

# imitation of life 1959

**Imitation of Life 1959** is a timeless cinematic masterpiece that continues to resonate with audiences decades after its initial release. Directed by Douglas Sirk, this poignant drama explores themes of race, identity, motherhood, and societal expectations through compelling storytelling and powerful performances. As one of the most critically acclaimed films of the 20th century, "Imitation of Life" (1959) stands out not only for its emotional depth but also for its enduring cultural significance. In this comprehensive article, we will delve into the film's plot, themes, historical context, production details, and its lasting impact on cinema and society.

## Overview of Imitation of Life 1959

### Plot Summary

"Imitation of Life" (1959) is an American drama film that follows the intertwined lives of two women—Lora Meredith, a white aspiring singer, and Annie Johnson, her African American housekeeper—and their daughters. The narrative centers around issues of race, class, and identity, as the characters navigate personal ambitions and societal obstacles.

The story begins with Lora Meredith struggling to establish herself as a successful actress and singer in Hollywood. She hires Annie Johnson to manage her household and care for her daughter, Sarah. Annie's daughter, Peola, is a light-skinned African American girl who becomes increasingly obsessed with passing as white. Meanwhile, Lora's daughter, Susie, grows up to be a confident and ambitious young woman.

As the story unfolds, Peola attempts to pass as white to escape racial discrimination, leading to emotional conflicts and personal sacrifices. Lora's and Annie's friendship is tested by their daughters' choices, ultimately revealing the deep-rooted societal prejudices that influence their lives.

### Key Themes and Messages

The film explores several profound themes:

- Racial identity and passing: Peola's struggles highlight the pain and complexity of racial passing and societal rejection.
- Mother-daughter relationships: The film examines unconditional love, sacrifice, and the generational impact of societal pressures.
- Class and social mobility: Lora's pursuit of fame and success underscores the desire for upward mobility amidst racial and economic barriers.
- Societal expectations: The characters grapple with conforming to societal norms and the cost of authenticity.

## Historical and Cultural Context

## Release and Reception

Released in 1959, "Imitation of Life" arrived during a pivotal era in American history, marked by the Civil Rights Movement and a shifting cultural landscape. The film was both a commercial success and a critical darling, praised for its honest portrayal of race and gender issues.

Despite its acclaim, the film also faced controversy, particularly regarding its depiction of racial passing and the treatment of African American characters. It challenged audiences to confront uncomfortable truths about racial segregation, identity, and societal hypocrisy.

## Impact on Civil Rights Discourse

"Imitation of Life" contributed to the broader conversation about race relations in America. Its depiction of Peola's tragic desire to pass as white illuminated the destructive effects of racial discrimination. The film's honest portrayal prompted discussions about racial identity, acceptance, and the systemic barriers faced by African Americans.

## Production Details and Artistic Significance

### Director and Cast

Directed by Douglas Sirk, known for his melodramatic storytelling style, the film features standout performances:

- Lana Turner as Lora Meredith
- Juanita Moore as Annie Johnson
- Sandra Dee as Susie
- Susan Kohner as Peola

The performances, especially Juanita Moore's portrayal of Annie, received widespread acclaim and earned her an Academy Award nomination.

### Filmmaking Style and Cinematic Techniques

Sirk's direction is characterized by lush visuals, vibrant color palettes, and emotionally charged storytelling. The use of color, lighting, and camera angles heightened the melodramatic tone, effectively conveying the characters' inner struggles.

Key artistic elements include:

- Rich, saturated color schemes to evoke mood
- Close-up shots capturing emotional intensity
- Symbolic use of lighting to underscore themes of identity and deception

# Legacy and Cultural Significance

## Influence on Cinema

"Imitation of Life" has influenced countless filmmakers and remains a benchmark for melodramatic storytelling. Its honest depiction of race and identity paved the way for more nuanced portrayals of African American characters in Hollywood.

The film's narrative techniques and thematic depth have inspired subsequent works exploring racial and social issues.

## Enduring Relevance

Today, "Imitation of Life" continues to be studied in film schools and appreciated by audiences worldwide. Its themes remain relevant, prompting ongoing conversations about race, identity, and societal expectations.

The film's portrayal of passing and racial identity is particularly pertinent in contemporary discussions about race and privilege.

