



# Patricia Highsmith Strangers On A Train

**Karin Nielsen-Saines**



## **Patricia Highsmith Strangers On A Train:**

**Strangers on a Train** Craig Warner,2003 Guy Haines and Charles Bruno meet on a train Because they re strangers they can say anything they like to one another Bruno proposes the perfect murder he will kill Guy s unfaithful wife if Guy will kill his much hated father Guy never imagines Bruno is serious But Bruno is deadly serious **Strangers on a Train** Patricia Highsmith,2001-08-17 For eliciting the menace that lurks in familiar surroundings there s no one like Patricia Highsmith Time The world of Patricia Highsmith has always been filled with ordinary people all of whom are capable of very ordinary crimes This theme was present from the beginning when her debut Strangers on a Train galvanized the reading public Here we encounter Guy Haines and Charles Anthony Bruno passengers on the same train But while Guy is a successful architect in the midst of a divorce Bruno turns out to be a sadistic psychopath who manipulates Guy into swapping murders with him Some people are better off dead Bruno remarks like your wife and my father for instance As Bruno carries out his twisted plan Guy is trapped in Highsmith s perilous world where under the right circumstances anybody is capable of murder The inspiration for Alfred Hitchcock s classic 1951 film Strangers on a Train launched Highsmith on a prolific career of noir fiction proving her a master at depicting the unsettling forces that tremble beneath the surface of everyday contemporary life

**Strangers on a Train** Patricia Highsmith,2021-01-19 Strangers on a Train has lost none of its power to disturb We will likely be reading Patricia Highsmith for the next one hundred years Paula Hawkins Just in time for the centennial celebration of groundbreaking noir fiction writer Patricia Highsmith comes a reissue of her propulsive engrossing debut Strangers on a Train with a new introduction by best selling author Paula Hawkins Guy Haines and Charles Anthony Bruno are passengers on the same train Haines is a successful architect in the midst of a divorce Bruno a mysterious smooth talker with a sadistic proposal he ll murder Haines s wife if Haines will murder Bruno s father As Bruno carries out his twisted plan Guy finds himself trapped in Highsmith s perilous world where under the right circumstances ordinary people are capable of extraordinary crimes The inspiration for Alfred Hitchcock s classic 1951 film Strangers on a Train launched Highsmith s prolific career proving her a master at depicting the unsettling forces that tremble beneath the surface of everyday life

**Strangers on a Train by Patricia Highsmith (Book Analysis)** Bright Summaries,2019-03-28 Unlock the more straightforward side of Strangers on a Train with this concise and insightful summary and analysis This engaging summary presents an analysis of Strangers on a Train by Patricia Highsmith which tells the story of two men whose lives become intertwined as a result of a chilling pact Charles Anthony Bruno strikes up a conversation with the young architect Guy Haines and tells him that he can kill his wife who he wants to divorce so that he can marry someone else if Guy will kill Bruno s father Despite Guy s reluctance Bruno forges ahead with the scheme drawing the two men ever deeper into a morass of guilt and paranoia Strangers on a Train was Patricia Highsmith s first novel and its film adaptation by Alfred Hitchcock catapulted her to fame Her reputation only grew with her subsequent novels including the series of thrillers starring the

charming murderer Tom Ripley Find out everything you need to know about Strangers on a Train in a fraction of the time This in depth and informative reading guide brings you A complete plot summary Character studies Key themes and symbols Questions for further reflection Why choose BrightSummaries com Available in print and digital format our publications are designed to accompany you on your reading journey The clear and concise style makes for easy understanding providing the perfect opportunity to improve your literary knowledge in no time See the very best of literature in a whole new light with BrightSummaries com

**Strangers on a Train** Patricia Highsmith, 2014-02-06 The propulsive classic thriller from the bestselling author of The Talented Mr Ripley and Carol The original the best the gloriously twisted Queen of Suspense MARK BILLINGHAM A gem A magnificent suspense DAILY MAIL The psychologists would call it folie a deux Bruno slammed his palms together Hey Cheeses what an idea I kill your wife and you kill my father We meet on a train see and nobody knows we know each other Perfect alibis Catch Guy Haines and Charles Anthony Bruno are passengers on the same train Haines is a successful architect in the midst of a divorce Bruno a mysterious smooth talker with a sadistic proposal he ll murder Haines s wife if Haines will murder Bruno s father As Bruno carries out his twisted plan Guy finds himself trapped in Highsmith s perilous world where under the right circumstances ordinary people are capable of extraordinary crimes From this moment almost against his conscious will he is trapped in a nightmare of shared guilt and an insidious merging of personalities Her books have stylistic texture psychological depth mesmeric readability SUNDAY TIMES

