Hannah and Her Sisters is a 1986 American romantic comedy-drama film directed by Woody Allen. It stars Mia Farrow, Danny DeVito, Michael Caine, and文书案三井 sisters. The film was written by Woody Allen, who also stars in the lead role. It is set in New York City and tells the story of a family facing various challenges.

The film received positive reviews from critics and was nominated for several awards, including Academy Awards for Best Original Screenplay and Best Actress (Mia Farrow). It is considered one of Allen’s most personal and intimate works, exploring themes of love, loss, and the complexities of family relationships.

Principle characters:

Hannah (Mia Farrow)
Nathan (Danny DeVito)
Bobby (Michael Caine)
Diane (Diane Keaton)
Mark (Gérard Depardieu)
Lola (Elaine May)

Running time: 107 minutes

Production: released by Orion Pictures
len has become in blending techniques of cinematic realism and stylization. The inexpensive production was shot entirely on location in New York City, and Allen worked closely with Carlo di Palma, the great Italian cinematographer of Red Desert (1964) and Blow-Up (1966), to achieve the precise emotional atmosphere he wanted for each scene—from the warmth of Hannah's apartment to the chill of Frederick's Soho loft to the grandeur of some of Manhattan's landmark buildings.

Allen chose his cast carefully, drawing both on his personal feelings for the people and on the associations that each carries into a film. In many ways the film is an affectionate valentine to Mia Farrow—Allen's close companion for a number of years and a star in his last five films. To underscore his feeling that Farrow is the center of a loving world that radiates out from her, Allen used Farrow's apartment as Hannah's apartment, cast Farrow's mother, Maureen O'Sullivan, as Hannah's mother, and included seven of Farrow's eight children as Hannah's children. Allen saw in Barbara Hershey not only the ideal object for a brother-in-law's lust but also an intelligent and feeling woman, and she rises to the opportunity with a fine performance. Michael Caine, with his reserved manner, understated sex appeal, and hint of a larcenous spirit, was the perfect choice for the adulterous Elliot. In the role of the raging painter, Max von Sydow brought to the film a powerful charge of angst and torment from his many films with Ingmar Bergman. Hollywood veteran Lloyd Nolan, who died shortly after the film was completed, provided an immensely poignant stimulus to the audience's memories of the father who enjoys nothing better than sitting at the piano, playing his old sweet songs. Diane West, Carrie Fisher, Julie Kavner, and Sam Waterston were cast with the same overriding intelligence and directed with the same intimate skill.

Allen's skill at choosing and directing actors is further enhanced by his meticulous attention to both costumes and music. In interviews, Barbara Hershey has marveled at how definite Allen's ideas were about how his actors should be dressed, and the results add much to their characterizations: plain, toned-down, masculine clothes for Lee (which ironically increase her sexual vibrancy), tailored earth tones for the perfect Hannah, and a busy array of pins, scarves, and offbeat styles for the frantic Holly. Despite the wide variety of musical styles included in the film, no musical director is listed in the credits, but it is likely that Allen took charge of that function himself. His tastes in jazz and classical music have been featured prominently on his soundtracks ever since Sleeper (1973), but in Hannah and Her Sisters the music is more closely involved with the action than ever before. Certain pop standards—"You Made Me Love You," "Bewitched," and "I've Heard That Song Before"—are repeated throughout the film in connection with all the film's romances. These are the stages, the songs seem to say, that all intense love stories go through. At other times, the music serves as an ironic counterpoint: The deep emotions that the architect David professes to feel during an opera performance do not extend to his human relationships, and the ebullient accompaniment to Mickey's release from his brain tumor scene—Count Basie's "Back to the Apple"—seems incongruous when Mickey abruptly stops short on the sidewalk with his newest anxiety.

Ultimately, however, it is Woody Allen's mastery of narrative and visual form that gives the film a feeling of such simultaneous control and expansiveness. On the one hand, some of his techniques create the impression of a carefully designed analytic novel. His insertion of titles on the dark screen between scenes seems to divide the film into chapters, and by presenting the voice-over ruminations of five major characters (Elliot, Lee, Mickey, Holly, and Hannah), Allen skillfully creates an effect of alternating among limited first-person points of view. On the other hand, he is also capable of shifting from such a limited viewpoint to a more comprehensive view of social situations which are so expansive or volatile that it is hard to conceive of them being contained by the linear, analytic discourse of a novel. To this end, Allen has become a master of the moving camera and the long take, which sometimes allow him to connect the diverse but related activities of a number of characters in motion (as in the Thanksgiving scenes in Hannah's apartment) and at other times enable him to suggest the surging complexity of people's conflicting feelings (as in the powerful scene where Frederick discovers Lee's affair and she declares that she is moving out). Conversely, Allen is also adept at shifting from a comprehensive to a limited point of view. In a scene where the three sisters are about to have lunch together, Allen stops his moving camera for a long shot in which Hannah and Lee pause at the entrance to the restaurant. The camera sees Lee, but its view of Hannah is momentarily cut off by a wall. Nevertheless, the viewer then hears Hannah saying to Lee, "I can't believe Elliot, and I can't think of someone nice for you to go out with." Thus, very subtly, Allen shifts momentarily to Lee's point of view and conveys how a sharp pang of guilt makes her feel isolated from her unsuspecting and generous sister. Further, several memorable vignettes in the film occur when Allen pauses from his camera movement to linger on close shots that adore one of the sisters in a particularly beautiful moment: Lee as seen by Elliot in the opening scene of the film, Hannah by her father's piano after she has brought peace to a parental spat, Holly as seen by Mickey inside the record store as he is about to fall in love with her.

A number of Woody Allen's less admiring critics have often raised the question of whether he is capable of making a film that is not constricted by his own obsessions, with characters that are something more than reflections of his own ego. The answer suggested by Hannah and Her Sisters is a triumphant but qualified yes: if he provides his ego with a circumscribed place within the film. By consigning the character of Mickey Sachs to the periphery of the narrative through most of the film, Allen is able to exercise his obsessions with death and meaninglessness without imposing them on the other characters or the film as a whole. This strategy enables him both to develop a contrasting perspective on the other characters and to view them with a more open responsiveness than he has demonstrated in earlier films. The rich comic spectacle that results—the spectacle of a number of intelligent people struggling and growing through a period of their own individual fulfillments—makes Hannah and Her Sisters Woody Allen's most dramatically satisfying achievement to date.