## Key Points to Remember About Imitation of Life 1959

1. **Directed by Douglas Sirk:** Known for his melodramatic style and visual storytelling.
2. **Star-studded cast:** Lana Turner, Juanita Moore, Sandra Dee, and Susan Kohner deliver memorable performances.
3. **Explores race and identity:** Highlights the painful realities of passing and racial discrimination.
4. **Historical significance:** Released during the Civil Rights era, influencing social discourse.
5. **Visual artistry:** Use of color and lighting enhances emotional storytelling.
6. **Critical acclaim and cultural impact:** Continues to be a vital reference in film history and cultural studies.

## Conclusion

"Imitation of Life" (1959) remains a compelling film that masterfully combines melodramatic storytelling with social critique. Its exploration of race, identity, and motherhood offers enduring insights into American society and human nature. As a cinematic classic, it continues to inspire

filmmakers, scholars, and audiences alike, reminding us of the power of film to illuminate societal truths and evoke emotional truths. Whether viewed for its artistic merit or its social commentary, "Imitation of Life" stands as a testament to the enduring relevance of honest storytelling in Hollywood history.

## **Frequently Asked Questions**

### **What is the main plot of 'Imitation of Life' (1959)?**

The film follows the intertwined lives of two women—one white and one Black—who form a close friendship while navigating issues of race, identity, and motherhood in 1950s America.

### **Who are the main stars of 'Imitation of Life' (1959)?**

The film stars Lana Turner as Lora Meredith, Juanita Moore as Annie Johnson, and Sandra Dee as Susie, among others.

### **What themes are explored in 'Imitation of Life' (1959)?**

Key themes include race and racial passing, motherhood, societal expectations, identity, and the American Dream.

### **How does 'Imitation of Life' (1959) address racial issues?**

The film portrays the struggles of Black characters, especially Annie Johnson and her daughter, highlighting racial discrimination and the desire for acceptance and success in a segregated society.

### **Is 'Imitation of Life' (1959) a remake of an earlier film?**

Yes, it is a remake of the 1934 film 'Imitation of Life,' which was based on Fannie Hurst's novel of the same name.

### **What is significant about the ending of 'Imitation of Life' (1959)?**

The ending emphasizes the sacrifices made by mothers and highlights the tragic consequences of racial and social divides, leaving a lasting emotional impact.

### **How was 'Imitation of Life' (1959) received upon release?**

The film received mixed reviews but was praised for its performances and its poignant exploration of race and identity, becoming a notable classic in Hollywood cinema.

### **Who directed 'Imitation of Life' (1959)?**

The film was directed by Douglas Sirk, known for his lush visuals and emotionally charged storytelling.

# What impact did 'Imitation of Life' (1959) have on Hollywood and film history?

It is considered a significant social commentary on race and gender, and exemplifies Douglas Sirk's style of melodrama that influences modern filmmakers.

## Are there any modern remakes or adaptations of 'Imitation of Life' (1959)?

While there have been discussions about remaking or reimagining the story, the 1959 version remains the most renowned adaptation, with some modern adaptations exploring similar themes of race and identity.

## Additional Resources

Imitation of Life 1959: An In-Depth Analysis of the Classic Film's Cultural and Artistic Significance

### Introduction

Imitation of Life 1959 stands as a landmark in American cinema, renowned not only for its compelling storytelling but also for its profound exploration of race, identity, and societal expectations. Directed by Douglas Sirk, the film encapsulates the emotional depth and visual grandeur characteristic of his work, while also challenging audiences to confront uncomfortable truths about race relations in mid-20th-century America. As a remake of the 1934 film of the same name, Sirk's 1959 version elevates the narrative to a new level of cinematic artistry, making it a critical subject for film scholars, historians, and viewers alike. This article delves into the film's production context, thematic richness, stylistic elements, and its enduring legacy, providing a comprehensive understanding of why Imitation of Life remains a vital piece of American film history.

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### Historical Context and Production Background

#### The Cultural Landscape of 1959 America

To appreciate Imitation of Life's significance, it is essential to understand the societal backdrop of late 1950s America. The decade was marked by a paradoxical mix of economic prosperity and racial tension. The Civil Rights Movement was gaining momentum, but segregation and racial discrimination persisted in many parts of the country. Hollywood, meanwhile, was navigating its own transformations, grappling with issues of representation and the influence of the studio system.

