

Contents

<i>List of Illustrations</i>	ix
<i>Acknowledgements</i>	x
<i>Notes on Contributors</i>	xi
Introduction: 'Cherchez la <i>femme</i> ' <i>Helen Hanson and Catherine O'Rawe</i>	1
1. <i>Ecoutez la Femme: Hear/Here Difference</i> <i>Griselda Pollock</i>	9
Part I Literary and Visual Archetypes	
2. The Mother of All <i>Femmes Fatales</i> : Eve as Temptress in Genesis 3 <i>Karen L. Edwards</i>	35
3. Challenging the Stereotype: The <i>Femme Fatale</i> in <i>Fin-de-Siècle</i> Art and Early Cinema <i>Jess Sully</i>	46
4. Silent Divas: The <i>Femmes Fatales</i> of the Italian <i>Cinema Muto</i> <i>Joy Ramirez</i>	60
5. 'You'll Be the Death of Me': Mata Hari and the Myth of the <i>Femme Fatale</i> <i>Rosie White</i>	72
Part II Film Stars	
6. Diabolically Clever – Clouzot's French <i>Noir Les Diaboliques</i> (1954) <i>Susan Hayward</i>	89
7. Fatal Femininity in Post-War British Film: Investigating the British <i>Femme</i> <i>Melanie Bell</i>	98

8. 'Put the Blame on ... Mei': Zhang Ziyi and the Politics of Global Stardom <i>Olga Kourelou</i>	113
9. Gender, Genre and Stardom: Fatality in Italian Neorealist Cinema <i>Catherine O'Rawe</i>	127
Part III Femmes Fatales in European and World Cinemas	
10. The <i>Femme Fatale</i> of Spanish Retro <i>Noir</i> : The Recuperation of a Repressed Voice <i>Ann Davies</i>	145
11. <i>Chiaroscuro</i> : The Half-Glimpsed <i>Femme Fatale</i> of Italian <i>Film Noir</i> <i>Mary Wood</i>	157
12. A Myth Is Born: The <i>Femme Fatale</i> in the Golden Age of Mexican Cinema <i>John L. Marambio and Marcie Rinka</i>	170
Part IV Hollywood	
13. 'I Can't Tell Anymore Whether You're Lying': <i>Double Indemnity</i> , <i>Human Desire</i> and the Narratology of <i>Femmes Fatales</i> <i>Steve Neale</i>	187
14. 'Well, Aren't We Ambitious', or 'You've Made up Your Mind I'm Guilty': Reading Women as Wicked in American <i>Film Noir</i> <i>Julie Grossman</i>	199
15. The Big Seduction: Feminist Film Criticism and the <i>Femme Fatale</i> <i>Helen Hanson</i>	214
<i>Index</i>	229