

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

This is likewise one of the factors by obtaining the soft documents of this From Reverence To Rape The Treatment Of Women In Movies Molly Haskell by online. You might not require more mature to spend to go to the ebook creation as competently as search for them. In some cases, you likewise do not discover the message From Reverence To Rape The Treatment Of Women In Movies Molly Haskell that you are looking for. It will definitely squander the time.

However below, once you visit this web page, it will be therefore utterly easy to get as skillfully as download guide From Reverence To Rape The Treatment Of Women In Movies Molly Haskell

It will not put up with many mature as we notify before. You can complete it even if enactment something else at house and even in your workplace. thus easy! So, are you question? Just exercise just what we give below as well as review From Reverence To Rape The Treatment Of Women In Movies Molly Haskell what you afterward to read!

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

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.

Popcorn Venus Marjorie Rosen 1975

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.

Naming Names Victor S. Navasky 2013-10-01 Winner of the National Book Award: The definitive history of Joe McCarthy, the Hollywood blacklist, and HUAC explores the events behind the hit film Trumbo. Drawing on interviews with over one hundred and fifty people who were called to testify before the House Un-American Activities Committee—including Elia Kazan, Ring Lardner Jr., and Arthur Miller—award-winning author Victor S. Navasky reveals how and why the blacklists were so effective and delves into the tragic and far-reaching consequences of Joseph McCarthy's witch hunts. A compassionate, insightful, and even-handed examination of one of our country's darkest hours, Naming Names is at once a morality play and a fascinating window onto a searing moment in American cultural and political history.

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.

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

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.

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.

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 Prophets Robert Jones, Jr. 2022-02-08 Best Book of the Year NPR • The Washington Post • Boston Globe • TIME • USA Today • Entertainment Weekly • Real Simple • Parade • BuzzFeed • Electric Literature • LitHub • BookRiot • PopSugar • Goop • Library Journal • BookBub • KCRW • Finalist for the National Book Award • One of the New York Times Notable Books of the Year • One of the New York Times Best Historical Fiction of the Year • Instant New York Times Bestseller

A singular and stunning debut novel about the forbidden union between two enslaved young men on a Deep South plantation, the refuge they find in each other, and a betrayal that threatens their existence. Isaiah was Samuel's and Samuel was Isaiah's. That was the way it was since the beginning, and the way it was to be until the end. In the barn they tended to the animals, but also to each other, transforming the hollowed-out shed into a place of human refuge, a source of intimacy and hope in a world ruled by vicious masters. But when an older man—a fellow slave—seeks to gain favor by preaching the master's gospel on the plantation, the enslaved begin to turn on their own. Isaiah and Samuel's love, which was once so simple, is seen as sinful and a clear danger to the plantation's harmony. With a lyricism reminiscent of Toni

Morrison, Robert Jones, Jr., fiercely summons the voices of slaver and enslaved alike, from Isaiah and Samuel to the calculating slave master to the long line of women that surround them, women who have carried the soul of the plantation on their shoulders. As tensions build and the weight of centuries—of ancestors and future generations to come—culminates in a climactic reckoning, *The Prophets* fearlessly reveals the pain and suffering of inheritance, but is also shot through with hope, beauty, and truth, portraying the enormous, heroic power of love. 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.

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.

Complicated Women Mick LaSalle 2014-08-05 Between 1929 and 1934, women in American cinema were modern! For five short years women in American cinema were modern! They took lovers, had babies out of

wedlock, got rid of cheating husbands, enjoyed their sexuality, led unapologetic careers and, in general, acted the way many think women only acted after 1968. Before then, women on screen had come in two varieties - good or bad - sweet ingenue or vamp. Then two stars came along to blast away these common stereotypes. Garbo turned the femme fatale into a woman whose capacity for love and sacrifice made all other human emotions seem pale. Meanwhile, Norma Shearer succeeded in taking the ingenue to a place she'd never been: the bedroom. Garbo and Shearer took the stereotypes and made them complicated. In the wake of these complicated women came others, a deluge of indelible stars - Constance Bennett, Ruth Chatterton, Mae Clarke, Claudette Colbert, Marlene Dietrich, Kay Francis, Ann Harding, Jean Harlow, Miriam Hopkins, Dorothy Mackaill, Barbara Stanwyck, Mae West and Loretta Young all came into their own during the pre-Code era. These women pushed the limits and shaped their images along modern lines. Then, in July 1934, the draconian Production Code became the law in Hollywood and these modern women of the screen were banished, not to be seen again until the code was repealed three decades later. Mick LaSalle, film critic for the San Francisco Chronicle, takes readers on a tour of pre-Code films and reveals how this was the true golden age of women's films and how the movies of the pre-Code are still worth watching. The bold, pioneering and complicated women of the pre-Code era are about to take their place in the pantheon of film history, and America is about to reclaim a rich legacy.

