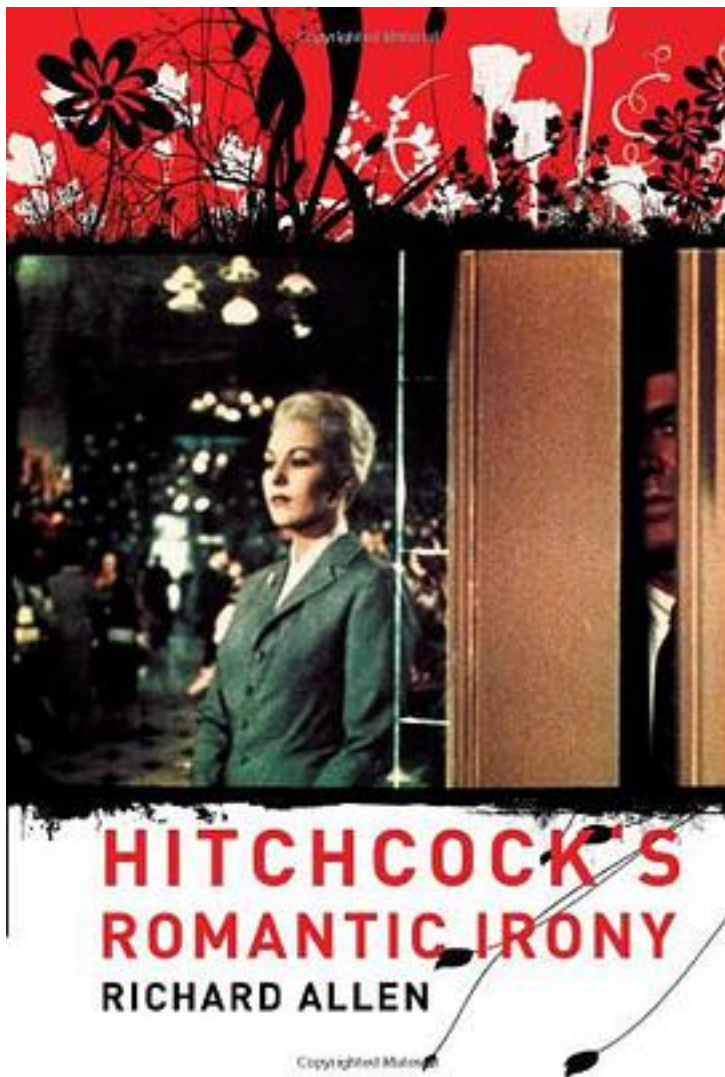


# Hitchcock's Romantic Irony



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Is Hitchcock a superficial, though brilliant, entertainer or a moralist? Do his films celebrate the ideal of romantic love or subvert it? In a new interpretation of the director's work, Richard Allen argues that Hitchcock orchestrates the narrative and stylistic idioms of popular cinema to at once celebrate and subvert the ideal of romance and to forge a distinctive worldview-the amoral outlook of the romantic ironist or aesthete. He describes in detail how Hitchcock's characteristic tone is achieved through a titillating combination of suspense and black humor that subverts the moral framework of the romantic thriller, and a meticulous approach to visual style that articulates the lure of human perversity even as the ideal of romance is being deliriously affirmed. Discussing more than thirty films from the director's English and American periods, Allen explores the filmmaker's adoption of the idioms of late romanticism, his orchestration of narrative point of view and suspense, and his distinctive visual strategies of aestheticism and expressionism and surrealism.

作者介绍:

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标签

Hitchcock

评论

晚點再來寫比較完整的書評，但有兩點可提出：繼卡洛以後，終於有人在西區考克的脈絡下，詳細闡述懸念一詞的意義，以及懸念做為劇情與觀眾之間的橋樑是如何運作的。我特別喜歡最後兩章談表現主義跟色彩運用的分析，艾倫適切、中肯地解釋為何希老作品當中的色彩運用與對比關係跟性與劇情間有何深切關聯。

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书评

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