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Trabajo Fin de Grado

*"Keep trying. I think you'll make it": The
Representation of the Professional Career Woman
in *Lover Come Back* (1961).*

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1. Introduction

After the outstanding box-office success of *Pillow Talk* in 1959, Universal Studios was determined to produce a film that followed the same successful and profitable pattern. In 1961, a new sex comedy was released to the public: *Lover Come Back*. In order to replicate *Pillow Talk*'s effective formula, Doris Day, Rock Hudson, and Tony Randall starred together again in this brand new film. Although *Lover Come Back* has different characters and an entirely new scenario and story, the similarities between both films are more than evident.

Lover Come Back sets the story in the advertising world of Madison Avenue, New York. There, Jerry Webster (Rock Hudson) works as an advertisement executive in "Ramsey & Son," an agency that his best friend Peter Ramsey (Tony Randall) co-owns with his father. Jerry is very well-known for his dishonest, but very successful, methods to close deals with clients: he usually gets them drunk and takes them to clubs and parties with beautiful girls. On the other hand, Carol Templeton (Doris Day) has recently arrived in New York to work in Jerry's rival advertising agency. Carol is a talented and diligent woman. She is enthusiastic and willing to meet the challenges of her new job in the big city. When Carol becomes aware of the unethical methods that Jerry has been using to close contracts, she decides to steal from him what seems to be his next objective, a fictional product called: "VIP." In a confusing moment, Carol mistakes Jerry for Dr Linus Tyler, the chemist in charge of creating "VIP,". From this moment, Jerry pretends to be Dr Tyler to both steal Carol's brilliant ideas for the product and to seduce her. As in *Pillow Talk*, Jerry's masquerade will not succeed, or maybe it will, but in a different way from that intended by the male character since Carol and Jerry will end up the movie as a couple.

Most critics argue that even if sex comedies present a revolutionary and innovative view of sexual freedom and relationships, they end up being more conservative than previous romantic-comedies in the portrayal of gender roles. Even if these films tend to conclude with a marriage, which is often rushed and appears to be more of a closure in conformity with the Production Code and the ideological standards of the time, in this essay, I intend to concentrate on what happens before that. Therefore, the aim of this essay is to analyse how in *Lover Come Back* the portrayal of the independent career woman interpreted by Doris Day becomes a sign of progress and breaks from outmoded sexual and ideological standards. Yet, at the same time, the independent career woman is also ridiculed by the film by mocking the female figure who does not follow the conventions of the 1950s and 1960s. Thus, these contrasting perceptions of the professional career woman place the audience in a rather confusing position given that it is not clear if we should laugh at her or applaud her for the ground-breaking role she embodies.

This essay starts with a section of the sex comedy and its conventions, which is followed by a brief analysis of Doris Day's star persona and some of the discourses around her. The analysis of the film focuses on the female character: Carol Templeton, who is portrayed as a successful career woman. Yet, at the same time, this image of the professional career woman is ridiculed and mocked throughout the film by means of certain elements, such as the *mise-en-scène*, in particular, the hats that she wears throughout most of the film. At the time of the movie's release, 1961, female presence in the business world was uncommon and their roles were always perceived as inferior compared to the male ones. As a consequence, it is not surprising that most of the humour throughout the film is directly targeted at Carol's professional image and genuine ways, which will be mocked and exploited by Jerry, who represents the male side of business.

2. Theoretical Framework

2.1 Sex Comedies

The development of the sex comedy in the 1950s was a consequence of certain events that took place in the 1950s. In 1953 Otto Preminger's *The Moon Is Blue* was released without the seal of approval of the MPPDA. The same year, Alfred Kingsley published *Sexual Behaviour in the Human Female*, demonstrating that women were more interested in an active in relation to sexual issues than it was thought. Furthermore, the launching of *Playboy* magazine in 1953 popularized the ideal of a sophisticated young single man who seduced and invited women into his life. As a result of all these events, the Eisenhower era became the ideal environment for sex comedies to be developed.

