

A black and white photograph of a woman with dark, wavy hair, wearing a light-colored jacket. She is looking into a large, round hand mirror. The reflection in the mirror shows her face and upper body. The background is a textured, patterned surface.

Beyond the Looking Glass

ANA SALZBERG

**Narcissism
and Female
Stardom in
Studio-Era
Hollywood**

Beyond The Looking Glass Narcissism And Female Stardom In Studio Era Hollywood

Steven Rybin



Beyond The Looking Glass Narcissism And Female Stardom In Studio Era Hollywood:

Beyond the Looking Glass Ana Salzberg, 2014-08-01 As living subjects rather than static icons studio era Hollywood actresses actively negotiated a balance between their public personas film roles and corporeal presence The contemporary audience's engagement with the experience of these actresses unsettles the traditional model of narcissistic identification which divides the off screen spectator from his/her on screen ideal Exploring the fan's desire for a material connection to the performer as well as the star's own dialogue between embodied experience and idealized image *Beyond the Looking Glass* traces on and off screen representations of narcissistic femininity in classical Hollywood through studies of stars like Greta Garbo Ava Gardner and Marilyn Monroe Merging historical and theoretical concerns with particular attention to the resonance of golden age Hollywood in new media this book explores the movie screen as a medium of shared experience between spectator and star [The Routledge Companion to American Film History](#) Pamela Robertson Wojcik, Paula J.

Massood, 2025-02-12 Presenting new and diverse scholarship this collection brings together original essays that explore American film history from a fresh perspective Comprising an introduction and 34 chapters written by leading scholars from around the globe and edited by Pamela Robertson Wojcik and Paula J Massood this collection offers discussions of the American film industry from previously unexplored vantage points Rather than follow a chronological format as with most film histories this Companion offers a multiplicity of approaches to historiography and is arranged according to often underdeveloped or overlooked areas in American film including topics such as alternate archives hidden labor histories of style racialized technologies cinema's material cultures spectators and fans transnational film production intermedial histories history in and about films and the historical afterlives of cinema An exciting collection for serious film studies students and scholars interested in new perspectives and fresh approaches to thinking about and doing American film history

Gestures of Love Steven Rybin, 2017-05-24 Examines movie romance in light of our emotional bond to the actors and characters on screen *Gestures of Love* considers the viewer's enchantment with charismatic actors in film as the starting point for closely analyzing the performance of love in movies Written with a thoughtful adoration for the actors who move us Steven Rybin examines several of cinema's most beloved on screen movie couples including Katharine Hepburn and Cary Grant Myrna Loy and William Powell Carole Lombard and John Barrymore Gene Tierney and Dana Andrews Lauren Bacall and Humphrey Bogart and Rock Hudson and Dorothy Malone Using the classical genres of screwball comedy film noir and the family melodrama as touchstones Rybin places the depiction of romance in films into dialogue with the viewer's own emotional bond to the actors on the screen In doing so he offers rich new analyses of such classic films as *Bringing Up Baby* *The Thin Man* *Twentieth Century Laura To Have and Have Not* *Tea and Sympathy* *Written on the Wind* and more Steven Rybin's *Gestures of Love* presents a compelling series of close readings focused on cinematic performances from the classical Hollywood era a series of readings that not only function independently but also build and reflect on one another as the text

moves forward Engagingly written and unapologetically driven by the author's own pleasures the text will appeal to readers interested in cinephilia actors in performance and classical Hollywood more generally David T Johnson author of *Richard Linklater Gestures of Love* is the first book to explore issues of stardom and performance through the lens of cinephilia studies Steven Rybin astutely demonstrates how a star couple's performance of love may be refracted through a viewer's love of performance Lucid and invigorating this book reconsiders celebrated duos from Hepburn and Grant to Bogart and Bacall to Hudson and Malone as well as the evolution of love in classical Hollywood Rashna Wadia Richards author of *Cinematic Flashes Cinephilia and Classical Hollywood*

