

CONFLICT AND COUNTERPOINT
IN LESBIAN, GAY, AND
FEMINIST STUDIES

This page intentionally left blank

CONFLICT AND COUNTERPOINT
IN LESBIAN, GAY, AND
FEMINIST STUDIES

Jacqueline Foertsch

palgrave
macmillan



CONFLICT AND COUNTERPOINT IN LESBIAN, GAY, AND FEMINIST STUDIES

© Jacqueline Foertsch, 2007

Softcover reprint of the hardcover 1st edition 2007 978-1-4039-7899-8

All rights reserved. No part of this book may be used or reproduced in any manner whatsoever without written permission except in the case of brief quotations embodied in critical articles or reviews.

First published in 2007 by

PALGRAVE MACMILLAN™

175 Fifth Avenue, New York, N.Y. 10010 and

Houndmills, Basingstoke, Hampshire, England RG21 6XS

Companies and representatives throughout the world.

PALGRAVE MACMILLAN is the global academic imprint of the Palgrave Macmillan division of St. Martin's Press, LLC and of Palgrave Macmillan Ltd. Macmillan® is a registered trademark in the United States, United Kingdom and other countries. Palgrave is a registered trademark in the European Union and other countries.

ISBN 978-1-349-53816-4 ISBN 978-0-230-60416-2 (eBook)

DOI 10.1057/9780230604162

Library of Congress Cataloging-in-Publication Data

Foertsch, Jacqueline, 1964–

Conflict and counterpoint in lesbian, gay, and feminist studies /
Jacqueline Foertsch.

p. cm.

Includes bibliographical references and index.

1. Gay and lesbian studies. 2. Women's studies. 3. Feminist theory.
I. Title.

HQ75.15.F64 2007

306.76'6—dc22

2006051598

A catalogue record for this book is available from the British Library.

Design by Newgen Imaging Systems (P) Ltd., Chennai, India.

First edition: May 2007

10 9 8 7 6 5 4 3 2 1

CONTENTS

<i>Acknowledgments</i>	vii
Introduction: Open Books, Private Lives	1
Chapter 1 The Trials of Trialoguing in Lesbian, Gay, and Feminist Studies	15
Chapter 2 What's in a Name: Semantic Slips and Slides in Lesbian, Gay, and Feminist Studies' Key Terms	31
Chapter 3 The Critical Impasse: Inverse Relations among Lesbian, Gay, and Feminist Approaches	57
Chapter 4 What We Read: Lesbian, Gay, and Feminist Approaches to Fiction	79
Chapter 5 Why We Watch: Lesbian, Gay, and Feminist Approaches to Film	133
Chapter 6 Conclusion: Dividing Lines, Ties That Bind	187
<i>Notes</i>	193
<i>Works Cited</i>	209
<i>Index</i>	225

This page intentionally left blank

ACKNOWLEDGMENTS

I wish to thank the valued colleagues who have given me great support during the several years of this book's production. These include English Department members from Auburn University, especially Paula Backscheider, who read parts of the manuscript, Alicia Carroll, and Penelope Ingram, and many at the University of North Texas, including participants in two scholarly writing groups, whose insightful work and whose interest in mine have meant much. Also inspiring has been my association with UNT's Study of Sexuality Program, especially the many marvelous presenters at the SOS lecture series, including Harry Benshoff, Kelly Donahue-Wallace, Sean Griffin (of Southern Methodist University), Jacqueline Lambiase, Marilyn Morris (program director), and Deborah Needleman Armintor, among many others. I am grateful as well for the thought-provoking exchanges I have had with William Leap and the Lavender Language collective, especially David Peterson, my excellent friend. Thanks also to Timothy J. Parrish, as always to Geoffrey Galt Harpham, and to dear friends, whose examples of creativity and collegiality are always with me: Kathryn Duncan, Christian Gregory, L. Kay Marsh, Darla Rushing, Margaret Smith, and Annette Trefzer.

I appreciate also the many readers who have reviewed parts of this work at various stages of its career, especially the editors and readers at *Critical Matrix*, Calvin Thomas who has provided many helpful comments, and Alexander Doty whose advice and encouragement have been invaluable. Many thanks to Amanda Johnson Moon, Emily Leithauser, and Kristy Lilas at Palgrave for their interest and guidance, and to Maran Elancheran and the staff at Newgen Imaging Systems for ably conducting this project through its final stages.

Finally thanks to beloved family—Mom and Dad, Christine and Michael, and my dearest Aurora and Solana. This book is dedicated to them, and to my friend and mentor, Frank Eddington Durham, whose talent and courage improve all who know him.