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 and “one of contemporary literature’s most thoughtful and compelling writers” (The Washington Post). 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.

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

Female Chauvinist Pigs Ariel Levy 2005-09-13 A classic work on gender culture exploring how the women’s

movement has evolved to Girls Gone Wild in a new, self-imposed chauvinism. In the tradition of Susan Faludi's *Backlash* and Naomi Wolf's *The Beauty Myth*, New York Magazine writer Ariel Levy studies the effects of modern feminism on women today. Meet the Female Chauvinist Pig—the new brand of “empowered woman” who wears the Playboy bunny as a talisman, bares all for Girls Gone Wild, pursues casual sex as if it were a sport, and embraces “raunch culture” wherever she finds it. If male chauvinist pigs of years past thought of women as pieces of meat, Female Chauvinist Pigs of today are doing them one better, making sex objects of other women—and of themselves. They think they're being brave, they think they're being funny, but in *Female Chauvinist Pigs*, Ariel Levy asks if the joke is on them. In her quest to uncover why this is happening, Levy interviews college women who flash for the cameras on spring break and teens raised on Paris Hilton and breast implants. She examines a culture in which every music video seems to feature a stripper on a pole, the memoirs of porn stars are climbing the bestseller lists, Olympic athletes parade their Brazilian bikini waxes in the pages of Playboy, and thongs are marketed to prepubescent girls. Levy meets the high-powered women who create raunch culture—the new oinking women warriors of the corporate and entertainment worlds who eagerly defend their efforts to be “one of the guys.” And she traces the history of this trend back to conflicts between the women's movement and the sexual revolution long left unresolved. Levy pulls apart the myth of the Female Chauvinist Pig and argues that what has come to pass for liberating rebellion is

actually a kind of limiting conformity. Irresistibly witty and wickedly intelligent, *Female Chauvinist Pigs* makes the case that the rise of raunch does not represent how far women have come, it only proves how far they have left to go.

Reel Knockouts Martha McCaughey 2010-01-01 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 re-construction of masculinity and femininity.

Still David S. Shields 2013-06-18 The success of movies like *The Artist* and *Hugo* recreated the wonder and magic of silent film for modern audiences, many of whom might never have experienced a movie without sound. But while the American silent movie was one of the most significant popular art forms of the modern age, it is also one that is largely lost to us, as more than eighty percent of silent films have disappeared, the victims of age, disaster, and neglect. We now know about many of these cinematic masterpieces only from the collections of still portraits and production photographs that were originally created for publicity and reference. Capturing the beauty, horror, and moodiness of silent motion pictures, these images are remarkable pieces of art in their own right. In the first history of still camera work generated by the American silent motion picture industry, David S. Shields chronicles the evolution of silent film aesthetics, glamour, and publicity, and provides unparalleled insight into this influential body of popular imagery. Exploring the work of over sixty camera artists, *Still* recovers the stories of the photographers who descended on early Hollywood and the stars and starlets who sat for them between 1908 and 1928. Focusing on the most culturally influential types of photographs—the performer portrait and the scene still—Shields follows photographers such as Albert Witzel and W. F. Seely as they devised the poses that newspapers and magazines would bring to Americans, who mimicked the sultry stares and dangerous glances of silent stars. He uncovers scene shots of unprecedented

splendor—visions that would ignite the popular imagination. And he details how still photographs changed the film industry, whose growing preoccupation with artistry in imagery caused directors and stars to hire celebrated stage photographers and transformed cameramen into bankable names. Reproducing over one hundred and fifty of these gorgeous black-and-white photographs, *Still* brings to life an entire long-lost visual culture that a century later still has the power to enchant.

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.

Lost Souls Poppy Brite 2010-11-03 Vampires . . . they ache, they love, they thirst for the forbidden. They are your friends and lovers, and your worst fears. “A major

new voice in horror fiction . . . an electric style and no shortage of nerve.”—Booklist At a club in Missing Mile, N.C., the children of the night gather, dressed in black, look for acceptance. Among them are Ghost, who sees what others do not; Ann, longing for love; and Jason, whose real name is Nothing, newly awakened to an ancient, deathless truth about his father, and himself. Others are coming to Missing Mile tonight. Three beautiful, hip vagabonds—Molochai, Twig, and the seductive Zillah, whose eyes are as green as limes—are on their own lost journey, slaking their ancient thirst for blood, looking for supple young flesh. They find it in Nothing and Ann, leading them on a mad, illicit road trip south to New Orleans. Over miles of dark highway, Ghost pursues, his powers guiding him on a journey to reach his destiny, to save Ann from her new companions, to save Nothing from himself. . . . “An important and original work . . . a gritty, highly literate blend of brutality and sentiment, hope and despair.”—Science Fiction Chronicle