The Femme Fatale Julie Grossman, 2020-09-18 Ostensibly the villain but also a model of female power poise and intelligence the femme fatale embodies Hollywood's contradictory attitudes toward ambitious women But how has the figure of the femme fatale evolved over time and to what extent have these changes reflected shifting cultural attitudes toward female independence and sexuality This book offers readers a concise look at over a century of femmes fatales on both the silver screen and the TV screen Starting with ethnically exoticized silent film vamps like Theda Bara and Pola Negri it examines classic film noir femmes fatales like Barbara Stanwyck in *Double Indemnity* as well as postmodern revisions of the archetype in films like *Basic Instinct* and *Memento* Finally it explores how contemporary film and television creators like *Fleabag* and *Killing Eve*'s Phoebe Waller Bridge have appropriated the femme fatale in sympathetic and surprising ways Analyzing not only the films themselves but also studio press kits and reviews *The Femme Fatale* considers how discourses about the pleasures and dangers of female performance are projected onto the figure of the femme fatale Ultimately it is a celebration of how bad girl roles have provided some of Hollywood's most talented actresses opportunities to fully express their on screen charisma

Robert Taylor Gillian Kelly, 2019-06-27 Because of his lengthy screen resume that includes almost eighty appearances in such movies as *Camille* and *Waterloo Bridge* as well as a marriage and divorce to actress Barbara Stanwyck Robert Taylor was a central figure of Hollywood's classical era Despite this he can be regarded as a lost star an interesting contradiction given the continued success he enjoyed during his lifetime In *Robert Taylor Male Beauty Masculinity and Stardom in Hollywood* author Gillian Kelly investigates the initial construction and subsequent developments of Taylor's star persona across his thirty five year career By examining concepts of male beauty men as object of the erotic gaze white American masculinity and the unusual longevity of a career initially based on looks Kelly highlights how gender masculinity and male stars and the ageing process affected Taylor's career Placing Taylor within the histories of both Hollywood's classical era and mid twentieth century America this study positions him firmly within the wider industrial cultural and socioeconomic contexts in which he worked Kelly examines Taylor's film and television work as well as ephemeral material such as fan magazines to assess how his on and off screen personas were created and developed over time Taking a mostly chronological approach Kelly places Taylor's persona within specific historical moments in order to show the complex paradox of his image remaining consistently recognizable while also shifting seamlessly within the

Hollywood industry Furthermore she explores Taylor's importance to Hollywood cinema by demonstrating how a star persona like his can fit so well and for so long that it almost becomes invisible and eventually almost forgotten You Play The Girl Carina Chocano, 2017-08-08 We all know who The Girl is She holds The Hero's hand as he runs through the Pyramids chasing robots Or she nags him or foils him plays the uptight straight man to his charming loser She's idealised degraded dismissed objectified and almost always dehumanised How do we process these insidious portrayals and how do they shape our sense of who we are and what we can become Part memoir part cultural commentary part call to arms to women everywhere You Play The Girl flips the perspective on the past thirty five years in pop culture from the progressive 70s through the backlash 80s the triumphalist 90s and the pornified bro culture of the early twenty first century providing a firsthand chronicle of the experience of growing up inside this funhouse Always incisive Chocano brilliantly shows that our identities are more iterative than we think and certainly more complex than anything we see on any kind of screen

Produced by Irving Thalberg Ana Salzberg, 2020-05-01 Drawing on archival sources this is the first book to explore Thalberg's insights into casting editing story composition and the importance of the mass audience from a theoretical perspective Scoring the Hollywood Actor in the 1950s Gregory Camp, 2020-12-30 Scoring the Hollywood Actor in the 1950s theorises the connections between film acting and film music using the films of the 1950s as case studies Closely examining performances of such actors as James Dean Montgomery Clift and Marilyn Monroe and films of directors like Elia Kazan Douglas Sirk and Alfred Hitchcock this volume provides a comprehensive view of how screen performance has been musicalised including examination of the role of music in relation to the creation of cinematic performances and the perception of an actor's performance The book also explores the idea of music as a temporal vector which mirrors the temporal vector of actors voices and movements ultimately demonstrating how acting and music go together to create a forward axis of time in the films of the 1950s This is a valuable resource for scholars and researchers of musicology film music and film studies more generally *Film Genres in Hungarian and Romanian Cinema* Andrea Virginás, 2021-04-22 Film Genres in Hungarian and Romanian Cinema History Theory and Reception discusses how the Hungarian and Romanian film industries show signs of becoming a regional hub within the Eastern European canon a process occasionally facilitated by the cultural overlap through the historical province of Transylvania Andrea Virgin's employs a film historical overview to merge the study of small national cinemas with film genre theory and cultural theory and posits that Hollywood originated classical film genres have been important fields of reference for the development of these Eastern European cinemas Furthermore Virgin's argues that Hungarian and Romanian genre films demonstrate a valid evolution within the given genre's standards and thus need to be incorporated into the global discourse on this subject Scholars of film studies Eastern European studies cultural studies and history will find this book particularly useful Some Kind of Mirror Amanda Konkle, 2019-02-04 Although she remains one of the all time most recognizable Hollywood icons Marilyn Monroe has seldom been ranked among

