



STRANGERS ON A TRAIN

“For eliciting the menace that lurks in familiar surroundings, there’s no one like Patricia Highsmith.”

—TIME

PATRICIA HIGHSMITH

A NOVEL

WITH AN INTRODUCTION BY PAULA HAWKINS

Strangers On A Train By Patricia Highsmith

Gene D. Phillips



Strangers On A Train By Patricia Highsmith:

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, 1968 Craig Warner Based on a novel by Patricia Highsmith Full Length Thriller Characters 5 male 2 female Unit set Guy Haines and Charles Bruno meet on a train and because they are strangers they think they can say anything while chatting Bruno suggests that they could get away with murder he could kill Guy s unfaithful wife while Guy could eliminate his hated father Guy does not take him seriously but Bruno is deadly serious The basis of the classic film by Alfred Hitchcock which starred Farley Granger and Robert Walker Skillfully adapted A gripping play Daily Telegraph **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, 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

After Hitchcock David Boyd, R. Barton Palmer, 2010-01-01 Alfred Hitchcock is arguably the most famous director to have ever made a film. Almost single-handedly he turned the suspense thriller into one of the most popular film genres of all time while his *Psycho* updated the horror film and inspired two generations of directors to imitate and adapt this most Hitchcockian of movies. Yet while much scholarly and popular attention has focused on the director's oeuvre until now there has been no extensive study of how Alfred Hitchcock's films and methods have affected and transformed the history of the film medium. In this book thirteen original essays by leading film scholars reveal the richness and variety of Alfred Hitchcock's legacy as they trace his shaping influence on particular films, filmmakers, genres and even on film criticism. Some essays concentrate on films that imitate Hitchcock in diverse ways including the movies of Brian de Palma and thrillers such as *True Lies*, *The Silence of the Lambs* and *Dead Again*. Other essays look at genres that have been influenced by Hitchcock's work including the 1970s paranoid thriller, the Italian giallo film and the post-*Psycho* horror film. The remaining essays investigate developments within film culture and academic film study including the enthusiasm of French New Wave filmmakers for Hitchcock's work, his influence on the filmic representation of violence in the post-studio Hollywood era and the ways in which his films have become central texts for film theorists.

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 have 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.

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 **Strangers on a Train** Patricia Highsmith,2016 In this mesmerizing novel not to be recommended for the weak minded and impressionable Washington Post we encounter Guy Haines a successful architect in the midst of a divorce and Charles Anthony Bruno a conniving psychopath who manipulates a chance encounter with Guy into a sadistic plot to swap murders Some people are better off dead says Bruno like your wife and my father for instance As Bruno carries out his twisted plan Guy becomes trapped in Patricia Highsmith s perilous world where under the right circumstances anyone is capable of murder Still her most iconic novel Strangers on a Train elicits the menace that lurks in familiar surroundings Time and the unsettling forces that tremble beneath the surface of everyday life The Suspense Thriller Charles Derry,2010-06-21 This book is a comprehensive study of one of the most popular genres in the cinema From a perspective sympathetic to popular culture this study analyzes a large number of primarily American and European films by a variety of distinguished directors including Alfred Hitchcock Claude Chabrol John Frankenheimer Michelangelo Antonioni and Costa Gavras Indispensable to anyone interested in understanding how suspense thrillers work and what they mean this book provides insightful analysis of hundreds of memorable films while at the same time working as a virtual how to manual for anyone trying to write a Hitchcock like thriller The first section of the book is primarily theoretical It offers a bibliographical survey and then explains why we so profoundly enjoy these suspenseful films of murder and intrigue A chapter on Thrills or How Objects and Empty Spaces Compete to Threaten Us explores the psychological concept of the thrill and relates it to the psyche of the spectator To what extent does the suspense thriller represent a symbolic and vicarious experience of danger A chapter on Suspense That Makes the Spectator Take a Breath explores the crucial narrative concept of suspense and relates it to the psychological mechanisms of anxiety incited in the spectator Why do we like to be scared A final theoretical chapter offers a dynamic definition of the suspense thriller derived in part from Edgar Allan Poe and based primarily on content analysis The second section of the book is more of an historical survey and devotes one chapter to each of the suspense thriller s primary sub genres These chapters provide close readings of more than 150 major films and detailed analysis of the suspense thriller s conventions themes and recurrent iconography Sub genres include The Postman Always Rings Twice Body Heat The Manchurian Candidate The China Syndrome Missing The Passenger Spellbound Obsession Marathon Man and Blue Velvet A final chapter explores areas for further research and offers concluding insights 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 *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* [The Stranger by Harlan Coben \(Trivia-On-Books\)](#) Trivion Books, 2016-09-13 Trivia on Book *The Stranger* by Harlan Coben Take the challenge yourself and share it with friends and family for a time of fun You may have read the book but not have liked it You may have liked the book but not be a fan You may call yourself a fan but few truly are Are you a fan Trivia on Books is an independently curated trivia quiz on the book for readers students and fans alike Whether you're looking for new materials to the book or would like to take the challenge yourself and share it with your friends and

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Highsmith, Adapted for the Stage by Chris Warner Patricia Highsmith, 2005 Theatre program Taking the Train Anthony Burton, 2024-10-30 The book looks at rail travel from the passenger's point of view beginning when a coach drawn by horses rumbled down the newly laid tracks linking Swansea to Mumbles in 1807 and takes the reader right up to the present day. It was not long after that first service opened in Wales that the first steam passenger trains began to operate. The story broadens out from the first inter-city line connecting Liverpool to Manchester to spread first around Britain and eventually spread across the world. The book paints vivid pictures of how travel seemed to passengers in different countries drawing on many first-hand accounts. The early days offered little in comfort; third-class passengers had to make do with carriages that were simply open trucks. Gradually conditions improved and eventually there was an age of luxury travel epitomised by the famous Orient Express. Every aspect of rail travel is looked at from tragic tales of fatal accidents to the role of railway travel in films and books. This lively account of the pioneering days and what many regard as the golden age of rail travel will be welcomed by anyone who enjoys taking the train.

The Cambridge Guide to Women's Writing in English Lorna Sage, 1999-09-30 This Guide aims to consolidate and epitomise the re-reading of women's writing that has gone on in the last twenty-five years. This is an opportunity for stock-taking a timely project when so much writing has been rediscovered, reclaimed and republished. There are entries on writers, on individual texts and on general terms, genres and movements, all printed in a single alphabetical sequence. The earliest written documents in medieval English, the visionary writings of Julian of Norwich and Margery Kempe, are covered in an historical and geographical sweep that takes us up to the present day. The book reflects the spread of literacy, the history of colonisation and the development of post-colonial cultures, using and changing the English language. The entries are written by contributors from all the countries covered. The result is a work of reference with a unique feeling for the vitality, wealth and diversity of women's writing.

Mystery Classics on Film Ron Miller, 2017-02-20 Watching the screen version of a classic mystery novel can be disappointing. By necessity or artistic license or possibly just ego, changes are often made by the filmmakers, many of them ineffective or even detrimental. This book focuses on the screen adaptations of 65 famous mysteries and examines how the filmmakers either succeeded or failed in the telling of the story. Interviews with several famous mystery writers are included with their comments on how filmmakers treated their work.

Anatomy of Murder Carl Darryl Malmgren, 2001 Mystery fiction takes place in a centered world, one whose most distinctive characteristic is motivation of behavior and signs. Built on a faith in foundations, it insists upon the solidity of social life, the validity of social conventions and the sanctity of signs. Mystery assures us that motives exist for both words and deeds.

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