



大学生英语阅读文库



传记人生

ALFRED
HITCHCOCK

FILMING OUR FEARS

阿尔弗雷德·希区柯克
摄制恐惧

Gene Adair (美) 著

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写给读者的话

阅读，是心灵的滋养，是人生版图的拓展；用母语之外的文字阅读，更是体悟异族文化、知识、智慧的最直接方式，往往可以避免隔靴搔痒的尴尬。亲爱的读者，这里我向你们推荐外语教学与研究出版社最新推出的“大学生英语阅读文库”。该文库以原版引进图书为主，涵盖人物传记、西方文化、职业技能等，首批出版“传记人生”和“文化之旅”两个系列。

“传记人生”系列由从国外经典传记系列中精选的人物传记组成，书中的主人公们在政治、经济、科技、教育、体育、艺术等各个领域深具影响力，他们的成长经历、职业生涯、个性魅力、成功与失败的故事在作者生动、浅显、风趣的语言中娓娓道来。“文化之旅”系列则在薄薄书册中浓缩了英国、法国、德国、意大利、美国、澳大利亚等国家的风土人情，对各国地理、历史、政治、国民性格、商业文化、日常生活、跨文化交际等领域的重要事实或所独具的特色进行了详略得当的介绍，文风清新，端庄中不乏善意的调侃，令人会心一笑。这两个系列作为“大学生英语阅读文库”的先行军，很好地融合了知识性、趣味性、启发性与可读性，既能拓宽视野、滋养心灵，又是语言学习的好素材，特别适合成长中的大学生阅读。

大学阶段是人生中最宝贵的学习时光。历经了艰苦的高考、成功进入大学校园的莘莘学子在努力学习各学科知识之余，也将目光投向了更广阔的世界。如何在学习的同时做到启蒙思想、扩展心灵、磨砺人格？聪明的学子选择多读书，读好书。在菁菁校园里，我们忘却了世事的纷扰，品一杯香茗，读一本可心的英文读物，于无声处或漫步于异国街头，或游走于伟人之间。在静谧的阅读中，我们学外语，品人生，看社会，在方寸之间触摸大千世界。

毋庸赘言，课外阅读是外语学习的重要环节。课程学习虽然重要，但课程教材的内容窄、信息量少，语言输入极为有限，而语言学习需要重复，语言素材需要在不同的语境中复现，并在复现中得以强化。大量的课外阅读能够扩大词汇量，使学生在潜移默化中吸收新的语言形式，加强语感，获取相关的文化背景知识，提高对文化差异的敏感度与宽容度。然而，当今社会已经进入一个泛阅读的时代，人们面对浩如烟海的信息心生焦躁。浅尝辄止的阅读往往徒然浪费时间，深度阅读又对时间和精力要求很高。阅读也需要适当的方法。这里谨就英文课外阅读提供两条原则：控制速度原则；处理难点原则。

1. 控制速度原则

人们的阅读速度往往会根据阅读的目的和时机做出调整。一般说来，控制速度的原则有三条：先慢后快、新慢旧快、主慢次快。

1) 先慢后快。阅读一本新书，开头的章节要慢读。这是全书的开场白，如果没看懂，情节理不出头绪，人物分不清主次，或者是对书的主要内容没有概念，阅读的积极性就会受到影响。

2) 新慢旧快。语言上没有明显的障碍时，就尽量读得快一点。碰到新单词新句型时，就要慢一点，一是要花时间从上下文猜测其意义，二是要让新的语言知识在脑子里留下印象。

3) 主慢次快。阅读主要人物及情节或者有关主旨的主线时要慢一点，那些烘托气氛的描写通常可以看得快一些，只要有整体的感受就可以了。

2. 处理难点原则

课外阅读有别于课内的精读，在基本读懂的前提下，所追求的是速度，是阅读量。如果像处理教科书中的难点要点一样，一字一句寻根问底，速度上不去，阅读量就成空谈。如果一味地求快求多，难点疑点一概不理睬，稀里糊涂，走马观花，也达不到阅读的目的。这里有三条恰当处理阅读中难点的原则，它们之间有内在的逻辑关系，需依下列次序运用：分清难点与重点；回避“鱼

