Caine (1995) discusses the rise of academic activism and demands for women's studies and the development of theory of the 'phallogentric nature' of the academy (12). However, recollections of women's studies today pay less heed to androcentrism theory, even though it appeared to be a predominant concern in writing at the time. See, for example, Sandra Coyner (1983) (especially 47-51 where she discusses Kuhn, paradigms and disciplinarity), compared to Susan Sheridan's (1998) recollections.

criticism to describe the critique of the male-authored literary canon (distinguished from gynocriticism) (Christine di Stefano 1992: 25). A theory of male dominance as cultural 'gatekeeping' refers to the "gatekeepers" who are seen as 'the guardians of culture' and who 'formulate the standards' (Lynn Spender 1983: 5). While these terms represent a lexicon or a terminology (a jargon), the structuration of (singular) masculinity is suggested by Melba Cuddy-Keane (1994) who sees the feminist construction of masculinity as periodised in relation to wider cultural forces, including 'the [domestic] myth of togetherness' of the 1950s, aided by a 'conceptual structure that assumed the naturalness of gender difference' (104). Feminism, she argues, intervened in 'the search for a lost and repressed female history' which 'necessarily perpetuated and reinforced the oppositional construct of gender' by 'focusing on women's issues to the exclusion of men's' (104). Therefore, she argues, masculinity existed in feminism as 'constructed Other', which was 'subverted or opposed', or 'appropriated in a renaming of women's identity as androgynous' (104). Cuddy-Keane also suggests that (in the 1990s) a new paradigm has emerged of an 'interactive' rather than 'oppositional model' that is 'focused on reciprocal mutual definition as opposed to self-naming' (105).

While this approach has gained dominance, there is evidence of different structures with, for instance, a 'woman-centred perspective' that Hester Eisenstein (1990) defines in the work of Chodorow, Keller and Lerner which altered the 'patriarchal tradition' in which "male" was equivalent to "human", while "female" was both deviant and inferior' (96). The reversal of this pattern, as Eisenstein says, made maleness and men the 'objects of analysis' (96) and 'a woman-centred analysis presented maleness and masculinity as a deformation of the human, and as a source of ultimate danger to the continuity of life' (101). In her work on mothering and sex roles, Nancy Chodorow⁵ argues, according to Eisenstein, that men's 'relatively fragile sense of gender identity' brought about the 'focus on the significance of gender differences, and [sought] to intensify them' (97). Eisenstein

⁵ See Nancy Chodorow, *The Reproduction of Mothering: Psychoanalysis and the Sociology of*

herself sees this as a weakness in Chodorow in that 'the origins of women's devalued status were not addressed' (98), and, further, that Chodorow 'was implying that male dominance over women was the result of a private experience of a man's inability to "dominate" or to "control" the female within his individual male psyche' (98). While Eisenstein claims that feminism has largely moved on from this woman-centred analysis, she says that an important insight of it is Keller's understanding that 'science' itself (and its methods) is gendered masculine (98).

Anti-Intellectualism, Anti-feminism

Of pain. And struggle. This is the mark of the feminist, of pain. Discourses of backlash, generationalism within feminism, and crisis in masculinity appear to be threaded closely together, in that the culture of blame tends to descend on feminism. Segal questions the crisis in masculinity, asking 'who or what is to blame?' (xiv). She notes feminist interest because 'we are so routinely cited, even vilified, as the cause of the problem' (xiv).⁶ She points out however that this blaming of feminism is not generated by the effect on biological process, so much as 'from its challenge to the culturally ordained necessity of the nuclear family' (xvi). However, the pejorative incorporation of feminism into narratives of disruption to family and political life disguises the ways in which other institutional insurgences of feminism, or women's power, tend to be 'put down'. In recent years, feminism has acquired a hegemonic presence in academic and social life which is accepted and incorporated. However, Kauffman refers to the problem of how feminism is still undervalued in the academy: "[deconstruction], semiology, Derrida, Foucault may question the very meaning of meaning as we have learned it, but feminism may not do so" (Heilbrun qtd Kauffman 1).

Gender, Berkeley: U of California P, 1979.

⁶ Segal documents some such representations of feminism in the British Press (see xiv-xix). She speaks of the 'targeting of feminism as responsible for the contemporary male malaise, and indeed for much social misery' (xvi).

Feminism, however, is prevented even from defining itself. Barbara Caine (1995) traces feminist dissent from Virginia Woolf to liberationists around the term 'feminism', recounting how Woolf sought an explanation for the 'anger triggered by any kind of derogatory or critical remark women made about men, and for the use of "feminist" as a term of complete and even contemptuous dismissal' (9). She says Woolf displayed 'ambivalence' about the term 'feminism' and that this ambivalence was shared by many Women's Liberationists of the 1970s for whom "'feminist" suggested a connection with a despised reformist tradition, limited in its aims and conservative in its demeanour' (11).⁷ Caine speaks of the 'enormous energy that went into defining and debating the meaning of the terms 'new woman', 'feminist', and 'suffragette' during the 1890s and the early twentieth century' (6-7). Now, as Valeria Wagner (1995) says, it is 'common currency to assert that there are *many* feminisms' and that the 'multiplication of "feminisms" is . . . a sign of the healthy progress that feminism is making rather than as a sign of unbridgeable disagreements' (123). In another sense, these debates in themselves suggest, as Caine does, 'the marginality of women and their inability to function as legitimating figures for each other' (13). This might be just within feminism or it might be a more general problem, as Julie Ewington (1995) identifies a 'deep suspicion of women as active cultural agents [that] remains embedded in Australian society' (105). But it is not only an effect, I suggest, of gender as the work of public intellectuals and artists (particularly within the humanities) has never been highly esteemed in Australia, in spite of Frow's (1995) view that the 'class of intellectuals, in a very broad sense of that word [. . .] play a crucial role in the production and circulation of cultural value' (1). That feminism is mostly associated with this stigmatised professional group means it also suffers from the same anti-intellectual taints of Australian culture, and, as Trioli points out, 'attacks

⁷ For instance, Caine says that '[in] seeking to emphasise its concern with political and sexual radicalism' the Women's Liberation Movement 'sought to distinguish itself from earlier "bourgeois" feminists who had sought to improve the status of women within an existing social and political framework' (11). Caine also reflects that, given the importance of 'militant suffragettes . . . in the contemporary feminist imaginary', many of those who 'first described themselves as feminists sought . . . to distinguish . . . themselves from the suffragettes' (7).

on feminism can clearly be seen in a wider context of anti-intellectualism, and our era's prevailing disappointment with and rejection of the usefulness of ideology' (156).

In a perverse contradiction of this anti-intellectualism, the perception of feminist elitism does arise within the most influential feminised professions: academia, the law and bureaucracy. While feminism is 'done' professionally in many fields, such as rape-crisis centres, community health centres, and at various levels of education and so on, these fields often lack the prestige connotations of 'professions', perhaps not least because they are still dominated by women. It therefore seems possible that feminism's unpopularity may simply be caused by the fact that feminism is mostly done by women. The question therefore begs whether masculinity is written a particular way in feminist writing in order to attract the readership of women. However, the belief in feminist elitism is held not only by non-feminists. In an American context, Bell Hooks says that '[feminism] has been completely incorporated into the market economy of the academy. There is an elite group of feminist theorists who are paid way above scale and who benefit from the production of feminist theory in a way that allows them to lead *more* privileged lifestyles' (Mary Childers and Bell Hooks 1990: 80). Wicke, however, points out that 'academic feminism' is not a 'coherent, consistent, or reified realm; however, it does exist, and not in an ivory-tower vacuum of its own making', that it 'eddies "out" . . . in the form of applied academic expertise in legal, corporate, and medical settings, through publishing . . . as art-making and mass-cultural representation, in televised trials and newspaper opinion pieces' (753).

The question of feminist privilege in Australia tends to be most absorbed into the operations of 'femocrats'. However, there are legitimate questions as to how feminism *addresses* women; what is the tone of its address, and how 'women' are positioned in relation to elitist discourses of feminism. Elizabeth Gross (1986) says, '[the] speaking subject, the subject spoken to and the subject spoken about

may be equated; but in any case, there is a constitutive interrelatedness presumed between all three terms' (201). Women, in fact, are positioned as the object of feminist enquiry as they are in masculinist research: 'having been neglected, or denied value in patriarchal terms, women become focal points of empirical and theoretical investigation' (191). In a recurring theme in her writing, Grosz (1995) (also Gross) argues that the same questions that were 'once directed by . . . feminists to traditional male texts and masculine disciplines can now, perhaps more alarmingly and *disappointingly*, be raised about feminist [theory]' (10, my emphasis). Grosz's reference to 'disappointment' has unfortunate resonances in the light of the discussion of the disappointed feminists in Chapter 5 (and mentioned again in Chapter 8). Seeing this claim raised by Grosz a number of times since her early work, it begins to resonate with some of the (already detailed) popular critiques of feminism, critiques contained within a genre of commercial writing developed in America by the offspring of the second wave. Rowlands and Henderson argue that these books comprise a genre that they call the 'feminist blockbuster'⁸ which has the following characteristics:

[a] combination of tropes from the schlock disaster movies of the 1970s [In] Denfeld's version, feminism has been hijacked or held to ransom by a cast of crusading moralists (read kooky crackpots), for example, the creatures from the lesbian lagoon, escapees from spiral dancing classes, and Andrea Dworkin aliens. Enter Denfeld as the Rambo in Everywoman, here to ~~save~~ the nice het girls' tea party, and to tell everyone here a few common sense, home truths about lowest common denominator feminism Denfeld acts out the mass media's fantasy figure and melodrama of feminism. (12)

Apart from the excessive American orientation (10), the generationalism story has the effect of remaking feminist ideas for a short term market with in-built

⁸ Rowlands and Henderson argue that this genre includes the work of Naomi Wolf, Rene Denfeld and Helen Garner, as well as Marilyn French's (1992) *The War Against Women*, and Faludi's *Backlash*. While the latter two books do represent blockbuster-style works, Rowlands and Henderson do not take account of the fact that they are pro-feminist, while the other titles are effectively anti-feminist.

obsolescence.⁹ Furthermore, the sensationalist demands of the international commercial press accrue dramatic pressures to a set of ideas that, at their most expressive, combine the minutely personal interests of individual women with a rhetoric of enormity associated with the global politics of the women's movement, a continuum of scale implied in the strongly held white feminist notion that 'the personal is political'. The struggle to reconcile these extreme forces possibly explains the emergence of the schlock genre of feminism, the term, 'feminist blockbuster' iterating the resonances of 'blockbusters' - global stage musicals (like *Beauty and the Beast*) included - and the value of feminism to popular culture (it was a similar crop of pro-feminist blockbusters in the 1970s that marked the height of the second wave, discussed as the 'popular radicals' in Chapter 8). Apart from the sensationalism, its journalistic oeuvre, its claims to pro-feminist politics while communicating profoundly anti-feminist critique, the blockbuster genre is also distinguished by a recuperative concern to rescue relations between men and women by disgracing the feminisms that appear to practise forms of hostility to men, and tend to be set in the world of the university.¹⁰

The Phantom Feminists: Bats in the Ivory Tower's Belfry

The work that appears to capture the essence of this 'disgraceful' feminist anti-feminist mythology is *The Morning After*, a book that trades on the fears associated with the ghostly figure of the woman radical who haunts the news. Susan Gubar (1995) says that Roiphe 'presents contemporary feminists as retrograde zealot puritans who would criminalize all men and indeed all forms of heterosexuality' (148).¹¹ The style of Roiphe's book resembles columnist

⁹ Ann Curthoys (1994) has observed that while British and American books and journals 'are frequently distributed throughout the Anglophone world, publications emanating from Australia, New Zealand, Canada, and South Africa are rarely distributed outside their country of origin' (19).

¹⁰ See Mark Davis (1997), Chapter 4, 'Stoned Again: The "Victim Feminism" Scare', 75-98, especially 81.

¹¹ Gubar's description of Roiphe's representation of feminists refers to a specific chapter (unnumbered), entitled 'Reckless Eyeballing: Sexual Harassment on Campus', (Roiphe 85-112). Gubar suggests the chapter title alludes to a 'masculinist' novel, *Reckless Eyeballing* by Ishmael Reed (Gubar 148).

journalise, using generalised observations about feminism, unsourced quotations, and sensationalist rhetorical style.¹² Roiphe's characterisation of the book as impressionism acts as a political disclaimer, insisting that what she presents is not 'objective truth' but 'entirely real' (7). While she was a doctoral candidate in literature at Princeton university when the book was written - her allegiances suggested by an epigraph from W.H. Auden, and various uncritical allusions to the patriarchal literary canon - she is not known for her feminist theoretical writings or any other form of activism. Apart from her doctoral candidacy, media interest in Roiphe was aroused by the fact that she is the daughter of a feminist, the novelist Lyn Roiphe. As a result Roiphe junior was coopted into the discourse of 'generationalism', the book's blurb telling an 'Eve story' that 'Roiphe is the first of her generation to speak out publicly against the intolerant turn the women's movement has taken'. Spongberg (1997b) points out, however, that Roiphe's feminism is not generational because Roiphe does not reject her mother (262). Roiphe's understanding of feminism seems to have come from her mother who is figured throughout the book as a kind of ideal feminist, and whose idealism lives on in her 'old, battered copy of . . . *The Female Eunuch*' with 'dog-eared' pages and 'whole passages . . . marked with pencilled notes' (84), the ghostly signs of an earlier activism of reading. Katie's feminism was therefore 'something assumed, something deep in my foundations' (4).

There are some phantoms presented in Roiphe's book, named in the subtitle, as 'Sex, Fear and Feminism'. The sex phantom is Roiphe's construction of a paranoid sexual culture, citing AIDS fear, condom mania and safe sex graffiti, in which, she argues, rape crisis feminists reify an old mythology of gender relations: 'men are lascivious, women are innocent' (60).¹³ The 'fear' phantom is the key to understanding its adoption in anti-feminist journalism: the text

¹² Clues to her implied readership are suggested by the novelistic print-face, large and well-spaced for ease of reading.

narrativises Roiphe's freshman experience in this environment of 'guerrilla feminists' (10), the terrorist metaphor implying a siege mentality and the press-propagated myth of gender warfare. The book was therefore promoted as a warning, based on the imagined relationship between Australia and America as identical and dependent communities, using the imperialistic assumption that whatever happens in America will inevitably happen in other western nations. The feminism phantom emerges as Roiphe's book is written, as she says, 'out of the deep belief that some feminisms are better than others' (7), although Roiphe never theorises or describes the variety of 'feminisms' alluded to. Instead, in a climactic scene, she describes how the university feminism she experienced at Harvard consisted of Take Back the Night Marches and sexual harassment 'peer-counselling groups' which were 'alien to her' (5). This feminism, she claims, 'meant being angry about men looking at you in the street' (5). She notes the 'taboos' (5), the censorships, the 'rape-sensitive community' (6), and most of all she argues that the 'feminist preoccupation with rape and sexual harassment is that of women as victims' (6). As in magazine journalism about feminism, the multiple feminisms are transformed into a dichotomy: bad rape-crisis feminists versus the good family feminists like herself and her sister, whom she depicts sharing coffee and talking about boys (85).

The title of Roiphe's blockbuster recalls the theme song, 'The Morning After', of one of the blockbuster adventure movies of the 1970s, *The Poseidon Adventure*. In Roiphe's narrative, the title references the date rape scenario which she describes as bad sex being reconstructed the next day as 'rape'. More significantly, it also seems to refer mythically to the morning after (or the generation after) the 'long night' of the women's movement, which is figured in her book as the candle-lit 'Take Back the Night' Processions, characterised by confessional speakouts about rape and sexual harassment. In the shady sunlight of

¹³ Roiphe argues that, by seeing 'rape as encompassing more than the use or threat of physical violence to coerce someone into sex, rape crisis feminists reinforce traditional views about the fragility of the female body and will' (66).

the morning after, there is some regret voiced by the confessors, the watchers, and the voyeurs, of whom Roiphe is one. Her fears are aroused not by what she sees but by what she hears: the feminist voices alleging speechlessness while they chant, confess and declare and weep. Even men participate by relating their vicarious understanding of women's pain. Roiphe reports a vision of the night in which women cry together and wrap their arms around each other, a kind of lesbian apocalypse from which Roiphe is herself apparently excluded, because she will not collude with the confessions. Roiphe speaks of 'healing practice' (36) and the 'march as therapy' (37) and soon after, 'with its candles, its silence, its promise of transformations, this movement offers a substitute for religion' (38) and she notes the moon imagery in campus promotion of the march, suggesting it is a kind of goddess cult (38). Suddenly, the march has transformed from feminism to paganism and within a paragraph she begins to tell the seamy side of this story including evidence that some of the march speakers in past years had recanted, admitting they fabricated their rape stories (39-40). An anti-feminist mythic structure underlies this description: therapy and healing connoting illness, specifically women's neurotic illness; and allusions to substitute religions suggest women's incurable addiction to false ideology; and, most disturbingly, patriarchal myths of women's historical/hysterical tendency to lie about rape.¹⁴

This central myth of feminism concerning the reliability of women's accounts of their (sexual) experience also occurs in *The First Stone*, although not involving lies, but rather, exaggeration (feminism 'gorn too far'). *The First Stone* contrived to appear as a novel, and in this way strongly resembles *The Morning After*, but in Rowlands and Henderson's terms, forms a contrast. *The First Stone* is: 'a finely-detailed and aestheticised representation of an elite and privileged

¹⁴ 'Kiss and Yell' (Diana Bagnall 1994) appeared in the *Bulletin* when the book was published. The article outlines debates about sexual harassment and reviews Roiphe's book. The article includes a selection of material conventional to this sub-genre of alarmist anti-feminist journalism: quotations from American feminists about the dangers of radical feminists, reference to the Judge Thomas-Anita Hill case, reference to Andrea Dworkin as propagating the belief that

milieu. Instead of Denfeld's big-screen disaster story, Garner's text continues within the mode of her previous works: the *petit récit*--the small, interior narrative of subtle nuances but far-reaching significance' (12). Book and author are guilty, as 'Garner, as feminist sleuth, is investigating the mystery of how young women have misunderstood early women's movement aims. . . .' (12). Even as a *petit récit*, due to the scale of the promotion and attention granted to the book long before it was even written, Garner had a blockbuster on her hands. The phantom feminist in *The First Stone* is not singularly embodied, Jenna Mead (1997a) arguing that the diffuse representation of herself is splintered into six or seven different people (4; Trioli 32), while the bodies of the victims are withheld (Mead 1997b: 245). Garner's construction of the problem resembles Roiphe's, the title of the book suggesting a messianic Christian framework for the analysis of a pagan political practice, the fictionalised complainants being positioned as 'goddesses' while Garner casts the first stone. Garner's position was dubious to say the least. A novelist, remaking her identity as a journalist, her status as a leading Australian feminist was not entirely secure.¹⁵

Trioli, in her response to *The First Stone*, questions the reality of the 'radical feminist' (64-65), suggesting that this figure has been constructed less by media reportage than by the opinions of a few prominent male media personalities. (I disagree.) Garner's analysis of sexual harassment is, like Roiphe's autobiographical anti-polemic, distinguished by its location in a university, a trope of the schloch genre. According to Rowlands and Henderson, 'Ormond College . . . function[s] as the magical switch between microcosm and macrocosm' (9).

'all men are potential rapists', and a selection of 'for and against' quotes from local feminist activists.

¹⁵ Garner's reputation as Australia's first feminist novelist is founded mainly on *Monkey Grip* (Melbourne: McPhee Grippie, 1977), 'an assumption informing some of the media discussion of *The First Stone*, for example, but [*Monkey Grip*] was controversial among feminists when first published' (Bronwen Levy 1995: 8). Levy suggests that Elizabeth Riley's pseudonymous novel *All that False Instruction* (published in 1975) may have been the first feminist novel in Australia (8).

This mythic structure is ubiquitous in cultural discourse.¹⁶ As Judith Ion (1998) argues, 'the shortened message of Garner's book, that "feminism has gone too far," has made it the perfect tool with which to divide feminists by generation along post-feminist/feminist lines' (110). Ion suggests that, while this is not new, a new 'twist' is that 'time itself' has effected the alignment of older feminists with 'conservative' agendas and 'the younger generation' are 'aligned with radicalism' (110). This is a rather whimsical romance of time, but it is an unusual perspective on generationalism as reportage of this 'generational gender-quake' seemed to be asking, 'where are the young radicals?' while simultaneously disparaging the old bleating radicals. The threading of radicalism and generationalism together, as Ion suggests, seems incorrect; the loss of feminism is what is lamented by the gender-quakers, while Garnerites lament the excessive policing of radical feminism by younger women. As argued in Chapter 5, no rethinking of mother-daughter relations was presented in this feminist self-diagnosed crisis, only a rethinking of mother-son relations. Precisely to whom the questions were being asked and why is not at all answered by the bird-call, 'generations', 'generations', 'time means change'. This comforting discourse of the passage of time and life, in which Ion unfortunately participates, is transparently false if one considers the very consequential timing of book publications and publicity advances which can be scheduled arbitrarily by people of any age, any politics.¹⁷ The authenticity of the sentiments and politics expressed is actually unknowable. Stories of backlash gained no entry to the generation stories, perhaps because their time had passed.

¹⁶ For instance, A.S. Byatt's novel, *Possession: a Romance* (London: Chatto and Windus, 1990), also satirises 'the feminists', humourless, implacable people involved in internecine struggles of academe where the women's studies scholar occupies a 'tiny space' (310) and 'the feminists' have to be 'placate[d]' at conferences (311).

¹⁷ In Australia, at roughly the same time, a couple of feminist classics of the 1970s, Anne Summers' *Damned Whores and God's Police* (1975; Rev. Edn. 1994) and Miriam Dixson's *The Real Mathilda: Woman and Identity in Australia 1788 to the Present* (1976; revised 1984; 3rd Edn. 1994) were republished and updated with advice included to young feminists about the women's movement today.

The Field of Feminism and Habitus

Irrespective of the justifications, the feminist blockbuster indicates that feminism is capable of mobilising forms of public power. That this is associated in some way with masculinity is suggested by Garner's sympathy for her male hero and Roiphe's valuing of her male friends (those coffees with her sister and the chats about boys). The value, I suspect, of masculinity in Roiphe's argument is that masculinity is associated with 'normality'. Nevertheless, in these and other feminisms masculinity is valued, and the question of what exists as valuable in other feminist economies is debatable. I argue that the theoretic complexity of feminism seems to accrue what Bourdieu would call cultural capital in the field of feminism. The traditional hostilities between bourgeois and working-class feminists suggest it is the terrain of inter- and intra-class rivalry in which forms of cultural or social capital are mobilised within a scholastic field. Feminism constitutes aspects of the habitus both of the scholarly realm and women scholars of feminism. It is a mode of practice, in accordance with Bourdieu's notion of probabilistic logic, which regulates the objective-subjective boundaries of a field.¹⁸ I suggest that the

¹⁸ See Bourdieu, 97-256. A precise application of Bourdieu's theory to feminism is beyond the scope of this dissertation, and the present work suggests grounds for further study. For clarification of Bourdieu's theory of 'field' and 'habitus' see Frow (1987), Elizabeth Wilson (1988) and Nicholas Garnham and Raymond Williams (1986). Briefly, Frow explains that 'Bourdieu posits that possessors of economic and cultural capital constitute two asymmetrical (dominant/dominated) fractions of the same class' (67). The 'dominant fraction of the ruling class' possesses economic capital, while the 'dominated fraction of the ruling class' is the 'intelligentsia, which possesses only cultural capital' (61). Wilson argues 'cultural capital', 'the status derived from education and modes of consumption', and 'economic capital', 'the status derived from material goods and income', is a refinement of the category of class, which is seen as 'reductive, economistic, or inapplicable to contemporary "post-industrial" society' (47). Notions of 'intra-class struggles (among "class fractions")', and class trajectory' also determine the effects of cultural capital (47). Wilson explains that 'class fractions' are 'differentiated by whether the origin of their social capital is primarily economic or cultural' (thus, as in Wilson's example, 'junior executives and primary school teachers represent different class fractions of the middle class') (47). Furthermore, Wilson explains, Bourdieu 'attempts to complicate the category of class according to as many factors as possible (age, sex, geographical location, trajectory, etc), thus describing class in both structural and dynamic terms' (47). Frow points out that what is being reproduced in Bourdieu is not:

'culture' in the sense of a cultural capital that belongs to the 'whole of society', but rather the structure of distribution of this cultural capital (and in the long run the social structure itself). This process is complicated, however, by the ideological opposition played out within the ruling class between two modes of acquisition of culture: a

symbolic capital is mobilised in the form of intensities of radicalisms, essentialisms, oppositionalism and histories, and in the conflicts over ownership of the term 'feminism', and in the masculinities implied in this debate-making.

Feminist Speech: The Last Gasp of the Radical

Feminism is largely an oral knowledge associated with quite a rich urban folklore. As speech genre, feminism operates in a web of discourses on sexuality that have characterised the industrial and post-industrial mind of the late twentieth century, and is associated with contradictory stereotypes of the permissive liberationist and separatist lesbian both preferring the space of the 'women's only'. These stereotypes have assumed a presence in the public sphere of an ogre and sexual repressor. Feminism is a speech genre therefore that permits the kind of gender segregation which is otherwise covert or disguised within phallocentrism. In the manner in which feminists have maintained an insistent focus on matters of gender and sexuality, feminist intellectuals and writers have analysed patriarchy in the interests of women, and in ways that have enabled greater understanding of the mechanics of patriarchy, the how and why of its sexual lore, in ways that patriarchy never succeeded in doing for itself. *The Second Sex* has been accused of eroticising the worst aspects of patriarchy, painting a picture of what patriarchy imagined itself to be. As Lorraine Mortimer (1994) explains, woman is 'relegated

scholastic mode, correlated with educational capital (and stigmatized for its visibility, its laboriousness) and a charismatic mode, correlated with inherited cultural capital. (61)

The 'habitus', according to Wilson, is a key term which:

expresses the internalization of economic conditions and their rearticulation in a transposable network of cultural practices and in the capacity 'to differentiate and appreciate these practices and products', in other words, in class taste. In classical Marxist terms, the 'habitus' conceptually renders a dialectical relation between base and superstructure and avoids the economic reductionism that Bourdieu feels is not only theoretically inadequate but empirically wrong. (48)

"'Misrecognition' (*méconnaissance*) is a neologism that expresses the partial cognition generated by, and characteristic of, the action of symbolic power in class-stratified societies' (48). The 'probabilistic logic' that regulates habitus is that a given situation 'is conditioned by expectation of the outcome of a given course of action which in its turn is based, through the habitus, on the experience of past outcomes, while class origin is overdetermining of the structure of the habitus, practice is also determined by trajectory' (Garnham and Williams 120).

to the second sex, a place no *activity* can get her out of' while Beauvoir tended to 'idealize masculinity, seeing man as "infinitely favoured". His sexual life is not "in opposition to his existence as a person"; biologically it "runs an even course" By contrast, anything that happens to the female tends to be considered as utterly unrelated to consciousness' (110). The separatist impulse of radical feminism in this way sets up a set of relations that the ideal patriarch may desire: segregation of the sexes. While this is not what in historic reality has occurred, the ambiguous position of the feminist speaker, caught between oppositionalist rhetoric and collusionist practices, is exposed.

While, in the anti-feminist lexicon, the word 'radical' is a pejorative, implying 'troublemaker' or social wrecker, for feminists, the radicalism of feminism, in its thought, scholarship and praxis, is that which must be preserved for feminism to survive. Furthermore, to designate a work 'radical feminist' is to ascribe a specific and particular politico-theoretical content to it. Radical feminism 'sees the oppression of women as primary' and therefore as 'model for all other oppressions' including class and race and, therefore, aims for the 'liberation of women from the patriarchy, to liberate women from all men who oppress all women all of the time' (Bronwen Levy 1982: 101). This, as Levy points out, 'has led to a utopian separatism', hence 'the term lesbian feminism as a description of a political stance as well as of a sexual practice' (101).¹⁹

When Caine writes of feminism, 'radicalism' suggests the force of feminism, its energy, its capacity for making new. But, as Eisenstein argues, the meaning and practice of radicalism shift from time to time. Rosalind Diprose (1997) also argues that sex practices and definitions of sexuality change a radical feminist position (277), explaining this with reference to debates about lesbian sadomasochism and heterosexual pornography. And the practice and meaning of

¹⁹ For Koori critique and reflection on white radical Australian feminism and women's studies, see Jackie Huggins (1998), especially 'Oppressed But Liberated', 108-119; and 'Experience and Identity: Writing History', 120-130.

radicalism are influenced strongly by the events of the times, and the political forces contributing to the development of those events. The presence of gay political movements from the early 1970s, for instance, has strongly influenced the formation of feminism, as gays have been, as Segal says, 'committed to building an alternative cooperative culture, free of sexism and racism' (148).

The gender of radicalism is not usually questioned, even by feminists. In Australian political life, radicalism is a term particularly associated with left wing or Marxist social critique of capitalist economics, and it is therefore a word that describes a masculinity that is valorised for its heroic pursuit of social justice and everlasting political stability.²⁰ It is a romantic word and a frightening one. The annexation by feminism of 'radicalism' is an important political intervention which has transformed the gendered meaning of the word. Humphrey McQueen (1975) argues that '[the] Australian legend consists of two inextricably interwoven themes: radicalism and nationalism' (15) and that to 'devotees' these ideas translate to "socialism" and "anti-imperialism" (15).²¹ Most importantly, McQueen links Australian radicalism to racism and social class structures, but determines that an important feature of radicalism is 'optimism'. (125)²² While McQueen's argument betrays the kind of masculinist history critiqued by Marilyn Lake (1986) (discussed in Chapter 9), his radical 'optimism' is a meaning annexed to feminism by historical association with radicalism, in spite of its discourses of oppression, and is part of the distinct character of Australian feminism of the

²⁰ See for instance, Benedict Anderson, 'Radicalism after Communism in Thailand and Indonesia', *New Left Review* 202 (1993), 3-14. Here the term 'radical' is characteristically uncritically used to denote (male) Marxist thinkers remaining 'after communism' (3). A magazine feature on radicals in the *Bulletin* (Scott Milson 35) says 'political radicalism can be of the Right, not just the Left' and the 'term is relative and . . . depends on the company you keep'. In this feature, the women's movement is characterised as 'about as mainstream as it is possible to get and still be a discernible movement' (37); while the Australian black activist Roberta Sykes is quoted as pointing out that, of radicals, "the media picks them and labels them. They need radicals on whom to peg ideas. It's just for public consumption" (37).

²¹ McQueen also argues that 'racism is the most important single component of Australian nationalism' and that it has been minimised by radical historians (42).

second wave. Australian radical feminism is therefore underpinned by several foundational tenets, closely dependent on American debates, including conflicts over the history of feminism, the triangulated relationship between radical, liberal and Marxist feminisms, rejection of essentialism and the practice of oppositionalism. Most importantly, the feminist examination of the relationship between sex and power, and the conflicts this produced between radical and Marxist feminists, can illuminate further the forces of desire in the Australian feminist imaginary.

Patriarchal Dreaming: The Second Wave, The Sexual Wave

Marilyn Lake (1990) argues that the 'the idea that there were two distinct waves of feminism with a long, long lull in between' has much to do with 'the historical model employed' (20). She says that this is 'a reading of women's history borrowed from the United States and its adoption in Australia seriously distorts the history of feminism in this country' (20). She argues that much feminist activism occurred before the socialist feminist outbreak of street activism in the early 1970s. This outbreak is associated in the popular press - as it was captured in the *Bulletin* in 1994 - with 'that night in September 1968 when a small group of women booed the crowning of Miss America in Atlantic City and the message scrawled on a banner waved by the protesters, "Women's Liberation!"' (Scott Milson 1994: 37). In the feminist press, Ion records the same event as the 'infamous (and inaccurately reported) "bra-burning demonstration"' (107). Furthermore, this is very much a white folklore of feminism.²³ Some Americans are also critical of the way contemporary feminism looks back only as far as the 1970s for its origins, and it may be that the passion for the radical feminist has

²² McQueen links radicalism in the nineteenth century to struggles over land and land reform (Land Acts) between squatters and selectors, while, he argues, a different group of radicals emerged amongst the temperance activists of this period (204).

