

alfred hitchcock man with a problem

Alfred Hitchcock: The Man with a Problem – A Masterclass in Suspense

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Abstract: This article delves into the recurring thematic element of "the Alfred Hitchcock man with a problem" – the ordinary individual thrust into extraordinary circumstances, battling internal and external pressures. Through analysis of his iconic films, personal anecdotes from Hitchcock's life, and case studies of similar characters in other works, we explore how this archetype became synonymous with the master of suspense.

The Ubiquitous "Alfred Hitchcock Man with a Problem"

Alfred Hitchcock, a name synonymous with suspense and psychological thrillers, wasn't just a director; he was a master storyteller, consistently crafting narratives around the "Alfred Hitchcock man with a problem." This wasn't simply a plot device; it was a reflection of his understanding of human nature,

anxiety, and the fragility of normalcy. His "man with a problem" isn't necessarily a villain; often, he's an everyman, an ordinary individual trapped in a web of circumstances far beyond his control. This relatability is key to Hitchcock's success. We see ourselves in these men, and that identification fuels the anxiety and suspense the director so expertly manipulates.

One could argue that this "man with a problem" is the very engine of Hitchcock's cinematic universe. Consider *The Wrong Man* (1956), a starkly realistic portrayal of a musician wrongly accused of robbery. The film's protagonist is not a dashing hero or a hardened detective; he's a vulnerable family man struggling against a system that seems determined to crush him. This ordinary man, facing an extraordinary problem, becomes the heart of Hitchcock's chillingly realistic depiction of injustice.

Similarly, in *North by Northwest* (1959), Roger Thornhill, an advertising executive, finds himself mistaken for a spy and thrust into a dangerous game of cat and mouse. He's not a secret agent; he's a man with a problem—a problem he didn't create but must solve to survive. The tension builds not from the fantastical elements of espionage, but from the relatable struggle of an innocent man fighting for his life against overwhelming odds. This is the essence of the "Alfred Hitchcock man with a problem."

Case Study: The Obsessive Pursuit of Innocence in "Shadow of a Doubt"

Analyzing *Shadow of a Doubt* (1943) offers a compelling case study. Charlie Oakley, a seemingly ordinary man, harbors a dark secret. The film's suspense stems from the gradual revelation of this secret, the palpable tension between his outward normalcy and the chilling truth beneath. The "Alfred Hitchcock man with a problem" in this instance isn't a clear-cut villain; he is a product of his own internal conflict, his past catching up with him in the most terrifying way. The film explores the unsettling theme of the duality of human nature, a theme deeply embedded in the "Alfred Hitchcock man with a problem" archetype.

Hitchcock's Personal Anecdotes and the Shaping of his Characters

Many of Hitchcock's personal experiences influenced his portrayal of the "Alfred Hitchcock man with a problem." His own childhood anxieties and experiences with authority figures likely contributed to his insightful understanding of fear and paranoia, themes so prevalent in his work. While not explicitly documented, the subtle anxieties and fears evident in his films suggest a deep personal connection to his characters' struggles. These struggles, amplified by the director's masterful use of cinematic techniques, create a visceral response in the audience, further solidifying the enduring power of the "Alfred Hitchcock man with a problem."

The MacGuffin and the Amplification of Anxiety

Another key element in understanding the "Alfred Hitchcock man with a problem" is the concept of the MacGuffin. This plot device, often an object or goal that drives the narrative forward, is rarely the central focus of the story. Instead, it serves as a catalyst, pushing the "man with a problem" further into increasingly precarious situations. The MacGuffin isn't the problem itself; it's the external force that intensifies the pre-existing internal conflict, escalating the tension and forcing the character (and the viewer) to confront their anxieties.

For example, in *Psycho* (1960), the stolen money is a MacGuffin. Norman Bates's problems, however, are far deeper and more disturbing. The money acts as a catalyst, driving the narrative, but the true source of suspense lies in Bates's psychological turmoil, further illustrating the complex nature of the "Alfred Hitchcock man with a problem."

