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“We’re all in our private traps... and none of us can ever get out” (Psycho, Hitchcock, 1960) - How depictions of Identity and Alienation in the City vary within the films of Alfred Hitchcock.

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Submitted in accordance with the requirements for the degree of Masters By Research

York St John University: Faculty of Arts

September 2016.

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Abstract

Alfred Hitchcock was a prolific director in the early to mid-twentieth century; this thesis examines how the themes of alienation, identity and the city are depicted within his films and how they reflected societal events across his British and American films, from the 1920s to 1970s. Using the research methodologies of thematic analysis to select the sample, this research examines how the themes being analysed were representative of the times in which they were shot. The thesis covers two areas: Hitchcock's British films between 1927-1939(including *Lifeboat* in 1944), and American work from 1940-1960.The concluding section explores how the core themes of those films have been portrayed in later work including *Taxi Driver* (Scorsese, 1976) and *Drive* (Winding-Refn,2011).The later work is a small sample that represents these themes through the shift from Keynesian to neoliberal society and how this is reflected in the progression from Hitchcock to later work.

The conclusion of this research demonstrates how in Hitchcock's British films identity and alienation in the city represented how foreigners, racial minorities and women were alienated because the new social powers they gained were perceived to threaten the established community and male patriarchy. Conversely, in his American work one can read that Hitchcock depicts society from a psychoanalytic perspective, as it was of rising interest in these times through how people either performed multiple identities or were psychologically alienated from themselves through self-estrangement. In these films the interest in psychology peaked as well as Cold War

paranoia, which increased people's fears of masked and multiple identities. Finally, in the later work it appears that alienation occurs through the lack of norms and bonds within society. Therefore, the research demonstrates how alienation, identity and the city's cinematic representations differ greatly, and their depiction is strongly influenced by what events occurred in each context.

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Chapter One: Introduction & Themes

Identity is what forms and constitutes the sense of self. Cinema is an art form that has been used in the nineteenth and twentieth century to express people's identity and perspectives. The thesis argues that cinema enhances self-understanding and enhances the changes that have occurred within society, such as perceptions of alienation and identity. Alfred Hitchcock was a prolific director in the early to mid-twentieth century who helped define the art of cinema and how societal perspectives were documented (Spoto, 1999). Hitchcock is a relevant case study for this research as his filmography straddles five decades and two countries. His films give an in-depth insight into alienation and identity across the twentieth century. The concepts of alienation and identity were chosen as these ideas are crucial in constituting what defines peoples' identities. The way alienation and identity is experienced has changed drastically alongside transformations in society, and Hitchcock's films specifically help to illustrate this, as alienation and identity are often the focal point of his films. The argument regarding alienation and identity is that the way these concepts are experienced changes depending upon the social context and societal perceptions, and that these changes are reflected in Hitchcock's films and elsewhere in the contemporary cinema. This research aims to explore alienation, identity and the city within Hitchcock's films between 1927-1972; starting with *The Lodger: A Story of the London Fog* (1927) and ending with *Frenzy* (1972). By focusing on Hitchcock's filmography over this period it means that the research can provide an in-depth picture of both Hitchcock's British and American filmography. This shall be followed in the conclusion by a comparison of Hitchcock's cinema with contemporary American cinema to see how film depicts the effect and predominance of alienation and identity across contexts and cities. For this study,

contemporary cinema will be defined as cinema after neoliberalism in 1972, particularly American cinema as this is where Hitchcock gained his lasting legacy.

Chapter 1.1: Themes: Alienation.

This thesis analyses alienation in relation to identity by focusing on how characters are isolated, segregated, treated as the other, as an outsider or as a threat to the established communities and societies in differing contexts. Passas states that alienation is rooted within social isolation, segregation and feeling projected as an outsider, which has transformed society physically and mentally from the Keynesian 1920s to contemporary neoliberal society (Passas, 2000). Within Hitchcock's British context when analysing alienation and identity Keynesianism is the economic model, as it encourages communality and shared resources, and emerged towards the late 1920s around the same time as *The Lodger* (Hitchcock, 1927). Keynesianism encourages more communal values, but consequently, results in segregation of those perceived outside the community. Neoliberalism, emerging in the 1970s, is an economic and social movement that encouraged the geography of American cities to become more dispersed and has the ideology that people should be responsible for themselves and should focus upon attaining individual success (Harvey, 2007). This helped to highlight and select the contemporary films by using thematic analysis to inform this selection, especially as the core values of neoliberalism encourage greater individualisation and alienation than in Keynesianism (Harvey, 2007). Therefore, Passas (2000) indicates that alienation has become more apparent as a result of the changing values in contemporary neoliberal cities. It is important to note that neoliberalism and Keynesianism are not discussed in the American context, as they do not have much relevance in Hitchcock's films between 1940-1960. Furthermore, this research examines differing depictions of alienation and how they are tied to identity and social memory, by

initially looking at alienated foreign identities and then by examining internal alienation and isolation. Hence, this is why certain Hitchcock and certain contemporary films were chosen to highlight these themes. In this case particularly how Hitchcock analyses people with psychopathic characteristics, such as those who are depicted as killers with mental disorders using Freud's 'id' (Sandis, 2009) that describes these characters as becoming dominated by the primal instinctual nature of their identity, rather than the identity presented socially to others. The elements that define psychopaths shall be explored within this research, especially in Hitchcock's American context, in addition to the isolated protagonists of *Drive* (Winding-Refn, 2011) and *Taxi Driver* (Scorsese, 1976).

The theme of alienation combines Seeman's and Freud's ideas of alienation. Alienation is explored by Melvin Seeman, a sociologist, who discusses the six elements of alienation in 'On the Meaning of Alienation' (1959). Problematically, Schmidt refers to alienation as a 'vague umbrella concept', which is why it needs clarification in this introductory section (Schmidt, 2011, p.2). Seeman (1959) separates alienation into six sections: powerlessness, meaninglessness, normlessness, social isolation, cultural estrangement, and self-estrangement. Powerlessness through alienation is when one feels the gap between what they want to achieve and what they can achieve, when people feel deprived from their potential. Alienation through powerlessness was felt by men towards women and is portrayed by Hitchcock following WWII, when women started to gain social and economic power and men increasingly began feeling powerlessness through alienation. According to Freud powerlessness and emasculation is what men felt when women took their role within the workplace. Freud refers to this as 'castration anxiety', as men felt powerlessness in the role of breadwinner which defined the male patriarchy prior to WWI and WWII (Frosh, 2004). Therefore, these feelings of powerlessness through alienation occurred because of societal changes and are

similarly experienced through meaninglessness. Meaninglessness through alienation is characterised by low expectancy of future outcomes. This is connected to powerlessness and is a belief that people are alienated from their potential and have no purpose. This is yet again connected to feelings men had towards women and to cynicism following WWII. Derived from Durkheim (1997), normlessness or 'anomie' is referred to by Krill (1969,p.35) as an area or mentality 'without laws or norms' and refers to the fragmentation of social rules and bonds in society. This is notable when comparing the huge differences in alienation between *The Lodger* (Hitchcock, 1927) and *Frenzy* (Hitchcock, 1972) and witnessing the historical changes in perceptions of social bonds in communities. This is firstly a result of these films being made almost half-a-century apart, as well as the changing societal perception of alienation and identities that have altered between these contexts. It is also worth considering that the alienation and isolation that is felt through anomie and normlessness is usually a contributing result of the powerlessness and meaninglessness that people feel due to the changing socio-economic balance and balance of power in society, especially, in this instance, between men and women (Krill, 1969). Another type of alienation Seeman (1959) describes is social isolation, which consists of a state of segregation that is often inflicted upon minorities (Massey and Denton, 1993). This involves social isolation or the otherness of race and women in Hitchcock's films, a consequence of powerlessness and meaninglessness felt by the established male patriarchy, which Freud expresses through how women were perceived as a threat that emasculated and castrated male identity (Frosh, 2004). Cultural estrangement is another type of alienation that is derived through cultural values that do not align, but is not prevalent in Hitchcock's films, other than his later films where Hitchcock's values could be perceived as estranged and out-dated from the audience's (Peele, 1986).

Finally, the last theme of alienation is self-estrangement, in which people are alienated from themselves and this constitutes their own ideas of self. This is a complex element to define during neoliberalism which has produced many alienated people concerning the past, when they compare what they feel now and what they have lost. But self-estrangement typically embodies the characters who have no solid notion of self and suffer from psychosis. In this case the psychosis is experienced in various ways such as multiple personality disorder, or where the character is completely separated from who they are, particularly with Rose who becomes self-estranged in *The Wrong Man*, as the trauma of Manny's conviction causes her to lose what defines her identity. On the other hand, it is important to consider how the effects of self-estrangement are often a consequence of external conditions and societal events, even if they occur on an individual basis, and this shall be explored in this research (Seeman, 1959). Furthermore, self-estrangement is also an element of psychoanalysis where one is separated from the idea of the conscious self, when embodying the primal instinctual id as explained through Freudian analysis (Johnson, F.1975). Johnson (1975) defines Freud's idea of self in three separate regions: the conscious self which people are aware of and actively control in social situations; the preconscious which has unconscious thoughts that are repressed at the moment of conception but can be recalled by ones conscious identity, and finally the unconscious identity which is driven by human instinctual drives, usually defined by desires and impulses. The self, defined by the id, which this research focuses upon, is by its definition unconscious and not something that is consciously controlled, as it is driven by human impulses. Characters such as Norman Bates, whose behaviour is dominated by the id, is separated and segregated from his conscious self, and consequently he becomes self-estranged (Johnson, F.1975). However, one problem that lies within self-estrangement is defining what the self is, as it often differs on a subjective and individual basis and can affect people in different ways (Kivisto and Pittman, 2013). For example, as

Goffman defines it, the self that defines male identity could be the front region of a businessman and back region of a husband, whereas for female identity this could include the front region of an office worker, and back region of a mother. These identities differ on a subjective basis that can be defined socially and individually depending on factors affecting each context (Goffman, 1956). Thus, the external objective alienation of otherness and idea of social isolation is an element in Hitchcock's British filmmaking; in Hitchcock's American filmmaking, the internal subjective notion of the self and alienation is embodied through self-estrangement and psychosis. For example, the internal subjective notion of alienation is embodied through how Bates experiences self-estrangement, as he is estranged from himself because the identity of his mother dominates his persona; similarly Rose also experiences this estrangement from herself in *The Wrong Man* (Sandis, 2009). Therefore, all these definitions of alienation have some grounding in this research, but self-estrangement and social isolation are the predominant concepts that are embodied through Hitchcock's films and shall be utilised throughout the research.

The first sociological source for alienation is Marx, but Marxist alienation is not suitable for this research, as Marxist alienation is through estrangement in the workplace, as the workers were alienated from their work due to the transformation from industrial to capitalist society, and also how people are estranged because of their social class (Geyer and Heinz, 1992). This Marxist definition of alienation is not the type of alienation that is predominant nor the focal point of this project. However, alienation shall be defined within this research in the British context as a broader theme of estrangement of minorities due to national, gendered and racial identity, and how they were perceived as posing a threat to the existing established dominant communities, but not so much how alienation originated from working conditions in capitalist cities (Geyer & Heinz, 1992). Rather than being stratified through social class, alienation shall be separated into two paradigms in this thesis

that distinguish between Hitchcock's British and American depiction of alienation. The first half concentrates upon the distinction of the established British communities and male dominated society, to the socially isolated and alienated foreign, female and racial identities; as such this is referred to be Seeman (1959) as social isolation. Additionally, when concentrating on Hitchcock's films in America, alienation shall operationalise a Freudian analysis of self-estrangement from the self and identity through the id, the unconscious, and psychological breakdown, which involves a more complicated distinction between who is and is not alienated (Sandis).

Chapter 1.2: Themes: Identity

Identity is an important concept within Hitchcock's films as he uses identity to reflect societal feelings; particularly in the 1930s where his films have a strong focus on national and communal working class identity, whereas in the 1950s he focuses on the nature of performance, identity and psychosis. Identity becomes crucially connected to alienation, through Hitchcock's films after and during the 1950s, and consequently themes of alienation and identity shall be explored through Goffman's dramaturgy (1956) and Freud's id (Sandis). Goffman's (1956) social dramaturgy states that performance is crucial to defining our identity, and how it is performed in front and back regions, and without the maintenance of the differences between the front and back regions of identity the stability of the self is undetermined. These distinctions of identity are represented within and frequently alter the identities of women, psychopaths and those who experience mistaken identity, as they often have less stability within their defined identity because of their changing, and questioned societal roles. Goffman's conception of identity through dramaturgy is crucial for the examination of Hitchcock's American films as many involve people adopting different identities in various situations. Goffman's front region involves a

staged performance depending on the social situation, such as a woman performing a role at home and a different role in the office. This involves two staged identities in two social situations. The back region involves a more authentic, less staged idea of identity, usually a private, informal identity; although, depending on the audience, this is still subject to the front region of performance. These regions of front and back identity are often alienated and contradict each other, as one is often considered to perform their identity in the front region, whereas the back region is considered to be authentic, and less formal than the front region. Therefore, the relationship between these two regions is alienated as they contradict the values of each other. However, the front and back regions can converge resulting in failures to maintain dramaturgical discipline; Goffman uses an example of when a co-worker walks in on an argument between a husband and wife, the professional and informal identities are momentarily interrupted and converge (Goffman, 1956). Goffman's dramaturgy is a useful tool for the analysis of alienation and identity, as the front and back regions frequently converge and overlap and are not as regimented and confined, as they are initially presented within Goffman's research, as these areas often intertwine when they are depicted by Hitchcock.

This provides an interesting ground for analysis when examining Hitchcock's films and it is the most relevant sociological basis for examination, as it decisively separates different areas of performance and this clear distinction between the performed (front) and the authentic (back) is not so clearly distinguished in other scholarly research, by Butler (2011) and Naremore (1988). Although, there are ideas including performance through gender and race, which are not included in Goffman's research. These are some of the deficiencies in Goffman's (1956) work as he fails to highlight the differences in performance between women and racial minorities, and how the front and back regions of identity are restricted by these isolated groups, especially before the 1950s. This is largely because of the date of

Goffman's work as it was written during the 1950s, so is outdated and does not cover issues of gender or race, but remains the most relevant piece of research to highlight the themes surrounding performance and identity (Goffman, 1956). Naremore draws upon Goffman's dramaturgy in *Acting in Cinema*, however, there are no recent sociological revisions of Goffman's ideas. Conversely, Judith Butler (2011) has explored issues of gendered performance in a more contemporary framework than Goffman, where the distinctions of what women and men can do appear to be less restricted. However, Butler argues that the notion of what a woman is and what gender is, are still restricted. There are a number of limits such as compulsory heterosexuality. An important point to this research that Goffman (1956) discusses is how social class and etiquette are performances within themselves. On the other hand, as illustrated when examining gender it could be said that Goffman's dramaturgical research is outdated, but its distinction between performance in the front and back regions is not so effectively defined in other research. Naremore is another scholar who examines the idea of screen performance, identity and face through exploring the portrayal of Cary Grant as George Kaplan and James Stewart's subtle facial expressions in *Rear Window* (Hitchcock, 1954), which is a more recent examination of performance and identity than Goffman. Conversely, although Naremore's analysis may be more recent than Goffman's, it is nearly 30 years old and does not provide the same unilateral framework that Goffman's dramaturgical discipline does. This is because Naremore's' research does discuss the subtlety of screen acting and facial expressions, however Goffman (1956) presents a more complex idea of performance that is applicable in everyday life not just cinematically, which is less applicable with Naremore's work. Naremore comments on how Goffman refers to performance as an 'arrangement' (Naremore, 1988,p23) that is applicable to people's daily functioning's, which Naremore discounts as he is more interested upon how acting is perceived upon screen rather than how it functions in human

performance. Therefore, Goffman's dramaturgical discipline is important to this research, as it has the most suitable and tenable framework for analysis, and this framework can be applied to many differing representations of performance and identity.

The idea of performed dramaturgical identity is vital for examining alienation and identity during the 1950s and 1960s and one that Hitchcock took an interest in. Performed identity was of societal interest at the time which helped make Hitchcock's films popular in this context (McDougal, 1975), alongside the awareness of Freud's psychological understanding of self that is also included within Hitchcock's films (Richards, 2000). Furthermore, Freud's idea of the self and id is a concept that Hitchcock chooses to highlight as an identifying feature of the psychosis that psychopathic characters exhibit cinematically. This psychosis through the id is a particular trait that the psychotic characters portray in his films and was rooted within the psychoanalytical era that emerged in society at the time. This is particularly demonstrated through *Spellbound* (1945), with the central protagonist as a psychiatrist Dr Edwardes who searches for the true meaning of his isolated and forgotten identity in a psychiatrist's chair, as represented through the Dali-designed dream sequence (Melley, 2000). As mentioned through this section, alienation and identity are the themes that shall be analysed within their situated context and demonstrate how they are reflected during differing time periods.

Chapter Two: Methodologies

There are various principles and methods which are operationalised to analyse Hitchcock's films between 1927-1972. The concepts of alienation and identity have been employed using thematic analysis to dictate the sample, as well as using Diken and Laustsen's (2007) sociological methodology to influence how the data is analysed.

Chapter 2.1: Methodology: Thematic Analysis

The sample was chosen using thematic analysis (Sutherland, 2010, p.8) meaning that the films were selected because they are representative of the themes being explored, especially films where alienation and identity are crucial to the plot. Thematic analysis gathers data on specific patterns within films and acknowledges these patterns at face value, using the resultant data as a core method to focus the research upon examining more complex nuances of alienation and identity (Braun and Clarke, 2006, p.88). The Hitchcock films which have been sampled via this method are: *The Lodger* (1927), *Murder!* (1930), *The Lady Vanishes* (1938), *Lifeboat* (1944), *Stage Fright* (1950), *Strangers on a Train* (1951), *The Wrong Man* (1956), *Vertigo* (1958), *North by Northwest* (1959), *Psycho* (1960), and *Frenzy* (1972). These films were selected because identity, alienation and representations of the city are crucially important to how Hitchcock depicts societal events cinematically.

Thematic analysis is the most appropriate research methodology for this project because its purpose is to anchor these themes of alienation and identity to the films, which is crucial as they are the focal points of the research (Sutherland,

2010). The gathered data was analysed through examining scenes from films reflecting alienation and identity in cities between 1927 and contemporary society, and the ones that were most relevant have been selected to be analysed within this research. By using thematic analysis (Braun and Clarke, 2006) it means that the research can focus upon how these themes were depicted cinematically and felt within society in a given context. It is worth noting that the sample for this thesis shall incorporate comparisons from cinema outside Hitchcock using the themes of alienation and identity to set Hitchcock's cinema in a more contemporary cinematic terrain, and explore how these core themes are not just demonstrated through Hitchcock's representations, but also in other cinema in a given time period to give us a wider understanding of the themes. Consequently, the transformations that are depicted in how these themes are experienced by members of society in the differing contexts can also be analysed using these representations but the core themes of alienation and identity are still relevant within the films being analysed. The themes were examined using thematic analysis to gather the data on these films, which involved watching all Hitchcock's films and selecting those which had the most predominant themes of alienation and identity in the city, in comparison to other Hitchcock films where these themes were not as prevalent (Braun and Clarke, 2006).

In the concluding section the contemporary films being analysed are *Taxi Driver* (Scorsese, 1976) and *Drive* (Winding-Refn, 2011). The concluding section explores the similarities and differences between these two films. The contemporary films were chosen in a neoliberal context using thematic analysis; because of the similarities between these two films, their comparison to Hitchcock and their focus upon alienation, identity and neoliberal cityscapes, this made them the most suitable choices. These films are necessary in order to see Hitchcock's influence on American cinema, as well as the predominance of alienation and identity in

contemporary society particularly in neoliberal cities. American cinema was selected because Hitchcock's influence is most explicitly demonstrated and perceived in an American context, as this is where he gained a large amount of his lasting legacy (Spoto, 1999). Although, *Taxi Driver* and *Drive* are a small sample to explore contemporary cinema, they provide a useful exploration of how alienation and identity are represented. This is particularly due to the similarity of the characters' identities and alienation that enable them to be compared and contrasted thematically across a 35 year period. Therefore, by using thematic analysis the data collection can focus upon alienation and identity on surface value and the city is important to include because it is where alienation and identity are situated in this context.

