

Acknowledgments, ix

A Note on “Political Correctness,” xi

Part I: *Introductory, 3*

1. *Introduction, 5*
2. *Fascism/Cinema, 13*

Part II: *Marriage and the Couple, 29*

3. *The Couple and the Other, 31*
4. *Renoir and Mozart, 60*
5. *Resistance to Definition: Ozu’s “Noriko” Trilogy, 94*

Part III: *The Family, 139*

6. *Leo McCarey and “Family Values,” 141*
7. *Family Loyalties, 174*

Part IV: *Romantic Love, 187*

8. *The Two Gaslights, 189*
9. *Letter from an Unknown Woman: The Double Narrative, 198*

Part V: Women—Oppression and Transgression, 225

10. *Three Films of Mizoguchi: Questions of Style and Identification, 227*
11. *Persona Revisited, 248*

Part VI: Race and Gender, 263

12. *Mandingo: The Vindication of an Abused Masterpiece, 265*

Part VII: Toward Liberation, 283

13. *Narrative Pleasure: Two Films by Jacques Rivette, 285*
14. *Drawing Earl: The Lessons of Life Classes, 301*
15. *Rethinking Romantic Love: Before Sunrise, 318*
16. *Finale: The Doom Generation, 336*

Index, 345