Beyond Hitchcock: The Enduring Legacy of the "Man with a Problem"

The "Alfred Hitchcock man with a problem" archetype has transcended the boundaries of Hitchcock's filmography, influencing countless filmmakers and narratives. His approach to suspense, his nuanced understanding of human psychology, and his masterful use of cinematic techniques have established a

lasting legacy. The archetype continues to resonate because it speaks to a fundamental human experience: the struggle against overwhelming odds, the battle against internal demons, and the vulnerability of ordinary individuals faced with extraordinary circumstances. The “Alfred Hitchcock man with a problem” is not just a character; it is a reflection of the human condition.

Conclusion

The “Alfred Hitchcock man with a problem” is more than a simple character type; it's a powerful symbol of the anxieties and vulnerabilities that resonate deeply within the human experience. Through masterful storytelling, cinematic innovation, and a deep understanding of human psychology, Hitchcock created a compelling archetype that continues to influence filmmakers and captivate audiences worldwide. His legacy isn't just a collection of films; it's a profound exploration of the human condition, presented with breathtaking suspense and unforgettable characters.

FAQs

1. What defines an "Alfred Hitchcock man with a problem"? Typically, an ordinary individual thrust into extraordinary circumstances, facing both internal and external conflicts.
1. How does Hitchcock create suspense around this archetype? Through masterful use of cinematic techniques, building tension slowly, and exploiting the audience's anxieties and expectations.
1. What is the role of the MacGuffin in Hitchcock's films? It acts as a catalyst, driving the plot and intensifying the pre-existing internal conflicts of the "man with a problem."

1. How do Hitchcock's personal experiences influence his films? His childhood anxieties and experiences likely contributed to his understanding of fear, paranoia, and the fragility of normalcy.
1. What is the significance of the "man with a problem" archetype beyond Hitchcock's films? It's become a widely influential archetype, shaping character development and narrative structures in countless films and other media.
1. Does the "man with a problem" always have to be morally upright? No, the archetype encompasses a range of characters, including those with morally ambiguous or even villainous traits.
1. How does Hitchcock use setting to amplify the suspense surrounding the "man with a problem"? He often employs settings that heighten the sense of isolation, vulnerability, and paranoia.
1. What is the role of music in creating suspense around this archetype? Hitchcock's collaborations with composers like Bernard Herrmann expertly use music to amplify the emotional impact and heighten the tension.

1. How does the "Alfred Hitchcock man with a problem" archetype differ from other cinematic protagonists? It often emphasizes the ordinary person's struggle against extraordinary circumstances, highlighting vulnerability and relatable anxieties rather than exceptional heroism.

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alfred hitchcock man with a problem: Alfred Hitchcock Michael Wood, 2018-03-20 Widely regarded as the greatest filmmaker of the twentieth century, Alfred Hitchcock had a gift for creating suspense and a shrewd knowledge of human psychology. His film career, spanning more than half a century, is studded with classics from The 39 Steps to Psycho, North by Northwest to Vertigo (which

in 2012 unseated Citizen Kane as the best movie of all time according to Sight and Sound). A master of intricate storytelling, Hitchcock was one of the first directors whose films belonged to both popular culture and high art. By the end of his life, he had gone from being the overweight son of a greengrocer in a London suburb to Hollywood's reigning director, whose cameo roles in his own films were one of their most anticipated features, and whose profile was recognized by millions (thanks to the television show Alfred Hitchcock Presents). Michael Wood describes this journey with the wit and erudition that are the trademarks of his work, showcasing his singular ability to detect hidden patterns within apparently disparate forms. Whether he is writing about Henry James or Hollywood in the 1920s, he is alert to the fundamental truth lurking behind the stated meaning. In Hitchcock, Wood has found his ideal subject--an artist for whom explicit statement was anathema, who made conventional plot a hiding place rather than a source of revelation.

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alfred hitchcock man with a problem: **The Camera Lies** Dan Callahan, 2020 Alfred Hitchcock once famously remarked, Actors are cattle. In The Camera Lies, Dan Callahan uncovers the sophisticated acting theory that lay beneath the director's notorious indifference towards his performers, spotlighting the great performances of deceit and duplicity he often coaxed from them.