The city is vital to be included thematically alongside the two main themes of alienation and identity within this research, as it is a constantly changing place where identity and alienation are situated over different contexts. The city is important in these films as they reflect the danger and isolation in various locations such as the city, suburbs or countryside, which can additionally be linked to feelings of alienation and identity in varying contexts. The city is also vital to the research, as it appears to be at the centre of what is reflected and examined societally and can illustrate people's isolation in different contexts. Baudrillard states that to grasp the secret of the city "you should not, then, begin with the city and move inwards towards the screen, you should begin with the screen and move outwards towards the city" (1988, p.56). This is reinforced by Clarke's *Cinematic City* (1997) and the aim of this thesis, by examining what emerges cinematically through Hitchcock's depiction of the city, and then exploring what events were occurring within the real cityscape. Clarke's book contributed towards the thesis firstly through: exploring the connection between events occurring in the city and their cinematic representations; secondly the structural impact upon depictions of the city using economic models

such as Keynesianism and neoliberalism; and thirdly through examining how the city impacts cinematic depictions as much as the context, particularly when analysing ideas of the city of London compared with the contextual changes between 1927 to 1972.

Furthermore, the city shall be explored not only through its physical construction in the British context but also through what it represents particularly in the American context, where the city says as much about American politics as the characters narrative does notably in the case of *North By Northwest* and *Strangers On A Train*. This illustrates the importance of film as a useful analytical tool as it reflects contextual feelings and identity across various eras and can give modern audiences an insight into how people perceived these themes in the past and present (Shiel, 2001).

The city plays an integral role in Hitchcock's films beginning in the 1920s with *The Lodger*, where the city is a place of danger and safety, as the community within the city provide a collective feeling of safety and security for the established population but can segregate outsiders. However, the city streets are also where young girls are murdered mysteriously at night. Additionally, the city plays a different role throughout Hitchcock's filmography, as in *The Lady Vanishes* the rural and foreign nature of the countryside presents the clear threat of foreign enemies (Webster, 2009). There is a distinct contrast between *The Lady Vanishes* and *The Lodger*, in the portrayal of the city, as in *The Lady Vanishes* the city appears as a place of security especially London towards the conclusion, whereas *The Lodger's* London is represented by the dangerous dimly lit streets, where people are at threat of being murdered by foreign entities (Rasmus, 2013). However, what both films have in common is that the threat of being projected as an outsider is what causes people to become alienated and socially isolated from the established working-class

communities (Chinn, 1988). On the other hand, closer to present depictions of the city in *Frenzy*, the city plays a different role that is explored in the next chapter. Additionally alongside ideas of the city in *The Lodger* and *The Lady Vanishes*, the contradictions between alienation in the city and countryside also have an integral role in the American context as it is intertwined with political and suburban fears of isolation and communism in this time period (Clarke, 1997). Therefore, by using thematic analysis, this means that the data collection can focus upon how alienation and identity are situated within the city throughout these time periods and throughout the thesis. How the context influences their portrayal will be explored through examining Diken and Laustsen's (2007) analytic method to understand the connection between cinema and society, which heavily impacted the methodology of this thesis.

Chapter 2.2: Methodological Influences

Initially, thematic analysis was used as a means of selecting the sample. This is followed by Diken and Laustsen's (2007) virtualisation and actualisation which influenced the textual analysis of this thematic sample. By using this methodology to influence the study, it helped the thesis examine the concept of representation within the textual analysis, as well as the difference between reality and cinematic representations of reality, to understand changes occurring within society. Virtualisation is a sociological methodology that examines the data by analysing films and film scenes, and sees how they reflect the geographic and historical circumstances occurring within society at the time the films were produced. Actualisation analyses these scenes to see cinema's effect on society and how these representations can be interpreted subjectively and differently by each audience member; in addition to how these depictions are influenced by the

subjectivity of the director and what events are occurring societally (Diken and Laustsen, 2007). Actualisation is less apparent within cinema than virtualisation, as most films reflect their context and societal circumstances. However, the effect that actualisation has on society is often subjective and can differ depending on the views of the audience. It is also beyond the scope of this research to demonstrate the differing subjective views of the audience. Indeed, actualisation itself cannot exist without these representations but often relies upon a more subjective reading of social events. On the other hand, Hitchcock's actualisation of societal events can be seen within British cinema, particularly in *The Lady Vanishes* which represents events on the train as a reflection of British society before the war, but he actualises and subjectively adds societal views to this plot, through depicting it as a division between Britain and their opposition of the offending German and Italian forces. *The Lady Vanishes* reinforces the social and political perspectives of society, as it acts as a piece of propaganda to sway public opinion in favour of the British war effort (Rasmus, 2013). So, to this effect, although *The Lady Vanishes* reflects and provides an interpretation of societal events, it is also actualised because Hitchcock's depiction of the social and political perception of circumstances effecting society clearly influenced how the actual is portrayed. Therefore, actualisation is often more apparent through how it allows contemporary audiences to understand the views and perspectives of communities in the past, and how these perceptions can be socialised and inform modern readings of society (Diken and Laustsen, 2007).

Baudrillard (2006) offers a methodology that similarly explores the distinction between the real and reflection of the real through the simulacra and their simulation of events, although Diken and Laustsen's methodology was chosen to influence the research, because they offer a clear distinction between the real and the reflection

of the real which is more suitable for this study. Baudrillard's (2006) discussion of this in the simulacrum discusses how the virtual is a copy without an original:

'The territory no longer precedes the map, nor survives it. Henceforth, it is the map that precedes the territory—precession of simulacra...It is the map that engenders the territory and if we were to revive the fable today, it would be the territory whose shreds are slowly rotting across the map' (Baudrillard, 2006,p.1).

Baudrillard refers to reality as not simply being reality but a territory without origin; under the simulacrum or copy of reality exists by itself and does not rely upon the actual to copy its existence; the copy exists without the original. This thesis principally focuses upon how these depictions are based on and copy reality and relies upon reality to understand people's perceptions of real events and how it represents its given context. However, Baudrillard's (2006) simulacrum sees reality as something that is eroded, and that the real (the actual) and representation of the real (the virtual) are interchangeable, this opposes Diken and Laustsen's methodology which sees the idea of reality as tangible. Additionally, Deleuze (1988) discusses the actual as tangible reality, and the virtual as a consequence of perception of memory. Deleuze defines two types of memory: spontaneous memory which deals with past memories and associations within the past so is entirely virtual; and habitual memory that is based in the present, and interacts with spontaneous memory. For example, associations made when watching a film that has a close reference with another, the associations being made are through how the interaction between the habitual present memory recalls spontaneous memory and influences the perception of what people see cinematically. This is worth considering in the thesis but it is a very subjective reading that is driven by Hitchcock's authorship and could differ depending on who is viewing Hitchcock's

films. Furthermore, Žižek (2004) similarly uses the virtual (the reflection of the real) and actual (the real) to analyse Hitchcock's films from a Lacanian perspective, and uses these elements to distinguish between the signifier and signified. Žižek, however, does not use these theorisations to analyse alienation, identity or the city, but to explore the presence and absence of characteristics such as guilt within Hitchcock's films. Although guilt is connected to alienation and identity, Žižek does not specifically focus upon the core themes of the thesis and guilt does not necessarily indicate how the characters are alienated. The presence and absence of certain characteristics in relation to alienation, identity and city are important aspects to consider. Diken and Laustsen provide a more useful framework that influenced the approach of this study as they clearly distinguish between the real and the reflection of the real. The distinction between the real and the reflection of the real becomes more convoluted when examining their Lacanian definition in Žižek's research. This is why it is crucial that Diken and Laustsen's methodology (2007) is operationalised and influences the research as it provides the clear distinction that Žižek does not, and the distinction and differentiation of the real and how the real is represented is a focal point of this project. Therefore, the rationale for choosing these methodologies to influence the research as well as thematic analysis is that they are best suited to this research and these themes shall act as the main tools for the analysis of Hitchcock's films and contemporary cinema.

In regards to these methods and representations there is some existing research which is situated in a contextual reading of society regarding alienation and identity in the city. However, the existing research does not focus on the real and the reflection of the real but instead examines alienation cinematically and societally to provide a broad overview of elements of the research being conducted. This is particularly through Robin Wood's (2002a) research in *Hitchcock's Films Revisited* where he concentrates on male desire and anxiety and how women's

alienation is derived from the threat that they began to pose to men due to the socio-economic power they gained during WWI and WWII. This is highlighted by Hitchcock in his depiction of women, as Wood (2009) states, where powerful women are perceived as a castrating threat to the potentially emasculated male, as Freud had conceptualised (Johnson, F.1975). This shall be explored more within the thesis, as Wood's research includes the themes of identity, alienation and the city. Hitchcock's representation of women demonstrates their threat to the established male dominated society. Consequently, Hitchcock illustrates his male power through how he manipulates and controls the performance of women on-screen including Novak as Madeleine and Judy in *Vertigo* (1958) and his real life manipulation and creation of Tippi Hedren's identity (Spoto, 1999; Wood, 2009). This reflects the predominance of male identity, alienation of empowered female identity and Hitchcock's own perspective, as noted by Wood (2002a), through his portrayal of identity, although this was a consequence of the context in which Hitchcock was working (Mulvey, 2003; Modleski, 2005). The themes of alienation, identity and the city are present throughout Wood's research; however Wood (2009) only focuses on women's alienation between the films *Blackmail* and *Vertigo*. Whereas, this thesis considers other non-Hitchcock films and will examine alienation and identity over a wider context including how it affects gender, race, and psychosomatic identity. Psychosomatic identity is briefly discussed in Sandis' research of Freud's conscious and unconscious in Hitchcock's films where he postulates that 'Hitchcock was largely unconvinced of the validity of psychoanalytic theory' (Sandis, 2009, p.56), and both mocked and used elements it to inform his filmmaking. Hitchcock's heavy reliance upon psychoanalysis throughout his filmography makes the validity of this statement questionable. However, Sandis' discussion informs the thesis as it reveals how alienation and isolation are examined in Hitchcock's films and also reveals an alternative perspective of how Hitchcock was slightly sceptical towards Freud's conscious and unconscious self when referring to self-estrangement,

repressed guilt and the reality constraints of the id. Sandis suggests that Hitchcock's belief is that psychology places too many restraints on these types of principles, and Hitchcock uses Freud's theories to aid his depiction and portrayal of psychosis but is not reliant or dependent upon it. Consequently, this thesis uses elements of Freud's research to inform the argument but considers other perspectives. However, this research focuses upon alienation and identity in a broader scope and how this affects minorities as well as everyone else, rather than just examining the id, or the alienation of women. This thesis also focuses on changes occurring within cities, in conjunction with the themes of alienation and identity, and these two elements shall form the principle themes for my research.

The next chapter begins by examining how alienation and identity in the city are depicted in Hitchcock's British film cycle. This shall be followed by an analysis of these themes in Hitchcock's American film cycle. In the final chapter an exploration of alienation, identity and the city shall be conducted to understand the relevance of this thesis in society after neoliberalism, and to perceive the lasting impression Hitchcock left on later cinema and audiences.

Chapter Three: British Context– The Foreign Threat.

This chapter examines Hitchcock's portrayals of the British context and how they reflected societal views towards alienation and identity, especially how minorities who posed a threat to the established patriarchy and local communities were projected to be the outsider, and were socially isolated and alienated in society, particularly women, racial minorities and foreign identities (Seeman, 1959). This chapter of the thesis shall focus upon Hitchcock's representations of alienation, identity and the city in Britain. Through using these representations, it can be shown that Hitchcock's depiction of alienation, identity and the city in the British context reflects societal views and events (Diken and Laustsen, 2007). This chapter begins by comparing how identity can be characterised by the external social isolation in *The Lodger*, in comparison with the internal self-estrangement in *Frenzy* and how both these films explore different elements of isolation in London. This shall be followed by examining how Hitchcock's depiction of gendered, racial and national identity beginning with *Murder* and ending with *The Lady Vanishes* and how these reflect the context within which they were shot. These films shall be compared with films from other directors in the same time period to contextualise and allow us to understand how people experienced and reflected alienation, through their representations of society in this context. These films can be actualised and permits one to understand how and who experienced social isolation and alienation in this context (Diken and Laustsen, 2007). Furthermore, Hitchcock's films between the 1920s and 1940s, demonstrate the danger that lurks within the city and how this serves to alienate and isolate members of society and the characters within these films. Therefore, Hitchcock's reflections of the British context represented how women, racial minorities and foreign identities were socially isolated and alienated; and how the city appeared to perpetuate this isolation. Hitchcock's initial exploration

of alienation and identity in the city began during the 1920s in *The Lodger: A Story of the London Fog* (1927).

Chapter 3.1: Alienation and Identity of 'The Outsider'

In this chapter the first film to explore the themes of alienation and identity is *The Lodger*. The establishing shot opens with a screaming girl in extreme close-up, which is juxtaposed with the screen repeating the phrase 'To-Night, 'Golden Curls'. This is followed by cutting to a shot of a crowd of people horrified by the appearance of a dead body in London. This sets the scene for the beginning of the film, as the city of London can no longer be perceived as a safe place to reside in (Orr, 2005). This represents the feelings of fear at the time within London, as the crime rate drastically rose alongside the fear of the unknown (Taylor, 1998). As a result of WWI, people in Britain were scared by the horrors that had occurred and had a fear of outside forces migrating into Britain, and the death of the young girl at the beginning of *The Lodger* reflected these fears, as well as the fact that the Whitechapel murders were still in living memory in the 1920s (Senn, 2007, p.344; Strikwerda, 1993). *The Lodger* reflected the fears and vulnerability of British people, which were heightened as a consequence of WWI. Furthermore, the lodger is a foreigner in London; the audience do not know his name or identity, merely that he is a foreigner, which immediately highlights the locals' fear of the unknown other that is killing the young girls in town. The lodger is alienated and is the object of suspicion for the murders; he appears with a scarf cast over his face and Hitchcock purposefully uses extreme close-ups where he is shrouded in darkness to create a sense of mystery and suspicion surrounding his character. The fact that the audience do not know his real identity until the film's conclusion significantly contributes to the representation of his alienation. Therefore, it can be said that a

lack of identity or an unknown identity can lead to alienation within Hitchcock's films (Weinstein, 2014). Additionally, the ambiguousness of his identity allows the community to project the otherness onto the lodger and this becomes their representation of him; it erases his identity, which falls into a kind of interpellation where he is defined by the fact that he is the outsider. Thus, the Lodger's identity reflects society at the time with the increase of immigration, whilst it is actualised, as Hitchcock's perception of the lodger allows contemporary audiences to understand how immigrants were projected, alienated and segregated into the role of the outsider in the 1920s. The city also gives London an alienating identity within *The Lodger*, as the extreme close-ups and atmospheric fog engulfing the streets of London give it an eerie characteristic; and these eerie characteristics clearly reflected the unease people felt in London with its rising crime rate, as indictable offences known to the police rose to 107,000 in the two years following 1920 (Taylor, 1998). Henceforth, *The Lodger* reflects alienation and London itself due to the foreign lodger being isolated and segregated; and this to some extent reflected people's feelings of uncertainty in the city (Pomerance, 2009).

Hitchcock represents community, as the London depicted by Hitchcock was populated by the established tightly-knit communities who knew and watched out for each other. This reflected the protective attitude that tightly-knit communities felt after WWI, for the strong communal bonds that existed before WWI, which were now being threatened by outside forces migrating into the UK, so when an unknown foreigner like the lodger emerges, it leads to his segregation and social isolation as the community projects him to be the 'other' due to his foreign intangible identity (Chinn, 1988, p.78; Seeman, 1959). This was especially a result of the fear and chaos which had affected the mentality of people across Britain as a consequence of WWI. Additionally, towards the end of the 1920s Keynesian economics emerged where people were encouraged to act communally and share resources. This is

reflected in London's geography and the close-knit community that *The Lodger* depicts, through the way community flock to the scene of the lodger murder, as a by-product of this communality it means that the lodger, as a stranger to the community, is immediately socially isolated and projected to be 'the other' (Hill, 2015). This idea of alienation is highlighted by Pomerance (2009) through Hitchcock's portrayal of the community's surveillance of the lodger by using glass flooring in his apartment to represent how the residents monitor and listen to the lodger pacing back and forth. The glass flooring illustrates the transparency and distrust the community has of the lodger that isolates yet surveils him, as many communities were suspicious of with foreign outsiders in this period. The close-knit type of community is further depicted at the film's conclusion through the community leading a mob-style attack on the lodger because they believe he is the murderer. This reinforces how alienation and identity are crucial in the depiction of contemporary life from the beginning of Hitchcock's career and the foundations of Keynesianism. Moreover, it also highlights the fear of immigration and fear of unknown characters, which were prevalent societal concerns that were reflected through their fear of the lodger. Hitchcock's depiction of the lodger represents societal perceptions, because he reflected people's subjective perception of the fear of immigration that affected society in that context, which allows contemporary audiences to understand the feelings in Britain in 1927 and how these feelings are not too dissimilar than those of today (Carvalho, Eatwell and Wunderlich, 2015).

The Lodger is based loosely on the story and time of Jack of the Ripper but one can read that it was aimed at the contemporary context of 1927, where Keynesian closely-knit communities feared the other and foreign enemies. This was principally highlighted within *The Lodger's* dark foggy streets where the strangeness of the foreigner is a keen fear of the villagers (as it was in the 1920s), and this is foregrounded in the establishing shot where the '*Golden Curls*' are the focus of the

killer's attention. '*Golden Curls*' refers to flappers which were only a fashion from the 1920s; and this provides evidence that this film was aimed at audiences of the time, as it addresses changes in British women's appearance and behaviour occurring in 1920s (Sargeant, 2009). The representation of changes in women's identity through their appearance as flappers also projects societal fears of women, as they also became alienated due to their new social powers. Women gained the right to vote, working rights and began to change their appearance to reflect this, which was reflected through Hitchcock's perception of the '*Golden Curl*' flappers in the 1920s (Wood, 2009). However, it could be said that conventional fears of female power were actualised through Hitchcock's depiction of women being killed, as they were subjectively perceived as a threat to masculine identities with their newly gained social rights (Hirshbein, 2001). Thus, women became alienated and socially isolated, because of their threatening identity and new social rights, and this is especially depicted through the victimisation and killing of '*Golden Curls*' girls in *The Lodger*.