#### The Making of the 1959 Remake

Douglas Sirk, a German-born filmmaker known for his melodramatic style, was brought on to direct the remake under Universal-International. The film starred Lana Turner as Lora Meredith, Juanita Moore as Annie Johnson, and Sandra Dee as Susan. Sirk's vision was to craft a film that balanced commercial appeal with social commentary, a rare combination for the era. The production aimed to appeal to mainstream audiences while subtly addressing complex issues of race and class.

## Casting and Character Dynamics

The casting choices were pivotal. Lana Turner, a Hollywood icon, embodied the glamorous Lora, a white woman striving for success and recognition. Juanita Moore's portrayal of Annie Johnson provided a powerful counterpoint, embodying themes of motherhood, sacrifice, and racial identity. Sandra Dee's Susan added a layer of innocence and privilege, serving as a narrative bridge for viewers.

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## Thematic Exploration

### Race and Identity: The Central Conflict

At its core, *Imitation of Life* examines the racial divide and the societal constructs that uphold it. The character of Annie Johnson, a Black woman passing as white to secure better opportunities, underscores the personal toll of racial ambiguity. Her desire to "pass" reflects the broader societal pressures faced by African Americans seeking acceptance and success within a predominantly white society.

### Motherhood and Sacrifice

The film portrays motherhood as a complex and multifaceted theme. Annie's unwavering devotion to her daughter, Sarah Jane, exemplifies sacrificial love rooted in racial and economic realities. Conversely, Lora's maternal relationship with her daughter Susan highlights themes of superficiality and societal expectations. The juxtaposition prompts viewers to consider the different forms of motherhood and the sacrifices they entail.

### Social Class and Aspirations

The characters' pursuits of upward mobility reveal the pervasive influence of social class. Lora's glamorous lifestyle contrasts with Annie's humble beginnings and sacrifices. The film explores how aspirations for a better life can lead to moral dilemmas and personal compromises, especially within the confines of racial and societal boundaries.

### Identity and Self-Perception

A recurring motif is the struggle with authentic identity. Annie's passing as white symbolizes a desire to escape racial limitations, but it also leads to internal conflict and tragedy. Lora's obsession with appearances and success reflects societal pressures to conform to certain ideals, often at the expense of genuine self-understanding.

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## Stylistic Elements and Cinematic Techniques

### Visual Style and Melodramatic Aesthetic

Douglas Sirk's signature melodramatic style is vividly evident in *Imitation of Life*. The film employs lush color palettes, expressive lighting, and symbolic mise-en-scène to evoke emotional resonance. Bright, saturated hues accentuate the glamour of Lora's world, while softer tones underscore moments of intimacy and vulnerability.

## Cinematography and Framing

The film's cinematography emphasizes intimacy and emotional intensity. Close-ups capture characters' facial expressions, revealing nuanced feelings often hidden beneath surface appearances. The use of mirror shots and reflective surfaces symbolizes themes of identity and duality, especially pertinent to Annie's passing as white.

## Music and Sound

The soundtrack complements the visual storytelling, with sweeping melodies underscoring moments of hope and despair. The musical score, combined with diegetic sounds, enhances the film's melodramatic tone, drawing viewers into the characters' internal worlds.

## Symbolism and Visual Motifs

Sirk's use of symbolism deepens the narrative. For example, the recurring motif of light and shadow reflects the themes of racial concealment and revelation. The act of passing is visually represented through lighting contrasts, emphasizing the characters' internal conflicts.

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## Critical Reception and Controversy

### Initial Reception

Upon release, *Imitation of Life* garnered mixed reviews. Critics praised its performances and visual style but were divided over its handling of racial issues. Some hailed it as a groundbreaking social commentary, while others viewed it as melodramatic and escapist.

### Modern Reassessment

In subsequent decades, the film has been re-evaluated as a pioneering work addressing race and gender. Scholars recognize Sirk's subtle critique within the melodramatic framework, highlighting its influence on later films that confront racial identity and social stratification.

### Controversies and Cultural Impact

The film's portrayal of passing and racial identity has sparked discussions about representation and authenticity. Some argue that its depiction of Black characters perpetuates stereotypes, while others see it as a courageous exploration of racial fluidity. Its cultural impact extends beyond cinema, influencing literature, theater, and social discourse.