²³ Ang (1995) notes the '[relative] marginal[ity]' of Australian whiteness in relation to 'world-hegemonic whiteness' (69). She makes this point mindful that 'white Australia constitutes and asserts itself by demarcating itself from the immigrant on the one hand and the indigene on the other by racialising and/or ethnicising both, naturalising its own claim to nativeness in the process' (70-71).

eclipsed a clear view of feminist history by historians of the second wave. Most writers tell of the rise of American feminism out of anti-slavery movements, and Betty Friedan (1984) and Firestone especially herald this view.²⁴

Josephine Donovan (1993) also shares this view but rewrites the history of the movement as a rich tapestry of intellectual influences, especially those stemming from the Enlightenment, as part of a strategy to disassociate feminism from 'the frivolous notion of "women's liberation" perpetrated in the media' (xii). Donovan argues that 'the analysis developed by Enlightenment feminists did not apply without qualification to black women', even though, she argues, black women 'were not immune to the ideology of the "cult of true womanhood"' (23). This is against the glorious background of Enlightenment feminists who were 'responding to the tide of revolutionary fervour that was sweeping the Western world' also at the heart both of 'the American Declaration of Independence (1776) and the French Declaration of the Rights of Man (1789)' (1), and the influence of Newtonian physics. The Declaration of Sentiments, issued in 1848 (5) argued, she says, the 'right to overthrow "absolute despotism"' which, in the women's document, is not "'the present King of Great Britain," but rather "man"' (6).

This Enlightenment feminism, according to Donovan, is therefore a form of a 'radical feminist position, attributing the subjection of women as a class to men

²⁴ By locating American feminism's sources in the Enlightenment, Donovan makes it appear to precede the women's rights movement that arose out of abolitionism (see 21), by and large the dominant version of American feminist history as told by second wave writers. Friedan and Firestone both present this approach; see Friedan, Chapter 4, 'The Passionate Journey', 80-102; and Firestone, Chapter 3, 'On American Feminism', 23-45. Anna Yeatman is an Australian who accepts this history: '[it] was out of Abolitionism that the leaders of first-wave feminism in the United States were recruited' (50). Donovan retells the history more precisely: '[the] women's rights movement had its origins in the antislavery movement' partly due to 'harassment that women activists like Maria Stewart and Sarah Grimké received when they attempted to advance the abolitionist cause' (21). Donovan argues that a stream of black feminism also developed (Ann Julia Cooper and Frances Harper) (24). Katie King (1994) observes that black women's feminism is constantly elided by white radical feminisms, even though some of these grew from writing by black women and King refers to Catherine Stimpson's critique of political uses of a 'Black/woman analogy' which King argues is a 'shared tactic . . . for producing the political object "woman" out of the materials of a discourse on race' (17-18).

and to patriarchal or male-serving systems of education and social organization' (27). The heroic tone of the description of the struggles of black and white women against the despot 'man', masks a repression of the plight of indigenous women in this history. Nevertheless, the heroic tone is perpetuated in the transnational feminist folklore, in which the Enlightenment has acquired the quality of an historical horizon before which feminism did not exist. The most significant mirage on this horizon is Mary Wollstonecraft, who Donovan says was the author of 'the first major work of feminist theory in history' (1).²⁵ The legendary 'bluestockings' of the period were women of "hi-lit" taste who . . . participated in and even led much of the literary activity in the latter half of the eighteenth century' (Lynne Spender 53). By the end of the century, having 'previously been associated with wit, intelligence and society', they came 'to be ridiculed and to be associated with pedantry' (54).

While feminism in Australia is not endowed with the illustrious prehistory cited by American feminist historians, it shares the dissident radicalism and contains a different race politics. However, while leading historians have written extensively on the history of women in this country, the history of the movement itself tends to be rather mousy. Ion's account of the history of the Australian women's movement is typical, beginning with *The Feminine Mystique* and the Miss America bra-burning (107). Ion argues that Australian feminists have 'neglected to record the movement's past' (108). She notes local histories, autobiographies, articles and so on, outside of major works by Gisela Kaplan and Ann Curthoys (108). She also notes that the history has been written by non-historians and non-academics (108), and that it is only in the 1990s that fuller

²⁵ A debate currently exists about the history of the Enlightenment as to whether it was a coherent or fractured movement. See, for example, Timothy J. Reiss (1989) 'Revolution in Bounds: Wollstonecraft, Women and Reason', *Gender and Theory*, Ed. Linda Kauffman, 11-50. Reiss notes that Wollstonecraft's 'principal arguments' (in *Vindication of the Rights of Woman*) 'had been aired for a good three centuries' (11). He cites some earlier voices, Christine de Pizan, Agrippa, Marguerite de Navarre, Thomas Elyot, Marie de Gournay, all of whom advocated education, political and religious power for women, and that women have the 'same rational powers as men' (11).

histories have begun to be produced (109). This characteristic of Australian feminism is most likely part of a greater cultural anxiety about national history and Australian post-coloniality. Nevertheless, it pales.²⁶

The 'frivolous' women's liberation of the media, however, contrasts with the sober second wave feminism constructed by Linda Nicholson (1997), a period she defines as occurring from the 1960s to the difference theorists of the poststructuralist 1980s. She locates it historically amongst the 1960s' political movements in which 'a radical questioning of gender roles' was occurring within many 'national publics' (1). Nicholson proposes that in the United States, two women's movements occurred, one the Women's Rights Movement (1) of the early 1960s, drawing on housewives' dissatisfactions (associated with Friedan's *The Feminine Mystique*), and, secondly, the women's liberation movement emerging from the Marxist groundings of the New Left (2). Nicholson argues that 'Marxism provided a metanarrative of the social whole that simultaneously explained all previous societies, allowed for historical change and diversity among these, and left open the possibility of a future where its own explanatory power would become irrelevant' (2). With this power of Marxism, Nicholson suggests, early and radical feminists were competing, needing to explain the 'fundamentality of women's oppression and to respond to Marxism' (2). Nicholson, and others, tend to see radical feminism, therefore, as a diversion or splitting off from this field of thought, to explain, 'women's oppression' in theory 'more encompassing than and different from Marxism' (2), even as it retained ideas from historical materialism.²⁷

²⁶ See Ion 107-116. See also *Australian Feminist Studies* 13.27 (1998), theme issue: 'The Return of the Repressed'. Note the extensive emphases in these essays on the history of women's studies, even though Sheridan (1998) says women's studies 'has never become a "mass movement"' but has become 'institutionalised' (73).

²⁷ King describes the emergence of 'radical feminism' as maintaining autonomy from the left 'while remaining connectedly "radical"' (5). Barbara Deckard (1975) also argues that radical feminist thought gained identity in its dissidence or conflict with left radicalism (see 341-44).

These accounts of the movements of Marxist and radical feminism in the second wave play down the grinding insistence on the discussion of female sexuality in this period, and the insistent politico-theoretical connection between sex and power which pre-dates the advent of Foucauldianism. Nicholson argues that, in the (late) 1960s and (early) 1970s 'two contradictory beliefs' existed in the general culture: 'that the differences between women and men were deep and rooted in nature'; and, secondly, that 'women and men were basically the same' (3). By noting the presence of these ideas in the 'general culture', Nicholson sees the 'liberals' as pursuing the second view, while the more radical feminists 'focused on the differences between men and women' (3). This split, she argues, developed in three distinct approaches to expressing differences between men and women: one emphasised the 'depths of women's oppression', women as victims, leading to separatism in the 1970s; the second, a form of 'gynocriticism', described difference neutrally, 'emphasizing both [the] positive and negative consequences on women's lives'; the third approach, was to emphasise the unique and distinctive position of women in 'developing a liberatory vision', especially amongst African American women (3).

Several Marxisms vie for control of Marxist or materialist feminisms, and form the debates about the master systems of patriarchy and capitalism, patriarchy becoming the key abstraction of male power.²⁸ Heidi Hartmann (1997), in the 'Unhappy Marriage of Marxism and Feminism', argued that '[only] a specifically feminist analysis reveals the systemic character of relations between men and women. Yet feminist analysis by itself is inadequate because it has been blind to history and insufficiently materialistic' (97). Hence, she argues, the value of Gayle Rubin's identification of the 'sex/gender systems' to 'identify the patriarchal element' of general social structures (102). In contrast to this approach, Michèle

²⁸ According to Nicholson, Hartman argues that there are tensions between patriarchy and capitalism but that they have been 'mutually supporting', while Barrett sees women's oppression as occurring not in parallel to capitalism, but 'within the relations of production of capitalism itself' (Nicholson 94).

Barrett (1997) posed questions as to whether women's oppression is ideological. This is a different slant on patriarchy theory which is not seen as a set of economic structures so much as a political/psychic formation and the issues are less between feminists and Marxists as between bourgeois women and working-class women. Nicholson, for example, rereads Marx to identify the problems with him as being more than just women/gender blindness,²⁹ for example, the 'consequences for Marx of leaving out reproductive activities from his theory of history' (138). But, significantly, Nicholson's reading of Marx is about feminist improvement of Marxism rather than feminist need for Marxism, and this perhaps distinguishes work of its ilk.

Socialist feminism, theoretically more dependent on Engels' than Marx's writing, also 'sees the oppression of women operating within the confines of class society' (Levy 1982: 101), that is, it is dependent on 'the economic base, rather than [on] any innate desire on the part of men to oppress and exploit women. Getting rid of sexism is thus bound up with getting rid of class society itself' (101-102). The assumption here is that the work of feminism is ultimately concerned with the welfare of both genders, not only women, a point of view also supported by Segal who says, 'the struggle for "sexual liberation" helps clarify the possibilities for a new non-repressive sexual agenda for both women and men' (xxxvii).³⁰

²⁹ Chapter 8, 'Feminism and Marx: Integrating Kinship with the Economic', 131-145.

³⁰ Sandra Bloodworth (1992) argues that '[the] feelings of powerlessness workers experience are based on the *reality* of exploitation and their *actual* lack of power. This leads them to accept the domination of capital and along with that the dominant ideas of capitalism. This then explains why both men and women by and large accept sexist ideas - not some malignant desire by men to dominate women' (23). See Louise Johnson, 'Socialist Feminisms', in *Feminist Knowledge: Critique and Construct*, Ed. Sneja Gunew, London and NY: Routledge, 1990, 304-331. While 'the socialist tradition long predates the work of Marx and Engels' (305), Johnson argues that socialist feminism 'comprises . . . interventions by feminists into socialist and especially Marxist theory' (304). See also, Louise C. Johnson, 'Introduction' to 'Part X: Socialist Feminist Interventions' in *A Reader in Feminist Knowledge*, ed. Sneja Gunew, 355-359. See also Ann Curthoys (1988), especially 172 for a discussion of the difference between socialism and Marxism.

Rosalind Delmar (1979), introducing *The Dialectic of Sex*, outlines the differences between feminist focus on reproduction and Marxist focus on production, stating bluntly the psychodynamics of that difference: 'in marxism what is at issue is *control*; in radical feminism it is *power*' (8). The 'enemy' of American radical feminism 'was as much "male chauvinism" (complacent belief in male superiority), as men' (9). The diffuseness or monolithism of power forces is amplified in radical rhetoric and is poetically expressed in the discourses of opposition, essentialism and oppression. The metaphor of "woman as colonised" (as used by Marilyn French in *Beyond Power: On Women, Men and Morals*) 'paradoxically entails an essentialist definition of the category "woman"' (Barbara Milech 1995: 110). The essentialism occurs in that "woman" is thought of in terms of a fixed, transhistorical identity that exists before . . . and after patriarchy', a 'radical feminist position' that is 'ahistorical, universalising and totalising' and in which history 'appears simply as a storehouse of rhetorical exempla (in recorded history all woman always have been colonised)' making sexism and colonisation identical (110).

In identifying this ruling metaphor, Milech's analysis of radical feminism therefore illuminates the poetic and linguistic workings of metaphor as much as it criticises radical feminism, shrewdly seeing the world of politics as a polemical phrase as much as an institutional structure. In radical feminist thought, she says, the assumption is that power is an 'essentially monolithic and always repressive force' and the assumption carries the 'corollary of an emancipatory ethic' (111).³¹ Differently from Milech, I am suggesting that radicalism, oppositionalism and essentialism accrue a symbolic capital mobilised in polemic that regulates the feminist habitus. Caine considers the dilemmas of the contemporary feminist intellectual who is compelled to exercise oppositionality which now seems somewhat inappropriate. Caine advocates a 'critical revision' (1) of feminist theoretical terms and questions whether feminism 'can remain an oppositional

³¹ See Linda Alcoff (1988).

discourse' suggesting that the 'very concept needs to be under challenge, if it is to have any radical potential' (14). The status of oppositionalism is seen differently by Joan Scott (1995) who says, '[feminism] thus exposes, but it is also produced by, the constitutive contradictions of individualism. The relationship is interdependent, even though rhetorically oppositional' (1). Oppositionalist narratives, however, are not only rhetorical,³² although they are undoubtedly strongest where power relations are modelled as one way, and this is one of the main changes entering feminist thought, the 'reconsideration of the nature of power' (Jill Julius Matthews 1995: 74) where 'certain aspects of Foucault's analysis of power' have 'more authoritatively articulated or clarified directions that feminism had already undertaken' (76).

This barely characterises Belle, whose emancipatory ethic concerns escape from a small provincial town and an intrusive suitor. The choices available to her concern those feminisms that will help her leave home and avoid marriage to a he-man suitor (Gaston), and avoid the Three Silly Girls who desire him. And it is precisely the sentimental leftovers of the radical discourse that she uses to rebut Gaston, disgusted by his assumptions of her availability, and his outdated attitudes, marking herself as an abnormal female and creating a comic spectacle of his masculinity. Being Franco-American, the radical second wave and its poststructuralist aftermath is her feminist home.

What Matters Most: The Dominance of Materialism and the Struggle to be Feminist

Of pain. And struggle. Marxist or socialist feminisms informed by radical feminist theory are now part of the collection of feminisms most distinguished from psychoanalysis and which, in Australia, coalesce under the term 'materialist', which has an unclear relationship with 'socialist feminism' in the 1970s and 1980s (Toril Moi and Janice Radway 1994: 749). Its precise character is ill-defined,

³² See Anna Yeatman (1995).

although Moi and Radway suggest it involves 'a commitment to concrete historical and cultural analysis, and to feminism as an "emancipatory narrative"' with the aim to 'abolish patriarchy' (750). This is possibly not amongst Belle's immediate concerns, but she may take up Sabina Lovibond's (1994) opinion that 'the aim of feminism is to end women's subordination' (798) which is not the same as ending patriarchy.

Moi (1994) argues that *The Second Sex* is the 'founding text for materialist feminism' (213). However, somewhat estranged from this canonical ascription, the discourses of materialist feminism are steeped in the folklore of class struggle and worker oppression. J.K. Gibson-Graham's (1995) identification of the emblematic figure of the coal miner (and his wife) that has 'traditionally figured as an icon of the working class' (173) suggests that the patriarchal bedrock is shot-through with gendered mythic structures. Associations with Marxism also place radical/socialist feminisms in a linguistic environment of workers, proletariats, revolution and working and ruling classes. Analytically, Marxist/socialist feminisms' dependence on core concepts such as labour process theory is constructed on masculinist paradigms, the 'frame of reference' of which 'is the struggle for control between capital and labour' (Rosemary Pringle 1988: 176). The adaptation of socialist theory to feminism has largely (although not predominantly) occurred through literary critical practice in which gender, class, race are seen as the material determinants/conditions of a producer (writer) that may be evidenced in the product (text). These conditions also apply at the reader's end of creating a text. 'Woman', for instance, means something different in a middle-class than in a working-class text. So, presumably, does 'man'. Significantly, in these debates, (working) men are seen to be politicised and politically active. The struggles of this variety of feminism to maintain its edge in recent years have largely failed. But it possibly would not flourish without the background of Marxist men's praxis. Now it flourishes in a struggle against poststructuralism (see Pringle 1988).

In the bureaucratic discourses of 'equality' politics that superseded activist feminism to a large extent in recent times, particularly under the policies of the Hawke-Keating federal Labour Government, the model of social change is one of elevating women's status, suggesting the concept of gender hierarchy (with men on top). With recent national political change, and increasing resistance to ideological critical practice within the humanities, the subject of feminist theory has transformed so that '[theory], rather than 'Woman' is now the terrain of contestation between feminists and non- or anti- feminists' (Gross 1986: 195). And in a conspicuous coincidence, as men's gender studies have flourished, it would appear that 'men and masculinity', rather than the more abstract notions of patriarchy, phallocentrism and male-dominance, have emerged as the implied masculinities in that terrain of contestation.

Feminist Sidetracks: Feminism and Women

While the focus on male-dominated political forms fractured some feminisms, a certain mysticism of feminist consciousness has maintained the survival of feminism, expressed in some instances as conversion narratives, rewriting feminism as a form of quasi-religion. Sandra Bartky says, "[to] be a feminist . . . one has first to become one" (qtd in Anna Yeatman 1995: 45). Yeatman says, 'it is in the transformation in consciousness, the change from not being to becoming a feminist, that is central to the nature of feminist politics and the processes of change it involves. This process of becoming is never over: one becomes a feminist again and again' (45).

A.S.] Before the women's movement existed, you used to
 say 'they' when you talked about women. Now you
 say 'we'.

S de B.] 'We' meaning 'we feminists', not 'we women'.

(Alice Schwarzer 1984: 117-118)

In *The Second Sex*, Juliet Mitchell and Ann Oakley (1986) argue, de Beauvoir's thesis that 'the division of sexes is an irreducible . . . fact of biology'

and, therefore, woman is a 'biological, not an historical, category' (1) meant that her oppression is something outside time that only a technology can change. In this sense, Mitchell and Oakley seem to be saying that 'woman' was somehow lost to feminists in the biological determinism of some feminisms. Gubar (1995) reflects that Mary Wollstonecraft's appropriation of 'an enlightenment rhetoric of reason' effectively 'alienated herself and other women from female sexual desire' (139).³³ She describes this as a repression that is also 'a symptom of the paradoxical feminist misogyny that pervades her work, only one sign of the ways in which Wollstonecraft's feminism operates vis-à-vis feminization' (139). To this end, Gubar cites Cora Kaplan who argues that, "[there] is no feminism that can stand wholly outside femininity. . . . All feminisms give some ideological hostage to femininities and are constructed through the gender sexuality of their day as well as standing in opposition to them" (qtd in Gubar 139). The capture of feminism obtains in the emotional 'real' and in polemical genre because 'feminist expository prose inevitably embeds itself in the misogynist tradition it seeks to address and redress' (Gubar 142).³⁴

This mounting collection of conflicted feminisms expresses a recurring refrain in theory, that feminists are embedded in what they oppose, and recalls Grosz's repeated statement of this precise problematic, of complicity with what is opposed, an ambivalence in the struggle that is written about as an unresolvable tension, a conclusive frustration, even as the object of the opposition is expressed in relatively abstract terms.³⁵ Moira Gatens (1996) defines this as a more knowing

³³ See Terry Eagleton (1998) for an explanation of the radical abstraction of 'equality' in the Enlightenment (especially 50-51), which may partly explain Wollstonecraft's move beyond strictly feminist terms.

³⁴ Gubar identifies two dialectics in the prose, one 'between the individual author's head and heart', and another, 'specifically, in *A Vindication*, the conversation between Wollstonecraft and Rousseau and more generally in the expository prose of her descendants the dialogic relationship between histories of feminism and misogyny' (142). Gubar quotes Jane Gallop who says: "The feminist [identifies] with other women but also struggles to rise above the lot of a woman. Feminism both desires superior women and celebrates the common woman" (147).

³⁵ See also Grosz (1997), especially 13-18.

complicity with men in the means of domination.³⁶ For this reason, I want to conclude this chapter by considering more closely a key work on theory of patriarchy, Pateman's *The Sexual Contract*, in which I argue, the term for the abstracted masculinity, 'patriarchy', also names a feminist emotion of triumphalism, that is not embroiled in complicity. First, a recapping of the ideas rehearsed in the chapter so far.

Patriarchal Dreaming: The Sexual Contract

As I tell it, except for Chodorow's work on the frailty of masculinity, the second wave recounts a dream of dominant masculinity that is wrought in a struggle to be feminist. The struggle narrative is expounded in the scholarly habitus through the claims on the meanings and inclusions of 'feminism', and the repressions of essentialism, and energised in the assertions and practices of radicalism and oppositionalism, grandiose histories, territorial materialisms, and ambivalent leavings and retentions of Marxism. The dream of the dominant masculine has collapsed in the anti-intellectual environment of involuted generation narratives in which crisis-ridden weepie masculinities are embroiled. The success of the emphatic second wave identification of power and sex has been achieved only to be swallowed by Foucauldianism. The sidetracks into other facets of feminism - conversion narratives and dreams of hostage femininities - indicate at least the diversity of need for feminist ideology that women's cultures produce. The feminist critical inventions around masculinity in the second wave also instantiate this need in the feminist imaginary.

Throughout, the theoretical terrain of 'patriarchy' grounds the politics, while postfeminist masculinity has invaded to preserve the power structures. Nevertheless, the debates within feminism about theory indicate women's complicity is not surrender. Patriarchy theory forms the broad theoretical ground of materialist and psychoanalytic feminisms, and the 'mention' of 'patriarchy' by a woman refers an audience to the mythical allegiance of feminism with 'the sisterhood', a relation

³⁶ See Gatens (1996), especially 36-41, and 76-88.

native to a patriarchal family. Pringle (1995) gives an account of the use of patriarchy in feminism, and therefore movements in feminist thinking around this word which she says, citing Katie Roife [sic], is now 'little more than a swear word for male power' (199). Pringle, like Pateman, points out the interchangeability in theory of patriarchy and phallocentrism. She traces the development of the term 'patriarchy' and debates around it in second wave feminism, following the prominent theorists within Marxist, radical and socialist feminisms since the early 1970s. She also mentions some critiques of feminist use of the term such as Connell's, who saw it as "an excess of theoretical centralism" (qtd in Pringle 202), a view shared by some feminists for whom 'patriarchy', or 'oppression' are 'universalist' and 'totalistic' concepts and therefore 'archaic' (Ann Curthoys 1988: 176). Pringle comments on contemporary usage of 'patriarchy', arguing the term is now redundant and signifies the various 'posts' within feminism. However, she suggests, that 'it may always be necessary to deconstruct the patriarchal symbolic while treating gender relations in the social world as more amenable to change' (200). It is at this level that discussion of patriarchy remains important, its immense symbolic meaning suggesting that feminism itself is implicated in the Beastly crisis of masculinity in some oblique way, not least because of the symbolic usage of forms of masculinities in constructing the male-dominated context of the feminist imaginary.

For this reason *The Sexual Contract* survives as a monument to the importance of the word and its meanings.³⁷ *The Sexual Contract* heralds that importance by attributing to its role in the *naming* of women's oppression the historicising of that naming within the traditions of malestream political philosophy, and in the construction of that history as a struggle over *origins*, and disputation of both feminist and patriarchal histories. Ultimately, Pateman locates the struggle emblematically in the sexual intrigue of coitus and in this way solidifies

³⁷ My discussion concentrates on Pateman's Chapter 2, 'Patriarchal Confusions', 19-38. For a fuller account of Pateman's entire argument, see Threadgold (1990), 28-30.

the interests of feminism in heterosexual domestic and public power relations, a theme of second wave feminism that the following chapter will further investigate. For now, the triumphalism that Pateman identifies in the 'making' of patriarchy is a quality retained in feminist usage today. The damning of the 'patriarch' is a triumphal rhetorical/epistemological marker, inherited from the debates in which its oppressive meanings were created.

In the discourses of popular culture and of scholarly feminism, the term 'patriarchy' is often uncritically used, suggesting a prevailing unawareness that patriarchy is not a foundational assumption of feminist work but a theoretical position that has been developed, predominantly in radical feminist writing. Pateman says 'there is no consensus on any of these questions and contemporary feminists use "patriarchy" in a variety of senses' (20) and they especially debate the use of the 'literal' application of the term to mean 'rule by fathers' (19), rather than rule by men. Pateman notes that '[the] revival of the organized feminist movement since the late 1960s has brought 'patriarchy' back into popular and academic currency' (19), although some argue the term is so problematic it should be 'abandoned' (20). However, she warns 'feminist political theory would then be without the only concept that refers specifically to the subjection of women, that singles out the form of political right that all men exercise by virtue of being men' (20). Alluding to Friedan, '[if] the problem has no name, patriarchy can all too easily slide back into obscurity beneath the conventional categories of political analysis' (20). She proposes alternative terms, including 'androcentric', 'phallocracy', and 'genderic' (20), but says (tut-tuttingly) that there is 'no good reason to abandon patriarchy' (20). I note the phallic allusiveness of the alternatives, a quality that 'patriarchy' does not necessarily signify.

In retelling debates about patriarchy (in a chapter curiously named, 'Patriarchal Confusions'), Pateman's book tells the 'story of the original [sexual] contract' which 'provides a conjectural history of the origins of modern patriarchy'

(19). Pateman argues that feminist participation in patriarchal debates about patriarchy 'repress[es] . . . the story of the sexual contract' (21) and that its relevance is that it gives pre-eminence to questions of male sexual dominance which she believes to have been elided or repressed. She argues that 'confusion' in debates about patriarchy occurs because they are 'presented as stories of the origin of human society or civilization' (25), and in this way, Pateman's cause becomes conflated with several complaints about feminist approaches to history, especially their conjectural status, while pointing out the very speculative status of patriarchal histories. She challenges Gerder Lerner's discussion (in *The Creation of Patriarchy*) of the origins of patriarchy in Mesopotamia from 6,000-3,000 BC because 'there are stories available of a much closer origin' and they are 'coincident with the emergence of the modern civil social order in which we still live' (29). Conjectural as her own version is, she places it among a 'proliferation of [contemporary feminist] conjectural histories of the origins of patriarchy and . . . the world historical defeat of the female sex' casting these tales as an old-fashioned mix of 'anthropology, history, religion and myth' (28). Sacking feminist pre-historicism, Pateman takes up directly the precise forms of power negotiated in patriarchy, correcting Zillah Eisenstein's acceptance of John Locke's use of the concept as "'paternal power between husband and wife'" (22). Pateman introduces 'conjugal power', pointing out that this is 'not paternal, but part of masculine sex-right, the power that men exercise as men, not as fathers' (22), and later arguing that the exchange is actually one of 'obedience for protection' (31).

Pateman, in an heroic style, argues that there have been 'three great periods of debate about patriarchy', the latter two initiated by feminists (see 20). The first took place in the seventeenth century between the patriarchalists and social contract theorists (John Locke and Sir Robert Filmer), and resulted in the development of a 'modern theory of patriarchy' (20). Pateman names this debate

'traditional patriarchal thought'³⁸ (23), in which the 'family, and the authority of the father at its head, provided the model or the metaphor for power and authority relations of all kinds' (23). 'Classical' patriarchal thought, associated with Filmer, concerned sons who, it was argued, were 'born into subjection to their fathers' making political right natural and paternal and 'having its origin in the procreative power of the father' (24-25). Traditional patriarchal thought, she says, returned in the second debate, from 1861 to the twentieth century, in a discussion of whether father-right or mother-right 'was the original social form' (24). The third debate, she says, occurred with the 'current revival of the organized feminist movement and is still under way' (20). This debate is concerned with what she calls 'modern patriarchy' which represented a transformation of classic theory, effected by contract theorists, and it is a form which is 'fraternal, contractual and structures capitalist civil society' (25).

Pateman argues that even feminist responses to these debates have been patriarchal (liberal), in that these responses elide Locke's main contribution, that of the 'separation of family and politics or private and public (civil)' (21) creating the appearance of modern society as 'post-patriarchal' (21), taking no account of the continuing dominance of adult men over adult women in contemporary society (22). Patriarchy survives in this view as 'symbol, metaphor, language' (22) as "our political vocabulary resonates with terms whose meanings are drawn from our earliest social relationships with families" (Elshtain qtd in Pateman 22). Pateman, is not only critical of this liberal view, but explodes the myth of family, pointing out that: 'the earliest families and societies . . . absorbed many strangers, but the fiction was maintained that all sprang from the same blood line or descended from the same ancestor (father)' (28).³⁹

³⁸ Furthermore, Pateman says this argument was elaborated to justify absolute monarchy, therefore forming a 'fully developed theory of political right and political obedience' (24).

³⁹ Pateman emphasises: '[the] fiction was so powerful that no distinction was drawn between "the fiction of adoption" and "the reality of kinship". These families were held together through obedience to the patriarchal head' (27).

Pateman's most important point emerges in that, in the conjectural histories, 'the victory of the father' is identified with the origin of civilisation.⁴⁰ Patriarchy was a cultural and social triumph because the acknowledgement of paternity was interpreted as an 'exercise of reason, an advance that was necessary for and laid the basis for, the emergence of civilization - all of which was the work of men' (28).⁴¹ While ostensibly dismissing myths of origin, Pateman (following Mary O'Brien) installs the origin of patriarchy in the considerable gap in time that separates any act of coitus from the birth of a child; the 'discontinuity between men's alienation of their seed during coitus and the birth of a child' led them, she argues, to invent paternity, 'political theory and [patriarchal] political organization' (35). Hence, procreation has been seen in "monogenetic" fashion as a consequence of the creative force of the father's seed', a view central to classic patriarchalism (35-36) and still current. The 'discovery' of 'paternity' is a 'vital intellectual advance and creative force that enables men to achieve' the 'momentous' 'defeat' of '[the power of women]' (36). Further, in civil society, all men, not just fathers, can generate political life and therefore 'political creativity belongs not to paternity but masculinity' (36).

To represent the rise of patriarchy in a dramatic battle narrative of confusion and controversy, and to descend on the moment of coitus as a moment of triumph in a long march to civilisation, enables Pateman to eclipse the 'disappearance' of 'the historical distinctiveness of the modern civil order' (30). This myth of patriarchy as 'the defeat of women' enables Pateman, in turn, to fell

⁴⁰ In an apparent reversal of her earlier correction of (Zillah) Eisenstein, Pateman argues that because the relationship of husbands and wives precedes that of mothers and fathers, conjugal right 'becomes subsumed under father-right' (27-28).

⁴¹ Pateman's separation between 'patriarchy' and 'paternity', shows that '[anti-paternalism] can thus appear to be the final round in the battle between contract and patriarchy' and that 'the anti-paternalism of contractarians can therefore appear to be anti-patriarchal' (33). She demonstrates, however, that even this approach elides questions of patriarchal relations between men and women in favour of patriarchal relations between parents and children (33) - the filial, rather than the conjugal.

some feminist rivals.⁴² In a witting eclipse of Pateman's triumphalist precis and mindful of Locke's 'masculinist' use of "all Men", Yeatman queries Pateman's interpretation of Locke's social contract, arguing that 'masculinism is not the core truth of these modern values, but resides within them as one term of a contradiction' (47). This enables Yeatman to introduce the roles in these debates of both Wollstonecraft and Mary Astell who both 'play the contradiction by arguing that, if women share this species-characteristic of reason, then it follows that they share the same natural state of equality as men' (47).⁴³

The fact that these women speakers do not appear in Pateman's representation of the patriarchy debates (although they are discussed later in *The Sexual Contract*), may be part of an unspecified strategy by Pateman. There are several other linguistic devices that appear to form a certain slant on the debates. These include frequent references to controversies, confusions and battles, setting a truculent tone in the chapter as Pateman does battle with the patriarchs and some feminist rivals. Her frequent repetition of the word 'patriarchy' or 'patriarchal' is defiant and brash, and yet, amusingly, the scene she describes is a patriarchy of two: Locke and Filmer, head-to-head, the leading men, commanding the stage. With the exception of a couple of scholar critics, and appearances by Yahweh Himself in references to the *Old Testament* and the *10 Commandments*, and one or two other cameos by Freud, Engels, Maine and Bachofen (25), it is not a crowd of patriarchs described, while J. S. Mill, Rousseau, Lacan and Lévi-Strauss are briefly flashed on screens around the arena.