Jeffers-Mc Donald (2007) defines the typical plot of a sex comedy with these words: "The sex comedy pits woman against man in an elemental battle of wits, in which the goal of both is sex. Only the timing and legitimacy of this differs from gender to gender, with women wanting sex after, and men before or without, marriage" (p.38). If screwball comedies such as *Bringing Up Baby* (Howard Hawks, 1938) or *The Lady Eve* (Preston Sturges, 1941) had portrayed courtship and romance as a game to be enjoyed, the sex comedies portrayed it as a "battle of the sexes".

Sex comedies are separated from some of the conventions of screwball comedy mainly because of the emphasis they place on sex, as the final goal to be traded or accomplished (Grindon, 2011: 47). Subsequently, their view of marriage was also changed. In the sex comedies, marriage is usually seen as the ordinary ending to which the male part of the couple must conform and, as a result, marriage becomes more a convention than an ideal ending. For this reason, a considerable amount of the energy in sex comedies comes from male characters' worries and fears about getting married. In

Pillow Talk (Michael Gordon, 1951) the two principal male characters are often talking about marriage, Brad Allen (Rock Hudson) positioning himself completely against it and his not very masculine friend Jonathan Forbes (Tony Randall) totally in favour of it. Thus, the films usually leave the issue of marriage for the very last minutes of the film, focusing the rest of the events on its resistance (Jeffers-McDonald, 2007: 48).

Sex comedies also established a series of conventions and characteristics that were constantly repeated in the films belonging to the genre. What mostly differentiates the sex comedies from preceding romantic comedies is the emphasis they place on sexuality. It focuses on physical instincts rather than on inexorable feelings, but still, the comedy arises from showing that love makes people act in an innocent and foolish way. (Jeffers-McDonald, 2007: 44). As a rule, the male character creates a new persona to seduce the female character, which is a convention also known as the “masquerade.” In a masquerade, the man adopts an altered personality, usually the one of a timid man who is naïve and very gallant in order to make the woman fall in love with him, and consequently, to seduce her. The uncovering of a masquerade marks the end of the deceit and the turning point where the female character becomes aware of the real identity of the man, who usually turns out to be her enemy or an individual she despises. This convention is displayed in a considerable number of films such as in *Some Like It Hot* (Billy Wilder, 1959) where the male character (Tony Curtis) pretends to be both a female saxophonist and an incapable millionaire in order to beguile the female character (Marilyn Monroe). This same scheme is repeated on *Pillow Talk* (1959) where Brad Allen (Rock Hudson) plays the role of an attractive song writer very keen on women, who adopts a new identity as Rex Stetson, a southern innocent man, to seduce his line-partner Jan Morrow (Doris Day).

Along with the masquerade, the hierarchy of knowledge is also a relevant aspect that brings about humour and ideological meanings in sex comedies. Firstly, the audience knows more than any character in the film. Then, when the male character tries to seduce the female one, spectators are aware of this trick and the female character is placed at the lower end of the hierarchy of knowledge. When the masquerade is uncovered, both characters are positioned at the same level of knowledge.

Another consequence of the masquerade is the typical reversion of the roles. Jeffers-McDonald argues that in films such as *Lover Come Back* (1961) “the reversals come about not through the anarchic actions of a character who chooses to ignore societal rules and make up her own, but through the manipulations of a calculating playboy (...) by making her fall in love with him and tricking her into giving him her virginity” (Jeffers-McDonalds, 2007: 49). In this particular case, the female character has assumed a dominant role because the persona that the male character has invented is already submissive and ingenuous. The same pattern is repeated in *Pillow Talk* (Michael Gordon, 1951) where Jan Morrow (Doris Day) decides to make a man out of Rex Stetson, the innocent and inexperienced man that Brad Allan (Rock Hudson) has created to seduce her.

After some time, sex comedies started to be displaced by other genres. In the 1970s, far more attention was devoted to the male figure, being the female characters removed from the essential value of the narrative (Jeffers-McDonald, 2007: 56). From then on, the sex comedies disappeared from movie screens. Nevertheless, during the following decades, many conventions established by this genre were similarly imitated and adapted to films according to the current social beliefs and standards of more recent times.