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## Legacy and Influence

### Impact on Filmmaking and Genre

*Imitation of Life* remains a seminal work in the melodrama genre, inspiring filmmakers like Rainer Werner Fassbinder and Todd Haynes. Its visual style and thematic depth have influenced countless films exploring race, identity, and societal expectations.

## Social and Cultural Significance

The film's exploration of passing and racial identity continues to resonate today, especially amidst ongoing conversations about race, privilege, and authenticity. It serves as a reminder of cinema's potential to challenge societal norms and provoke critical reflection.

## Preservation and Recognition

In 1992, the film was added to the National Film Registry for its cultural, historical, and aesthetic significance. Restoration efforts have preserved its vibrant visuals and emotional potency for future generations.

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## Conclusion

*Imitation of Life* 1959 stands as a masterful synthesis of visual artistry, emotional storytelling, and social commentary. Douglas Sirk's direction, combined with compelling performances and symbolic imagery, creates a film that transcends its melodramatic veneer to confront complex issues of race, identity, and motherhood. Its enduring relevance and influence underscore its importance in American cinematic history. As audiences continue to grapple with questions of authenticity and societal perception, *Imitation of Life* remains a powerful mirror reflecting the ongoing human struggle for understanding and acceptance.

## Imitation Of Life 1959

**imitation of life 1959:** Imitation of Life Douglas Sirk, 1991 Douglas Sirk (Claus Detler Sierck) was born in Hamburg, Germany, in 1900. He made nine films before fleeing Nazi Germany, eventually coming to America. His best-known films, made during the 1950s--all of them melodramas--were *Magnificent Obsession*, *All That Heaven Allows*, *The Tarnished Angels*, *Written on the Wind*, and *Imitation of Life* (made in 1958, released in 1959). This volume includes the complete continuity script of the film, critical commentary and published reviews, interviews with the director, and a filmography and bibliography. It also includes an excellent introduction by Lucy Fischer.

**imitation of life 1959: Born to Be Hurt** Sam Staggs, 2024-06-04 In a passionate and witty behind-the-scenes expose, the author of *All About All About Eve* takes on the classic 1959 Douglas Sirk film starring Lana Turner. Few films inspire the devotion of *Imitation of Life*, one of the most popular films of the '50s--a split personality drama that's both an irresistible women's picture and a dark commentary on ambition, motherhood, racial identity, and hope lost and found. *Born to be Hurt* is the first in-depth account of director Sirk's masterpiece. Lana Turner, on the brink of personal and professional ruin starred as Lora Meredith. African-American actress Juanita Moore played her servant and dearest friend, and Sandra Dee and Susan Kohner their respective daughters, caught up in the heartbreak of the black-passing-for-white daughter in the 1950s. Both Moore and Kohner were Oscar-nominated as Best Supporting Actress. Sam Staggs combines vast research, extensive interviews with surviving cast members, and superb storytelling into a masterpiece of film writing. Entertaining, saucy, and incisive, this is irresistible reading for every film fan.

**imitation of life 1959:** American Cinema and the Southern Imaginary Deborah Barker, Kathryn McKee, 2011-01-01 Placing the New Southern Studies in conversation with film studies, this book is simply the best edited collection available on film and the U.S. South.---Grace Hale. University of

Virginia --

**imitation of life 1959: *Second Takes*** Andrew Repasky McElhinney, 2013-11-05 *Second Takes* presents the history of English language cinema by focusing on cinematic remakes and on how cinema has been replaced by new forms of media. Remakes, with their innate plurality, offer the most substance for concentrated cultural analysis of how movies reflect and shape American culture. Analyzing the archetypes that recur in this culture reveals how movies are an increasingly dangerous surrogate for the actual. Close readings are presented of such works as popular favorites as Cronenberg's *Crash*, Disney's *The Parent Trap*, Ferrara's *Bad Lieutenant*, Hitchcock's *Psycho*, Kubrick's *A Clockwork Orange*, Lynch's *Twin Peaks* (the film) and Welles' *The Magnificent Ambersons*, while unearthing pictures ripe for rediscovery such as *One More Tomorrow*, *Strange Illusion* and Andy Warhol's *Vinyl*. Instructors considering this book for use in a course may request an examination copy [here](#).

