other Danny.

The psychological state, that ran
under aspects of American
popular gender roles, in
and how they would return
W. Farnham's Modern Woman:
highlighted these issues, and
expression of femininity, as is
fashion as "a neurotic... the
ever-current version of the
fear... discussing the problems of
victory wore off, and
anxieties were also expressed
of femininity is clearly expressed in
New Mexico. It is very similar
to the soft drape
shoulders. This dress separates
a print states her exotic
is both thrilled and intimidated
style, but also her
marriage.

On her fashion status and
on the trim suits and flowing
signature fashion style in the
national ideal of modern,
which magazines as
styles of Old World couture,
had the film stars to
Barbara Baxiner at the time. Her
Society women and models that
particularly the work of
the social-style nonchalance with
lean athleticism, as
American women, as a
successful frameworks, our athletic
connected to the "ideal"
exteriors, which were already
in the ocean, and Dahl-
holding set against Arizona
naturalness.

of colour to construct
obsessions, and violent
backing when portrayed in this
Ellen's trim baring suit and
rock when she allows Danny
in the twilight city streets of most
errant behaviour in this
photography and Hollywood
parasol, psyche. The clues
justice to fashion, which were
astrophic fruition as she
amentators.
Her transgressive nature pushes her to further murderous acts in the second half of the film. Her pregnancy, which she anticipated would bring her closer to Richard, merely makes her more paranoid, convinced that she is losing him to Ruth. As her stomach swells, she begins to reject her new, maternal body, disgusted by the growing baby's impact on her once elegant figure. She attempts to disguise it in a series of muffling robes. These once again mimic contemporary fashions for “relaxing wear” and nightwear. Yet to Ellen they underline her perceived entrapment and she becomes increasingly agitated by her lack of control over her body. When she decides to throw herself down the stairs to abort the baby, she remakes herself, discarding her thick wool dressing gown for a diaphanous sky blue lace nightdress and negligee and matching satin slippers. In Ellen's psychological state, this signals her realignment with fashion and all that it embraces. She is reconciling her sensuality, glamour and sexual allure, while dressing to perform another violent act. Her first outfit, worn when she returns from the hospital, underlines her perverse triumph, with her body displayed in a blood red swimsuit as she runs up the beach, exhilarated following a swim in the ocean.

While Richard is the defendant in the extended courtroom sequence at the end of the film, its eventual purpose is to expose and condemn Ellen. Her criminality is twofold: she is guilty of murder and she has also transgressed expectations of appropriate feminine behaviour. The film reinforces this punitive viewpoint by framing the entire story in flashback, related by a lawyer, as a moral lesson. However, the apparently happy ending, which unites a chastened Richard with Ruth, is sombre and perfunctory, and, ultimately, the film fails to contain Ellen's disruptive force. Leave Her to Heaven entwines the themes of fashion, obsession and violence, which reflected contemporary anxieties concerning gender and morality. Fashion's role in the construction of self-image, and therefore in exposing hidden psychologies, is exploited in Ellen's costuming to define her character, and provide clues to its hidden flaws. Yet it is also an essential part of our reaction to her. Despite her transgressive and shocking crimes, Ellen's all-American femme fatale transcends the moral message that the film nominally espouses.

Notes
the second half of the film, she begins to reject her new, dominant figure. She attempts to throw herself down the stairs in a diaphanous dressing gown for a diaphanous psychological state, this being her sensuality, glamour, and outfit, worn when she returns home in a blood red swimsuit.

The conclusion at the end of the film, two-fold: she is guilty of murder and suicide. The film reinforces the role of a lawyer, as a moral lesson, with Ruth, is sombre and sombre. Leave Her to Heaven, contemporary anxieties of image, and therefore in her character, and provide a message that the film