⁴² They include Juliet Mitchell who constructs patriarchy as the 'law of the father' and women are located in kinship structures now archaic, therefore enabling the possibility for patriarchy to be 'overthrown' (30). But Pateman argues that the sexual contract shows kinship structures to have been archaic long ago, and replaced by contract. Pateman is also able to finesse the long-term Marxist feminist questions of the relationship between capitalism and patriarchy, arguing that the sexual contract story 'illuminate[s] capitalist relations in modern patriarchy', thus instating the primacy of gender over class for feminists (38).

⁴³ Note that Yeatman's essay is not written as a critique of Pateman, but as a theorisation of the political category and ethics of 'oppression'.

My point is not to ridicule, although the work of the philosopher as a form of theoretical 'arena spectacular', with backdrops so expansive that whole pre-histories can disappear, is sometimes funny (especially when it is justified with the polemical equivalent of a nervous twitch: 'there is no good reason to abandon patriarchy'). What begins as the rescue of a word, results in the survival of patriarchy via a 'skirmish' narrative (mainly with other feminists) that survives today in the very mention socially or theoretically of 'patriarchy'. The emotional triumphalism of the feminist mention of patriarchy nevertheless increasingly connotes a certain antiquity and anxiety within the supra-discourse of postfeminism. Pateman's book was a 'blockbuster' in philosophy which appeared towards the end of the second wave and somewhat capitalised on both the political/polemical radicalism and myths of the 'bluestocking' in radicalising philosophy, rewriting marriage as a form of slavery, and patriarchy as the apotheosis of notions of male dominance and subjection of women. Its approach to history is entirely conjectural, and bypasses the more familiar women's debates about essentialism and oppositionalism, and the recent, local histories and thereby mobilising a more substantial form of sub-cultural capital. By displacing some of the more romantic feminist histories and prehistories of male-dominated society, the focus on the philosophico-political formation of modern patriarchy is a strategy that reveals, not the necessity of, but the need for, some feminisms to be embedded in male debate making of the civil society, and therefore guiltlessly complicit in a heterosexual tradition of argumentative oppression.

In the coming chapter, closer attention is given to some earlier works of the second wave, which, privileging discourses of domesticity and sexuality, set the tone and laid the groundwork for such a radicalising as Pateman's of the more highbrow practices of the feminist intelligentsia. But in both literatures are likely explanations as to how Beauty's name was changed to Belle.

Chapter 8:
Feminist Love Triangles:
Belle Rereads Second Wave Masculinities

The Feminist Housewife: Popular Radicals and Discourses of Domesticity

I first became aware of the constellation or attitudes or wave of energy loosely known as 'The Women's Movement' in 1969, when I was living in Edmonton, Alberta. A friend of mine in New York sent me a copy of the now-famous 'Housework is Work' piece. (Margaret Atwood 1995: 203)

She writes like a man, intended as a compliment. (I've always read it, 'She writes. Like a man.') *She writes like a housewife*. Witch, man-hater, man-freezing, Medusa, man-devouring monster. The Ice Goddess, the Snow Queen. (Atwood 203)

When Pfeil compares rock masculinities and Mick Jagger's sexism to the 'misogynous New Left men' and applauds how these attitudes were 'brilliantly atomized in *The Mermaid and the Minotaur*'¹ (78), Pfeil, perhaps inadvertently, positions radical feminism as counteractor to the rock megastars of the era - not just a marginal, abstracted set of voices, but actively creating a cultural set of meanings around masculinity. The emerging feminist impulses of the sexually revolutionary 1960s appeared in the manifesto-like writings of a group who may be termed the 'popular radicals', whose political movements were within the triangular nexus between liberals, radicals and socialists, and within the moving spaces between scholarly and popular feminism. Firestone's notion of the 'myth of emancipation' (32) resembles Friedan's concept of the 'feminine mystique' which she argued was derived from 'the problem that has no name'. While both mythic structures frame feminist conceptualisations of women's oppression, Friedan's 'men' are more sympathetic and supportive of feminist aims, and Firestone's are the subjects of a shared oppression. However, in this chapter, I indicate ways in which the filtering of feminism through 'the popular' produces a mythology that

¹ Dorothy Dinnerstein, 1976, *The Mermaid and the Minotaur*, NY: Harper and Row.

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confirms dominant stereotypes of men and maleness, a projection for which feminists are blamed.

Popular Masculinities

This hetero-love story narrative contrasts with the more conventional stereotype of radical feminist approaches to male power, such as Susan Griffin's 'rape as power'² model of feminism in which the 'basic elements of rape are present in all heterosexual relationships' so that rape acts as a form of "terrorism" enabling men to control women' (Segal 233). Segal argues that it was the publication of *Against Our Will* (Susan Brownmiller 1976) that was 'a landmark in feminist thinking' in that in its analysis of male power, it placed 'male violence at the centre of the feminist problematic' (234). This is the stereotype that Roiphe exploits, even now. However, Segal says other analyses (by Kate Millett and Firestone) observe male violence but 'did not share Griffin's analysis that rape and male violence play such a central role in establishing and perpetuating male power', and Greer's 'popular feminism, [urged] women to become tough, hedonistic and autonomous, [and] dismissed outright the significance of men's use of violence against women' (Segal 233). Nor did Juliet Mitchell³ and Sheila Rowbotham⁴ focus on male violence in their analyses of the sexual division of labour (Segal 233).

Brownmiller's male is a sexual terrorist, keeper of the ideology of rape due to which women live in fear, and maintain their dependence on men.⁵ Brownmiller's book opens not with a preface or introduction, but 'A Personal Statement' explaining why she writes about rape and how her interest and activism on the subject developed. She comments that she felt the need to account for her interest in the subject as she had never been raped. 'If you're not a criminologist or a victim, then who are you? (Why wasn't it enough that I was a writer onto an

² Segal cites Susan Griffin, 1971, 'Rape: The All-American Crime', *Ramparts* Sept., 26-35.

³ Juliet Mitchell, 1971, *Woman's Estate*, Harmondsworth: Penguin.

⁴ Sheila Rowbotham, 1973, *Women's Consciousness, Man's World*, Harmondsworth: Penguin.

interesting subject, I wonder)' (xi). She says that in 1970, 'rape was a sex crime, a product of a diseased, deranged mind. Rape wasn't a feminist issue' (xii). Following a 'public rape speak-out' and a conference she organised, she says that 'I found myself forced by my sisters in feminism to look it squarely in the eye' (xiii).

The groundswell of this emasculating current, however, occurs in the popular radicals' conceptualisations of women's domestic lives, and intimate sexuality. The desires expressed are at least ambivalent rather than actively emasculating. Mary Poovey (1989) identifies a debate among contemporary feminists about the ways in which women 'contributed to the construction and application of the domestic ideal, or, conversely, the extent to which we have participated in our own oppression' (21). Feminism has always held a vexed relationship to patriarchal domesticity. Nevertheless, this appears to have been the main site of feminist subversiveness, and subversiveness is one of the key hints to the understanding of the masculinity implied in the feminism. Atwood writes:

[It] was the mid-sixties. We began to read subversive books. . . . There were two of them: Betty Friedan's *The Feminine Mystique* and Simone de Beauvoir's *The Second Sex*. They weren't about our generation, exactly, or about our country, still, some things fit. . . . If you thought too much about them you got angry. Something might blow up. (202)

Rather than rejection of men and masculinity, it was domesticity that produced female defiance. As Rachel Bowlby (1995) argues: 'the rejection of domesticity has seemed a principal, if not *the* principal, tenet of feminist demands for freedom' (78). Specifically, she says, the home figures as the 'place where the woman is confined, and from which she must be emancipated . . . to a world outside that is masculine' (78). Bowlby suggests that this representation appears throughout Western feminism from Wollstonecraft to de Beauvoir, Friedan and Woolf - a list to which Probyn's postfeminist 'new traditionalism' could be added - and that these representations 'literalize the image of inside and outside, in such a way that

⁵ See Eisenstein's critique in Chapter 3, 'Rape and the Male Protection Racket', 27-34.

the home is figured as something close to a prison' (78). Femininity, a condition inseparable from women's domestication, 'is artificially imposed by social and/or masculine forces that women have been powerless or unwilling to resist, or have not recognized as limitations at all' (78). Elaborating this artfully, she returns to Beauvoir, whom she figures as 'resentfully and repetitively darning the Sartrean socks all this while' (85).

In this chapter I move away from engagements with the abstract masculine to consider the meaning of the domestic element of feminism and note the ways in which it was expressed in some of the 'popular' literature of the radical period, and the forms of masculinity constructed within it. I argue that the domesticated feminist was seen as the most active and politicised of figures who swept away, like a new broom, the value women attached to domestic life in the post-war period. Secondly, I examine discourses of popular romance as they appear to infiltrate the feminist mind, and consider 'feminism' as a kind of anti-'thriller' in which engagements with masculinity and forms of oppression are part of discovery narratives of the (feminist) self. These patterns are narrated through the works of Friedan, Firestone and French (1978), as they have been taken up by historians of feminism, Bowlby, Dana Heller (1995) and Judith Roof (1995), in rethinking the 'domestic' in prose and polemic. The purpose of the argument is to expose the masculinities within, rather than rewriting feminist history per se. This perspective is briefly applied to Marxist and materialist feminisms to illuminate other angles.

While Friedan entitles her famous first chapter, 'The Problem Which Has No Name', she names it repeatedly as 'the problem', or as 'the feminine mystique'. She addresses American housewives (sternly and lovingly, in the style of a magazine problem columnist-agony aunt), saying they have made a 'wrong choice' (317) in choosing the mystique, a 'nameless aching dissatisfaction' - diagnosed as 'housewife's fatigue' by one unnamed doctor cited by Friedan - felt by women everywhere (33). The mystique, Friedan argues:

says that the highest value and the only commitment for women is the fulfilment of their own femininity. It says the great mistake of Western culture, through most of its history, has been the undervaluation of this femininity. It says this femininity is so mysterious and intuitive and close to the creation and origin of life that man-made science may never be able to understand it. (43, my emphases)

Nameless, unembodied, still the mystique, personified, speaks in active voice. However, an important and discreetly voiced sub-theme of the book concerns greater sexual fulfilment for all people, and she cites men who supported women's emancipation on these grounds. There are discreet references to orgasm, referred to as women's 'lack' of 'sexual joy'; and Friedan speaks of research on the "desexualization of married life" (225). In a form of feminist sexology, Friedan confines her vision of women's liberation to one in which conventions of monogamy will be preserved; that if women achieve more publicly, they will enact dominance and obtain sexual liberation.⁶ In an Orwellian vignette - amongst several such scenes in which unnamed men admit or induct Friedan into the secrets of mass femininity - a nameless man from the 'hidden-persuasion business' in his 'institute for motivational manipulation', allows her to see his interviews with housewives that reveal their identity-less state of mind and their 'sexually joyless lives' (208). Friedan tells how the ideology of housewifery was - in her inductor's words - 'properly manipulated' by business to endow women with a sense of 'identity, creativity' and 'self-realization' through consumerism (208). Further, and importantly, 'the deeper accusation of Friedan's polemic is the fear that this creeping and artificial domestication is affecting men as well, who are sinking and sudsing into the ghastly "togetherness"' (Bowlby 87). So domestication is seen by Bowlby as producing in both sexes 'an alienation from a true, whole self whose field of operation is out there, somewhere else' (87).

In contrast to this modern sterility, the 'passionate' history of the nineteenth-century women's movement is played by Friedan, notably in Chapter 4,

⁶ See Chapter 11, 'The Sex-Seekers' (258-81) on The Kinsey Report.

'The Passionate Journey' (80-102). '[Running] like a bright and sometimes dangerous thread through the history of the feminist movement was also the idea that equality for woman was necessary to free both man and woman for true sexual fulfillment' (86). In this intriguing contrast between the sterile 'now' and the heroic past, Friedan suggests the sexual equality, as it were, of past liberation movements, while the current movement seems to be exclusively amongst women. Most significantly, Friedan reports that historical feminists were said to be 'disappointed women'. Indeed, Friedan suggests that the 'mystique' itself may be a 'reaction to [historical] feminism' (100). Like Donovan (see my Chapter 7), and typically of American liberal feminists, Friedan cites the first Women's Rights Convention in New York in 1848 which prepared a list of grievances and conditions against men and occurred 'on the heels of the Revolutionary War, and grew strong with the movement to free the slaves' (84). The rhetoric however is very explicit in describing the way the dominant masculine functions:

He has *compelled* her to *submit* to laws in . . . which she has *no voice* [She] is *compelled* to promise *obedience* to her husband . . . the law giving him power to deprive her of her liberty He *closes* against her . . . avenues of wealth As a teacher of theology, medicine or law, she is *not known*. He has *denied* her . . . education He has *created* a false public sentiment by giving to the world a different code of morals for men and women . . . He has *usurped* . . . Jehovah himself . . . claiming it as his right to assign for her a sphere of action. . . . He has endeavoured . . . to destroy her confidence . . . to make her willing to lead a dependent and abject life. (84, my emphases)⁷

The men (signified as one) are figured as active, usually in the past tense, and with words of force - 'taken', 'compelled', 'closes', 'denied', 'usurped' - rather like an Old Testament Christian God. Meanwhile women's activities are

⁷ In Lynn Spender's feminism, men 'established' and 'denied' with grave effects for women. Spender sees the 'dominant group' as 'men' and such men are 'the authority on social, economic and political issues' (38). In Chapter 4, 'A Heritage of Harassment', men are depicted as maintaining the 'male-as-dominant norm' which involves 'discrediting' the voices of women (39). Spender argues that 'the problem can only be rectified through a change in men's attitudes and behaviour' (37). Furthermore, these men 'have insisted through the laws and social customs they have established that women are responsible for men's vicious and irresponsible behaviour' (37). See also Dale Spender 1985.

figured in the present tense, not in verbal actions but with nouns naming possessions: her 'submission', her 'education', her 'obedience'. Given the rhetorical, proselytising tone, it may be no coincidence that a number of the men cited by Friedan were preachers or religious figures, while the twentieth-century men who manipulate consumerism are psychologists, doctors and advertising businessmen. But the historical men named and figured in this book are overall benevolent and mostly have empathy with women's dissatisfaction. The men she describes who supported women's emancipation, are sexual utopianists. Friedan argues that the feminist revolution was necessary for women to evolve; 'feminists were pioneering . . . women's evolution' (81). Women's identity crisis - expressed in both the historical movement and the mystique - had to be suffered for women to become 'fully human' (79). Women's evolution is seen by Friedan to be stunted, while masculinity, apparently, is fully evolved. Both the historical movement and the mystique are seen as part of an evolutionary path in an ongoing female identity crisis.

Friedan is unequivocal in laying much blame for the mystique on Freud, guilty mostly of 'sexual solipsism'. While Friedan's views of domesticity express dissatisfaction for male and female, she is most directly critical of Freudianism, and of Freud himself. Friedan links the influence of Freud to the feminine mystique, but explains that 'the practice of psychoanalysis as a therapy was not primarily responsible' for the mystique (124), as by this time Freudian psychology had become an 'all-embracing American ideology' (123) and America a centre for analysts (Freudian, Jungian and Adlerian) fleeing the war in Europe. What connected it to the mystique, she argues, was the absorption and permeation of Freudian thought throughout mass media and all fields of education and intellectual practices and the main source of this influence on the mystique was from functionalism (111).⁸

⁸ See Chapter 6, 'The Functional Freeze, the Feminine Protest, and Margaret Mead', 126-49.

While it has been argued that Friedan's criticism of Freud is culturalist, and framed by her belief that he was influenced by his personal sexual situation and religious beliefs as a Jewish man, most feminist critics look back on *The Feminine Mystique* as a thing with aura. Lesley Johnson (1993) argues that Friedan's book is 'underpin[ned]' by 'modernist cultural critique', which she argues represents a tendency in feminist cultural studies to the 'dichotomous construction of gender, either by reversal (positively valuing the feminine) or by incorporation (showing that "women" actually do possess the valued "masculine" qualities)' (cited in Sheridan 1995b: 94). Susan Sheridan (1995b) argues that *The Feminine Mystique* is one of the 'founding texts' for contemporary feminist cultural research, on the grounds that the book 'made media representations of femininity its central object of criticism' (88). Furthermore, Sheridan argues that *The Beauty Myth* (Wolf 1991) replicates the arguments and echoes the title of Friedan's book: 'false ideals promulgated by the mass media conceal the real truth of women's lot, not least from women themselves' (88). Somewhat in contrast, Joanne Meyerowitz (1993) sees Friedan's book in the context of post-war mass culture as a 'journalistic exposé' that had a great influence on 'historiography' (1456),⁹ noting that 'hundreds of women have testified that the book changed their lives' (1455). However, Meyerowitz's own research on a different sample (to Friedan's) of post-war mass culture found evidence that 'contradicted the domestic ideology' (1456). Further, in a footnote, Meyerowitz says that 'Friedan's discussion of American women implicitly excludes the experiences of many lesbians, women of color, and working-class, activist, employed, and unmarried women' (1456, fn 2). Among her observations on the different results to Friedan's yielded by her research, Meyerowitz says, 'the theme of domesticity and femininity was consistently less striking' than that of a 'work ethic for women' (1461). She also argues that women were 'not simply exhort[ed] . . . to stay at home' but that the gendered

⁹ While historians have questioned Friedan's 'homogenized' account of women's actual experience, virtually all accept her version of the dominant ideology, the conservative promotion of domesticity' (1456).

issues in her sample were: women's paid work and political activism, 'marriage and domesticity, and glamour and sexuality' (1465).

Rather than post-war mass culture critique, Juliet Mitchell (1974) replied to *The Feminine Mystique* by advocating psychoanalysis, and agrees with Friedan's account of '*popularized Freudianism*' (327, her italics). But perceiving the extent of Friedan's influence on feminism, Mitchell acknowledges Friedan's acknowledgement of Freud's innovations regarding sexuality and personality, but condemns Friedan's condemnation of his theory of femininity, defending Freud's Victorianism and culture-bound approach to his subjects, pointing to his respect for the achievements of his daughter and to his supportiveness of women psychoanalysts as evidence that he was not strictly a "male chauvinist" (321-22).¹⁰ Mitchell blames de Beauvoir and Friedan for transmitting Freud to feminism unreliably (301).¹¹ This is part of a greater critique by Mitchell based on a crude polarity between historicism (the criticisms of the feminist mothers¹²) and science, meaning psychoanalysis and Freud's research.

Freud is clearly the target of the most direct feminist criticism and praise. He is a unique figure, therefore, and intriguing given the mutedness of the critique of the mythology of 'nameless afflictions'. The source of the mythology, however, according to Heller, is not strictly in feminist critique, but in post-war America, when a homemaker magazine coined the existence of a room in the suburban house which had 'no name' and in 1950 *Better Homes and Gardens* 'renamed' it the "family-television room" (218). Heller describes Friedan's intervention as asking her readers to look into that room 'in order to recognize a "problem that has no name"' and, hence, the room came to be 'redubbed a prison house in which

¹⁰ She says, 'psychoanalysis must be one of the very few scientific professions that, from its inception, exercised no discrimination against women' (322).

¹¹ Of de Beauvoir, she says that she 'underplays' sexuality in Freud (301; also 317).

¹² Eva Figs is also criticised for her interpretations of Freud's patriarchy. See Mitchell, Chapter 3, 328-39. Mitchell says of both Friedan and Figs, that their 'ad hominem arguments are the main source of the opposition to Freud by these feminist writers' (331).

... American women struggled with inarticulate longings' (218). Therefore, Heller argues, the terms of the slogan, 'the personal is political', were organized around 'a spatial problematic inherited from the nineteenth-century women's suffrage movement' that involved the appropriation of the late Victorian concept of 'the angel in the house' by way of ensuring that the granting of suffrage to women would bring the feminine virtues of domesticity into the public sphere rather than destroy them (219). Heller argues that it was a 'serious theoretical oversight' of Friedan and her contemporaries to fail to acknowledge the same 'contradictions in feminism's own evolving critique of the domestic sphere' (219). This is interpreted as 'feminism's resistance to its own history, a resistance founded on a rejection of a structurally unified domestic sphere, or a consensual family romance' (219). The family romance Heller refers to is Freud's 'Family Romances', rewritten by Heller as the 'fantasy-that-has-no-name', through which 'the son struggles to accept the social privilege that is his birthright. . . . By imaginatively reinventing the father, Freud suggests that the child imaginatively rewrites the history of modernity . . . to articulate a coherent masculine self' (223). The phallus therefore becomes 'a lightning rod for those creative and intellectual forces which ultimately liberate the child from his guilty role within the family' (223). Heller realises that, in this rewriting, Freud's family romance both consolidates the power of the phallus, and more, it stresses that the 'fantasy may be more "real" than reality in the formation of social privileges and sexual hegemony' (223). But rather than concluding anything directly about gender or sexuality, Heller's realisation tells more about the manner in which ideas are made in a process of 'poesy' made accessible to 'consciousness through the interpretive process' (223).

In their tendencies to draw wider political meanings from *The Feminine Mystique*, none of these critics of Friedan take up her 'romantic coital after-glow conversation' tone that pervades *The Feminine Mystique*, although other feminists reread the period with this in mind. Roof, for instance, argues that some radical

second wave writing is of the 'how to get good sex genre' and rereads Robyn Morgan's (1970) *Sisterhood is Powerful* against Naura Hayden's *How to Satisfy a Woman 'Every Time' . . . and have her beg for more!* (published in 1993) (Roof 55). She argues that, for Morgan, '[women's] liberation . . . is about recasting gender relations so that power is no longer gender-defined, thereby equalizing roles and making society functional for everyone' (57-58). Roof interprets this as a 'victory narrative' and a version of the '([overtly] heterosexual) conflict/conjoinder pattern', that is, 'it is a "marriage" plot where two "sides" of a binary opposition encounter conflicts and delays on their way to . . . reproduction (of a child, of narrative, of satisfaction, of a less oppressive world)' (58). It seems to Roof that the victory narrative of women's liberation, then, 'tells the story of a hoped-for relationship' that will 'guarantee the changes wrought by the conflict in getting there' (58). It seems odd that such an interpretation should be applied (not inappropriately) to an emphatically political-sisterly work such as *Sisterhood is Powerful*, while there is reluctance to interpret Friedan's work in this way, where the cues to such an interpretation are more obvious.

Firestone

In the radical feminism of Shulamith Firestone, only revolution can cure women's problems, and revolution may be some kind of obscure metaphor for orgasm. This book does pick up on the (hetero-)sexual passion of the second wave masked in Friedan, but distances itself from that work. Delmar traces its lineage to Wollstonecraft, arguing that Firestone follows the radical European tradition of feminism of de Beauvoir,¹³ the politics of 'oppression', '... separating herself from Friedan's liberal American feminism and NOW which was seen as the main vehicle of women's politics' (4). Firestone's radical Marxist feminism is 'of the struggle to control nature, a nature defined as including human biology' (4). In this way, she is close to Marxism which aims for the

¹³ *The Dialectic of Sex* is dedicated to de Beauvoir, but Firestone says de Beauvoir is too 'rigidly existentialist' in her 'interpretation of feminism' (Nicholson 22), arguing that all cultural systems are 'determined by sex dualism' (22).

'transformation of nature . . . and includes *human nature* as something to be itself transformed in the process' (5).¹⁴ According to Delmar, Firestone does not see women as 'unequal . . . they are seen as oppressed' and requiring 'liberation' by 'revolutionary struggle' - 'not emancipation' - and through 'alternative methods of reproduction and an explosion of sexual feeling' (1). The sexuality of Firestone's feminism and the erotic of the sexual dialectic she imagines seems to place this work in the category of both revolutionary political narrative, and good sex handbook that Roof describes. When in the closing chapters, Firestone reveals her vision of love temples and initiation rites that will assist male-female relations in the post-revolutionary utopia, the transformation of the political dialectic to orgy novel, 'allowing love to flow unimpeded' (224), is complete.

Plotting the Romance: Feminism as Thriller

Women can domineer over and infantilize women just as well as men can. They know exactly where to stick the knife. Also, they do great ambushes. From men you're expecting it. (Atwood 204)

Second wave feminist writing is distinguished by its close association with fiction writing as a means of communicating political ideas, but also as a means of romanticising them. Diane Elam (1992) cites various opinions in which popular romance is seen as both supporting 'a progressive feminist agenda' and the dominant hegemony (20), while Sue Turnbull (1993) suggests that the interpretive key is held in regimes of pleasure. Turnbull reads romance novels 'from an aesthetic rather than a political perspective', asking 'what it is about the text itself which is productive of pleasure' (103). She argues that 'the formulaic qualities of the romance novel, its repetition of key narrative elements with difference, is part of its pleasurable affect', produced by the way in which 'the romance mobilises our emotion and desire through its melodramatic structures so that the only possible

¹⁴ According to Delmar, Firestone sees the failure of Sovietism as lying in 'the failure to transform sexual relations' (7), an angle not usually referenced in contemporary debates about the collapse of communism and the Eastern Bloc.

outcome is the orgasmic kiss in the final pages [. . .] a textual trope signalling closure' (104).¹⁵

French's (1978) political novel, *The Women's Room*, was discussed in Chapter 5 for its appearance as a signifier of radical feminist poetics in the news. Here, in snippets, the novel can be seen to rehearse some familiar tropes from romance fiction. Mira is experimenting with masturbation and learns to fantasise, the speaker telling how the fantasies form in her imagination.

Her female characters might be noble and brave, spunky, tough or helpless and passive but resentful, but they had to put up a fight. Her male characters were always the same, though: arrogant, convinced of male supremacy, and cruel, but always intensely involved with the female. Her submission is the most important thing in the world to them, and worth any effort. Since he holds all the power, the only way she can defy him is to resist. Yet the moment of surrender itself, the instant of orgasm, always seemed to Mira a surrender of both characters. At the moment, *all the fear and hate the female character felt turned to love and gratitude*; and she knew that the male character must feel the same way. For that brief time, power was annulled and all was harmonized. (31, my emphases)

Memories of the Beast and the bodice-ripping that leads to transformation. Unlike Belle (or Beauty), recognition of male feelings does not affect the turning of feelings of 'fear and hate' to 'love and gratitude'. Indeed, Belle (Beauty) does not experience 'fear and hate' towards Beast, only fear. Hatred (in a mild form) is directed towards Gaston. But in the wider relationship between women and masculinity in feminist writing, neither fear nor hate, nor love nor gratitude are really expressed. The changes in masculinity expressed in the melancholic male do not appear to be the effect of emotional responses of any kind. The postfeminist male, tearing at his bodice, is experiencing loss of (economic) power and control and a changing perception of the body and sexuality, rather than emotional intimacy with women or feminists.

¹⁵ Such stereotyping of romance narratives' culmination in orgasmic kisses is somewhat misleading. Few romance novels actually conform to this widely-held stereotype, and Snitow does not include it in her list of conventions of the genre (see 260-263 and 272-73).

In the feminist counter-romance-anti-thriller there is a sense of mutual discovery occurring, a growing understanding of life, love, nature, maleness and (female) self.

Gradually, as her body developed mature configurations, and boys began to cluster around her, Mira began to perceive that boys wanted girls as much as girls wanted them. . . . And if she still did not see males as being like her - but then she did not see females as being like her, either - at least they were not quite the terrifying strangers they had been. They too were subject to nature: that was some consolation. (33)

When Mira has her first romance with Lanny, the description of her experience strongly resembles that of romance heroines. In spite of her earlier disgust at sexual overtures, Lanny has the following effect on her: 'She felt as if she were falling in love, but couldn't understand why or how. . . . When he brought her home that night, she turned to him and when he kissed her, she kissed him back, and the kiss penetrated her whole body. Terrified she pulled away: but he knew' (36). The body-wracking kiss and the all-knowing hero are time-honoured conventions of romance, but he knew and she knew: unlike the romance heroine, Mira is aware of her own sexuality. Lanny is unusual in that she says, '[although] she had liked his manner, there was nothing extraordinary about him' (36) (except that he played his guitar on the toilet). (In romance, the hero is always exceptional.) She likes him because he seems to be a 'free-spirit' (36), and her freedom from sexual pressure is also appealing: '[he] kept her out all night, and he rarely pressed her sexually. She was enchanted' (37). In this way, the narrative builds to an expectation of a conventional romance outcome of abandonment to love and the possible euphoria and disaster it may bring.

Mira's story, however, soon develops into a counter-discourse of romance and a form of a feminist anti-erotic thriller. Instead of the paralysing encounters escalating, the couple lose interest and become disillusioned with each other as she senses that she is merely an accessory to him, and her *mother's* warnings about sex and pregnancy frighten her that she may finish up with a "life like mine" (Mrs

Ward's, her mother's) (38, my emphasis). Lanny and Mira 'talked about it, he all reassurance, she all doubt. But she could not move. She wanted him: her body wanted his, and her mind wanted the experience. But her *mother's* dire message about sex was engraved on her brain. It had nothing to do with dirt and sin: it was far more *potent*' (38, my emphases). The romance codes signal that a sexual resolution is imminent, and the immobility of the heroine, the separation of her mind from her body and from her self, is typical and conventional of the romance heroine, and with the mounting melodrama of her mother's dire warnings, this could be any penny dreadful. Mira is in love with Lanny but the prospect of marrying him repulses her, so that the thrilling approaching climax is muted and diffused into an understanding - 'What young woman does not?' (38) - that 'to choose a husband is to choose a life' (38). She continues to decline sex, he calls less but still, at school, she is known as 'Lanny's property' (39). If 'sex meant surrender to the male' and Mira wanted independence, her sexual life would have to go. 'Women were indeed victims by nature' (42). Throughout Mira's identity-making, her fear of pregnancy and her dread of Lanny as husband, she never discusses these issues with him. Lanny is silent, remote and mysterious and, in this inverted way, closely related to Snitow's dark, silent hero of romance. The difference between Lanny and the romance hero, however, is in Lanny's lack of sexual aggression, and Mira's difference from the heroine of romance is in her exercising of control over her own sexuality.

French's feminist romance is conflated with an interrogation of masculinity, and at times with a mystification of the hero, but a rather sensitive interrogation, aimed at revealing the (female/feminist) self to women readers. There is no sign of the Beast here or of the forthcoming crisis narrative of postfeminist masculinity, which responds instead to the perception of the emasculation of feminist complaint. Nor does Lanny seem related to the sex-terrorist of the anti-rape feminists.

Feminism and the Self

In this example, the subject of feminism and the subject of romance are one and the same, and feminism emerges as a kind of counter-romance, rather than anti-romance, while the sexual discovery narrative is performed as a kind of thriller/mystery where riddles are solved 'naturally', as it were. The dual subjectivity of feminism is embedded "in the reality to which we must address ourselves as critics, [that] women's writing is a 'double-voiced' discourse that always embodies the social, literary and cultural heritages of both the muted and the dominant" (Showalter qtd Belinda Edmondson 1992: 83). Lesley Johnson (1993), culturally mapping female modernity, says that the ideal of the self-determining individual was placed in second wave feminism by Friedan (1954), but that Friedan did not herself observe that, in the twentieth century, the ideal had been 'translated into cultural norms which designated "making a self", a project to be undertaken for only a specific period in a person's life and a project that should be completed, closed off, at the end of that time' (154). But the nature of the 'remaking' of the self is unclear: as narratives of maturation or development, Mira's contain elements of both Bildungsroman, and of a 'make-over' romance gone wrong, while the overriding determination is that of - not romance - feminist ideology.