The '*Golden Curls*' girls were socially isolated because their identity threatened masculine identities, and the lodger was alienated as he was projected as the other due to his foreign identity, and this is similarly depicted through the otherness of Beckert in *M* (Lang, 1931). The depictions of alienation and identity in the city could be seen as a contingent theme in films at the time, as it can be related to the fear of the other in Lang's *M* where Germany, like Britain, was similarly affected by peak crime rates, as noted by Gurr in 1981. Fritz Lang's films lend an interesting comparison with Hitchcock's films, as Hitchcock used German expressionist techniques within his filmmaking and was inspired by Lang's work (Spoto, 1999), which is why using two films that have the notoriety of *M* and *Metropolis* (Lang, 1927), highlight how people were effected by alienation and identity in the British and German Contexts. In *M*, Peter Lorre's character, Beckert,

has peculiar mannerisms and a compulsion to kill, which causes him to be identified as the 'other', alienated and segregated by the community and inspired Hitchcock's casting of Lorre, as the villain in his next film *The Man Who Knew Too Much* (1934). Unlike the lodger, Beckert is guilty of murdering the German children but similarly judged and attacked by the community, as they project him to be an outsider because he does not fit in with their Keynesian collective and community values. However, because Beckert's inherent compulsion to kill forms his identity, Lang portrays him from a more sympathetic perspective than the community perceive the lodger, due to his assumed intent to kill and because of this foreignness; people assume the lodger has control over his actions whereas Beckert is driven by compulsion (Salzberg, 2014). Nevertheless, there are contrasts between *M* and *The Lodger*, as both parties are judged by a kangaroo court made up by members of the community. This reflects how important community was in this context, how identity was defined collectively and how community values had the power to alienate and segregate those classed as societal outsiders, as the main focus of both these courts is to eliminate and exclude the outsider, even in *M* where the court comprises of criminals (Delanty, 2010). *The Lodger* reflects society after WWI where solidarity increased in the established working class communities through trade unionisation, as workers were increasingly oppressed in the workplace. This caused the lodger's segregation because he does not belong in the established working class community who were united by their oppressive labour (Humphries, 1977). Even in Germany, the Keynesian type of strong communality existed to form strong bonds and share collectively, as well as isolating those who did not match these values. Similarly, the criminal community in *M* alienates Beckert because their purpose to commit crime does not match Beckert's. They commit crime to attain success and reach their cultural goals, whereas Beckert kills because he feels compelled to (Rafter & Brown, 2011). Additionally, it could be said that in Germany at the time of *M* the people's voice was perceived as a more reliable judgement for criminals than

the corrupt Weimar courts, so the working class community in England and Germany were both seen as prevalent forces in defining identity (Solovieva, 2012). Therefore, the strongly defined community values in this context are reflected in *The Lodger* and *M*, which highlights how people were alienated whether they were outsiders, female, a different nationality, had different cultural goals or did not match the community's Keynesian value system (Solovieva, 2012). Hitchcock uses these reflections of society to actualise and demonstrate how people perceived, alienated and socially isolated those who did not fit in with the working class communities because they were perceived as a threat or they were projected as the other as their values did not match the community's values. In *M* and *The Lodger*, these values are seen to act above the law, especially as a result of the scepticism of outsiders after WWI in England and Germany (Jacobs, 2010).

These representations of society reflect the nature of the city and fear of foreigners and also outsiders following WWI, as both Beckert and the lodger are alienated due to their unfamiliar characteristics and are depicted as stalking the streets. The mystery and isolation of their characters is represented through the darkened mise-en-scène of the city streets and misty, smoke-filled rooms that populate both films and in *M* how Beckert is identified through his sound rather than his image (Diken and Laustsen, 2007). The same theme of alienation, identity and mob-based communities is also found in other films of the time, especially in the synthetic capitalistic city of *Metropolis* where Maria, the foreign robot becomes the object of the working community's rebellion. Marx's definition of alienation is relevant in this context and is derived from how capitalism estranged and stratified the worker from other workers, other classes, their labour and their cultural goals, and as such Marx predicts that when the working community realises their individual identity they will unite and rebel against their oppressive circumstances that alienate them, as depicted in *Metropolis* and explained by Geyer and Heinz, 1992. To a

certain extent, the unified identity within the working-class can be compared with Keynesian community ideas, as they are both comprised of communities who share the same values and isolate those who do not match their aims (Passas, 2000). In *M*, Beckert is alienated because his killing does not match the cultural goals of criminality the thieves engage in to become successful; he kills because he has to and he also kills children (Merton, 1938). In *Metropolis* Maria is alienated because she becomes the object of the working community's rebellion and she's also a symbol of female sexuality. Rottwang is alienated, because he belongs to the upper class who oppress the working class and who the community cannot identify with. The lodger is alienated because his identity is too easily established as foreign by the working class community, so the otherness projected onto Beckert and Rottwang is also projected onto him, and these characters are rejected because they are not part of the working class community whose values align with strong Keynesian community values (Spoto, 1999). In these films society is depicted as being defined through established working-class community identity, as the communal judgement of the outsider is judged as more reliable than state lead judgement, which the audience can identify with, as it reflected their contextual working class feelings (Solovieva, 2012). Hitchcock's representation of 1920s society actualises and allows audiences to understand contextual events, and because this technique is similarly used by Lang, it appears that foreign, estranged minorities who did not fit in with the community's identity were projected as the other and threaten the established community. This reflected how the alienation and social isolation that working class communities felt after WWI caused their solidarity and intrinsic Keynesian values to emerge, and consequently caused them to project otherness onto those who were not part of that community (Weedon, 2004). Therefore, Hitchcock's film represents how outsiders and foreigners were alienated and how as a consequence of these foreign threats, it caused established working

class communities to form stronger bonds because of the threat they felt towards their community values.

Frenzy (1972) depicts a completely different idea of London than in *The Lodger* in 1927, as it represents a London after the swinging 60s. Similar to *The Lodger*, *Frenzy* is about a serial killer who kills women in London, and is set in the bustling Covent Garden market. There are clear links between the two films as they both depict the mistaken identity of the victim as the murderer, a male serial killer in London, the changing economic and societal conditions in London, and the changing idea of community between the two films. The comparison of these two films gives a useful indication of how alienation and identity have changed in people's perceptions, but also how the idea of community and the city have altered within these contexts. Additionally, it also demonstrates how the perception of alienation and identity was depicted as an external threat in the 1920s, but as an internalised one during the 1970s, and how Hitchcock's perception of these fears matches and in some ways contradicts societal perceptions of alienation, which overall is useful for the rest of the research (Spoto, 1999). *Frenzy* is set during the 1970s, where London had expanded into a bustling, huge city and the societal context had changed dramatically compared to the quaint 1920s London, as the geography was changing, and the idea of community that had existed in the 1920s had changed drastically. The Keynesian community values which were present during the late 1920s, were perceived to have diminished under a society that has increasingly adopted neoliberal values, and *Frenzy* adopts those values where individualised success is encouraged over community bonds and where governmental support decreased through deregulation. This adds to the social isolation in London during this time period, as it was in the midst of these economic changes (Harvey, 2007). In the 1970s London was a diverse city; however it had grown so large that the anonymity of identity also caused social isolation

(Kawalerowicz and Biggs, 2015). Furthermore, immigration was restricted to 83,000 between 1968 and 1975 in London, so the fear of the foreigner was still prevalent, yet it is not something that Hitchcock focuses upon in *Frenzy*; he focuses on internalised threats of selfhood rather than the external foreign identity seen in *The Lodger* (Poynter, 2012). In *The Lodger*, the narrative withholds information by depicting the protagonist, as having a mysterious identity and it is only revealed at the film's conclusion that he is not the killer. However, in *Frenzy* the narrative gives information to the audience regarding the serial killer Rusk, as from the outset he is revealed as the necktie killer, he does not have a mysterious identity and is not alienated like the lodger, he in fact adopts a pseudo-identity, as he is perceived by the other characters to be a humble fruit merchant. Similar to *The Lodger*, Dick Blaney (an innocent man) is alienated because he is framed and becomes the prime suspect for the murders occurring in Covent Garden; the city is yet again depicted as dangerous, something Hitchcock reflects through his cinematic technique, especially with one of his famous tracking shots. In the middle of *Frenzy* Hitchcock uses a tracking shot to pull his camera away from the scene of a murder down a staircase, outside the door, and then flushes the cinema screen with the diegetic sound of traffic. This reflects the isolation and alienation in the city of London, where Babs, a murder victim, is killed soundlessly in a London apartment; no-one knows her location, or who killed her, which reflects how lonely and isolating a large city like London can be for these characters and the audience (Allen, 1985). This acts in complete contrast to the close-knit community depicted in *The Lodger*, who flocked to the scene of a death, whereas in *Frenzy* the bustling geography of Covent Garden seeks to conceal Bab's death, due to London's large and isolating scale. The film's representation of the city of London appears to be bustling in 1972, but also reflects how characters and the audience can become alienated in the film and reality; because the largeness of London adds an element of anonymity to identity, due to the population increase and decline of community values between

the 1920s and 1970s (Maclaran and Brown, 2005). Additionally, it also represents the increased neoliberal values because the lack of Keynesian communality, allows Babs to be killed unnoticed due to the type of neoliberal society London has become. Thus, the city, identity and alienation can be seen to reflect society in the 1970s, as the idea of communities who watched out for each other had faded, and the immigration which was feared in Hitchcock's earlier films has taken hold of society, especially as many racial minorities had migrated to London at the time *Frenzy* was shot (Carvalho, Eatwell & Wunderlich, 2015). This is represented through *Frenzy* as it reflects how one person's identity, such as Babs's, can fade into a crowd, due to the large amount of people populating London, especially in Covent Garden.

However, the alienation and psychotic identity of the seemingly community man Bob Rusk becomes more apparent throughout the film, as the audience discovers that he is the murderer. This contrasts with *The Lodger* where one suspects a foreigner to be the murderer, whereas in *Frenzy* the fear is more apparent that the murderer could be anyone (Rusk is a local British fruit merchant) and is highlighted by the alienating and isolating scale of London whose size masks Rusk's true identity (Maclaran and Brown, 2005). Similarly, this represents a shift in societal values as one might read this as Hitchcock depicting the alienated murderer as less of a foreign force and more of an internal threat, including Bates in *Psycho* (Hitchcock, 1960); and this reflected society as the Cold War paranoia made people more aware of the concealed identity of the 'enemy within', which shall be explored later within the thesis (Weinstein, 2014). Furthermore, the real city became even more isolating after *Frenzy* because the demographic changes occurring in Covent Garden converted it from the bustling market (as *Frenzy* depicts) to an alienated mall, where city life and communities are even less prevalent than they were in the market (Maclaran and Brown, 2005). Covent Garden became a tourist hub but at

the price of losing the authentic marketplace community as *Frenzy* depicted, as it is now an area of transient consumerist tourism rather than a marketplace (Brottman, 1997). Therefore, although the themes of alienation and identity persist across Hitchcock's work they have changed their form and depictions since the 1920s. This is particularly evident when comparing *Frenzy* with *The Lodger*, as *Frenzy* concentrates on the isolating scale of London, which masks Rusks identity due to the sheer scale of people and population growth in the 1970s. This becomes a realisation of the fears of the danger of the other that is depicted in *The Lodger's* small well-knit Keynesian community, as their idea of community had all but diminished by the 1970s. This is similarly represented in *Peeping Tom* (Powell, 1960) where Mark, a psychotic segregated serial killer voyeuristically films murders through his video camera, and kills several of his victims in London's bustling streets without anyone having an idea that he is the murderer. This type of social isolation is encouraged, due to the individualised society from the 1970s onwards, where society's neoliberal characteristics mean that people can be killed soundlessly in London without anyone noticing. This reflected how the city of London in the 1970s served as an isolating factor to further conceal the identity of these murderers due to its colossal scale, in contrast to *The Lodgers'* small, localised London, and further demonstrates how anyone can be a murderer and mask their true motive (Johnson, W.1980).

Both *Frenzy* and *Peeping Tom* represent the psychotic nature of people who appear ordinary, but conceal their true identity as murderers, which reflected the societal fear of Cold War Paranoia where people masked their true identity and purpose and this revealed that anyone, even people who 'appeared normal,' could be a murderer or communist (Weinstein, 2014). In the case of both of these films, the culprits of the murder are equally as alienated as the victims, or people with mistaken identity who are framed as the murderers, due to this paranoia that people

who appear normal conceal their true motives. On one hand, Rusk is depicted as a community man in the market, while alternatively his appearance of being normal leads him to becoming alienated and self-estranged from himself, because of his id, which is segregated from the persona he presents socially (Allen, 1985). This is similarly the case of Mark in *Peeping Tom*, who is socially isolated because he lacks the social skills that Rusk adopts to conceal his psychotic persona and perform a 'normal' identity that conceals his self-estranged identity (Sandis). Alternatively, the lodger and Blaney are similarly alienated, as victims who are framed as criminals, because Blaney and the lodger appear 'normal' and not self-estranged. The lodger is socially isolated; because of the external fear of the foreign 'other' and Blaney has a motive to kill so is isolated, because of the internalised threat of the enemy within. Consequently, these characters are socially isolated, but are not self-estranged and isolated from themselves as murderers often are (Udayashankar, 2014). The difference between self-estrangement and social isolation is what distinguishes and separates the characters from being alienated by being accused wrongly of a crime from being alienated as the culprit of crime. This is an important distinction to make as it is a key way in which Hitchcock's films represent how the victims (of mistaken identity) and the culprits are alienated, and highlights how the victims' alienation is often an external social isolation, whereas the culprits' self-estranged alienation is usually internalised, but both are isolated due to the paranoia of criminals appearing normal, particularly during the 'red scare' (Seeman). However, in *Frenzy* Blaney is a victim and is socially isolated due to this paranoia and fear of the enemy within, and this threat is reflected physically through the anonymised demographics of London. In some cases, including *The Wrong Man* and *Psycho*, social isolation can impact upon self-estrangement, as Manny who appears 'normal' (not self-estranged) is innocent, but people's suspicion frames him, and this social isolation causes Rose, Manny's wife, to become self-estranged through mental psychosis, or in Norman

Bates' case can be socially isolated and self-estranged without realising the full extent of their psychosis (Sandis).

Hitchcock's *Frenzy* depicts London as a isolating city that masks the identity of these murderers, while it also reflected events occurring there because the isolating scale the city (that facilitated the hidden nature of these murderers) was a contingent theme and representation of society in many films of the time, including *Repulsion* (Polanski, 1965) and *Peeping Tom*, as Sabbadini (2000) observes in his research. *Peeping Tom* highlights the psychological framework through Freud's analysis of the 'self', as Mark's father used him as a psychological experiment to explore fear, as Johnson (1980) has noted. Mark is alienated and self-estranged because of these experiments and his sexual repression that stemmed from the patriarchy, through his fathers experiments (Johnson, C. 1980). This reveals the fear of the other (Mark's father) and fear of himself through self-estrangement. Mark projects this fear onto his murder victims by replicating the fear his father projected onto him; by allowing the victims to voyeuristically witness their own death through a mirror placed on the camera, that shows their death, and their naked fear of their self, their identity (Zaretsky, 2008). This demonstrates how Mark and Rusk were alienated and self-estranged, because of issues stemming from sexual repression (that in Mark's case stemmed from the patriarchy). Therefore, reinforcing how alienation and isolation is depicted through self-estrangement, not social isolation in Britain during the 1960s and 1970s.

On the other hand, one of the underlying features of *Frenzy* and *The Lodger* is how both the suspects become alienated when they are innocent of the crimes. In *The Lodger* the audience suspect he is guilty until the real killer is revealed, whereas in *Frenzy* Blaney's innocence is apparent from the beginning which adds to the societal belief that anyone could be guilty of murder. The lodger is alienated,

because of his foreign identity, which the established working-class community cannot identify with, and this leads to the community projecting their otherness and guilt onto him and further alienating him. This was a contextual reflection of how people viewed foreigners and threats to their community in the 1920s (Sargeant, 2009). Therefore, the alienation in *The Lodger* is pointedly aimed at his foreign identity and was perceived to not societally belong. In *Frenzy*, because the audience know Blaney is innocent this shifts the story to focus on the community's persecution of him and how he is alienated, because they suspect him to be the murderer because he has a motive which signifies his guilt. The community socially isolate him, due to this motive, even though he has had no involvement in the murders, and there are not any outstanding cultural values or nationality that distinguished him to be segregated by the community (Williams, 2014). Thus, this film reflects and actualises society, as Hitchcock's depiction of Blaney's guilt reflects contextual societal views in relation to alienation, identity and guilt within society, as it highlights that anyone could be accused or guilty of murder and the large scale of the city of London provides the guise of anonymity that could allow people to literally 'get away with murder', although nobody does, which acts in contrast to *The Lodgers'* community.

Furthermore, *Frenzy* reflected societal events through Hitchcock's portrayal of Blaney, which ties the Jack the Ripper murders and the Christie murders together. The Christie murders occurred in 10 Rillington Place, Notting Hill in the 1940s-1950s, where John Christie killed several women through strangling to satisfy his sexual appetite, due to his believed impotency (Williams, 2014). This is represented through Rusk's articulation of "Lovely... you're my kind of woman", as he murders his victims in a fashion not dissimilar to Jack the Ripper. The lodger is framed for the 'Jack the Ripper' style murders, due to his otherness and foreign nationality, and Blaney is framed because of his relationship with Mrs Blaney and

Babs (Samuels, 1972). Blaney is immediately socially isolated because of his suspected guilt and imprisoned on the basis of circumstantial evidence; this is similarly the case for the lodger. Similarly, in the Christie murders, Timothy Evans was framed and subsequently hanged for the murder of his wife and daughter, primarily due to evidence tendered by John Christie, although he was later proven innocent. This was similarly the case for Blaney who was imprisoned before his innocence was proven (Samuels, 1972). Blaney in this way was socially isolated and is the victim of his mistaken identity as the killer, much like the lodger, and this is a recurrent trait in many of Hitchcock films where mistaken identity makes victims a suspect for a crime, which results in them being socially isolated (Spoto, 1999). Therefore, Hitchcock's reflection of the real events that happened to Timothy Evans, also allows him to actualise subjective perceptions of society who at the time believed that anyone could be a murderer, due to their fear of the enemy within as a result of communist paranoia and psychoanalysis. As a consequence of this paranoia Blaney is alienated and segregated throughout the film because of his identity and association with Mrs Blaney and Babs, which demonstrates how society alienated and shunned those who they suspected could be guilty of crime due to circumstantial reasons, this is similarly the case for Manny in *The Wrong Man*. Indeed, in contrast with the lodger, Blaney is alienated because his identity is the same as anyone else's and highlights how society projected otherness and alienated anyone, as the enemy was now an internalised threat, whereas the lodger's alienation stems from his external foreign identity. The changes between why Blaney and the lodger are alienated are a reflection of how society and subjective perceptions of identity have altered in the last 50 years, even though the story is similar between the two films, it demonstrates societal perceptions of guilt and fear of the 'other' and how it is no longer a foreign threat but that anyone could be a murderer (Williams, 2014). Additionally, the Christie murders and *Frenzy* also indicate the importance of the city in alienation and identity, because Notting Hill

and Covent Garden, both add to the anonymity of the murderers' identity as the sheer population growth from 1920 to 1970 (Maclaran and Brown, 2005), allow the murderers identity to be hidden. Thus, this reflects and actualises how societal changes in London represent the altering views of society and the different depictions of guilt, fear, alienation and identity depending upon the context.

Chapter 3.2: Gender and Racial minorities.

In *Frenzy*, the alienating feature of identity that the murderer could be anyone was a contemporary societal fear in the 1970s due to the rising crime rate, which similarly links to the rising crime that occurred within the 1920s (Cohen and Felson, 1979). However, in Hitchcock's earlier British cinema the theme of alienation and identity is reflected through the fear of foreigners and others. This section of the chapter explores how gendered and racial minorities were alienated in the same way as foreigners and treated as 'others' within Hitchcock's films prior to WWII and in the 1970s. Ironically, the fear of the other still existed contextually in 1970s Covent Garden market, particularly the fear of people from different ethnicities migrating to London into increasingly populated areas like Notting Hill and Covent Garden, something demonstrated in other films of the era, including *Performance* (Cammel and Roeg, 1970), in which there is a notable mixture of racial ethnicities (Barber, 2013). However, Hitchcock does not show these fears within *Frenzy*. In fact Stam and Spence (1985) comment that the absence of race is a notable feature of Hitchcock's work, while Zizek (2004) states that the absence of race further socially isolates racial identity in this context. Many films of the time did not represent race so to say this is Hitchcock's own perception is difficult to reinforce, however there are many sources that support how Hitchcock's perception of women reflected his views so it may not be too much to assume it also reflects his racial views

considering how Hitchcock was an author of his work and many of his films do not represent race (Wood, 2002a). The only films that strongly feature racial minorities from Hitchcock's filmography are *The Man Who Knew Too Much* (1956), and *Murder!* (1930), where the non-white character is cast, as either the villain or murdered because he knew too much. So while the fear of the other still existed in society at the time of *Frenzy* as much as it did with *The Lodger*, Hitchcock alienates and does not include it within his films, because the internalised threat from within was more a prevalent fear than the external fear of foreigners, which were very much feared after WWI (Genter, 2010). This fear of the other is depicted in films such as *Murder!*, in which a woman is framed for a murder she did not commit as she is found holding the poker that killed the victim but has no recollection of the events.

