

# The Hitchcock Romance

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*Love and Irony in Hitchcock's Films*



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LESLEY BRILL

# The Hitchcock Romance Love And Irony In Hitchcocks Films

**Mark William Roche**



## **The Hitchcock Romance Love And Irony In Hitchcocks Films:**

**The Hitchcock Romance** Lesley Brill, 2020-09-01 Was Alfred Hitchcock a cynical trifler with his audience's emotions as he liked to pretend Or was he a profoundly humane artist Most commentators leave Hitchcock's self assessment unquestioned but this book shows that his movies convey an affectionate hopeful understanding of human nature and the redemptive possibilities of love Lesley Brill discusses Hitchcock's work as a whole and examines in detail twenty two films from perennial favorites like *North by Northwest* to neglected masterpieces like *Rich and Strange* **The Hitchcock Romance** Lesley Brill, 1988 Was Alfred Hitchcock a cynical trifler with his audience's emotions as he liked to pretend Or was he a profoundly humane artist Most commentators leave Hitchcock's self assessment unquestioned but this book shows that his movies convey an affectionate hopeful understanding of human nature and the redemptive possibilities of love Lesley Brill discusses Hitchcock's work as a whole and examines in detail twenty two films from perennial favorites like *North by Northwest* to neglected masterpieces like *Rich and Strange* *Hitchcock's Rereleased Films* Walter Raubicheck, Walter Srebnick, 1991 Features essays from some fifteen authors written about Hitchcock and five of his most significant films *Rear Window* *Vertigo* *The man who knew too much* *Rope* and *The trouble with Harry* *Hitchcock's Magic* Neil Badmington, 2011-04-15 Why are we drawn to the work of Alfred Hitchcock so long after his final film appeared What is the source of Hitchcock's magic This book answers these questions by focussing upon the fabric of the films themselves upon the way in which they enlist and sustain our desire holding our attention by constantly withholding something from us *The Films of Alfred Hitchcock* David Sterritt, 1993-02-26 Alfred Hitchcock is one of the few filmmakers to combine a strong reputation for high art filmmaking with great massive audience popularity This introduction to his oeuvre provides an overview of a long and prolific career *Hitchcock's America* Jonathan Freedman, Richard Millington, 1999-02-25 Alfred Hitchcock's American films are not only among the most admired works in world cinema they also offer some of our most acute responses to the changing shape of American society in the 1940s 50s and 60s The authors of this anthology show how famous films such as *Strangers on a Train* *Vertigo* *North by Northwest* and *Rear Window* along with more obscure ones such as *Rope* *The Wrong Man* and *Family Plot* register the ideologies and insurgencies the normative assumptions and the cultural alternatives that shaped these tumultuous decades They argue that just as these films occupy a visual landscape defined by the grand monuments of American civic life Mt Rushmore the Statue of Liberty the United Nations they are also marked by their preoccupation with the social mores and private practices of mid century America Not only are big city and suburban life the explicit subjects of films like *Rear Window* and *Shadow of a Doubt* so are the forms of experience that emerge within these social spaces whether the urban voyeurism examined by the former or the intertwining of banality and violence depicted in the latter Indeed just about every form of American life that was achieving social power at this time the national security state the science and art of psychoanalysis the privileging of the free wheeling improvisatory self the postwar

codification and fissuring of gender roles road culture and its ancillary creation the motel is given detailed critical and mordant examination in Hitchcock's films The Hitchcock who emerges is not merely the inspired technician and psychological excavator that critics of the past two generations have justly hailed he is also a cultural critic of remarkable insight and undeniable prescience **Hitchcock** Susan Smith,2019-07-25 Susan Smith's treatment of the works of the most subtle of all film makers analyses the key elements of suspense humour and tone across the whole of the director's career Arguing that all three are central to our viewing experience the book demonstrates how Hitchcock's masterly integration of those elements is the key to his success as a film maker Examining in detail such films as Sabotage Notorious Rear Window Psycho Shadow of a Doubt Rope and The Birds amongst many others the book discusses the idea of the director as saboteur and the importance of the avoidance of cliché in Hitchcock's narrative **After Hitchcock** David Boyd,R. Barton Palmer,2010-01-01 Alfred Hitchcock is arguably the most famous director to have ever made a film Almost single handedly he turned the suspense thriller into one of the most popular film genres of all time while his Psycho updated the horror film and inspired two generations of directors to imitate and adapt this most Hitchcockian of movies Yet while much scholarly and popular attention has focused on the director's oeuvre until now there has been no extensive study of how Alfred Hitchcock's films and methods have affected and transformed the history of the film medium In this book thirteen original essays by leading film scholars reveal the richness and variety of Alfred Hitchcock's legacy as they trace his shaping influence on particular films filmmakers genres and even on film criticism Some essays concentrate on films that imitate Hitchcock in diverse ways including the movies of Brian de Palma and thrillers such as True Lies The Silence of the Lambs and Dead Again Other essays look at genres that have been influenced by Hitchcock's work including the 1970s paranoid thriller the Italian giallo film and the post Psycho horror film The remaining essays investigate developments within film culture and academic film study including the enthusiasm of French New Wave filmmakers for Hitchcock's work his influence on the filmic representation of violence in the post studio Hollywood era and the ways in which his films have become central texts for film theorists