头”，“粗刺”、“细刺”区别对待；猜测和查字典要有机结合。

1) 分清难点与重点

碰到难点时，不要先急于解决，难点不一定是重点。只有当难点是重点或直接阻碍正常阅读的进行时，才需要着力去解决。

2) 回避“鱼头”，“粗刺”、“细刺”区别对待

读书如同吃鱼，鱼头无肉，吃起来且费时间。鱼刺又分粗刺和细刺。粗刺要剔除不能强吃，否则要出问题，而细刺如混在鱼肉里咀嚼吃下去，虽不舒服，却无大碍。遇到像鱼头一样难读且无关大局的地方可以且放一旁；遇到类似“粗刺”的难点要认真解决；遇到类似“细刺”的难点只需稍加处理就放行。

3) 猜测和查字典有机结合

有人读书不离字典，有人读书不用字典，这两种倾向都不好。阅读过程好比猜谜，人们通过语言符号，由表及里，层层深入，逐步“猜出”作者所要表达的意思。遇到生词时不急于查字典，先根据上下文猜测一下词义，这是一种阅读技能。我们读书碰到生字时，可用铅笔划一下，不查先猜，如果这个词很重要，它会在上下文中反复出现，或是自然而然地明朗化。稍后再把所有碰到的生词捋一遍，确定需要查词典的生词，并将猜测的意思和词典作比对。这种先猜后查的方法既节省了时间又强化了记忆。

以上所说的阅读方法是一家之言，却也在实践中得到了很好的反响，希望能对读者有所裨益。言之不尽，还是让我们尽快展开令人心驰神往的“大学生英语阅读文库”阅读之旅吧。

文秋芳

中国外语教育研究中心主任 教授

导 读

希区柯克，对于全世界的电影观众来说，都是一个熟悉的名字。

阿尔弗雷德·希区柯克，1899年8月13日出生于英国伦敦的一个天主教家庭，1925年开始独立执导电影。希区柯克在英国工作的10多年中，拍摄了20余部电影，《三十九级台阶》和《失踪的女人》等影片，更使他跻身于20世纪30年代英国最优秀的电影导演之列。1939年他应邀去好莱坞，次年完成《蝴蝶梦》，获得奥斯卡最佳影片奖。从此，希氏开始了他在美国的辉煌电影历程。《后窗》、《眩晕》、《西北偏北》和《群鸟》等，是他最光彩照人的被影评界公认的经典。而希区柯克职业生涯的巅峰则是1960年的《精神病患者》，这部影片也是希氏票房最成功的影片。片中那段摄人心魄的浴室杀人的画面，成为西方恐怖片的经典段落。晚年的希区柯克身体患有多种疾病，直到最后，这位电影大师还在筹划拍摄影片《短夜》。1980年4月28日，希区柯克因病情加剧，在洛杉矶逝世，离他81岁的生日只差不到4个月。他一生共导演与监制了59部电影，300多部电视系列剧。希区柯克独树一帜的电影风格，使他在国际影坛被称为“悬念大师”，而他的名字也逐渐被广大观众当成“惊险片”的同义词。

尽管在电影艺术史上，大多数制作类型电影的导演的地位都受到学术歧视，但终身以拍摄惊悚悬疑类型影片为主的希区柯克，却被公认为20世纪最伟大的电影人之一。英国人因为他出生在伦敦而骄傲，美国人因为他活动于好莱坞而自豪，全世界的影迷则因为他的电影而获得一笔重要的财富。1971年，希区柯克获得法国荣誉军团骑士勋章。1979年3月，美国电影艺术学院授予他终身成就奖。1980年元旦，英国女王伊丽莎白二世给他晋封了爵士封号。

希区柯克比许多电影大师都更加被大众所熟悉，他的电影也具有一种独特的希区柯克标志。正如本书所说，这是一位制造“银幕恐惧”的导演，而他制造恐惧的最佳手段就是他最得心应手的“悬念”。本书引用了希区柯克那个著名的例子：两个人走进一个屋子，坐下来谈话，突然桌子底下的炸弹爆炸了……这个过程提供给观众的是惊奇。相反，如果在他们走进屋子前，观众首先看到一个凶手进屋子将炸弹藏在桌下，接着两个人走进屋子却没有发现炸弹，仍然坐下来谈话……那么整个过程就是悬念。正是由于对于“悬念”的特殊理解，希区柯克的电影一向都愿意预先将答案告诉观众，而让剧中人最后知情。而这些手法，则让观众更加深刻地体验到希区柯克电影的魅力。