The context of *Murder!* is set following WWI, where women were seen as a threat to masculine identities, as they had started to replace men's jobs within the workplace during the war and made it increasingly difficult for men to return to their labour following the war (Braybon, 2012). Thus, to some extent women were perceived as a threat in the workplace which could be why Diana is framed for the murder and alienated throughout the film, and this is why Hitchcock gives women powerful and dangerous roles in his films to rival men's. Wood (2009) further analyses women's 'castrating' threat to men in the workplace. Freud's theorisation of this castrating threat is that women gaining roles and replacing men's roles in the workplace emasculated them because men had the dominant role in the established male patriarchy that existed before WWI, and this was now being disturbed by women (Sandis). This contributed towards women's identity being socially isolated because of men's fear of becoming displaced socially and losing their historically dominant role in the household (Seeman). This is represented in *Murder!*, as Diana is seen as having a strong acting career that is threatened by her 'believed' guilt; Sir

John suggested that she take the acting job to get life experience, and so feels responsible for her guilt and asserts his male authority by having to prove to the Jury that she is innocent, which he does throughout the film (Brill, 1983). Therefore, Hitchcock does depict Diana's guilt and alienation, because of her threatening, strong female identity that acts as a castrating threat to men, due to the prominence of her acting career and how female roles were perceived to suppress men in the workplace. However, he still projects Sir John as having the more assertive role by proving her innocence. So, even though Hitchcock gives Diana a powerful role, he still reflects the societal dominance of men through Sir John and this reflected the social hierarchy, that although women threatened men's position, they remained dominant (Wood, 2009).

Although, women were alienated throughout *Murder*, the same type of isolation is encountered by non-white minorities as is discovered later on in the film. Towards the film's conclusion Gilbert auditions Fane to rein-act the murder scene, and an extreme close-up and lack of sound unveils that Fane is the murderer through a comment related to his non-white identity. It is revealed that Fane is a "half-caste" and the murderer and this appears to further reflect the feelings of the threat of the other which occurred within *The Lodger*. The archaic term "half-caste" represents the feelings of prejudice felt within Britain towards the immigration of other cultures following WWI (Duncan, 2003, p.46). Therefore, it is the term "half-caste" and connotations surrounding the "half-caste's" identity which serves to alienate and segregate the murderer. However, throughout the film Diana is alienated by her feminine identity even before she is proven guilty as her success threatens male identity in the workplace, which is a common theme in Hitchcock film's (Wood, 2009). Additionally, Hitchcock further demonises the "half-caste's" identity and reinforces the societal prejudice by depicting the "half-caste" as a woman in drag; thus making his identity increasingly ambiguous and even more

threatening towards the audience because of the foreign nature and mystery surrounding his identity, much like the lodger (Modleski, 2005). This theme of ambiguous identity and alienation foreshadows Bates' ambiguous identity in *Psycho*, and this is portrayed as an increasingly threatening trait in society within the 1960s. Thus, these figures who threaten the conventional binary norms such as: foreigners being a threat to locals; women being a threat to men; "half-caste" and blacks in comparison (especially the ambiguous identity of the "half-caste") to the white male dominated society; are alienated and socially isolated throughout *Murder!* and other Hitchcock films. These minorities of women and foreigners are represented as a threat to the established community, which reflected the fears of immigration and femininity to the established male dominated society (Mulvey, 2003). It also demonstrates how in the Keynesian society in which these films were set, the communal unity of these groups united male collective values resulting in the social isolation of other, less powerful, minorities. Therefore, this actualised events occurring in society because Hitchcock reflected how women and non-white minorities were a real threat to white men's identity and caused them to feel like they had been alienated and separated from the patriarchal dominance they had experienced before WWI. Although, many men were not part of the hegemonic patriarchy but were oppressed by it, just not as oppressed as women, since class was a factor, but their whiteness also provided another form of privilege. As a result of this threat to the social hierarchy women and minorities are projected as the other, and consequently Hitchcock's films actualised societal feelings by showing the real threat these minorities presented on-screen. For example, how the lodger provided a foreign threat to the established working class community and how women and racial minorities are socially isolated and alienated, as women, in particular, are a threat to the male patriarchy (Spoto, 1999). Furthermore, in *Murder!* the cityscape is ambiguous as it never appears, the city merely acts as a context to represent the societal views surrounding alienation and identity by reflecting how

the minorities of women and “half-castes” were alienated in Britain, as they were a threat to the white, male-dominated society, which had existed before 1914 (Aspinall, 2013).

These issues are crucial to Hitchcock’s representation and actualisation of society throughout his career and in this specific context, as concepts of gender and race add to how alienation and identity are reflected cinematically. Moreover, race is depicted by Hitchcock as alienated, because this is represented through the alienation of foreigners such as the lodger, “half-castes” or not at all; meaning that there is a problematic absence of race within Hitchcock’s cinema (Zizek, 2004). This perhaps actualises his subjective perception or at least societal perceptions of race in society as Hitchcock either, alienates foreign characters and presents them as a threat (such as the lodger) or he only includes one “half-caste” character in his film, making the lack of colour in his films a reflection of society’s subjective perceptions of race, as the untouchable, unspoken threat (Spoto, 1999). It appears that both race and gender are reflected as being socially isolated in Hitchcock’s films during this context, which represented societal views towards this unknown, foreign and feminine threat. This allows us as contemporary audiences to understand and actualise how female and foreign identity was socially isolated and alienated in the cities, because both classes of people were gaining new social powers and rights (including women’s right to work and increased migration for foreign identities) that were a direct threat to the established patriarchy and communities that previously held the dominant position in society. Furthermore, the racial and foreign identity that is similarly segregated, projected as being an outsider or is absent throughout Hitchcock’s films, is also another representation of how people in society perceived the increase of immigration, as a threat to the established community hierarchy that had existed beforehand. Henceforth, these depictions of society reveal through the reflections of society how certain minorities and identities were alienated and

socially isolated, and how this represented the feelings of the audience shortly after WWI.

Hitchcock's articulation of his actualisation on race is perhaps represented most definitively in *The Man Who Knew Too Much* (1956) when James Stewart literally becomes tainted and alienated, when the face makeup from Louis Bernard's camouflage transfers onto his hand as he shares the news of the assassination with Stewart. Stewart then becomes alienated throughout the rest of the film because of the knowledge he gained and this is cinematically portrayed through the Macbethesque 'blood on his hands' from the racial 'coloured' camouflage that smudges onto his hand. This knowledge particularly portrays Stewart's foreign presence in Morocco, and the foreign identity of Louis contributes to the McKenna's alienation (Modleski, 2005). Similarly, Wood (2009) focuses on how the identity of female characters is alienated throughout his films due to their castrating threat to male identities, including Doris Day in *The Man Who Knew Too Much*. However, in contrast to women's powerlessness in most films Cohen comments that the "*The Man Who Knew Too Much* meshed the gender characteristics of the couple" (1999, p.156) as Doris Day's character, Jo McKenna becomes the hero of the film through initially recognising the obscurity of Louis Bernard's line of questioning, to saving the prime minister with her scream. Indeed, Jo is a castrating threat as most of her intuition is correct, she is a direct threat to James Stewart's masculinity, but yet Hitchcock rarely shows the audience her point of view. Even in the pivotal scene during the orchestral performance where the continual cutting from the performers to Jo, to James Stewart, all adds suspense to the montage, yet Hitchcock continually uses a high angle shot to represent her powerlessness as a woman. Furthermore, Jo appears to be fragile by crying throughout the film and needs Stewart's support, even though she ultimately has the integral role by using "Que sera, sera" in order to locate her son. Women often have a central role within

Hitchcock's films where their knowledge is detrimental to the film's antagonist (as in *Murder!* and *The Lady Vanishes*). This is how Hitchcock actualises his subjective perception of women in society, as their rising societal power in the workplace, politically and at home is used by Hitchcock to represent their crucial role but often leads to their alienation. In *Murder!* and *The Lady Vanishes*, Hitchcock portrays men as having the more assertive roles, as in *Murder* Sir John asserts his male dominance by proving Diana's innocence, and through Gilbert's male power in *The Lady Vanishes*. However, in *The Man Who Knew Too Much* the female protagonist Jo McKenna has a role that is as integral to the plot as the male protagonist. So, it appears that although women's roles are actualised by Hitchcock to be threatening, he still asserts men's dominance by demonstrating the crucial role of Gilbert and Sir John in solving the mystery and asserting their power with the possible exception of Jo McKenna who has a dominating role in *The Man Who Knew Too Much*. Thus, this demonstrates and reflects the dominance of the white male-dominated society over the threat of minorities on film and in society (Wood, 2009).

Chapter 3.3: National Identity & Gender.

In the previous section, *Murder!* and *The Lodger*, were analysed as being set in London and primarily alienating foreign characters. However, in *The Lady Vanishes* (Hitchcock, 1938) it appears that the characters alienate Iris when she suspects Mrs Froy has gone missing. Iris is initially alienated due to her femininity and she is a foreigner on a German train. This foreign territory presents a greater threat, because she is already an alienated and weak woman. Identity plays paramount importance within Hitchcock's films, as it reflects how important national identity is to demonstrating how people perceived the world in different contexts, especially before WWI. It is also interesting that Hitchcock depicts this from multiple

perspectives. So far he has portrayed this from an English perspective, where foreigners are alienated, however, as the British passenger in a foreign land it appears that the opposite is represented through Iris's alienation. Alienation, identity and the city are at the heart of *The Lady Vanishes* which was shot a year prior to the outbreak of WWII, so feelings of suspicion and unease were rife in England and women were particularly alienated in this context as their status was perceived as threatening by men. This is particularly represented in *The Lady Vanishes*, because even though many people tell Iris there is no such person as Mrs Froy, she knows differently. Iris is alienated throughout the film due to the constant denial of Mrs Froy's existence, and this is foregrounded by the two Englishmen who deny her existence: firstly, because they do not want to miss their cricket match and secondly as demonstrated previously it can be perceived that her role as a woman makes her less important to the established male society than if a man stated that Mrs Froy had gone missing (Wood, 2009). This is also the case for the lawyer and witness of Mrs Froy's existence, Mr Todhunter, who similarly regards her view as woman to have less significance than a man's role (this is typified by the fact that he will not reveal his mistress's identity because he is scared she will damage his reputation, thus she presents a threat). It is Mrs Todhunter, the only other woman, who saw her on the train that eventually reinforces Iris story, so to this extent Iris is alienated because of her female identity as women are represented to be powerful but perceived by men as inferior. Hitchcock extends this depiction of women, after Diana in *Murder!* who is similarly a castrating threat, as Iris's knowledge is an immediate threat to the German and Italian's deceitful kidnapping of Mrs Froy. Furthermore, Iris' role on the train is important because she is a woman with powerful and dangerous knowledge who becomes socially isolated by the male witnesses, as her role is perceived as inferior and both the British and foreign characters try to repress her voice (Rasmus, 2013). Henceforth, Hitchcock uses Iris's determination and resilience as an actualisation and piece of propaganda to

support women in the war effort, as her knowledge proves vital to preserving the lives of the passengers who initially isolated her. Hitchcock uses this narrative to support why women's role approaching the war was important to obtaining victory, as her knowledge serves to unite the British passengers against the German and Italian enemies at the film's conclusion. After searching for Mrs Froy at the film's outset the audience then discovers that half the train have adopted pseudo-identities including the Italian Magician and Doctor Hartz, who, respectively, have German and Italian identities that are a threat to the British citizens on the train (Webster, 2009). In keeping with the British national narrative of the time, the German and Italians are depicted as the villains and counteract the innocence of Iris' identity. However, Hitchcock demonstrates that although women may appear innocent and inferior their views are equally as important as men, because Iris discovers the nature of the plot, and Hitchcock's message is that information from women and men is important in the pre-war effort to defeat the enemy and unite the microcosm of European allies. Alternatively, it is only through Gilbert's observation of the facts that Iris' story is given legitimacy, which Hitchcock portrays by using a point of view shot from Gilbert's perspective to reveal a close up of a "Harriman's herbal tea" packet that sticks to the train window. This represents how the female perspective is perceived to be inferior to the male perspective in this context as it is only when Gilbert, the male protagonist, sees this that her story is given legitimacy rather than through the belief of Iris' original account. This is a reflection of how masculine identities were perceived to be more legitimate than feminine identities in this context (Modleski). Furthermore, the knowledge of this tea is denied by all the members of foreign members of staff upon the train and reinforces their deception of the British characters and audience. This acts as a further representation of the British perspective towards the German and Italian forces prior to WWII which led to their alienation. More importantly, *The Lady Vanishes* is located on a train it acts as a microcosm for Europe, by intermingling the nationalities; as it moves across

borders and reflects the context and negative British attitudes towards German and Italian forces, who are portrayed as deceitful, alienating countries with a hidden agenda. Thus, these German and Italian characters are alienated by the British allies once their true motive and identity is unveiled (Webster, 2009).

The Lady Vanishes gives us an insight into British opinions of foreign cultures and how they feel alienated in the seemingly 'backward' Eastern Europe, portrayed through Caldicott and Charters in the Inn. Hitchcock uses this alienation to inform much of the humour in the opening scene through the frenetic atmosphere in the Inn, as Charters refers to the area as a "...third rate country". The disorganisation of the hotel represents the disorganisation of Europe and the microcosm on the train is translated from the hotel's atmosphere. The organised British attitude and comedy reflects the British alienation from Europe and is how Hitchcock uses cinema to actualise the perception of the war to act as propaganda, while the disorganisation reinforces why British intervention is necessary in WWII (Kaes, 1995). Furthermore, the identities of two British gentlemen, Caldicott and Charters, have stereotypical English characteristics including their stiff-upper lip, love of cricket, and ignorance of other cultures. Their contempt for local cultures and sensitivities contradicts their circumstances so much that it constitutes most of Hitchcock's humour within the film. For example, both men pretend they have never seen Mrs Froy, fearing that they may miss the cricket if Iris stops the train (Rasmus, 2013). Therefore, both Caldicott and Charters identities speak for the typical Englishness of those in British cities, even down to small nuanced characteristics including their love of cricket, contempt for other cultures and British attitudes towards foreign outsiders before the looming war. Additionally, it seems that Hitchcock reflects the British city in the late 1930s through representing English and foreign identities and ideologies that were felt within the city during WWII. This is represented by Hitchcock through his contrast of the humorous and authentic British

identity to the deceit and façade of German and Italian identity, and this ultimately repeats the motif of his previous films where the alienating and unknown identity of foreigners is perceived as a threat to the British audience.

Hitchcock's cinema often acts as propaganda in the period between the 1920s and the 1940s, especially in *Lifeboat*, and his non-fiction films that focus upon the war, by reflecting the dangers of foreign cultures that occurred in reality on-screen; particularly how these cultures alienate the identities of the innocent or how his depictions highlight the dangers of the foreign (Kaes, 1995). Furthermore, Hitchcock uses his cinematic techniques to represent the city in many different locations, in *The Lodger* the city is at the heart of the film and is where the danger lurks from foreign forces. Alternatively, in *The Lady Vanishes* the train and passengers are representative of cities and the dangerous threat from foreign cultures. This technique is repeated in a similar vein in *Lifeboat* (Hitchcock, 1944), where Willy, a German survivor from a U-Boat is taken aboard a lifeboat full of British passengers. The German is immediately treated with suspicion and alienated by the crew due to his identity, and this repeats Hitchcock's motif of a foreigner posing a threat to the innocent characters (Kaes, 1995). Furthermore, Hitchcock reveals the devious nature of Willy through using an extreme close-up to reveal the freshwater supply and food pills that Willy conceals to survive, and this confirms the passenger's suspicions when this is exposed. This is discovered by Gus, which Hitchcock portrays using a point of view shot, a close up of delirious Gus, then cuts to a close up Willy's flask hidden inside his jacket and this is followed by an extreme-close up of Willy taking a drink. Gus is resultantly coaxed overboard by Willy, and when the other passengers discover this, Willy becomes segregated by them, due to his deception which reinforces their distrust of foreigners. In a similar vein as in *The Lodger* and *M*, the mob-like mentality of the passengers aboard the boat throw him overboard to his perilous death, revealing the communal nature of

identity and fear of foreign identities, which prevailed and united against the enemy in WWII (Barr, 2005). *Lifeboat* and *The Lady Vanishes* are filmed in similar enclosed settings and portray the German characters as the enemy, which Hitchcock may have used to reflect the feelings of British citizens and bring a British perspective to Steinbeck's American material. Similarly, one might read that Hitchcock uses these feelings to reflect his subjective perceptions of society to actualise these feelings by portraying the Germans and Italians as deceitful and threatening. Since this film comes after the American entry into war, it has a specific role to act as propaganda in favour of war, because of the deceitful threat of these 'outsiders' who are projected as others in *The Lady Vanishes* (Barr, 2005). It's depiction of the foreigner however was controversial at the time as it humanised him in a way many other films did not. Additionally, Sklaroff comments that, Joe, the black passenger in *Lifeboat* is depicted as trustworthy, which contradicts the perception of foreigners posing a threat, however she comments that this is a 'tokenistic' (Sklaroff, 2009,p.230) representation of black identity because of their WWII comradery. Additionally, it appears that Hitchcock represents the city through the characters in the film, who represent different proportions of society within WWII. Therefore, Hitchcock represents the city through the contextual perceptions of society and how these perceptions of alienation and identity adopt an anti-foreign sentiment towards the enemy during WWI and WWII. Overall, Hitchcock's British films, with the exception of *Lifeboat* which was made in America, are shot from a British perspective and represent how identity and alienation in the city are threatened by foreign cultures. It also depicts and reflects how foreign people within Hitchcock's films alienate and are alienated by British community. Thus, Hitchcock uses identity and alienation to represent the societal ideas which occurred within Britain and are reflective of people's feelings due to WWI and WWII (Rasmus, 2013).

Chapter Four: American Context- The Enemy Within.

The previous chapter examined Hitchcock's British films and his focus upon alienation, identity and the city where he depicted how people who were perceived as external threats, were alienated from the established community. This chapter analyses Hitchcock's American filmography after WWII, by focusing initially upon: mistaken identity and ethnicity, followed by performance and gender and finally, examining his representation of alienation and identity within cities shifting from the external enemy, to the internalised 'enemy within' (as mentioned in the previous chapter in *Frenzy*). These contexts add to the overall argument as each era reinforces and reflects the argument that the depiction of alienation and identity differs depending on the events within each time period. The argument continues to explore how Hitchcock's representation of society in an American context reflected American societal views, as well as how performance and gender constituted alienation and identity in the city. It is worth noting that the city's role is integral in this chapter, as such it is prevalent throughout the chapter.