**Hitchcock** Richard Allen,Sam Ishii-Gonzales,2004-08-02 This new collection of writings on Alfred Hitchcock considers Hitchcock both in his time and as a continuing influence on filmmakers films and film theory The contributions who include leading scholars such as Slavoj Žižek Laura Mulvey Peter Wollen and James Naremore discuss canonical films such as Notorious and The Birds alongside lesser known works including Juno and the Paycock and Frenzy Articles are grouped into four thematic sections Authorship and Aesthetics examines Hitchcock as auteur and investigates central topics in Hitchcockian aesthetics French Hitchcock looks at Hitchcock's influence on filmmakers such as Chabrol Truffaut and Rohmer and how film critics such as Bazin and Deleuze have engaged with Hitchcock's work Poetics and Politics of Identity explores the representation of personal and political in Hitchcock's work The final section Death and Transfiguration addresses the manner in which the spectacle and figuration of death haunts the narrative universe of Hitchcock's films in particular his

subversive masterpiece *Psycho* *Love, Sex, Gender, and Superheroes* Jeffrey A. Brown, 2021-11-19 Impossibly muscular men and voluptuous women parade around in revealing skintight outfits and their romantic and sexual entanglements are a key part of the ongoing drama Such is the state of superhero comics and movies a genre that has become one of our leading mythologies conveying influential messages about gender sexuality and relationships *Love Sex Gender and Superheroes* examines a full range of superhero media from comics to films to television to merchandising With a keen eye for the genre's complex and internally contradictory mythology comics scholar Jeffrey A Brown considers its mixed messages Superhero comics may reinforce sex roles with their litany of phallic musclemen and slinky femme fatales but they also blur gender binaries with their emphasis on transformation and body swaps Similarly while most heroes have heterosexual love interests the genre prioritizes homosocial bonding and it both celebrates and condemns gendered and sexualized violence With examples spanning from the Golden Ages of DC and Marvel comics up to recent works like the TV series *The Boys* this study provides a comprehensive look at how superhero media shapes our perceptions of love sex and gender **Psychoanalysis and Film** Glen O. Gabbard, 2018-05-20 This volume contains a collection of outstanding examples of psychoanalytic film criticism applying different theoretical orientations drawn from the first four years of the film review section in the *International Journal of Psychoanalysis* during author's tenure as film review editor *Fifty Hollywood Directors* Suzanne Leonard, Yvonne Tasker, 2014-11-20 *Fifty Hollywood Directors* introduces the most important iconic and influential filmmakers who worked in Hollywood between the end of the silent period and the birth of the blockbuster By exploring the historical cultural and technological contexts in which each director was working this book traces the formative period in commercial cinema when directors went from pioneers to industry heavyweights Each entry discusses a director's practices and body of work and features a brief biography and suggestions for further reading Entries include Frank Capra Cecil B DeMille John Ford Alfred Hitchcock Fritz Lang Orson Welles DW Griffith King Vidor This is an indispensable guide for anyone interested in film history Hollywood and the development of the role of the director *The Apartment Plot* Pamela Robertson Wojcik, 2010-11-11 Rethinks films including *Pillow Talk* and *Rear Window* by identifying the apartment plot as a distinct genre one in which the urban apartment figures as a central narrative device *Historical Dictionary of American Cinema* Keith M. Booker, 2011-03-17 One of the most powerful forces in world culture American cinema has a long and complex history that stretches through more than a century This history not only includes a legacy of hundreds of important films but also the evolution of the film industry itself which is in many ways a microcosm of the history of American society as a whole The *Historical Dictionary of American Cinema* provides broad coverage of the people films companies techniques themes and genres that have made American cinema such a vital part of world cinema This is done through a chronology an introductory essay a bibliography and over 500 cross referenced dictionary entries This book is an excellent access point for students researchers and anyone wanting to know more about the history of American Cinema **The Women who Knew**

