

# 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

**David Sterritt**



## **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* [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 [ReFocus: The Films of Elaine May](#) Heller-Nicholas Alexandra Heller-Nicholas, 2019-06-24 Spanning from obscurity to notoriety the films of director screenwriter actor and comic Elaine May have recently experienced a long overdue renaissance Although she made only four films *A New Leaf* 1971 *The Heartbreak Kid* 1972 *Mikey and Nicky* 1976 and *Ishtar* 1987 and never reached the level of acclaim of her frequent collaborator Mike Nichols May's work is as enigmatic sophisticated and unceasingly fascinating as her own complicated reluctant star persona This collection focuses both on the films she has directed and also emphasises her work with other high profile collaborators such as John Cassavetes Warren Beatty and Otto Preminger

**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. 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. **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 *Rear Window*** John Fawell, 2004-11-22. In the process of providing the most extensive analysis of Alfred Hitchcock's *Rear Window* to date, John Fawell also dismantles many myths and clichés about Hitchcock, particularly in regard to his attitude toward women. Although *Rear Window* masquerades quite successfully as a piece of light entertainment, Fawell demonstrates just how complex the film really is. It is a film in which Hitchcock, the consummate virtuoso, was in full command of his technique. One of Hitchcock's favorite films, *Rear Window* offered the ideal venue for the great director to fully use the tricks and ideas he acquired over his previous three decades of filmmaking. Yet technique alone did not make this classic film great. One of Hitchcock's most personal films, *Rear Window* is characterized by great depth of feeling. It offers glimpses of a sensibility at odds with the image Hitchcock created for himself: that of the grand ghoul of cinema who mocks his audience with a slick and sadistic style. Though Hitchcock is often labeled a misanthrope and misogynist, Fawell finds evidence in *Rear Window* of a sympathy for the loneliness that leads to voyeurism and crime, as well as an empathy for the film's women. Fawell emphasizes a more feeling humane spirit than either Hitchcock's critics have granted him or Hitchcock himself admitted to, and does so in a manner of interest to film scholars and general readers alike.

**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     **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     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     Philosophers on Film from Bergson to Badiou Christopher Kul-Want, 2019-10-15 Philosophers on Film from

Bergson to Badiou is an anthology of writings on cinema and film by many of the major thinkers in continental philosophy. The book presents a selection of fundamental texts each accompanied by an introduction and exposition by the editor Christopher Kul Want that places the philosophers within a historical and intellectual framework of aesthetic and social thought. Encompassing a range of intellectual traditions: Marxism, phenomenology, psychoanalysis, poststructuralism, gender and affect theories, this critical reader features writings by Bergson, Benjamin, Adorno and Horkheimer, Merleau-Ponty, Baudrillard, Irigaray, Lyotard, Deleuze, Kristeva, Agamben, Jean Nancy, Cavell, Rancière, Badiou, Stiegler and Silverman. Many of the texts discuss cinema as a mass medium; others develop phenomenological analyses of particular films. Reflecting upon the potential of films to challenge dominant forms of ideology, the anthology considers the ways in which they can disrupt the clichés of capitalist images and offer radical possibilities for creating new worlds of visceral experience outside the grasp of habitual forms of knowledge and subjectivity. Ranging from the early silent period of cinema through the classics of European and Hollywood cinema to the early twenty-first century, the films discussed offer a vivid sense of these philosophers' concepts and ideas, casting new light on the history of cinema. This reader is an essential and valuable resource for a wide range of courses in film and philosophy.

**I was a Cold War Monster** Cynthia Hendershot, 2001. Horror films provide a guide to many of the sociological fears of the Cold War era. In an age when warning audiences of impending death was the order of the day for popular nonfiction, horror films provided an area where this fear could be lived out to its ghastly conclusion. Because enemies and potential situations of fear lurked everywhere within the home, the government, the family, and the very self, horror films could speak to the invasive fears of the cold war era. *I Was a Cold War Monster* examines cold war anxieties as they were reflected in British and American films from the fifties through the early sixties. This study examines how cold war horror films combined anxiety over social change with the erotic in such films as *Psycho*, *The Tinger*, *The Horror of Dracula*, and *House of Wax*.

**Divine Madness** Lars Elleström, 2002. This book provides a theory that enables the concept of irony to be transferred from the literary to the visual and aural domains. Topics include the historical roots of the concept of irony as modes of oral and literary expression and how irony relates to spatiality.

**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.

Enchantment C. Stephen Jaeger, 2012-03-19

What is the force in art? C. Stephen Jaeger asks that can enter our consciousness, inspire admiration or imitation and carry a reader or viewer from the world as it is to a world more sublime. We have long recognized the power of individuals to lead or enchant by the force of personal charisma and indeed in his award winning *Envy of Angels* Jaeger himself brilliantly parsed the ability of charismatic teachers to shape the world of medieval learning. In *Enchantment* he turns his attention to a sweeping and multifaceted exploration of the charisma not of individuals but of art. For Jaeger the charisma of the visual arts literature and film functions by creating an exalted semblance of life, a realm of beauty, sublime emotions, heroic motives and deeds, godlike bodies and actions and superhuman abilities so as to dazzle the humbled spectator and lift him or her up into the place so represented. Charismatic art makes us want to live in the higher world that it depicts, to behave like its heroes and heroines and to think and act according to their values. It temporarily weakens individual will and rational critical thought. It brings us into a state of enchantment. Ranging widely across periods and genres, *Enchantment* investigates the charismatic effect of an ancient statue of Apollo on the poet Rilke, of the painter Dürer's self-portrayal as a figure of Christ-like magnificence, of a numinous Odysseus washed ashore on Phaeacia and of the black and white projection of Fred Astaire dancing across the Depression era movie screen. From the tattoos on the face of a Maori tribesman to the haunting visage of Charlotte Rampling in a film by Woody Allen, Jaeger's extraordinary book explores the dichotomies of reality and illusion, life and art that are fundamental to both cultic and aesthetic experience.

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