Chapter 4.1: Ethnicity and the city

Diken and Laustsen's (2007) methodology is that cinema reflects real life events. This reinforces the thesis that cinema reflects and represents societal events, and how they change throughout socio-historic contexts, especially *The Wrong Man* which reflects its context through its mise-en-scène and depicting the real story of Manny Balestrero. *The Wrong Man* is important to analyse initially, because it is Hitchcock's only film with Warner Brothers and has a strong tone of realism and, similar to Hitchcock's British films, focuses upon the city. It is a docudrama based upon a real story in New York where a man is convicted for robberies he did not

commit. This can be associated with *The Lodger* which was loosely inspired by Jack the Ripper but more importantly depicts the community othering the lodger's foreign ethnicity. However, *The Wrong Man* problematically excludes the ethnic dimension of identity. The similarity between these films was that the 'wrong man' is convicted for the murders, which increases the isolation and alienation of the fictional foreign lodger as an outsider, as well as the real life Balestrero, but the ethnicity of Manny is erased in *The Wrong Man*. This is shown particularly through the mise-en-scène where Manny, the protagonist, is convicted almost instantly of committing a robbery, not because he was at the scene but because he resembled the criminal. In this sense there is only a weak resemblance between the real Manny, who was Italian-American, and the rather non-ethnic Henry Fonda, who perhaps is one of the classic American everymen-especially through his critically-acclaimed portrayal as Tom Joad in the 1940 John Ford film, *The Grapes of Wrath* (Cavallero, 2010). The real Balestrero was alienated as a result of his ethnic lower-class identity; whereas Hitchcock's depiction uses a typical Hollywood technique by substituting Manny's difference with Fonda's universality to demonstrate how anyone can be guilty and framed for criminality. This shows the fragmentation between the real Manny and Hitchcock's copy; in this case Hitchcock's representations are actualised through the lens of typical Hollywood perceptions, rather than real events because it is more relatable to the audience (Humbert, 2012). However, at a key point Hitchcock uses an extreme close-up of Manny praying, followed by a dissolve to the real robber as a form of redemption, to highlight Manny's catholic religion. So in this way it does counteract Hitchcock's erasure of Manny's ethnicity by highlighting his Christian beliefs as Catholicism has a strong association with Italian American culture (Freedman and Millington, 1999). This is only a brief moment in the film though, and as New York was largely populated by Italian Americans Manny's religious beliefs do not benefit or represent to the audience the alienation the real Manny experienced through his Italian American ethnicity. Hitchcock still depicts Manny

specifically to be portrayed as a relatable and everyday man. This represents a tautology of how Hitchcock portrays this perception of the societal everyday alienated 'wrong man', as an everyday man, art is imitating life to reflect what is happening and people's perceptions of how they felt alienated in an anonymously large isolating city like New York. However, it does not fully imitate life because New York is represented as a white space where ethnicity is absent, as the non-ethnic 'everyday' Fonda does not resemble the same type of segregated alienation that the real Balestrero experienced.

These perceptions portrayed how anyone could be a criminal, and how this was hidden through the huge scale and anonymity of cities like New York. This particularly applies to Manny who Hitchcock depicts as being waded into the cells, and before the court room in medium or long shots, which reflect the alienation and segregation he feels. *The Wrong Man* focuses upon various locations in New York such as bars, court rooms and houses, the film's own realism highlights the sheer scope of New York and how Manny's wrongful conviction alienates him, as no-one can prove his innocence and New York's scale increases the anonymity to his identity. This realism was uncommon for Hitchcock, given the fact that Hitchcock was on loan for a single picture to Warner Brothers and part of the studio system; however this reality was juxtaposed by manipulating the 'everyday' perception of Manny through the non-ethnic Fonda. Despite this film's focus on the city and its realism Stam and Spence (1985) comment that ethnicity is erased from *The Wrong Man* as the Italian American Balestrero is replaced by the everyman Henry Fonda. Similar to London's scope in *Frenzy*, the multiple communities and scale of New York means that the huge population does not have the idea of the well-knit community identity, which existed in *The Lodger*. This seeks to alienate Manny because no-one in the community can prove his innocence. This huge population is highlighted in:

a night sequence shot inside Sherman Billingsley's Stork Club... The camera captures the cramped glitter of the place, a much experienced waiter gliding among the dancers...Manny picks up his bass and walks out of the club...we have found ourselves on the late night city streets... a real street patrolled by cops...We are carefully (and self-consciously) given a point of view of the extraordinary, and then in front of eyes it is turned off... and then we find ourselves.. in the most authentic cinematic representation of New York. (Pomerance, 2009a, p.115)

Hitchcock depicts and represents New York as a densely populated city, where the extraordinary happens in one location, yet in the real city streets it appears as if nothing has happened. Additionally, it also reflects how isolated and alienated Manny is as a bass player in the band and how his identity blends into the crowd once he has left the club. As Pomerance (2009a) demonstrates above, this represents the real streets of New York and how Manny is just another worker. Furthermore, Cohen compares this with the police line-up, where Manny "stands on a bare platform [and]...is asked to recite his name and address and is perfunctorily dismissed" (1999, p. 162). This acts to further represent and act as a metaphor for Manny's invisibility in New York. Even without considering his ethnicity Manny is still part of the crowd, and Hitchcock all but erases his ethnicity from the film (except his religion) making him even more of an everyman. So as Zizek (2004) would state, the absence of racial identity reveals the alienation and segregation of race in 1950s America, Hitchcock actualises the studio's subjective perception of society by excluding racial difference on-screen. It seems even the sparse community depicted has no space for racial identity and this adds to the anonymity of identity, which is a consequence of the scale of the population, while he is convicted because of his

similarity to others. This also involved Hitchcock's use of a typical Hollywood studio technique in erasing Manny's ethnicity to make him relatable to the white American audience. However, this remains problematic, as by not including the reality of Manny's ethnicity, or ethnicity itself, it erases the fact that Manny's ethnicity contributed to his alienation; even if it does reflect societal views of how the everyday men felt alienated; it still erases and alienates one of reasons for Balestrero's conviction and subsequent alienation. Therefore, identity, alienation and the city are connected in differing fashions, as it is clear that on one hand Hitchcock reflects real events including how the scope and scale of the city serves to alienate and add to the anonymity of the everyday man, which audiences can relate to. On the other hand, it isolates and segregates race due to its absence in the film. Thus, this reveals a complex reflection of reality that reconstructs and actualises real events from the subjective perspective of Hollywood, influencing Hitchcock's decisions and those of the white American audience by excluding racial characters. In this way this serves to structure absence rather than act as alienation itself, which in turn alienates the audience, as a result of this absence of ethnicity because they cannot fully understand how Balestrero was affected by his ethnicity. Henceforth, these representations do not always reflect reality which can alter people's perception of events and how this was influenced by Hollywood, as it was in *The Wrong Man* and Hitchcock under the studio system.

Chapter 4.2: Performance, Identity and the City.

Through analysing Hitchcock's British and American interpretation of society, it seems that Hitchcock's British depiction of alienation and identity in the city shows foreigners as dangerous to the well-knit local communities in cities, which reflects the nostalgically remembered communities during WWI and WWII. Overall, through

using these depictions it highlights that alienation and identity are reflective of societal feelings in cities in the context they were shot. This can be demonstrated through contrasting Hitchcock using the lodger's foreign identity to reflect alienation, whereas in *The Wrong Man* Manny's ethnicity is absent and this racial absence alienates the audience to some extent by not depicting the reality of events. Alternatively, unlike the representation of ethnicity, the depiction of the city provides a strong realism in *The Wrong Man* of how New Yorkers were alienated due to the scale of cities, in contrast to *The Lodger's* localised London. However, the city provides a different and integral role in Hitchcock's *Vertigo* (1958), where there is a distinct contrast between the perceived safety and security of San Francisco city (although this is where Scottie initially has his accident), in contrast to the inauthentic uncertainty of the suburban countryside in San Juan Batista, where the characters are placed in most danger. The city is especially important in Hitchcock's later films including *Psycho* and *North By Northwest*, as the distinction between the countryside and urbanised cityscape becomes increasingly distinct.

The city plays a key role within *Vertigo* in addition to performance and identity, which ties in with this next section by connecting how Hitchcock's representation of performed identity and alienation represented the Hollywood context. *Vertigo* is a thriller based upon nuanced duplicated performances and the search for truth in an ever complicated set of circumstances, so is fittingly represented through San Francisco's spiralling streets. San Francisco is the only place where Judy's authentic nature and Madeleine's identity are depicted before she appears to be possessed by Carlotta's spirit. The spiralling streets reflect Scottie's pursuit of Madeleine, to discover the true nature of her fragmented identity. Although the danger of the countryside is where the characters are placed most at threat at the films conclusion, it appears that there is a distinct danger posed to Scottie as he hangs from the gutter in San Francisco and this represents the threat

that lingers throughout the film. Judy's performed identity as Madeleine is performed in the city, which appears to be the catalyst for events in the suburbs, and both are distinctly linked by the danger in the opening scene and how the events in the city spiral into the outcome at San Juan Batista. The danger and instability that is depicted in the city reflects how San Francisco became increasingly gentrified and displaced due to suburban redevelopment in the 1950s, so this is why the city is depicted as an isolating spiralling maze (Teaford, 2000). As Maxfield (1990) states, the city is a threat that Scottie suffers at the film's outset, but it seems that Scottie desires to explore this isolating danger through examining the guises and performance of Judy.

Vertigo undermines what is stable about identity, and the uncertainty of what lurks behind the masquerades, as represented through San Francisco's spiralling streets and multiple performances of Judy as Madeleine. Scottie encounters Judy for the first time at Ernie's, where she is performing her 'front stage' identity (in Goffman's terms) as the icy Madeleine. Dramaturgy was derived from Goffman's (1956) studies of society and psychology, and grew during the rising fear of communism. The principal idea of dramaturgy is that identity is rooted in performance in different circumstances (Goffman, 2012). Judy conceals her true identity through the guise and performed front region identity of Madeleine, as Goffman would define it. This was a fear that coincided with the rise of communism as Americans were fearful of the performed front region identity of communists and threat they posed to their capitalist culture due to their hidden agenda (Genter, 2010). For this reason, Judy and Madeleine are alienated from Scottie, because they both conceal aspects of their front, the performance Scottie sees, and back, Judy's more authentic identity that lies behind her performance, region identities; Scottie only ever knows half of Judy's identity. Scottie then forces Judy into a performance; although the audience already see her performing, Scottie does not

know that. The duplicitous nature of Judy's identity only serves to alienate her from Scottie, and Hitchcock references this through the *mise-en-scène* of the green light that shines through the window at the Empire hotel. Hitchcock uses the green light, as a theatrical reference that refers to the ghostly nature of someone returning from the past, which Judy does as she becomes haunted by the front region identity of Madeleine. As Judy has faked the death of Madeleine with Elster and now Madeleine's identity has returned to haunt her. This is a reflection of Maxfield's point that *Vertigo* takes place as the 'dream of a dying man' (1990, p.5) and reinforces how Scottie is haunted by death, and how the film is set in a dreamlike inauthentic setting, such as the fake back projections in the graveyard and fake props at San Juan Batista Museum. There is something inauthentic about the environment that reflects the deception that Scottie encounters when he is being deceived by Madeleine's inauthentic faux identity.

Similarly, these themes recur in *Stage Fright*, where there is an inauthenticity about the transition from the theatre to the city, which adds an additional layer of performance. However, throughout most of the film, Hitchcock transitions from one enclosed location to another, so one cannot get an authentic idea of the city, other than through these transitions. In *Stage Fright* the protagonist, Eve, transitions from her identity to the pseudo-identity of Doris, in the same way the film transitions from the theatre to the city. Eve adopts these identities to prove her friend Jonathon's innocence, by uncovering the truth of how Charlotte Inwood murdered her husband because Eve believes Jonathon has been framed, much like Manny was. *Stage Fright* is another thriller heavily based upon staging and even when the stage is not depicted the idea of staging is always present due to Eve's performance of multiple personas. Furthermore, the nature of the city becomes an element of psychological analysis as there is a contrast between the synthetic stage to the city, which emulates the shift between Eve's real identity and her persona of

Doris. Therefore, the city and stage become a reflection of the authentic Eve in the city and fake staged performance of her identity on stage. This is similarly reflected through the inauthentic staged area of San Juan Batista where Judy performs her greatest masquerade as the suicidal Madeleine, but also where her identity is unravelled as a fake. Similarly, in *Stage Fright* Eve has her identity unveiled on the stage, where she was acting all along (Burgoyne, 1990). Thus, the duplicity of the stage, countryside and city in these films reveal how neither area can be perceived as an area of safety and further alienates the characters and audience, because of the uncertain parameters between the performed front and back region of identity that is unveiled in each location.

In using the contrast between the city and stage, Hitchcock's cinema focuses upon the contrast between performed front region and more authentic back region identities. Hitchcock's even pre-empts Goffman's Dramaturgical approach (1956) by intertwining the idea of the self and cinema throughout *Stage Fright*, by using different locations to reflect the regions of Eve's identity. Dramaturgy was the study of psychology which proliferated after the collective trauma of war and during the increased communist paranoia (Goffman, 2012; Weinstein, 2014). *Stage Fright* reflected these changes, as Eve's multiple performances replicate the shift in society toward the pursuit of psychology and reflected people's suspicions toward the unknown communist other. In this case, Eve's multiple identities reflect societal fears, because she is concealing her true identity, which was a fear for people in this societal context as they were afraid potential communists were masking their true motives (Roper, 2005). This replicates the complex changes occurring within identity and identity awareness after WWII and the 'red scare', as people were increasingly masking their true identity as communists, and many women began adopting more than one identity as a wife and a worker, as their roles within the workplace proliferated (Kossoudji & Dresser, 1992). The transition between Eve

adopting the personalities of Eve and Doris is an element of Goffman's Dramaturgy (2012), where people adopt different identities depending upon the social situation. Eve masks her true motives and adopts the persona of Doris, a maid, to reveal Charlotte Inwood's role in her husband's murder. However, Eve is an acted identity by Jane Wyman, who also acts as Doris, so Hitchcock's film is a performance within a performance. So, there are three layers to Wyman's performance which reflected Goffman's dramaturgy on and off-screen.

Furthermore, the increasing awareness of psychoanalysis and popular psychology further reinforces Goffman's idea of dramaturgy (1956), as he refers to people's front and back region performances. Eve performs a predominantly front region performance according to Kivisto and Pittman (2013, p. 306), and this is what: 'confronts the audience-what they see'. This is the mask and face that Eve adopts as Doris, and one that Wyman adopts as Eve, to conceal her true identity. By adopting this identity, Eve becomes self-estranged from the true nature of herself by performing a front stage identity that does not reveal her true intentions (Seeman). However, she needs to adopt this identity to discover the truth. Eve can only adopt her true identity when performing back stage, her true concealed performance, that only her father sees, until the film's conclusion. This means she spends the majority of the film masquerading her identity behind a front stage performance. Kivisto and Pittman state (2013, p.280) 'the back region will be the place where the performer can reliably expect that no member of the audience will intrude' and this is what Eve does by maintaining her façade as Doris and when she performs the role of the unsuspecting Eve concealing her true motive with Inspector Smith. Both these identities have a purpose of discovering the murderer of Charlotte's husband. However, towards the film's conclusion she is forced to reveal her front and back region identities to Smith, something she does in the form of a confession, so he can uncover the murderer's identity. Goffman's dramaturgical

approach (1956) highlights that there is a public and private identity and the private identity is often concealed from the audience, but because of her affections for Smith and need for him to convict Inwood, Eve reveals her private (real) identity to Smith. This reflects firstly the alienated idea of having to split identities to investigate the murder, and secondly performing multiple identities was an increasing role that women provided after WWII in the workplace and home.

The established idea of male dominance is still a prevalent theme Hitchcock represents because Eve has to tell Smith in order to convict the right person as the murderer, due to his position in the police. This is also the reason she has to conceal her identity due to these ideals. Thus, although Eve plays an important role through performing multiple identities, Hitchcock represents how men still have the dominant societal role, and this can be actualised and understood by modern audiences as a reflection of the social hierarchy in the 1950s, and how women were alienated from achieving their potential. On the other hand, women, especially Eve, did perform a more dominant role as some men suffered from post-traumatic stress or mental breakdowns after WWII and Eve does have the dominant leading role by performing multiple identities to discover the murderer's identity (Friedman, Schnurr, & McDonagh-Coyle, 1994). Therefore, the multiple performances of differing identities is a representation of changes happening to women in society, as they increasingly adopted roles in the home and at work. This also reflected the sceptical masking of identities that was part of the 'red scare' or communism. Consequently, the duplicity of these roles particularly alienated women from their homes and the workplace and socially isolated communist supporters in society (Seeman, 1959). Communism was a huge societal fear at the time, firstly, because communism was portrayed and perceived as a threat and opposed to the capitalist western world which existed in America and Britain, and secondly as the communist threat could lead to nuclear war. Hence, these fears were a consequence of the Cold War.

Additionally, Hitchcock also begins to become a self-aware director and uses the contrast between the realness of the city and fake stage to make the audience aware that Eve is performing an identity on stage and this adds a further layer to identity and performance (Spoto, 1999). On the other hand, although Eve is demonstrated as performing strong multiple identities and some women had dominant identities in society, Hitchcock still represents men as being dominant. This is because Smith has narrative agency over Eve and is relied upon to convict the murderer; which reflects and allows the audience to actualise how the established white male society maintained their hegemonic position after WWII.

Similarly in *Vertigo*, Hitchcock demonstrates how men maintained their hegemonic position, as Scottie manipulates and controls Judy's fragmented identity, by remodelling her as Madeleine. This shows Hitchcock's cinematic awareness through *Vertigo's* cinematic 'doubling' by replicating how Hitchcock used manipulation, control and voyeurism to influence the actor's performance in the studio system, which he so dominated (Spoto, 1999). However, to add to the alienation and multiple performances Kim Novak herself is as an actress, and she performs the role of Madeleine and Judy. When Scottie remodels Judy to appear like Madeleine he makes her perform a screen test for the role of Madeleine where she parades up and down the clothes store and shows her profile. This demonstrates how identity is fragmented in *Vertigo* and how Hitchcock makes Judy's remodelling appear like a screen-test (Gabbard, 1998). Hitchcock's role as a director is reflected through his doppelgangers Scottie and Elster, who represent the director on-screen, who manipulate and control Judy to their own desire (which reflected Hitchcock's control of women, especially icy blondes). Although Judy appears to be powerful by deceiving Scottie, it reflects how men ultimately dominate in the established society. Judy is alienated throughout the film because of her

duplicitous identity, but Hitchcock represents the only power that Judy has is a consequence of male identity (Modleski, 2005).

The repressed role of Judy being under male control represented events that occurred in society; which is similar to the role Eve adopts in *Stage Fright*, whose threat to male identity occurs through the knowledge she gains from performing two identities (Wood, 2009). In *Stage Fright* Eve is perceived as a castrating threat because of her power, however it appears that Hitchcock reflects how women are manipulated by men as the only agency Judy and Eve have is controlled by men. In society at the time women were increasingly gaining roles within the workplace but had to perform multiple roles as a wife, mother and in the workplace (Miller et al, 1991). This caused them to be alienated in many settings as men felt threatened in the workplace, however Hitchcock uses the 'male gaze' that seems to represent his own feelings as a director onto the women, by using cinema and his characters to depict how men can manipulate women to their will, in the same way he manipulates Kim Novak's identity as Judy, and particularly the identity of Tippi Hedren (Mulvey, 2003). This allows us as contemporary spectators to understand the perceptions of women from Hitchcock's perspective in this context. Therefore, Hitchcock represents women's threatening role in the workplace but also the constructedness and masquerade of female identity, as Wood (2002a) suggests that this actualises Hitchcock's perception of women by showing how they are dominated by men.

In *Vertigo*, Judy is haunted and alienated by the inauthentic front region identity of Madeleine, a person who never existed, and furthermore the city is reflected, as it represents the spiralling confusion in contrast to the danger when she reveals her true identity in the countryside. Hitchcock continues these themes in *North by Northwest* (1959), his only MGM film, which is an action espionage that

uses Cold War genre tropes and the MacGuffin, as Roger Thornhill, the protagonist, is implicated by the identity of George Kaplan, a man who never existed. The identities of Thornhill and Kaplan reflected the realities of the Cold War, by representing societal fears of people's hidden agendas and concealed identities in the Cold War, which was of increasingly social relevance in 1959 (Warner, 2011). Moreover, the correlation between *Vertigo* and *North by Northwest* highlights the ever-present danger of the rural, especially to Thornhill who is also placed at threat in the countryside in the infamous crop-duster set-piece. On the other hand, the dissimilarity between these films is that Eve Kendall is shown to be a castrating threat to men because of her dual secret agent identity that alienates her from discovering the truth about Thornhill but also affords her the agency she has in her role which Judy does not have (Wood, 2009). However, Hitchcock reflects society by reasserting male power as Eve is vulnerable to Townsend's power at the end of the film, and relies upon Thornhill to save her which reasserts the authority of male identity. Even when Thornhill drops his matchbox to alert Eve's attention in Vandamm's apartment, the audience do not see Eve's point of view. She is surveyed by Townsend and Leonard at ground level and by Thornhill from the higher level of the apartment through a high-angle shot that immediately indicates Thornhill's male superiority physically and through his knowledge that has the power to save her. Hence, the sequence reasserts male authority on both levels.