*Strangers on a Train* Jonathan Goldberg, 2012-11-20 Alfred Hitchcock s 1951 thriller based on the novel of the same name by Patricia Highsmith author of The Talented Mr Ripley is about two men who meet on a train one is a man of high social standing who wishes to divorce his unfaithful wife the other is an enigmatic bachelor with an overbearing father Together they enter into a murder plot that binds them to one another with fatal consequences This Queer Film Classic delves into the homoerotic energy of the film especially between the two male characters played by Farley Granger and Robert Walker It builds on the question of the sexuality the film puts on view not to ask whether either character is gay so much as to explore the queer relations between sexuality and murder and the strong antisocial impulses those relations represent The book also includes a look at the making of the film and the critical controversies over Hitchcock s representations of male homosexuality QUEER FILM CLASSICS is a critically acclaimed film book series that launched in 2009 It features twenty one of the most important and influential films about and or by LGBTQ people made in eight different countries between 1950 and 2005 and written by leading LGBTQ film scholars and critics Jonathan Goldberg is a professor at Emory University where he directs the Studies in Sexualities program He is the author of many books and editor of Eve Kosofsky Sedgwick s posthumous 2012 book The Weather in Proust

**Hitchcock's America** Jonathan Freedman, Richard Millington, 1999-02-25 Alfred Hitchcock s American films are not only among the most admired works in world cinema they also offer some of our most acute responses to the changing shape of American society in the 1940s 50s and 60s The authors of this anthology show how famous films

such as *Strangers on a Train* *Vertigo* *North by Northwest* and *Rear Window* along with more obscure ones such as *Rope* *The Wrong Man* and *Family Plot* register the ideologies and insurgencies the normative assumptions and the cultural alternatives that shaped these tumultuous decades They argue that just as these films occupy a visual landscape defined by the grand monuments of American civic life Mt Rushmore the Statue of Liberty the United Nations they are also marked by their preoccupation with the social mores and private practices of mid century America Not only are big city and suburban life the explicit subjects of films like *Rear Window* and *Shadow of a Doubt* so are the forms of experience that emerge within these social spaces whether the urban voyeurism examined by the former or the intertwining of banality and violence depicted in the latter Indeed just about every form of American life that was achieving social power at this time the national security state the science and art of psychoanalysis the privileging of the free wheeling improvisatory self the postwar codification and fissuring of gender roles road culture and its ancillary creation the motel is given detailed critical and mordant examination in Hitchcocks films The Hitchcock who emerges is not merely the inspired technician and psychological excavator that critics of the past two generations have justly hailed he is also a cultural critic of remarkable insight and undeniable prescience

**Patricia Highsmith: Selected Novels and Short Stories** Patricia Highsmith, 2011 The remarkable renaissance of Patricia Highsmith *Strangers on a Train* *The Talented Mr Ripley* continues with the publication of *The Highsmith Reader* featuring two groundbreaking novels as well as a trove of penetrating short stories *It's a Print!* William Reynolds, Elizabeth Ann Trembley, 1994 The mechanistic age of the twentieth century has required a mechanized medium for expression the production of film dependent from the start on machines such as cameras projectors lights and now more heavily reliant on computers sensitive films miniaturization and sophisticated sound recording devices has flowered in this century not only as a means of popular entertainment but as a critically acclaimed art form These essays highlight true cinematic adaptations as completely different products from films based loosely on the gimmick or plot or character of a certain fiction

