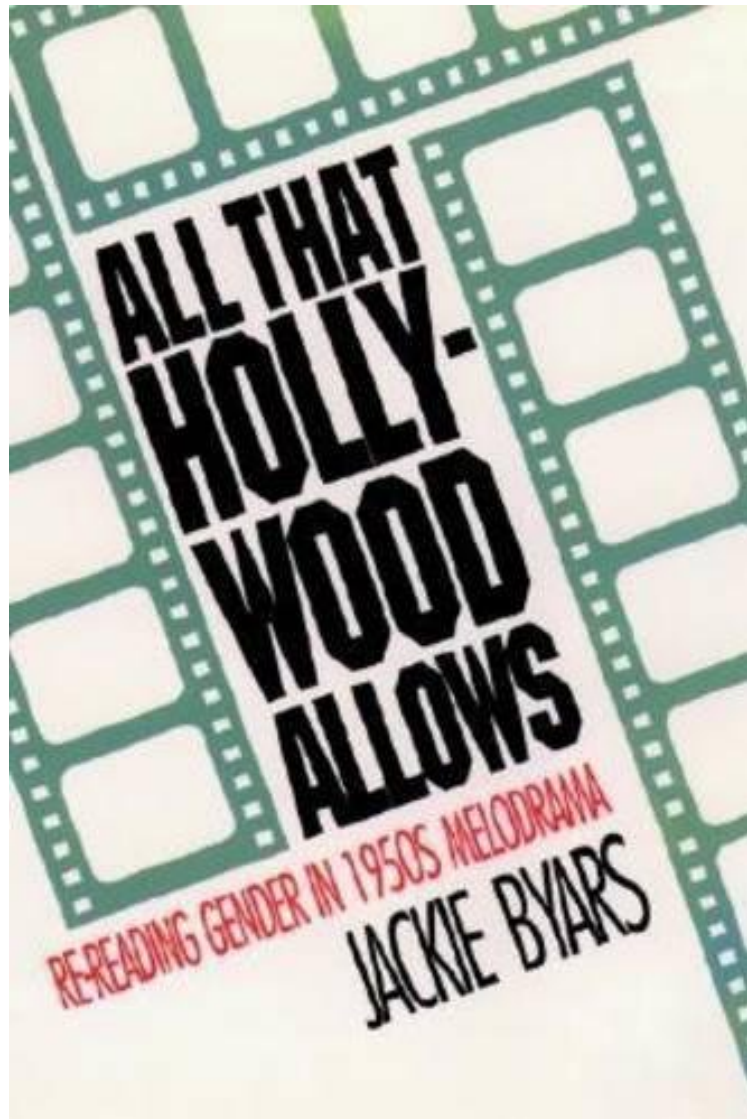


(Mobile pdf) All That Hollywood Allows: Re-reading Gender in 1950s Melodrama (Gender and American Culture)

## All That Hollywood Allows: Re-reading Gender in 1950s Melodrama (Gender and American Culture)

Jackie Byars

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**Jackie Byars : All That Hollywood Allows: Re-reading Gender in 1950s Melodrama (Gender and American Culture)** before purchasing it in order to gage whether or not it would be worth my time, and all praised All That Hollywood Allows: Re-reading Gender in 1950s Melodrama (Gender and American Culture):

1 of 2 people found the following review helpful. My book By Jackie Byars Hey, this is my book, so what can I say (I

got pressure from my husband to buy the electronic version, to see if all the pictures were included--they are)?0 of 2 people found the following review helpful. great references for those interested in female (not feminist) roles in HollywoodBy Donna Nilsen-HallRead this for an art history course. There is information that I did not know but most of it was pretty obvious to me.

All That Hollywood Allows explores the representation of gender in popular Hollywood melodramas of the 1950s, the last decade in which film enjoyed a pivotal cultural position. Both a work of feminist film criticism and theory and an analysis of popular culture, this provocative book examines from a cultural studies perspective the top-grossing film melodramas of that decade, including *A Streetcar Named Desire*, *From Here to Eternity*, *East of Eden*, *Imitation of Life*, and *Picnic*. Stereotypically viewed as a complacent and idyllic time, the 1950s were actually a period of dislocation and great social change as Americans struggled to regain their equilibrium in the wake of World War II. Jackie Byars argues that mass-media texts of the period, especially films, provide evidence of society's consuming preoccupation with the domestic sphere -- the nuclear family and its values. The melodramas included in her study appeared in theaters just as women were leaving their homes for the workplace. Some films challenged and some reinforced previously sacrosanct gender roles. Byars shows how Hollywood melodramas participated in, interpreted, and extended societal debates concerning family structure, sexual divisions of labor, and gender roles. Byars's readings of these films assess a variety of critical methodologies and approaches to textual analysis, some central to feminist film studies and some that previously have been bypassed by scholars in the field. She specifically questions the validity of readings grounded solely on the premises of psychoanalysis, arguing that the male norm inherent in the psychoanalytic viewpoint may well prevent us from hearing, let alone understanding, the female voices that make their way into the most patriarchal of films. Byars thus critiques earlier approaches to the study of women's films and offers fresh readings, emphasizing from several important perspectives the suppressed female voice.

Ambitious."Australasian Journal of American Studies"Byars's eclectic approach . . . provides valuable reading for scholars interested in contemporary construction of gender."Journal of Communication" This ambitious book on popular American films will not only interest film theorists, but also students of contemporary American history, feminist theory and cultural studies.--Australasian Journal of American Studies[Byars'] brave words and intellectual daring are justified by her brilliant and original execution of her critical principles and beliefs, as she studies and analyzes conflict in an impressive range of films. . . . Byars brings an intense and compelling commitment to her readings of Hollywood films.--ANQ Jackie Byars has written both a work of feminist film criticism and theory and an analysis of popular culture. This provocative book examines the issue of gender using the twenty-five top-grossing films of the 1950s, including *A Streetcar Named Desire*, *From Here to Eternity*, and *East of Eden*.Byars's eclectic approach . . . provides valuable reading for scholars interested in contemporary construction of gender.--Journal of Communication[Byars] writes as a cultural studies scholar for the specialist, but her book is also accessible to the educated film-goer primarily because her subject, popular film and feminist theory, are so compelling.--Belles LettresFrom the Back Cover'All That Hollywood Allows' explores the representation of gender in popular Hollywood melodramas of the 1950s, the last decade in which film enjoyed a pivotal cultural position.