North by Northwest alienates Thornhill and his identity throughout the film; he initially appears as a man with safety and security in Madison Avenue, New York, an area which was becoming increasingly gentrified. Thornhill is secure and adopts his identity as the established 'bachelor about town' in New York (despite being somewhat dominated by his mother); however this becomes displaced when he accidentally assumes the identity of George Kaplan. During the Cold War many people adopted multiple pseudo-identities to prevent the enemy from discovering

their true allegiance, including Klaus Fuchs (codename 'Rest'), a real agent during the Cold War, as well as Eve Kendall (Genter, 2010). In this case, Thornhill assumes Kaplan's identity by coincidence when the bellboy calls Kaplan's name and Thornhill responds to get a table, which backfires tremendously (Genter, 2010). Thornhill then performs a mixture of front and back region, which he transitions between to discover the importance of the identity of George Kaplan, as he masks his real identity to solve the mystery. Much like Judy, he walks like Kaplan, talks like Kaplan, and assumes his identity, mainly because George Kaplan never existed; he is a classic MacGuffin to keep the audience's interest. However, unlike Judy, Thornhill gets a template for who and what Kaplan is, Judy does not get that opportunity other than through Elster and Scottie's manipulation of her performance (Wood, 2002a).

Despite this uncertainty, Hitchcock portrays Thornhill's dominant masculine identity, excluding his close relationship with his mother, but Eve Kendall is given an equally important role that threatens his masculine identity in the rural and urban (Christopher, 1997). Women were increasingly becoming a threat to male identity in the city, due to their new social and economic responsibilities and Eve is the embodiment of a strong, successful female. However, Eve also has to perform front and back region roles, as she has to conceal the true nature of her identity from Townsend and initially from Thornhill. This is a reflection of women; because some men were threatened by their dominance through the multiple roles women performed as a housewife and in the workplace, so this consequently resulted in their alienation (Blount, 1996). To some extent Thornhill reflects this, as he initially feels threatened by Eve's identity because of his vulnerability and reliance upon her whilst he is on the train. However, Eve's identity is shown as being duplicitous not only because of her castrating threat to Thornhill and Townsend, but as a reflection of the multiple identities some people adopted during the Cold War to obtain enemy

intelligence. According to Mulvey (2003), this threat and women's castrated threat becomes disempowered when her identity is deciphered, thus revealing her castratedness, and rendering her unthreatening and vulnerable in the rural countryside as soon as she loses the power she had from her duplicitous identity. Hitchcock depicts the social paranoia this created, as everyone in *North By Northwest* adopts multiple identities, and this was a fear at the time as many Americans were fearful and threatened by others who were uncertain whether they could trust others, due to the rising communist threat (Genter, 2010). At least it appeared to be the rising threat of communism, as that is how people perceived it; especially because the public spectacle of the McCarthy trials helped popularise and promote the perceived threat of communism, as is depicted through Eve's duplicitous identity and the MacGuffin of Kaplan (Schrecker, 1998).

Throughout the film, Eve conceals her identity until it is revealed she is double spy, and like Judy her true identity is revealed in the rural countryside, her life is immediately placed in danger. Furthermore, both Eve and Judy's identity is placed in danger when they reach the suburbs, and this reflects the distrust and binary opposition between men and women at the time and how women's lives were threatened once their duplicitous identity is uncovered (Wood, 2009). This further represents the binary opposition between the city and rural areas, and the dangers of the rural, where women are most vulnerable. Additionally, this reflected how rural areas were becoming increasingly populated and pushed out minorities, due to white flight, the gentrification of the cities and suburban redevelopment schemes, and how these remote locations present a threat to the characters, as Cullen and Levitt's (1999) research indicates that crime rates were the same, if not higher, in the suburbs than in cities during the 1950s. In the city, Eve and Thornhill are portrayed as having strong, secure identities, whereas in the countryside they are depicted as frantically scaling Mount Rushmore or being attacked by unknown,

unseen assailants. This acts as a binary metaphor that contrasts the dangerous rural against the safety of the city, as the Old West wilderness of the rural contradicts the civilisation of the city, and they act as binary opposites (Lee, 1985).

Hitchcock represents the feelings of the audience who felt alienated and unfamiliar in the rural suburbs, by presenting it to be dangerous territory. It also indicates Thornhill's isolation from the social and cultural constructs of the city as he is unattached to the same identity he had in the city, indeed this no longer his identity as he is now identified by Kaplan's identity. This unattached identity is reflected through the alienated and isolated wilderness, as opposed to the metropolis lifestyle that defines Thornhill's identity (Freedman & Millington, 1999). Although the countryside is an area of danger for Thornhill, he is also separated from the urbanity of his identity in the city. Freedman and Millington comment that Hitchcock portrays the social and cultural institutions of the city through Thornhill's identity as an advertising executive at the film's outset, something further exemplified by Saul Bass' opening montage that emulates a television advertisement. The film reminds the audience of the commodification of American lifestyles, and how human beings, like objects, can be bought and sold during the Cold War. The audience is reminded of this at the auction, where Vandamm treats Eve as nothing more than an object (Freedman & Millington, 1999). Whereas, when Thornhill enters the countryside, an isolated area of danger, he is also separated from the American consumerist identity that is represented in New York, where Thornhill's identity is defined by the clothes he wears, where he eats and by the hotel he visits. Therefore, the depiction and simplicity of the rural countryside is isolating for Thornhill because he is separated from the urban consumerism that constitutes most of his identity.

On the other hand, although Hitchcock does portray the absence of consumerism in the isolated countryside, the rural site of Mount Rushmore plays an

additional role in the film that highlights surveillance and the protection of democratic ideals. Throughout the film there is a continued idea of surveillance within the city, for example through the high-angle establishing shot of the New York city grid, to Vandamm's apartment in Rapid City, the high angle shot indicates a position of powerlessness and surveillance. This further reinforces the Cold War narrative alongside ideas of western capitalist consumerism in the city, as Mount Rushmore is a physical representation of the democratic principles that America protected during the red scare and communist paranoia. This surveillance represented the reality of McCarthyism during this context to protect the capitalist, consumerist and democratic ideals, which Hitchcock depicts as constituting the city, Thornhill's identity and represented American domesticated identity. These ideals are what the protagonists are protecting by preventing the microfilm from entering the enemy's hands (Freedman and Millington, 1999). Therefore, Hitchcock's depiction of the city has a binary opposition to the countryside through the identity of Thornhill and Kaplan, however the city also has a dual purpose that represents the American consumerist culture as opposed to the isolated countryside and communist threat, which is referenced in the narrative and by using the Mount Rushmore monument.

Similarly, Hitchcock projects these feelings through his depiction of women's binary opposition to men, as he represents the same danger women pose in parallel to the threat the isolated countryside poses to the city. This can provide an actualised perception of society to contemporary audiences as it reveals how some men perceptions of women reflecting their castration anxiety, as they were an ever dominant threat to masculine identities. For this reason, women become even more alienated by revealing their constructedness, Eve is alienated for revealing her identity as a spy to Thornhill, whereas when her constructedness is revealed she is further alienated by Townsend due to her duplicity and deception. However, if

women are constructed this may reveal that male identity is just as constructed; therefore masculinity may not be something natural. It appears that Hitchcock's actualised perception of women is through depicting that when women are revealed to be in a position of power that they immediately become socially isolated, as a result of revealing their back stage identity and deception (Modleski, 2005). Consequently, women are put in a position of danger and are punished, by transferring what power they had to their male counterparts to save them from their position of danger, in the case of Eve and Judy (Mulvey, 2003). When women's identities are revealed, they are socially isolated by being deciphered (Mulvey, 2003), and become self-estranged from their faux persona and their real identity, especially in this case when Townsend quickly seeks to discard Eve when her duplicitous identity is revealed.

Thus, Hitchcock represents the threat of rising female importance in the workplace, the threat of the countryside and suburbs, and the increased fears of communism in America. Hitchcock counteracts the perception of women having power in many of his films by showing men as having the dominant identity and reasserting male importance (Wood, 2009). Therefore, although Eve and Thornhill are both alienated because of their identity, it appears that Eve remains alienated because of her independent female identity that Hitchcock revokes when her double identity is revealed and represents her as needing a man to rescue her at Mount Rushmore, to reassert the importance of male identity. Henceforth, this film reflects the alienation and threat felt by some of the male patriarchy due to changing gender roles in society and work, even though Hitchcock ensures that the conventional male dominance is reasserted. It also impacts society because this is how one can retrospectively interpret alienation in contemporary society as Hitchcock informs us how some people in the 1950s perceived identity and alienation.

Chapter 4.3: Psychosis, identity and the suburbs.

Another aspect of identity which can retrospectively be interpreted by contemporary audiences within Hitchcock's Hollywood cinema is the definitive move to focus on the internalised 'enemy within' from the psychological state of the protagonists, not just their performance. Hitchcock's psychological interest coincided with the growing awareness of psychoanalysis as a science in the 1950s, because people wanted to understand the nature of psychological identity to help comprehend the nature of the self. *The Wrong Man* was shot during this emergence of psychoanalysis, meaning that identity was no longer considered to be a fixed ideal. One might read that Hitchcock portrays this by representing how the psychological impact of alienation and isolation affected Manny's wife, Rose, through representing the psychosis she suffered in real life. Hitchcock subjective impression and representation of her psychosis, as Rose is depicted through her self-estrangement and movement to a sanatorium. This mirrors Rose's real self-estrangement through how she was institutionalised and lost her sense of self, due to her guilt and consequently went into a sanatorium for 4 years (Jonathon, 2010). The real events that *The Wrong Man* represented can allow us to comprehend the psychological consequences and mental strain alienation has upon human identity.

Stage Fright also examines the psychological consequences of mental psychosis, when comparing Jonathon's false narration of the murder with Eve's performance. Throughout the film, when Jonathon says he was framed for the murder, the audience believes the nature of his performance and depiction of innocence; however at the film's conclusion Hitchcock uses an extreme close-up of Jonathon's wild eyes to reveal his psychological breakdown and that he is the

murderer. The reason for Jonathon's alienation and pathologisation could be in relation to lying to Eve (Solomon & Dekel, 2008). This was a reflection of societal fears, as concealing the truth and hiding his true motive was a keen fear that people had of communism, so people's scepticism of communists concealing their true purpose was reflected through Jonathon's deceit (Weinstein, 2014). Eve adopts multiple identities to reveal Jonathon's innocence as he has become alienated because of his believed guilt in murdering Charlotte's husband. When it is revealed that he is guilty, he further becomes alienated from Eve as she refers to him as being 'sick' and needing help, so alienation in Hitchcock's American era is not only through adopting many identities but also through the mental psychosis of supporting characters through their false accounts of events (Orr, 2009). This appeared to be an emerging theme in films of this era particularly in film noir thrillers including: *Sunset Boulevard* (Wilder, 1950) and *Kiss Me Deadly* (Aldrich, 1955), where the psychosis and multiple identities of characters shapes the story (Warner, 2011).

Goffman's dramaturgy accounts for Jonathon's performance and fake account of events, but this only serves to alienate him throughout the film. This is clearly demonstrated when Jonathon initially tells Eve that he is innocent of the crime at the film's outset; this is his front stage identity, his performance. However, Eve believes it is the back region performance of his true self, when it is the front; whereas, when the front and back converge, and Eve discovers the truth, she realises that he has mental psychosis, as she believed Jonathon's innocence until he reveals his original account was a lie. This is why the idea of acting and identity becomes increasingly important in Hitchcock's cinema because people's perception of identity was greatly affected after the war. These alterations in personality represented the changing ideas of identity and performance and how male identities were fractured, due to post-traumatic stress after the war and the masking of

people's true motives and identity during the red scare that changed people's perceptions of identity and the solid foundations, which once structured it (Rosenheck, 1986). In order to understand how Diken and Laustsen's (2007) representations and actualisation affects cinema it is important to comprehend the historical circumstances. *Stage Fright* reflects the changes and alterations that were occurring in men's identities, as a consequence of Post-Traumatic Stress after WWII; which affected men because they were alienated from the identity they had before the war and people began to recognise that the ideas of hegemonic masculinity were damaging for many men, as they were just as socially constructed and open to change as femininity (Butler, 2011). Thus, the psychological breakdown of Jonathon reflected changes in society as a result of WWII and the red scare.

In *Stage Fright* and *The Wrong Man* Hitchcock portrays Jonathon and Rose as having mental health problems because of the fragmentation of their identities, however in the thriller *Strangers on a Train* Hitchcock presents a differing perception of mental health and identity. This film demonstrates how the themes of alienation and identity have become intensified and reflect the identity fears of doubling and mistaken identity that have been laid as the principle groundwork by the two previous films. Weinstein (2014) highlights how Bruno's masked identity in *Strangers on a Train* is a further development of the pathologisation of homosexuality and concealed identity during the Red Scare, and these fears are represented through Bruno embracing his psychopathic identity, unlike Jonathon and Rose who are alienated by it. This is reinforced by Wood's (2002a, p.94) remark of how Bruno's character expresses "how the ordered life depends on the rigorous and unnatural suppression of a powerfully seductive world of desire". Bruno expresses his opposition to this desire, by fulfilling Guy's suppressed desire to murder his ex-wife, and his own implied homosexual desires (Wood, 2002a). *Strangers on a Train* begins with close-ups of two men's feet which Hitchcock

intercuts with tracks criss-crossing on the railway line, from the film's outset Hitchcock portrays these characters as the antitheses of each other: Bruno as a deranged psychopath and Guy as an innocent man who is lead into the murder plot. Although Guy Haines has a strong identity of an athlete, he is presented as a 'run of the mill...guy' (Giroux, 2013) which makes him relatable. Bruno has a more aloof identity which represented American fears in this context. Bruno has a strong connection with his mother and an antagonistic relationship with his father; however Bruno initially appears to be an innocent supporter of Guy discussing theoretical murders. It is through a medium shot of Miriam's glasses on the ground, when the audience realises that Bruno has been masking his true identity and is a psychopathic murderer. According to Barton (1991), he is portrayed as villainous for numerous reasons as Bruno displays homosexual qualities, which alienates his identity, because homosexuality was illegal in the 1950s. According to Friedman:

Communists and homosexuals possess similar characteristics...moral corruption, psychological immaturity, and an ability to pass 'undetected' among ordinary Americans (Friedman, 2005, p, 1106).

Bruno's identity reflects societal fears as his masked homosexual identity which Hitchcock heavily alludes to, by depicting the threat of the '*lavender scare*' (Weinstein, 2014), the fear of homosexuals and communists that Bruno represents. This social threat is similarly exploited due to the fear society had of Eve's multiple identities in *Stage Fright* and Jonathon's allusive identity, which highlighted the fears audiences had of communists' hidden agenda. The government was threatened by homosexuals and communists because they could not be defined, and they were considered to be 'the enemy within' due to their hidden motives and threat to the American ideal of the domesticated family unit (Weinstein, 2014). Consequently, communists and homosexuals were projected as societal 'others', like women and

ethnic minorities, communists and homosexuals were socially isolated. They were disenfranchised, because of their identities, and were alienated from their identities, as they had to conceal them, because of their perceived threat to the American capitalist ideals (Moore, 1982). Furthermore, Bruno becomes more segregated and alienated as he is portrayed as having psychopathic as well as having homosexual tendencies similar to Jonathon in *Stage Fright*; and Americans feared the mask of the psychopathic person as they could not distinguish them from ordinary everyday people. This reinforces American's fear, as they feared communists being hidden in plain sight, one might read that the communists are represented by psychopaths in this context. This is reflected through the performed identity of Bruno who initially appears to be normal not self-estranged to the audience but it is revealed that he is an eccentric psychopath throughout the film (Weinstein, 2014). Additionally, Guy becomes alienated because he is framed for Miriam's murder and the same maxims of fear of the other, apply to him as they fear that he could be concealing information which alienates him due to his innocence. Therefore, depictions of alienation and identity reflected the societal fear of the red scare and homosexuality during the 1950s because people were scared of the communist 'other' who masked their identities as communist supporters and their amoral support was feared to convert others to communism. The communist threat was feared much more in America than in Britain, as American independence was founded upon capitalism, whereas Britain had implemented the NHS after WWII, which adopted socialist ideals of sharing resources. However, in America, people who were suspected communists were treated more severely than the UK, because of McCarthyism, where many suspected communists were arrested if their beliefs did not fit (Schrecker, 1998). This is why communisms and homosexuals were socially isolated and disenfranchised because their goals were perceived to contradict the national ideas of the domesticated family and capitalism, which had unified Britain and America during WWI and WWII (Wood, 2002a). Thus, to conclude, alienation

and identity are depicted through the performed identity of Bruno who initially appears to behave normally; however he is transformed into a murdering psychopath with exaggerated homosexual tendencies towards the film's conclusion. This represented societal fears because Americans were threatened by the 'enemy within' and what the consequences of peoples performed identities could be; to reveal that a communist, homosexual or murderer could be anyone (Weinstein, 2014).

In *Stage Fright* and *Strangers on a Train* Hitchcock associates perversion and alienation with the fragmented identity of Jonathon and Bruno, and uses Freud's id (Sandis), the primal instinctual nature of their identity, as an explanatory tool for their prevalence, being the reason why they are self-estranged from their identity. Hitchcock also uses expressionist techniques to foreground the psychosis of these characters including the use of shadows in the alleyway to highlight Bruno's guilt. Additionally, at the beginning on the train, parallel lines of light are cast over Bruno's face to indicate the criss-cross of opposites in identity. Hitchcock indicates Bruno's split, psychopathic identity with Guy's innocence, as the darkened parallel lines from the blinds are only cast over Bruno's face, not Guy's (Genter, 2010). This technique is used within *Spellbound*, and throughout Hitchcock's career as this expressionist technique was a key device he developed from directing German expressionist cinema in 1920s. This is an expressionist technique utilised in *Spellbound* when the amnesiac Dr Edwardes' psychosis is triggered by seeing parallel lines that he associates with his memory. This leads to his psychological guilt as he is alienated from himself because he cannot remember his true identity or why he has this fear. Like in *Strangers on a Train*, *Spellbound* indicates that the enemy comes from within the 'unconscious self' or as Freud would state the id, or super-ego, and even people's performed identities that threaten society (Sandis). This represented societal paranoia during the Cold War of the masked identities of

homosexuals and how it was connected with the performed identities of communists. Sandis indicates that the fear of the enemy within reflects society at the time (highlighted by Bruno and Jonathon) because it represents the prevalence of Freudian analysis, that emerged within America alongside psychoanalysis, as the identities of men and women were affected after WWII (Friedman, Schnurr, & McDonagh-Coyle, 1994). Although, Sandis indicates Hitchcock had scepticism of Freud's id, it heavily features in his films, in relation to the self-estranged personas his characters encounter, throughout this era to reflect the tone of the time. Furthermore, the growing realisation that the other could be us, contradicts the long held-binary perceived during Hitchcock's British context of the foreign enemy, as the enemy could now be within; this resultantly lead to anxiety as even in contemporary society people still endeavour to project and turn the other into an identifiable threat (based upon ethnicity, religion, so-on so-forth) (Lindvall and Rueda, 2014). Thus, Hitchcock's films reflected societal events and the feelings of the audience, which had been effected following WWII and leading up to the Cold War, and this caused audiences to be alienated by the fear of the 'enemy within'. Alternately, it is important to note that the city does not have much of a role in *Spellbound*, like many Hitchcock films it acts as a context where these events represented what's happened in society.