2.2 Doris Day: A Conformist Career Woman

During the 1950s, sex comedies started to be shaped by male predominance, conformism and sexual awareness and repression, being all of them latent current aspects during the 1950s. This atmosphere needed a consistent figure of stability, a fine reputable Hollywood star who ended up being Doris Day. She had the perfect persona, being “independent, optimistic, even though, in some ways; undermined, trivialized, and objectified in others” (Bingham, 2006: 3). As a result, she changed her real name from Doris Von Kappelhoff to Doris Day. This new name evoked the notions of daytime, brightness, and openness to become the sought-after stable female representation. Similarly, her co-star Rock Hudson replaced his real name Roy Harold Sherer and chose a name that combined the terms Rock (strength) and Hudson (America) to convey the most potential American feeling (Babington & Evans, 1989: 204).

One of the principal changes in Doris Day’s career was the deconstruction of her “girl-next-door” persona. Doris Day herself in her memoirs, *Doris Day: Her Own Story* (1976), exposed her discomfort with the virginal image which had defined her identity for many years. Day would argue that the puritan image did not correspond to her reality and neither to the concluding events of her films. She intended to demonstrate this by saying: “And to complete those virginal credentials: I’ve had one child of my own and a couple dozen movie and television children-in fact, on one occasion Rock Hudson married me on my way to the delivery room!” (Rowe in Bingham, 2006: 6). In 1955, Doris Day started transforming her virginal “girl-next-door” persona into an “independent career woman” persona who did not fully endanger her previous image. From that moment, the plot of those sex comedies revolved around the “bachelor playboy” who rejected getting engaged or a commitment of any kind, and the “career woman.” The latter was initially presented as an independent single woman who desired both professional

and emotional fulfilment, still she was progressively replaced by a frustrated single career woman who would only find genuine realisation as a homemaker at the end of each film. (Ruiz, 2011). Some of the films that best illustrate Day's persona transformation could be *The Pyjama Game* (1957), *Teacher's Pet* (1958), *Pillow Talk* (1959) and *Lover Come Back* (1961), all of which end up with the career girl leaving her career, even if this is not even mentioned in the movies, to start a family.

As can be inferred, the presence of the self-sufficient career woman in Hollywood films made an impact on U.S. society, most concretely on women. At that time, women were expected to see motherhood and becoming a stay-at-home spouse as the most satisfying goals that a woman could pursue in her life. By showing that alternative image of the stable single working woman who claims to love her life, the film promoted the concepts of female independence and liberating modernity associated with the career girl's lifestyle. Nonetheless, this independent woman would end up being pigeonholed as another woman who ended up conforming to the fact that she would only be happy and satisfied when she got married and created a family. As many of the sex comedies show, the single working woman is banned from enjoying the benefits of economic freedom and healthy sexuality at the same time (Ruiz, 2006). This final conformity became more openly displayed towards the end of the sex comedies in which Doris Day appeared. In films such as *The Thrill of It All* (1963) and *Send Me No Flowers* (1964), Doris Day was presented as a faintly foolish housewife. Similarly in *That Touch of Mink* (1962), she was described as an unemployed and incapable woman. Eventually, the advancements toward female independence and freedom that Day's prior performances had defended were utterly erased with these final performances.

The following part of this essay will look at the independent career woman who Doris Day's character embodies in the film *Lover Come Back* (1961). As will be argued,

the film will use several mechanisms to ridicule the independent career woman, showing incompatibility between professional success and the gender standards of the era.

3. *Lover Come Back*

3.1 Carol Templeton: The Independent Career Woman.

Carol Templeton's virginal image in *Lover Come Back* begins to shape right from the opening animated credits scene (Jeffers-McDonald, 2013). Accordingly, the lyrics in this opening scene establish how a woman's existence requires the presence of a male partner in order to be complete:

*“(...) I've made my conclusion, I know what I lack
There's no substitution, so please hurry back
Lover, lover, lover, lover, lover, come on back (...)”*

The mere fact that Doris Day is singing these lines sets up several expectations in the audience, leading them to believe that the woman she will be portraying will constantly be on the lookout for a partner. Yet, the film's beginning could not display a more contrary depiction of Carol Templeton (Doris Day) as a young, ambitious career woman who is eager about everything except having a romantic relationship.