希区柯克认为，在生活中，真正的恐惧不仅潜伏在阴影里，或者潜伏在只身独处的时候，有时，即使我们和正派、友好的人在一起，也会感到险象环生和孤立无援。所以，有人认为，希区柯克内心深处，总有一种莫名的焦虑，一种绝望的感觉。这反映在他的电影中，紧张、焦虑、窥探、恐惧等就成为了最通常的叙事主题，这一方面惊险曲折，引人入胜，另一方面又表现出导演对人类精神世界和人性冲突的高度关怀。我们甚至在希区柯克的作品中，能看到一个个受到诱惑的灵魂，逐步分裂，滑向深渊，无以自救，难以自拔，罪犯既是凶手同时似乎也是受害人。这种将犯罪与人性结合起来的模式，创造的不仅是视觉和心理上的恐惧，也是一种对人性和对社会的精神恐惧。

尽管希氏时常会在自己执导的影片中作为一个没有台词的“客串”演员露面，但应该说，中国的多数电影观众对希区柯克本人的认识还是一知半解。因而，我们有了今天这本关于希区柯克的传记。从本书中，我们可以看到希区柯克童年的经历对他的影响，他在好莱坞的传奇经历，他本人对电影、对导演艺术、对表演、对悬念的种种独特的体验，包括他本人机械、规律的生活方式，以及他身处名利场中，却离群索居、怕见生人的生活习惯。据说，希区柯克在

他 80 岁生日的垂暮之年,在好莱坞的朋友们为他举办的生日晚会上,被人用轮椅推着出来,突然他站起来说:“此刻,我最想要的礼物是一个包装精美的恐惧。”这是一个一生将“恐惧”作为礼物的电影大师。在本书中,他在这方面的酷爱和才能被表现得丰富多彩。

从本书的叙述中,我们还可以看到,对很多人来说,“希区柯克”这个名字不仅是一个人名,而且代表了一种电影手法,成了惊悚悬疑的代名词;而希区柯克那个大大的人头侧像剪影,也不仅是个人肖像,它还成了“恐惧”的符号。多年来,模仿希区柯克的影片不胜枚举,近年又兴起了希氏作品重拍风,可以说,希区柯克是世界上对电影这门艺术影响最大的少数几位导演之一。年轻一代的电影导演,如法国的弗朗索瓦·特吕弗、克劳德·夏布罗尔,以及美国的斯蒂芬·斯皮尔伯格和大卫·里奇等都从希区柯克那里得到了电影营养。1999 年春夏,为了纪念希区柯克诞辰 100 周年,纽约现代艺术博物馆陆续放映希区柯克拍摄的代表性影片,许多观众仍然被他的电影所“恐惧”。而在电视上,“美国经典电影”和“特纳经典电影”以及全世界的许多电影频道都在继续播映希区柯克的电影。在大学课堂上,希区柯克电影则往往是最典型的电影教材。而在全世界电影观众的心目中,希区柯克在银幕上所投射的“恐惧”,也一直是一种难忘的记忆,一种既兴奋又紧张的体验。

总之,阅读本书对希区柯克的完整记录和描述,不仅可以帮助我们更好地感受希区柯克电影的“惊悚悬疑”魅力,而且也能更好地理解电影艺术的叙事魅力,同时我们还可以窥探到希区柯克深邃而机敏的灵魂。

尹 鸿

清华大学新闻与传播学院副院长

影视传播研究中心主任 教授

Preface: The Showman and the Artist

It is a warm evening in the late spring of 1960. Film fans across America flock into theaters and settle into their seats, munching popcorn as they wait for the lights to dim. In each of these movie houses the ritual is the same. The main feature (正片) does not begin right away. Instead, an assortment of “trailers”—short promotional films touting the theater’s “coming attractions”—fill the screen. These trailers consist mostly of brief snippets from whatever movie is being advertised. The bits of action and dialogue are usually combined with some breathless narration from an unseen announcer, while an array of boldly lettered phrases appear over the images, emphasizing adjectives like “exciting,” “romantic,” or “spectacular.”

