

---

# Joan Riviere Womanliness As A Masquerade 1929

---

What IS Sex?  
The Visual Culture Reader  
Studying Lacan's Seminars IV and V  
Reader's Guide to Lesbian and Gay Studies  
Fashion and Psychoanalysis  
Femininity and Psychoanalysis  
The Life and Work of Joan Riviere  
Performance Anxieties  
Individualizing Gender and Sexuality  
The new aestheticism  
Masquerade  
Gender, Race and Reading  
Freud's Women  
Feminine Sexuality  
Fair Sex, Savage Dreams  
Visual Culture  
Feminism and Its Discontents  
Fair Sex, Savage Dreams  
The Cambridge Companion to Margaret Atwood  
Performance Anxieties  
Men, Women, Passion, and Power  
Performing Femininity  
Masquerade and Gender  
Representations of Hair in Victorian Literature and Culture  
Feminizing the Fetish  
Love, Hate and Reparation  
Formations of Fantasy  
Sharp  
Deviant Eyes, Deviant Bodies  
Psychoanalysis and Female Sexuality  
On Feminine Sexuality  
The Inner World and Joan Riviere  
Thinking in Cases  
Dead Blondes and Bad Mothers  
Thirteen Ways of Looking at a Man  
Translation/Transformation  
Femmes Fatales  
The Body  
Female Sexuality  
King Kong Theory

Joan Riviere  
*Womanliness  
 As A  
 Masquerade  
 1929*

Downloaded  
 from  
[tafayor.com](http://tafayor.com) by  
 guest

## KYLEIGH KEITH

**What IS Sex?** W. W. Norton & Company Performance Anxieties looks at the on-going debates over the value of psychoanalysis for feminist theory and politics--specifically concerning the social and psychical meanings of racialization. Beginning with an historicized return to Freud and the meaning of Jewishness in Freud's day, Ann Pellegrini indicates how "race" and racialization are not incidental features of psychoanalysis or of modern subjectivity, but are among the generative conditions of both. Performance Anxieties stages a series of playful encounters between elite and popular performance texts--Freud meets Sarah Bernhardt meets Sandra Bernhard; Joan Riviere's masquerading women are refigured in relation to the hard female bodies in the film *Pumping Iron II: The Women*; and the *Terminator* and *Alien* films. In re-reading psychoanalysis alongside other performance texts, Pellegrini unsettles relations between popular

and elite, performance and performative. *The Visual Culture Reader* Duke University Press Oriental dancers, ballerinas, actresses and opera singers the figure of the female performer is ubiquitous in the cinema of pre-Revolutionary Russia. From the first feature film, Romashkov's Stenka Razin (1908), through the sophisticated melodramas of the 1910s, to Viskovsky's *The Last Tango* (1918), made shortly before the pre-Revolutionary film industry was dismantled by the new Soviet government, the female performer remains central. In this groundbreaking new study, Rachel Morley argues that early Russian film-makers used the character of the female performer to explore key contemporary concerns from changing conceptions of femininity and the emergence of the so-called New Woman, to broader questions concerning gender identity. Morley also reveals that the film-makers repeatedly used this archetype of femininity to experiment with cinematic technology and develop a specific cinematic language."

### Studying Lacan's

### Seminars IV and V

Psychology Press  
 DIVA groundbreaking examination of racialized subtexts (and the subsequent privileging of whiteness) in foundational feminist critiques of psychoanalysis./div  
[Reader's Guide to Lesbian and Gay Studies](#)  
 Routledge

This book provides an overall theoretical survey of 20th century psychoanalytic and feminist theory and argues that only when feminist insights about gender power relations have been integrated, will psychoanalysis realise its full potential.

*Fashion and Psychoanalysis* Routledge  
 With humor, rage, and confessional detail, Virginie Despentes—in her own words “more King Kong than Kate Moss”—delivers a highly charged account of women’s lives today. She explodes common attitudes about sex and gender, and shows how modern beauty myths are ripe for rebelling against. Using her own experiences of rape, prostitution, and working in the porn industry as a jumping-off point, she creates a new space for all those who can’t or won’t obey the rules.

Femininity and  
Psychoanalysis

Bloomsbury Publishing  
In his psycholinguistic exploration of the relationship between the desire for love and the attainment of knowledge, Jacques Lacan leads into an new way of interpreting the two most fundamental human drives.

*The Life and Work of Joan Riviere* W. W. Norton & Company

"Explores new critical approaches to a history of representation seen as something different from a history of art".

