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The 'Rear Window' by Hitchcock, released in 1954 is a visual treat with excellent use of symbolism, imagery and metaphors. It demonstrates Hitchcocks as a brilliant film maker by making it in a manner by which he utilizes comparable subjects and themes recently perceived.

While examining the visual elements, there is a parallel context in which everybody is approaching their lives. Furthermore, the gathering of people are even demonstrated individuals shaving, getting up in the first part of the day and picking up the telephone. This speaks to the way that every one of these windows demonstrate and reflects the American lifestyle of 1950s, while each character speaks to an alternate foundation.

For instance, in a scene, Jefferies realizes that the lights in Thorwald are off. This is made clear for us by a Thorn ward’s home which appears to be desolate. Jeffery aggressively responds to a phone call where he makes a revelation that Thorwald has moved from his apartment. There is no feedback on the other side of the line and that is when Jefferies realizes that he was talking to different personnel than expected. Shot of Jefferies though from a firm close up. This reminds us of the disadvantageous position of Jefferies in relation to the attacker and he carefully turns towards the door in his wheelchair. This indicates Jefferies weakness in regards to the war. Next, Jefferies shot on his wheelchair which stresses much of his inability to cope with the approaching danger. He really struggles in his apartments as he his physically disabled. A switch flick and also the light coming underneath the door disappears. At this point, the tension is calmed down. In the ending shots, the lights are again visible and this reminds us of the position of Jeffery and his disability. Jefferies assumes his usual position at the window and hiding amidst the shadows. At this point, his legs still remain lit which reminds him of his weakness. At this scene, Hitchcock establishes a feeling of extreme fear in the minor apartment. The dark lightning emphasizes on the small space which only lights a few areas of the room.

The above scene is full of visualization and symbolism, leaving the audiences hooked with suspense and thrill. While breaking down the visual structure, the audiences are always demonstrated normal surrounding, which is an outstanding topic in Hitchcocks films and genuinely embosses him as an auteur. Also, there are scenes which are confined by, openings, such as corridors and windows. These elements appeared to reflect very nearly a film like view for Jefferies. Hitchcock considers himself as the audience of the film. This makes Thorwalds entrance into Jefferies' condo, amid the finish of the film, perpetually emotional, as it is the first occasion when somebody which he has been viewing associates with him, though before there was the separation of the patio and this separation made a security.

References

Fawell, John. Hitchcock's Rear Window: the well-made film. SIU Press, 2004.a