How Did Lubitsch Do It? Joseph McBride 2018-06-26

Orson Welles called Ernst Lubitsch (1892–1947) “a giant” whose “talent and originality are stupefying.” Jean Renoir said, “He invented the modern Hollywood.” Celebrated for his distinct style and credited with inventing the classic genre of the Hollywood romantic comedy and helping to create the musical, Lubitsch won the admiration of his fellow directors, including Alfred Hitchcock and Billy Wilder, whose office featured a sign on the wall asking, “How would Lubitsch do it?” Despite the high esteem in which Lubitsch is held, as well as his unique status as a leading filmmaker in both Germany and the United States,

today he seldom receives the critical attention accorded other major directors of his era. *How Did Lubitsch Do It?* restores Lubitsch to his former stature in the world of cinema. Joseph McBride analyzes Lubitsch's films in rich detail in the first in-depth critical study to consider the full scope of his work and its evolution in both his native and adopted lands. McBride explains the "Lubitsch Touch" and shows how the director challenged American attitudes toward romance and sex. Expressed obliquely, through sly innuendo, Lubitsch's risqué, sophisticated, continental humor engaged the viewer's intelligence while circumventing the strictures of censorship in such masterworks as *The Marriage Circle*, *Trouble in Paradise*, *Design for Living*, *Ninotchka*, *The Shop Around the Corner*, and *To Be or Not to Be*. McBride's analysis of these films brings to life Lubitsch's wit and inventiveness and offers revealing insights into his working methods.

Stealing the Show Joy Press 2019-03-19 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.

Feminist Film Theory Sue Thornham 1999-04-01 For the past twenty-five years, cinema has been a vital terrain on which feminist debates about culture, representation, and identity have been fought. This anthology charts the history of those debates, bringing together the key, classic essays in feminist film theory. *Feminist Film Theory* maps the impact of major theoretical developments on this growing field—from structuralism and psychoanalysis in the 1970s, to post-colonial theory, queer theory, and postmodernism in the 1990s. Covering a wide range of topics, including oppressive images, “woman” as fetishized object of desire, female spectatorship, and the cinematic pleasures of black women and lesbian women, *Feminist Film Theory* is an indispensable reference for scholars and students in the field. Contributors include Judith Butler, Carol J. Clover, Barbara Creed, Michelle Citron, Mary Ann Doane, Teresa De Lauretis, Jane

Gaines, Christine Gledhill, Molly Haskell, bell hooks, Claire Johnston, Annette Kuhn, Julia Lesage, Judith Mayne, Tania Modleski, Laura Mulvey, B. Ruby Rich, Kaja Silverman, Sharon Smith, Jackie Stacey, Janet Staiger, Anna Marie Taylor, Valerie Walkerdine, and Linda Williams.

Holding My Own in No Man's Land Molly Haskell 1997
Haskell remains a controversial figure in both feminist and film circles, accused of "uncritically celebrating heterosexual romance" - a charge to which Haskell cheerfully pleads guilty.

In the Company of Women Karen Hollinger From Desperately Seeking Susan, Steel Magnolias, and Thelma & Louise to Desert Hearts, Girl Friends, and Passion Fish, mainstream cinema has seen a wave of films focusing on friendships between women. In tire Company of Women is the first critical work to investigate the recent resurgence of this variety of the "woman's film". Examining the female friendship film since the 1970s and setting it against older films of the 1930s and 1940s, such as Mildred Pierce and Stella Dallas, Karen Hollinger studies the character of the films themselves and how they speak to female viewers. She argues that while many of these films initially seem to affirm the power of female friendship and reject traditional images of women, most of them ultimately fall back on conventional feminine roles. Hollinger argues that the female friendship film, by attempting to assimilate into the mainstream, uses ideas from the women's movement, like female autonomy and sisterhood, that are particularly susceptible to compromise. It is this blend of empowering and

conservative elements that makes the female friendship film neither a true challenge to the status quo nor a mere confirmation of dominant ideology but rather a multifaceted cinematic form that reflects both of these strains. Hollinger considers all of the major issues in feminist film criticism -- from audience reception to the identification with characters, from sexuality to racial identity. Engaging and provocative, *In the Company of Women* is an entertaining and enlightening account of one of contemporary cinema's most vital genres.