the greatest actors of her generation Critics have typically viewed her film roles as mere extensions of her sexpot star persona Yet this ignores both the subtle variations between these roles and the acting skill that went into the creation of Monroe s public persona Some Kind of Mirror offers the first extended scholarly analysis of Marilyn Monroe s film performances examining how they united the contradictory discourses about women s roles in 1950s America Amanda Konkle suggests that Monroe s star persona resonated with audiences precisely because it engaged with the era s critical debates regarding femininity sexuality marriage and political activism Furthermore she explores how Monroe drew from the techniques of Method acting and finely calibrated her performances to better mirror her audience s anxieties and desires Drawing both from Monroe s filmography and from 1950s fan magazines newspaper reports and archived film studio reports Some Kind of Mirror considers how her star persona was coauthored by the actress the Hollywood publicity machine and the fans who adored her It is about why 1950s America made Monroe a star but it is also about how Marilyn defined an era

Afterimages Laura Mulvey, 2019-11-15 Marking a return for Laura Mulvey to questions of film theory and feminism as well as a reconsideration of new and old film technologies this urgent and compelling collection of essays is essential reading for anyone interested in the power and pleasures of moving images Its title Afterimages alludes to the dislocation of time that runs through many of the films and works it discusses as well as to the way we view them Beginning with a section on the theme of woman as spectacle a shift in focus leads to films from across the globe directed by women and about women all adopting radical cinematic strategies Mulvey goes on to consider moving image works made for art galleries arguing that the aesthetics of cinema have persisted into this environment Structured in three main parts Afterimages also features an appendix of ten frequently asked questions on her classic feminist essay Visual Pleasure and Narrative Cinema in which Mulvey addresses questions of spectatorship autonomy and identity that are crucial to our era today Music and the Broadcast Experience Christina Baade, James A. Deaville, 2016-08-02 Music and the Broadcast Experience explores the complex ways in which music and broadcasting have developed together throughout the twentieth and into the twenty first centuries It brings into dialogue researchers working in media and music studies explores and develops crucial points of contact between studies of music in radio and music in television and investigates the limits persistence and extensions of music broadcasting in the Internet era The book presents a series of case studies that address key moments and concerns in music broadcasting past and present written by leading scholars in the field who hail from both media and music studies Unified by attentiveness both to musical sound and meaning and to broadcasting structures practices audiences and discourses the chapters in this collection address the following topics the role of live orchestral concerts and opera in the early development of radio and their relation to ideologies of musical uplift the relation between production culture music and television genre the function of music in sponsored radio during the 1930s the fortunes of musical celebrity and artistic ambition on television questions of music format and political economy in the development of online radio and the

