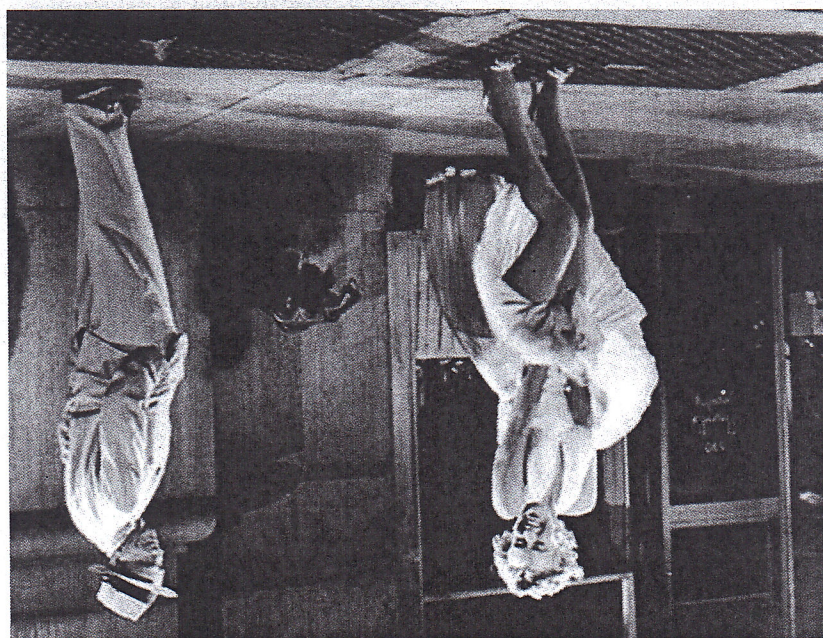


To begin with (as an ending) the voyeuristic-scopophilic look that is a crucial part of traditional filmic pleasure can itself be broken down. There are three different looks associated with cinema: that of the camera as it records the pro-filmic event, that of the audience as it watches the final product, and that of the characters at each other within the screen illusion. The conventions of narrative film deny the first two and subordinate them to the third, the conscious aim being always to eliminate intrusive camera presence and prevent a distancing awareness in the audience. Without these two absences (the material existence of the recording process, the critical reading of the spectator), fictional drama cannot achieve reality, obviousness and truth. Nevertheless, as this article has argued, the structure of looking in narrative film contains a contradiction in its own premises: the female image as a castration threat constantly endangers the unity of the diegesis and bursts through the world of illusion as an intrusive, static, one-dimensional fetish. Thus the two looks materially present in time and space are obsessively subordinated to the neurotic needs of the male ego. The camera becomes the mechanism for producing an illusion of Renaissance space, flowing movements compatible with the human eye, an ideology of representation that revolves around the perception of the subject; the camera's look is disavowed in order to create a convincing world in which the spectator's surrogate can perform with verisimilitude. Simultaneously, the look of the audience is denied an intrinsic force: as soon as fetishistic representation of the female image threatens to break the spell of illusion, and erotic image on the screen appears directly (without mediation) to the spectator, the fact of fetishisation, concealing as it does castration fear, freezes the look, fixates the spectator and prevents him from achieving any distance from the image in front of him.

This complex interaction of looks is specific to film. The first blow against the monolithic accumulation of traditional film conventions (already undertaken by radical filmmakers) is to free the look of the camera into its materiality in time and space and the look of the audience into dialectics, passionate detachment. There is no doubt that this destroys the satisfaction, pleasure and privilege of the 'invisible guest,' and highlights how film has depended on voyeuristic active/passive mechanisms. Women, whose image has continually been stolen and used for this end, cannot view the decline of the traditional film form with anything much more than sentimental regret.



