



When the Moon Waxes Red: Representation, Gender and Cultural Politics

Trinh T. Minh-ha

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In this collection of her provocative essays on Third World art and culture, award-winning filmmaker and theorist Trinh Minh-ha offers new challenges to Western regimes of knowledge.

Bringing to her subjects an acute sense of the many meanings of the marginal, Trinh examines Asian and African texts, the theories of Barthes, questions of spectatorship, the enigmas of art, and the perils of anthropology. In one essay, taking off from ideas raised earlier by Zora Neale Hurston, Trinh considers with astonishment the search by Western "experts" for the *hidden* values of a person or culture, a process of legitimized voyeurism that, she argues, ultimately equates psychological *conflicts* with *depth*, while *inner* experience is reduced to mere personal feeling.

When the Moon Waxes Red is an extended argument against reductive analyses, even those that appear politically adroit. Feminist struggle is heterogeneous. The multiply-hyphenated peoples of color are not simply placed in a duality between two cultural heritages; throughout, Trinh describes the predicament of having to live "a difference that has no name and too many names already." She argues for multicultural revision of knowledge so that a new politics can transform reality rather than merely ideologize it. By rewriting the always emerging, already distorted place of struggle, such work seeks to "beat the master at his own game."

When the Moon Waxes Red: Representation, Gender and Cultural Politics Details

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From Reader Review When the Moon Waxes Red: Representation, Gender and Cultural Politics for online ebook

Madeline says

Essay collections are generally kind of a mixed bag, and I'll admit to having some problems with the way film is treated here. (Short version: there is only one way of making film. Well, no, there isn't. Although, I'm sure in 1991 film appreciation was a lot less fragmented and flexible than it is now.) There were one or two essays I really, really, really loved - I think they were "Totalizing Quest of Meaning" and "All-Owning Spectatorship," but I read it bit by bit over two and a half weeks so it's hard to remember. The zeitgeist has changed since the book was published . . . in fact, it had probably changed a lot between the writing of the pieces and the collection and publishing. So it's a bit difficult not to treat it as an historical document.

Bops says

delicious