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humor, and cliff-hanging suspense: a definitive portrait of the most creative, and least understood, figure in film history.

alfred hitchcock man with a problem: *Alfred Hitchcock* Nicholas Haeffner, 2015-02-11
Nicholas Haeffner provides a comprehensive introduction to Alfred Hitchcock's major British and Hollywood films and usefully navigates the reader through a wealth of critical commentaries. One of the acknowledged giants of film, Hitchcock's prolific half-century career spanned the silent and sound eras and resulted in 53 films of which *Rear Window* (1954), *Vertigo* (1958) and *Psycho* (1960) are now seen as classics within the suspense, melodrama and horror genres. In contrast to previous works, which have attempted to get inside Hitchcock's mind and psychoanalyse his films, this book takes a more materialist stance. As Haeffner makes clear, Hitchcock was simultaneously a professional film maker working as part of a team in the film factories of Hollywood, a media celebrity, and an aspiring artist gifted with considerable entrepreneurial flair for marketing himself and his films. The book makes a case for locating the director's remarkable body of work within traditions of highbrow, middlebrow and lowbrow culture, appealing to different audience constituencies in a calculated strategy. The book upholds the case for taking Hitchcock's work seriously and challenges his popular reputation as a misogynist through detailed analyses of his most controversial films.

alfred hitchcock man with a problem: Hitch John Russell Taylor, 2013-04-16 This biography of Alfred Hitchcock is as intriguing, revealing, perverse, and entertaining as any of his classic films. 'The best book yet about the movies' most famous director' *Publisher's Weekly* 'No one will ever top Hitch' *Jimmy Stewart* One of cinema's greatest directors, a virtuoso visual artist, and a genius of the suspense genre, Alfred Hitchcock (1899–1980) is universally known for such masterpieces as *Strangers on a Train*, *Rear Window*, *Vertigo*, *North by Northwest*, *Psycho*, and *The Birds*. But he was also a famously difficult and complex man, prone to arguing with studios and stars alike. In writing this biography, John Russell Taylor, a distinguished film critic and friend of Hitchcock's, enjoyed his full cooperation. Based on numerous interviews, with photos from the private family albums, and an in-depth study of the making of his last film, this biography of the director is as intriguing, revealing, perverse, and entertaining as any Hitchcock classic.

alfred hitchcock man with a problem: The Twelve Lives of Alfred Hitchcock: An Anatomy of the Master of Suspense Edward White, 2021-04-13 Winner of the 2022 Edgar Award for Best Biography *An Economist* Best Book of 2021 A fresh, innovative biography of the twentieth century's most iconic filmmaker. In *The Twelve Lives of Alfred Hitchcock*, Edward White explores the Hitchcock phenomenon—what defines it, how it was invented, what it reveals about the man at its core, and how its legacy continues to shape our cultural world. The book's twelve chapters illuminate different aspects of Hitchcock's life and work: "The Boy Who Couldn't Grow Up"; "The Murderer"; "The Auteur"; "The Womanizer"; "The Fat Man"; "The Dandy"; "The Family Man"; "The Voyeur"; "The Entertainer"; "The Pioneer"; "The Londoner"; "The Man of God." Each of these angles reveals something fundamental about the man he was and the mythological creature he has become, presenting not just the life Hitchcock lived but also the various versions of himself that he projected, and those projected on his behalf. From Hitchcock's early work in England to his most celebrated films, White astutely analyzes Hitchcock's oeuvre and provides new interpretations. He also delves into Hitchcock's ideas about gender; his complicated relationships with "his women"—not only Grace Kelly and Tippi Hedren but also his female audiences—as well as leading men such as Cary Grant, and writes movingly of Hitchcock's devotion to his wife and lifelong companion, Alma, who made vital contributions to numerous classic Hitchcock films, and burnished his mythology. And White is trenchant in his assessment of the Hitchcock persona, so carefully created that Hitchcock became not only a figurehead for his own industry but nothing less than a cultural icon. Ultimately, White's portrayal illuminates a vital truth: Hitchcock was more than a Hollywood titan; he was the definitive modern artist, and his significance reaches far beyond the confines of cinema.