Sternberg's insistence that his stories are irrelevant, it is significant that they are concerned with situation, not suspense, and cyclical rather than linear time, while plot complications revolve around misunderstanding rather than conflict. The most important absence is that of the controlling male gaze within the screen scene. The high point of emotional drama in the most typical Dietrich films, her supreme moments of erotic meaning, take place in the absence of the man she loves in the fiction. There are other witnesses, other spectators watching her on the screen, but their gaze is one with, not standing in for, that of the audience. At the end of *Morocco*, Tom Brown has already disappeared into the desert when Army Jolly kicks off her gold sandals and walks after him. At the end of *Dishonoured*, Krnanau is indifferent to the fate of Magda. In both cases, the erotic impact, sanctified by death, is displayed as a spectacle for the audience. The male hero misunderstands and, above all, does not see.

In Hitchcock, by contrast, the male hero does see precisely what the audience sees. However, in the films I shall discuss here, he takes fascination with an image through scopophilic eroticism as the subject of the film. Moreover, in these cases the hero portrays the contradictions and tensions experienced by the spectator. In *Vertigo* in particular, but also in *Marnie* and *Rear Window*, the look is central to the plot, oscillating between voyeurism and fetishistic fascination. As a twist, a further manipulation of the normal viewing process which in some sense reveals it, Hitchcock uses the process of identification normally associated with ideological correctness and the recognition of established morality and shows up its perverted side. Hitchcock has never concealed his interest in voyeurism, cinematic and non-cinematic. His heroes are exemplary of the symbolic order and the law--a policeman (*Vertigo*), a dominant male possessing money and power (*Marnie*)--but their erotic drives lead them into compromised situations. The power to subject another person to the will sadistically or to the gaze voyeuristically is turned on to the woman as the object of both. Power is backed by a certainty of legal right and the established guilt of the woman (evoking castration, psychoanalytically speaking). True perversion is barely concealed under a shallow mask of ideological correctness--the man is on the right side of the law, the woman on the wrong. Hitchcock's skillful use of identification processes and liberal use of subjective camera from the point of view of the male protagonist draw the spectators deeply into his position, making them share his uneasy gaze. The audience is absorbed into a voyeuristic situation within the screen scene and digests which parodies his own in the cinema. In his analysis of *Rear Window*, Douchet takes the film as a metaphor for the cinema. Jeffries is the audience, the events in the apartment block opposite correspond to the screen. As he watches, an erotic dimension is added to his look, a central image to the drama. His girlfriend Lisa had been of little sexual interest to him, more or less a drag, so long as she remained on the spectator side. When she crosses the barrier between his room and the block opposite, their relationship is re-born erotically. He does not merely watch her through his lens, as a distant meaningful image, he also sees her as a guilty intruder exposed by a dangerous man threatening her with punishment, and thus finally saves her. Lisa's exhibitionism has already been established by her obsessive interest in dress and style, in being a passive image of visual perfection; Jeffries' voyeurism and activity have also been established through his work as a photo-journalist, a maker of stories and captor of images. However, his enforced inactivity, binding him to his seat as a spectator, puts him squarely in the phantasy position of the cinema audience.

In *Vertigo*, subjective camera predominates. Apart from flash-back from Judy's point of view, the narrative is woven around what Scottie sees or fails to see. The audience follows the growth of his erotic obsession and subsequent despair precisely from his point of view. Scottie's voyeurism is blatant: he falls in love with a woman he follows and spies on without

(A recent tendency in narrative film has been to dispense with this problem altogether; hence the development of what Molly Haskell has called the "buddy movie," in which the active homosexual eroticism of the central male figures can carry the story without distraction.) Traditionally, the woman displayed has functioned on two levels: as erotic object for the characters within the screen story, and as erotic object for the spectator within the auditorium, with a shifting tension between the looks on either side of the screen. For instance, the device of the show-girl allows the two looks to be unified technically without any apparent break in the diegesis. A woman performs within the narrative, the gaze of the spectator and that of the male characters in the film are nearly combined without breaking narrative verisimilitude. For a moment the sexual impact of the performing woman takes the film into a no-man's-land outside its own time and space. Thus Marilyn Monroe's first appearance in *The River of No Return* and Lauren Bacall's songs in *To Have or Have Not*. Similarly, conventional close-ups of legs (Dietrich, for instance) or a face (Garbo) integrate into the narrative a different mode of eroticism. One part of a fragmented body destroys the Renaissance space, the illusion of depth demanded by the narrative, it gives flatness, the quality of a cut-out or icon rather than verisimilitude to the screen.