Women and Their Sexuality in the New Film Joan Mellen 1975

Philip Roth Blake Bailey 2021-05-26 "I don't want you to rehabilitate me," Philip Roth said to his only authorized biographer, Blake Bailey. "Just make me interesting." Granted complete independence and access, Bailey spent almost ten years poring over Roth's personal archive, interviewing his friends, lovers, and colleagues, and listening to Roth's own breathtakingly candid confessions. Cynthia Ozick, in her front-page rave for the *New York Times Book Review*, described Bailey's monumental biography as "a narrative masterwork ... As in a novel, what is seen at first to be casual chance is revealed at last to be a steady and powerfully demanding drive. ... under Bailey's strong light what remains on the page is one writer's life as it was lived, and almost as it was felt." Though Roth is generally considered an autobiographical novelist—his alter-egos include not only the Roth-like writer Nathan Zuckerman, but also a recurring character named Philip Roth—relatively little is known about the actual life on which so vast an oeuvre

was supposedly based. Bailey reveals a man who, by design, led a highly compartmentalized life: a tireless champion of dissident writers behind the Iron Curtain on the one hand, Roth was also the Mickey Sabbath-like roué who pursued scandalous love affairs and aspired “[t]o affront and affront and affront till there was no one on earth unaffronted”—the man who was pilloried by his second wife, the actress Claire Bloom, in her 1996 memoir, *Leaving a Doll’s House*. Towering above it all was Roth’s achievement: thirty-one books that give us “the truest picture we have of the way we live now,” as the poet Mark Strand put it in his remarks for Roth’s Gold Medal at the 2001 American Academy of Arts and Letters ceremonial. Tracing Roth’s path from realism to farce to metafiction to the tragic masterpieces of the American Trilogy, Bailey explores Roth’s engagement with nearly every aspect of postwar American culture.

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.

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.

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.

Star Texts Jeremy G. Butler 1991 A collection of previously published works on performance and stardom, examining the relationship between genre and performance, the position of the star within ideology, the construction of a semiotics of performance and stardom, the function of the actor within experimental or independent cinema, and the distinction between performance and everyday behavior. Annotation

copyrighted by Book News, Inc., Portland, OR

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 *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.

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.

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.

The Trotula
Monica H. Green 2001-03-19
The Trotula was the most influential compendium on women's medicine in medieval Europe. Scholarly debate has long focused on the traditional attribution of the work to the mysterious Trotula, said to have been the first female professor of medicine in eleventh- or twelfth-century Salerno, just south of Naples, then the leading center of medical learning in Europe. Yet as Monica H. Green reveals in her introduction to this first edition of the Latin text since the sixteenth century, and the first English translation of the book ever based upon a medieval form of the text, the Trotula is not a single treatise but an ensemble of three independent works, each by a different author. To varying degrees, these three works reflect the synthesis of indigenous practices of southern Italians with the new theories, practices, and medicinal substances coming out of the Arabic world. Arguing that these texts can be understood only within the intellectual and social context that produced them, Green analyzes them against the background of historical gynecological literature as well as current knowledge about women's lives in twelfth-century southern Italy. She examines the history and composition of the three works and introduces the reader

to the medical culture of medieval Salerno from which they emerged. Among her findings is that the second of the three texts, "On the Treatments for Women," does derive from the work of a Salernitan woman healer named Trotula. However, the other two texts—"On the Conditions of Women" and "On Women's Cosmetics"—are probably of male authorship, a fact indicating the complex gender relations surrounding the production and use of knowledge about the female body. Through an exhaustive study of the extant manuscripts of the Trotula, Green presents a critical edition of the so-called standardized Trotula ensemble, a composite form of the texts that was produced in the mid-thirteenth century and circulated widely in learned circles. The facing-page complete English translation makes the work accessible to a broad audience of readers interested in medieval history, women's studies, and premodern systems of medical thought and practice.

The Bond of the Furthest Apart Sharon Cameron 2017-04-10 In the French filmmaker Robert Bresson's cinematography, the linkage of fragmented, dissimilar images challenges our assumption that we know either what things are in themselves or the infinite ways in which they are entangled. The "bond" of Sharon Cameron's title refers to the astonishing connections found both within Bresson's films and across literary works by Tolstoy, Dostoevsky, and Kafka, whose visionary rethinkings of experience are akin to Bresson's in their resistance to all forms of abstraction and classification that segregate aspects of reality. Whether exploring Bresson's efforts to reassess the limits of human reason and will,

Dostoevsky's subversions of Christian conventions, Tolstoy's incompatible beliefs about death, or Kafka's focus on creatures neither human nor animal, Cameron illuminates how the repeated juxtaposition of disparate, even antithetical, phenomena carves out new approaches to defining the essence of being, one where the very nature of fixed categories is brought into question. An innovative look at a classic French auteur and three giants of European literature, *The Bond of the Furthest Apart* will interest scholars of literature, film, ethics, aesthetics, and anyone drawn to an experimental venture in critical thought.