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| 1. Record Nr.           | UNINA9910817699403321   |
| Autore                  | Konzett Delia Malia Caparoso  |
| Titolo                  | Hollywood at the intersection of race and identity // edited by Delia Malia Caparoso Konzett  |
| Pubbl/distr/stampa      | New Brunswick : , : Rutgers University Press, , 2020  |
| ISBN                    | 0-8135-9935-0   |
| Descrizione fisica      | 1 online resource (371 pages)   |
| Disciplina              | 791.43653   |
| Soggetti                | Identity (Psychology) in motion pictures<br>Race in motion pictures<br>Motion pictures - United States - History<br>Intersectionality (Sociology) - United States   |
| Lingua di pubblicazione | Inglese   |
| Formato                 | Materiale a stampa  |
| Livello bibliografico   | Monografia  |
| Nota di bibliografia    | Includes bibliographical references and index.  |
| Nota di contenuto       | Frontmatter -- CONTENTS -- Introduction -- Part 1. HOLLYWOOD FORMULAS -- 1 Daydreams of Society -- 2 The Death of Lon Chaney -- 3 MGM's Sleeping Lion -- 4 Yellowface, Minstrelsy, and Hollywood Happy Endings -- Part 2. GENRE AND RACE IN CLASSICAL HOLLYWOOD -- 5 "A Queer, Strangled Look" -- 6 By Herself -- 7 Disruptive Mother-Daughter Relationships -- 8 The Egotistical Sublime -- Part 3. RACE AND ETHNICITY IN POST-WORLD WAR II HOLLYWOOD -- 9 Women and Class Mobility in Classical Hollywood's Immigrant Dramas -- 10 Hawai'i Statehood, Indigeneity, and Go for Broke! (1951) -- 11 Savage Whiteness -- 12 Rita Moreno's Hair -- Part 4. INTERSECTIONALITY, HOLLYWOOD, AND CONTEMPORARY POPULAR CULTURE -- 13 "Everything Glee in 'America' " -- 14 Hip-Hop "Hearts" Ballet -- 15 Fakin' da Funk (1997) and Gook (2017) -- 16 "Let Us Roam the Night Together" -- Acknowledgments -- Bibliography -- Notes on Contributors -- Index |
| Sommario/riassunto      | Hollywood at the Intersection of Race and Identity explores the ways Hollywood represents race, gender, class, and nationality at the intersection of aesthetics and ideology and its productive tensions. This collection of essays asks to what degree can a close critical analysis of films, that is, reading them against their own ideological grain, reveal  |

contradictions and tensions in Hollywood's task of erecting normative cultural standards? How do some films perhaps knowingly undermine their inherent ideology by opening a field of conflicting and competing intersecting identities? The challenge set out in this volume is to revisit well-known films in search for a narrative not exclusively constituted by the Hollywood formula and to answer the questions: What lies beyond the frame? What elements contradict a film's sustained illusion of a normative world? Where do films betray their own ideology and most importantly what intersectional spaces of identity do they reveal or conceal?

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