

From Reverence To Rape The Treatment Of Women In Movies Molly Haskell

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Cinematernity Lucy Fischer 2014-07-14 Noting that motherhood is a common metaphor for film production, Lucy Fischer undertakes the first

investigation of how the topic of motherhood presents itself throughout a wide range of film genres. Until now discussions of maternity have focused mainly on melodramas, which, along

with musicals and screwball comedies, have traditionally been viewed as "women's" cinema. Fischer defies gender-based classifications to show how motherhood has played a fundamental role in the overall cinematic experience. She argues that motherhood is often treated as a site of crisis—for example, the mother being blamed for the ills afflicting her offspring—then shows the tendency of certain genres to specialize in representing a particular social or psychological dimension in the thematics of maternity. Drawing on social history and various cultural theories, Fischer first looks at Rosemary's Baby to show the prevalence of childbirth themes in horror films. In crime films (White Heat), she sees the linkage of male deviance and mothering. The Hand That Rocks the Cradle and The Guardian, both occult thrillers, uncover cultural anxieties about working mothers. Her discussion covers burlesques of male mothering, feminist documentaries on the mother-daughter relationship, trick films dealing with procreative

metaphors, and postmodern films like High Heels, where fluid sexuality is the theme. These films tend to treat motherhood as a locus of irredeemable conflict, whereas History and Memory and High Tide propose a more sanguine, dynamic, and enabling view. Originally published in 1996. The Princeton Legacy Library uses the latest print-on-demand technology to again make available previously out-of-print books from the distinguished backlist of Princeton University Press. These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905.

Stealing the Show Joy Press 2018-02-27 From a leading cultural journalist, the definitive cultural history of female showrunners—including

exclusive interviews with such influential figures as Shonda Rhimes, Amy Sherman-Palladino, Mindy Kaling, Amy Schumer, and many more. “An urgent and entertaining history of the transformative powers of women in TV” (Kirkus Reviews, starred review). In recent years, women have radically transformed the television industry both behind and in front of the camera. From Murphy Brown to 30 Rock and beyond, these shows and the extraordinary women behind them have shaken up the entertainment landscape, making it look as if equal opportunities abound. But it took decades of determination in the face of outright exclusion to reach this new era. In this “sharp, funny, and gorgeously researched” (Emily Nussbaum, *The New Yorker*) book, veteran journalist Joy Press tells the story of the maverick women who broke through the barricades and the iconic shows that redefined the television landscape starting with Diane English and Roseanne Barr—and even incited controversy that reached as far as the

White House. Drawing on a wealth of original interviews with the key players like Amy Sherman-Palladino (*Gilmore Girls*), Jenji Kohan (*Orange is the New Black*), and Jill Soloway (*Transparent*) who created storylines and characters that changed how women are seen and how they see themselves, this is the exhilarating behind-the-scenes story of a cultural revolution.

Complicated Women Mick LaSalle 2001-12-19
An exploration of women in pre-Code Hollywood explores the careers--between 1929 and 1934--of such stars as Greta Garbo and Norma Shearer, showing how they presented thoroughly modern self-aware and self-sufficient women, a trend destroyed by the repressive Production Code. Reprint. 10,000 first printing.

Love and Other Infectious Diseases Molly Haskell 2000 My husband awoke one night with a fever of 105.9. I rushed him to the Emergency room of a New York hospital, and there began a six month drama in which doctors tried to figure

out what was wrong with him, while I alternated between hope and despair. For the three months that Andrew remained critically ill and deranged, hallucinating most of the time, he was no longer the lover, friend, fellow critic and confidant I was used to. Eleven years my senior, Andrew had been my mentor as a writer and established film critic, and now I might be on my own. Terrified by the possibility of Andrew's death and forced by that terror to look inward, I began to see the extent of my dependency on a marriage that had seemed perfectly equal, perfect in fact. I think of the book as both a thriller and love story: a hospital suspense melodrama as it tracks the ups and downs of a husband's illness, and the memoir of a marriage that focuses on my own spiritual and psychological journey.