Multiple Domesticities

A variety of versions of domesticity play through feminist activist-intellectual histories, signifying various erotic and de-eroticised conflicts with men and masculinity. Australian second wave radical feminisms borrowed or appropriated many of the concerns of the American polemicists but cultivated many lesser known concerns such as those of Australian post-suffrage feminism of the 1920s and 1930s, tangled in citizenship debates. The transformation of this feminism from the militancy of the first wave suffrage movement into the domesticity of Housewives organisations, and the disputatiousness surrounding the

term 'feminism' (see Chapter 7) suggest that some form of identity crisis was taking place within the feminist movement.¹⁶

Judith Smart (1994) argues that, '[despite] the considerable variety of ideals and methods evident among feminists in the first half of the century, the emphasis on home and family had been common to most' (39). In citizenship debates labour men saw a 'weapon against class oppressions', while feminists 'welcomed citizenship as the means to secure their freedom from masculine and conjugal tyrannies' (Marilyn Lake 1994: 26). Smart also suggests that the historical invisibility of the key figures of this feminist period is possibly due to 'the historical triumph of a masculinist conception of the state - modelled on business practices and the principles of economic rationalism - in the late twentieth century' (40). She argues that 'most twentieth century political argument about the nature of the state in the liberal democracies has been between this view and a discourse informed by the more feminine (though not necessarily female), family-derived model, a *domestic* rationalism that stresses social welfare' known as "'municipal housekeeping'" (40).¹⁷

While the idea of domesticity within the foregoing analysis is one of feminist work as civic duty, and undertaking the tasks of social housekeeping for the welfare of women, other versions of domesticity are expressed in hetero-erotic narratives of unrequited pursuit of male intellectual ideals in hostile, phallogentric, intellectual environments. In these situations, the gaining of access to formal

¹⁶ While the beastly context is sustained in liberationist stories of male chauvinist 'pigs', Lake (1990), critical of the way 1970s radical feminism is accredited as the origin of the current wave, retrieves the term 'feminist chauvinism' from first wave feminism, telling how it described excessive loyalty to feminism in preference to other political concerns (21).

¹⁷ Smart notes that the Victoria branch of the Women's Christian Temperance Union was Australia's largest during World War I, led by Cecilia Downing, who also led the Federated Association of Australian Housewives which 'was the largest women's organisation in Australia and a very powerful consumer lobby group' (40). Downing is compared by Smart to Dame Enid Lyons, who survives in public memory in a way in which Downing does not, probably due to her prominence in 'the masculine public domain of parliamentary politics whereas Downing's work remained within the separate and subordinate woman's sphere' (40).

discourse is through a (male) philosopher or thinker as a "love-object" or by 'erotico-transference' (Le Doeuff cited in Sarah Paddle 1991: 7);¹⁸ or women historians are figured as the 'domestics' of the profession, 'the nurse[s] of dismembered texts; the healer of works battered by false editions' (Paddle 8). Together with the municipal housekeepers, these intellectual 'battered wives' appear less frustrated than the subject of a third narrative of domesticity in which, Bowlby argues, domestication is used to signify the banal results of radical feminist ideas. 'Domestication', she argues, '[signals] something unproblematically negative that happens to a theory . . . when it loses its radical edge, gets tamed, is co-opted or institutionalized' (73). She cites Judith Butler's (1990) *Gender Trouble* as an example in which 'domestication' is seen as a possible fate for gender studies and the radicalism of feminist critique and deconstruction, where 'domestication' is the negative end of scales of 'complexity' and parodic "subversion" (Bowlby 74).¹⁹

The domesticated intellectual also survives from Marxist feminism which prescribes at least three approaches to women: one (following Marx, Engels, Kautsky, and Lenin) in which capitalism '[draws] all women into the wage labour force', and therefore 'destroys the sexual division of labour' (Hartmann 98); the second is an analysis of everyday life in capitalism wherein 'all aspects of our lives are seen to reproduce the capitalist system' (98); a third involves a focus on houseworkers' production of surplus value 'directly for capitalists' (98-99). Undialectical, unerotic, all scenarios are remote from Firestone's orgy-novel polemic and revolutionary thriller. Nevertheless Haraway (1991) retrieves Firestone for her dialectical reasoning in the socialist tradition in her (Haraway's)

¹⁸ See also Grosz 1989, 205-210. Grosz explains the relationship concerns the male philosopher and philosophy's lack: '[the] admiring devotion of an attentive, especially a gifted woman, serves to assuage the anguish of his personal confrontation with the [ontological] lack constitutive of philosophy' (208). Such women further serve to compensate for philosophy's 'demise as the "queen of the sciences", that is, for its historical lack' (209).

¹⁹ Bowlby analyses 'domesticity' and 'domestication' in the writings of Marx, Engels, de Beauvoir, Ruskin and Freud to demonstrate the plurivocality of the discourse of domesticity and to establish its relationship to concepts of 'home' and advocate the 'productive forms of domestic deconstruction' available to feminism (89).

attempt to formulate a 'socialist-feminist theory of the body politic' without allowing the dialectic to be made into 'a dynamic of growing domination' (10).

Haraway considers the problem of the 'body politic' in feminist theory and patriarchal theory and considers the problem of Freudian 'sexual reductionism' (9).²⁰ She says Firestone has been important to feminists for '[facing] the implications of Freud's biopolitical theory of patriarchy and repression' and for trying to 'transform it to yield a feminist and socialist theory of liberation' (10). Haraway argues, however, that Firestone errs in physiologically reducing 'body politic to sex Firestone located the flaw in women's position in the body politic in our own bodies, in our subservience to the organic demands of reproduction' (10). According to Haraway, this has the effect that 'she prepared for the logic of the domination of technology - the total control of now alienated bodies in a machine-determined future' (10).

There is a rather patronising tone to Haraway's address to Firestone here, Firestone the simple feminist, Haraway the scientist; especially as Haraway clarifies that: '[Firestone] certainly did not underestimate the principle of domination in the bio-behavioural sciences, but she did misunderstand the status of scientific knowledge and practice. That is, she accepted that there are natural objects (bodies) separate from social relations' (10). To Haraway, this implies that 'liberation remains subject to supposedly natural determinism, which can only be avoided in an escalating logic of counter domination' (10), unfortunately dismissing Firestone's ruling idea that there is no better working model of this than great (hetero) sex. When Firestone launches her bizarre vision of love flowing

²⁰ Of Freud's *Civilisation and Its Discontents* (1989, NY and London: W.W. Norton and Co.), Haraway says that Freud:

developed a theory of the body politic that based human social development on progressive domination of nature, particularly of human sexual energies. Sex as danger and as nature are central to Freud's system, which repeats rather than initiates the traditional reduction of the body politic to physiological starting points. The body politic is in the first instance seen to be founded on natural individuals whose instincts must be conquered to make possible the cultural group. (9)

'Like all women of taste, I am a pederast. Boys rather than men.'



More controversy: Germaine Greer reveals a flirtatious relationship with "an East End hard boy".

Photo: ELEANOR BENTALL

It's boys for me, says Greer

The exclusive
two-part
outset of *The
Whole Woman*
begins in *The
Age* tomorrow



Photo: ELEANOR BENT

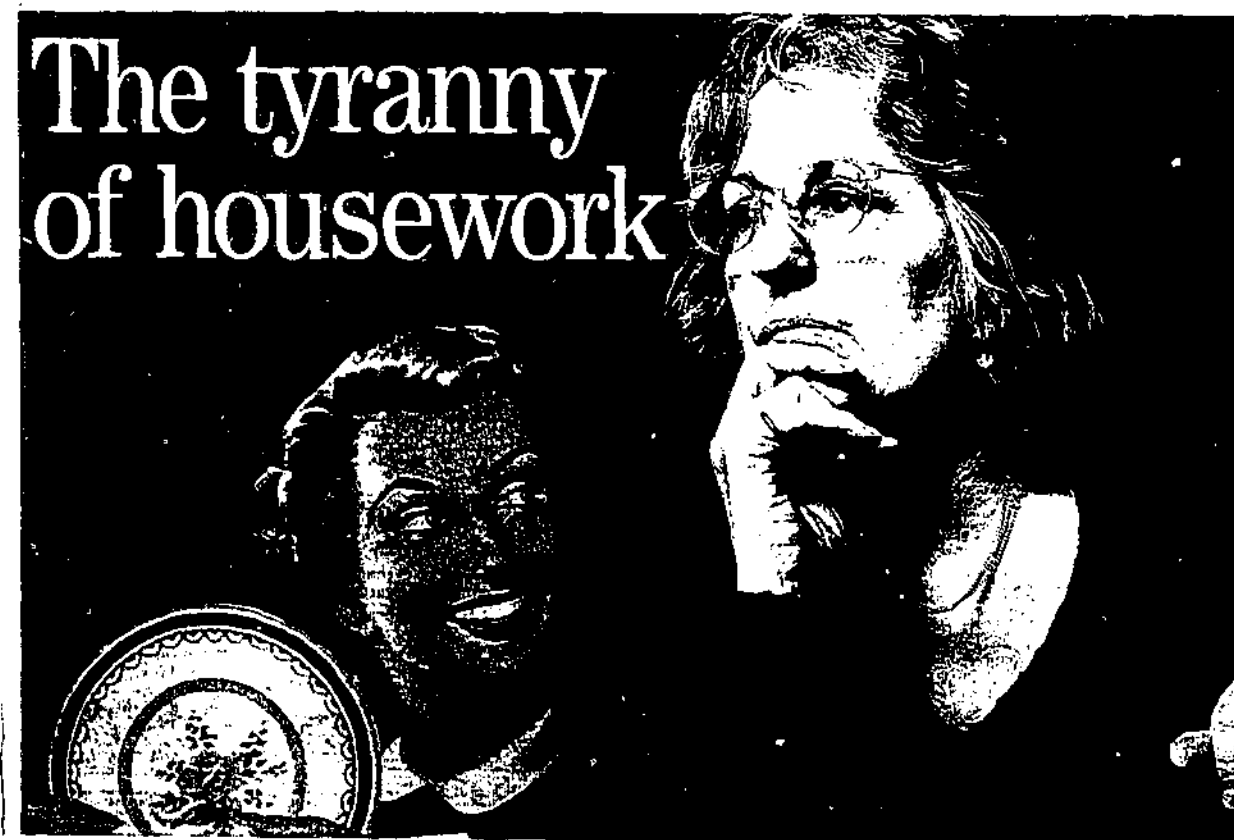
The whole woman

It is the book she said she would never write, a sequel to *The Female Eunuch*. But enraged by 'lifestyle feminists', Germaine Greer just couldn't stay silent. She spoke to JAN MOIR.

Getting angry again



The tyranny of housework



'unimpeded', the politics of the working class recedes: the feminist intellectual emerges as a libertine.

Goddess Worship as Scholarly Practice: Simone de Beauvoir and the Feminist Intellectual

The Goddess is clearly an idea whose time has come. (Frances
Oppel 1994: 77)

The figure of the feminist intellectual has been represented in recent years as the radical second wave activist, a rather abject figure in comparison to legendary male intellectuals (Fig. 55). Except, that is, for Simone de Beauvoir, who appears in the media imaginary as a 'star', a movie-star, in fact, a 1940s woman of the glamorous post-war era (Fig. 56). Beauvoir is famous both for *The Second Sex*, and for herself. Her importance as a founding figure of the second wave takes shape, according to Nicholson, because *The Second Sex* made an 'elegant case' for the 'depth and pervasiveness of women's oppression' (7), locating physiological difference and men's freedom from reproduction as the reason men define themselves as subject, and 'woman becomes the "other" to man' (7). The 'elegance' Nicholson discerns in this case is apposite. De Beauvoir was in every glamorous sense a star intellectual, a role model, and a celebrity. Her distinction is well remembered. Moi (1994) argues that de Beauvoir is the 'emblematic' intellectual woman of the twentieth-century, grouping her with Arendt, Myrdal, Skard, McCarthy and Mead, distinguished as 'the first generation of European women to be educated on a par with men', and de Beauvoir the 'youngest *agrégée* ever' in philosophy (1). Moi notes that these women believed 'they were being treated as equals in an egalitarian system' and as such 'tended not to be conscious of the social significance of their own femaleness' (2).

Moi argues that *The Second Sex* is the 'founding text for materialist feminism in the twentieth century' (213) (although Schwarzer argues that de

TORIL MOI

Simone DE BEAUVOIR

*The making of
an intellectual
woman*



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THE BRILLIANT NATIONAL BESTSELLER

SIMONE DE BEAUVOIR



THE MOST COMPLETE
AND FASCINATING
INTERVIEW WITH
ONE OF THE WRITERS AND
THINKERS WHO FORGED THE
MODERN ALIENATED
WOMAN REVOLUTION

a Biography
DEIRDRE BAIR

NATIONAL BOOK AWARD-WINNING AUTHOR OF SAMUEL BECKETT

Beauvoir relies 'too heavily' on Engels (24)); that 'its analyses and polemics are placed within a powerful narrative of liberation' so that 'by giving feminism an end', a time when there would be no need for feminism, she gave all women a 'vision of change' (Moi 213) and a model of a feminist utopia (198). Celebrity, intellectual and sock-darning goddess, de Beauvoir's book is steeped in the debates of the second wave regarding domesticity. Moi argues that the greatness of *The Second Sex* lies in its 'critique of bourgeois marriage, a blistering attack on . . . laws concerning contraception and abortion, and the best analysis of housework ever written' (178), while reminding the reader that contraception was then illegal in France, and abortion was a crime against the state (for which there was an execution in 1943) (187). Decisively linking this domestic tradition with sexual politics, Moi says de Beauvoir 'is the first thinker in France explicitly to politicize sexuality' (190). While Moi does not comment on it, it is precisely this tradition of explicit politicisation of sexuality that Firestone takes up.

While many French feminists dismiss de Beauvoir as a 'dinosaur' (182), it is internationally agreed that 'Beauvoir fails to value women's difference' (183), and one of the problems feminists find with de Beauvoir is her idealisation of the phallus and masculinity (discussed in Chapter 7). Earlier, Moi has argued that, textually, de Beauvoir's 'phallic imagery represents transcendence, not sexuality' (158).²¹ Moi sees this as an 'overvaluation' of masculinity but that it 'does not prevent de Beauvoir from developing a strikingly original theory of female subjectivity under patriarchy' (164). However, according to Michele le Doeuff, de Beauvoir 'does not identify with the position of women' (due to her idea of the female body's limitation on women's freedom and her 'denunciation of maternity') but this also enables de Beauvoir to see how '[other women] . . . are trapped within their femininity' (Grosz 1989: 216).

²¹ Moi says, 'In general terms it is enough to insist on her basic idea, which is that we need to valorize the free transcendent activity of consciousness that makes the world be. Neither given by any instance outside consciousness (such as God), nor intrinsic to things and activities in themselves, values and meanings are the products of the transcendent activity of consciousness' (150).

But the romantic life of the intellectual woman is touchy for political writers. Moi describes how de Beauvoir makes much of the problems of flirting for the intellectual woman (see 133-34), especially in the novel *L'Invitée*. And Moi's own accounts of the goddess's life are as much of her loves as her works.²² De Beauvoir is somehow remembered as a tragic figure, unloved, unbeautiful and brilliant. And the problem of Sartre. Beauty and the Beast? Le Doeuff, according to Grosz, sees their relationship as 'typical of the amorous-theoretical attachment of the female disciple to the male master' (213). And Moi, in constructing the 'intellectual woman' icon, relentlessly revisits the scene of de Beauvoir's conversation with Sartre in the Luxembourg Gardens, in which she conceded to him his greatness in denial of her own, even as de Beauvoir herself does not reflect on this conversation.²³ The sock-darning goddess. According to Marguerite La Caze (1994) 'existentialism was a useful tool for de Beauvoir to expose the oppression of women' in that 'women become trapped in "immanence"' whereby they see themselves (their bodies) as 'passive and inert'; within the drudgery of their daily lives their bodies seem an obstacle to freedom (95).²⁴

The intellectual-celebrity goddess cult in its valuing of the cerebral feminine, therefore values a different femaleness to more conventional goddess cults, where the 'symbol of the goddess aids the process of naming and reclaiming the female body and its cycles and processes' (Carol Christ 1991: 297). Beyond the symbolic linkages between female earth cults and ecology politics, the more

²² See Moi 1994, Chapters 1, 5 and 8 in which Sartre, and de Beauvoir's relationship with him, are analysed in relation to her work.

²³ See Moi, Part 1, Chapter 1, 'Second Only to Sartre', especially 15-19; 28-30; also 253, 256.

²⁴ La Caze explains that in philosophy, 'immanence is a central concept in existentialism, contrasted with transcendence. To transcend means to go beyond or overcome, so in existentialist terms, the person who transcends . . . freely chooses their projects, overcoming the meaninglessness of existence' (95). Women, who experience their bodies as passive or inert therefore do not 'reach towards new projects and experiences' and remain in immanence (95). La Caze explains the descent of these gendered philosophical relations from Hegel for whom 'women are linked to the life cycle through reproduction', and therefore 'cannot attain rational subjectivity except through . . . relations with men' (94). See also Naomi Schor 1994: 46.

generalised meaning of the Goddess symbol 'is the acknowledgement of the legitimacy of female power as a beneficent and independent power' (293). One can only speculate on how different (or how more or less legitimate) de Beauvoir's mystique would be if her most famous lover had been more sexually imposing. In fact, she had several much valued relationships with more attractive but less significant men than Sartre but her preference for her love for her intellectual connection to Sartre is inseparable from her mystique today. The value of the masculinity of her most famous lover almost certainly influences her own value within feminism.

The same sense of entrapment that de Beauvoir eloquently analyses perhaps also sublimates the heterosexual erotics of much feminist writing of the second wave. These heterosexual erotics have for some time been vulnerable to hostile interpretation as paradigms of 'compulsory heterosexism', a concern that has occupied some of the more dominant lesbian voices of recent years. The compulsoriness of heterosexism, like the resistance to essentialism, has formed one of the fundamental criteria in asserting the political validity of feminist rhetoric and aims in the late second wave. Nevertheless, the male lovers concealed epistemically in some materialist feminisms, like Simone's passion for Sartre, have convoluted even more the complex struggle within the feminist psyche towards desire for personal and political satisfaction, and between feminist coherence and the femininities held hostage by this political desire. Femininity is always an hostaged commodity. Limitations to the expression of desire and sexual pleasure in heterosexual feminisms, like the 'problem that has no name', have no doubt contributed to the limited stereotypes of men and masculinity associated with this rhetoric. The lover of the feminist is a secret. Beyond the polemical writings of the second wave, the next chapter suggests that more male bodies are hidden within feminist epistemologies, some of them invisible, some of them veiled.

Chapter 9:

El/lip(s)tic Paradigms and the Veiled Male Body: Epistemological Masculinism and Sex/Gender Theory

Extraneous debates

Belle's engagements with feminist theory in Chapter 7 revealed the abstracted masculinities in the habitus of the 'women's only' scholarly imaginary, and in Chapter 8, in the terrain of the 'popular', the more sexualised representations of men in radical polemic. In the final chapters, Belle encounters the scholarly terrain of literary criticism and theoretical psychoanalysis, feminist reading formations that yield further specific masculinities. However, in this chapter, these formations assume a more complex identity as the focus is broadened onto a networked pattern of interdisciplinary meaning-making, and the concept of theory itself is affected by the critical appropriations of the master disciplines to which women have traditionally been denied access. In this context, I argue, the core of second wave feminist theory, the sex/gender distinction, which is linked in this chapter to debates within poststructuralism concerning binary oppositions, and in this tortured way, also invents a form of dialectical paradigm, can be seen to be a concept remade through reuse, refinement and misuse and error. The masculinities veiled in these ideas, created to enable a feminist critical apparatus for women, can be seen to be split or divided. First, I want to suggest an image from feminist theory that most aptly characterises these erotic divisions and to suggest the ways in which the making of theory is an embodied practice.

The interdisciplinary feminist scholar swims the chasms between knowledges. The erotic experience of the site of the theoretical/disciplinary gap is one native to the female body, in Irigarayan terms it is the space of the division of the body, the meeting of the lips of discourses, touching each other in mutual arousal. 'Woman "touches herself" all the time, and moreover no one can forbid her to do so, for her genitals are formed of two lips in continuous contact. Thus,

within herself, she is already two - but not divisible into one(s) - that caress each other' (Irigaray 1985b: 24). Within the field of English and its relatives within cultural studies, there are many erogenous meetings: the Platonists and Aristotelians, new critics and semioticians, for whom, like ancient sophists and the graphocrats, the mythic engagement is between speakers and writers, while the Derridean poststructuralist plays with readers and writers where reading is the site of mastery over writing. In Bakhtin's literary theory, centripetal and centrifugal forces vie: in 'the artistic image of a language . . . it is obligatory for two linguistic consciousnesses to be present, the one being represented and the other doing the representing, with each belonging to a different system of language' (Bakhtin 359).

Theory and Embodiment

The heritage of this perspective lies in poststructuralist responses to '[the] Cartesian disavowal and disparagement of embodiment and the effective relegation of the body to the female sphere' which 'reverberates with the cultural association of men with mind and women with body' (Frances Olsen 1996: 212). In critical practice, therefore, 'generally, the male perspective presents itself as disembodied, universal and true' (212). Judith Butler (1993) desires to 'retrieve the body' from what she calls 'the linguistic idealism of poststructuralism' (27), but she apparently does not desire to retrieve anybody from the philosophical idealism and dilemma-ridden horns of binary oppositions.

Meanwhile, the Beast's crisis, his nostalgia and melancholia, are shared by the onto-theologians of philosophy, of whom, Braidotti (1991) says, 'We are all epistemological orphans' (2), and this tragi-comic characterisation is the result of an 'afflic[tion], a 'melancholy' which 'marks the end of this millennium, haunted by a feeling of loss, philosophy is no longer the queen of knowledge, nor is it the master-discipline any more' (2). Philosophy, like the melodramatic Beast, has taken to the light opera stage, '[claiming] the status of a merry widow, sadly trying to find her place in the new cynicism of postmodern society' (2). This is an

'intellectual "crisis"', Braidotti argues, and leads to forms of 'nihilism' which 'trivialize' both the 'theoretical complexity and the subversive potential of poststructuralist philosophy', and in its place is 'nostalgia' for humanistic ideals (3). The return of the theme of nostalgia in this weepie theory of postmodernist philosophy¹ of the (masculine) 'crisis' *'calls into question the very foundation and premises of what we recognize as "thinking"'* (3, my emphases) where the political makeup of the feminist subject places the 'emphasis on the implicitly political nature of the act of thinking' (9). Alas.

Perhaps this crisis is one of narratives, not thinking. Part of this crisis has been precipitated by Foucauldian narratives of the history of sexuality, interrupting the smooth calm of narrative history, transforming the mysteries. Karma Lochrie (1995) says, 'one of the chief plots of contemporary historians of sexuality derives from Foucault, dividing premodern sexual acts from modern sexual identities and sexualities' (415). The transition of the meaning of sex and gender in the postmodern period extends from pre-Enlightenment texts wherein a "one-sex model" of sex granted to 'gender' the meaning that 'to be a man or a woman was to hold a social rank, a place in society . . . not to *be* organically one or the other of two incommensurable sexes' (Laqueur 1992: 8). According to Laqueur, 'sex' in both 'the one-sex and the two-sex worlds is situational; it is explicable only within the context of battles over gender and power' (11) and this explanation precipitates for Laqueur, not a crisis of masculinity, but a problem with feminism (in which he includes his own project). The problem, as he sees it, is that feminism is 'caught in the tensions . . . between language on the one hand and extralinguistic reality on the other . . . between "biological sex" and the endless social and political markers of difference' (11-12), and that the analytic distinction between sex and gender that articulates these alternatives is 'precarious' (12).

¹ Braidotti herself remarks on this sadness, saying it is a 'leitmotiv' for a whole generation of French philosophers (2).

Laqueur's concerns about sex/gender theory are shared by many feminists. Braidotti (with Butler 1994), for instance, argues that "difference within feminist thinking, is a site of intense conceptual tension"; however, she defends the project of sexual difference 'as an epistemological and political process', critical of "radical" feminists who dismiss it as "essentialistic" relying instead on 'the notion of "gender", within the implicit sex/gender divide' (45-46). Laqueur expresses the tensions of the feminist debate, but his explanation is precarious: he argues that, while some contend that what is cultural is natural, feminists 'empty sex of its content by arguing . . . that natural differences are really cultural' (12). Citing Gayle Rubin's (1997) foundational account of how a 'social sex/gender system "transforms biological sexuality into products of human activity"', Laqueur suggests that the presence of the body is 'so veiled as to be almost hidden' (12), and that this problem is worsened by the role of deconstruction and poststructuralism in making the body 'disappear' altogether. Joan Scott's solution to the question of sex/gender is to propose that 'gender' replaces sex/gender: instead of 'mediating between fixed biological difference on the one hand and historically contingent social relations on the other', it 'includes both biology and society' (cited in Laqueur 12). Penelope Deutscher (1992) suggests that 'the question of *why* "sex/gender" has *continued* to be so troublesome for feminism will become as debatable a topic as was the original distinction itself' (41), and, ultimately, she argues, the problem is semantic, not epistemological, amounting to a confusion of the terms male and masculine, feminine and female.

I have mischievously chosen a male voice to set up the problem of sex/gender theory here, while making it clear that this is a well-established problem for feminists, and a problem that is centred in the debates about poststructuralism, materiality and embodiment. While it has been complicated more recently by the politics of queer, I argue that it is essentially a problem of interdisciplinarity. Asked to interpret the sex/gender distinction, Butler (Peter Osborne and Lynne Segal 1994) explains that her interest is in the material relations of bodies to

norms, that is 'to work out how a norm actually materialises a body, how we might understand the materiality of the body to be not only invested with a norm, but in some sense animated by a norm, or contoured by a norm' (32). Butler indicates that her work arises out of problems with feminism, specifically out of a 'critique of compulsory heterosexuality', and it was 'feminists that were my intended audience' (32). However, she claims that there is some 'anti-feminism in queer theory' and that she is opposed to queer theorists who 'want to claim that the analysis of sexuality can be radically separated from the analysis of gender' (32). However, Carolyn Williams (1997) argues queer is now a 'marker' of 'theoretical generations' in feminism and lesbian/gay politics (293); that it forms a 'corrective' to essentialism in gay/lesbian politics (293). Rather, she notes queer's 'antipathy towards feminism' and says that this, and queer's 'refusal to mark gender difference, which is the conventional way of signifying male-as-norm' (293), is the reason key feminists, including Grosz, Butler and de Lauretis, distance their work from queer.²

I am suggesting (to Belle) that the problem lies in the contemporary mode of intellectual practice where the pressing concerns are those of theoretical frameworks and paradigms; 'theory, rather than "Woman" is now the terrain of contestation between feminists and non- or anti- feminists' (Gross 1986: 195). Carol Pateman (1986) says of this that 'the new development in feminism is that contemporary work is distinguished by a radical challenge to the most fundamental aspects of existing social and political theory' (2) and, I argue, that this fundamental attack, disguised as a nostalgic crisis, is now focused on the abstract modelling of knowledge as part of a paradigm shift or ongoing transformation of disciplines and interdisciplinarity. However, the crisis also in part signifies the loss of some kind, not a melancholy or nostalgia, but a manic abandonment of some aims. While the sex/gender system articulates an important aim of feminist critique, it can be figured, like the rose of Disney's *Beauty and the Beast*, as the

² See Williams, especially 294-298.

soul of the feminist story, appropriated to different aims, and revisioned now as the *différend*, signifying the incommensurability of those different aims. Of pain and struggle. The complex separation of the sexed body and the gendered self is a perverse claim about the irrefutability of feminist thought. It is a sigh of impossibility, it is a double helix. It is a profound expression of the dilemma of difference, of binaries and oneness. The sex-gender dualism enunciates the essential resistance of feminist ideology; its terms are the irreducible lips that form the words and make postfeminism an impossible destination. Its frustrating unsuitability as descriptor nevertheless symbolises the conflicted aims of feminist theorising, grimly attached to practice, but frequently incompatible with it, leading to an embodied discomfort in the subject of the sex-gender distinction that is recognisable to the subject of some interdisciplinary formations.

Nostalgia. Nostos.³ Katie King (1994) laments the passing of 'the early days of women's studies in which feminist literature was so palpably finite as to be entirely readable' (65), and the advent of interdisciplinarity was based on the scarcity of resources because 'everyone was a novice at women's studies' (66). The loss of novices is obliterated in the egalitarian discourses of theory wherein theory circulates in cultural forms other than scholarly writing, in the sense that ideas about gender relations and strategies for social change can be seen (as suggested in Chapter 7) to be dissipated in many other activities, activisms and art forms. The term 'theory' is privileged in the scholarly field; formal and informal processes of theory production occur which are unacknowledged in the institutional struggle for control over feminist ideas and this is well described by Meaghan Morris (1987), who says:

surely, the 'existence' of any theoretical work is defined in the activities of the people who read it and use it . . . rather than by the institutional placing

³ See Christopher Shaw and Malcolm Chase, eds., 1989, *The Imagined Past: History and Nostalgia*, Manchester and NY: Manchester U P. They illuminate the medical history of the word, 'nostalgia', saying that it was a 'disease with physical symptoms that were the result of homesickness' (1). Dictionary definitions confirm that it is derived from Greek 'nostos', meaning 'return home', and 'algos' meaning 'pain'. See also David Lowenthal, 'Nostalgia Tells it Like it Wasn't,' in Shaw and Chase, 18-32.

of some of those who produce it in a first instance as one of *their* activities. The existence, the making of theory is also defined by ripples of talk, hearsay, casual appropriations of a good idea by women who may never, or rarely, read theory, read at all. (180-1)

Morris's whimsical voice masks some rather intense debates about what constitutes theory, skipping the specific tensions that exist between disciplines and between trained and hobby thinkers. As Frow (1997) suggests that postmodernism is 'a genre of theoretical writing' (15), so 'theory' is a formal language of abstraction and generality, conveyed in a particular rhetorical mode, or, as King argues, 'in the formation of the collective subject, theory is the set of unifying abstractions' (46). In an egalitarian gesture similar to Morris's, King reconstructs feminist 'debates' as 'conversations' saying that she wishes to 'distinguish "conversations" from "debates" as political contour from theoretical contents Conversations may overlap more than written theorizations . . . [or] . . . [in varieties] . . . of informal writing or circulating manuscripts' (56).

However, the egalitarianism is deceiving. Morris and King present models of theory and politics that assume intention of meaning in every and any action. Like the overwhelmingly inclusive feminist slogan, 'the personal is political', there is no escape from the action of politics: every chat, every scribbled note weighs. I argue that the formulation and transmission of theory comprise a learned scholarly practice whereby disciplinary knowledges are retained and formalised in orthodox ways, even when the orthodoxy that obtains is that of the anti-orthodoxy of feminist 'pooling of ideas'. Feminist debates about theory and practice may therefore be an inherited anxiety of (Marxist) men's public intellectual practice, sometimes breathtaking in its vacuous comprehensiveness. 'Historical materialism', is the theory of theory and practice that explains 'social evolution' so comprehensively 'that it embraces the interrelationships of the theory's own origins and application' (Habermas 1974: 1). Deleuze (Foucault 1977) figures theory and practice as related in a set of 'relays' of 'practice . . . from one theoretical point to another', and 'theory . . . from one practice to another' (206), while Foucault

modifies the totalising narrative with a geographic metaphor so that 'theory does not express, translate or serve to apply practice: it is practice' but a 'local and regional' system of a struggle against power (208). The dissections of this dichotomy, 'theory and practice', descend, according to Raymond Williams (1976), from Aristotle's ancient separation between 'techne' and 'praxis', and Bacon's seventeenth century division of philosophy "into two parts, namely, speculative and practical" (qtd in Williams 1976: 266). The derivative use of the term 'praxis', wherein 'theoretical and practical elements can be distinguished' is nevertheless 'always a whole activity' (Williams 268). No wonder, then, that when King asks, '[what] counts as theory?'⁴ she mazes chaotically through American feminist debates and sources, incorporating ideas published and unpublished to conclude that theory is 'the product of mutually implicated practices of theory-building, alliance shifting and political identity production' (52-3). (The sex/gender distinction in its perverse simplicity seems innocuous by comparison.) In the configuring of 'the political' as a networked identity-making process, the question of purpose is lost; the reasons for theory are not considered or the targets of its aims.