On this particular evening, however, one trailer stands out as different from the others. Filmed in black and white, it begins with a wide view of a small, drab motel. A portly man, wearing a dark suit, white shirt and tie, stands in front of the building. Words are superimposed: “The fabulous Mr. Alfred Hitchcock is about to escort you on a tour of the location of his new motion picture, ‘PSYCHO.’” But even without this information, the audience would have no trouble recognizing Hitchcock. His round frame, balding head, and distinctive British-accented drawl are instantly familiar from the television mystery series that he hosts every week on the CBS network. Besides, he has long enjoyed a reputation as the movies’ “Master of Suspense”—the director of many elegantly crafted thrillers dating back to the 1920s.

As the trailer proceeds, Hitchcock tells the audience that the motel behind him might appear to be harmless but that it “has now become known as the scene of the crime.” He pauses for an instant to let that ominous fact sink in. Next, he points out another building, this one an old Victorian house that sits atop a hill behind the motel. It is, he says, “a little more sinister-looking, less innocent than the motel itself,” and it was there that “the most dire, horrible events took place.”

“I think we can go inside,” the filmmaker adds, “because the place is up for sale—although I don’t know who’s going to buy it now.”

The tour of the house includes a view of the staircase—the scene of a murder whose ghastly details elicit a mock shudder from Hitchcock—and a visit to the second-floor bedroom where a certain “maniacal woman” lived. “I think some of her clothes are still in the wardrobe,” Hitchcock remarks.

Now it is back to the motel and the parlor behind its office—“the favorite spot,” we are told, of the woman’s son, a young man “you had to feel sorry for.”

Hitchcock notes that the son’s hobby was taxidermy—“a crow here, an owl there”—and that “an important scene took place in this room.” Yet, he hints, something even more important took place in “Cabin Number One.” And that, of course, is where he takes the audience for the last stop on his little tour.

Inside the bathroom of the motel cabin, Hitchcock observes, “All tidied up . . . Big difference. You should have seen the blood. The whole place was, well, it’s too horrible to describe. Dreadful.” Moving toward the shower curtain, Hitchcock continues: “The murderer, you see, crept in here very silently. . . . The shower was on—there was no sound, and . . .” Hitchcock flings open the curtain. Cut to a close-up of a woman screaming as a violin shrieks on the soundtrack. The title “PSYCHO” flashes on the screen, and the letters split jaggedly apart.

So began the advertising campaign for what would become the most famous thriller in film history. The unusual, six-minute trailer for

Psycho, playing off Hitchcock's public image as something of a macabre comedian, was hardly the only item in his promotional bag of tricks. To emphasize the story's shocking twists, the director insisted that *Psycho* must be seen "from the beginning"; when the film opened that summer, patrons were refused admission if they showed up at the theater after the feature had started. This policy extended even to critics. Accustomed to viewing movies in special screenings before their release to the general public, newspaper and magazine reviewers were forced to see *Psycho* as part of the regular audience.

Such promotional tactics may have been a bit gimmicky, but they certainly sparked moviegoers' desire to see *Psycho*. And the film itself obviously did not let them down, for it soon became the most commercially successful of all Hitchcock's films. Unfortunately, the teasing showmanship that was used to publicize the picture also reinforced the opinion of many at the time that its maker was only a showman, an entertainer and nothing more. It was widely taken for granted that no serious artist would work in the crime-and-suspense genre. Certainly no artist would even consider making something as horrific as *Psycho* and then go about promoting it in such a frivolous way.

Viewpoints change, however. In the four decades since *Psycho*'s release, countless critics have declared it a key work by a master filmmaker. Its unsettling power and expert technique have inspired hundreds of pages of critical analysis, and it remains among the movies most commonly taught in film courses. Over the years, its combination of violence, sex, and psychological horror, daring for 1960, has inspired dozens of imitations—usually turned out by directors of far less talent, wit, and vision than Alfred Hitchcock.