alfred hitchcock man with a problem: The Men Who Knew Too Much Susan M. Griffin, Alan Nadel, 2012-02-13 *The Men Who Knew Too Much* innovatively pairs these two greats, showing

them to be at once classic and contemporary. Over a dozen major scholars and critics take up works by James and Hitchcock, in paired sets, to explore the often surprising ways that reading James helps us watch Hitchcock and what watching Hitchcock tells us about reading James.

alfred hitchcock man with a problem: Hitchcock's Moral Gaze R. Barton Palmer, Homer B. Pettey, Steven M. Sanders, 2017-01-30 In his essays and interviews, Alfred Hitchcock was guarded about substantive matters of morality, preferring instead to focus on discussions of technique. That has not, however, discouraged scholars and critics from trying to work out what his films imply about such moral matters as honesty, fidelity, jealousy, courage, love, and loyalty. Through discussions and analyses of such films as *Strangers on a Train*, *Rear Window*, *Vertigo*, *North by Northwest*, and *Frenzy*, the contributors to this book strive to throw light on the way Hitchcock depicts a moral—if not amoral or immoral—world. Drawing on perspectives from film studies, philosophy, literature, and other disciplines, they offer new and compelling interpretations of the filmmaker's moral gaze and the inflection point it provides for modern cinema.

alfred hitchcock man with a problem: Hitchcock on Hitchcock, Volume 1 Alfred Hitchcock, 2015-01-10 Gathered here for the first time are Alfred Hitchcock's reflections on his own life and work. In this ample selection of largely unknown and formerly inaccessible interviews and essays, Hitchcock provides an enlivening commentary on a career that spanned decades and transformed the history of the cinema. Bringing the same exuberance and originality to his writing as he did to his films, he ranges from accounts of his own life and experiences to techniques of filmmaking and ideas about cinema in general. Wry, thoughtful, witty, and humorous—as well as brilliantly informative—this selection reveals another side of the most renowned filmmaker of our time. Sidney Gottlieb not only presents some of Hitchcock's most important pieces, but also places them in their historical context and in the context of Hitchcock's development as a director. He reflects on Hitchcock's complicated, often troubled, and continually evolving relationships with women, both on and off the set. Some of the topics Hitchcock touches upon are the differences between English and American attitudes toward murder, the importance of comedy in film, and the uses and techniques of lighting. There are also many anecdotes of life among the stars, reminiscences from the sets of some of the most successful and innovative films of this century, and incisive insights into working method, film history, and the role of film in society. Unlike some of the complex critical commentary that has emerged on his life and work, the director's own writing style is refreshingly straightforward and accessible. Throughout the collection, Hitchcock reveals a delight and curiosity about his medium that bring all his subjects to life.

alfred hitchcock man with a problem: Alfred Hitchcock Peter Ackroyd, 2016-10-25 Alfred Hitchcock rigorously controlled his public image, drawing certain carefully selected childhood anecdotes into full focus and blurring out all others. In this gripping short biography, Peter Ackroyd wrests the director's chair back from the master of control to reveal a lugubriously jolly man fond of practical jokes, who smashed a once-used tea cup every morning to remind himself of the frailty of life. Iconic film stars make cameo appearances throughout Hitchcock's story, just as the director did in his own films: Grace Kelly, Cary Grant, James Stewart and, perhaps most famously of all, Tippi Hedren, who endures cuts and bruises from a fearsome flock of real birds. Perceptive and intelligent, Alfred Hitchcock is a fascinating look at one of the most revered directors of the twentieth century.

alfred hitchcock man with a problem: Hidden Hitchcock D. A. Miller, 2016-08 Hidden Hitchcock is two things: a book about the hidden poetics of the master of suspense, Alfred Hitchcock, and a confession by Miller as he finds himself lured into Hitchcock's ineffable web. Technology has helped Miller pinpoint a secret and baffling film recessed alongside the easily identifiable habits of Hitchcock's trademark suspense. These are the Hidden Pictures that Miller has unearthed. In exploring Hitchcock's latent vision, Miller has many discoveries to share: non-narrative microstructures that he points out for the first time: the second Hitchcock cameo (not the one we are trained to spot), the verbal-to-visual charade, the faux continuity error, to name a few. Their general purpose seems to insinuate a game of hide-and-seek that, until the viewer finds one of these