Gender and Epistemology

Within feminism the purpose of theory is, at least in part, to contest and critique the process of production of knowledge itself (Waldby 1995b: 16).⁵ Feminist epistemologists question whether 'the premise that a general account of knowledge, one that uncovers justificatory standards a priori, is *possible*' (Linda Alcoff and Elizabeth Potter 1993: 1). The speaker in what Lynn Hankinson Nelson (1993) calls an 'epistemological community' speaks from 'derivative' knowing, a 'knowing' that 'depends on *our* knowing, for some "we"' (124) and the epistemological community of feminists is intentionally differentiated from those of non-feminists and from masculinists. Waldby (1995b) is critical of the

⁴ King, Chapter 1, 1-54.

⁵ See also Gross (1986); Wilson (1995); Grosz (1993).

way feminists contest this set of relations via the process of 'simple reversal' (16). But Gross (1986), plotting a broad history of the relationship of feminist knowledge to masculinist knowledge formations, argues that these relations have changed, and that 'such discourses and methods are now *tactically used*, without necessarily retaining commitment to their frameworks and assumptions' (193). Therefore, she proposes, 'theory rather than "woman" is now the terrain of contestation between feminists and non-or ~~the~~ feminists' (195). Within that terrain, the very idea of male theory or knowledge, has been formed by feminist process and method. Perhaps this has occurred in part in the process of forming a sense of epistemological independence, as it is often acknowledged that feminist struggles 'are always bound up with what we struggle against' (193).

Retelling, Interspeech, Interruption

The main assumption (or 'conviction') of feminist theory, as Edwards argues, is that 'sources of sexual difference and women's oppression were, in a literal sense, man-made' (2). It was suggested in Chapter 6 that ideas about 'masculinism' (or 'masculism') are feminist-made and some use has been made (in the thesis) of these nouns which hold theoretical currency in feminism and allude to a body of male-produced and male-authored knowledge that is *different* from feminist knowledge. The conventional wisdom of feminist approaches to epistemological critique is that women have been the objects of masculinist intellectual knowledge, rarely its subjects, although Elizabeth Wilson (1995) suggests this occurs more in science than in the humanities where, she argues, 'feminist projects . . . take women as the object or subject of knowledge without in some way putting the process of knowledge production itself under scrutiny' (31). Still, in a different way, 'masculinist knowledge' is a construction of feminist writing, the referent of which is the body of thought and theory to which, theoretically, women have been denied access, and which feminist politics and theory therefore seek to disrupt because 'to speak *of* or *about* woman may always

boil down to, or be understood as, a recuperation of the feminine within a logic that maintains it in repression, censorship, nonrecognition' (Irigaray 1985b: 78).

I rehearse these ideas even though, as the citations indicate, they are frequently well-rehearsed. The term that is emerging to assist in the delineation of the differences between masculinism and feminism, is 'access', especially given that feminist knowledges operate in 'hostile' knowledge environments. Wilson, taking the field of psychology as her example, describes feminist entry to the domain as 'hijack[ing]' (32) and, therefore, recalls Gross's (1986) well-known characterisation of theory as 'forms of intellectual guerilla warfare, striking out at the points of patriarchy's greatest weakness' (197). But access by 'hijack' meant that feminist psychologists 'not only inherited the content of the field (women), they also inherited the presumptions, limitations and boundaries that made that field coherent' (Wilson 32-33). Hence, Wilson argues, 'feminist psychology *conceded* to psychology's epistemological powers' allowing it to '[grant] (feminist) psychology the ability to know women' and through these epistemological moves 'feminism became a qualifier or moderator of the psychological project (masculinity), rather than its interrogator' (33, my emphasis).

For Wilson this scenario, of yielding to the magician-like master-discipline, throws up an ethical (rather than epistemological) question of why 'every intervention must operate through the violence of oppositional logic' for which 'recourse to good and honest intentions' will not protect feminists from their 'complicity with that which they contest' (35). Wilson therefore contests the view that the 'residue of masculinism' is at the 'periphery' of feminist research (35). Instead, she argues for an entirely different model of oppositionality whereby, instead of 'claiming a space outside phallocentrism or by demarcating a solid and impenetrable line between itself and that which it contests', feminism should 'take aim from within' and thereby 'forgo the dream of an outside, or a politically innocent position' (41). This seems shrewd, even wise, yet it denies the possibility

of constructing a formal conceptual definition of what is definitively masculinist and thereby undermining the tasks of identifying the need for change. For instance, 'masculinism' in a theoretical work implies the absence or lack of a (feminist) gender analysis,⁶ so the exclusion of a feminist point-of-view is masculinist. One of the fundamental differences between feminist and masculinist knowledges, as Gross argues, is that 'instead of presuming a space or gulf between the rational knowing subject and the object known, feminist theory acknowledges the contiguity between them' (200).⁷

The very interchangeability of the terms masculist and masculinist in feminist writing indicates some feminist insecurity in these paradigms.⁸ It is not even as reliably clear as the difference between phallogocentric and phallogocentric (Pringle (1995) says this is a matter for the 'purists'), where in general usage, phallogocentric implies something similar to androcentric (or penis-centred), whereas 'phallogocentric' implies a relationship to the 'logos' and an adherence to Derridean philosophical principles. In the making of feminist theory, the phallogocentric is seen as a construction of simple dichotomies and 'masculine identity has been constructed in and dependent on its dichotomous opposition to the feminine in the context of a series of affiliated, sexed oppositions' (Deutscher 42)⁹ (also known as 'binary oppositions'): man/woman, masculine/feminine reason/emotion, rational/irrational, mind/body, culture/nature, subject/object, strong/soft, aggressive/passive, and so on.

⁶ For this insight, I thank Sue Davies.

⁷ See also Grosz 1991.

⁸ Tabloid usage of the term 'masculinist' is typified in Beatrice Faust's construction of 'masculinists' as feminism's antagonists and opponents in an article on *The Myth of Male Power* by Walter Farrell (*The Weekend Australian* 11-12 June 1994, 24).

⁹ Deutscher notes that the oppositions are often columnised in the style of the Pythagorean table (42). See 53, Note 6.

In Australia(n feminism), the term 'masculinism' has a particular heritage and is closely associated with the work in Australian history of Lake (1986)¹⁰ who, in a defining essay, argued that historians had been 'slow to recognise "manhood", "manliness" and "masculinity" as social constructions' and that 'men in most Australian history books are sex-less: they appear . . . as neutered and neutral historical agents' (116). She argues that this obscures an historic political 'contest between men and women at the end of the nineteenth century for the control of the national culture' (116), in which the women's movement aimed at 'dethroning' the masculinity 'championed by the men's press' (*The Bulletin*) (127). This masculinity, or 'masculinism' meant an 'assertion of male prerogative in the name of mateship, a romanticised version of the older colonial gender order where men were mates, "untamed" by wives and families' (Sheridan 1995a: 72). The originality of Lake's argument, according to Judith Allen, lies in "her identification of *masculinism* as a distinct historical political position" of men as a sex, "qualified but not fissured by class" (Allen qtd in Sheridan 72).

Sex/Gender Theory

It is debatable whether such a conceptualisation may have occurred if the sex/gender distinction, a feature of second-wave theory that 'feminism itself has helped to construct' (Threadgold 1990: 24), had not been developed. My hunch is that it would have been possible but sex/gender theory articulates a different concept of masculinity, and a different (although related) feminist impulse to the idea of 'masculinism' and is wrought in a different (cultural/theoretical) context. While masculinism signifies an outrightly exclusionary focus or epistemology, sex/gender theory retains an inclusive ambivalence that attempts to incorporate male and female difference from each other within it. Usage of the term, however,

¹⁰ See Susan Magarey, Sue Rowley and Susan Sheridan, 1993, *Debutante Nation: Feminism Contests the 1890s*, St Leonards: Allen and Unwin (Introduction, especially xvi-xvii). There is a brief account of responses to Lake's essay and its significance in the contexts of feminist and historical studies. See also Judith Allen, 1987, "'Mundane Men": Historians, Masculinity and Masculinism', *Historical Studies* 22.89, 617-28.

has never been 'uniform or uncontentious' (Edwards 2).¹¹ For instance, Parveen Adams (1979) notes that 'when Juliet Mitchell talks about the construction of men and women she means the psychical construction of masculinity and femininity' (54). According to Edwards, Ann Oakley 'constantly talks of "sex" as a key organising principle of social structure, and of "sex roles" and "sex differences" when she means gender' (2).¹² The problem, as Deutscher (rather clumsily) argues, is that there is theoretical 'clumsi[ness]' in the intersection of the sex/gender distinction between, say woman/femininity, and the theory of binary opposition (which she calls 'dichotomous theory' (42)) implied in man/woman or masculine/feminine (see 42-43). While the problem, as Deutscher defines it, seems to me to be one of notation more than of understanding, she nevertheless identifies a continuing shared problem in feminist theory. The sex/gender distinction is a notational disruption to the flow of the script of theoretical narrative as it is in the conceptual apparatuses. The theoretical advantages of the distinction in recent (second wave) history, however, were several, and possibly, therefore, not so obvious when viewed by, say, Laqueur, in the much larger sweep of history since the Enlightenment. The sex/gender distinction offered to second wave feminists the capacity to differentiate between the 'predetermined, physiologically-based, innate genetic characteristics' of men or women but not both, and the 'learned' or 'environmentally-derived social differences'; and it emphasised the 'social as the more important determinants of women's . . . unequal position' (Edwards 1).¹³ More significantly (although Edwards does not include it in her reasoning), sex and gender are regarded as 'empirical phenomena' or at least as 'having empirical

¹¹ Edwards also notes that in socialist feminism 'gender' is the preferred term although sex and gender are used 'interchangeably', but it has not been a key issue, possibly, she suggests, because 'theorising the relationship between class and sex/gender takes precedence' (3).

¹² Edwards also notes that in the works of Brownmiller, Firestone and Mitchell, while they see discrimination between men and women as socially, and not biologically, based, phrases such as 'sex roles, sexual stereotyping, and sexual inequality' are used 'regardless of the possibly misleading implications' (2). Deutscher also complains about 'a constant terminological slippage' (41) while she argues that there is an historical reason for this by examining the writings of Saint Augustine to 'propose a functional interconnection between the terms "man" and "masculinity", "woman" and "femininity"' (42); in other words, that this slippage is "theologically" grounded' (43).

referents' (4). Edwards argues that gender was increasingly seen (by feminists) as 'a theoretical or analytical construct rather than an empirical category, as having an explanatory rather than a descriptive capacity' (4). The emphasis now, she says, is on 'gender as a dynamic component of continuing social relationships . . . as a social process' (5). This postmodern version of the theory, influenced also by Foucault, has resulted in a strategy of representation of relationships between 'complex' and 'mutually interdependent phenomena [being] preempted by the imposition of a preferred model, that of an either/or dichotomous division, with its attendant emphasis on difference and opposition rather than similarity and overlap' (7).

As the knots have intensified in this theoretical node, a greater struggle has emerged between the ideas themselves and the disciplinary formations in which they are expressed and developed. De Lauretis (1987) explains that in feminism of the 1960s and 1970s, the notion of 'gender as sexual difference' was central to the practice of critique of representation, 'the rereading of cultural images and narratives, the questioning of theories of subjectivity and textuality, of reading, writing, and spectatorship' (1). She acknowledges that 'its derivative notions - women's culture, mothering, feminine writing, femininity, etc.' have since become a 'limitation' and, even, a 'liability' to feminist thought (1). So, she argues, '[like] sexuality . . . gender is not a property of bodies or something originally existent in human beings', but - she quotes Foucault - "the set of effects produced in bodies, behaviors, and social relations" by the deployment of "a complex political technology" (3). Gender, therefore, 'is not sex, a state of nature, but the representation of each individual in terms of a particular social relation which pre-exists the individual and is predicated on the *conceptual* and rigid (structural) opposition of two biological sexes' (5). This sex-gender system is a 'semiotic apparatus' which 'assigns meaning . . . to individuals within the society' (5), and gender is therefore both '*the product and process of its representation*' (5, her

¹³ See also Cranny Francis, 17-27; and Gatens (1989), especially 33-34.

emphases). While this important move shifts the register and discourse in which sex/gender theory is spoken, from a series of uncomfortable adaptations within historical, sociological and philosophical environs and into the more streamlined linguistic oeuvre of discourse theory and theories of representation, it is also more precisely amenable to de Lauretis's specific interests, postmodern culture and aesthetics.

Grosz (1994), however, offers a more radical direction for sex/gender theory in her need to refigure the body of the subject of philosophy in order to 'wrest notions of corporeality away from the constraints which have polarised and opposed it to mind, the mental or the conceptual . . . of a body that is considered universal, innate, fundamentally nonhistorical' (187). Her model of corporeality (especially her descriptive use of the Möbius Strip) metaphorises the transformation she envisages. However, her invention reflects frustrations both with philosophy and feminist theory. In earlier work (Grosz 1990), she had argued that conventional feminist usage of sex-gender is wrong-headed, saying that '[the] anatomical differences between the sexes must be distinguished from the ways in which sexed bodies are culturally classified' (72). She posits that '*differences between bodies* can be represented on a vast continuum which could include bodies typical or representative of each sex . . . [or] both . . . or neither. Conceived on the model of "pure difference", corporeality is potentially infinite in form, no mode exhibiting a prevalence over others' (72). Furthermore, the notion of '[morphological] differences between sexed bodies' has, as she says in sarcastic reprimand, 'direct implications for the beloved feminist category of "gender" and its relation to its counterpart, "sex"' (73). Therefore, Grosz argued, '[masculinity] and femininity are not simply social categories as it were externally or arbitrarily imposed on the subject's sex', but they are 'necessarily related to the structure of the lived experience and meaning of [male or female] *bodies*' (73-74). Gender, she argues, 'is an effect of the body's social morphology', and that '[what] is mapped onto the body is not unaffected by the body onto which it is projected' (74). In this

somewhat idealistic - even fantasy - model, presented in the culmination of her long project to rethink the body (for feminism and philosophy), Grosz (1994) described sexual difference as a 'mobile' and 'volatile concept' (ix), in graceful contrast to the awkward manoeuvrings of some earlier thinkers.

The differences between de Lauretis and Grosz seem closely related to their different disciplinary and textual interests: de Lauretis is a film theorist and semiotician, while Grosz is a philosopher, and presumably implicated in the crisis described by Braidotti. These ideas exist concurrently, while in more materialist sociological methods, the sex/gender distinction survives in, for instance, labour process theory, where notions of the 'gendered division of labour' between (biological) men and (biological) women form part of a structure of a real such as is constructed by radical feminism in which there is 'antagonism between the sexes, grounded in a biological reality [of women's reproductive capacity] which is taken to pre-exist and to determine social relations' (Adams 52). Flax is critical of socialist feminists' dependence on the sexual division of labour, saying it is based on Marx's flawed model, and it 'distort[s] life in capitalist society' and is 'not appropriate to all other cultures' (631). The noticeable shift from 'difference' to 'division', along with the assumption of 'antagonism' is a hint of an underlying problem, and one that Adams continues in arguing that differences between sex and gender may be secondary to those between 'the real' and the 'represented' in that 'reality is always already apparently structured by sexual division, by an already antagonistic relation between two social groups' (52). Neither can the antagonisms between forms of feminism with irreconcilably different aesthetic and research interests be masked by the communal language of feminism which cannot necessarily detail the differences between specialisations and preserve solidarity as well. This may explain the secondary debates that frequently occur concerning the gaps between the 'real' and the 'represented', requiring the intervention of a semiotician, in whose discourse of expertise these terms arise. Threadgold (1990), for instance, describes the process of construction (meaning-making) in relation to

representation and signification, making clear the usefulness and dangers of the slippage between these terms and the ease with which they slide into notions of 'the real' when the important concept of referentiality is omitted from the semiotic formula. 'Representation is always a process of signification . . . of meaning-making, but, like the sign, representations (which in fact are signs) can be "taken" as *referring* to something else [which already exists], something "real", outside signification something which was not *made* but *is*' (2).

While it might be legitimately asked, '*is anything?*', the advantage of the textualist over the philosopher is that 'texts' can be easily delimited according to the constraints of time and space and, most importantly here, disciplinarity. For the semiotician, any text contains a multitude of signifying systems (chapters, pages, footnotes etc) and is itself a sign in other, different and larger signifying systems. Braidotti (1991) explains that '[the] philosophical text is in fact governed by the codes of 'onto-theological' language, which gives Western thought its distinct character: the illusion of presence, of a fixed point, of a synthesizing whole which takes the place of the subject' (99). Derrida's work is therefore an "unveiling," within the texts' of their 'complicity with this onto-theological mode' (99). Derrida denounces the dominance of 'the notion of Being - the ultimate metaphysical illusion' (Braidotti 100).¹⁴ In this process, 'sexual difference is a derived given, and is not constitutive of the subject' (104).

¹⁴ Further Braidotti notes that his denunciation takes the form of 'textual effects', which are strategies including 'differance, margins, grammatology, dissemination, becoming-woman' etc (100). She also argues that for Derrida, 'feminism is the type of phallic, normative, normalizing and hateful discourse' (104). She explains that, in his early phase:

Derrida attack[ed] male phallogocentrism, whereas in the more recent work he appoints the feminists to the place of phallocracy, thus freeing the philosopher, which he is, to a creative and phallus-free position, a 'becoming-woman' of philosophy. The opposition between women and feminists thus finds a new version in Derrida's work: the feminine position as synonym of deconstruction of logocentrism is the new philosophical stance, whereas the phallogocentric brutality is reserved for the 'butch'-like theoreticians of feminism. (105)

Flax, critical of the inadequacy and incompleteness of feminist sex/gender theory, questions whether its long-term problems have produced a 'retreat into traditional gendered ways of understanding the world' (638). Like Laqueur, she looks back critically to Rubin's 'primitive' feminist model of the 'transformation of raw biological sex into gender' and notes that it is constructed upon 'the opposition of "raw biological sexuality" and the social' (630). While she records that, initially, feminists simply sought to 'separate the terms "sex" and "gender"' (635) based on the cultural oppositions like nature-culture, body-mind (636), like Laqueur, Flax argues that 'a major focus of feminist theory has been to "denaturalize" gender' and the uses made of the concept "natural"' (634). This approach to Rubin's model as problematic is apparent in other accounts, such as Milech who sees 'gender' in Rubin's terms as a social construction which is an 'historically contingent interpretation of sexual dimorphism' (110).¹⁵ But for Flax - who curiously interpolates the 'raw[ness]' of sexuality in Rubin's formulation, figuring sexuality as industrial 'raw material' to be transformed into finished product¹⁶ - the problem does not stop with Rubin, as she suggests that a more serious problem is 'that only one perspective can be "correct" (or properly feminist)' (638) and that 'the modal "person" in feminist theory still appears to be a self-sufficient individual adult' (640). This is not the adult-child of Disney, nor is it the sexualised oppressor of the second wave who *is* implied in Rubin's formulation, the beneficiary of '[satisfaction]' of 'transformed sexual needs' (Rubin 28).

¹⁵ See Rubin (1997) (originally published in 1975 as 'The Traffic in Women: Notes on the "Political Economy" of Sex', *Toward an Anthropology of Women*, Ed. Reyna R. Reiter, NY: Monthly Review P, 157-210). Milech's critique is not directly aimed at Rubin so much as to reread the metaphoric structure and tropes of radical feminisms, arguing that Rubin's use of gender is part of a structure of a metaphor that inscribes radical feminist ideology of male dominance as totalising and woman as 'transhistorical' category of identity (110). Note that 'Dimorphism' derives from 'dimorphics', a theoretical term that Connell (1987) includes in his taxonomy of 'Categorical Theory' (55) and which he speculates was coined as a joke. Its acceptance, he suggests, is evidence of the very thinness of the theoretical framework; kinds of desperate measures for unmanageable concepts.

¹⁶ Rubin (1997) defines sex/gender system as 'the set of arrangements by which a society transforms biological sexuality into products of human activity, and in which these transformed sexual needs are satisfied' (28).

Flax's problems with sex/gender theory, in that it implies an opposition of inherently different beings, and the rigid adult subject (she proposes) of feminism, promote an argument for abandonment of this terrain to the study of 'gender relations' for 'gender as social relation' to escape oppositional notions of sex difference and as a means of identifying varieties of men's and women's powers and oppressions 'within particular societies' (641).¹⁷ In this move, Flax crystallises the difference in the approaches to sex/gender theory of a postmodernist feminist from the radical difference theorist. Flax rehearses a pattern analysed by Gatens (1989) of the slippage of sexuality debates from issues of sex to gender. One possible reason for this, Gatens argues, is to soften the feminist approach to critique of men and male culture (33), even as it occurs in the way gender structures are made so that men and women are seen as ideal opposites of each other. In her search for an ethics of thinking the biological body that understands its position in culture, she argues that resistance to such an ethics arises from men's and women's 'complicity' in maintaining phallogentric culture because of their 'complex investments' in, what she calls, their 'double(s)' (46), that is the 'body image is a double, of sorts, which allows us to imagine and reflect upon ourselves in our present situations' (38).

From the foregoing analysis, I suggest that, in the feminist symbolic, the sex-gender theory/distinction/division represents several veiled forms. As an embodied theoretical concept it is modelled on a female body, and an oppressed and frequently uncomfortably extended interdisciplinary female body of the second wave at that; a body without much power. It is perhaps small wonder that men do not recognise their corporeal selves in this formulation. It also expresses a distinctive masculinity of the second wave, the ostracised and repressed masculinity of the women's-only theoretical space which contorts into a form that

¹⁷ Flax argues, "gender relations" is a category meant to capture a complex set of social relations, to refer to a changing set of historically variable social processes' (628). Further, she says, 'gender . . . is relational' (628). By this she means that 'gender relations . . . are unstable processes . . . constituted through interrelated [and interdependent] parts' (628).

both includes and excludes sexual difference from its epistemology. It is the incommensurable difference that cannot be entirely defined as opposite, intersection, or even otherness, but that must be defined if only to express, and therefore repress, the (masculinist) institutional demands of the marathon swim of knowledge-making.

It seems opportune at this late point to enter the argument with Laqueur (and Flax) about the 'body' in Rubin's essay. There is not one but several bodies in Rubin's essay which takes issue with 'popular explanations of the genesis of sexual inequality' and sets out to 'sketch an alternative explanation' (Rubin 27). Unlike Pateman, unveiling the concealed story of 'The Sexual Contract', Rubin defines a 'sex/gender system' saying it is also known as "mode of reproduction" and "patriarchy" (32). She pursues a more fully developed definition by way of an 'idiosyncratic and exegetical reading of Lévi-Strauss and Freud', noting that Lacan's interpretation of Freud has 'been heavily influenced by Lévi-Strauss' (28). The sex/gender system that takes shape in Rubin's essay, and which transmutes into the sex/gender distinction of the later semiotic second wave, is barely directly concerned with the precise relationship between genitals and body and cultural gender practices, so much as with anthropologised histories of the exchange of women in systems of marriage, Marx, Engels, capital, psychoanalysis, and Oedipus. The sex/gender distinction therefore survives as something of a relic of Rubin's expansive and heroic engagement with the patriarchs of the humanities, later reduced to a (very significant) formula for differentiating male/female/masculine/feminine, plucked from the garden of her ideas like the pathetic rose. It is, in a sense, an example of the reductive domestication of ideas described by Roof and discussed in Chapter 8. Rereading Rubin's essay after many engagements with its chief relic is like visiting an abandoned house where the furniture is draped and, when the veils are withdrawn, Freud, Lacan, Lévi-Strauss, Marx and Engels, stand like dusty mannequins beside Rubin the reader. But it is possible that, if Rubin's paper was re-written now, not as the 'Traffic in Women'

but as 'The Traffic in Knowledges/Disciplines', when the drapes were withdrawn, the same old dummies would be revealed to have been standing beneath them.

In the coming chapter a more localised analysis of interdisciplinarity between English and cultural studies is considered in relation to the appearance of the Oedipus myth in feminist literary criticism at the height of the second wave, and in more recent times since the reconfiguration of the body of literary theory into cultural studies.



Chapter 10:

Oedipus, A Riddle, and the Sphinx:

Feminism, Paternity and Literary Criticism

If the body of the male epistemologist is veiled in the women's only space of feminist sex/gender theory, as suggested in the previous chapter, then, in the more open and mixed terrain of literary and cultural criticism, the male body is flamboyantly overdressed, costumed as every legendary hero in myth. His most regular disguise is as Oedipus, and/or Oedipus's father. Cross-dressed feminists sometimes share this stage, the roles for women being limited or cut.

Jane Gallop observes 'feminist criticism's participation in recent reconfigurations from literary to cultural studies' (King 51). These reconfigurations can be seen to form part of a broad set of movements, while within feminism they particularly mark the transition from the second wave, or more correctly, the transition from sexual politics to 'gender politics'.¹ However, in this chapter, for purposes of isolating the masculinities of feminism, I focus on

¹ Meaghan Morris and Stephen Muecke (1995a; see also 1995b) enlist cultural studies as one current form of 'the transformation of Marxism and post-structuralism by the problematics of identity and difference over the past twenty years' (1), and cultural theory as a 'contested form of intellectual Esperanto [which] has accompanied an expansion of interdisciplinary projects' (2). Simon During (1993) argues that 'Cultural Studies is . . . the study of contemporary culture' (1) descending from English and French schools of thought from Leavisism and Williamsism to structuralism and semiotics, to French theory, including the work of Bourdieu, ethnography, and creating an 'academic site for marginal/minority discourses' (17) that, During argues, led to commercial mass-culture studies, which he terms 'cultural populism' (17). This account represents something of a dominant discourse in Australian cultural studies. For another perspective, see Tom Steele, *The Emergence of Cultural Studies 1945-65: Cultural Politics, Adult Education and the English Question*, London: Lawrence and Wishart, 1997. Steele '[reconstructs] a pre-history of British cultural studies' by 'locating it in the context of the changing directions and fortunes of the adult education movement between the 1930s and 1960s' (Tony Bennett 1998: 213). Ang (1996) cites David Chaney's description of the 'crisis of culture' which he says it has been the "'innovation of cultural studies'" to place 'within the social history of modernity' (133). The feminist scholar who amongst these debates has slipped and survived for years - notice that During does not include feminist cultural studies as a category in the history or theory of cultural studies - must also remake an identity and critical subjectivity within these ongoing restructurings. It is my wicked pleasure to incorporate cultural studies as footnote to a chapter on literary criticism.

the peculiarly literary streams of feminist thought and theory, distinguished as the performance of criticism rather than theory.

Elaine Showalter's (1985) presentation of a female tradition is posed in search of a critical recognition of the inscription of all of women's experience into literature. Showalter identifies two main approaches: first, 'feminist critique', which is concerned with woman as reader and 'consumer' of male texts, an 'historically grounded inquiry which probes the ideological assumptions of literary phenomena' (128); and, second, 'gynocriticism', which is concerned with woman as writer, the programme of which is 'to construct a female framework for the analysis of women's literature, to develop new models based on the study of female experience, rather than to adapt male models and theories' (131). This is a particularly famous taxonomy of feminist literary criticism. Ellen Messer-Davidow (1989) suggests an alternative set of distinctions between work that 'analyzed representation', and analysis of 'linguistic medium' (68); and then there is the *l'écriture féminine*, in which the diffuse erotics of femaleness are said to be inscribed (68). She comments that, '[one] finds little feminist criticism of a strictly formal nature' (69).

Sexual Politics (Kate Millett 1977), however, is a radical example of feminist literary criticism, and belongs to Showalter's first category. Millett begins by outlining her critical/theoretical allegiances, describing the work as 'composed of equal parts of literary and cultural criticism', and therefore 'something of an anomaly, a hybrid, possibly a new mutation altogether' (xii). As well as literary history criticism or 'New Criticism', which 'originates in aesthetic considerations', she argues 'that there is room for a criticism which takes into account the larger cultural context in which literature is conceived and produced' (xii). The 'larger cultural context' is elaborated to be that of 'sexual politics', a context that enables Millett to 'formulate a systematic overview of patriarchy as a political institution' (xi). Millett argues that a sexual revolution occurred during the Victorian period, that was arrested and halted via the writing of, particularly, Norman Mailer, Henry

Miller and D.H. Lawrence. She argues that these works produced 'sexual politics' as a means of stopping the sexual liberation of women, and specifically the rising power of feminists, and worked to restore male supremacy as a dominant ideology via various quasi-pornographic literary representations of women. There are vague echoes of Friedan on Freud here. While Millett's book survives in popular memory amongst the genre of manifestos of the popular radicals, it is less polemic or theory, than literary criticism, and the masculinity she identifies, the subject and antagonist of 'sexual politics', is, ironically, now more associated with a period and a feminist attitude and the feminism of the second wave, than with a nineteenth-century male literary critical practice, as Millett argues in this book.

Not only the styles of literary criticism distinguish specific feminisms but also the uses of literature. Rose (1987) argues for the importance of feminist literature in American feminism where '[literature] served as a type of reference point for feminism, as if it were at least partly through literature that feminism could recognise and theorise itself' (10). American feminist criticism had constructed an 'historically attested link between writing and the domain of the personal' (12). Probyn (1993) argues that 'literary studies had a greater impact on the American women's movement than elsewhere', and she notes the particular influence of *Sexual Politics* on the second wave. (However, *Sexual Politics* does not belong to the category of 'personal theory' proposed by Showalter's model of gynocriticism.) However, Rose argues that debates about women and writing and feminism and literary studies are really about 'the limits and participation of feminism as a political process within academic life, about what the institution can and cannot manage, where the breaking points of such "management" can be located' (10). For Rose, questions of 'utterance' are 'focused' by feminism, especially with respect to literature, because of the traditional exclusion of women from public discourse and their accompanying 'more active participation in literary life' (14).

Probyn (1993) suggests that Rose (and others) were responding to the potential 'loss of a political project' as feminism came to be more established within the academy, and, in particular, 'within departments of English' (34). Probyn therefore argues that 'it is . . . crucial to hold on to that founding principle of the American feminist literary tradition: that the gendered experience of reading is the point of departure' (34). As a reader, Belle can relate to this. This is an entirely different spectatorial position or theoretical gaze on women. Belle also knows from studying de Lauretis and Lotman that, '[the] hero is the creator of differences and as such is structurally male; the female is both the space for and the resistance to marking "a topos, a resistance, matrix and matter"' (Haraway 1989: 234). This 'hero' and 'originator' of differences is the author, 'the defining position for the unmarked gender, the masculine' (234). Unlike literature, in Hollywood cinema, according to film theory, 'the female/woman is fixed in the position of icon, spectacle . . . in which the subject sees the objectification of *his* action and subjectivity. . . . The narrative of this objectification is the plot of sadism; it is its story' (234). Beyond identifying these gendered positionalities of desire, the point is that, as Haraway says, '[*how*] to look is built into the spectacle' (234). So, how to read is built into narrative, including critical narrative.

Probyn's interest in these debates is set out in the context of defining the influence of the feminine in feminist cultural studies. Probyn does not cite any concern with the fear of a loss of a political project as English transformed into cultural studies, even though the grounds of critique entirely shifted. It becomes very obvious from Probyn's analysis how the different terrains of 'theory' are sometimes facilely combined, not least in the ways in which she applies American literary critical history (when she was teaching in Canada) to issues in cultural studies in non-American locations. For instance, Probyn considers Raymond Williams's concept of 'structures of feeling' (16)² in order to combine notions of

² This is a problematic move for any class-conscienced theorist. Ian Hunter, points out the problem of Williams's structure of feeling, saying the concept involves: "'reconciling culture as an aesthetic ideal and culture as a 'whole way of life' [in a way which] not only specifies the

self and experience to manage an interpretation of relations between theory and literary theory for the feminist. Without trying to 'make an ideal' out of William's structures of feeling, she proposes that 'the way in which structuralism was taken up excluded the experiential moment in early cultural studies' (26), and furthermore, she argues, 'the legacy of poststructuralist textual criticism is an evacuation of any ground upon which one could speak the self' (14). Precisely what was the 'experiential moment' is not clear; nevertheless, her purpose, she argues, is that 'the self is put forward not to guarantee a true referent but to create a *mise-en-abyme* effect in discourse' (29).