From Reverence to Rape Molly Haskell 1987

The image of women in films in the past and present is discussed and the roles played by various stars are highlighted

My Brother My Sister Molly Haskell

2013-09-05 A feminist film critic's thoughtful, outspoken memoir about transgender and family. On a visit to New York, the brother of well-known film critic Molly Haskell dropped a bombshell: Nearing age sixty, and married, he had decided to become a woman. In the vein of Jan Morris's classic *Conundrum* and Jennifer Finney Boylan's *She's Not There*, a transgender memoir, Haskell's *My Brother My Sister* gracefully explores a delicate subject, this time from the perspective of a family member. Haskell chronicles her brother Chevey's transformation through a series of psychological evaluations, grueling surgeries, drug regimens, and comportment and fashion lessons as he becomes Ellen. Despite Haskell's liberal views on gender roles, she was dumbfounded by her brother's decision. With candor and compassion, she charts not only her brother's journey to becoming her sister, but also her own path from shock, confusion, embarrassment, and

devastation to acceptance, empathy, and love. Haskell widens the lens on her brother's story to include scientific and psychoanalytic views. In an honest, informed voice, she has revealed the controversial world of gender reassignment and transsexuals from both a personal and a social perspective in this frank and moving memoir.

Film and Gender: Histories and origins Sue Thornham 2014 Since at least the early 1970s, when Claire Johnston observed that despite the enormous emphasis placed on woman as spectacle in the cinema woman as woman is largely absent, the relationship of cinema to the construction of gender identities and gendered pleasures has been a central concern within Film Studies. Bringing together the political concerns of second-wave feminism and the dizzying developments in theorizing about representation, culture, and society, early work as exemplified by Johnston's writing changed radically the nature of Film Studies and the issues which it would address. Later scholars

attended to concerns about sexuality, drawing on queer theory; and race and ethnicity, often influenced by postcolonialism. Most recently, Global Cinema Studies has sought to refocus these concerns yet again, whilst postfeminism has questioned many of the assumptions on which Film Studies work on gender has rested. Film and Gender is a new title in Routledge's Major Works series, Critical Concepts in Media and Cultural Studies. It meets the need for an authoritative reference work to enable users to navigate and make sense of the subject's large literature, its history, and its continuing centrality within Film Studies. Compiled by Sue Thornham, whose work includes *Passionate Detachments: An Introduction to Feminist Film Theory* (1997) and *Feminist Film Theory: A Reader* (1999), and Niall Richardson, author of *The Queer Cinema of Derek Jarman* (2009) and *Transgressive Bodies: Representations in Film and Popular Culture* (2010), this eagerly awaited collection brings together in four volumes the

foundational and the very best and most provocative scholarship on film and gender. *Film and Gender* includes a full index and comprehensive introductions, newly written by the editors, which place the collected material in its historical and intellectual context. It is an essential work of reference and is destined to be valued by scholars and advanced students as a vital research tool.

Hunting Girls Kelly Oliver 2016-05-24 Katniss Everdeen (*The Hunger Games*), Bella Swan (*Twilight*), Tris Prior (*Divergent*), and other strong and resourceful characters have decimated the fairytale archetype of the helpless girl waiting to be rescued. Giving as good as they get, these young women access reserves of aggression to liberate themselves—but who truly benefits? By meeting violence with violence, are women turning victimization into entertainment? Are they playing out old fantasies, institutionalizing their abuse? In *Hunting Girls*, Kelly Oliver examines popular culture's fixation

on representing young women as predators and prey and the implication that violence—especially sexual violence—is an inevitable, perhaps even celebrated, part of a woman's maturity. In such films as *Kick-Ass* (2010), *The Girl with the Dragon Tattoo* (2011), and *Maleficent* (2014), power, control, and danger drive the story, but traditional relationships of care bind the narrative, and even the protagonist's love interest adds to her suffering. To underscore the threat of these depictions, Oliver locates their manifestation of violent sex in the growing prevalence of campus rape, the valorization of woman's lack of consent, and the new urgency to implement affirmative consent apps and policies.

