

THE WOMEN WHO KNEW TOO MUCH

SECOND EDITION



Hitchcock and Feminist Theory

Tania Modleski

The Women Who Knew Too Much Hitchcock And Feminist Theory

Deborah Cartmell



The Women Who Knew Too Much Hitchcock And Feminist Theory:

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 Women Who Knew Too Much](#) Tania Modleski, 2015-08-11 Originally published in 1988, *The Women Who Knew Too Much* remains a classic work in film theory and feminist criticism. The book consists of a theoretical introduction and analyses of seven important films by Alfred Hitchcock, each of which provides a basis for an analysis of the female spectator as well as of the male spectator. 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 third edition features an interview with the author by David Greven in which he and Modleski reflect on how feminist and queer approaches to Hitchcock studies may be brought into dialogue. A teaching guide and discussion questions by Ned Schantz help instructors and students to delve into this seminal work of feminist film theory.

[The women who knew too much](#), 1988 **Alfred Hitchcock's Rear Window** John Belton, 2000 This volume provides a fresh examination of *Rear Window* from a variety of perspectives. [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 The Oxford History of World Cinema, 1996-10-17 From its humble beginnings as a novelty in a handful of cities cinema has risen to become a billion dollar industry and the most spectacular and original contemporary art form It has spread to all parts of the globe and is enjoyed by audiences that cut across all sections of society The Oxford History of World Cinema traces the history of this enduringly popular entertainment medium Covering all aspects of its development stars studios and cultural impact the book celebrates and chronicles over one hundred years of diverse achievement from westerns to the New Wave from animation to the Avant Garde and from Hollywood to Hong Kong An international team of distinguished film historians tells the story of the major inventions and developments in the cinema business its institutions genres and personnel other chapters outline the evolution of national cinemas round the world the varied and distinctive filmic traditions that have developed alongside Hollywood A unique aspect of the book are the special inset features on the film makers and personalities Garbo and Godard Keaton and Kurosawa Bugs Bunny and Bergman who have had an enduring impact in popular memory and cinematic lore With over 300 illustrations a full bibliography and an extensive index this is the buff's ultimate guide to cinema worldwide Sisterhoods Deborah Cartmell, 1998 Sisterhoods concentrates on portrayals of female relationships communities friends lovers sisters daughters mothers and enemies and examines the positioning of the subject in different media for both male and female consumption **The Classic Novel** Erica Sheen, Robert Giddings, 2000 This book critically examines the long established tradition of adapting classic novels to film or TV screen An emerging area of interest the relationship between film and literature and the way cinema and television have translated classic novels into moving pictures from the 30s to the 90s A wide ranging but focused collection that is bang up to date and free of media jargon that looks at both the film and the book Includes discussion of *The English Patient* *Pride and Prejudice* and *Middlemarch* *Pickwick Papers* *Dracula* Dickens Conrad Hardy and Waugh *Empowerment Versus Oppression* Sally Goade, 2007 The title of *Empowerment versus Oppression* Twenty First Century Views of Popular Romance Novels comes from the central question evident in popular romance criticism for at least the past thirty years Are women readers and writers oppressed by their commitment to a narrative with an essentially patriarchal heterosexual relationship at its center or are they somehow empowered by their ability to create escape to and transform the romance narrative into a vehicle for reimagining women's freedom within relationships While building on the work of early critics who provided theories with which to agree tinker and argue these selections add something new to the conversation whether it be a new perspective from a unique group of readers we hear from readers in Hong Kong and India an examination of a particular romance subtype included are Christian African American and Gothic novels as well as those set in Las Vegas and the Middle East or a new way of presenting a critical response we have a romance novelist's controversial reflection a critique of the industry as creative enterprise an examination of students

negotiating with romance and established critics including Kay Mussell and Tania Modleski overwriting their favorite romances *The Problem Body* Sally Chivers, Nicole Markotić, 2010 In *The Problem Body* editors Sally Chivers and Nicole Markotić bring together the work of eleven of the best disability scholars from the U S the U K Canada and South Korea to explore a new approach to the study of film by concentrating on cinematic representations of what they term the problem body The book is a much needed exploration of the projection of disability on film combined with a much needed rethinking of hierarchies of difference The editors turned to the existing corpus of disability theory with its impressive insights about the social and cultural mediation of disabled bodies They then sought from scholars at every stage of their careers new ideas about how disabled bodies coexist with a range of other bodies gendered queered racialized classed etc To call into question why certain bodies invite the label problem more frequently than other bodies the contributors draw on scholarship from feminist race queer cultural studies disability and film studies arenas In Chivers and Markotić's introduction they draw on disability theory and a range of cinematic examples to explain the term problem body in relation to its projection In explorations of film noir illness narratives classical Hollywood film and French film the essays reveal the problem body as a multiplication of lived circumstances constructed both physically and socially **The Eighteenth Century**, 1994