**Out of the Shadows** Gene D. Phillips, 2012 *Out of the Shadows* explores the most celebrated examples of film noir such as *Laura* *The Maltese Falcon* and *Sunset Boulevard* but also offers new insight into underrated films that deserve reconsideration including *Spellbound* *A Double Life* *Patricia Highsmith: Her Diaries and Notebooks: 1941-1995* Patricia Highsmith, 2021-11-16 New York Times Times Critics Top Books of 2021 The Times of London Best Books of the Year Excerpted in *The New Yorker* Profiled in *The Los Angeles Times* Publishing for the centenary of her birth Patricia Highsmith's diaries offer the most complete picture ever published of the canonical author New York Times Relegated to the genre of mystery during her lifetime Patricia Highsmith is now recognized as one of our greatest modernist writers Gore Vidal Beloved by fans who were unaware of the real psychological turmoil behind her prose the famously secretive Highsmith refused to authorize a biography instead sequestering herself in her Switzerland home in her final years Posthumously her devoted editor Anna von Planta discovered her diaries and notebooks in 1995 tucked in a closet with

tantalizing instructions to be read For years thereafter von Planta meticulously culled from over eight thousand pages to help reveal the inscrutable figure behind the legendary pen Beginning with her junior year at Barnard in 1941 Highsmith ritualistically kept a diary and notebook the former to catalog her day the latter to brainstorm stories and hone her craft This volume weaves diary and notebook simultaneously exhibiting precisely how Highsmith's personal affairs seeped into her fiction and the sheer darkness of her own imagination Charming yet teetering on the egotistical young Pat lays bare her dizzying social life in 1940s Greenwich Village barhopping with Judy Holliday and Jane Bowles among others Alongside Flannery O'Connor and Chester Himes she attended at the recommendation of Truman Capote the Yaddo artist colony in 1948 where she drafted *Strangers on a Train* Published in 1950 and soon adapted by Alfred Hitchcock this debut novel brought recognition and brief financial security but left a heartsick Highsmith agonizing What is the life I choose Providing extraordinary insights into gender and sexuality in mid twentieth century America Highsmith's diaries convey her euphoria writing *The Price of Salt* 1951 Yet her sophomore novel would have to be published under a pseudonym so as not to tarnish her reputation Indeed no one could anticipate commercial reception for a novel depicting love between two women in the McCarthy era Seeking relief from America Highsmith catalogs her peripatetic years in Europe subsisting on cigarettes and growing more bigoted and satirical with age After a stay in Positano with a new lover she reflects in her notebooks on being an expat and gleefully conjures the unforgettable *The Talented Mr Ripley* 1955 it would be this sociopathic antihero who would finally solidify her true fame At once lovable detestable and mesmerizing Highsmith put her turbulent life to paper for five decades acutely aware there must be a few usable things in literature A memoir as significant in our own century as Sylvia Plath's journals and Simone de Beauvoir's writings were to another time Patricia Highsmith *Her Diaries and Notebooks* is an historic work that chronicles a woman's rise against the conventional tide to unparalleled literary prominence

**Creatures of Darkness** Gene D. Phillips, 2021-03-17 An exhaustively researched survey of Raymond Chandler's thorny relationship with Hollywood during the classic period of film noir Alain Silver film producer and author Raymond Chandler's seven novels including *The Big Sleep* 1939 and *The Long Goodbye* 1953 with their pessimism and grim realism had a direct influence on the emergence of film noir Chandler worked to give his crime novels the flavor of his adopted city Los Angeles which was still something of a frontier town rife with corruption and lawlessness In addition to novels Chandler wrote short stories and penned the screenplays for several films including *Double Indemnity* 1944 and *Strangers on a Train* 1951 His work with Billy Wilder and Alfred Hitchcock on these projects was fraught with the difficulties of collaboration between established directors and an author who disliked having to edit his writing on demand *Creatures of Darkness* is the first major biocritical study of Chandler in twenty years Gene Phillips explores Chandler's unpublished script for *Lady in the Lake* examines the process of adaptation of the novel *Strangers on a Train* discusses the merits of the unproduced screenplay for *Playback* and compares Howard Hawks's director's cut of *The Big Sleep* with the version shown in

theaters Through interviews he conducted with Wilder Hitchcock Hawks and Edward Dmytryk over the past several decades Phillips provides deeper insight into Chandler s sometimes difficult personality Chandler s wisecracking private eye Philip Marlowe has spawned a thousand imitations Creatures of Darkness lucidly explains the author s dramatic impact on both the literary and cinematic worlds demonstrating the immeasurable debt that both detective fiction and the neo noir films of today owe to Chandler s stark vision