The Other Paris Luc Sante 2015-10-27 "A vivid investigation into the seamy underside of nineteenth and twentieth century Paris"--

Reel Knockouts Martha McCaughey 2001-07-15 When Thelma and Louise outfought the men who had tormented them, women

across America discovered what male fans of action movies have long known—the empowering rush of movie violence. Yet the duo's escapades also provoked censure across a wide range of viewers, from conservatives who felt threatened by the up-ending of women's traditional roles to feminists who saw the pair's use of male-style violence as yet another instance of women's co-option by the patriarchy. In the first book-length study of violent women in movies, *Reel Knockouts* makes feminist sense of violent women in films from Hollywood to Hong Kong, from top-grossing to direct-to-video, and from cop-action movies to X-rated skin flicks. Contributors from a variety of disciplines analyze violent women's respective places in the history of cinema, in the lives of viewers, and in the feminist response to male violence against women. The essays in part one, "Genre Films," turn to film cycles in which violent women have routinely appeared. The essays in part two, "New Bonds and New Communities," analyze

movies singly or in pairs to determine how women's movie brutality fosters solidarity amongst the characters or their audiences. All of the contributions look at films not simply in terms of whether they properly represent women or feminist principles, but also as texts with social contexts and possible uses in the reconstruction of masculinity and femininity. L.A. Confidential James Ellroy 1990-06 Three troubled cops--Ed Exley, desperately seeking glory; vengeful Bud White, a witness to his mother's murder by his father; and Jack Vincennes, a shakedown artist with a dark secret--tread a fine line between right and wrong in 1950s Los Angeles

Frankly, My Dear Molly Haskell 2010-02-01 Haskell keeps both novel and movie at hand, moving from one to the other, comparing and distinguishing what Margaret Mitchell expresses from what obsessive producer David O. Selznick, directors George Cukor and Victor Fleming, screenplaywrights Sidney Howard and a host of

fixers (including Ben Hecht and Scott Fitzgerald), and actors Vivien Leigh, Clark Gable, Hattie McDaniel, and others convey. She emphasizes the contributions of Selznick, Leigh, and in an entire chapter, Mitchell, drawing heavily and analytically on existing biographies, the literature of women and the Civil War, Civil War films (especially *Birth of a Nation* and *Jezebel*), and film criticism to such engaging effect as to not just revisit GWTW but to revive and intensify the enduring fascination of what Selznick dubbed the American Bible. --Olson, Ray Copyright 2009 Booklist.

Seduced By Mrs. Robinson Beverly Gray
2017-11-07 An in-depth look at the making of the classic movie and its effect on filmmaking and society. When *The Graduate* premiered in December 1967, its filmmakers had only modest expectations for what seemed to be a small, sexy art-house comedy adapted from an obscure first novel by an eccentric twenty-four-year-old. There was little indication that this offbeat

story—a young man just out of college has an affair with one of his parents' friends and then runs off with her daughter—would turn out to be a monster hit, with an extended run in theaters and seven Academy Award nominations. The film catapulted an unknown actor, Dustin Hoffman, to stardom with a role that is now permanently engraved in our collective memory. While turning the word plastics into shorthand for soulless work and a corporate, consumer culture, *The Graduate* sparked a national debate about what was starting to be called “the generation gap.” In celebration of the film’s fiftieth birthday, author Beverly Gray offers a smart close reading of the film as well as vivid, never-before-revealed details from behind the scenes of the production—including all the behind-the-scenes drama and decision-making. For movie buffs and pop culture fanatics, *Seduced by Mrs. Robinson* illuminates *The Graduate*’s huge influence on the future of filmmaking. And it explores how this

unconventional movie rocked the late-sixties world, both reflecting and changing the era's views of sex, work, and marriage. An Amazon Best Book of the Month "[Gray] writes smartly and insightfully. . . . The book . . . offers a fascinating look at how this movie tells a timeless story." —The Washington Post

The Women of Troy Pat Barker 2021-08-24 A daring and timely feminist retelling of The Iliad from the perspective of the women of Troy who endured it—an extraordinary follow up to The Silence of the Girls from the Booker Prize-winning author of The Regeneration Trilogy. Troy has fallen and the victorious Greeks are eager to return home with the spoils of an endless war—including the women of Troy themselves. They await a fair wind for the Aegean. It does not come, because the gods are offended. The body of King Priam lies unburied and desecrated, and so the victors remain in suspension, camped in the shadows of the city they destroyed as the coalition that held them

together begins to unravel. Old feuds resurface and new suspicions and rivalries begin to fester. Largely unnoticed by her captors, the one time Trojan queen Briseis, formerly Achilles's slave, now belonging to his companion Alcimus, quietly takes in these developments. She forges alliances when she can, with Priam's aged wife the defiant Hecuba and with the disgraced soothsayer Calchas, all the while shrewdly seeking her path to revenge.