Carol Templeton is introduced at the beginning of a new working day, ready to take on anything. Actually, she is presented as an essential executive in the advertisement company where she works. We get to know that she has recently learned that a big corporation named "Miller Wax" is considering changing agencies, which she sees as an outstanding chance for her agency. Carol sees this as a professional challenge and makes up her mind to get the Miller Wax account (Figure 1). This shows her professional ambition, a feature that, when coming from a female character, is never free of connotations. The image reveals Carol dressed up in a black outfit which can be associated with the typical dark suits that men usually wear in businesses, and not to femininity. She is also wearing a white hat that breaks the darkness of her outfit and that

also may be symbolizing the brightness of her ideas. This white hat could also be representing Carol's purity and professional innocence within a business world controlled by men. As I will be explored later, hats in *Lover Come Back* are not mere accessories but strong meaningful elements throughout the film.



Figure 1: Carol planning the "Miller Wax" deal.

Carol's decision to get the "Miller Wax" account marks the start of a professional war where Carol will face Jerry Webster (Rock Hudson), an advertising executive in a rival agency who will go to any lengths to defeat Carol.

After Jerry's victory, the two characters have a phone conversation in which Jerry mocks her inexperience and innocence in both business and sexual grounds:

Carol: Well, let's just say I don't use sex to land an account.

Jerry: When do you use it?

Carol: I don't.

Jerry: My condolences to your husband.

Carol: I'm not married.

Jerry: It figures . . .

Another relevant aspect in this scene is the use of the split-screen. While in an analogous situation in Day and Hudson's previous film together, *Pillow Talk*, the size of each section for each character was similar, in this case Jerry's section almost doubles

Carol's section. It is made clear that the business world is a male domain, something that enrages Carol (Figure 2).



Figure 2: The use of a split-screen shows that Jerry is in control of the situation.

This is also one of the first moments when Carol is faced with the challenge of demonstrating her skills in a male-dominated field while also protecting her desiring self and affirming her female identity (Krutnik, 1995). We also begin to figure out why it is problematic to be a career woman in the 1950s and 1960s given that “her work develops aggressiveness, which is essentially a denial of her femininity” (Lundberg & Farnham, 1947: 235). Therefore, Carol's attempt to succeed in the professional world could also imply the rejection of some of her feminine qualities. On some occasions, these deficient feminine traits are invoked by men to mock her. As has been shown in the dialogue mentioned above, an instance of the mockery towards her diminishing femininity could be when Jerry uses her words against her by finding a double meaning when she hints that she does not “use sex”, also reinforcing here her virginal image.

The fight between Carol and Jerry reaches its climax in their competition for “VIP”. “VIP” is a fake product used by Jerry in order to coerce Rebel Davis (Edie Adams) into not testifying against him in the Advertisement Council. Unexpectedly, the “VIP”'s fake advertising spots have been made public on television. Carol learns about this new but immaterial product and decides to steal this account from Jerry. At this point, she decides that, if necessary, she will adapt to Jerry's ways:

Carol: Jerry Webster's trying to land it, but we're gonna beat him to it.

Milly: Are you sure? He fights rough.

Carol: Then we'll fight rough! This is war, Milly!

Milly: That means liquor, wild parties, and girls. Right?

Carol: Right.

This declaration of intentions makes it clear that regardless of gender, men and women can face each other professionally in the same conditions. As a matter of fact, as will be mentioned later on, even Jerry realises that Carol has better ideas than he does and, as a fake 'Linus', will steal those ideas and pass them as his own. Unfortunately, it also implies that the female character has to assume the male way of doing business, which still marks the business world as a male realm in which men have the upper hand. In this sense, the moment in which we see both Carol and the fake 'Linus' in front of the water tank can be considered a *mise-en-abyme* of Carol's situation throughout most of the film.