*The Talented Miss Highsmith* Joan Schenkar,2010-01-18 A biography of the novelist who created Tom Ripley that is both dazzling and definitive as original as its contemptible miserable irresistible subject Los Angeles Times A New York Times Notable Book A Lambda Literary Award Winner An Edgar Award Nominee An Agatha Award Nominee A Publishers Weekly Pick of the Week Patricia Highsmith one of the great writers of twentieth century American fiction had a life as darkly compelling as that of her famed hero criminal the talented Tom Ripley Joan Schenkar maps out this richly bizarre life from her birth in Texas to Hitchcock s filming of her first novel Strangers on a Train to her long strange self exile in Europe We see her as a secret writer for the comics a brilliant creator of disturbing fictions and an erotic predator with dozens of women and a few good men on her love list The Talented Miss Highsmith is the first literary biography with access to Highsmith s whole story her closest friends her oeuvre her archives It s a compulsive page turner unlike any other a book worthy of Highsmith herself Schenkar s writing is witty sharp and light handed a considerable achievement given the immense detail Jeanette Winterson The New York Times Book Review This is no ordinary biography The Talented Miss Highsmith breaks much ground in connecting Highsmith s diabolical tales with the real women who prompted her strongest passions Janet Maslin The New York Times Captures the writer in all her sullen sinister ambivalent glory Tina Jordan Entertainment Weekly

*Classical Myth in Four Films of Alfred Hitchcock* Mark William Padilla,2016-09-30 Classical Myth in Four Films of Alfred Hitchcock presents an original study of Alfred Hitchcock by considering how his classics informed London upbringing marks some of his films The Catholic and Irish English Hitchcock 1899 1980 was born to a mercantile family and attended a Jesuit college preparatory whose curriculum featured Latin and classical humanities An important expression of Edwardian culture at large was an appreciation for classical ideas texts images and myth Mark Padilla traces the ways that Hitchcock s films convey mythical themes patterns and symbols though they do not overtly reference them Hitchcock was a modernist who used myth in unconscious ways as he sought to tell effective stories in the film medium This book treats four representative films each from a different decade of his early career The first two movies were produced in London The Farmer s Wife 1928 and The Man Who Knew Too Much 1934 the second two in Hollywood Rebecca 1940 and Strangers on a Train 1951 In close readings of these movies Padilla discusses myths and literary texts such as the Judgment of Paris The Homeric Hymn to Demeter Aristophanes s Frogs Apuleius s tale Cupid and Psyche Homer s Odyssey and The Homeric Hymn to Hermes Additionally many Olympian deities and heroes have archetypal resonances in the films in question Padilla also presents a new reading of Hitchcock s circumstances as he entered film work

in 1920 and theorizes why and how the films may be viewed as an expression of the classical tradition and of classical reception This new and important contribution to the field of classical reception in the cinema will be of great value to classicists film scholars and general readers interested in these topics *Hitchcock and Adaptation* Mark Osteen,2014-03-14 From early silent features like *The Lodger* and *Easy Virtue* to his final film *Family Plot* in 1976 most of Alfred Hitchcock's movies were adapted from plays novels and short stories Hitchcock always took care to collaborate with those who would not just execute his vision but shape it and many of the screenwriters he enlisted including Eliot Stannard Charles Bennett John Michael Hayes and Ernest Lehman worked with the director more than once And of course Hitchcock's wife Alma Reville his most constant collaborator was with him from the 1920s until his death In *Hitchcock and Adaptation* On the Page and Screen Mark Osteen has assembled a wide ranging collection of essays that explore how Hitchcock and his screenwriters transformed literary and theatrical source material into masterpieces of cinema Some of these essays look at adaptations through a specific lens such as queer aesthetics applied to *Rope* *Strangers on a Train* and *Psycho* while others tackle the issue of Hitchcock as author auteur adaptor and for the first time present Hitchcock as a literary source Film adaptations discussed in this volume include *The 39 Steps* *Shadow of a Doubt* *Lifeboat* *Rear Window* *Vertigo* *Marnie* and *Frenzy* Additional essays analyze Hitchcock inspired works by W G Sebald Don DeLillo Bret Easton Ellis and others These close examinations of Alfred Hitchcock and the creative process illuminate the significance of the material he turned to for inspiration celebrate the men and women who helped bring his artistic vision from the printed word to the screen and explore how the director has influenced contemporary writers A fascinating look into an underexplored aspect of the director's working methods *Hitchcock and Adaptation* will be of interest to film scholars and fans of cinema's most gifted auteur