The Normal One Jeanne Safer 2002-09-17 In the first book of its kind, renowned psychotherapist Jeanne Safer examines the hidden trauma of growing up with an emotionally troubled or physically disabled sibling, and helps adult "normal" siblings resolve their childhood pain. For too long the therapeutic community has focused on the parent-child relationship as the primary relationship in a child's life. In The Normal One, Dr. Safer shows that sisters and brothers are just as important as parents, and she illuminates

for the first time the experience of being "the normal one." Drawing on more than sixty interviews with normal, or intact, siblings, Safer explores the daunting challenges they face, and probes the complex feelings that can strain families and damage lives. A "normal" sibling herself, Safer chronicles her own life-shaping experiences with her troubled brother. She examines the double-edged reality of normal ones: how they both compensate for their siblings' abnormality and feel guilty for their own health and success. With both wisdom and empathy, she delineates the "Caliban Syndrome," a set of personality traits characteristic of higher-functioning siblings: premature maturity, compulsion to achieve, survivor guilt, and fear of contagion. Essential reading for normal ones and those who love them, this landmark work offers readers insight, compassion, and tools to help resolve childhood pain. It is a profound and eye-opening examination of a subject that has too long been

shrouded in darkness.

Women and their sexuality in the new film

Joan Mellen 1971

Such Mad Fun Robin R Cutler 2016-07-21

Orphaned at fifteen, Jane Hall was a "literary prodigy" according to the press. Follow the adventures of this ambitious young tomboy from an Arizona mining town as she becomes a Depression-era debutante, a successful author of magazine fiction, and a screenwriter at Metro-Goldwyn-Mayer, Hollywood's most glamorous studio in the 1930s. A true story

The Secretary

Chinese American Masculinities Jachinson Chan 2020-06-30 This book is one of the first scholarly analyses of the current social constructions of Chinese American masculinities. Arguing that many of these notions are limited to stereotypes, Chan goes beyond this to present a more complex understanding of the topic. Incorporating historical references, literary analysis and sociological models to describe the

construct a variety of masculine identities, Chan also examines popular novels (Fu Manchu and Charlie Chan), films (Bruce Lee), comic books (Master of Kung Fu), and literature (M. Butterfly).

The Body Keeps the Score Bessel van der Kolk, M.D. 2014-09-25 #1 New York Times bestseller “Essential reading for anyone interested in understanding and treating traumatic stress and the scope of its impact on society.” —Alexander McFarlane, Director of the Centre for Traumatic Stress Studies A pioneering researcher transforms our understanding of trauma and offers a bold new paradigm for healing in this New York Times bestseller Trauma is a fact of life. Veterans and their families deal with the painful aftermath of combat; one in five Americans has been molested; one in four grew up with alcoholics; one in three couples have engaged in physical violence. Dr. Bessel van der Kolk, one of the world’s foremost experts on trauma, has spent over three decades working

with survivors. In *The Body Keeps the Score*, he uses recent scientific advances to show how trauma literally reshapes both body and brain, compromising sufferers’ capacities for pleasure, engagement, self-control, and trust. He explores innovative treatments—from neurofeedback and meditation to sports, drama, and yoga—that offer new paths to recovery by activating the brain’s natural neuroplasticity. Based on Dr. van der Kolk’s own research and that of other leading specialists, *The Body Keeps the Score* exposes the tremendous power of our relationships both to hurt and to heal—and offers new hope for reclaiming lives.