International Dictionary of Films and Filmmakers Tom Pendergast, Sara Pendergast, 2000 Contains over two thousand entries arranged alphabetically within four volumes that provide information about significant films actors and actresses directors and writers and production artists in North American British and West European cinematic history Includes photographs and indexes **American Prison Film Since 1930** David Gonthier, 2006 This book studies a number of well known prison films from an analytical and historical perspective Throughout the years prison movies have appeared to be neglected within the canon of genres like westerns screwball comedies horror films and the like they have been recognized merely an adjunct subgenre to the more prominent genres like gangster films The prison movie is indeed its own separate genre and the book proves this by utilizing existing genre criticism especially from leading scholars like Thomas Schatz Although there have been a number of cross genre films *Blade Runner* is a fusion of science fiction film noir and action adventure *Star Wars* is a science fiction western action film etc the prison movie is perhaps the only pure bred genre that yields so many other genres within its original framework gangster prison films *The Big House* film noir prison films *Brute Force* western prison films *There Was a Crooked Man* sports prison films *The Longest Yard* science fiction prison films *Escape from New York* the POW film *Stalag 17* even musicals *Chicago* In addition to surveying the genre from 1930 2000 the book deconstructs twelve films in great detail through full annotated summaries based on the codes and conventions of the proposed genre films like *Stalag 17* *Cool Hand Luke* *Midnight Express* *Escape from Alcatraz* and *The Shawshank Redemption* are among the films considered *Violent Depictions* Susanna Scarparo, Sarah McDonald, 2006 Anything and everything may come under the rubric of violence in a society that is by and large addicted to the images of violence that are an

inescapable part of contemporary reality In the wake of recent international events many have come to accept the perpetration of violence as morally acceptable and a just enterprise towards peace But what is violence How do we identify something or somebody as violent Is violence justifiable If so under what circumstances Violent Depictions addresses these and other questions on the role and nature of violence in a range of different national and historical contexts Violent Depictions is a reflection on the relationship between violence and representation and includes a number of thematic categories such as youth violence in films violence against women in literary and cinematic texts gendered representations of terrorism the violence of colonial encounters and of the remembering of institutionalised violence *Fabrications* Jane Gaines,Charlotte Herzog,1990 An analysis of costumes in American movies from a feminist film theory perspective No index Annotation copyrighted by Book News Inc Portland OR "What Made Pistachio Nuts?" Henry Jenkins (III.),1989 *The Secret Life of Romantic Comedy* Celestino Deleyto,2009-05-15 This book 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 theories 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 Second Life of Romantic Comedy is perfect for students and academics of film and film genre **Mosaic** ,2012-12 Daughters, Fathers, and the Novel Lynda Marie Zwinger,1991 Daughters Fathers and the Novel is a provocative study of the father daughter story a relatively neglected dimension of the family romance It has important implications for the history of the novel for our understanding of key texts in that history and for theories concerning the representation of gender family relations and heterosexuality in Western culture St. James Encyclopedia of Popular Culture Tom Pendergast,Sara Pendergast,2000 Contains essays that provide information on various elements of popular culture in the United States during the twentieth century covering the major areas of film music print culture social life sports television and radio and art and performance Arranged alphabetically from A to D

The Women Who Knew Too Much Hitchcock And Feminist Theory Book Review: Unveiling the Magic of Language

In a digital era where connections and knowledge reign supreme, the enchanting power of language has are more apparent than ever. Its capability to stir emotions, provoke thought, and instigate transformation is truly remarkable. This extraordinary book, aptly titled "**The Women Who Knew Too Much Hitchcock And Feminist Theory**," written by a highly acclaimed author, immerses readers in a captivating exploration of the significance of language and its profound affect our existence. Throughout this critique, we will delve into the book is central themes, evaluate its unique writing style, and assess its overall influence on its readership.

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