Probyn investigates the emergence of the 'feminine' in cultural theory by way of considering the 'category of gendered experience' beginning with the 'role of female experience . . . in the development of Elaine Showalter's gynocriticism' (32). In spite of the anti-literary bent of cultural studies, Probyn makes her empirical referent literature. For Probyn, 'experience' is that of nameless women subjects whose 'reading being' - an identity she ontologises as a 'literary self' - forms when 'women [recognize] themselves [as women] in the experience of reading other women' (37), a process she imagines as the 'shock of gender' (36; 38). Probyn's wider project is to argue that 'emotions point to where feminist criticism has to go' (83) and she examines the process of 'an emotional foregrounding of the self as a way of critically acknowledging the ontological and epistemological bases of knowledge formation' (83). Faced with attention-seeking male objections, such as K.K. Ruthven's claim that men's speaking positions in feminism are limited to those of "tame feminist or wild anti-feminist" (qtd Probyn 33), she argues that 're-theorizing experience problematizes a speaking position of a generalized woman in feminism' (Probyn 33). That the experienced of a generalised woman should be a problem to feminism is somewhat ironical. In spite of Ruthven's grumble, the reality is that much the same predicament afflicts

character of class consciousness but also the form of the 'experience' the analyst must share if he is to understand it" (Hunter qtd in Flew 1997, 9).

women in cultural studies - they must be either tame(d)-feminist or, at least, cautious anti-feminist to hold legitimate speaking positions.

'The feminine beckons while the feminist resists' (Probyn 44). The simultaneously 'desired and repulsive' (44) image of feminism - a male construction - irks Probyn's characterisation of the white, male conquering seeker of ethnographic knowledge who makes fictions out of the others he positions in relation to his (somewhat) fictional self. This is probably related to the traces of Oedipal rivalry in struggles over theoretical supremacy between Terry Eagleton and Raymond Williams, which Probyn discerns (17). Whether the Oedipalisms are strictly between men, or between disciplinary relatives of English/cultural studies, is a question that constitutes a lot of analysis, and is beyond the scope of this dissertation. Undoubtedly, there is an envy of the 'literary' in cultural studies that constant referral to literary exempla in 'cultural' analysis makes obvious, and theory of 'culture' cannot entirely support. But the shorthand use of the Oedipus narrative (that is, a reference to the narrative that includes no other characters than Oedipus and his legendary father) to describe the male literary academy, is a move perhaps (partly) derived from an influential antecedent in feminist literary criticism, *The Madwoman in the Attic* (Gilbert and Gubar 1979).

In this chapter, I consider *The Madwoman* as a combination work of second wave gynocriticism and formalist criticism, in which the dominant myths of Oedipus are both criticised and retained. The opportunities to subvert the Oedipus narrative, or observe more closely the power with which the female figures in the story are endowed, are not pursued by Gilbert and Gubar. In this way, the book shows clearly the dilemmas of the feminist scholar, compelled by the demands of her intellectual practice to conduct a radical approach to knowledge within fairly conservative institutional and knowledge formations, in maintaining the performance of feminism - performance, that is, in the sense of performativity, identity formation created through the iteration of complex citational processes.

Butler (1993) says, that 'Performativity is . . . not a singular "act," for it is always a reiteration of a norm or set of norms, and to the extent that it acquires an act-like status in the present, it conceals or dissimulates the conventions of which it is a repetition' (12).³ In this chapter, I consider how this approach may change the Oedipus story, by focusing on the figure of the Sphinx herself, who, as it were, spins the tale, posing the riddle with which Oedipus grapples. In her silent position of power, the Sphinx is herself a riddle for the contemporary scholar. Dominant feminist Oedipalism retells a story of male rivalry, in spite of the fact that the Greco-Roman mythic tale does not appear to contain elements of this mythic confrontation between father and son which has lived on in Freudian adaptations of it. This is the Oedipus created in the male imaginary and in conflicts with feminism, the fantasy of an all-male paradigm of critical engagement. But which Oedipus is he? The Oedipus of myth or drama or psychoanalysis? All are different except insofar as the destruction of mother and father in the narrative of sexed-identity formation. As Threadgold (1997) argues, if it is accepted, in the postmodernist humanities, 'that science and modernist theory are stories told from some *body's* position, stories that can be rewritten, then I think we must also accept that stories are theories, and they always involve a metalinguistic critique of the stories they rewrite' (1).

Belle's reading for the remainder of this chapter includes a little Derrida, a little second wave poetry, *The Madwoman*, Sophocles' *Oedipus Rex*, de Lauretis on Propp, and it would not hurt for her to look at Propp's ideas in the *Morphology of the Folktale* (first published in 1928), being historically closest to the period in which Freud was also writing.

³ 'Within speech act theory, a performative is that discursive practice that enacts or produces that which it names. . . . In a critical reformulation of the performative, Derrida makes clear that this power is not the function of an originating will, but is always derivative' (Butler 1993: 13)

'The Greek father who still holds us under his sway must be killed'
(Derrida 1978: 89)

Myth

Long afterward, Oedipus, old and blinded, walked the roads. He smelled a familiar smell. It was the Sphinx. Oedipus said, 'I want to ask one question. Why didn't I recognize my mother?' 'You gave the wrong answer,' said the Sphinx. 'But that was what made everything possible,' said Oedipus. 'No,' she said. 'When I asked, What walks on four legs in the morning, two at noon, and three in the evening, you answered, Man. You didn't say anything about woman. 'When you say Man,' said Oedipus, 'you include women too. Everyone knows that.' She said, 'That's what you think.' (Muriel Rukeyser 1978: 498)

Allusions to the Sphinx and Muriel Rukeyser's poem are occasionally used by feminists. Robyn Ferrell (1998), reflecting on the New Reproductive Technologies uses this poetics to demonstrate the remoteness and alienation of masculinity from reproduction, and of herself from male ignorance towards it. She introduces the Sphinx saying: '[all] little boys confront the riddle of the Sphinx, Freud told us, and pursue their sexual researches . . . [on] . . . the secret of "life"; "where do babies come from?" . . . Oedipus suffered because he was too knowing; being unnaturally clever, he answered the riddle of the Sphinx' (153). In a fairly new critical way, Ferrell interprets the story of Oedipus as a problem of '*hubris*' - he 'did not conceive of the possibility that things were not as they seemed' (153). Elaborating this to a reflection on Freud and Oedipus, Ferrell says, 'the Oedipal fantasy, and the technological view it has of relations, nurses a blindspot; it denies what it does not know' (153-154). Then she cites Rukeyser's poem (154). Indeed, Oedipus is nothing, if not a story of ignorance, and perhaps of Freud's, and, in some ways, of feminism's.

De Lauretis includes Rukeyser's poem at the conclusion of 'Desire in Narrative' (1984a) stating:

I am not advocating the replacement or the appropriation or, even less, the emasculation of Oedipus. What I have been arguing for, instead, is an interruption of the triple track by which narrative, meaning and pleasure are constructed from his point of view. The most exciting work in cinema and in feminism today is not anti-narrative or anti-Oedipal; quite the opposite. It is narrative and Oedipal with a vengeance, for it seeks to stress the duplicity of that scenario and the specific contradiction of the female subject in it, the contradiction by which historical women must work with and against Oedipus. (157)

Perhaps I should reply: 'that's what you think'. Instead, I will follow her lead.

Messer-Davidow argues that, 'in the domain of *literary* study . . . feminists suffer greatly the anguish of divided allegiance. . . . [Feminist] literary critics who borrow uncritically borrow troubles mainly because our two endeavours are fundamentally incompatible' (64). This is a view of a feminist literary critic that is repeated by others (see Sheridan, later). In spite of the reputation of feminists for penis envy, phallic obsession, and castrating tendencies generally, *The Madwoman in the Attic* is a relatively rare example of feminist literary criticism in which masculinity is most overtly constructed as penis-centred. Gilbert and Gubar begin by asking '[is] a pen a metaphorical penis?' (3), thereby announcing a radical feminist approach, and arguing, in a classic feminist analysis, that male 'authorship' is understood in canonical literary criticism as a succession of acts of literary paternity. To this end they affirm a male literary analysis of the Oedipal structures of literary rivalry with the intention of exposing the structure and drawing attention to the pathos of the female literary figures languishing on the periphery of the canon. By focusing on authorship, Gilbert and Gubar take on the specifically male quality of literary writing and the myth of male paternity in acts of writing which centre on the dominance of white male father figures:

the patriarchal notion that the writer 'fathers' his text just as God fathered the world is and has been all-pervasive in Western literary civilization, so much so that, as Edward Said has shown, the metaphor is built into the very word, *author*, with which writer, deity, and *pater familias* are identified. (4)

In deconstructing the 'metaphor', as they call it, of literary paternity, Gilbert and Gubar install this metaphor as a theoretical structure, and show how '[male] sexuality . . . is not just analogically but actually the essence of literary power. The poet's pen is in some sense (even more than figuratively) a penis' (4). If the actual penile quality of the pen is in some doubt, they convincingly show, at least, how it is a thing of greater power in the hands of a man than of a woman. Gilbert and Gubar construct the literary masculine in three quite specific ways. Firstly, patriarchy is the term used to indicate the literary tradition in and against which the authors write; secondly, they deconstruct the penile meanings and associations of male writers' pens (although the various ramifications of the term 'penis' are omitted: penis as weapon, rapist, sinner of illegitimate children - a set of connotations elided here, perhaps tactfully). Their concern is less about the pen as weapon as (following Ann Finch) the way 'the pen has been defined as . . . a male "tool", and therefore not only inappropriate but actually alien to women' (8). Thirdly, from this metaphor, they follow Harold Bloom in the construction of the theory of literary paternity in which the Oedipus story is used to elaborate the literary masculine. It is a strange marriage indeed, in which the radical feminist theory of pen as penis merges with Bloom's theory of literary Oedipal struggle to produce a theory of literary paternity. Following Bloom, Gilbert and Gubar make the Oedipus myth central to their approaches to literature: '[the] fierce struggle at the heart of literary history, says Bloom, is a 'battle between strong equals, father and son as mighty opposites, Laius and Oedipus at the crossroads' (6). The crossroads, the apocryphal setting for the legendary patricide, is itself a player in the psychic drama of Oedipus. The setting figures Freud at the same site: which way should he go? De Lauretis (1984a) locates Oedipus as folktale at the crossroads of patriarchal history. Following Propp, she says:

Oedipus would come into being at the historical crossroads where two forms of succession meet and clash: an earlier one in which power was transferred from the king to his son-in-law through marriage with the king's daughter, thus through the agency of the 'princess,' and a later form in which the transfer occurred directly from the king to his own son. (114)

She explains how this affects Oedipus '[because] the transfer of power implied the necessary death . . . of the old king by the new one, the later form of succession gives rise in folklore to the theme of patricide and its corollary, the prophecy' (114).

From another of Propp's essays, de Lauretis elaborates how the history of narrative cannot be accurately mapped in historic periodisation, that 'plots do not directly "reflect" a given social order, but rather emerge out of the conflict, the contradictions, of different social orders as they succeed or replace one another' (113). She could be paraphrased to describe the 'difficult coexistence' of different orders of theory when she describes how, in this scenario, 'the difficult coexistence of different orders of historical reality in the long period of transition from one to the other is precisely what is manifested . . . in the transformations or dispersion of motifs and plot types' (113).

Oedipus: Sons, Daughters, Siblings None; Mother, Father, Both Dead;

Oedipus: Problem Child

In the Sophoclean drama of *Oedipus Rex*, who knocked off his father almost by accident, mistakenly thinking he was a bandit, there is no apocalyptic confrontation between 'mighty opposites', as Bloom terms it; this is a somewhat crude usage of the myth for which even Freud is not entirely guilty. To appropriate Butler (1993), 'the story reoccupies symbolic power to expose that symbolic force in return . . . to further a powerful tradition of words, one which promised to sustain the lives and passions of precisely those who could not survive within the story itself' (185). De Lauretis relates a further point of Propp's that illuminates the divergence of history and myth: '[if] the Oedipus story has been read as a

tragedy . . . in the light of a fate . . . inherent in human existence, it is because the two events central to it - the victory over the Sphinx and the unwitting murder of the father - have been taken to be metaphysically rather than historically motivated' (116). (Indeed, de Lauretis offers another reading of Oedipus from René Girard which interprets Oedipus myth 'in its double link to tragedy and to sacrificial ritual, and defines the role of Oedipus as that of surrogate victim' (119). Girard, she says, argues that victory over the Sphinx means Oedipus has 'crossed the boundary and thus established his status as hero' but in committing 'regicide, patricide, and incest, he has . . . contravened the mythical order' (119).)

Other critics question the status of the Oedipus tale in different ways. For instance, Tony Schirato (1992) looks at the exclusion of women in *Totem and Taboo* and reconstructs Freud's Oedipus tale, arguing that 'the deed, in this case, is the "original" act of violence that gives birth to civilisation, the murder of the father who had barred the way of the son's desire for the mother' (57). This 'deed', 'the primaeval murder of the father by his sons', is the 'deed' 'which society must repress if it is to survive' (58). Schirato's aim is to read Freud's stories against him; while not questioning his particular use of this story, it is reframed because it is such an outrageously anti-feminist usage of Oedipus, given that, in the classical tragedy, Oedipus did not know his mother or the murder victim. Desire for his mother is not a motivating element of the drama; rather it is the irresistible course of the fates, and the inevitable retribution of triumphed-over monsters. Schirato's conclusions concern the epistemology of Freud's story, that *Totem and Taboo* is 'an overtly masculinist text, one which seeks to explain the advent of society, religion and art without recourse to women, largely because he makes use of discourses within which women have no place' (62, my emphasis).

Back to the Crossroads

Gilbert and Gubar take no heed of this obvious mistake. Instead, like dutiful daughter gynocritics, they pose the question of where women fit in the Oedipal model. The obvious answer to this question is that they do not fit. But Gilbert and Gubar seem to need to make them, so they turn for help to Juliet Mitchell who says, '[speaking] of Freud . . . that "psychoanalysis is not a recommendation for a patriarchal society, but an analysis of one"' (47). Gilbert and Gubar paraphrase so that Bloom's model might be, not a 'recommendation' but an 'analysis' of 'patriarchal poetics' (48). So it might also be said that Gilbert and Gubar are not recommending radical feminist literary criticism but are analysing a poetics.

While she says that 'poiesis' is 'a making', Threadgold (1997) takes 'a feminist poetics' to mean 'a feminist work on and with texts' (1). The distinction between the two terms is made around the 'dynamic' nature of 'poiesis' and the 'static' nature of 'poetics' (3), a distinction that is at least arguable. It is suggested in the context of a shift in the century from poetics to the poiesis of textuality, 'a move from the analysis of the verbal text as autonomous artefact to much more complex understandings of the embodied and processual making of meanings in complex social and cultural contexts' (85).⁴ Nevertheless, Threadgold narrates a transforming discipline in which 'texts are now understood to be constructed chunk by chunk, intertextually, not word by word, and there can thus be no link between text and context except through the intertextual resources of this discursively produced subjectivity' (3). This is quite a different disciplinary scenario to that in which *The Madwoman* was launched, one in which the stodgy old dinosaurs of literary criticism admitted works to canons, and criticised more than theorised, strictly works of literature, rather than culture. The advent of

⁴ Kate Lilley (1998) says Threadgold's definition is of 'extreme generality and inclusiveness' (223). Lilley says Threadgold 'shifts between a neutral register . . . and a more polemical and idiosyncratic usage ("poetics" versus "poiesis")' and notes that she does not refer to an

structuralist semiotics and poststructuralised notions of subjectivity were, at the very least, remote in the future. It is perhaps little wonder that Oedipus emerged as the heroic theoretical benefactor who justified the work-practices of the dinosaurs, and gave no ground to women at all.

Feminist critical reception of *The Madwoman* was mixed. Øyunn Hestetun (1993) interprets it as a distinctively Americanist form of feminist literary criticism, placing it with the symptomal readings of the 'myth and symbol school' of feminist and other ideological criticism. Nina Auerbach, cited by Hestetun, argues that the "gargantuan" power of the patriarchy in *The Madwoman* is seriously exaggerated (Hestetun 125), while Toril Moi (1985) saw *The Madwoman* as a 'reductionist' account, of the conspiracy-theory kind. Indeed, even Sandra Gilbert (1980) herself reflected somewhat ambivalently on the style of criticism in an essay published the following year.

Not only are the female participants in the story relegated to bit parts, but the critics do not seem to notice the way the patriarchal rhetoricians manage to forget (apparently) all the non-male roles in the family of Oedipal characters. You could be misled into thinking that women's roles in this structure should be as mothers or sisters. But no, women appear as G.M. Hopkins' 'muses' and 'delights', (Gilbert and Gubar 7) and as incestuous mothers, but are otherwise absent or ignored. Facing this crossroads, rather than deconstructing the patriarchal model, or closely investigating the 'original', 'master' story, Gilbert and Gubar adopt the more conventional second wave feminist response, which is to invest reciprocal concern in their own genitals: '[where] does such an implicitly or explicitly patriarchal theory of literature leave literary women? If the pen is a metaphorical penis, with what organ can females generate texts?' (7). The reason, at least in part, is that *The Madwoman* is distinguished in being about struggles,

Aristotelian definition of poetics, and that this is a recuperative tactic to enable a 'return of linguistics to an interdisciplinary poststructuralist critical methodology' (223).

not over women's writing, but over women's authorship. While at pains to retrieve key tropes of nineteenth-century women's writing, the argument develops about the anxieties that women experienced in the process of authorship, and how this 'radical fear' appears to correspond to men's "anxiety of influence": the 'anxiety of influence that a male poet experiences is felt by a female poet as an even more primary "anxiety of authorship" - a *radical* fear that she cannot create, that because she can never become a "precursor" the act of writing will isolate or destroy her' (49, my emphasis). Furthermore, they argue, the effect of the metaphor of literary paternity is that '[this] anxiety is . . . exacerbated by her fear that not only can she not fight a male precursor on "his" terms and win, she cannot "beget" art upon the (female) body of the muse' (49). Beyond the metaphor itself, the effect of the anxiety is that the female artist, '[unlike] her male counterpart', must 'first struggle against the effects of a socialization which makes conflict with the will of her (male) precursors seem inexpressibly absurd, futile, or even . . . self-annihilating' (49).

In spite of this profound frustration, the authors of *The Madwoman* set up Harold Bloom and his Freudian Oedipal theory of patriarchal literary history and the 'artist's "anxiety of influence"', (46), criticise, then defend the model in order to derive their theory of women's congruous 'anxiety of authorship' suggesting that male and female anxieties are not commensurate in value.⁵ The value of the anxiety is not correspondingly raised by associating it with women's authorship, in spite of, as Grosz (1995) says, the 'trace of the [author's] signature' which is not simply the proprietary mark of the author but 'an effect of the text's mode of materiality, the fact that as a product, the text is an effect of a *labor*' (20). (By trace, she means the citation or iteration of an author's name).

Furthermore, Gilbert and Gubar argue that the madwoman in literature - an entirely patriarchal definition of femaleness and one strongly associated (by Gilbert

⁵ See Frow (1995; 1998) on the commensurability of value.

and Gubar) with Romanticism - is, in a sense, the author's double, 'an image of her own anxiety and rage' who enables women writers to deal with 'uniquely female feelings of fragmentation' (78). As Rose (1987) argues in relation to feminism and English, the transformative power of modes of feminist speech/writing is always in question, 'it is not always clear whether it is the idea of demise or reinscription that has in fact been at work' (9). In this way, Rose reframes the question of the previous chapter (Chapter 9) concerning the contradiction between opposition and complicity, adapted to English, '[whether] the aim of new forms of theoretical and political understanding was a transformation of the pre-existing object which then allows it, reread, to persist' (9).

Gilbert and Gubar's analysis of the female writer is modelled on a fictional figure, Anne Bronte's character, Helen Graham. They argue that she 'and . . . women authors who resemble her' are 'distinguish[ed] from male Romantics' by 'her anxiety about her own artistry, together with the duplicity that anxiety necessitates' (82). This is one of the significant ways in which the feminist inscribes her critical object by constructing her as a kind of literary cripple, attempting the pen, the critic positioned, not as interpreter, but as sympathy-giver. The insistent use of the patriarchal epithet of women writers 'attempting the pen' tends to belie the reality of literary history, that the women whose works form the main substance of their analysis, are nevertheless, mainly canonical figures who ultimately appear less constrained than some of their latter day critics. Perhaps this restraint has something to do with Gilbert and Gubar's own authorial position:

[because] her audience potentially includes the man from whom she is trying to escape, she must balance her need to paint her own condition against her need to circumvent detection. . . . [From] both her anxieties and her strategies of overcoming them we can extrapolate a number of the crucial ways in which women's art has been *radically* qualified by their femaleness. (82, my emphasis)

Following Elaine Showalter, Gilbert and Gubar argue that women writers have a different 'literary subculture' (50) in which 'unique bonds that

link women' comprise 'the secret sisterhood of their literary sub-culture' (51) and 'such anxiety constitutes a crucial mark of that subculture' (51). Contemporary women, they say, write with 'energy and authority' because their 'foremothers struggled in isolation . . . to overcome the anxiety of authorship that was endemic to their literary subculture' (51). Anxiety, then, appears to be a form of (symbolic) capital in this sub-culture,⁶ although Rose (1987) points out that anxieties of language may be specific to the context of 'the practice of speaking in education', that is, 'inside the teaching institution itself' (13).⁷ In this location, Rose proposes that 'fantasy can operate as legitimization' (14) and she refers to earlier forms of feminist literary criticism, 'which set itself to uncover the fantasmatic underpinning - notably in relation to sexual difference and the image of woman - of the male literary creed' (14). Within the feminist fantasy of historical women's authorship, the narrative Oedipalisms remain undisrupted. The 'spectator' (reader) remains castrated/castrating at centre stage, the critics sneaking off into de Lauretis's preferred borders, critical tools in their bags, watching the story replay itself to further readers.

Back to the Crossroads

Gilbert and Gubar do revive in their analysis the figure of the Sphinx, who posed the riddle that Oedipus solved at the crossroads. The Sphinx rarely figures in expositions of the Oedipus story, tellers of it preferring the erotic battle narrative between father and son, a struggle in which mother is positioned vexatiously as the cause or incestuous love object. Referring reassuringly to 'a famous poem' (by Muriel Rukeyser) they say that 'all these women ultimately

⁶ Sarah Thornton (1995) adapts the concept of sub-cultural capital from Bourdieu's notion of cultural capital; see especially 11-14 and 98-105.

⁷ This is a moment for a psychoanalytic intervention by Rose (1987) who says this is 'the transference structure of the institution in so far as it generates a dynamic in which the anxiety of language . . . gets played out' (13-14). She says pointedly, '[this] question of the utterance and its dynamic is focused particularly by feminism, and again particularly in relation to literature, because of the tension between women's exclusion from . . . [public discourse] . . . and . . . their . . . active participation in literary life' (14).

embrace the role of that most mythic of female monsters, the Sphinx, whose indecipherable message is the key to existence, because they know that the secret wisdom so long hidden from men is precisely *their* point of view' (79). While the arrival of the Sphinx is not intended as a riddle, the sentence structure produces a riddle: precisely whose point of view *is* hidden 'from men' - that is, is it the male or the female point of view which is obscured from themselves? As Ferrell's use of this figure, quoted at the beginning of this chapter, suggests, the Sphinx (and the poem) appears to metaphorise a mystery of (and alienation from) men and masculinity that *The Madwoman* does not unravel. A riddle it is indeed.

About the Sphinx: Positionalities of Desire: Sadism and Strangulation

The Sphinx does not appear in the Sophoclean drama of Oedipus Rex, but she is a figure in its psychological action. The Sphinx, according to Stephen Berg and Diskin Clay (Sophocles 1978), 'is a demonic creature of three forms: she has the head of a woman, the body of a bird, and the hind quarters of a lion. . . . Her name means "the strangler"' (114). It is the terror of the Sphinx from whom Oedipus has saved the city of Thebes by solving her riddle. Oedipus becomes king of Thebes, but a plague has broken out. The chorus tell the audience how it was her 'intricate hard song' which prevented the town from pursuing King Laius's killers. Now Apollo has told that the killer is in the city.

Discovering his own true identity is disastrous for Oedipus, and for Jocasta, his wife and mother who banishes herself to death by strangulation, a fitting fate perhaps for a character whom Rebecca Bushnell (1988) describes as a kind of anti-oracle (79): questioning the prophecies of the priests and messengers of the oracle. Tragic Jocasta. So why didn't Oedipus recognise his mother? Because when you say, Sphinx, you include mothers, too. Everyone knows that. Or, maybe, because Oedipus was a semiotician, and not a narratologist.

Interspeech, Interruption: Sphinx Becomes a Princess

De Lauretis (1984a) takes on these questions: who or what is the Sphinx? What is the difference between male and female monsters? Why is the Sphinx a riddle? Following Barthes, de Lauretis advances her argument about the apparently 'incontestable' (105) links between 'Oedipus, desire and narrative' (104), having already established (1984b) that, in the metatheoretical rivalry between image and narrative (see my Chapter 4), narrative offers liberation for the woman spectator. In Hollywood cinema, 'the female/woman is fixed in the position of icon, spectacle The narrative of this objectification is the plot of sadism' (Haraway 1989: 234). Part of de Lauretis's reasoning is that Freud himself preferred narrative to visual image, albeit with emphasis on the process of seeing as the means by which sexuality is formed (de Lauretis 1984a: 143). The main concerns of de Lauretis's approach are critical/theoretical: the erstwhile rivalry between semiotics and narrativity; and that the speech of Oedipus is a movement of masculine desire. Her interests in the Sphinx, Oedipus and Freud, occur in part because of the theoretical turns she makes away from semiotics towards narratology. She is throwing a challenge down to film theory and arguing for something that seems to be altogether more oriented to the spectator, and less sympathetic to the abstruse preferences of the critic.⁸ Of the rivalry between semiotics, and narrative, she explains that:

semiotics has developed a dynamic, processual view of signification as a work(ing) of the codes, a production of meaning which involves a subject in a social field. The object of narrative theory . . . is not therefore

⁸ De Lauretis gives some background to her interest in narrativity at the time. She says that while 'narrative film has always been the primary area of reference for critical and theoretical discourses on cinema, narrative structuration has received on the whole much less attention than have the technical, economic, ideological, or aesthetic aspects of filmmaking and film viewing' (106). She notes debates about narratology, such as conflict between "'transhistorical," narratological view[s] of narrative structures', and attempts to 'historicize the notion of narrative by relating it to the subject and to its implication in, or dependence on the social order', and the 'transformative effects produced in processes of reading and practices of writing' (105). In spite of more processual approaches, she claims that mostly these methodological shifts drift towards 'dehistoricizing the subject and thus universalizing the narrative processes' (105-06). She says 'the interest in narrativity amounts to a theoretical return to narrative and the posing of questions that have been either preempted or displaced by semiotic studies' (107). Hence, her retrieval of the work of the Russian formalists to enable her to examine narrative and desire.

narrative but narrativity; not so much the structure of narrative (its component units and their relations) as its work and effects. (105)

Nevertheless, she combines these approaches; in following Propp she argues that Sphinx combines the folktale princess and serpent. 'In the Oedipus story, which emerged during the patriarchal system, the role of the princess had to be . . . played down' (115). Hence, the Sphinx is an attenuation of the princess, and 'condensation' of the princess and the serpent (the serpent being derived from an earlier stage, Propp's Donor) (115). So, from monster to princess, the Sphinx can transform.

Interruption/Interspeech: The Sphinx as Monster Again

According to Creed (1993), Freud proposed that the Riddle of the Sphinx 'was probably a distorted version of the great riddle that faces all children - Where do babies come from?' (18). Ingeniously, Creed reconstructs the 'archaic mother' as 'outside' of the patriarchal family and therefore 'the subject, not the object, of narrativity', the 'sole parent' (26). She argues that 'within the Oedipus narrative' the archaic mother 'becomes the Sphinx, who also knows the answers to the secret of life but, no longer the subject of the narrative, has become the object of the narrative of the male hero. After he has solved her riddle, she will destroy herself' (26). Creed, differently to Berg and Clay, says her name is derived from 'sphincter', suggesting that she is 'the mother of sphincteral training, the pre-Oedipal mother who must be repudiated by the son so that he can take up his proper place in the symbolic' (26).⁹ Creed points out that, while Oedipus has always been seen to have committed two horrific crimes, patricide and incest, 'his encounter with the Sphinx, which leads to her death, suggests another horrific crime - that of matricide' (26).

⁹ With thanks to Heather Scutter, it seems that both Creed and Berg and Clay are roughly correct. Sphinx derives from the Greek verb, 'sphiggo', meaning to draw tight or close up; her name therefore refers to the fact that she keeps her mouth tightly closed, she seals off words, and plugs up knowledge.

De Lauretis asks, as Creed does not need to, 'what became of the Sphinx after the encounter with Oedipus on his way to Thebes?' (109). Classical mythology, she reminds the reader, was full of monsters and their power to 'lure the gaze' is captured in the etymology of 'monster' (109). She argues that those that have survived into modern thought signify the boundary of modern and ancient thought; they represent a 'symbolic transposition of the place where they stand, the literary topos being literally . . . a topographical projection; the *limen*, frontier between the desert and the city . . . metaphorizes the symbolic boundary between nature and culture, the limit and the test imposed on man' (109). She notes that ancient monsters were sexed, and cites a few examples, noting that 'Medusa and the Sphinx . . . are more human than animal, and definitely female: the latter has the body of a winged lion but a woman's head' (110). Like Medusa, the Sphinx both can kill, devour and, importantly, blind. The threat posed by these female monsters 'is to man's vision, and their power consists in their enigma and "to-be-looked-at-ness" . . . their luring of man's gaze into the "dark continent", as Freud put it, the enigma of femininity' (110). Having interpolated the Sphinx to the feminist monstrous, de Lauretis ventures across the *limen* in pursuit of the mystery of the fate of the Sphinx, apparently unaware that in classical mythology, the Sphinx threw herself off the rock on which she sat. De Lauretis entertains a couple of speculations on the fate of the Sphinx including one which she takes up for the remainder of the essay, that the Sphinx "killed herself in disgust," after Oedipus solved her riddle - and married Jocasta' (110).

De Lauretis's essay then becomes an analysis of Freud's question 'what is femininity', reframed to ask, 'what is femininity - for men?' (111), and she argues that there is a similarity between this riddle and the riddle of Sphinx, especially insofar as the term of the address is man (111). Throughout, de Lauretis is not critical but highly respectful and sympathetic to Freud, seeing him as extremely generous for seeking the story of femininity. Most importantly, she takes up an

analogous riddle of why 'Freud's evocation of the myth of Oedipus is mediated by the text of Sophocles' (112). On the characterology and narratology, she says:

[the] Oedipus of psychoanalysis is the *Oedipus Rex*, where the myth is already textually inscribed, cast in dramatic literary form, and thus sharply focused on the hero as mover of the narrative, the center . . . of consciousness and desire. As for the Sphinx (Propp's Donor), she disappears, having test[ed] Oedipus and qualif[ied] him as hero. Having fulfilled her narrative function . . . her question is now subsumed in his; her power, his. (112)

Freud's choice of Sophocles' Oedipus was no accident for an 'avid reader of literature' (125), and demonstrates, de Lauretis argues, what Lévi-Strauss says of the narrative form, 'its coding function in the attribution of meaning, its patterning of experience as epic or dramatic action' (126). Indeed, the stereotype of male sexual development as social drama, and female sexual maturation as quiet non-event, somehow maps comfortably onto the model provided by Freud the sexual dramatist. For Freud, the 'events of his stories . . . which he presents in narrative form . . . are not elements of a moral drama' but of the Oedipus drama (131). He uses Oedipus "as a poetical rendering of *what is typical* in these relations" (Freud qtd in de Lauretis 131). Rose (1994) interprets the implications more, as it were, literally, arguing that Freud 'effected a break in our conception of both sexuality and childhood', and emphasising that Freud's use of a myth 'to describe how this ordering is meant to take place . . . should alert us to the fictional nature of this process' (14).