'Linus' and Carol are discussing the prospects of their upcoming "professional" relationship. When Carol remarks that she feels she can trust 'Linus', a massive fish that was at the back of the frame gobbles up another smaller fish in the water tank. This comic moment represents how Carol has completely swallowed Jerry's lie, and hence, how "Jerry systematic campaign of conquest of Doris' virtue as well as of VIP" is starting to succeed (Scheuer, 1961: C13). Business has demonstrated to be a male world and, accordingly, the female professional ranks the lowest in the hierarchy of knowledge. Spectators are aware of Jerry's masquerade as Linus and, as a result, we share his delight when making fun of Carol's attempts to beat him.



Figure 3: The massive fish (Jerry) gobbling another fish (Carol).

3.2 What is in a Hat?

Carol's image also suffers changes according to her attitude. As the film begins, we see how Carol tends to dress up in a rather formal way. She always chooses to wear professional clothes in order to appear as skilled as her male competitors in the advertising sphere. Nevertheless, she disassembles this professional aura by adding exaggerated hats to many of her sets of clothes. In Figure 4, Carol wears a rather formal jacket in plain colours, making her appear professional and competent to sign the Miller Wax account. The disruption of her image comes when you notice the uncommon hat she wears so confidently. The presence of this hat, like many others in the film, could be one of the many devices for discrediting Carol as the professional career woman she is.



Figure 4. Carol trying to get the 'Miller Wax' Account

It is ironic to notice how the more hats she wears, the more she focuses on her work. However, the union of quirky hats with professional commitment only questions and mocks her professional image. Carol's combination of formal clothes and extravagant

hats always occurs in the most inadequate situations. In Figure 5, we see Carol repeating the same pattern as in figure 4, by using formal clothes, and a characteristic hat. The only difference is that, in this case, she is in front of the male-formed Advertising Council. The disposition of this scene places Carol in an isolated and inferior position compared to the solid and superior image that the four men together construct (Figure 6). While wearing these hats, Carol's image of a professional career woman is being ridiculed and diminished by these men in the advertising business: she is clearly portrayed as a fish out of water. Throughout the court case, Carol is constantly ignored, concluding with the council dismissing Carol's accusation of Jerry's improper methods, and subsequently, damaging her professional credibility and authority.



Figure 5: Carol's outfit at the Advertising Council.



Figure 6: The male-formed Council and Carol.

These hats are also present when Jerry starts deceiving Carol. At this point, 'Linus' and Carol do not know each other yet, and Carol has not changed her style to a more feminine and casual one as she will do at the same time as she gets to know 'Linus' and falls in love with him.



Figure 7. Carol first encounter with 'Linus.'

In this scene, Carol is wearing a colourful business-like suit and a hat with a flamboyant flower on it. Taking advantage of Carol's unawareness of Jerry's real identity, he decides to impersonate Dr. Linus Tyler in order to steal Carol's ideas for "VIP"'s advertising and eventually, seduce her. These hats emphasize Carol's femininity in an exaggerated way. While wearing these hats, Carol's potential is underestimated by a male figure who plays her for a fool. From now on, Jerry will create a fake image of himself that reflects and mocks Carol's own qualities: decency, honesty, sensitivity, and lack of sexual experience (Krutnik, 1995).

Nonetheless, when Carol starts spending more time with the fake 'Linus' (and of course, starts falling in love with him), she also starts not wearing hats, as can be seen in figures 8 and 9.



Figure 8: Carol getting ready for a date with 'Linus'.



Figure 9: 'Linus' and Carol spending leisure time together.

Thus, the more attractive and feminine Carol feels, the less she uses these hats. It could be assumed that these ridiculous hats also bear a symbolic implication: they are a hindrance to Carol's "natural femininity." Likewise, she also wears this accessory when she engages in some job-related issue, making these instants the perfect time to ridicule her by making her wear these hats. There is a particular moment when Carol and 'Linus' are at the beach spending some personal time together when Carol chooses to wear what is probably the most outrageous hat in the film (Figure 10).



Figure 10: Carol wearing her hat when "VIP" is mentioned.