B. An active/passive heterosexual division of labor has similarly controlled narrative structure. According to the principles of the ruling ideology and the psychological structures that back it up, the male figure cannot bear the burden of sexual objectification. Man is reluctant to gaze at his exhibitionist like. Hence the split between spectacle and narrative supports the man's role as the active one of forwarding the story, making things happen. The man controls the film phantasy and also emerges as the representative of power in a further sense: as the bearer of the look of the spectator, transferring it behind the screen to neutralise the extra-diegetic tendencies represented by woman as spectacle. This is made possible through the processes set in motion by structuring the film around a main controlling figure with whom the spectator can identify. As the spectator identifies with the main male protagonist, he projects his look on to that of his like, his screen surrogate, so that the power of the male protagonist as he controls events coincides with the active power of the erotic look, both giving a satisfying sense of omnipotence. A male movie star's glamorous characteristics are thus not those of the erotic object of the gaze, but those of the more perfect, more complete, more powerful ideal ego conceived in the original moment of recognition in front of the mirror. The character in the story can make things happen and control events better than the subject/spectator, just as the image in the mirror was more in control of motor coordination. In contrast to woman as icon, the active male figure (the ego ideal of the identification process) demands a three-dimensional space corresponding to that of the mirror-recognition in which the alienated subject internalised his own representation of this imaginary existence. He is a figure in a landscape. Here the function of film is to reproduce as accurately as possible the so-called natural conditions of human perception. Camera technology (as exemplified by deep focus in particular) and camera movements (determined by the action of the protagonist), combined with invisible editing (demanded by realism) all tend to blur the limits of screen space. The male protagonist is free to command the stage, a stage of spatial illusion in which he articulates the look and creates the action.

C.1 Sections III, A and B have set out a tension between a mode of representation of woman in film and conventions surrounding the diegesis. Each is associated with a look: that of the spectator in direct scopophilic contact with the female form displayed for his enjoyment (connoting male phantasy) and that of the spectator fascinated with the image of his like set in an illusion of natural space, and through him gaining control and possession of the woman within the diegesis. (This tension and the shift from one pole to the other can structure a single text. Thus both in *Only Angels Have Wings* and in *To Have and Have Not*, the film

Important for this article is the fact that it is an image that constitutes the matrix of the imaginary, of recognition/misrecognition and identification, and hence of the first articulation of the 'I' of subjectivity. This is a moment when an older fascination with looking (at the mother's face, for an obvious example) collides with the initial inklings of self-awareness. Hence it is the birth of the long love affair/despair between image and self-image which has found such intensity of expression in film and such joyous recognition in the cinema audience. Quite apart from the extraneous similarities between screen and mirror (the framing of the human form in its surroundings, for instance), the cinema has structures of fascination strong enough to allow temporary loss of ego while simultaneously reinforcing the ego. The sense of forgetting the world as the ego has subsequently come to perceive it (I forgot who I

B. The cinema satisfies a primordial wish for pleasurable looking, but it also goes further, developing scopophilia in its narcissistic aspect. The conventions of mainstream film focus attention on the human form. Scale, space, stories are all anthropomorphic. Here, curiosity and the wish to look intermingles with a fascination with likeness and recognition: the human face, the human body, the relationship between the human form and its surroundings, the visible presence of the person in the world. Jacques Lacan has described how the moment when a child recognises its own image in the mirror is crucial for the constitution of the ego. Several aspects of this analysis are relevant here. The mirror phase occurs at a time when the child's physical attributes outstrip his motor capacity, with the result that his recognition of himself is joyous in that he imagines his mirror image to be more complete, more perfect than he experiences his own body. Recognition is thus overlaid with misrecognition: the image recognised is conceived as the reflected body of the self, but its misrecognition as superior projects this body outside itself as an ideal ego, the alienated subject, which, re-introjected as an ego ideal, gives rise to the future generation of identification with others. This mirror-moment predates language for the child.