Phantom Lady Christina Lane 2020-02-04 Winner of the Mystery Writers of America's 2021 Edgar Allan Poe Award for Best Critical/Biographical In 1933, Joan Harrison was a twenty-six-year-old former salesgirl with a dream of escaping both her stodgy London suburb and the dreadful prospect of settling down with one of the local boys. A few short

years later, she was Alfred Hitchcock's confidante and one of the Oscar-nominated screenwriters of his first American film, Rebecca. Harrison had quickly grown from being the worst secretary Hitchcock ever had to one of his closest collaborators, critically shaping his brand as the "Master of Suspense." Harrison went on to produce numerous Hollywood features before becoming a television pioneer as the producer of Alfred Hitchcock Presents. A respected powerhouse, she acquired a singular reputation for running amazingly smooth productions— and defying anyone who posed an obstacle. She built most of her films and series from the ground up. She waged rough-and-tumble battles against executives and censors, and even helped to break the Hollywood blacklist. She teamed up with many of the most respected, well-known directors, writers, and actors of the twentieth century. And she did it all on her own terms. Author Christina Lane shows how this stylish, stunning woman became

Hollywood's most powerful female writer-producer—one whom history has since overlooked.

Seeing Film and Reading Feminist Theology

U. Vollmer 2007-09-03 Using feminist theory and examining films that describe women artists who see others through the lens of feminist theology, this book puts forward an original view of the act of seeing as an ethical activity - a gesture of respect for and belief in another person's visible and invisible sides, which guarantees the safekeeping of the Other's memory.

Uninvited Patricia White 1999 Lesbian characters, stories, and images were barred from onscreen depiction in Hollywood films from the 1930s to the 1960s together with all forms of "sex perversion." Through close readings of gothics, ghost films, and maternal melodramas addressed to female audiences, Uninvited argues that viewers are "invited" to make lesbian "inferences." Looking at the lure of some of the great female star personae (in films such as

Rebecca, Pinky, The Old Maid, Queen Christina, and The Haunting) and at the visual coding of supporting actresses, it identifies lesbian spectatorial strategies. White's archival research, textual analyses, and novel theoretical insights make an important contribution to film, lesbian, and feminist studies. Book jacket.

Feminist Film Theory and Cléo from 5 to 7

Hilary Neroni 2016-01-28 The Film Theory in Practice series fills a gaping hole in the world of film theory. By marrying the explanation of a film theory with the interpretation of a film, the volumes provide discrete examples of how film theory can serve as the basis for textual analysis. Feminist Film Theory and Cléo from 5 to 7 offers a concise introduction to feminist film theory in jargon-free language and shows how this theory can be deployed to interpret Agnes Varda's critically acclaimed 1962 film Cléo from 5 to 7. Hilary Neroni employs the methodology of looking for a feminist alternative among female-oriented films. Through three key concepts-

identification, framing the woman's body, and the female auteur-Neroni lays bare the debates and approaches within the vibrant history of feminist film theory, providing a point of entry to feminist film theory from its inception to today. Picking up one of the currents in feminist film theory - that of looking for feminist alternatives among female-oriented films - Neroni traces feminist responses to the contradictions inherent in most representations of women in film, and she details how their responses have intervened in changing what we see on the screen.

Naming Names Victor S. Navasky 2003-04-30 With a New Afterword by the Author "An astonishing work concerning personal honor and dishonor, shame and shamelessness. A book of stunning insights and suspense." —Studs Terkel Half a century later, the investigation of Hollywood radicals by the House Committee on Un-American Activities still haunts the public conscience. Naming Names, reissued here with a new afterword by the author, is the definitive

account of the hearings, a National Book Award winner widely hailed as a classic. Victor S. Navasky adroitly dissects the motivations for the investigation and offers a poignant analysis of its consequences. Focusing on the movie-studio workers who avoided blacklists only by naming names at the hearings, he explores the terrifying dilemmas of those who informed and the tragedies of those who were informed on. Drawing on interviews with more than 150 people called to testify—among them Elia Kazan, Ring Lardner Jr., and Arthur Miller—**Naming Names** presents a compelling portrait of how the blacklists operated with such chilling efficiency. **Steven Spielberg** Molly Haskell 2017-01-03 A film-centric portrait of the extraordinarily gifted movie director whose decades-long influence on American popular culture is unprecedented Everything about me is in my films, Steven Spielberg has said. Taking this as a key to understanding the hugely successful moviemaker, Molly Haskell explores the full