De Lauretis's argument for understanding positionalities of desire in the cinema in narrative rather than visual (image) terms, is as much a victory for the feminist film theorist (de Lauretis) over rival contemporary male theorists, specifically Stephen Heath and Christian Metz, as it is for narrative over image identification. Narrative, she says, '[anchors]' the subject 'in the flow of the film's movement; rather than, as Metz proposes, the primary identification with the all-perceiving subject of the gaze' (144). This is important to de Lauretis, given her view that 'narrative and cinema solicit the spectators' consent and seduce women

into femininity' by a process of 'double identification, a surplus of pleasure produced by the spectators themselves for cinema and for society's profit' (143). Her sympathies with Freud are also secured because it is by a process of narrativity that, in Freud's model, sexuality is made.

Oedipus in Disneyland

Gallop (1988) says that, 'whereas for Sadian [sic] libertine and structuralist anthropologist, incest means father-daughter or brother-sister sex, for Freud, the central configuration of incest - figured by oedipal myth - is between son and mother' (55). And it is worth noting here that the effect of removing the mother in Disney, is to remove the danger of mother-son love while flooding the air with stories of father-daughter love.

Back to the Crossroads

While leaving the scene of debate about Gilbert and Gubar's mishandling of the literary crisis of feminism, nevertheless this story can be reread as a moment of women's willful self-insertion into the classical debates of literary scholars, a direct confrontation with the most sexist underpinnings of the male literary canon, in which ultimately the feminists appear to surrender. There is a sense in which the woman author can be read as a figure of flailing anxiety, with considerable ironic as well as humorous potential. This does not alter the historic reality of women writers' marginalisation from canonical literature. But this period can be seen as a crossroads at which a story of uncertain origin was chosen to be told as a paradigm in an act of criticism. That de Lauretis's feminist elaboration on the same story (the story of the Sphinx) via the assistance of some very old men of the bookish past, Freud, Propp, Lotman and Lévi-Strauss, becomes the site of the feminist victory over the younger contemporary male film critics, may be mere coincidence, or it may be the reason de Lauretis advocates 'Oedipalism with a vengeance' - a kind of feminist Oedipalism. Probyn, too, wards off the Oedipalists in a similar move. While only a few of the players in this drama are literary critics

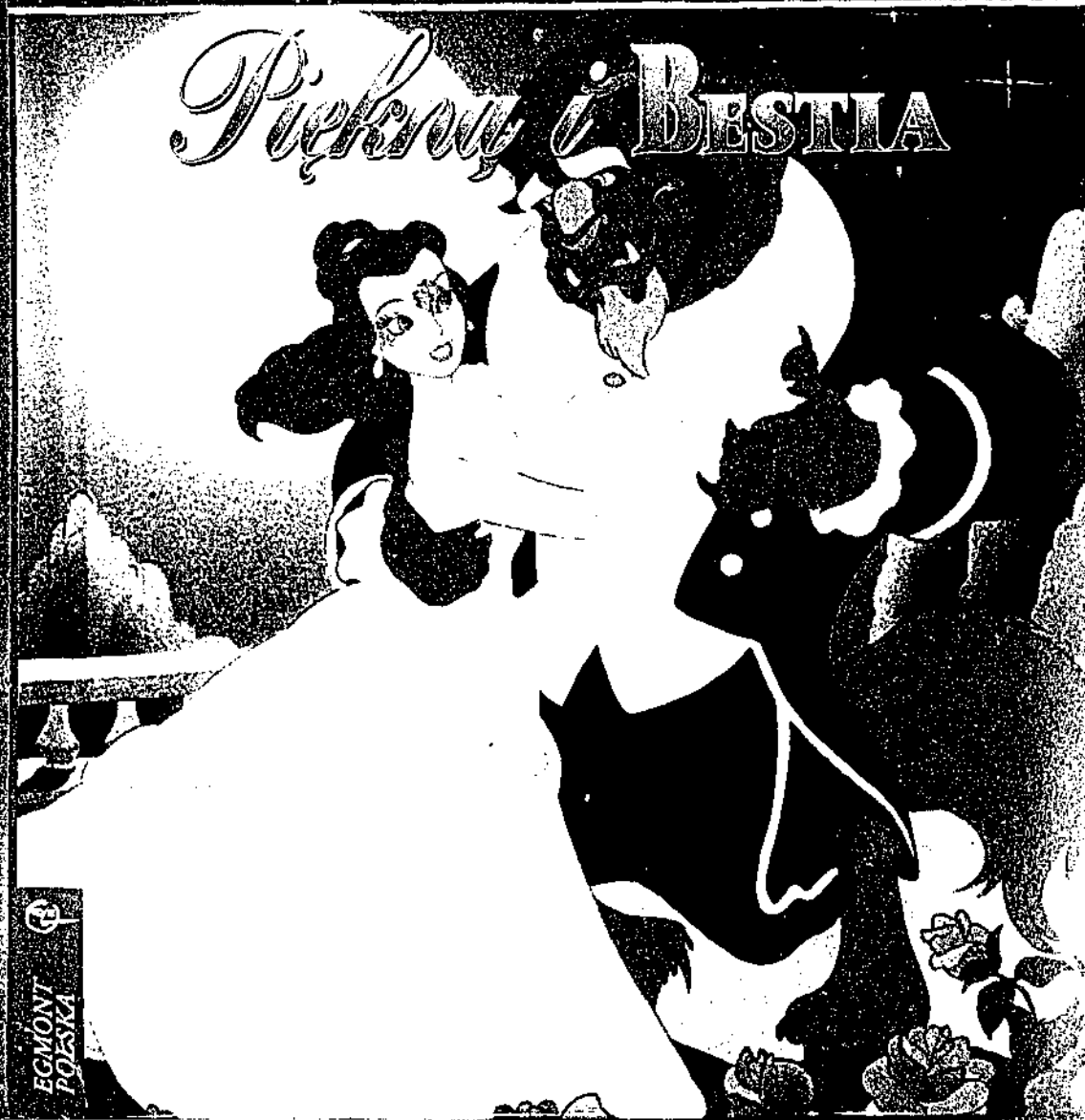
per se, they are all textualists of one kind or another, and all reading from the same script, Freud's drama of sexuality. While this may be a lesson for abandoning all the old ground for the entirely new, or for the entirely radically critical, Creed's addition of matricide to the list of Oedipus's sins is an invention of a very creative psychoanalyst, with a gynocritic bent, one who would no doubt recognise her mother. She is Belle's hero.

The body of the male literary and cultural critic may be in various guises in this narrative, and the acknowledgement by Gilbert and Gubar of the consent of their husbands may be another ironic gesture (xiv). Nevertheless, the speaker of the discourses of literary criticism can be fairly conclusively demonstrated to have been predominantly male throughout history, and the arrival of feminist literary critics with their unequivocal focus on the fantasised sexuality of authors and its direct paternalistic effects on the sexuality of women has possibly produced an overt Oedipalism that deliberately and irremediably excludes women from the very structures of critical poesis. The identification of that Oedipalism discloses a double-headed monster, a turmoil of father/son identifications that excludes the direct or accidental nature of an alleged crime, and hides or ignores evidence advanced by Creed that Oedipus not only killed his father but his mother, too. As paradigm, Oedipus perpetuates a destructive mode of critical engagement. While allowing the survival of the mythology of Oedipus may seem to be a fair concession by newcomers to an established tradition, the vengeful feminist Oedipalist semiotician/narratologist exposes the risks involved in the 'difficult coexistence' of different orders of theory (de Lauretis 113). Not least, she exposes the risks of her own transformation. As Threadgold (1997) argues, '[semiotics] itself has in many places become transformed into cultural studies . . . a cultural studies which is as sceptical now of linguistic and literary analyses of signifying practices as [de Lauretis] was in 1983' (55). Through all the change, Oedipus survives, mother, father both dead; Oedipus problem child. In the last chapter, some feminist approaches to Oedipal psychoanalysis are re-cited within its home

territory of theoretical psychoanalysis itself, where Oedipus, as rewritten by Gallop rewriting Irigaray, becomes Freud, having never abandoned his castration anxieties. In this critical drama of the characters of psychoanalysis, Freud's masculinity, is unveiled by Irigaray, and is shown to contain a secret that perhaps only a textualist/literary critic could know.



WALT DISNEY ΜΑΛΑ ΒΑΙΚΩΝΑ ΚΟΛΕΚΤΑ



Chapter 11:

Why (y) Psychoanalysis?:

Symbolic Critique in the Land of the Giants

On a more institutional level . . . the epistemic link thus established between philosophy and psychoanalysis is anything but easy and the two discourses seem to have settled into a relationship of mutual and double-crossing love-hate. (Braidotti 1991: 36-37)

The arrival of Belle at her final lecture in the masculinities of psychoanalytic feminisms brings her to face to face with two larger than life men, Freud and Lacan, and introduces the most explicit feminisms yet in the works of Gallop and Irigaray, nevertheless prefigured by Friedan's criticism and Mitchell's defence of Freud as father-giant in Chapter 8. Freud, in particular, in being figured as 'father-seducer' by Gallop (1988) and Irigaray (1985a/1985b), personifies the patriarchy in a selection of potent feminist tales of male impotence. In staging this final re-citation of the second wave, the scene is set by the epigraph from Braidotti, which suggests that the struggle between psychoanalysis and philosophy is a struggle embodied in the dual/divided disciplinary loyalties of Irigaray. However, Braidotti's precise point is to suggest that the struggle occurs over the femininity of the critical capacities of these rival disciplines. To some extent, I take up this envious position in this chapter within a speculative narrative, based on (deliberately) sketchy samples of the work of Gallop and Irigaray. Towards the end, at Irigaray's initiative, I introduce a (rather humbug) musical metaphor, so that the works are 'played' as well as read, that is, ludically and musically.

Braidotti, a philosopher, is a more sympathetic critic of psychoanalysis than most, as, according to Elizabeth Abel (1990), 'repudiating psychoanalysis has become a familiar gesture of contemporary feminist discourse' (184). She argues that this is because of the 'traditional indifference' of psychoanalysis to 'racial, class and cultural differences', and she refers to the loss of material grounding in

1970s feminism, 'seduced' by psychoanalytic accounts of subjectivity, and in this loss is also the loss of politics (184). Abel, following Paul Smith, suggests that 'psychoanalysis has no innate political desire' (184). But psychoanalysis is all about desire: psychoanalysis (as Stam, Burgoyne and Flitterman-Lewis point out) does not perform empirical studies of the mass audiences of popular culture or sociological studies of cinema ("real" people who go to movies'), nor does it support the idea of an artistically-aware viewer found in Formalist approaches (146-7); nor does it assume an oppositional stance to patterns of authority as in radical critical practice. Instead, psychoanalytic film theory discusses 'film spectatorship in terms of the circulation of desire' and this approach is possibly apolitical because, like Greek tragedy, the cause (of desire) is known before the action begins; to take psychoanalysis as descriptive is to assume basic patriarchal structures which pre-exist prior to a discursive reality.¹

Many of the criticisms of psychoanalysis are also made more specifically of Oedipalism, and of the 'competitive same-sex focus of the Oedipal' which 'projects desire and resolution only within . . . the family' (Roof 64). But more importantly, the Oedipal paradigm 'makes any analysis of framing assumptions itself an Oedipal question, a challenge not of the idea of the family but of the law of the father that governs it' (64). In feminist critiques of psychoanalysis, however, the focus is not on Oedipus, but on the authors of the discourse, Freud and Lacan. In narrating the story of Little Hans, Creed (1993) argues, '[Freud] - and the father - are so intent on interpreting Hans's situation in relation to . . . the Oedipus complex and castration crisis that they overlook crucial information offered by Hans himself' (99). Creed challenges Freud's conviction that 'children should be told the truth about sexuality' as she shows that Freud's belief that Little Hans's story supports his theory of woman as 'castrated' other is insupportable (104), making the 'truth' in question the truth of Freud's own making. Creed's direct 'bluff-calling' of Freud is very liberating in contrast to Irigaray's wordplay or

¹ See Weedon (1997), 51-2.

Gallop's cruisy seduction (examples follow later). While Irigaray imagines a very erotic feminine sexuality in opposition to Freud, both she and Gallop are perhaps over-willing to extend the game of mystery and inevitable outcomes with the father-giants of psychoanalysis.

And feminists do not do psychoanalysis, they read and interpret it, not being clinicians, after all. Theoretical psychoanalysis is differentiated from Freudian psychoanalysis as 'therapy', in which the object of study is the 'unconscious' (Stam, Burgoyne and Flitterman-Lewis 124).² The method of therapy is to interpret human behaviour in terms of resistance³; transference⁴; and desire⁵ (124). Psychoanalysis and its theoretical code are applied by feminists critics to various cultural forms, especially film (see Chapter 4), and being motherless fields (like Disney Corp), these are named after their father figures, Freudianism and Lacanianism. In both fields, 'the masculine' is figured as a disembodied force or set of psychic structures, yet, as Gallop and others show, the men involved are constructed as if they are intimately known. Gallop (1988) constantly rereads Freud, undressing and redressing him, like a doll, in different ways, while focusing intently on his maleness, his masculinity, loving him for his writings, his 'storifying' of theory. Her tendency to reread him is a search for the 'personal' in Freud, the ego of his knowledge. Three of her essays, she says, 'read Freud not so much for his knowledge of subjectivity as for the imprint of his own subjectivity upon his pursuit of knowledge' (5). She notes other feminist readings of Freud, including

² Stam, Burgoyne and Flitterman-Lewis, quoting Rosalind Coward, say that "the unconscious originates in the same process by which the individual enters the symbolic universe" (123). This means that 'unconscious processes are essentially discursive in nature, and second that psychic life is both individual (private) and collective (social) at the same time. For film theory, considering the unconscious meant replacing the cinema as an 'object' with the cinema as a 'process,' seeing semiotic and narrative film studies in the light of a general theory of SUBJECT-formation' (123).

³ '[The] obstruction of access to the unconscious' (Stam, Burgoyne and Flitterman-Lewis 124).

⁴ '[The] actualization of unconscious wishes, typically in the analytic situation, by according a kind of value to the analyst which enables the repetition of early conflicts' (Stam, Burgoyne and Flitterman-Lewis 124).

⁵ '[The] symbolic circulation of unconscious wishes through signs bound to our earliest forms of infantile satisfaction' (Stam, Burgoyne and Flitterman-Lewis 124).

Rich who finds him, 'disappointing, not so much . . . as a feminist, but ultimately, as a poet' (5). Gallop, instead, fantasises him: 'in wishful identification with Freud, I put him in the position of seducee. Freud is seduced through his desire to be in the father's place; so am I. Yet I can only accede to the father's place by first unveiling his femininity. . . . I demonstrate that Freud is a "whore"' (21). The sexual politics of this symbolic move are intriguing. For Gallop, her father is a woman, whose femininity is that of a whore and a veiled whore at that, a confused postmodern image of unstable power figures. In the section sub-titled: 'Why Does Freud Giggle When the Women Leave the Room?' (33-37) Gallop rehearses a second, satirical, 'negative' version of Oedipus derived from Freud's work on jokes, in which Oedipus, instead of killing his father and marrying his mother, kills his mother and marries his Dad. I feel compelled to point out here, as Gallop (absorbed in the 'anal/ogy') does not, that in both versions, Jocasta perishes. Oedipus, as argued in the previous chapter, is a father murderer and a lady killer: Oedipus: mother, father both dead. Oedipus: problem child.

Gallop's (1988) reading of Lacan, however, is openly of Lacan as a misogynist, a prick. While Freud seems a father figure to Gallop, Lacan is like a brother, and she 'poke[s] fun' at 'the separation of phallus and penis in Lacanian theory, a division which exemplifies the mind-body split, disembodiment of the phallus and rendering it transcendental' (7-8). She finds Lacan's theory to be 'imbued with female heterosexual desire' (7). Of 'the separation of phallus and penis' in Lacanian theory, she says, this 'raises maleness, a bodily attribute to the realm of the spirit leaving femaleness mired in inert flesh' (8). But she says (Gallop 1982) Lacan 'derives a phallic enjoyment from his lectures' (34) whereby he is frustrated. He 'wants to be with the women, but as the ladies' man. He wants to take that stroll as the cock of the walk', but the '[cock] is that which by definition cannot be with the women' (34). In the seminar of 1972-3, 'Lacan declares that "Phallic pleasure [*jouissance*] is the obstacle through which man does not succeed . . . in taking possession of and revelling in [*jouir de*] the woman's body, precisely

because he takes possession of and revels in [*jouit de*] the organ's pleasure" (34). She says that throughout the year's lectures, 'the phallic order and phallic enjoyment are shown to be a kind of failure: a failure to reach the Other, a short circuiting of desire by which it turns back upon itself. . . . The sexual relation as relation between the sexes fails' (34). This failure amounts to a form of impotence which Lacan himself identifies as the 'topic of the necessary impotence of the phallic' which 'is in keeping with feminist analyses of the workings and shortcomings of phallogentrism' (34). Attempting to go beyond the phallus, and while this resonates well with feminist aims, she reports that feminists and "deconstructive" philosophers', especially Jacques Derrida, '[denounce] his phallogentrism' (36). Gallop toys with this paradox of Lacan's triumphal moment despised: the impotent phallogentric. 'To designate Lacan at his most stimulating and forceful is to call him something more than just phallogentric. He is also phallo-eccentric. Or, in more pointed language, he is a prick' (36). She fells the prick. Phallogentrism and the polemic are masculine, upright matters but the prick, 'in some crazy way, is feminine' (37).⁶

The perverse appeal of Lacan that Gallop arguably constructs (see my fn 6) is applied to Irigaray whom, Gallop argues, follows Lacan in her reading of Freud, when: 'it would be too risky, it seems, to admit that the father could be a seducer. and even eventually that he desires to have a daughter in order to seduce her' (38). In Gallop's vision, the father analyst 'wishes to become an analyst in order to

⁶ This is a pointed moment in Gallop's text. She relates the double-meaning of 'prick' - both vulgar term for male sex organ and a description of an obnoxious man. She uses this to create the textual meaning of Lacan's position of authority, and, while it may be appropriate for an American audience, it jars in Australian parlance. Gallop suggests that women 'despite themselves' find 'pricks' 'irresistible' (37) and refers this to Lacan's popularity, and particularly adulation of him amongst women at his seminars (37). She makes quite a play on this vulgar term, using it affirmatively, so that it becomes a figure signifying the meaning of "beyond the phallus", "beyond good and evil" (37). The irresistible pleasure of Lacan the prick crucially mixes with and undermines his theoretical authority so that his misogyny becomes almost virtuous (38). This reading, however, does not hold up if it is located in Australian vulgarity, in which the term 'prick' also connotes a double meaning, but the man who is a 'prick' is not irresistible; he is vicious, dangerous, exploitative, untrustworthy, and unattractive. Australian women do not on the whole experience 'despite themselves' in the presence of a prick.

exercise . . . a lasting seduction upon the hysteric' (the daughter) (38). Gallop investigates Irigaray's investigation of this unending seduction in which the roles are reversed: the father analyst becomes the analysand so that, '[in] the place of Father Freud's prick we have his phallocentrism: the normative law that denies the desire it cloaks (protects and covers)' (38). Irigaray's 'rape of the Father [(her reading of Freud)] . . . is thoroughly Lacanian. The inquiry into Freud's phallocentric cloak reveals Lacan's prick' (38). But, she cautions, 'as with all seductions, the question of complicity poses itself' (56).⁷

There are significant differences between the theories of Freud and Lacan which Gallop does not specify but Heller makes clear. The first difference concerns a shift in Lacan from a comprehension of identity 'in terms of substance to identity in terms of lack' (Heller 226). For Freud, 'identity is founded on the consolidation of the phallus' whereas Lacan focuses on the phallus as 'universal signifier and agent of cultural disenfranchisement' whereby it remains always a 'symbol of lack' (226).⁸ Second, there is a shift from Freud to Lacan in interest in a 'discrete and expressive human subject' to a 'discrete and expressive symbolic order' (226), approaches that have in turn been used by feminists to critique the Freudian paradigm. Thirdly, for Freud, the family romance is centred on the phallus, while in Lacan the phallus relies on the powers of language, or on the 'extrinsic operations of a linguistic romance that inevitably intrudes upon and splits the human subject' (226).⁹

⁷ Gallop mixes her metaphors here characterising Irigaray's reading as both seduction ('[the] dichotomy active/passive is always equivocal in seduction, that is what distinguishes it from rape' (56)) and rape (she says the seduction is 'as aggressive and admiring as any rape' (38)).

⁸ Within cultural critical and feminist re-use of these ideas, the use of the phallus as 'the SIGNIFIER OF DESIRE [sic]' grants it 'a symbolic role in the desires of the three protagonists of the Oedipal triangle - mother, father and child; it is the object to which desire is directed' (Stam, Burgoyne and Flitterman-Lewis 134). The myth of lack comes about as 'it is thus not a real object, but an absent one (a fantasmatic object marked by loss) . . . it never really "belongs" to any of the three' (134). So, in Parveen Adams' words, "What [the woman] lacks is not a penis as such, but the means to represent lack" (Adams qtd in Stam, Burgoyne and Flitterman-Lewis 134).

⁹ '[The] unconscious is always manifested as that which vacillates in a split in the subject, from which emerges a discovery that Freud compares with desire' (Jacques Lacan 1973, 28).

Why Psychoanalysis?

Asked towards the end of her life what projects she would like to take up, de Beauvoir mentions two, including psychoanalysis, but without taking 'Freud as my starting point' (Schwarzer 89). In *The Second Sex*, de Beauvoir does not dismiss psychoanalysis altogether but observes its limitations, especially in calculating social factors in the formation of sexed identity (de Beauvoir 77). The materialist feminist champion of psychoanalysis, Mitchell (1974), is very critical of de Beauvoir's reading of Freud saying she is one of his 'dissidents' (317), and arguing that she 'compounded certain tendencies within popularized American Freudianism' that influenced 'feminist reaction to Freud' (301). Specifically, she notes that de Beauvoir 'does not believe in' the unconscious which is 'the main proposition of psychoanalysis' (301), and Mitchell argues that '[the] dividing line between men and women is absolute in [de Beauvoir's] schema in a way that it never is in Freud's' (312).

While Mitchell's interest in Freudianism appears to be in the interests of feminism's need, Rose (1991) argues that Mitchell's 'feminist move' was 'to add sexuality to the historically established links between psychoanalysis and . . . ideology' (7).¹⁰ Reflecting specifically on Mitchell's contribution, Rose constructs psychoanalysis as a legacy to feminism of 'the quarrel over femininity in the [nineteen-] thirties' (10).¹¹ Lacanianism, Rose says, entered English intellectual life, via Althusser's concept of ideology, through feminism and the analysis of film (5). With these views, Rose addresses the question of why feminists dabble in psychoanalysis, questioning its 'purchase outside its own specific domain' (2). She

¹⁰ Gallop (1982) says Mitchell deals with a Lacan who was almost unknown to American feminists (5). However, she says Mitchell's use of Lacan is poor, '[providing] no continuity between the specific points of Lacanian theory' (6). She says there is an unclear relationship between feminism and Mitchell's discussion of a 'primordially alienated self, a dead father, and a symbolic phallus' (6).

¹¹ Rose (1991) also perceives this process occurring in the United States in the work of Firestone: '[read] "ideology" as "femininity", "cultural norms" as "the family" and you produce the position

argues that it is the issue of 'identity', and, for feminists, the issue of how individuals recognise themselves as male or female, which brought psychoanalysis to the 'political field' (5).

Segal views from another angle the turn to psychoanalysis in academic fields, particularly psychology, arguing that it occurred in 'search of a fuller understanding of the complexity . . . of sexual identity' (70) following the exhaustion of the nature/nurture debate in psychology (60-64) and sex role theory in sociology (65-69). This interest in Freud posited different versions of masculinity. Whereas Freud's (theoretical) masculinity is neither biologically nor socially determined but a process of 'psychic construction, ineluctably marked by tension, anxiety and contradiction' (72), Segal explains that a new perspective on male psychology developed in the late 1960s with the 'object relation' school of psychoanalysis which focused on the pre-Oedipal years. In this account, the boy 'is obliged to abandon his identification with his mother . . . and to identify, instead, with the father' to develop his sense of maleness (73). Poised in the model is a theme of men's essential weakness, and feminist object relation theory (and that from which it devolved) had 'no grip on the symbolic power and meanings' of 'men' and 'masculinity' (81), preferring to regard it as 'fragile, insecure . . . and a defensive reaction to "femininity"' (82). Segal notes that in this field, 'the actual power of men and the symbolic power of the phallus have not only shrunk . . . [they] have disappeared' (79). Segal suggests that while fragile masculinity 'becomes an issue' precisely because it is so valued and desirable, Dorothy Dinnerstein and Nancy Chodorow both take seriously the question of men's power, emphasising the importance of the mother, and criticising the institution of mothering and early child care (because it is female-dominated and the antagonisms in this process create male dominance later) (79).

of Shulamith Firestone, for whom psychic conflict - the problem of female identity - is the direct reflection of institutionally regulated forms of control' (10).

Segal's and Rose's clearing of the issues still cannot bridge the mystique attached to feminist psychoanalysis and by association to the symbol of its power: the phallus. The influence of psychoanalysis on feminism in terms of the ways in which it has been taken up in French theory and in film theory is, in itself, an intriguing phenomenon and perhaps part of the mystique. The cult of French feminism in Australia has strange appeal when it is considered that French women did not gain suffrage until after World War II, about 50 years after Australian and New Zealand women. The term 'French feminism' seems to have been coined colloquially in Australia to refer to the works of Irigaray, Hélène Cixous and Julia Kristeva and seems to have automatic associations with psychoanalysis, while their feminisms depart in several ways from psychoanalysis and are overall more influenced by Derrida.¹² Weedon (1997) shows how there is a certain kind of theoretical mythology attached to the French feminists, arguing that their work 'aligns rationality with the masculine and sees the feminine in forms and aspects of language marginalized or suppressed by rationalism: poetic language and the languages of mysticism, madness and magic' (9). Weedon tells how, in the early twentieth century, Karen Horney made a substantial critique of Freud based on gender and on the observation that the psycho-sexual development of boys and girls may be clinically biased having been derived from a male point of view (53).¹³ That this kind of critique gained popularity in recent years as 'French feminism' perhaps in part explains the vague antagonism of the American radical, Gallop, drawn to stare fixedly at the pricks of Lacan and Freud.

Gallop (1982) says, with some sarcasm, that while she seeks to teach French psychoanalysis and feminism, she is 'continually posing questions that are not specific to the exotic space of France' (xi). Becoming more directly critical, she says: '[both] French feminism and French psychoanalysis are fields of stubborn

¹² The term also seems to have coincided with the publication of *New French Feminisms* (Marks and Di Courtivron 1981), but these three writers are not representative of the contents of that anthology.

polemic between various exclusive little circles' (xi) and that the most 'stubborn opposition' is in the constitution of 'opposite sexes' which 'blocks the possibility of a relation between them' (xi-xii). Frenchness in this context therefore becomes part of a structure of feeling, and - rather like the pastiche *mise en scene* of Disney's *Beauty and the Beast* - 'frenchness' also participates as a generic marker.¹⁴ Other characteristics define the distinct oeuvre of Cixous and Kristeva.

'Difference' is the most highly valued concept in Cixous's theory even as she argues for the usefulness of Freud's model of the process whereby a human infant is socialised to assume its adult role (Susan Sellers 1988: 1). Sellers says Cixous does not deny biological sex differences (2) but that she argues that in 'the way society has used sexual difference, women remain closer to a "feminine economy" than men' (2). Further, 'biological differences between the sexes give rise to different bodily experiences, and thus create different sources of knowledge' (2). So, Cixous constantly emphasises that the mix of masculine and feminine is 'present in both sexes' (2). While a "'feminine" position is privileged as the way forward for women *and* men', masculinity (which appears to be an essential heterosexual one) is needed 'to ensure the provision of "order" and the imposition of necessary limits' (2).¹⁵ The masculinity inscribed in 'Extreme Fidelity' (Sellers 9-36), a small example of Cixous's writing (see fn 15), is that of the domesticated heterosexual couple, bound together. Impressionistically, at

¹³ Horney also discovered, according to Weedon, evidence of 'male "envy of pregnancy, childbirth and motherhood as well as of the breasts and of the act of suckling"' (54).

¹⁴ See Anne Freadman (1988).

¹⁵ This opinion is based on a very limited reading of Cixous. Nevertheless, according to Sellers, in 'Extreme Fidelity' (Sellers 9-36), Cixous illustrates the masculine response to patriarchal law as that of submission; she argues that the 'tendency is to accept its supremacy, interiorizing the threat of castration' (1). Following Derrida's theory of the 'myth of an originary first term or "logos"' (1), Cixous rereads the biblical Eden scene to show that the law is a word, and it has 'no meaning since death does not exist in the paradisaal state' (2). She (Cixous) labels Eve's response to the law "'feminine"', that is to 'ignore and defy the law, searching for the means to inscribe our defiance in the attempt to subvert its power' (2). With a rich and impulsive metaphor, Cixous re-cites the Eden story as a primal site of gender and disordering of knowledge and defines 'feminine' and 'masculine' as 'the relationship to pleasure . . . because we are born into language, and I cannot do otherwise than to find myself before words. . . . So there is nothing to be done, except to shake them like apple trees, all the time' (15).

least, it combines Christian love with the mythos of the Greco-Roman horizon, the wasteland of happiness. Heaven.

Julia Kristeva (1984) privileges the realm of language but marks a shift from biological sexual difference to 'subjectivity as purely an effect of language which has feminine and masculine aspects' (Weedon 1997: 66). Rather than the erotic sensibility of Cixous (see fn 15), Kristeva's concerns are strictly about language: the feminine 'semiotic', like the masculine 'symbolic', is a mode of language available to both sexes. However, Kristeva's critics note that she privileges the study of men over women by reading masculine and feminine significations of male subjects only.¹⁶

Whereas the erotics of Cixous and Kristeva lie in their approach to sexual difference, Cixous playful and subversive, Kristeva, remote and chaste, the dramaturgy of Gallop's (1982) enactment of Irigaray and Lacan's engagement, is mischievously intimate. 'The roles of father and daughter are given to Lacan and Irigaray as well as to Psychoanalysis and Feminism'; but because the 'father-daughter relation is a seduction, the roles become more complicated, more equivocal, more yielding' (xiv). Gallop's aim is to critique the way this parent-child model of psychoanalysis '[reassimilates] larger social issues into the familial domain' (xv), so that feminism also often 'falls for a familial interpretation of power relations' (xv), thereby endowing powerful men 'with the sort of unified, phallic sovereignty that characterizes an absolute monarch' (xv). Gallop's brave and idealistic attempt to '[dephallicize]' the father is intended to 'avoid the pitfall

¹⁶ See also Kristeva, *Desire in Language: A Semiotic Approach to Literature and Art*, Ed. Leon S. Roudiez, Trans. Thomas Gora, Alice Jardine, and Leon S. Roudiez, NY: Columbia UP, 1980. Weedon (1997) comments that, in *Revolution in Poetic Language* (1984, first published in French in 1974), 'the return of the repressed feminine is manifest, for example, in the "marginal" discourse of the literary avant-garde, such as the poetry of Lautréamont and Mallarmé and the prose of James Joyce. These texts are seen as exceeding phallogocentric discourse, bringing the subjectivity which supports it into question' (67). See also Grosz (1989), 91-94. Applications of Kristeva's ideas may not be so manifestly problematic. See, for instance, John Lechte, 'The Semiotic, Code, and the Imaginary in the Present Age', *After the Revolution: On Kristeva*, Eds. John Lechte and Mary Zournazi, Sydney: Artspace, 1998, 31-46.

of 'familial thinking' so as to effect the 'more complex power relations that structure our world' (xv). An attempt to extrapolate more complex power relations from an engagement with one powerful man seems a futile exercise, especially for a feminist, and, as established earlier, Gallop interprets Irigaray's reading of Freud as Lacanian. In the remainder of this chapter, I, too, wish to stage a meeting between feminism and psychoanalysis, rereading Irigaray's interview with Freud, located in the professional's rooms where, rather than father and daughter, analyst and analysand, are undergoing therapy. Not a primary reader of Freud or Lacan, I receive them both via their interpreters, sometimes citationally (and translationally) removed from them several times. Freud is in every respect an absent father to me, but Belle, on the other hand, may wish to adopt him.