**imitation of life 1959: *Imitations of Life*** Marcia Landy, 1991 On melodrama.

**imitation of life 1959: *Fifties Ethnicities*** Tracy Floreani, 2013-11-01 Demonstrates how written and visual representations worked to construct definitions of ethnicity in midcentury America. *Fifties Ethnicities* brings together a variety of texts to explore what it meant to be American in the middle of "America's Century." In a series of comparative readings that draws on novels, television programs, movie magazines, and films, Tracy Floreani crosses generic boundaries to show how literature and mass media worked to mold concepts of ethnicity in the 1950s. Revisiting well-known novels of the period, such as Vladimir Nabokov's *Lolita* and Ralph Ellison's *Invisible Man*, as well as less-studied works, such as William Saroyan's *Rock Wagram* and C. Y. Lee's *The Flower Drum Song* (the original source of the more famous Rodgers and Hammerstein musical), Floreani investigates how the writing of ethnic identity called into question the ways in which signifiers of Americanness also inherently privileged whiteness. By putting these novels into conversation with popular media narratives such as *I Love Lucy*, the author offers an in-depth examination of the boundaries and possibilities for participating in American culture in an era that greatly influenced national ideas about identity. While midcentury mass media presented an undeniably engaging vision of American success, national belonging, and guidelines for cultural citizenship, Floreani argues that minority writers and artists were, at the same time, engaging that vision and implicitly participating in its construction.

**imitation of life 1959: *Douglas Sirk*** Robert B. Pippin, 2021-04-08 It would be easy to dismiss the films of Douglas Sirk (1897-1987) as brilliant examples of mid-century melodrama with little to say to the contemporary world. Yet Robert Pippin argues that, far from being marginal pieces of sentimentality, Sirk's films are rich with irony, insight and depth. Indeed Sirk's films, often celebrated as classics of the genre, are attempts to subvert rather than conform to rules of conventional melodrama. The visual style, story and characters of films like *All That Heaven Allows*, *Written on the Wind* and *Imitation of Life* are explored to argue for Sirk as an incredibly nuanced moral thinker. Instead of imposing moralising judgements on his characters, Sirk presents them as people who do 'wrong' things often without understanding why or how, creating a complex and unsettling ethics. Pippin argues that it is this moral ambiguity and ironic richness enables Sirk to produce films that grapple with important themes such as race, class and gender with real force and political urgency. *Douglas Sirk: Filmmaker and Philosopher* argues for a filmmaker who was a 'disruptive not restorative' auteur and one who broke the rules in the most interesting and subtle of ways.

**imitation of life 1959: *Race in American Film*** Daniel Bernardi, Michael Green, 2017-07-07 This expansive three-volume set investigates racial representation in film, providing an authoritative cross-section of the most racially significant films, actors, directors, and movements in American cinematic history. Hollywood has always reflected current American cultural norms and ideas. As such, film provides a window into attitudes about race and ethnicity over the last century. This comprehensive set provides information on hundreds of films chosen based on scholarly consensus of their importance regarding the subject, examining aspects of race and ethnicity in American film

through the historical context, themes, and people involved. This three-volume set highlights the most important films and artists of the era, identifying films, actors, or characterizations that were considered racist, were tremendously popular or hugely influential, attempted to be progressive, or some combination thereof. Readers will not only learn basic information about each subject but also be able to contextualize it culturally, historically, and in terms of its reception to understand what average moviegoers thought about the subject at the time of its popularity—and grasp how the subject is perceived now through the lens of history.

**imitation of life 1959: *Constructing the Self in a Mediated World*** Debra Grodin, Thomas R. Lindlof, 1996-01-18 In today's media-saturated world, identities are no longer built solely within the close-knit communities of family, neighborhood, school, and work. Today media are part of our world and therefore play an important role in the formulations of our identities or constructions of self. In a truly postmodern mode, *Constructing the Self in a Mediated World* not only brings together the usually segregated areas of interpersonal and mass communication but also incorporates works from scholars in sociology, psychology, and women's studies as well. Each essay examines our understanding of self in a different context of mediated culture within a specific framework of interpretive theories such as critical theory, social constructionist theory, and feminism. This volume provides insights into issues of self and identity in contemporary mediated culture. Designed for advanced students and experienced researchers in communication (both media and interpersonal), sociology, psychology, and women's studies. *Constructing the Self in a Mediated World* raises important questions and contributes greatly to its field.