range of Spielberg's works for the light they shine upon the man himself. Through such powerhouse hits as *Close Encounters of the Third Kind*, *E.T.*, *Jurassic Park*, and *Indiana Jones*, to lesser-known masterworks like *A.I.* and *Empire of the Sun*, to the haunting *Schindler's List*, Haskell shows how Spielberg's uniquely evocative filmmaking and story-telling reveal the many ways in which his life, work, and times are entwined. Organizing chapters around specific films, the distinguished critic discusses how Spielberg's childhood in non-Jewish suburbs, his parents' traumatic divorce, his return to Judaism upon his son's birth, and other events echo in his work. She offers a brilliant portrait of the extraordinary director a fearful boy living through his imagination who grew into a man whose openness, generosity of spirit, and creativity have enchanted audiences for more than 40 years.

Popcorn Venus Marjorie Rosen 1975

Frankly, My Dear Molly Haskell 2009-02-01

How and why has the saga of Scarlett O'Hara kept such a tenacious hold on our national imagination for almost three-quarters of a century? In the first book ever to deal simultaneously with Margaret Mitchell's beloved novel and David Selznick's spectacular film version of *Gone with the Wind*, film critic Molly Haskell seeks the answers. By all industry predictions, the film should never have worked. What makes it work so amazingly well are the fascinating and uncompromising personalities that Haskell dissects here: Margaret Mitchell, David Selznick, and Vivien Leigh. As a feminist and onetime Southern adolescent, Haskell understands how the story takes on different shades of meaning according to the age and eye of the beholder. She explores how it has kept its edge because of Margaret Mitchell's (and our) ambivalence about Scarlett and because of the complex racial and sexual attitudes embedded in a story that at one time or another has offended almost everyone. Haskell imaginatively weaves

together disparate strands, conducting her story as her own inner debate between enchantment and disenchantment. Sensitive to the ways in which history and cinema intersect, she reminds us why these characters, so riveting to Depression audiences, continue to fascinate 70 years later.

In Her Voice Melissa Silverstein 2015-09-01 *In Her Voice* is the first book that takes the words and experiences of a diverse group of celebrated women film directors and puts their voices front and center. This unique volume of interviews presents more than 40 feature and documentary directors from around the world, including Debra Granik (*Winter's Bone*), Courtney Hunt (*Frozen River*), Callie Khouri (*Mad Money*), Sally Potter (*Rage*), Lone Scherfig (*An Education*) and Lynn Shelton (*Humpday*). *In Her Voice* is a call to arms and a reminder to movie lovers, students and the entertainment industry about the significance of women directors and their growing, integral position in the world of

filmmaking. It is also a message for women directors to not give up?—your voice counts. Your vision matters.

From Reverence to Rape Molly Haskell 1974

The image of women in films in the past and present is discussed and the roles played by various stars are highlighted.

Breath, Eyes, Memory Edwidge Danticat

2003-07-01 At the age of twelve, Sophie Caco is sent from her impoverished village of Croix-des-Rosets to New York, to be reunited with a mother she barely remembers. There she discovers secrets that no child should ever know, and a legacy of shame that can be healed only when she returns to Haiti—to the women who first reared her. What ensues is a passionate journey through a landscape charged with the supernatural and scarred by political violence, in a novel that bears witness to the traditions, suffering, and wisdom of an entire people.

Images of Women in 20th-Century American Literature and Culture Janina Corda

2016-06-22 What do The Age of Innocence, Breakfast at Tiffany's, and Sex and the City have in common? Strong women ahead of their time! Being part of New York's middle and upper class, Ellen Olenska, Holly Golightly and Carrie Bradshaw & Co. cherish their otherness and strive for personal freedom and gender equality, thereby trying to combine traditional longings and modern beliefs. However, though situated in different decades of the last century, several obstacles are put in their ways because of their independent and self-confident lifestyles which, eventually, cannot all be overcome. From True Womanhood to the "feminine mystique" to the vast array of new gained liberties and life choices at the end of the last millennium, Janina Corda examines the developing images of women and their depiction in the literature and culture of America's 20th century. She illustrates the different and yet similar struggles the progressive female- and male-characters have to deal with in the face of established and changing

gender roles and shows that women have indeed come along way - but have they truly arrived?