In *Strangers on a Train* the city acts as a location for these events to take place and reflects people's societal fears at the time. The city adopts two functions: it is depicted as an area of safety for Guy where his life with Anne Martin is, and this contrasts with the smaller town of rural Metcalfe and the carousel where the murder takes place. The smaller towns in America, the country fun-fare, and similarly Bruno's house in the suburbs are depicted as areas of danger, and this reflected events happening in society, because people were most afraid of the 'red scare' spreading in smaller localities, so this was where they felt most vulnerable

(Carleton, 2014). This purposefully represents these fears as Hitchcock himself altered the finale of Highsmith's novel to represent these fears, at the country fun-fare as it is where these fears of communism were most prevalent. However, the fear within the smaller towns is translated to the city, as Bruno returns from the first killing, the scene of the Miriam's murder, to Guy's apartment in Washington D.C. Guy is most entrapped in this scene where Bruno states "You're a free man now" (Freedman & Millington, 1999), Hitchcock's mise-en-scène indicates the opposite of this freedom as the shadows from the iron fence outside Guy's apartment now imprison Guy and Bruno by being cast over them in a medium shot. Hitchcock's mise-en-scène represents how Bruno is portrayed as the id, and Guy as the ego, so in this way indicates their alienation (Freedman & Millington). This reflects how anyone can be alienated and Guy is entrapped by the knowledge of the murder, that represented the American fears and this knowledge meant that the threat was now from within. However, the real danger and violence occurs through the murder and finale which are located within the Metcalfe country fun-fare. This reflects the societal concerns of the threat lurking within the countryside as the murder occurs in the countryside, on the other hand Bruno's appearance in Washington D.C represents the societal fear of these events happening in the city but ultimately the city is depicted as an area of safety as Hitchcock does not depict any murders within the city, but makes the audience fear that they might occur there.

The threat lingering from within is also indicated through images of Washington D.C. and Corber (1999) suggests that this monumental background indicates the significance of the nation's capital within this film. This film's depiction of Washington D.C alludes to and represents Hitchcock's own paranoia about communists infiltrating the government (Corber, 1999, p.100). Although it is not immediately obvious why the film is set in here, it indicates that Bruno is not just dangerous because of his self-estranged homosexuality and performed identity, but,

like communists, because Bruno masked his true identity and purpose. His performed identity had many similarities with the fears of the communist's masked identity during under McCarthyism. This concealment of identity, that Bruno represents, can be perceived as a national threat to the ideals of democracy, which is why the film is located in Washington D.C. where these communist fears that emerged were most prominent (Corber). This fear is most prominently represented through Bruno's character because he embodies the characteristics of the enemy within. Therefore, Hitchcock foregrounds identity, the city and the fear of alienation through his filmmaking after WWII, by highlighting the fear of the 'other'. Whether it be Jonathon's mental breakdown or Bruno, a psychopath, this unknown 'other' was no longer a foreign threat, now it could be anyone, anywhere who masked their true identity and purpose.

A film that capitalises upon these fears of the internalised enemy within is *Invasion Of the Body Snatchers* (Siegel, 1956) where the paranoia of the red scare is literally highlighted by the pods erupting from the bodies of the villagers in quaint Americana. The enemies, who are perceived to be mentally and physically within, are lurking in small-town America. Ironically, LeGacy (1978) notes how Hitchcock also translates this fear of the enemy into a comedy in *The Trouble with Harry* (1955). Hitchcock highlights the fear that the enemy was from within, as opposed to the fear of the foreign in the British period, and this alienates characters such as Guy, Eve and even the villagers in *The Trouble with Harry* because they are depicted as innocent normal Americans trying to discover the truth, which the audience can identify with, even though their characters' identities become alienated due to their presumed guilt (Barton, 1991). Henceforth, the city highlights the fear of the countryside or smaller localities, and how cinema depicted that anyone could be guilty of murder, which results in the protagonists often being alienated and therefore, reflected American fears.

Psycho continues the themes of the instability of the city and danger of the suburbs, as well as the 'enemy within' through the alienation of strong feminine identities in contrast to the male patriarchy that was threatened by their newly found power. This is present in *Psycho* (1960), which begins by focusing on the protagonist Marion Crane, a real estate secretary. Marion is not satisfied by her identity as a secretary, as she craves authenticity to become her boyfriend, Sam's wife, and according to Silverman an opportunity presents itself which Marion cannot refuse:

Marion expresses an intense desire to have their relationship "normalized"—...through marriage...Sam comments bitterly on the economic obstacles in the way of such a union. Later in the same day when Marion is entrusted with \$40,000 which is intended to buy someone else's marital bliss...Marion decides to achieve her culturally induced ambitions through culturally taboo means. (Silverman, 1983, p.207)

This foregrounds Hitchcock's presentation of women as deceitful, as in *Vertigo*, *North by Northwest* and *Stage Fright*. The rural city of Phoenix collapses the binary of the city and rural space, the city is depicted, as a location where Marion has the security of a job and, a boyfriend (albeit the fact that he's economically insecure), which she sacrifices to pursue her desired identity as Sam's wife. Alternately, one can read that Hitchcock depicts the illusion of safety in the rural city as being as precarious as it is in the rural suburbs, where Marion is killed by Bates without anyone knowing her location. Marion is killed in the privacy and 'safety' of her motel room in the suburbs and throughout the film Hitchcock *mise-en-scène* indicates that nowhere is safe through his transcendental gaze and voyeuristic use of his camera (Silverman, 1983). The city itself is a precarious location and a place of ever-present

visibility and danger, as Marion's privacy in her hotel room at the film's outset is invaded by Hitchcock's voyeuristic camera which is reminiscent of Norman Bates peeping upon Marion later in the film (Thomas, 1997). This is reinforced by Silverman:

Our sense of intruding is accentuated by the first shot inside the hotel room, which shows us a woman (Marion), still in bed, and her lover (Sam) standing beside the bed...From the very outset, the viewer is not permitted to forget that he or she participates in that visual coercion....The film...[suggests]..Marion's absolute entrapment within the position of a thief...it associates the money with a transcendental gaze, a gaze which exceeds Marion's, and that can see her without ever being seen... (Silverman, 1983, 207-208).

As Silverman suggests here, Hitchcock's camera appears to give Marion the power at the film's beginning in the city, as she steals the money to pay her boyfriend's debt, because these debts prevent Marion from getting married and attaining the identity she desires. Like in *Stage Fright* and *Vertigo*, Marion's abandonment of identity is to pursue a relationship with a man, in this case through her union with Sam. Silverman (1983) states that she is entrapped in the position of the thief, but this is an illusion of power. The transcendental gaze clearly demonstrates the omnipotent power the audience have through their voyeurism and Marion's powerlessness as she is constantly watched by the audience even in her private spaces, no-where is safe for Marion. Although Marion appears to have power at the film's outset which she uses to claim her desired identity, by abandoning her life in the city she loses the illusion of power and safety the city permits her. Marion abandons her identity to attempt to claim the identity she desires, as she drives to meet Sam in the Californian suburbs; the elements that conspire against her due to

the rain where she pulls over and decides she will return the money when she delves further into the suburbs to Bates Motel but in doing so the power she had by gaining the money has depleted alongside the security of numbers she had in the city (Mulvey, 2003). As indicated by Cullen and Levitt (1999) the suburbs, in general, indicated a new danger as it had rising crime levels and was isolated. It is here where Marion encounters the Norman Bates, the innkeeper's authentic identity, before the split nature of his identity is revealed. Furthermore, the nature of the countryside in *Psycho*, similarly to *Strangers On A Train* is represented as where the danger lies, especially in the film's creation and casting of the isolated rural motel culture as the new American Gothic. Marion's gothic doom occurs in the motel's countryside location, as does that of Bruno at the fun-fare; these rural areas are isolated and in this instance Hitchcock represents them as where sexual deviancy flourishes (Freedman and Millington, 1999). Norman is a transsexual taxidermist and Bruno is, at least alluded to as, a homosexual, and the duality of these identities occurs in the countryside as opposed to the city. This also represented peoples' fear of the dangers of self-estrangement in the rural countryside, especially through the binary opposition of self-estrangement of identity in the countryside through Bruno and Norman, in contradiction to the supposed of normality of Marion and Guy within the city. Similarly to Jonathon in *Stage Fright* and Bruno in *Strangers on A Train*, Norman is self-estranged and has mental health problems due to his dual identity, although he genuinely believes that his mother is another person. Norman is alienated mentally, sexually and psychically due to his multiple-personality disorder, and this is geographically represented through Bates motel which is located in the deserted suburbs.

The story of *Psycho* is based on Ed Gein's murders in Wisconsin, a psychopath who killed and skinned women and had an unhealthy obsession with his mother (Erb, 2006). It is revealed as a surprise at the film's conclusion that Norman

Bates' mother is dead and he is assuming her identity to murder others, this reflected Gein who skinned women and wore their skin to carry out his murders. Much like Judy in *Vertigo*, Norman is haunted by death, particularly the death of his mother and assumes her identity as his unconscious identity; he is alienated from his own identity or what his identity should be if he were not mentally ill. Norman's multiple personality disorder means he is not aware that he seems to be possessed his mother, much like what Madeleine fabricated, when she was possessed by Carlotta, but Norman does not fabricate his identity (Erb, 2006). Freud would refer to it as the id and the unconscious psychosis (Palmer, 1986; Kivisto and Pittman, 2013). Bates is doubly alienated due to his location and concealed identity, which reflected Gein's fragmented mental state, and Hitchcock gives the audience an insight into Normans' mentality when the film ends, where he "wouldn't even harm a fly". However, by this point Bates' sexual guilt is redirected through his dissociated personality, he is possessed by the oedipal identity of his mother, he is alienated from any identity of Norman Bates that might have existed, much like the identity of Madeleine dominating Judy in *Vertigo* (Palmer, 1986). His identity is dominated by his oedipal desire for his mother, and his Oedipus complex, which Freud presents as a competition between father and son to dominate and hold "the law of the father" through the desire to sleep with his mother; it is notable that Norman did murder her lover though. To this end, Bates' guilt for killing and desiring his mother is so much that he assumes her identity and kills any woman who he may become attracted to, hence why he kills Marion and why he is self-estranged from one definitive identity because of this desire and his repression of his multiple personalities (Genter, 2010). Additionally, this film portrays a crucial turning point in American society, when the other was acknowledged as internalised and American (Watson, 2013). This depiction reflected society primarily due to the representation of socially isolated and dysfunctional identities of people segregated in the countryside, which is strongly articulated in *Texas Chainsaw Massacre* (Hooper, 1974) and horror films

proceeding this period. The fragmented nature of identity in psychosis was reaching an increased awareness in society, as well as the realisation that the other was internalised and wholly American and that the people who were self-estranged were American, and were no longer foreigners as Hitchcock had represented in Britain. Wood (2002b, p.27-28) reinforces this stating the 'enemy within' could be: 'other people...women...ethnic groups... [those who deviated] from ideological sexual norms', rather than consisting of solely external foreigners, the other could be anyone.

Furthermore, Bates dresses as a man and woman; like the 'half-caste' in *Murder*, he is alienated because of the contradictory nature of his identity. This further causes Bates social isolation physically and mentally, because he is self-estranged due to the multiple personalities that split his identity between being a man or woman, which makes him difficult for the audience to relate to, other than when he meets Marion, where his authentic identity is depicted as being charming but lonely (Seeman, 1959). Hitchcock reflects how societal views of multiple-personality disorder, as being alienated due to the undefined nature of their identity. Hitchcock also demonstrates his power to manipulate the audience by persuading the audience to support Bates' actions of concealing the bodies of his victims before his true identity is revealed, as the suspense that mounts when the car sinks into the lake makes the audience support him, because the audience believe he is innocently trying to conceal his mother's crime (Palmer, 1986). Furthermore, Hitchcock manipulates the audience by killing Marion Crane half-way through the film, leaving the film defamiliarised and the audience distanced, as they lose the main protagonist to relate to when Marion is killed and Hitchcock uses this to demonstrate the power he has to control the audiences emotions as a director (Byford, 2002). Although Sam and Marion's sister become the focal points for the film's investigation narrative after Marion is killed, for the rest of the film the

audience is alienated because the film flitters from the heist genre to an investigation. Hitchcock further uses this depiction to actualise society's perception to show how vulnerable people are in the suburbs, which began to become more representative of suburban fears through the horror genre that emerged within the 70s (Wood, 2002b). *Psycho* demonstrates the vulnerability of characters in the rural countryside and Hitchcock's power to manipulate the audience's emotions, through using suspense to force the audience to participate in the scene. *Psycho* was Hitchcock's first independent production and allowed him the directorial freedom which he could not express as strongly in his previous genre-based productions, although he was limited by *Psycho*'s low budget. However, the film's ultimate control was his responsibility and is reflected through the power he exerts to manipulate the audience's emotions (Spoto, 1999). This is expressed when Hitchcock kills Marion half-way through the film, which was a narrative technique never used previously in cinema, and as a result the audience become alienated and the nearest protagonist they relate to before Sam and Lila is Norman Bates (Negra, 1996).

Hitchcock portrays Bates as normal and relatable momentarily, as the audience can relate to his segregation in the countryside, Bates is relatable because his humanity is reflected through his comment:

A boy's best friend is his mother... We're all in our private traps...and none of us can ever get out. We scratch and claw, but only at the air, only at each other. And for all of it we never budge an inch...

Hitchcock deliberately makes Bates relatable to the audience as a consequence of casting Anthony Perkins and depicting his lonely existence, and that he is trapped in the nature of his own identity. He is also trapped by his absent father and sick mother, who he perceives to be keeping him trapped at the motel.

This reflects the nature of psychosis that Bates suffers and is something he cannot control: it is part of his identity. Furthermore, this represents Bates' front region performance, where one can relate and even sympathise with him. However, this becomes complicated by his second identity, which he is at least, consciously unaware of, which is associated with his sexual repression and the id (Palmer, 1986). By the end of the film the audience becomes distanced from Bates identity, as it is revealed that his fragmented identity is dominated by the id, otherwise depicted as his mother. Hitchcock depicts elements of the real story of Gein, which is also portrayed in *Silence of the Lambs* (Demme, 1991) and *Texas Chainsaw Massacre* (Hooper, 1974), where the ambiguous identity of Bates (Buffalo Bill in *Silence of the Lambs*, or Leatherface in *Texas Chainsaw Massacre*) is increasingly alienated due to his transgendered female identity of his mother, and his pathological desire to murder (Tharp, 1991). At the film's conclusion, Bates undergoes a mental breakdown because of his fragmented, alienated and pathologic identity, which reflected societal trends as people were being diagnosed with mental illnesses because of the increasing predominance of psychoanalysis (Erb, 2006). Although, Hitchcock considered the ending to be a joke in the film's macabre black comedy, the rise of mental diagnoses was an increasing societal trend during the 1960s, as demonstrated by Bates' mother (Erb, 2006): "We all go a little mad sometimes, haven't you?". Bates question reflects how the audience can relate to him going mad, that anyone could go 'mad' and thus projects the internal other or 'enemy within' as done previously (Cullen and Levitt, 1999). Furthermore, this reflects and actualises the need society had to diagnose people with mental illnesses that modern audiences can understand today, for example, Gein himself was institutionalised one might read to rationalise his crimes (Sandis). Similarly, *Peeping Tom* was produced at the same time of *Psycho* and both portray men affected by psychosis but received very different reactions from the audience. The likeability that Hitchcock creates for Bates in *Psycho* is similarly reflected in *Peeping*

Tom, through the psychosis and likeability of Mark, but his mental state is not diagnosed like Bates in *Psycho*. This caused uproar in society and meant that the film was banned in many countries, and destroyed Michael Powell's career, particularly because he does not explain the fragmentation of Mark's identity psychoanalytically (Blewitt, 1993). On the one hand, *Peeping Tom* was far ahead of its time, even though it reflected the societal feelings of alienation and psychosis, but received a poor reception due to its graphic nature and Mark's unexplained psychosis, which clashed with the conservative British cinema at the time (Perks, 2002). However, with Scorsese's championing of Powell, the mainstreaming of horror and understanding of psychosis in the 1970s *Peeping Tom* gained a cult following (Perks, 2002). The first-person camera work in *Peeping Tom* actualises and reflects Mark's twisted mentality, perception of psychosis and the id, as well as the fact, that the first-person camera does not show Mark's face, reinforcing that anyone could be a murderer (Hawthorn, 2003). Powell is similar to Mark as he kills those he captures through his camera by capturing the actual and reflecting it cinematically, as he captures the authenticity of life but through displaying in cinematically it is reflection of reality so is no longer real (Blewitt, 1993). Powell like Mark has killed the actual (or the real) and made it a reflection of reality through displaying it cinematically, so Powell has killed the reality he aimed to capture by replicating and copying it cinematically. Powell reflects this through Mark's role as a director capturing the life and death of his victims in *Peeping Tom*, which Hitchcock similarly demonstrates in his manipulation of the plot with Marion's death. However, *Peeping Tom* and *Psycho* occur in different contexts; *Psycho* demonstrates the danger of the suburbs and countryside, due to its alienated, segregated location and its' the rising crime rate; whereas *Peeping Tom* represents the threat of the overcrowded city which allows the anonymity of identity to conceal the alienated and psychotic tendencies of Mark. Although, *Psycho* and *Peeping Tom* have many similarities including the alienated characters, city and psychoanalysis, they both

represent different countries and their different cultural values. This allows modern audiences to actualise and perceive the differing ideas of psychosis in American and British culture and the contradictory elements of fear and alienation in the city and countryside in these contexts, to demonstrate how time is equally as important as geographic context in understanding the perception of alienation and identity.

To conclude this chapter, Hitchcock's depiction of alienation and identity highlights differing societal themes, but more importantly explores how alienation and identity are threats that are from the internal 'enemy within' rather than foreign enemies as in his British films. Furthermore, Hitchcock's later representations of society depict the alienation, and danger of the suburbs, firstly due to the alienated and segregated geographic nature of these areas, and also due to the threat of crime and suburban redevelopment. Additionally, it demonstrates the contradiction between the dangers lurking in the cities as depicted in Britain, and how in America the dangers and vulnerabilities lie within the suburbs and countryside. Perhaps, Hitchcock's actualised depiction of society reflects his repressed attitude towards women, when they are given power men still have to assert their male authority over them, and when they have no power they are suppressed objects of male manipulation. Although, Hitchcock reflects many societal feelings in the American context, contemporary audiences can interpret and actualise using their own perceptions to understand Hitchcock's depiction of women, to see Hitchcock's own subjective perception of the castrating threat women posed to men. Thus, to conclude Hitchcock's depiction of society in his American filmography reflects the internal alienation of the 'enemy within'; rising awareness of psychoanalysis; threat posed by gendered identity and dangers of suburbs as opposed to the instability in cities. Therefore, this allows modern audiences to actualise and understand American society during the 1940s-1960s, as Hitchcock represents societal feelings and attitudes at the time.

Chapter Five: Conclusion

This research has examined and explored Hitchcock's filmography from 1927-1972 and has analysed how Hitchcock has represented alienation, identity and the city across various eras. Furthermore, this research has examined these representations and explored how real events and emotions are reflected cinematically. These representations have reflected societal changes across these contexts to replicate people's feelings in various eras. Additionally, this research has also examined how Hitchcock's depiction of identity and alienation in the city has influenced contemporary cinema and how this represents societal events in a contemporary context.