At first glance, the cinema would seem to be remote from the undercover world of the surreptitious observation of an unknowing and unwilling victim. What is seen of the screen is so manifestly shown. But the mass of mainstream film, and the conventions within which it has consciously evolved, portray a hermetically sealed world which unwinds magically, indifferent to the presence of the audience, producing for them a sense of separation and playing on their voyeuristic phantasy. Moreover, the extreme contrast between the darkness in the auditorium (which also isolates the spectators from one another) and the brilliance of the shifting patterns of light and shade on the screen helps to promote the illusion of voyeuristic separation. Although the film is really being shown, is there to be seen, conditions of screening and narrative conventions give the spectator an illusion of looking in on a private world. Among other things, the position of the spectators in the cinema is blatantly one of repression of their exhibitionism and projection of the repressed desire on to the performer.

functions, about the presence or absence of the penis and, retrospectively, about the primal scene). In this analysis scopophilia is essentially active. (Later, in instincts and their Viscitudes, Freud developed his theory of scopophilia further, attaching it initially to pre-genital auto-eroticism, after which the pleasure of the look is transferred to others by analogy. There is a close working here of the relationship between the active instinct and its further development in a narcissistic form.) Although the instinct is modified by other factors, in particular the constitution of the ego, it continues to exist as the erotic basis for pleasure in looking at another person as object. At the extreme, it can become fixated into a perversion, producing obsessive voyeurs and Peeping Toms, whose only sexual satisfaction can come from watching, in an active controlling sense, an objectified other.

VISUAL PLEASURE AND NARRATIVE CINEMA

Laura Mulvey

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I. Introduction

A. A Political Use of Psychoanalysis

This paper intends to use psychoanalysis to discover where and how the fascination of film is reinforced by pre-existing patterns of fascination already at work within the individual subject and the social formations that have moulded him. It takes as starting point the way film reflects, reveals and even plays on the straight, socially established interpretation of sexual difference which controls images, erotic ways of looking and spectacle. It is helpful to understand what the cinema has been, how its magic has worked in the past, while attempting a theory and a practice which will challenge this cinema of the past. Psychoanalytic theory is thus appropriated here as a political weapon, demonstrating the way the unconscious of patriarchal society has structured film form.

The paradox of phallocentrism in all its manifestations is that it depends on the image of the castrated woman to give order and meaning to its world. An idea of woman stands as lynch pin to the system: it is her lack that produces the phallus as a symbolic presence, it is her desire to make good the lack that the phallus signifies. Recent writing in *Screen* about psychoanalysis and the cinema has not sufficiently brought out the importance of the representation of the female form in a symbolic order in which, in the last resort, it speaks castration and nothing else. To summarise briefly: the function of woman in forming the patriarchal unconscious is two-fold. She first symbolises the castration threat by her real absence of a penis, and second thereby raises her child into the symbolic. Once this has been achieved, her meaning in the process is at an end, it does not last into the world of law and language except as a memory which oscillates between memory of maternal plenitude and memory of lack. Both are posited on nature (or on anatomy in Freud's famous phrase). Woman's desire is subjected to her image as bearer of the bleeding wound, she can exist only in relation to castration and cannot transcend it. She turns her child into the signifier of her own desire to possess a penis (the condition, she imagines, of entry into the symbolic). Either she must gracefully give way to the word, the Name of the Father and the Law, or else struggle to keep her child down with her in the half-light of the imaginary. Woman then stands in patriarchal culture as signifier for the male other, bound by a symbolic order in which man can live out his phantasies and obsessions through linguistic command by imposing them on the silent image of woman still tied to her place as bearer of meaning, not maker of meaning.