**Too Much** Tania Modleski, 2005 Tania Modleski's *The Women Who Knew Too Much* has become a classic work in feminist film theory and criticism. By looking at seven important films by Alfred Hitchcock, Modleski considers the emotional and psychic investments of men and women in female characters whose stories often undermine the mastery of the cinematic Master of Suspense. *The Women Who Knew Too Much* argues for a richer understanding of films and Hitchcock's films in particular as they concern the female spectator as well as the male spectator. For this edition, Tania Modleski has written a new chapter in which she discusses the last fifteen years of Hitchcock criticism and the continued struggle for recognition of a feminist perspective on the filmmaker's work. **BOOK JACKET** *The secret life of romantic comedy* Celestino

Deleyto, 2019-01-04 *The secret life of romantic comedy* offers a new approach to one of the most popular and resilient genres in the history of Hollywood. Steering away from the rigidity and ideological determinism of traditional accounts of the genre, this book advocates a more flexible theory which allows the student to explore the presence of the genre in unexpected places, extending the concept to encompass films that are not usually considered romantic comedies. Combining theory with detailed analyses of a selection of films including *To Be or Not to Be* (1942), *Rear Window* (1954), *Kiss Me Stupid* (1964), *Crimes and Misdemeanors* (1989), and *Before Sunset* (2004), the book aims to provide a practical framework for the exploration of a key area of contemporary experience: intimate matters through one of its most powerful filmic representations, the genre of romantic comedy. Original and entertaining, *The secret life of romantic comedy* is perfect for students and academics of film and film genre. **American Foundational Myths** Martin Heusser, Gudrun Grabher, 2002 **A Companion to Alfred**

**Hitchcock** Thomas Leitch, Leland Poague, 2011-03-01 The most comprehensive volume ever published on Alfred Hitchcock, covering his career and legacy as well as the broader cultural and intellectual contexts of his work. Contains thirty chapters by the leading Hitchcock scholars. Covers his long career from his earliest contributions to other directors' silent films to his last uncompleted last film. Details the enduring legacy he left to filmmakers and audiences alike. **Hitchcock and Poe**

Dennis R. Perry, 2003 This first comprehensive study of the relationship between the tales of Edgar Allan Poe and the films of Alfred Hitchcock uncovers an unexpected range of affinities underlying the director's well-known regard for Poe. As an adolescent, Hitchcock avidly read Poe and later acknowledged a direct influence. I can't help but compare what I try to put in my films with what Poe put in his stories. Hitchcock's chief take-home lesson from Poe was that fear is a feeling people like to feel when they are certain of being in safety. Thus Poe's legacy to Hitchcock was an obsession to delight and terrify audiences simultaneously. This study explores the aesthetic of Poe and Hitchcock in terms of a set of common obsessions, techniques, and genres. The structure of the study revolves around Poe's explicit and allegorical treatise on the development of the universe. Each chapter explores the similarities and differences between Poe's and Hitchcock's treatment of such issues as doubles, the perverse voyeurism, and romantic obsession. While Hitchcock's films consistently mirror plots, imagery, and relationships within Poe's tales, Perry also shows how Hitchcock's resistance to the traditional trappings of gothic tales sets

his films apart from the works of Poe and gives them a unique touch Researchers students and Hitchcock fans alike will be stirred by the original ideas and detailed research in this fantastic resource **Alfred Hitchcock** Mark William Roche, 2022-05-19 Hitchcock was a masterful director popular with audiences of all ages and critically acclaimed both during and after his unusually long career What may have been sensed by many viewers but not fully articulated until now is the extent to which his works subtly engage philosophical themes What is evil and how does it shield and reveal itself Can we know what is inside the mind of another person What is at stake when one knows the truth but cannot speak of it or cannot persuade others How is Hitchcock's loving critique of humanity manifested in his films Why are Hitchcock's works so often ambiguous What is the hidden purpose and theory behind his use of humor Hitchcock employs cinematic techniques from camera angles and use of light to editing and sound partly to convey suspense and drama but also to engage and advance philosophical issues ranging from identity crises to moral ugliness Roche unlocks Hitchcock's engagement with philosophical themes and he does so in a way that appeals to both the novice and the seasoned philosopher as well as enthusiastic admirers of Hitchcock's films

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