Performance Anxieties  
Routledge

Why sexuality is at the point of a "short circuit" between ontology and epistemology. Consider sublimation—conventionally understood as a substitute satisfaction for missing sexual satisfaction. But what if, as Lacan claims, we can get exactly the same satisfaction that we get from sex from talking (or writing, painting, praying, or other activities)? The point is not to explain the satisfaction from talking by pointing to its sexual origin, but that the satisfaction from talking is itself sexual. The satisfaction from talking contains a key to sexual

satisfaction (and not the other way around)—even a key to sexuality itself and its inherent contradictions. The Lacanian perspective would make the answer to the simple-seeming question, "What is sex?" rather more complex. In this volume in the Short Circuits series, Alenka Zupančič approaches the question from just this perspective, considering sexuality a properly philosophical problem for psychoanalysis; and by psychoanalysis, she means that of Freud and Lacan, not that of the kind of clinician practitioners called by Lacan "orthopedists of the unconscious." Zupančič argues that sexuality is at the point of a "short circuit" between ontology and epistemology. Sexuality and knowledge are structured around a fundamental negativity, which unites them at the point of the unconscious. The unconscious (as linked to sexuality) is the concept of an inherent link between being and knowledge in their very negativity.

*Individualizing Gender and Sexuality* Bloomsbury Publishing

Two eminent psychoanalysts discuss the instinctual sources of

emotion in normal adults. The new aestheticism  
Columbia University Press  
This thesis considers the question of femininity in psychoanalysis and cultural life, through an analysis of how short stories by Alice Munro and Alice Walker and film by Jane Campion stage and engage with it. In chapters one and two, I argue that Munro's stories in *Open Secrets* assemble myths of feminine survival that take on a truth value as plausible alternative descriptions of culture to those stories which psychoanalysis describes as ultimate. As such, "The Jack Randa Hotel" and "Open Secrets" provide a complex commentary on gender and its relationship to questions of knowledge. My contention is not so much that Munro's stories "resist" or parody psychoanalytic understandings of gender, as that they disclose latent possibilities in the original that are not fully available to distanced, linear/discursive thought. Correspondingly, my work considers psychoanalysis not as a closed or discrete set of textual practices, but as a cultural text open to continual signification and resignification by successive generations of

writers - and thus, to ameliorative reinterpretations. This approach offers a way of moving beyond the false dualism of a "psychoanalytic" perspective which disregards the claims of history and an historical one which reifies a transparently self-available subject - by embracing, in order to qualify, the validity of each. Chapters three and four consider the normativity of "whiteness" in the construction of gender in the West, as it bears on a specific psychoanalytic text and concept (chapter three) and shows up in the grammar of Jane Campion's film (chapter four). Chapter three reads Joan Riviere's "Womanliness as a Masquerade" (1929) in terms of how it encodes this norm. Chapter four considers the implications of my reading of feminine masquerade in chapter three for film theory. I analyze how Campion's *In the Cut* deploys signifiers of racial difference to foreground its white female lead's crisis of subjectivization. In a final chapter, I conclude the thesis with a reading of Alice Walker's "Advancing Luna-and Ida B. Wells,"

which speaks to the possibilities for (or limitations on) solidarity between white and black women, and to the omissions of white feminist theory with which Campion's film contends. *Masquerade* MIT Press Margaret Atwood's international celebrity has given a new visibility to Canadian literature in English. This Companion provides a comprehensive critical account of Atwood's writing across the wide range of genres within which she has worked for the past forty years, while paying attention to her Canadian cultural context and the multiple dimensions of her celebrity. The main concern is with Atwood the writer, but there is also Atwood the media star and public performer, cultural critic, environmentalist and human rights spokeswoman, social and political satirist, and mythmaker. This immensely varied profile is addressed in a series of chapters which cover biographical, textual, and contextual issues. The Introduction contains an analysis of dominant trends in Atwood criticism since the 1970s, while the essays by twelve leading international Atwood

critics represent the wide range of different perspectives in current Atwood scholarship.

**Gender, Race and Reading** Orion Publishing Group

Examining a wide range of historical, artistic, literary, and theoretical works, Galia Ofek shows how changing patterns of power relations between women and patriarchy are rendered anew when viewed through the lens of Victorian hair codes and imagery during the second half of the nineteenth century. Her innovative study reveals the Victorians' well-developed awareness of fetishism and their cognizance of hair's symbolic resonance and commercial value.

Freud's Women Cornell University Press

Kirkus Reviews Best Book of the Year This "witty, engaging analysis" of female monsters in pop culture offers

"provocative and incisive" commentary on society's fear of female rage and power (Soraya Chemaly, author of *Rage Becomes Her*) Women have always been seen as monsters. Men from Aristotle to Freud have insisted that women are freakish creatures, capable of immense destruction.

