

s e l e n a k i t t

*Naughty
Bits*

r e v i s e d

Naughty Bits Revised English Edition

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Naughty Bits Revised English Edition:

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. **The New York Times Book Reviews 2000** New York Times Staff, 2001. This anthology examines *Love's Labours Lost* from a variety of perspectives and through a wide range of materials. Selections discuss the play in terms of historical context, dating, and sources; character analysis; comic elements and verbal conceits; evidence of authorship; performance analysis; and feminist interpretations. Alongside theater reviews, production photographs, and critical commentary, the volume also includes essays written by practicing theater artists who have worked on the play. An index by name, literary work, and concept rounds out this valuable resource. **Twelfth Night** William Shakespeare, 1908. *New American Supplement to the Latest Edition of the Encyclopaedia Britannica, a Standard Work of Reference in Art, Literature, Science, History, Geography, Commerce, Biography, Discovery and Invention*, 1897. *Bulletin of the International Railway Congress Association [English Edition]* International Railway Congress Association, 1908. Educational Times, 1891. **Tid-bits**, 1884. **Oilman's Sundries and how to Make Them**, 1923. Chambers's New Handy Volume American Encyclopaedia, 1883. **[The New Shakspeare Society / 6] ; The New Shakspeare Society. Series 6, Shakspeare's England** New Shakspeare Society, 1877. *The Gardeners' Chronicle*, 1896.

Pynchon Notes ,1999 **American Artisan** ,1871 **The Critic** ,1887 **Travelers' Record** ,1891 *The American*
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