Two Weeks in the Midday Sun Roger Ebert

2016-04-06 Previous edition: Kansas City:

Andrews and McMeel, 1987.

The Gendering of Melancholia Juliana Schiesari

1992 The pantheon of renowned melancholics--from Shakespeare's Hamlet to Walter Benjamin--includes no women, an absence that in Juliana Schiesari's view points less to a dearth of unhappy women in patriarchal culture than to the lack of significance accorded to women's grief. Through penetrating readings of texts from Aristotle to Kristeva, she illuminates the complex history of the symbolics of loss in Renaissance literature. The pantheon of renowned melancholics--from Shakespeare's Hamlet to Walter Benjamin--includes no women, an absence that in Juliana Schiesari's view points less to a dearth of unhappy women in patriarchal culture than to the lack of significance accorded to women's grief. Through

penetrating readings of texts from Aristotle to Kristeva, she illuminates the complex history of the symbolics of loss in Renaissance literature. Schiesari first considers the development of the concept of melancholia in the writings of Freud and then surveys recent responses by such theorists as Luce Irigaray, KaJa Silverman, and Julia Kristeva. Schiesari provides fresh interpretations of works by Aristotle, Hildegard of Bingen, and Ficino and she considers women's poetry of the Italian Renaissance, key works by Tasso and Shakespeare, and the writings of Walter Benjamin and Jacques Lacan. According to Schiesari, male melancholia was celebrated during the Renaissance as a sign of inspired genius, at the same time as public rituals of mourning led by women were suppressed. The Gendering of Melancholia will be stimulating reading for scholars and students in the fields of feminist criticism, psychoanalytic and literary theory, and Renaissance studies, and for anyone interested in Western cultural history.

In Love with Movies Daniel Talbot 2022-04-13
“All that I do is go out and look at films and choose the ones I want to play—films that stimulate, and give some insight into our lives. I hope that people will come, but if they don’t, that’s okay too.” Daniel Talbot changed the way the Upper West Side—and art-house audiences around the world—went to the movies. *In Love with Movies* is his memoir of a rich life as the impresario of the legendary Manhattan theaters he owned and operated and as a highly influential film distributor. Talbot and his wife, Toby, opened the New Yorker Theater in 1960, cultivating a loyal audience of film buffs and cinephiles. He went on to run several theaters including Lincoln Plaza Cinemas as well as the distribution company New Yorker Films, shaping the sensibilities of generations of moviegoers. The Talbots introduced American audiences to cutting-edge foreign and independent filmmaking, including the French New Wave and New German Cinema. In this lively, personal

history of a bygone age of film exhibition, Talbot relates how he discovered and selected films including future classics such as *Before the Revolution*, *Shoah*, *My Dinner with Andre*, and *The Marriage of Maria Braun*. He reminisces about leading world directors such as Sembène, Godard, Fassbinder, Wenders, Varda, and Kiarostami as well as industry colleagues with whom he made deals on a slip of paper or a handshake. *In Love with Movies* is an intimate portrait of a tastemaker who was willing to take risks. It not only lays out the nuts and bolts of running a theater but also tells the story of a young cinephile who turned his passion into a vibrant cultural community.

How Did Lubitsch Do It? Joseph McBride 2018
Joseph McBride analyzes Ernst Lubitsch's films in rich detail in the first in-depth critical study to consider the full scope of his work in both his native and adopted lands. McBride explains the "Lubitsch Touch," shows how the director challenged American attitudes toward romance

and sex, and offers revealing insights into his working methods.