**imitation of life 1959: *Women and Migration*** Deborah Willis, Ellyn Toscano, Kalia Brooks Nelson, 2019-03-08 The essays in this book chart how women's profound and turbulent experiences of migration have been articulated in writing, photography, art and film. As a whole, the volume gives an impression of a wide range of migratory events from women's perspectives, covering the Caribbean Diaspora, refugees and slavery through the various lenses of politics and war, love and family. The contributors, which include academics and artists, offer both personal and critical points of view on the artistic and historical repositories of these experiences. Selfies, motherhood, violence and Hollywood all feature in this substantial treasure-trove of women's joy and suffering, disaster and delight, place, memory and identity. This collection appeals to artists and scholars of the humanities, particularly within the social sciences; though there is much to recommend it to creatives seeking inspiration or counsel on the issue of migratory experiences.

**imitation of life 1959: *Mixed Race Cinemas*** Zélie Asava, 2017-09-07 Using critical race theory and film studies to explore the interconnectedness between cinema and society, Zélie Asava traces the history of mixed-race representations in American and French filmmaking from early and silent cinema to the present day. *Mixed Race Cinemas* covers over a hundred years of filmmaking to chart the development of (black/white) mixed representations onscreen. With the 21st century being labelled the Mulatto Millennium, mixed bodies are more prevalent than ever in the public sphere, yet all too often they continue to be positioned as exotic, strange and otherworldly, according to 'tragic mulatto' tropes. This book evaluates the potential for moving beyond fixed racial binaries both onscreen and off by exploring actors and characters who embody the in-between. Through analyses of over 40 movies, and case studies of key films from the 1910s on, *Mixed Race Cinemas* illuminates landmark shifts in local and global cinema, exploring discourses of subjectivity, race, gender, sexuality and class. In doing so, it reveals the similarities and contrasts between American and French cinema in relation to recognising, visualising and constructing mixedness. *Mixed Race Cinemas* contextualizes and critiques raced and 'post-race' visual culture, using cinematic representations to illustrate changing definitions of mixed identity across different historical and geographical contexts.

**imitation of life 1959: *Daily Life of Women in Postwar America*** Nancy Hendricks, 2021-02-15 From Beatniks to Sputnik and from Princess Grace to Peyton Place, this book illuminates the female half of the U.S. population as they entered a brave new world that revolutionized women's lives. After World War II, the United States was the strongest, most powerful nation in the

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**imitation of life 1959: Art Directors in Cinema** Michael L. Stephens, 2015-09-02 Often forgotten among the actors, directors, producers and others associated with filmmaking, art directors are responsible for making movies visually appealing to audiences. As such they sometimes make the difference between a hit and a bomb. This biographical dictionary includes not only the world's great and almost-great artists, but the unjustly neglected film designers of the past and present. Among the more than 300 art directors and designers are pioneers from silent films, designers from Hollywood and Europe's Golden Ages, Asian figures, post-Golden Age personalities, leaders of the European and American New Waves, and many contemporary designers. Each entry consists of biographical information, an analysis of the director's career and important films, and an extensive filmography including mentions of Academy Award nominations and winners.

**imitation of life 1959: *Sex, Drugs, Rock & Roll, and Musicals*** Scott Miller, 2011 An endlessly entertaining and informative look at how musicals have both reflected and adapted to America's changing mores

**imitation of life 1959: *Play It Again, Sam*** Andrew Horton, Stuart Y. McDougal, 2024-03-29 This title was originally published in 1998. *Play It Again, Sam* is a timely investigation of a topic that until now has received almost no critical attention in film and cultural studies: the cinematic remake. As cinema enters its second century, more remakes are appearing than ever before, and these writers consider the full range: Hollywood films that have been recycled by Hollywood, such as *The Jazz Singer*, *Cape Fear*, and *Robin Hood*; foreign films including *Breathless*; and *Three Men and a Baby*, which Hollywood has reworked for American audiences; and foreign films based on American works, among them Yugoslav director Emir Kusturica's *Time of the Gypsies*, which is a makeover of Coppola's *Godfather* films. As these essays demonstrate, films are remade by other films (Alfred Hitchcock went so far as to remake his own *The Man Who Knew Too Much*) and by other media as well. The editors and contributors draw upon narrative, film, and cultural theories, and consider gender, genre, and psychological issues, presenting the remake as a special artistic form of repetition with a difference and as a commercial product aimed at profits in the marketplace. The remake flourishes at the crossroads of the old and the new, the known and the unknown. *Play It Again, Sam* takes the reader on an eye-opening tour of this hitherto unexplored territory. This title is part of UC Press's *Voices Revived* program, which commemorates University of California Press's mission to seek out and cultivate the brightest minds and give them voice, reach, and impact. Drawing on a backlist dating to 1893, *Voices Revived* makes high-quality, peer-reviewed scholarship accessible once again using print-on-demand technology. This title was originally published in 1998.