**Transport and Its Place in History** David Turner,2020-06-07 Transport and mobility history is one of the most exciting areas of historical research at the present As its scope expands it entices scholars working in fields as diverse as historical geography management studies sociology industrial archaeology cultural and literary studies ethnography and anthropology as well as those working in various strands of historical research Containing contributions exploring transport and mobility history after 1800 this volume of eclectic chapters shows how new subjects are explored new sources are being encountered considered and used and how increasingly diverse and innovative methodological lenses are applied to both new and well travelled subjects From canals to Concorde from freight to passengers from screen to literature the contents of this book will therefore not only demonstrate the cutting edge of research and deliver valuable new insights into the role and position of transport and mobility in history but it will also evidence the many and varied directions and possibilities that exist for the field's future development **The Camera Lies** Dan Callahan,2020-08-18 The first book on Hitchcock that focuses exclusively on his work with actors Alfred Hitchcock is said to have once remarked Actors are cattle a line that has stuck in the public consciousness ever since For Hitchcock acting was a matter of contrast and counterpoint valuing subtlety and



understatement over flashiness He felt that the camera was duplicitous and directed actors to look and act conversely In *The Camera Lies* author Dan Callahan spotlights the many nuances of Hitchcock's direction throughout his career from Cary Grant in *Notorious* 1946 to Janet Leigh in *Psycho* 1960 Delving further he examines the ways that sex and sexuality are presented through Hitchcock's characters reflecting the director's own complex relationship with sexuality Detailing the fluidity of acting both what it means to act on film and how the process varies in each actor's career Callahan examines the spectrum of treatment and direction Hitchcock provided well and lesser known actors alike including Ingrid Bergman Henry Kendall Joan Barry Robert Walker Jessica Tandy Kim Novak and Tippi Hedren As Hitchcock believed the best actor was one who could do nothing well but behind an outward indifference to his players was a sophisticated acting theorist who often drew out great performances *The Camera Lies* unpacks Hitchcock's legacy both as a director who continuously taught audiences to distrust appearance and as a man with an uncanny insight into the human capacity for deceit and misinterpretation

**Clues: A Journal of Detection, Vol. 33, No. 2 (Fall 2015)** Elizabeth Foxwell, 2015-10-13 For over two decades *Clues* has included the best scholarship on mystery and detective fiction With a combination of academic essays and nonfiction book reviews it covers all aspects of mystery and detective fiction material in print television and movies As the only American scholarly journal on mystery fiction *Clues* is essential reading for literature and film students and researchers popular culture aficionados librarians and mystery authors fans and critics around the globe

*Railways and Culture in Britain* Ian Carter, 2001 The 19th century steam railway epitomized modernity's relentlessly onrushing advance Ian Carter delves into the cultural impact of the train Why for example did Britain possess no great railway novel He compares fiction and images by canonical British figures Turner Dickens Arnold Bennett with selected French and Russian competitors Tolstoy Zola Monet Manet He argues that while high cultural work on the British steam railway is thin British popular culture did not ignore it Detailed discussions of comic fiction crime fiction and cartoons reveal a popular fascination with railways tumbling from vast and hitherto unexplored stores of critically overlooked genres

**Less Than Nothing** Slavoj Žižek, 2012-05-22 Discover a 1 000 page resurrection of Hegel a giant of Western philosophy from one of the world's best known public intellectuals New York Review of Books For the last two centuries Western philosophy has developed in the shadow of Hegel an influence each new thinker struggles to escape As a consequence Hegel's absolute idealism has become the bogeyman of philosophy obscuring the fact that he is the defining philosopher of the historical transition to modernity a period with which our own times share startling similarities Today as global capitalism comes apart at the seams we are entering a new period of transition In *Less Than Nothing* the product of a career long focus on the part of its author Slavoj Žižek argues it is imperative we not simply return to Hegel but that we repeat and exceed his triumphs overcoming his limitations by being even more Hegelian than the master himself Such an approach not only enables Žižek to diagnose our present condition but also to engage in a critical dialogue with key strands of contemporary thought Heidegger Badiou

speculative realism quantum physics and cognitive sciences Modernity will begin and end with Hegel

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