Hidden Pictures, s/he may never know is in play. Through Hitchcock's hidden style, we confront a resistance to meaning so deep-seated that it seems less a project than a compulsion (a psychic drive); and so anti-social that to redeem it by assigning it a point risks missing the point.

alfred hitchcock man with a problem: *Hitchcock's British Films* Maurice Yacowar, 2010 In this traditional auteurist examination of Hitchcock's early work, author Maurice Yacowar considers Hitchcock's British films in chronological order, reading the composition of individual shots and scenes in each, and paying special attention to the films' verbal effects.

alfred hitchcock man with a problem: *A Brief History of Vice* Robert Evans, 2016-08-09 A celebration of the brave, drunken pioneers who built our civilization one seemingly bad decision at a time, *A Brief History of Vice* explores a side of the past that mainstream history books prefer to hide. History has never been more fun—or more intoxicating. Guns, germs, and steel might have transformed us from hunter-gatherers into modern man, but booze, sex, trash talk, and tripping built our civilization. Cracked editor Robert Evans brings his signature dogged research and lively insight to uncover the many and magnificent ways vice has influenced history, from the prostitute-turned-empress who scored a major victory for women's rights to the beer that helped create—and destroy—South America's first empire. And Evans goes deeper than simply writing about ancient debauchery; he recreates some of history's most enjoyable (and most painful) vices and includes guides so you can follow along at home. You'll learn how to: • Trip like a Greek philosopher. • Rave like your Stone Age ancestors. • Get drunk like a Sumerian. • Smoke a nose pipe like a pre-Columbian Native American. "Mixing science, humor, and grossly irresponsible self-experimentation, Evans paints a vivid picture of how bad habits built the world we know and love."—David Wong, author of *John Dies at the End*

alfred hitchcock man with a problem: *The Springing of George Blake* Seán Bourke, 1970

alfred hitchcock man with a problem: *The Strange Case of Mr. Pelham* Anthony Armstrong, 1957

alfred hitchcock man with a problem: *The Cambridge Companion to Alfred Hitchcock* Jonathan Freedman, 2015-07-08 In this Companion, leading film scholars and critics of American culture and imagination trace Hitchcock's interplay with the Hollywood studio system, the Cold War, and new forms of sexuality, gender, and desire over his thirty-year American career.

alfred hitchcock man with a problem: *Alfred Hitchcock Presents: Stories to be Read with the Lights on* Alfred Hitchcock, 1973 Thirty-seven chilling exercises in the art of murder and suspense.

alfred hitchcock man with a problem: *Lifeboat* John R. Stilgoe, 2003 The fire extinguisher; the airline safety card; the lifeboat. Until September 11, 2001, most Americans paid homage to these appurtenances of disaster with a sidelong glance, if at all. But John Stilgoe has been thinking about lifeboats ever since he listened with his father as the kitchen radio announced that the liner *Lakonia* had caught fire and sunk in the Atlantic. It was Christmas 1963, and airline travel and Cold War paranoia had made the images of an ocean liner's distress—the air force dropping supplies in the dark, a freighter collecting survivors from lifeboats—seem like echoes of a bygone era. But Stilgoe, already a passionate reader and an aficionado of small-boat navigation, began to delve into accounts of other disasters at sea. What he found was a trunkful of hair-raising stories—of shipwreck, salvation, seamanship brilliant and inept, noble sacrifice, insanity, cannibalism, courage and cravenness, even scandal. In nonfiction accounts and in the works of Conrad, Melville, and Tomlinson, fear and survival animate and degrade human nature, in the microcosm of an open boat as in society at large. How lifeboats are made, rigged, and captained, Stilgoe discovered, and how accounts of their use or misuse are put down, says much about the culture and circumstances from which they are launched. In the hands of a skillful historian such as Stilgoe, the lifeboat becomes a symbol of human optimism, of engineering ingenuity, of bureaucratic regulation, of fear and frailty. Woven through *Lifeboat* are good old-fashioned yarns, thrilling tales of adventure that will quicken the pulse of readers who have enjoyed the novels of Patrick O'Brian, *Crabwalk* by G. nter Grass, or works of nonfiction such as *The Perfect Storm* and *In the Heart of the Sea*. But Stilgoe, whose other

