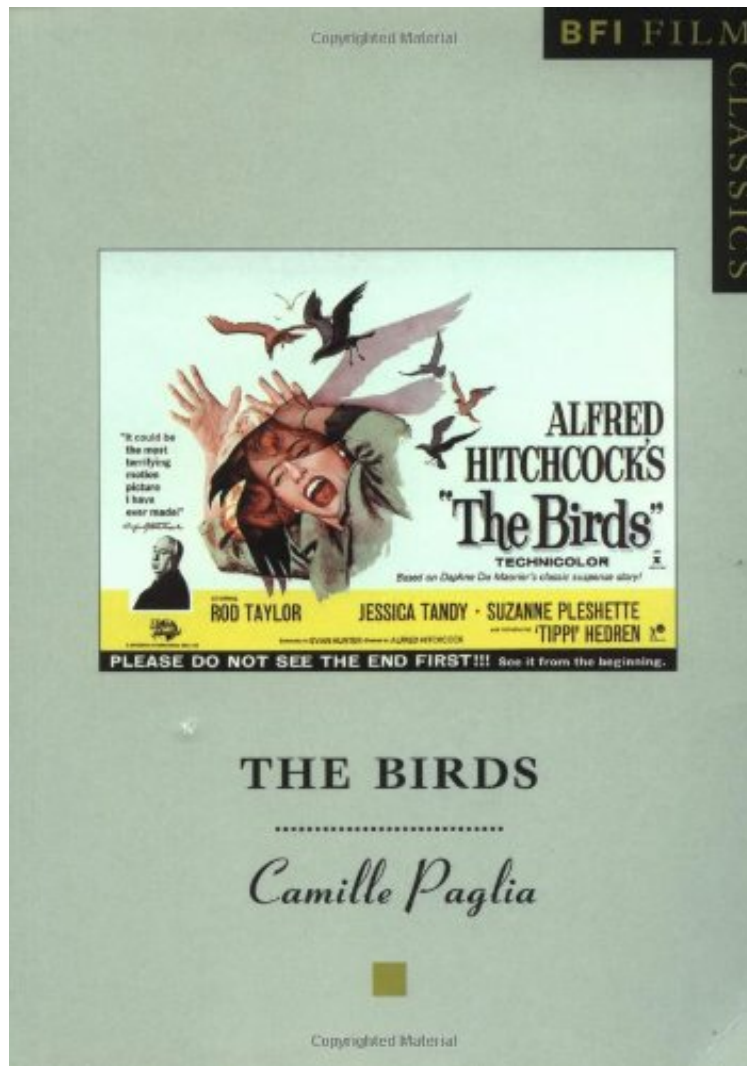


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The Birds (BFI Film Classics)

Camille Paglia

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#497021 in Books British Film Institute 1998-08-26 2008-01-22 Original language: English PDF # 1 7.49 x .29 x 5.40l, .40 #File Name: 085170651796 pages | File size: 56.Mb

Camille Paglia : The Birds (BFI Film Classics) before purchasing it in order to gage whether or not it would be worth my time, and all praised The Birds (BFI Film Classics):

2 of 2 people found the following review helpful. I love film analysis By william e. lenihan, iii I love film analysis; essays that go beyond thumbs-up vs. thumbs-down and offer real insight into the hidden language of movies that operates on our subconscious. Camille Paglia has given us such a tome on Hitchcock's last great* work. My only beef with the book is Paglia's hysterical hatred of the Cathy Brenner character. One suspects the young Veronica Cartwright's resemblance to some junior high tormentor of Ms. Paglia's is inducing PTSD, causing her to project her painful memories onto this fictional character. Setting aside that irrational bias, and this is a terrific book.* Marnie is