Coincidentally, the moment she puts on the pink, cone-shaped hat is also the moment in which 'Linus' brings up the "VIP" account while they are spending some time at the beach. It does not appear to be a coincidence that the hat and the issue of "VIP" have appeared at the same time, bolstering the idea of hats becoming visible when professional issues are mentioned in order to ridicule Carol's professional side. This moment also illustrates how Jerry has already become aware of the fact that Carol's ideas

are far better than the ones that he would ever come up with. Hence, he sees a profitable opportunity in stealing every idea that Carol has in order to maintain his reputation by taking credit for them. Once more, the female presence in the business world is demeaned and ridiculed by Jerry through blatantly taking credit of Carol's ideas. This situation will be repeated in several other occasions when Jerry will find himself lacking ideas and Carol will become the perfect manipulated source for them.

Concerning her image, the colour of her costumes also changes from white-pale hues (Figures 4 & 5), which could be linked to the character's virginal image, to more vivid colours such as blue, yellow, or pink (Figures 8, 9 & 10) which seems to stand for her new approach to life (she is now more interested in leisure and not so much in her professional duties) and Carol's desires towards 'Linus'. Hats, along with clothing colours, have demonstrated to be not only a mere accessory but one of the most effective visual devices through which Carol's professional career woman image is de-constructed and mocked.

3.3 A Woman Taking the Initiative

All the time that Carol has been hanging around with 'Linus' has made her change her focus from her professional objective to a romantic one. Now, Carol seems to be more focused on discovering if 'Linus' really loves her than on getting the 'VIP' account. This sentimentalization of the career woman has relatively left aside her strong-willed professional ambitions. However, we can still see her assertive attitude when making 'Linus' fall in love with her. From now on, Carol will constantly take the initiative in their relationship. Her female initiative can be considered from two perspectives. On the one hand, the spectator could think that Carol is breaking with the gender roles of the early 1960s by being herself the one to decide the course of her relationship with 'Linus.'

On the other hand, the spectator's position in the hierarchy of knowledge makes us also aware of the manipulation that Jerry is conducting on Carol. Thus, Jerry and the spectator see the events from a distinct perspective, with Carol being portrayed as an innocent woman who is tricked into believing she is in control of the situation when she is not. Still, Carol's initiative is always sincere, so despite being under the influence of Jerry, her acts are authentic and the ones that propel their relationship forward.

A noteworthy moment, when Carol is not meant to take the initiative, is when they share their first kiss. This scene perfectly depicts how Jerry usually manipulates Carol. Before a climactic moment in their relationship occurs, as is the case of this first kiss, 'Linus' leads the conversation toward a point where he admits he is unable to perform something due to his timidity. In this scene (Figure 11), 'Linus' builds a fake moment of courage by saying that he would like to kiss Carol. With this declaration, Carol is left with the responsibility and choice of whether to kiss him or not. Again, Jerry has tricked Carol into the position he wanted her to be in, where Carol must take the initiative in order to make their relationship move forward, of course, towards sex. When the time comes, Carol does not hesitate to take off her hat and kiss 'Linus,' becoming fully aware of how much in love with him she is.



Figure 11: Carol is forced to take the initiative.

At this point, Carol has already taken the initiative and as a result, their relationship has already become more intimate. Immediately, Jerry does not lose time in

inverting the initiative that Carol had started by reversing who is in control of the other, placing himself on top of her (Figure 12). As Jerry always does, he leaves the tricky parts of the relationship to Carol and afterwards, he feels unrestrained to take advantage of her unawareness of the situation.



Figure 12: Jerry reverses the control of the situation.

This pattern is also repeated in a specific moment when Carol invites 'Linus' to have dinner at her apartment. The spectator may find this scene as the precise moment for Jerry to culminate his deception by having a more intimate encounter with Carol after dinner. To our surprise, Carol is the one who wants to make use of her low resistance to alcohol to feel disinhibited and have an intimate encounter with 'Linus' (Jeffers-McDonalds, 2013) (Figure 12). By demonstrating this initiative, Carol is abandoning her virginal image and breaking the old-fashioned sexual and ideological standards of the time. Yet, Jerry is also taking advantage of Linus' sexual inexperience in order to manipulate Carol and have sex with her. Jerry knows that Carol will not be open to a sexual encounter without any obstacle, so again, he stages a pitiful recreation in which 'Linus' has profound doubts about his masculinity (Figure 11).