works have plumbed suburban culture, locomotives, and the shore, is ultimately after bigger fish. Through the humble, much-ignored lifeboat, its design and navigation and the stories of its ultimate purpose, he has found a peculiar lens on roughly the past two centuries of human history, particularly the war-tossed, technology-driven history of man and the sea.

alfred hitchcock man with a problem: Phantom Lady Christina Lane, 2020-02-04 Winner of the Mystery Writers of America's 2021 Edgar Allan Poe Award for Best Critical/Biographical In 1933, Joan Harrison was a twenty-six-year-old former salesgirl with a dream of escaping both her stodgy London suburb and the dreadful prospect of settling down with one of the local boys. A few short years later, she was Alfred Hitchcock's confidante and one of the Oscar-nominated screenwriters of his first American film, *Rebecca*. Harrison had quickly grown from being the worst secretary Hitchcock ever had to one of his closest collaborators, critically shaping his brand as the Master of Suspense. Harrison went on to produce numerous Hollywood features before becoming a television pioneer as the producer of Alfred Hitchcock Presents. A respected powerhouse, she acquired a singular reputation for running amazingly smooth productions— and defying anyone who posed an obstacle. She built most of her films and series from the ground up. She waged rough-and-tumble battles against executives and censors, and even helped to break the Hollywood blacklist. She teamed up with many of the most respected, well-known directors, writers, and actors of the twentieth century. And she did it all on her own terms. Author Christina Lane shows how this stylish, stunning woman became Hollywood's most powerful female writer-producer—one whom history has since overlooked.

alfred hitchcock man with a problem: A Long Hard Look at 'Psycho' Raymond Durgnat, 2017-10-24 Upon its release in 1960, Alfred Hitchcock's *Psycho* divided critical opinion, with several leading film critics condemning Hitchcock's apparent encouragement of the audience's identification with the gruesome murder that lies at the heart of the film. Such antipathy did little to harm *Psycho*'s box-office returns, and it would go on to be acknowledged as one of the greatest film thrillers, with scenes and characters that are among the most iconic in all cinema. In his illuminating study of *Psycho*, Raymond Durgnat provides a minute analysis of its unfolding narrative, enabling us to consider what happens to the viewer as he or she watches the film, and to think afresh about questions of spectatorship, Hollywood narrative codes, psycho-analysis, editing and shot composition. In his introduction to the new edition, Henry K. Miller presents *A Long Hard Look at 'Psycho'* as the culmination of Durgnat's decades-long campaign to correct what he called film studies' 'Grand Error'. In the course of expounding Durgnat's root-and-branch challenge to our inherited shibboleths about Hollywood cinema in general and Hitchcock in particular, Miller also describes the eclectic intellectual tradition to which Durgnat claimed allegiance. This band of amis inconnus, among them William Empson, Edgar Morin and Manny Farber, had at its head Durgnat's mentor Thorold Dickinson. The book's story begins in the early 1960s, when Dickinson made the long hard look the basis of his pioneering film course at the Slade School of Fine Art, and *Psycho* became one of its first objects.

alfred hitchcock man with a problem: Classical Myth in Alfred Hitchcock's Wrong Man and Grace Kelly Films Mark William Padilla, 2018-12-12 Mark Padilla's classical reception readings of Alfred Hitchcock features some of the director's most loved and important films, and demonstrates how they are informed by the educational and cultural classicism of the director's formative years. The six close readings begin with discussions of the production histories, so as to theorize and clarify how classicism could and did enter the projects. Exploration of the films through a classical lens creates the opportunity to explore new themes and ideological investments. The result is a further appreciation of both the engine of the director's storytelling creativity and the expressionism of classicism, especially Greek myth and art, in British and American modernism. The analysis organizes the material into two triptychs, one focused on the three films sharing a wrong man pattern (wrongly accused man goes on the run to clear himself), the other treating the films starring the actress Grace Kelly. Chapter One, on *The 39 Steps* (1935), finds the origins of the wrong man plot in early 20th-century British classicism, and demonstrates that the movie utilizes motifs of