Maybe they are. And maybe that's a good thing. Sady Doyle, hailed as "smart, funny and fearless" by the Boston Globe, takes readers on a tour of the female dark side, from the biblical Lilith to Dracula's Lucy Westenra, from the T-Rex in Jurassic Park to the teen witches of *The Craft*. She illuminates the women who have shaped our nightmares: Serial killer Ed Gein's "domineering" mother Augusta; exorcism casualty Anneliese Michel, who starved herself to death to quell her demons; author Mary Shelley, who dreamed her dead child back to life. These monsters embody patriarchal fear of women, and illustrate the violence with which men enforce traditionally feminine roles. They also speak to the primal threat of a woman who takes back her power. In a dark and dangerous world, *Dead Blondes and Bad Mothers* asks women to look to monsters for the ferocity we all need to survive. "Some people take a scalpel to the heart of media culture; Sady Doyle brings a bone saw, a melon baller, and a machete." —Andi Zeisler, author of *We Were Feminists Once*

*Feminine Sexuality*  
Routledge  
This book discusses the never-ending effort of men to shape themselves in relation to shifting and elusive notions of masculinity.

*Fair Sex, Savage Dreams*  
Wesleyan University Press  
Translation is at the heart of psychoanalysis: from unconscious to conscious, experience to verbal expression, internal to enacted, dream thought to dream image, language to interpretation, unrepresented to represented and transference of past to present. The book's first part discusses the question of translation, literal and metaphoric. Both linguistic and cultural translations are closely tied to specific and significant personalities who were involved in the early history of psychoanalysis and thus in the development of the IJP. There was a close relationship between the IJP and the visual arts via the Bloomsbury Group. The link between the visual arts and the IJP is indeed to be found in its logo, which is taken from a painting by Ingres. The second part of the book approaches transformations between psychoanalysis and the

arts from conscious, unconscious and non-represented elements into non-verbal modes, specifically visual, poetic and musical; it also looks at the developments and transformations in psychoanalytic ideas about artistic expression as expressed within the pages of the IJP. This book will be of great interest to psychoanalysts and psychotherapists, and to those interested in the history of psychoanalysis and the IJP.

**Visual Culture** Grove Press

Jacques Lacan is arguably the most controversial psychoanalyst of our time. [Feminism and Its Discontents](#) Manchester University Press  
To find more information about Rowman and Littlefield titles, please visit [www.rowmanlittlefield.com](http://www.rowmanlittlefield.com).

[Fair Sex, Savage Dreams](#)  
W. W. Norton & Company  
In *Fair Sex, Savage Dreams* Jean Walton examines the work of early feminist psychoanalytic writing to decipher in it the unacknowledged yet foundational role of race. Focusing on the 1920s and 1930s, a time when white women were actively refashioning

Freud's problematic accounts of sexual subjectivity, Walton rereads in particular the writing of British analysts Joan Riviere and Melanie Klein, modernist poet H.D., the eccentric French analyst Marie Bonaparte, and anthropologist Margaret Mead. Charting the fantasies of racial difference in these women's writings, Walton establishes that race—particularly during this period—was inseparable from accounts of gender and sexuality. While arguing that these women remained notably oblivious to the racial meanings embedded in their own attempts to rearticulate feminine sexuality, Walton uses these very blindspots to understand how race and sex are deeply imbricated

in the constitution of subjectivity. Challenging the notion that subjects acquire gender identities in isolation from racial ones, she thus demonstrates how white-centered psychoanalytic theories have formed the basis for more contemporary feminist and queer explorations of fantasy, desire, power, and subjectivity. *Fair Sex, Savage Dreams* will appeal to scholars of psychoanalysis, literary modernism, race studies, queer theory, feminist theory, and anthropology. *The Cambridge Companion to Margaret Atwood* Routledge Engaging feminist and queer theory ranging from Nancy Chodorow to Judith Butler to Valerie Solanis's SCUM Manifesto, Straayer considers the wealth of

films made by and for nontraditional viewers. Straayer investigation ranges from Stella Dallas to Mrs. Doubtfire, "experimental" lesbian and gay films from the classic *Maedchen in Uniform* to the contemporary *Go Fish*, and music video icons such as David Bowie, *Dead or Alive*, and *Divine* to investigate transgressions of traditional gender boundaries.

**Performance Anxieties**  
Routledge

The diverse essays collected here constitute an exploration of the emerging interdisciplinary field of visual culture, and examine why modern and postmodern culture place such a premium on rendering experience in visual form.