There is an obvious interest in this analysis for feminists, a beauty in its exact rendering of the frustration experienced under the phallogentric order. It gets us nearer to the roots of our oppression, it brings an articulation of the problem closer, it faces us with the ultimate challenge: how to fight the unconscious structured like a language (formed critically at the moment of arrival of language) while still caught within the language of the patriarchy. There is no way in which we can produce an alternative out of the blue, but we can begin to make a break by examining patriarchy with the tools it provides, of which psychoanalysis is not the only but an important one. We are still separated by a great gap from important issues for the female unconscious which are scarcely relevant to psychoanalytic theory: the sexing of the

He likes the way his wife welcomes him home.

LISA

Why would a man leave his apartment three times, on a rainy night, with a suitcase? And come back three times?

(Slight pause)

JEFF

Tell me about it.
(Kissing)

LISA

So do I.

JEFF

I have one now.
(Murmurs, kissing him)

LISA

Don't you ever have any problems?

JEFF

She starts kissing him.

Your mind is. And when I want a man, I want all of him.

LISA

I'm not exactly on the other side of the room.

JEFF

We are now able to see that Jeff's apartment is in darkness, only faintly lit from the distant light of the neighbors' window. By her position, Lisa is seated on Jeff's sound knee, her arms around his neck.

INT. JEFF'S APARTMENT - NIGHT - TWO SHOT

Well, "ain't I?" -- Pay attention to me.

LISA

The salesman's apartment, just as we saw it a moment ago. The shades drawn and lights out in the bedroom, the shade up and lights on in the living room and kitchen. Still no one in sight.

EXT. NEIGHBORHOOD - NIGHT - SEMI-LONG SHOT

If she's pretty enough, she doesn't have to go anywhere. She just has to "be".

JEFF

How far does a girl have to go -- before you notice her? Jeff moves his eyes slightly to something outside the window.

Rear Window: Screenplay Extract #1

EXT. NEIGHBORHOOD - NIGHT - SUNSET - LONG SHOT

The CAMERA makes a short sweep around the neighborhood showing that some of the rooms are now with their lights on.

The CAMERA PULLS BACK into Jeff's apartment until his head fills the screen. He is asleep. A shadow of some other person creeps over his face. His eyes start to open. He looks up.

INT. JEFF'S APARTMENT - SUNSET - CLOSEUP

The screen is filled with the eyes, nose and mouth of a woman coming nearer and nearer to the CAMERA to kiss Jeff. The face is more or less in shadow, a faint light coming onto the profile from the window. It moves down until the lips move out of her bottom of her screen, and just the remain for fill the screen.

INT. JEFF'S APARTMENT - SUNSET - CLOSEUP

The two big profiles filling the screen. The girl kisses Jeff firmly, but not passionately. Then her head moves back an inch or two. She speaks.

LISA

(Softly)

How's your leg?

JEFF

Mmmm -- hurts a little.

LISA

And your stomach?

JEFF

Empty as a football.

LISA

And you love life?

JEFF

Not too active.

LISA

Anything else bothering you?

JEFF

Uh-huh.

She gives a low warm laugh, and the CAMERA PULLS BACK to show that Lisa has been bending over Jeff's wheelchair from the side. As she straightens up, it PANS her swiftly over to the corner of the room, keeping her in big closeup. She turns on a low, hanging light.

Course Outline Term 1

Part 1: "Metacinema" (HW)

Week 1 (2 Feb)

Lecture: Introduction to film, and course overview. Discussion of concepts.

Week 2 (9 Feb)

Lecture: Hitchcock's "Rear Window".

Tutorial: Discussion of film and readings. Do some background research on the significance of Hitchcock's films in the context of American cinema.