This initially occurred in *The Lodger*, where the foreigner was perceived to be a threat to British identity, so was alienated and isolated because he does not fit in with the community and was projected as the other. To this extent he was isolated and alienated, through Seeman's definition of social isolation. This was a predominant theme in Hitchcock's British cinematography and continued until the 1940s, as it reflected the opinions of British citizens during WWI and Two, by acting as propaganda to depict the threat of otherness to British identity. This in turn allows us to actualise why British citizens depicted these fears as the threat of war loomed over society. Alienation is mostly depicted as how we collectively alienated others from 1927-1940, so in this way alienation was collectively and objectively placed upon what appeared to be foreign entities. On the other hand, alienation very much occurred internally in Hitchcock's films through the social isolation of race and gender (Wood, 2009). This was particularly because migration was proliferating, as well as the social and economic power that women were gaining, so both were a threat to the established male patriarchy. This was reflected in *Murder!* through the direct guilt that is placed upon Diana, who happens to be a strong independent

woman and at the murder scene at the time of death, but in actuality a cross-dressing 'half-caste' is guilty of the murder (Duncan, 2003). Furthermore, the same doubt of female identity also occurs to Iris Henderson in *The Lady Vanishes* where Iris is similarly alienated at the film's outset because people doubt the validity of what she is saying. It is apparent that the society and context of the time is reflected cinematically through Hitchcock's films by depicting the real life social isolation that women, racial minorities and foreign citizens experienced in Britain because their presence disturbed the status quo, established communities and patriarchy (Fischer, L.1979). However, these were crucial themes during the 1940s as they were necessary to motivate and reinforce opinions garnered during WWI and WWII within society. Alternatively, the city during this time period appears to hold a different role within these films: it importantly demonstrates the danger of the city streets in *The Lodger* but conversely reveals the hidden danger of the countryside in *The Lady Vanishes*. This very much acts as a tool to reflect the city in different contexts, but does not really have much more of a role during this era. What Hitchcock's films leading up to the 1940s replicate more crucially is the alienation through social isolation and segregation (Seeman) that occurred within society, because of the female, foreign and racial minorities that threatened the established existing communities. These representations of events in cities, allow contemporary audiences to understand differing depictions and feelings in this time period, and particularly how minorities were socially isolated and segregated in these contexts.

In Hitchcock's American films the theme of alienation, identity and the city changes drastically due to the context and thoughts purveying the audience. Rather than concentrating on external and objective social isolation, Hitchcock's films after the 1940s focus upon internal alienation and conflict within individual identity, which is particularly informed by Goffman's (1956) front and back regions of identity and Freud's idea of the id (Sandis). Goffman's front and back regions of identity are

portrayed primarily through the changing identity of Eve in *Stage Fright*, where she adopts multiple performed and non-performed identities to discover the truth of how Charlotte Inwood's husband was murdered. Goffman's idea of performance and dramaturgy in this context is a contingent theme throughout the films, although identity cannot solely be confined to the front and back region, it often converges. In *Vertigo* and *North by Northwest* this occurs through the performances of Judy and Eve, as they adopt and become dominated by the front region of their performed identity. It becomes clear in this context that ideas of performance and multiple identities proliferated in society as women were gaining roles of power in the workplace and home, which is what Hitchcock reflects cinematically. Hitchcock initially depicts Eve in *Stage Fright* in a role of power, as she remains throughout the film; however as Hitchcock's career develops women increasingly become manipulatable pawns that he controls (Wood, 2009). This is the case in *Vertigo*, *Psycho* and *North by Northwest* where the decisions women make are manipulated by Hitchcock or moulded by the will of men. In real life Hitchcock himself replicated this and was the instigator behind these depictions, as he moulded the identity of Tippi Hedren to his own specification (Spoto, 1999). Furthermore, this reflected how women's identities were alienated, because they were detached from achieving their true potential as they were moulded by the will of men (Wood, 2009). Alternatively, it is crucial that these male manipulations in female identity are portrayed, as they depict a clash of interests between how their identity is alienated and prevented from achieving its true potential, as they are controlled by the will of others. Additionally, the conflict between the city and the countryside is also of quintessential importance to alienation and identity in this time period. It appears that a contingent theme throughout Hitchcock's films within this era is the safety, security and urbanity of the city, and the conflict of the danger of the countryside (Fischer, C.1980). One can read that Hitchcock depicts the countryside as a particularly dangerous place in *Psycho* and *North by Northwest* because of the

anonymity in the area and lack of people. There is not the same familiarity that these characters have with the city and the secure identity that Townsend has within the city in *North by Northwest*. Although, the city is similarly the area where Manny is most persecuted, as New York City's crowded population meant that Manny became increasingly socially isolated because the tight idea of community that existed in Hitchcock's British cinema and cities had greatly diminished. Additionally, the citizens in New York in this era could not identify the true identity of *The Wrong Man* due to the overpopulation of the city and increased anonymity of identity. Therefore, alienation, identity and the city are expressed through internal conflicts of identity in Hitchcock's film during the 1940s to the 1960s, and this was similarly reflected through the conflict between the city and the countryside.

Furthermore, performance was similarly an emergent theme in this context, as in *Stage Fright* Eve discovers that Jonathon's initial account regarding the murders was a lie, which she thought came from the more authentic back region of his identity when it was a front. Consequently, it is revealed that Jonathon is the murderer and has undergone a mental psychosis and has become dominated by the id, the primal instinctual element of his identity (Sandis). This similarly affects Rose's destabilised identity in *The Wrong Man*, and Norman in *Psycho*, as psychoanalysis was an emerging area of societal interest. Towards the end of the 1960s, Hitchcock's focuses predominantly upon alienation and identity through Freud's id and the psychosis of characters including Norman Bates. Furthermore, in other films of the era, including *Peeping Tom*, characters similarly express Freud's id and psychosis, as they undergo mental breakdown. The characters of Mark and Bates are alienated because of their split identities between their social identity and their primal instinctual id (Sandis). During the 1960s, the depictions of psychosis and split identities were relevant and of societal interest, because the awareness of psychology as a science was increasing and people wanted to understand the

nature of psychological identity to help comprehend the nature of the self. Hitchcock implements this as a reflection of society in this specific context and allows modern viewers to understand the transformation in views of alienation and identity from the 1920s onwards. The city has an important role in these films as the countryside and suburban areas are isolated locations where the emerging threat of communism could grow, and also where the characters were placed most at risk. This is similar to the previous films, but with a different psychological determinant. The differing performances in this era are reflected cinematically by Hitchcock, as they reflected people's real fears and threat of the Cold War and people concealing their true allegiances for fear of persecution. Therefore, it is relevant that alienation, performance and identity are reflected, actualised and understood by audiences.

Chapter 5.1: Contemporary Context.

To conclude, this research examines the influence and legacy Hitchcock's filmography has had upon contemporary cinema and how alienation and identity have been depicted after Hitchcock. This is through particularly focusing upon how the depiction of the themes of alienation and identity have been continued in contemporary cinema. This includes analysing how identity and alienation effected society and were portrayed cinematically from the 1970s onwards, as well as examining contemporary depictions of women and how isolation is felt through anomie in neoliberal cities, especially in the films of *Taxi Driver* (1976) and *Drive* (2011). The conclusion will analyse the continuation of the themes and legacy of Hitchcock's work, as after the diminishment of Hitchcock's career in the 1970s it appears that some of the themes Hitchcock established such as alienation and obsession are still relevant and have continued in contemporary films, but the nature of identity and the city have changed across this time and hold sway, just in a different way. Hitchcock's films from 1972 represented alienation through their shift

towards normlessness and a lack of social bonds within society, as the strong fabric that moulded society began to change. During the 1960s, Hitchcock's films, including *Psycho*, represented its context as they reflected psychological alienation and how the increased popularity of psychoanalysis was reflected cinematically, but towards the 1970s the focus of alienation and identity was depicted in a different manner by manifesting at least cinematically, through normlessness or anomie (Seeman, 1959).

The type of alienation experienced after the 1970s is altogether different than the alienation in the 1960s and occurred through a proliferation of normlessness which is related to changes within society and cities, and is similarly portrayed cinematically. This normlessness of alienation is what Merton (1938) describes as anomie, where people have cultural and institutional goals to achieve success, but are ultimately alienated and isolated from achieving these goals. The changes that occurred in society in the 1970s were the transformation of a welfare Keynesian state that owned state assets and shared wealth between people, to a more normless and anomic neoliberal society that sold state assets, deregulated public resources and made people responsible for their own welfare (Harvey, 2007).

This normlessness is emphasised in the portrayal of Travis Bickle in *Taxi Driver* (1976) whose transient, psychopathic and elusive behaviour seems to reflect the normlessness of his status as a Vietnam veteran and his job as a taxi driver, as this film returns to the psychopath that Hitchcock portrayed in *Psycho*. Bickle exhibits symptoms of multiple personality disorder, the only difference being that the front and back regions are not so segregated and confined as Bates' were in *Psycho*. Bickle's stable and instable personalities frequently overlap and converge and it is difficult to distinguish one identity from another (Taubin, 1999). Scorsese's depiction of Bickle represents the frantic alienation and identity occurring in New

York city through his multiple personalities that reflect the normlessness of his circumstances, firstly through his transient, precarious labour and his segregated alienated lifestyle. Furthermore, Travis Bickle is an insomniac who drives to stop his insomnia, and he is a Vietnam veteran meaning there is even more insecurity lying within his identity, as he himself has been victim to the anomic alienation that goes hand-in-hand with Guerrilla warfare. Bickle's unstable identity and fragmentation between his front and back region identities is a reflection of New York's instability following Vietnam. *Taxi Driver* depicts Bickle's identity to reflect the normlessness of the urban crisis in New York during the 1970s. The normlessness of Bickle's identity represents the deregulation, dispersal of Keynesian economics, post-Vietnam and Watergate, as well as the rise of a neoliberal free market society that occurred within New York (Cao, 2004). Schrader, who wrote the screenplay for *Taxi Driver*, describes how he based Bickle's isolation on Arthur Bremer who stalked various political figures during this time period. Bremer slept in his car which Schrader describes as giving his screenplay inspiration (Taubin, 2000). Schrader even refers to the theme as: "loneliness, or, as I realised later, self-imposed loneliness. The metaphor was the taxi, a metal coffin on wheels, the absolute symbol of urban isolation" (Taubin, 2000, p.10). Schrader highlights how the labour of a taxi driver is anomic and alienated and how Bickle reflects the identity of Bremer, a real life stalker who suffered from mental illness, which was endemic of New York's conditions. Consequently, Bickle's isolation reflects real circumstances and alienation similarly to how *Frenzy* was based upon the Christie murders, and how *The Wrong Man* was based upon Balestrero, and this demonstrates how films reflect real societal events, although at different levels of literalism. In this instance, this also is actualised and allows us to understand the mentality that Bremer experienced when stalking politicians in this era.

Bickle is a reflection that allows the audience to understand and actualise New York in the 1970s for contemporary audiences. As Corkin (2011) demonstrates

New York was deregulated and abandoned by the state causing the structured values and communities that had previously existed to disband. The state's involvement in its citizen's lives declined drastically during the 1970s and meant that New York's economy crumbled into an urban crisis and people felt abandoned, isolated and normless, like Bickle (Corkin, 2011). The city began to become degraded and the lack of support behind the economy reflected psychically on the city, as there was an increase of crime and graffiti. This lack of structure and normlessness in the legitimate economy encouraged more illicit economies to emerge due to the decline of state involvement which destabilised public affairs. The instability in structure that occurred in cities was reflected in the fragmented identity of Bickle who flickers between personas. His broken isolated identity is reflected when he states, "Loneliness has followed me my whole life, everywhere. In bars, in cars, sidewalks, stores, everywhere. There's no escape. I'm God's lonely man". Scorsese exemplifies this by repeating and echoing the audio and visual frames of "Here's a man who would not take it anymore" to represent Bickle's fractured psychosomatic identity (Weinreich, 1998). Bickle's identity is hopelessly fragmented and isolated, and there is little distinction between his front and back region identity, Scorsese and Shrader purposefully use Bickle's identity to reflect the state of affairs in New York city and the self-destructive economy that existed, as New York suffered the fiscal crisis in the 1970s (Corkin). Unlike Hitchcock films, there is no longer the distinction between the city as an area of safety and the countryside as an area of danger, which was similarly how others perceived the increasing amount of economic decline New York was accruing, as it caused the growth of vice, prostitution, drugs, pornography and illicit economy to emerge at night. Additionally, this demonstrates the front and back regions of Goffman's (2012) research, as it is clear that Bickle suffers from psychosis and relies upon the primal instinctual elements of his identity. However, in *Taxi Driver* there is no distinction between Bickle's front and back region identity, in contrast to Eve's identity in *Stage*

Fright. The back region is not private, it is entirely public; it emerges in Betsy's office, the Palantine rally and ends with him wrongly being labelled as a hero. Alternatively, the private moments where he states "You Talkin' to me?" makes his behaviour towards Betsy seem less psychotic (Corkin). Henceforth, *Taxi Driver* demonstrates that the different personas of Bickle's identity are alienated and fragmented and what appears to be his front and back region both exhibit psychotic behaviour, but his back region of identity is so fragmented and alienated that he struggles to identify to himself, when he states "You Talkin' to me?". Therefore, these elements of Bickle's identity demonstrate how there was no longer objective alienation from people being projected as the other; but instead in this context people are alienated from themselves and the solid notion of what the self is. This additionally demonstrates the continuity between Hitchcock and contemporary cinema, as the forms of alienation and identity which are fragmented in *Psycho*, become more extremely fragmented in *Taxi Driver*, as the lines between different regions of identity become blurred. To a certain extent, Scorsese states that *The Wrong Man* influences *Taxi Driver* and there are elements of *Psycho* that echo throughout the film, including Bickle's multiple identities and Bernard Herrmann's score (Mitchell, 2016). On the other hand, the fragmentation of New York, the normlessness and self-estrangement of Bickle are more reflexive of the social conditions that were represented through the depiction of New York. Henceforth, the depictions of alienation and identity although they are influenced partially by Hitchcock, the perception of alienation and fragmented identity clearly reflected the normlessness of New York following Vietnam and the fiscal crisis.

There are many films in the 1980s and 1990s that similarly reflect the loss and normlessness of the self, including *The Shining* (Kubrick, 1980), *Cape Fear* (Scorsese, 1991) and *Falling Down* (Schumacher, 1993), although, with the exception of *Falling Down*, these primarily focus upon the danger lurking outside the

city. Nowhere is the contemporary depiction of Los Angeles demonstrated more extensively than in *Drive* where the audience witnesses the normless identity of the driver, as he transiently scours the city. This depiction provides the best contemporary representation of alienation and identity in comparison with *Taxi Driver*. Albeit, the films are 35 years apart, and society has changed tremendously during this time period. The story of *Taxi Driver* portrays Bickle's multiple identities; however there is no longer an internal conflict between Bickle's sane or insane regions of identity. Bickle is a Vietnam veteran and a taxi driver; this makes up and constitutes his identity. This is who he is. There is no internal emotional conflict, although Scorsese does use point of view shots and a voiceover to make Bickle's normlessness and mentality more understandable (Kolker, 2000). Furthermore, the same paradox is apparent with the character of the driver in *Drive* (Winding-Refn, 2011), however Winding-Refn does not give us the luxury of the driver's perspective to help us empathise with him, his identity and alienation are accepted elements of his personality (Kolker, 2000) The driver does attempt to reverse his alienation through his desire for the stable relationship and family that Irene (his love interest) has. There does not however seem to be an internal turmoil between him performing criminal acts and him having a legitimate lifestyle. The character of the driver is purposefully an enigma to the audience, although one cannot say to what extent he is alienated. This depiction of contemporary society helps demonstrate the neoliberal nature of society through the driver's normlessness and lack of clear identity that is portrayed by Winding-Refn and Scorsese as their representation of society.

Furthermore, women in contemporary society are represented within these films as being similarly socially isolated and vulnerable (even if they are in positions of power) as they were in Hitchcock's films. This acts in contrast to other contemporary cinematic depictions of female identity where women have held more

dominant roles including the growth of action drive female protagonists, illusions of post-feminism as well as films where women have secondary roles often defined by their physical attractiveness (Gibson, 2015). It is important to note that the role of women within *Drive* and *Taxi Driver* is similarly segregated and alienated in the same way as the male protagonists from the main storyline; they appear to be socially isolated (Seeman) and only have secondary roles. Irene's identity in *Drive* requires her to be saved by the driver, whereas Blanche is brutally beaten by the driver for lying to him. Iris and Betsy in *Taxi Driver* are two women that Bickle believes he needs to save and Betsy is quickly disregarded when she voices an opposition to the seedy character she perceives of Bickle (Corkin). In this case *Taxi Driver*, also depicts female identity in a nostalgic sense, particularly due to the young age and perceived innocence of Iris, as it is perceived as portraying female identity from the perspective of views similarly portrayed in the 1950s as *Taxi Driver* is quasi-remake of *The Searchers* (Ford, 1956) (Corkin). It is important to examine why there is an absence of female identity and power in these films that focus upon alienation and identity, especially due to the pastiche nature of the films, as they are somewhat reminiscent of the Hitchcockian ideas of female identity where they are ultimately dominated by men (Wood, 2002a). These representations of society in *Drive* and *Taxi Driver* portray nostalgic ideas of female identity, where these isolated characters have ideals of women that contradict contemporary values which serve to add to their isolation. This is because these characters have dated ideals that contradict contemporary perceptions of female and neoliberal identity, meaning they remain even more isolated as their ideals are no longer relevant and are outdated in contemporary society (Rogers and Kiss, 2014). This is an expression, reflection and representation of neoliberalism where society wants people to look after in their own interest. Rather than encouraging equality between men and women it seems to echo the social isolation and alienation, which was reflected in Hitchcock's depiction of women (Harvey, 2007). This allows us to understand the changing priorities and

views of the audience through actualisation where one can understand society in different contexts through the cinematic expression of life.

Additionally, the expression of life in the city that is represented in contemporary cinema portrays cities as a place of danger and anonymity, the closeness of community that existed in films like *The Lodger* has diminished, the conflict between the danger of the countryside and security of the city has diminished (Fischer, C.1980). The city is now depicted as a place of danger and does not provide any security, people have no fixed identity, and there is no demographic stability, as the city is a constantly evolving to reflect the growing cultural and economic changes. This is reinforced through the replication of the city in *Taxi Driver* and *Drive* depicts the city as a dangerous place where identity can be anonymised and alienated through the sheer size of the area. In *Taxi Driver* Bickle's identity is lost and anonymised due to the sheer scale of New York, and New York's murky exterior is a representation of the fiscal crisis that occurred in the 1970s (Corkin). This depiction allows us to comprehend and actualise the physical effect of the state's decreased support in social affairs on the city, as it began to degrade and become overrun by the illicit night time economy. It was shortly after this state of affairs that the city became an economic globalised city that was hollowed out and sterilised, this is reflected in LA in *Drive* (Shiel, 2001; Corkin, 2011). The character and murkiness of New York has diminished and is replaced in cities like LA by the cold, sterile, sparseness of the city like Los Angeles, where every street looks the same and one can become lost in the scale of the city. This constant instability in identity and demographic structure is what has been cinematically reflected, actualised and what one can comprehend as an audience from the expression of society in *Drive*.

The differing depictions of alienation, identity, the city and society in the cinema of Alfred Hitchcock and the contemporary cinema, reflect and represent the different events that have shaped cultures and one can use these to actualise and inform peoples' opinions of the past and of the present. The depictions of society allow the audience to see how society has turned from a place of alienation of outsiders by the close-knit community, to a society where we are alienated from ourselves, and finally to a society where others are alienated to seek and achieve self-realised cultural goals. The depictions of the city have also allowed us to actualise and understand how the demographic changes have changed the city from an area with character and community, to one in which people are isolated and segregated from each other in the anonymised streets that lurk around every corner. To this extent, the depictions of alienation, identity and the city in Hitchcock's cinema and contemporary society, show through these depictions how the idea of alienation has transformed from social isolation in the 1920s, self-estrangement in the 1950s and normlessness in contemporary society. Therefore, by utilising these representations it allows one to perceive and understand the changing face and social perspectives towards identity, alienation and the city, through different contexts.

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