Figure 11: Jerry deceiving Carol with 'Linus' sexual insecurity.

Jerry takes this situation to a point where Carol has sympathised and pitied him to the extent that she may be willing to have a sexual encounter with him:

Linus: . . . am I the kind of man a woman could love?

Carol: Oh, of course you are!

Linus: But I don't know and it's killing me!

Carol: Linus! Don't do this to yourself! Any woman would love you!

Linus: If only I could be sure of that . . .

Therefore, Carol may be the one who has to initiate this sexual encounter, but the truth is that Jerry has been manipulating her. Yet, what emerges from this is It is that Carol's determination and independence is not limited to the professional realm (one that is clearly dominated by men and in which her presence is downplayed and ridiculed throughout the film), but she is also determined regarding intimate and sexual matters. Of course, this is also the source of comedy in the movie since she is being manipulated by the fake 'Linus' to take these steps, but she does not hesitate to take them, which also shows her resolution and determination.



Figure 12: Carol taking the initiative.

As is the case in *Pillow Talk*, the moment in which the female character seems willing to have sex is also the one in which the masquerade comes down and Carol finds out that Linus is actually Jerry, her rival. Carol and Jerry will have sex, but this will take place later on in the movie. The “VIP” product ends up being a type of alcoholic candy and being unaware of that, both characters have a great deal of that candy and end up in bed together with a marriage certificate hanging on the mirror, just making it sure that the sexual encounter did not happen out of wedlock.



Figure 13: Jerry and Carol have an intimate encounter.

The fact that Carol and Jerry have sex and get married without being aware of it, since they are drunk and did not had control over what they were doing, could be an ironic way of looking back at Jerry’s manipulation of Carol and Carol’s forced initiative as the laughable outcome in which both have been tricked by their own pride. Carol has been the constant target of the jokes throughout the movie by being in a lower position in the hierarchy of knowledge: her genuine intentions have been constantly belittled by Jerry’s

superior position and tricks on her. Jerry, who never had intentions of becoming a husband, has turned into one without being aware of it. In a way, the ending places them in an equal position, being both at the same level of control and knowledge in their relationship.

4. Conclusion.

This essay has explored the representation of the professional career woman in *Lover Come Back*. As has been argued, the film presents Carol Templeton as a competent and hard-working career woman who is willing to fight men's dominance in the marketing realm. At the same time, her professional image, the symbolic use of hats and her willingness to take the initiative are some of the most illustrative devices through which the film constructs Carol as a professional career woman and simultaneously ridicules her.

This essay has explored how Carol's professional career woman can be regarded as the symbol of progress that the 1960s society needed to see represented on the big screen. Notwithstanding, Carol could also just be seen as the constant target of male deceit, which has ridiculed and belittled her professional and female image. A similar deconstruction of the professional career woman is carried out by means of the association of eccentric hats and her professional commitment, - which are also the target of comedy in the film. Likewise, her manipulated initiative has also been a misstep when defending her professional independent woman's image, along with other conventions from the sex comedies such as the masquerade or the hierarchy of knowledge, which have also contributed to this dismantling process.

As a result, the representation of the female professional in *Lover Come Back* is quite ambiguous. On the one hand, she is the target of most of the comedy in the film, but she is also presented as a talented woman, who despite being deceived by a man, has brilliant ideas and the most honest intentions towards becoming the woman she wants to be. It could also be considered that when this film was released, the general public could have found Carol as a laughable character and a mere humorous element due to the social conventions of the 1960s where the image that Carol portrayed was nothing but

inconceivable. Currently, in a more advanced society with improved opportunities and attitudes towards the female presence within the professional world, the viewpoint changes a lot. In today's society, we can see and praise the character praised by Doris Day for being one of the first promoters of feminism during those male-dominated years, and not as a character to mainly be laughed at and felt sorry for.

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