The subject of psychoanalysis, given the clinical/medical connotations, is quite different to the subject of industrial/bureaucratic versions of socialist/radical feminism. Further, as Weedon argues,¹⁷ in materialist feminisms, theory is pitted against experience in the contexts of lives of adults rather than imagined processes of psycho-sexual development of children and, in this way, the scenario of psychoanalysis somehow resembles that of the child-adult subject of *Beauty and the Beast*, and a child-adult familiar with only the limited script of its particular fantasy. Lacan (1973), for instance, sees the unconscious (assuming for a moment that there is such a thing) as 'structured like a language' (20) (assuming for the moment that languages are structured) and if psychoanalysis is, as it is, clinical talking, then it's hardly surprising that the world comes to appear as being structured like a language, rather than say, like a workplace. Psychoanalysis 'bases its own dictatorial power upon a dictatorial conception of the unconscious' (Deleuze and Guattari 17-18). In keeping with their own broadly war-like approach to micropolitics, Deleuze and Guattari prefer their 'schizoanalysis' to

¹⁷ The very problem Weedon sets out to deal with is the relationship in radical and essentialist feminisms to theory and experience (see 6-9). Weedon is particularly concerned to overcome feminist 'hostility to theory' (6).

psychoanalysis because the latter is centred on a leader, 'General Freud' (18). Schizoanalysis, on the other hand, treats the unconscious as an 'ascentered system . . . as a machinic network of finite automata (a rhizome)' (18).

Irigaray takes on Freud as a man and as an authority figure and rewrites his power as impotence. Borrowing Freud's own terms she questions him in a manner that Gail Schwab (1991) describes as 'interrogative/citational' (59). While it appears that Freud is positioned as the analysand, Gallop (1982) insists that it is not a psychoanalysis: 'Irigaray both asks questions (the analyst's role) and supplies associations (the dreamer's role). And since many questions go unanswered they appear directed to the reader, who thus becomes the dreamer' (57). While Gallop answers the perplexing incoherence with her potent interpretations, I diverge from her dream of her conversation with Irigaray to dream what appears to distinguish the Freudian masculinity from those of other feminisms. The querulous, challenging mode of Irigaray's personal address to Freud reveals the meaning of (penis) envy in the man himself: 'the uncanny strangeness of the "nothing to be seen" cannot tolerate *her* not having this "envy"? *Her* having other desires, of a different nature from *his* representation of the sexual and from *his* [auto]representations of sexual desire' (Irigaray 1985a: 51). His presence is inscribed in traces of his absence in the text; she speaks of him like a churlish lover. No rounded account of his argument or introduction to him or his writing is given.¹⁸ There is no bibliography: all the works consulted occur in footnotes in the flow of notes and speculation. Freud and knowledge of his work is assumed by the analyst. Account of his theory is laced into the text of Irigaray's dream of him.

¹⁸ Gallop (1982), 56.

Irigaray and Unpower: Interspeech/Interruption

Unpower . . . is not, as is known, simple impotence, the sterility of having 'nothing to say,' or the lack of inspiration. On the contrary, it is inspiration itself: the force of a void, the cyclonic breath [*souffle*] of a prompter [*souffleur*] who draws his breath in, and thereby robs me of that which he first allowed to approach me and which I believed I could say *in my own name*. The generosity of inspiration, the positive irruption of a speech which comes from I know not where, or about which I know . . . that I do not know where it comes from or who speaks it, the fecundity of the *other* breath [*souffle*] is unpower: not the absence but the radical irresponsibility of speech, irresponsibility as the power and the origin of speech. (Derrida 1978: 176)

Derrida rewrites impotence as unpower rewritten as power because it is associated with the loss of control over speech, the beginning of (male) speech the metaphors of 'fecundity' used to elaborate the potent difference of unpower from the 'sterility' of simple impotence. With this quotation, I introduce the veiled male in the Irigarayan (anti-psychoanalytic) family, Derrida, here writing about the French icon of madness and art, Antonin Artaud. Perhaps an inappropriate association, it is committed to this discourse following Schwab who, in a Bakhtinian framework, argues of Irigaray that 'no other feminist writer is so profoundly dialogic' (Dale Bauer and Susan McKinstry 1991: 5), Derrida - like Freud - now involved as an absent voice in the present conversation.

In the title on the inside cover of *Speculum of the Other Woman* (Irigaray 1985a) the word 'speculum' is capitalised large, and the remainder of the title is capitalised in smaller-pitch. This places an emphasis on 'speculum', telling that this is not a book but an instrument, a speculum, a special kind of gynaecological periscope whereby the reader may look into the uterus of a woman, perhaps her own. As an instrument of psychoanalysis, the book is for reading both by clinical practitioners and students of feminist theory. Gazing through the speculum, Irigaray unravels the problematic Freudian theory, and, kaleidoscopically, the sexual imagery is depicted, conveying a sense of how alien femininity is to humanity, while science itself is rewritten as female, unable to make up its mind

(15-16). Irigaray renders the Freudian imagery: '[in] intercourse, man and woman *mime* the type of relationship between sperm and ovum', which is said (by Freud) to reduce masculinity to "aggressiveness" (15), so she reminds him of counter-examples from zoology of aggressive female animals, notably the 'sexual behavior of the *spider*!' (16). Masculine/feminine, active/passive, a mother actively breastfeeds her baby, or an infant suckles its mother. The pleasure for mother (and child) is 'excluded . . . under silent ban', while the female is active in making milk 'incontestably' alone (16). Freud's child is not (gramatically) gendered, so neither is Irigaray's; the disruptive possibility of a female baby who will not suffer the disillusionment of seeing her castrated mother - not expecting anything but genitals like her own, presumably - is bypassed for the moment. But Freud's scene of the active mother, Irigaray notes, is left *unattended*, reminding Irigaray of the many losses of logic in Freud's narrative (17). The *scoposcope* drifts on.

This Sex Which is Not One (Irigaray 1985b) begins with a deconstruction of *Alice in Wonderland*, 'The Looking Glass, from the Other Side'. The titular essay begins by stating the binary opposition in which female sexuality is seen to be formed in the male sexual economy.

Female sexuality has always been conceptualized on the basis of masculine parameters. Thus the opposition between 'masculine' clitoral activity and 'feminine' vaginal passivity, an opposition which Freud - and many others - saw as stages, or alternatives, in the development of a sexually 'normal' woman, seems rather too clearly required by the practice of male sexuality. For the clitoris is conceived as a little penis pleasant to masturbate so long as castration anxiety does not exist (for the boy child), and the vagina is valued for the 'lodging' it offers the male organ when the forbidden hand has to find a replacement for pleasure-giving. (23)

So, Irigaray elaborates the fate of woman in this model: '[woman's] erogenous zones never amount to anything but a clitoris-sex that is not comparable to the noble phallic organ, or a hole-envelope that serves to sheathe and massage the penis in intercourse: a non-sex, or a masculine organ turned back upon itself, self-

embracing' (23).¹⁹ The mode of theoretical straight-talking commencing this famous chapter immediately following the subversive, deconstructive prelude, printed in italics, suggests this is a double-voiced discourse. In deconstructing Freud she constructs a certain type of masculinity, problematising Freud's theory of the formation of female sexuality, that is, that 'the little girl is only a little boy' (1985a: 25) and, as she shows, ultimately, 'THERE NEVER IS (OR WILL BE) A LITTLE GIRL' (48). Irigaray poses her memorable image of the erotic feminine, involuntarily self-touching, the 'forbidden hand' (23) dispensable to a natural or spontaneous ongoing pleasure: '[woman] "touches herself" all the time, and moreover no one can forbid her to do so, for her genitals are formed of two lips in continuous contact . . . [that] caress each other' (24). Furthermore, 'the more or less exclusive - and highly anxious - attention paid to erection in Western sexuality proves to what extent the imaginary that governs it is foreign to the feminine' (24). The term 'imaginary' is meaningful here, derived as it is from Irigaray's professional home, psychoanalysis. The sexual realm is an 'imaginary' - an unreal, unmaterial/ non-material/ amaterial place. The mere use of terms such as 'imaginary' and 'fantasy' makes the realm of male dominance, however, real within its own terms, nevertheless, not entirely real, while the feminine already exists in a landscape of fantasy.

Materiality

'This organ which has nothing to show for itself also lacks a form of its own. And if woman takes pleasure precisely from this incompleteness of form which allows her organ to touch itself over and over again, indefinitely, by itself, that pleasure is denied by a civilization that privileges phallomorphism' (1985b: 26). While a sense of what is female devolves from a sense of what is male, as in

¹⁹ Irigaray has been criticised for essentialism in her writing of femininity, especially the *l'écriture féminine* (see Schwab 65-66). Schwab defends her, rereading her major work within Bakhtin's theory of dialogism. See also Naomi Schor (1995) for a critique of essentialist approaches to Irigaray. I share these anti-essentialist views of Irigaray, preferring to read her as a skillful (Derridean-style) textualist for whom the erotic body is an encompassing metaphor of female experience and desire.

Freud, the emerging Irigarayan feminist femininity is a secret, an ignorance (which is how patriarchal lore always described it): 'But the "thickness" of that "form" . . . its expansions and contractions and even the spacing of the moments in which it produces itself as form - all this the feminine keeps secret. Without knowing it' (27). Irigaray's retrieval of the female imaginary privileges the maternal over the feminine 'and a phallic maternal, at that' (30). It is this phallic maternal that might rival male power, but she shows how it is fundamentally castrated: 'she is undoubtedly a mother, but a virgin mother; the role was assigned to her by mythologies long ago. Granting her a certain social power to the extent that she is reduced, with her own complicity, to sexual impotence' (30). So phallicism, male or female, is thematised as impotence, even though '*woman has sex organs more or less everywhere*' and 'she finds pleasure almost anywhere' (28). The Irigarayan heroine then is a phallic ingenue, a remote cousin of Greer's female eunuch. And her hero is Freud, unerotic, unaroused, ignoramus.

The seesawing tales of male and female sexuality frequently include references to 'love' and 'lovemaking'.²⁰ Her attempts to dissolve the epistemological frameworks of patriarchal sex appear to dismantle sexual roles while they preserve the value of love and lovemaking and this seems to be part of the seesawing ambivalence that structures her anger. For example, she says, "'mother" and "father" dominate the interactions of the couple, but as social roles' because 'the division of labor prevents them from making love' (27-28). The erotic emerges as an Oedipal 'menage-a-trois' including man, woman and baby, or, 'the amorous trio' comprising '[man], identified with his son . . . [who] . . . rediscovers the pleasure of maternal fondling; woman touches herself again by caressing that part of her body: her baby-penis-clitoris' (27). In the deconstructed Freudian imaginary is exposed what has 'remained implicit, hidden, unknown: *the sexual indifference that underlies the truth of any science, the logic of every discourse*'

²⁰ Especially in Irigaray, *An Ethics of Sexual Difference*, Trans. Carolyn Burke and Gillian C. Gill, Ithaca, NY: Cornell UP, 1993.

(69). Blinded by science, Freud 'does not see *two sexes* whose differences are articulated in the act of intercourse' (69).

Freud's blindness and the complex bisexuality of the Freudian subject, revealed by Irigaray, is the source of the meaning of both sexuality and masculinity in Freud for whom "sexual function" is 'above all the reproductive function' (41), in woman at least, while the development of a "masculinity complex" evolves in women following the discovery of castration (42).²¹ Within Freud's theory of developmental 'alternation of masculinity and femininity' (43), he insists that 'the libido is necessarily male' (and therefore is the only libido in which the female places itself in passive service) (48), while Irigaray demonstrates how a possible explanation for the 'enigma' that woman represents for man, is to be 'interpreted through *the importance of bisexuality* in the life of woman' (43). This bisexuality is played in the figure of herself as dreamer/analyst, and in the gender of the implied reader, frequently ambiguous. Precisely to whom Irigaray speaks is at times unclear, but momentarily women readers are emphatically bracketed and excluded from her address. Gallop (1982) clarifies that 'Freud talks *to men about women*' whereas 'Irigaray's "impertinence" is her assumption of the place of Freud's interlocutor, an exclusively male position. . . . But she speaks up, responds, breaking the homosexual symmetry' (66).

Throughout this cross-gendering, the irony is exposed that the discussion of masculinity in Freud concerns that possessed by females, and that this masculinity is embedded in notions of female homosexuality and in '*mother-daughter relations . . . conceived in terms of "masculine" desire and homosexuality*' (65). Meanwhile, Klein's theory of the 'defensive[ness]' of female masculine identifications against 'reaction to the frustration, and the dangers, of her Oedipal desires' (54) casts the notion of the masculinity itself into a female

²¹ The 'extreme consequence' of this complex is 'in the object choice of the female homosexual' (43).

light. As Irigaray moves her attention from Freud to Lacan, whom she credits with having '[reopened]' debate on female sexuality (1985b: 60), the shift in considering male sexuality moves from Freud's concern for the penis to Lacan's emphasis on the phallus: 'Lacan specifies that *what is at issue as potentially lacking in castration is not so much the penis - a real organ - as the phallus, or the signifier of desire* (61). Further, she points out that it is the mother who is castrated (rather than, say, the little girl?). The concern with subject rather than organ, phallus rather than penis, provides wider questioning of power and subjectivity and hence desire (of which the Lacanian phallus is signifier). It embraces questions that enable feminist psychoanalytic discourse to take up questions dear to revolutionary feminisms: questions of love. Irigaray speaks of a '*recurring hiatus between demand and satisfaction of desire* maintains the function of the phallus as *the signifier of a lack* which assures and regulates the economy of libidinal exchanges in their double dimension of quest for love and of specifically sexual satisfaction' (61). This hiatus - or lack - is policed through the father's control of the symbolic order and his prohibition of satisfaction of desires of the mother and child. While the sexed identities of Irigaray's analysis shift and change from love-between-two to love-between-three, two intellectual forces vie for discursive control, and Irigaray herself reflects on this tyranny of discourse that causes the subordination of the feminine: 'it is indeed precisely philosophical discourse that we have to challenge, and *disrupt*, inasmuch as this discourse sets forth the law for all others, inasmuch as it constitutes the discourse on discourse' (1985b: 74).²² Perhaps by way of launching the challenge, in 'Cosi Fan Tutti'²³ Irigaray takes up the question of love and discourse, the chapter title suggesting an operatic or Mozartian cadence to her theory.

²² Schor (1995) comments on Irigaray's philosophical allegiances: 'ever since *Speculum*, but especially since her ethical turn (ca. 1986), Irigaray has returned obsessively to Hegel and especially to that part of his writings that deals with the dissymmetrical relationships of man and women to the universal and the particular, the public and the private, the community and state and the family' (31).

²³ Chapter 5, 86-105.

Gallop (1982) notes that in Mozart's opera, *Così fan tutte*, Don Alfonso, 'the cynical old philosopher, knows all about women' (82). (Beauty and the Beast?) In 'Così fan tutti', Gallop argues, 'Irigaray points out that in order to master the radical alterity of *woman*, men resort to the enumeration of *women*. The incompleteness of the specular image of woman is displaced onto the need for always one more' (87, my emphases). Gallop says that 'the sarcastic old analyst, like the cynical old philosopher, supports the intolerable sexual economy . . . because he capitalizes on this failing commerce, garnering knowledge as surplus value. He's the one who knows, who knows it does not work' (82). While for Gallop the old philosopher becomes the old analyst (Freud), Gallop is the one who knows, who knows the reason for the gender switch in the title from 'Così fan tutte' ('all women are like that') to 'Così fan tutti' (meaning, 'all men are like that') and, according to Gallop, this is Irigaray's statement that 'Lacan's victory is the triumph of all men' (Gallop 1982: 154). It would seem, then, that in order to master Lacan, Irigaray enumerates all men! Yes, but another reading can work, too.

Capture and Escape

Before 'Così fan tutti', two epigraphs appear from Lacan. The first is concerned with love: '[the] one who I presume has knowledge is the one I love'; the second expresses an arrogant misogyny, for which Lacan is notorious, saying, '[women] don't know what they are saying, that's the whole difference between them and me' (Irigaray 1985b: 86). In this epigraphic gulf between love and misogyny is the capture of the female subject, trapped in the language and logic of profound gender bias (and perhaps also trapped in an intense personal antagonism between Irigaray and Lacan): 'Psychoanalytic discourse on female sexuality is the discourse of truth. A discourse that tells the truth about the logic of truth: namely, *that the feminine occurs only within models and laws devised by male subjects*' (86). Reviewing the theoretical logic of feminist analysis from Freud to Lacan (86-88), she reflects that there is not 'much hope of escape, for women' (88), but

Irigaray's analysis soars to the rescue. (This is a symphonic shift.) No longer is she the woman analyst listening to the dream of the patriarchs; her 'psychoanalysis takes *discourse itself* as the object of its investigations' (87); the corporeality of discourse is revisioned as 'what is presupposed by the psychoanalytic experience' (92), that is 'the substance of the body, on condition that it be defined only by what enjoys itself' (92) (the body of the Sadeian libertine).

This is a Sadeian twist, played to the strains of Mozart, in which corporealised discourse is personified as the body of the Other, alluding, as Gallop explicates, to Sade's *Philosophy in the Bedroom*.²⁴ Ruefully, the voice of Sade enters, saying, 'one can take pleasure only in a part of the body of the Other' (Irigaray 1985b: 92), and in this in order to gain an 'over-pleasure of what instates it as a speaking being' (93). Ruefully, Irigaray reflects on the sexuality of psychoanalysis exposed, 'bound once again to the speech act alone? The surest way of perpetuating the phallic economy' (100). The final section of the essay with its folding logic and Irigaray's vengeful, brilliant wrath on Lacan, reads like a finale, or, musically speaking, a cadenza . . .

Recapture

Irigaray's cadenza is a dark satire on courtly love, beginning: '[what] remains, then, would be the pleasure of speaking of love' (103). Woman/lady the 'subject' of courtly love, enables, in a twist, the law of impotence to prevail: the twist is a backwards one, from classicism back to feudalism, from the classical opera back to the pre-baroque canticle, a medieval air and by metaphoric transference, the feudal fief becomes discourse itself (103).²⁵ Amidst her own acknowledged but resented dependence on a discourse formed by the ancients, Irigaray refigures the medieval lady, quoting an unnamed source: "Courtly love is for the man, whose lady was entirely, in the most servile sense, the subject, the

²⁴ See Gallop (1982), 82-91.

²⁵ 'The fief, now, is discourse' (Irigaray 1985b: 103).

only way to cope elegantly with the absence of the sexual relation'" (104). Having shown phallocracy to be impotent, the further problem is the law, in that '[the] problem is that they claim to make a law of this impotence itself, and continue to subject women to it' (105). Curtain.

The 'daddy' that Irigaray discovers is impotent. The object of her vitriolic, vituperative seduction cannot perform in what appears as a feminist anti-romance (discussed in Chapter 8). Is this daddy the same man as Deleuze and Guattari's General Freud? Like Derrida, quoted earlier, for whom impotence is the beginning of speech, Deleuze and Guattari offer a very empowering model of impotence in that '[every] central power has three aspects or zones', listed as 'power', 'indiscernibility', and 'impotence' (226). 'It is always from the depths of its impotence that each power center [sic] draws its power, hence their extreme maliciousness, and vanity' (226). What then of Irigaray and the impotent phallocracy?

Freud and Oedipus: Blindness and Blindspots

Blind also like Oedipus is blinded. Freud is assimilated by Irigaray to Oedipus. Freud, man, is never really out of the Oedipus complex, never resolves his Oedipal phase. According to Freud, the end of the Oedipus complex marks the end of the boy's phallic phase. The phallic phase is characterized by the opposition phallic/castrated. (Gallop 1982: 59)

Gallop argues that Irigaray finds in her reading of Freud the boy and the man who never resolves his Oedipal complex, 'then he never leaves the phallic phase, and the opposition masculine/feminine merely masks the opposition phallic/castrated. . . . Woman's destiny is to become her husband's mother' (59). Gallop's findings on Irigaray's findings on Freud ultimately discern the debarring of pleasure from the reproductive economy. The empowered impotent masculine disenables femininity in this way. The theory of sexuality is 'a theory of the sexual function (ultimately the reproductive function) and questions of pleasure are excluded, because they have no place in an economy of production' (67). By

pursuing the meaning of this pleasure taboo, Gallop reveals the fundamental notion of masculinity operating textually and psychically for Irigaray and Freud, and it is neither entirely phallus-obsessed, nor Oedipal, nor pleasureless tyrant, but all of these. It is revealed in the reason why, Gallop argues, Irigaray stays in 'excess of the Freudian seduction', (74) a seduction "covered . . . by a normative statement, by a *law*, which denies it" (Irigaray qtd Gallop 1982: 74). Gallop interpolates that the 'law' 'refers to patriarchy, the law of the father, and here will refer to Freud's legislative control of his theory, his normative prescriptions' (74). Gallop interprets Irigaray further, saying, 'the law which prohibits sexual intercourse between analyst and patient actually makes the seduction last forever' (75). Then, 'the seduction which the father of psychoanalysis exercises refuses her his [masculine, sexed] body, his penis, and asks her to embrace his law, his indifference, his phallic uprightness' (75). If 'the [Lacanian] prick, in some crazy way, is feminine' (Gallop 37), then the Freudian prick in another unejaculating, dry, fluidless, unsensuous way withholds its always-aroused (masculine) femininity. This is a masculinity that never penetrates; eternally aroused by what it sees and hears, eternally ascendant, the penis erect for teasing, prone to be fellated but resistant to orgasm. This is a man who maintains control at all times. It is a seduction of sound, sight and no touch, and a continuous erection. It is a perverse form of impotence, in which, rather than inability to be erect, it is unable to cease to be erect. It will not surrender (to women), will not perform through self-refusal.

And female desire, ultimately, for Gallop reading Irigaray, concerns love, complicity, desire and law; within these four terms, love is transformed from a dream of union to a loss of respect - for the father's law/love. Mindful that this is an entirely Judeo-Christian model of erotic and altruistic love, nevertheless, 'love' - 'sublimated, idealized desire, away from the bodily specificity and towards dreams of complementarity, and the union of opposites, difference resolved into the One' (79) - appears as 'ideal', and as 'bribe' to women: "Love" is entangled

with the question of woman's complicity; it may be the bribe which has persuaded her to agree to her own exclusion' (79). And in the end, love is the sacrifice - 'It may be historically necessary to be momentarily blind to father-love . . . to defend . . . against its inducements, in order for a "relation between the sexes", in order to rediscover some feminine desire, some desire for a masculine body that does not respect the Father's law' (79). Love, according to Gallop, is given up, sacrificed for the relation - a well-worn path by many women.

Belle's problem was that she could only find love for Beast when she was sure her father would not die. After reading this chapter, Belle asked her Disney animators to recreate her as Pocahontas so she could try again to elope with Adam Smith, then she luckily avoided coupling with Quasimodo. And now she's Mulan. She keeps trying to obtain the loss of love and keeps finding a man. Her quest is doomed. The engine of the entertainment industry uses romance like fuel; life as a Disney-character means a curtailment of feminism.

While Irigaray uses 'love' bitterly, Gallop's reading of Irigaray's reading of Freud (merged with her reading of Lacan) is perhaps too loving, in the end. While illuminating, Gallop is rather over-familiar with psychoanalysis, and this leads to a rather emotional reading of Irigaray's tragic feminism, lost in love. Irigaray's own wrathful vitriol is not quite so romantic. Gallop's faith in the recuperative strategy of family psychoanalysis may be misplaced, as, in her own words, Irigaray's encounter with Freud is not a psychoanalysis, and Irigaray's associations are not psychoanalytic. To a reader unfamiliar with debates in psychoanalysis, Irigaray's encounter with Freud may appear as a philosopher's ramblings on science. As a (French) literary polemical exposition it is stylistically Derridean, expressing a vitriolic rhetoric marked by explicit Sadeian overtones and savage statements of feminist anger, performed between rhapsodic descriptions of (fantasised) female sexuality. The impotence of the hero, Freud, is as much an effect of the curve of the discourse (making Freud a distant literary relative of Lanny, Mira's rejected

lover (French 1978)) as a statement of feminist theory. The interruptive presence in this essay of Derrida's and Deleuze and Guattari's nascent androcritique of impotence (theories of speech and power) serves, amongst other effects, to characterise the masculinity of the discipline that mediates the institutional and epistemological unease between philosophy and psychoanalysis, described by Braidotti (in the epigraph to this chapter).

Conclusion:

Citational Body, Polemical Soul

As any musician knows, a cadenza resolves to a final chord. Bringing Belle back to the stage after the final chord in some ways adds a discord, a ringing note of the popular that challenges the theoretical discourses. But Belle is theory, the woman imagined, and so are Luce, and Jane, and even I. In fact, all of the people are characters. Perhaps I am taking performativity theory a little too far, but then I am a feminist and feminists, according to the gender-quakers of Chapter 5, have gone a little too far. The realism of positing a cartoon character as an 'embodiment' of theory is no more audacious than performativity theory itself that proposes that identity is formed iteratively through citational practices. While it arises in queer sexual politics, performativity has to be the scholar's theory to end all: identity created in citational practice? Only lawyers and scholars do work that is quite so, well, citational. Except, of course, where manuscripts and legislation are involved, and none of the analysis in this dissertation is descended from manuscript-based research, indeed, the research, as it is now represented has been largely removed from the primary sources that brought me to some of the conclusions, and is located in secondary texts. The feminist second wave is now abundantly anthologised, reading the old books is not so popular any more, and the scholar/critic is citationally removed from the women's movement and the sources

of the ideas many times, as far removed as Belle from Psyche. I long to read those books again. But perhaps this is just nostalgia on my part.

So, now proceeds my own cadenza to my very orchestrated retelling of *Beauty and the Beast*. Of course, the foregoing chapter that brings me to this conclusion is a very selective, even limited, reading of Irigaray (and Gallop) and Freud; it is really a three-way conversation between myself, Gallop and Irigaray, that develops into a triple aria in a bowdlerised classical opera, other voices - barring a couple of passers-by - strategically excluded so as not to spoil the precious secret of the Freud of my dream of Irigaray's dream. Indeed, all of the chapters are limited, albeit highly inclusive, conversations between absent participants and one imaginary scholar. There are other well-known masculinities buried in Irigaray's dream of Freud and Lacan: the hommoerotic, the selfsame. Freud's impotence is one of many masculinities suggested in this thesis and traced to feminist ideas that do not constrain the possibilities of interpretation. The symbol of postfeminist masculinity, the melancholic Beast and his rose is accompanied by a number of rival heroes: the corporate enterprise, the adult-child, the bodice-ripping split masculine, the ideologically masculine and emotionally feminine creature of the press with his fantasy of disappointed feminist women, and his companions, the wow-mongering cultural critics oblivious of the gendered associations of their theoretical constructs (Chapter 5); the streaming, budding and overblown roses of Chapter 6, generic masculinities (some of them constructed by women) who fantasise masculinity as essential, reciprocal, male feminist, and, mostly, crisis ridden, all of them bearing distinct strains of pre-feminist beastliness; and the several abstracted masculinities of Chapter 7, androcentrism, phallocentrism, masculinism and patriarchy, the latter as much a female expression of the defeat of maleness as a modern political structure; and the gendered radical and the political man of Marxist conscience, the man of vying patriarchy and capitalism who creates the environment of struggle in which feminism is done; the sublimated sexual partners of the domesticated second wave of Chapter 8, and

their counterparts in the intelligentsia, of whom Jean-Paul Sartre is an archetype through his relationship with Simone de Beauvoir; and the veiled masculinities of sex/gender theory, relating uncomfortably to a theoretical paradigm derived from female embodiment, as oppressed by the patriarchs of the interdisciplinary humanities as the women scholars; and the Oedipal literary critics of Chapter 10 in their alienated relationship to the Sphinx. In identifying these characters within such a critical practice, I find I identify less with Belle/Beauty than with Psyche; not Psyche the goddess, but Psyche of the underworld, in the underworld of the discipline, swimming the depths.

My story of the melancholic postfeminist Beast is one of the tale-types of postfeminism. Along with 'backlash' it is a story of men's reaction to women/feminism, in which the figuring of men as responding to women addles gender stereotypes; the role of feminists as intentional (sexual) provocationists is a history yet to be written. My allegiances to feminism, as will be obvious by now, are somewhat ambivalent, and irrespective of those allegiances, the study of the representation of feminism in the news and popular culture is exemplary of the way the interests of a readership of the public/popular press can be manipulated by the limited interests that own them. The very focus on masculinity and the objectification of feminism in this dissertation implies within the terms of the definition established, that this work in itself is an example of postfeminism - precisely, the ambivalence of the speaking feminist, and the exceptional interest in men and masculinity mark it as such a work. However, it is not only postfeminist: in its candid feminism, in its attention to the tradition of theorists and scholars of the past as authors of a (il)legitimate critical practice, and in its conclusion with a radical polemical statement on behalf of a mass of nameless women, it is in this polemical, rather than citational, critical practice that the radical second wave feminist lives on.

While the likes of Lumby provide a useful target for constructing notions of what feminism 'is' and is not, and while I may appear to be skeptical of this by rewriting feminist polemic and critical theory as a kind of adventure in Disneyland, this is not the intention, but a polemical strategy. In polemic, the 'real' is constructed by different means to empiricism; the polemical structures of feminist thought have been largely responsible for constructing the feminist real, as the epistemological critique of masculinism proposes and has amply demonstrated that conventional approaches to knowledge-making involve as much invention as fact. As Caine suggests (in Chapter 7) feminism must be radical to be feminist. The role of the polemicist in maintaining the radical statement on behalf of a mass of (undifferentiated) nameless women, while it must be attentive to the politics of difference of race, class, gender and sexuality, is the continuing work of the feminist critic.

In this dissertation I hope to have succeeded in revealing Beast as an expression of current masculinity, in crisis, attentive to women's prescription for change, and changing in unexpected ways of his own. I would hope to have reclaimed 'Beauty and the Beast' as the story of Beauty for Belle's sake (so she can escape from Disney and get back to fairytale); and in so doing, to have placed Belle in a second wave feminist tradition of female survival of oppression. And lastly, I would hope to have contributed some useful formulations for critically reading the news and to have drawn some significant connections between discourses of theory and the popular in critical discourse. In so doing, I hope to have proposed a slightly different view of the second wave and of the transition of debates, not least in terms of the sexual politics of masculinity.

'Beauty and the Beast' with its ambiguous male subject and its predictable heroine is a very satisfying myth through which to rethink second wave feminism, not least because of its dark intrigue followed by a well-known happy ending. And because the horror of the Beast is shown to be false; he was kind and lovable, after

all. And handsome. Sometimes. Sometimes though, in storybooks, the transformed Beast is not seen. Mayer's, Carruth's and Kuthanová's, Pearce's, Harris's and Disney's Beasts all transform into entirely ordinary, sensuous young men: princes. But Crane's transformed Beast is not seen, and Apy's prince is never seen; a fairy transports everyone to the prince's 'dominions' and 'only the unicorn remained on the magical grounds of the Beast's castle. And it is said that, for countless years, all who stumbled upon that place in despair were changed upon their departure, and that subsequently their fortunes were enhanced and their hearts were filled with goodness and beauty' (64). The unseen prince, a transformed Beast, is a mystery, like the character of de Villeneuve's story, 'The Unknown', who, like Cupid in *Psyche's*, haunts Beauty's dreams. And the Unknown is part of a mystery as to why, with only 16 years in between, Beaumont retold de Villeneuve's story relinquishing the extraordinary tale of a son's search for his mother, and the changeling princess who broke a wicked fairy's enchantment of him, and retaining only the tale - that survives today - of a daughter's passion for her father and her jealous sisters. It is equally intriguing that 'feminism' in the late twentieth century has been associated predominantly and antithetically with a particular mythology of masculinity, and this association is almost certainly related to the urgency with which 'feminism' has been popularly rewritten as 'postfeminism' within discourses of the 'crisis' of masculinity. The various and involuted narratives of masculinities and of postfeminism suggest that there is, between feminism and masculinity, a certain shared mystique - of power and its struggle - that is influenced, underpinned and undermined by questions of (il)legitimacy; a mystique that a deeper understanding of the second wave and its history may both illuminate and dissolve.

The End

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