A Woman's View Jeanine Basinger 2013-09-04
Now, Voyager, Stella Dallas, Leaver Her to Heaven, Imitation of Life, Mildred Pierce, Gilda...these are only a few of the hundreds of “women’s films” that poured out of Hollywood during the thirties, forties, and fifties. The films were widely disparate in subject, sentiment, and technique, they nonetheless shared one dual purpose: to provide the audience (of women, primarily) with temporary liberation into a screen dream—of romance, sexuality, luxury, suffering, or even wickedness—and then send it home reminded of, reassured by, and resigned to the fact that no matter what else she might do, a woman’s most important job was...to be a woman. Now, with boundless knowledge and infectious enthusiasm, Jeanine Basinger illuminates the various surprising and subversive ways in which women’s films delivered their message. Basinger examines dozens of films,

exploring the seemingly intractable contradictions at the convoluted heart of the woman’s genre—among them, the dilemma of the strong and glamorous woman who cedes her power when she feels it threatening her personal happiness, and the self-abnegating woman whose selflessness is not always as “noble” as it appears. Basinger looks at the stars who played these women and helps us understand the qualities—the right off-screen personae, the right on-screen attitudes, the right faces—that made them personify the woman’s film and equipped them to make believable drama or comedy out of the crackpot plots, the conflicting ideas, and the exaggerations of real behavior that characterize these movies. In each of the films the author discusses—whether melodrama, screwball comedy, musical, film noir, western, or biopic—a woman occupies the center of her particular universe. Her story—in its endless variations of rags to riches, boy meets girl, battle of the sexes, mother love, doomed

romance—inevitably sends a highly potent mixed message: Yes, you women belong in your “proper place” (that is, content with the Big Three of the women’s film world—men, marriage, and motherhood), but meanwhile, and paradoxically, see what fun, glamour, and power you can enjoy along the way. A Woman’s View deepens our understanding of the times and circumstances and attitudes out of which these movies were created.

Sleeping with Strangers David Thomson
2020-01-14 In this wholly original work of film criticism, David Thomson, celebrated author of The Biographical Dictionary of Film, probes the many ways in which sexuality has shaped the movies--and the ways in which the movies have shaped sexuality. Exploring the tangled notions of masculinity, femininity, beauty, and sex that characterize our cinematic imagination--and drawing on examples that range from advertising to pornography, Bonnie and Clyde to Call Me by Your Name--Thomson illuminates

how film as art, entertainment, and business has historically been a polite cover for a kind of erotic séance. In so doing, he casts the art and the artists we love in a new light, and reveals how film can both expose the fault lines in conventional masculinity and point the way past it, toward a more nuanced understanding of what it means to be a person with desires.

A Life of Barbara Stanwyck Victoria Wilson
2015-11-24 Frank Capra called her, "The greatest emotional actress the screen has yet known." Yet she was one of its most natural, timeless, and underrated stars. Now Victoria Wilson, gives us the most complete portrait we have yet had, or will have, of this magnificent actresses, seen as the quintessential Brooklyn girl whose family was in fact of old New England stock...her years in New York as dancer and Broadway star...her fraught marriage to Frank Fay, Broadway genius, who influenced a generation of actors and comedians (among them, Jack Benny and Stanwyck herself)...the

adoption of a son, embattled from the outset; her partnership with the "unfunny" Marx brother, Zeppo, together creating one of the finest horse breeding farms in the west; her fairytale romance and marriage to the younger Robert Taylor, America's most sought-after male star...Here is the shaping of her career working with many of Hollywood's most important directors: among them, Capra, King Vidor, Cecil B. DeMille, Preston Sturges, all set against the times-the Depression, the rise of the unions, the coming of World War II and a fast-evolving coming-of-age motion picture industry. At the heart of the book, Stanwyck herself-her strengths, her fears, her desires-how she made use of the darkness in her soul, keeping it at bay in her private life, transforming herself from shunned outsider into one of Hollywood's-and America's-most revered screen actresses.

Written with full access to Stanwyck's family, friends, colleagues, and never-before-seen letters, journals and photographs.

From Reverence to Rape Molly Haskell
2016-10-05 A revolutionary classic of feminist cinema criticism, Molly Haskell's *From Reverence to Rape* remains as insightful, searing, and relevant as it was the day it was first published. Ranging across time and genres from the golden age of Hollywood to films of the late twentieth century, Haskell analyzes images of women in movies, the relationship between these images and the status of women in society, the stars who fit these images or defied them, and the attitudes of their directors. This new edition features both a new foreword by New York Times film critic Manohla Dargis and a new introduction from the author that discusses the book's reception and the evolution of her views.