Readings:

Modleski, Tania "The Master's Dollhouse: Rear Window". In *The Women who knew too much*. London: Methuen 1988.

Roberta Pearson and Robert Stam "Hitchcock's Rear Window: Reflexivity and the Critique of Voyeurism," *Enlittic*, no. 7 (Spring, 1983): 136-45.

Barton Palmer, R. "The Metafictional Hitchcock: The Experience of Viewing and the Viewing of Experience in "Rear Window" and "Psycho"" In *Cinema Journal*, Vol. 25, No. 2 (Winter, 1986), pp. 4-19
URL: <http://www.jstor.org/stable/1225456>

Week 3 (16 Feb)

Lecture: Hitchcock's "Rear Window" continued.

Readings:

Mulvey, Laura "Visual Pleasure and Narrative Cinema". In the course reader, originally published in *Screen*, 16.3 Autumn 1975 pp. 6-18.

No tutorial

Week 4 (23 Feb)

Lecture: Quentin Tarantino's "Pulp Fiction"

Tutorial: Class Test on Hitchcock Readings. Discussion of Essay Question.

Reading: Eve Bertelsen "Serious Gourmet Shit": Quentin Tarantino's *Pulp Fiction* Journal of Literary Studies, Volume 15, Issue 1-2, 1999. *Available Online*.

It's a sly joke from the director, and a fun revisiting of his previous work. Here, Penélope Cruz enters the story as Lena, an actress and former call girl who lands a role in the movie. Something about the chemistry between Cruz and Almodóvar brings out the best work of both of them, this now being their fourth collaboration. Cruz has a presence in Almodóvar films that goes beyond mere beauty or movie-star magnetism, an unquantifiable quality similar to what DeNiro becomes in a Scorsese film.

As more and more details are revealed about what went on in the 1994 shoot, the past and the present begin to come together in a masterfully choreographed narrative that never feels disjointed, despite the jumping back and forth. But when the movie does finally reveal all its secrets, there is a bit of a letdown. It feels as if Almodóvar is building up to a bigger finish than this, and some of the air goes out of the whole affair.

Yet the film is better than its disappointing conclusion. Whether it's the colorful and gorgeously shot settings, the twisting narrative, or Cruz's perfect performance, pitched with just the right amount of sadness for a character who is constantly sacrificing for success and happiness that are never quite held onto, *Broken Embraces* is a movie that invites the viewer back -- if only because of its constant, subtle reflections on the reasons why Almodóvar loves the movies himself, most of which are also our own.
<http://dcist.com/2009/12/broken-embraces.php>

Mon 3:20pm DL finish screening

Introduction to Meta-Cinematic Film

English 313 – Semester 1 – 2014

COURSE INFORMATION

Lecturers:	Hermann Wittenberg	Office: D217 hwittenberg@uwc.ac.za
	Roger Fields	Office: D216 rfield@uwc.ac.za
Lecture:	C10	Monday, 9:40 – 10:40
Tutorials:	Tutorials are <i>COMPULSORY</i> and take place every second week.	
	Times: Monday lunch period, venue C6.	
	There are 7 tutorial sessions for this module. Your Course Work mark is derived as an average of the marks for tutorial assignments and tests, one essay per term and one test or similar assessment. An oral participation mark may also be awarded.	
Screenings:	Library, Level "Training Room," Level 7, Wed Period 4.	
Readings:	Course Reader, sold at cost price in the Arts Faculty bookshop. Articles available online.	
Films:	The prescribed films must be viewed by students ahead of the relevant lectures. It is the responsibility of students to obtain and view the films either as purchased DVDs or rental copies. Limited back-up copies will be available from D206.	
Marks:	Tutorial based course work: 60%. Students will be assessed as follows: one essay and one class test per term, i.e. 4 marks in total. Tutorials: every second week, 7 in total per semester.	
	Examination: 40%.	
	Please note that you need to have a DP of at least 40% in your course work in order to be admitted to write examinations.	