Homer's Odyssey. Chapter Two, on Saboteur (1942), theorizes the impact of the director's memories of the formalism and myths associated with the Parthenon sculptures housed in the British Museum. Chapter Three, on North by Northwest, participates in the myths of the hero Oedipus, as associated with early Greek epic, Freud, Nietzsche, and Sophocles. Chapter Four, on Dial M for Murder (1954), returns to Homer's Odyssey in the interpretive use of "the lay of Demodocus," a story about the sexual triangle of Hephaestus, Aphrodite, and Ares. Chapter Five, on Rear Window (1954), finds its narrative archetype in The Homeric Hymn to Aphrodite; the erotic theme of Sirius, the Dog Star, also marks the film. Chapter Six, on To Catch a Thief (1955), offers the opportunity to break from mythic analogues, and to consider the film's philosophical resonances (Plato and Epicurus) in the context of motifs coalesced around the god Dionysus/Bacchus.

alfred hitchcock man with a problem: Hitchcock and Philosophy David Baggett, William A. Drumin, 2011-09-30 The shower scene in Psycho; Cary Grant running for his life through a cornfield; "innocent" birds lined up on a fence waiting, watching — these seminal cinematic moments are as real to moviegoers as their own lives. But what makes them so? What deeper forces are at work in Hitchcock's films that so captivate his fans? This collection of articles in the series that's explored such pop-culture phenomena as Seinfeld and The Simpsons examines those forces with fresh eyes. These essays demonstrate a fascinating range of topics: Saboteur's lessons about the morality of terrorism and counter-terrorism; Rope's debatable Nietzschean underpinnings; Strangers on a Train's definition of morality. Some of the essays look at more overarching questions, such as why Hitchcock relies so heavily on the Freudian unconscious. In all, the book features 18 philosophers paying a special homage to the legendary auteur in a way that's accessible even to casual fans.

alfred hitchcock man with a problem: The Art of Alfred Hitchcock Donald Spoto, 1991-12-01 This definitive illustrated survey of all of Alfred Hitchcock's films is a book no movie buff or Hitchcock fan can afford to be without. The monumental scope of Alfred Hitchcock's work remains unsurpassed by any other movie director, past or present. So many of his movies have achieved classic status that even a partial list—Psycho, The Birds, Rear Window, Vertigo, Spellbound—brings a flood of memories. In this essential text, reissued on the occasion of Hitchcock's centennial, internationally renowned Hitchcock authority Donald Spoto describes and analyzes every movie made by this master filmmaker. Illustrated throughout with shots from each film, The Art of Alfred Hitchcock also includes a storyboard section, a complete filmography, and "A Hitchcock Album" (sixteen pages of photos) as an added celebration of his life.

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whose practical jokes took merciless advantage of human insecurities, Hitchcock is revealed here as the man who knew too much-about all of us.

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McCarron, 2023-07-11 This book is neither biography nor a conventional film critique. Rather, the text explores aspects of Hitchcock's work in relation to theories drawn from the social sciences and philosophy. The various chapters focus not on specific films, but on broader ideas central to Hitchcock's work. There is, for instance, a chapter on his idea of the MacGuffin in which I use Ernesto Laclau's theories of equivalent substitution to explain how the MacGuffin functions in Hitchcock's works. There is also a chapter on his notion of 'pure cinema' which moves from the idea of purity as an anthropological concept to consider purity in relation to current debates regarding so-called hybrid media, and Hitchcock's relevance to these issues in respect of his dissatisfaction with the advent of sound to the cinema world. Broadly speaking, the book uses Hitchcock's films to illustrate ideas in the social sciences and philosophy and uses those same ideas to illustrate aspects of Hitchcock's films.

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