**imitation of life 1959: *Hollywood at the Intersection of Race and Identity*** Delia Malia Caparoso Konzett, 2020 Explores the ways Hollywood represents race, gender, class, and nationality at the intersection of aesthetics and ideology and its productive tensions

**imitation of life 1959: *Women's Rights*** Ann M. Savage, 2017-06-15 Covering from 1900 to the present day, this book highlights how female artists, actors, writers, and activists were involved in the fight for women's rights, with a focus on popular culture that includes film, literature, music, television, the news, and online media. *Women's Rights: Reflections in Popular Culture* offers a succinct yet thorough resource for anyone interested in the relationship between feminism, women's rights, and media. It is ideally suited for students researching popular culture's role in the modern

history of women's rights and representation of women, women's rights, and feminism in popular culture. This insightful book highlights some of the most important moments of women taking a stand for women throughout popular culture history. Each section focuses on an aspect of popular culture. The television section covers important benchmarks, such as Julia, The Mary Tyler Moore Show, Roseanne, Murphy Brown, and Ellen. Coverage of films includes Christopher Strong, Foxy Brown, and Thelma & Louise; the literature section features the work of influential individuals such as Virginia Woolf, Zora Neale Hurston, and Toni Morrison. The book celebrates early musical ground-breakers like Gertrude Ma Rainey and Bessie Smith as well as contemporary artists Janelle Monáe and Pussy Riot. The work of key women activists—including Margaret Sanger, Angela Davis, and Winona LaDuke—is recognized, along with the unique ways women have used the power of the web in their continued effort to push for women's equality.

**imitation of life 1959: Hollywood and the Baby Boom** James Russell, Jim Whalley, 2017-12-28 Between 1946 and 1964 seventy-five million babies were born, dwarfing the generations that preceded and succeeded them. At each stage of its life-cycle, the baby boom's great size has dictated the terms of national policy and public debate. While aspects of this history are well-documented, the relationship between the baby boom and Hollywood has never been explored. And yet, for almost 40 years, baby boomers made up the majority of Hollywood's audience, and since the 1970s, boomers have dominated movie production. *Hollywood and the Baby Boom* weaves together interviews with leading filmmakers, archival research and the memories of hundreds of ordinary filmgoers to tell the full story of Hollywood's relationship with the boomers for the first time. The authors demonstrate the profound influence of the boomers on the ways that movies were made, seen and understood since the 1950s. The result is a compelling new account that draws upon an unprecedented range of sources, and offers new insights into the history of American movies.

**imitation of life 1959: Motherhood and Representation** E. Ann Kaplan, 2013-07-23 From novels of the nineteenth century to films of the 1990s, American culture abounds with images of white, middle-class mothers. In *Motherhood and Representation*, E. Ann Kaplan considers how the mother appears in three related spheres: the historical, in which she charts changing representations of the mother from 1830 to the postmodernist present; the psychoanalytic, which discusses theories of the mother from Freud to Lacan and the French Feminists; and the mother as she is figured in cultural representations: in literary and film texts such as *East Lynne*, *Marnie* and *The Handmaid's Tale*, as well as in journalism and popular manuals on motherhood. Kaplan's analysis identifies two dominant paradigms of the mother as 'Angel' and 'Witch', and charts the contesting and often contradictory discourses of the mother in present-day America.

**imitation of life 1959: Differencing the Canon** Griselda Pollock, 1999 In this major book, renowned art historian Griselda Pollock makes a compelling intervention into a debate at the very centre of feminist art history: should the traditional canon of the Old Masters be rejected, replaced or reformed?

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