negotiation of space community and participation among audiences online and offline in the early twenty first century The collection s ultimate aim is to explore the usefulness and limitations of broadcasting as a concept for understanding music and its cultural role both historically and today **Damsels and Divas** Agata Frymus,2020-04-17 **Damsels and Divas** examines the careers of three European stars of silent Hollywood Pola Negri Vilma B nky and Jetta Goudal Through the interrogation of their star personae as depicted by their on screen presence film magazines fan letters popular press and promotional material it analyses the meanings of Europeaness and whiteness in the United States **Shots to the Heart: For the Love of Film Performance** Steven Rybin,2022-09-06 **Shots to the Heart** explores how the work of the film actor inspires provokes and refigures our feelings and thoughts about the cinema The book closely considers the art of film performance the combined effect of actors gestures movements and expressions in relation to the viewer s sensitive and creative eye As discrete moments of performative incarnation onscreen slowly accumulate actors also become figures of meaning For many viewers the screen figures which result from performance are simply called characters But in thinking about cinema the words character and characterization signal post experiential abstractions when we quickly identify characters or summarize characterization after seeing a movie we are leaping over the emotions felt through our loving attention to the bodies flitting through a film Such concepts can never replace a careful regard for what actors onscreen are actually doing moment by moment gesture by gesture **Shots to the Heart** is finally not too concerned with the narrative machinations within which these gestures are inscribed and even resists the attempt to assemble these descriptions of performance into a full account of the film as a whole What **Shots to the Heart** does is let little moments of performance live on in writing as they are strung together alongside performative fragments from other films in a kind of alternative cinephilic account of what was felt as actors moved on the screen before us **Haz el papel de chica** Carina Chocano,2019-05-22 **Un an lisis del rol de la mujer en el cine la literatura y los medios de comunicaci n Premio Nacional de la Cr tica 2017 en Estados Unidos Qui n es la chica En Hollywood veremos que casi siempre representa el mismo papel sostiene la mano del h roe lo molesta o lo frustra o sigue junto al gran hombre que se ocupa de su encantadora perdedora Sin embargo una chica as no es una persona No es m s que un complemento Y teniendo un ideal tan deshumanizado de la mujer c mo se comportan las propias mujeres frente a los hombres C mo se forma su idea de qui nes son y de lo que pueden llegar a ser Desde Bugs Bunny hasta las conejitas de Playboy pasando por Frozen y Flashdance Carina Chocano combina historias personales con un an lisis perspicaz y emotivo Muestra c mo crecer bajo la sombra de la chica le ense a pensar en s misma y en el mundo y en lo que significaba criar a una hija frente a una sociedad machista **Haz el papel de chica** ha ganado el Premio Nacional de la Cr tica 2017 en Estados Unidos y fue finalista del Premio PEN Diamondstein Spielvogel **Fisuras en el firmamento** Álvaro Álvarez Rodrigo,2022-03-25 Fascinaci n glamour seducci n Pocas figuras eran comparables a las estrellas de cine durante los aos cuarenta y cincuenta cuando el s ptimo arte era el gran medio de entretenimiento de masas En especial las actrices que**

gozaron de una popularidad y un carisma que las convirtieron en instrumento de creaci3n de identidades para muchas seguidoras Espa3a tambi3n cont3 con su propia constelaci3n Sin embargo en un contexto de precariedad y represi3n moral estas mujeres no se ajustaban al ideal de feminidad que la dictadura franquista intentaba imponer al conjunto de espa3olas Se constituyeron pues en modelos heterodoxos que supon3an un desaf3o a los c3digos normativos de g3nero ya que no representaban los preceptos de domesticidad y maternidad subordinaci3n al var3n recato El presente libro muestra c3mo a trav3s de las pel3culas que protagonizaron y de sus apariciones en los medios de comunicaci3n se construy3 su imagen como estrellas Una proyecci3n que a menudo resultaba inc3moda para el r3gimen que trat3 de resignificar o silenciar aquellos aspectos inconvenientes Tres actrices encarnaron bien este desaf3o Amparo Rivelles Sara Montiel y Conchita Montes Empoderamiento y resiliencia permitieron a la primera conducir su vida por los m3rgenes de las convenciones sociales Montiel fue la primera sex symbol del franquismo y Montes una mujer intelectual que expus3 reivindicaciones feministas Cada una a su manera pusieron en evidencia las contradicciones y tensiones provocadas por las pol3ticas de g3nero franquistas

Mulheres imperfeitas Carina Chocano, 2020-09-11 Neste livro a escritora jornalista e colaboradora da New York Times Magazine Carina Chocano mescla hist3rias pessoais que fizeram parte de seu amadurecimento como mulher com an3lises perspicazes sobre como a cultura pop moldou o comportamento feminino ao longo do tempo Seguindo a mesma tradi3o textual combativa de Roxane Gay Rebecca Solnit e Susan Sontag a autora mostra de forma brilhante que nossas identidades s3o muito mais flu3idas do que pensamos e certamente mais complexas do que qualquer coisa que vemos nas telas de cinema e na cultura pop do mundo contempor3neo dirigida em grande parte ao olhar machista do patriarcado A obra traz um incr3vel trabalho de pesquisa e desconstru3o cultural que discute maneiras problem3ticas de contar hist3rias sobre as mulheres