Before his death in 1980, Hitchcock made a total of 53 feature films. In addition to *Psycho*, his works include such suspense classics as *The 39 Steps*, *The Lady Vanishes*, *Shadow of a Doubt*, *Notorious*, *Rear Window*, *Vertigo*, *North by Northwest*, and *The Birds*. The director often suggested that his talent for stirring audiences' anxieties came from the fact that he himself was full of fears. He claimed to be terrified of getting so much as a traffic ticket, and he maintained

an unusually cautious way of living—always following rigid daily routines, always staying in the same hotels and dining in the same restaurants, always claiming that his vision of happiness was a clear, uninterrupted horizon.

Yet despite his devotion to routine and stability, in his work he was ever willing to take on new technical challenges, and his contributions to the ways in which stories are told on film are immeasurable. His ways of composing images, of moving the camera, of placing one shot next to another—all designed to grip his viewers and stir their emotions—were truly masterful.

In his public statements, Hitchcock often lent support to those who saw him only as an entertainer. He frequently said that technique and style were his real interests, that he cared nothing for “content.” And yet this claim is contradicted by the films themselves, which show remarkable consistency, over the course of a 50-year career, in their concern with the conflicts between guilt and innocence, trust and suspicion, reality and illusion, order and chaos.

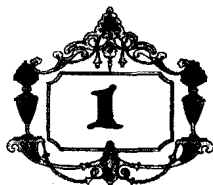
Showman or artist? Alfred Hitchcock was both.



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The Grocer's Son

from Leytonstone

杂货店老板之子

Hlfred Joseph Hitchcock was born on August 13, 1899, in Leytonstone, England, a community on the northeastern edge of London. His father, William Hitchcock, operated a retail and wholesale grocery business specializing in fruits and vegetables. The rooms above the family shop served as living quarters. It was there, at 517 High Road, that Alfred was born and spent his earliest years under the watchful eye of his mother, Emma.

At the time of Alfred's birth, the family business was thriving, a benefit that came with the area's swelling population. Located about six miles from central London, Leytonstone had once been a sleepy country village well removed from the bustle of the British capital, but that was rapidly changing. Through much of the 19th century, London underwent extraordinary growth. In the 1820s, its population had numbered 1.5 million; by the end of the century, "Greater London"—the core city and surrounding suburbs—contained some 6.5 million inhabitants. Towns like Leytonstone were engulfed (吞没) by this ever-widening urban sprawl (城镇无计划扩展), which some likened (比喻成) to a "cancer" on the face of England. To others,

however, London's expansion was part of what made it an endlessly exciting place, a center of culture and activity. Its diverse economy encompassed everything from clothing manufacture to metalworking, from furniture-making to food-processing. And it boasted the world's largest and busiest port. Each day, docks on the River Thames witnessed the heavy traffic of ships bearing goods to and from Britain's far-flung (遥远的) colonies and other distant lands.

It was a great city where many fortunes were made but also one where thousands lived in poverty or just above the poverty line. The Hitchcock family fell between the extremes of wealth and destitution. As small shopkeepers, they were hardly rich but certainly better off than many of their neighbors. London's East End, of which Leytonstone was fast becoming a part, was home to many of the poorer people who had swarmed into the city from other parts of England, from Ireland, and from eastern Europe. Searching for a better life, these people often found subsistence wages and wretched, overcrowded housing.

Escaping that hard lot, William and Emma Hitchcock maintained a well-ordered household in which they tried to shelter their children from the harsher realities of life that lay not far from their own doorstep. They were, by all accounts, decent, reserved, hardworking sorts—a typical lower-middle-class English couple in many ways. In one respect, however, they were unusual. In a predominantly Protestant country, they were staunch (坚定的) Roman Catholics. Attending Mass on Sunday was a regular feature of their family life.

Alfred was the youngest of William and Emma's three children. His two older siblings—William Jr., born in 1890, and Ellen Kathleen (or, as the family called her, "Nellie"), born in 1892—were away at school during much of his growing up. As a result, he never grew close to either of them. Nor did he share the company of children his own