grossly under-appreciated, but not quite up to "great" status.3 of 3 people found the following review helpful. Paglia is one of my very favorite writers; she can veer from the poetic and ...By PearlGirlTruly interesting, entertaining, and original analysis of Hitchcock's cinematic masterpiece. Paglia is one of my very favorite writers; she can veer from the poetic and profound to the chatty, catty, and fun with the agility and grace of an Olympic-class ice-skater. This tome is an excellent addition of any Hitchcock fanatic's library. Not only is Paglia's interpretation of "The Birds" insightful and vivid - the book is filled with loads of little background details, I recommend this book with the avidity of the seagull tearing into one of the hapless residents of Bodega Bay! Enjoy!7 of 10 people found the following review helpful. A book on the Birds which soars on eagle's wings!!!!By C. M MillsAs a devotee of Sir Alfred Hitchcock I have read several biographies and critiques of his films. The best one is the one you are contemplating purchasing! Camille Paglia is a controversial professor of modern popular culture who does herself proud in this fascinating critique of Hitch's late film. Paglia has high praise for the coldly seductive Tippi Hedren and gives the reader a scene by scene description of what is going on screen and what symbolism is employed by Hitchcock and his outstanding team of movie magicians, Paglia draws on her wide knowledge of world literature, horror films and music to add fascinating insights. Of all the laudable BFI (British Film Institute) guides I have so far read this is the best because:a. Paglia writes in an easy to comprehend style.b. The rewatching of the film for the reader will be enhanced once this concise book has been mastered.c. Paglia provides a retelling of the story rich in allusion and symbolism. After seeing Paglia on a recent Author In-Depth Interview I had to search out her writings. This made for a very good introduction to her, Hitchcock's The Birds while buttressing my joy in the BFI guides. Dust off the DVD and watch the movie as you peruse the pages of Paglia! Have fun!

Camille Paglia draws together in this text the aesthetic, technical and mythical qualities of Alfred Hitchcock's "The Birds" (1963), and analyzes its depiction of gender and family relations. A film about anxiety, sexual power and the violence of nature, it is quintessential Hitchcock.

.com BFI Film Classics are a treasure, featuring some of the most imaginative recent writing on movies and the film industry. In each little book of the series, an important essayist explores the planning, production, and meaning of a single classic film. We've already been treated to Laura Mulvey on Citizen Kane, David Thomson on The Big Sleep, and Salman Rushdie on The Wizard of Oz. Camille Paglia on The Birds seems like the next, natural step! Paglia brings her characteristic blend of autobiography, psychoanalysis, kinky vampirism, 1960s radicalism, and contempt for scholarly jargon to her discussion of The Birds, Hitchcock's vision of Mother Nature's vengeance on the humans who have desecrated her. Paglia says she has loved the movie since it first flew into theaters in 1963: "Overwhelmed by the film when I saw it as an impressionable teenager, I view it as a perverse ode to women's sexual glamour, which Hitchcock shows in all its seductive phases, from brittle artifice to melting vulnerability.... In this film, as in so many others, Hitchcock finds woman captivating but dangerous. She allures by nature, but she is the chief artificer in civilization, a magic fabricator of persona whose very smile is an arc of deception." As enthusiastic about the film as Mrs. Bundy (the movie's amateur ornithologist) is about birds, Paglia is somewhat birdlike herself in her observations. As you read the scene-by-scene analysis of the movie, you can feel her perched on your shoulder, watching it with you, chirping loquaciously--and sometimes ironically: "The birds ... soar up from behind the schoolhouse like a cloud of bats. Academe breeds nightmares." And, "After the first flash of real horror, I generally settle down to laughing and applauding the crows, whom I regard as Coleridgean emissaries vandalizing sentimental Wordsworthian notions of childhood." Of the heroine, the overly curious socialite Melanie Daniels, Paglia remarks, "She is living up to her name--a Daniels who enters the lion's den." Paglia augments her observations with quotations from Hitchcock, his collaborators, and some of the most important essays written about the film. She also adds an appendix summarizing the film's gory plot under the heading "Melanie Daniels' Social Calendar." Full production credits and a helpful bibliography round out the volume. No fan of Hitchcock, Paglia, or The Birds will want to miss this unique and evocative discussion of a film classic. --Raphael Shargel "Magnificently cantankerous." -- J.G. BallardFrom the Back CoverThe Birds (1963) was the first film Alfred Hitchcock made after "Psycho". Drawn from a Daphne du Maurier story as well as contemporary newspaper reports of bird attacks in California, "The Birds" featured the icy blonde Tippi Hedren in her first starring role. A film about anxiety, sexual power and the violence of nature, it is quintessential Hitchcock. Camille Paglia draws together in this text the film's aesthetic, technical and mythical qualities, and analyzes its depiction of gender and family relations.