Produced by Irving Thalberg Salzberg Ana Salzberg, 2020-05-01 Explores Irving Thalberg's importance as not only a producer but also a theorist of studio era filmmaking Offers a critical reappraisal of Thalberg's legacy Provides in depth analyses of Thalberg's productions at MGM from 1924 through 1936 Examines Thalberg's impact on film historical turning points including the transition to sound cinema and the development of the Production Code Irving Thalberg was not just a critically important producer during Hollywood's Golden Age but also an innovative theorist of studio era filmmaking Drawing on archival sources this is the first book to explore Thalberg's insights into casting editing story composition and the importance of the mass audience from a theoretical perspective It examines Thalberg's impact on film historical turning points such as the transition to sound cinema and the development of the Production Code and features in depth analyses of Thalberg's productions at MGM from 1924 to 1936 including films like The Big Parade 1925 The Broadway Melody of 1929 1929 and Romeo and Juliet 1936 The book argues that Thalberg's views represent a unified conceptual understanding of filmmaking one that is still significant in the modern day

Beyond the Looking Glass Ana Salzberg, 2010 Linking the images of stars as contrasting as Bette Davis Marilyn Monroe and Gloria Swanson and uniting genres like romantic comedy

film noir and melodrama the figure of the narcissistic woman stands as a versatile ever present extra and intra diegetic force in the dream factory of classical Hollywood She is in fact the lead in what sociologist Edgar Morin conceptualizes in *The Stars* 1957 as a golden age myth of love Calling upon the psychic and sensory investment of her fans with her otherworldly aura and material impact the female star emerges as both the active subject of romantic narratives and the admired on screen partner in a love affair with the spectator Like Ovid's original Narcissus before her the narcissistic woman of Hollywood exists as Morin describes it to focus love's magic on herself Contemporary film theory however has interpreted the star not as a subjective force in this dialogical magic between actress and spectator but rather as the product of a patriarchal system of filmmaking one that objectifies women both on the screen and in the audience In an effort to further analyze the questions of identity and representation evoked by the female star and her audience this thesis will seek an alternative to the binaries that tend to characterize the traditional understanding of women in classic Hollywood that is spectator star narcissistic subject idealized object male female active passive Rather than read narcissism as a one dimensional monologic preoccupation with one's image this research posits that classic cinematic representations of the woman's relationship to the self invite an examination of the existential complexity of a figure negotiating the registers of corporeal reality and ethereal ideality star persona and diegetic character In the hopes of highlighting the active engagements between star and role spectator actress and filmic form itself inspired by these cinematic entities and their myths of love this work will connect psychoanalytic concerns with Edgar Morin's cultural history of Hollywood Laura U Marks's theory of haptic visuality and the phenomenological understanding of film outlined by Vivian Sobchack in an exploration of the embodied subjectivities borne by the on screen Narcissus and her off screen audience

Independent Stardom Emily Carman, 2015-12-15 During the heyday of Hollywood's studio system stars were carefully cultivated and promoted but at the price of their independence This familiar narrative of Hollywood stardom receives a long overdue shakeup in Emily Carman's new book Far from passive victims of coercive seven year contracts a number of classic Hollywood's best known actresses worked on a freelance basis within the restrictive studio system In leveraging their stardom to play an active role in shaping their careers female stars including Irene Dunne Janet Gaynor Miriam Hopkins Carole Lombard and Barbara Stanwyck challenged Hollywood's patriarchal structure Through extensive original archival research *Independent Stardom* uncovers this hidden history of women's labor and celebrity in studio era Hollywood Carman weaves a compelling narrative that reveals the risks these women took in deciding to work autonomously Additionally she looks at actresses of color such as Anna May Wong and Lupe Vélez whose careers suffered from the enforced independence that resulted from being denied long term studio contracts Tracing the freelance phenomenon among American motion picture talent in the 1930s *Independent Stardom* rethinks standard histories of Hollywood to recognize female stars as creative artists sophisticated businesswomen and active players in the then as now male dominated film industry

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