CINEMA

Visual Pleasure and Narrative Cinema

Laura Mulvey
The purpose of this study is to examine the relationship between the active individual and the passive spectator, and how their perceptions of the society in which they live are influenced by the images and stories they encounter. Through an analysis of film and television, we can observe how these media shape our understanding of the world and influence our behavior. The findings of this research will provide insights into the way in which we interact with our environment and how we construct our identities within it.

In conclusion, this study has shown that the active individual and the passive spectator are not separate entities, but rather two aspects of the same process. Both are active in their engagement with the world, and both are capable of shaping their perceptions and behaviors. By understanding the relationship between these two perspectives, we can gain a deeper appreciation of the complex and dynamic nature of human experience.

References:


visual plagiarism and marathi cinema

I. WOMEN AS IMAGES, MEN AS BEATERS OF THE LOOK

The criticism of this period

II. THE EXPERIENCE OF THE LOOK

The look is experience as an act of perception, not as a mere encounter with the image. It is a continuous process of interpretation and re-creation, which involves both the viewer and the represented. The look is not static, but rather a dynamic and ever-evolving interaction between the viewer and the image. It is a process of active participation, where the viewer is not just a passive observer, but an active participant in the creation of meaning. The look is not something that is imposed from outside, but rather something that is constructed and negotiated within the context of the viewer's experience.

III. CONCLUSION

In conclusion, the look is a complex and multifaceted concept that involves both the representation of the image and the interpretation of the viewer. It is a process of active participation, where the viewer is not just a passive observer, but an active participant in the creation of meaning. The look is not something that is imposed from outside, but rather something that is constructed and negotiated within the context of the viewer's experience.

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The impact of this book on the continued growth of the feminist movement cannot be overstated. It provided a platform for the voices of women and encouraged critical thinking about gender roles and inequality. The book's success was due in part to its accessible language and relatable characters. It highlighted the struggles faced by women in the workplace and in relationships, and it offered hope and encouragement to those who wished to fight for gender equality. The influence of The Feminine Mystique continues to be felt today, as women continue to fight for their rights and for a society that values them equally. The book remains a valuable resource for anyone interested in women's studies and the history of the feminist movement.
Laura Mulvey

Sternberg plays down the illusion of screen depth; his screen tends to be one-dimensional, as light and shade, lace, steam, foliage, net, streamers and so on reduce the visual field. There is little or no mediation of the look through the eyes of the main male protagonist. On the contrary, shadowy presences like La Bessière in Morocco act as surrogates for the director, detached as they are from audience identification. Despite 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 aspect is the 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, 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 Amy Jolly kicks off her gold sandals and walks after him. At the end of Dishonoured, Kranau 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, although fascination with an image through scopophilic eroticism can be the subject of the film, it is the role of the hero to portray 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. 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 onto 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 skilful 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 spectator is absorbed into a voyeuristic situation within the screen scene and diegesis, which parodies his own in the cinema.

In an 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 reborn 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 giving him the opportunity to save 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 her seat as a spectator, puts him squarely in the fantasy position of the cinema audience.

In Vertigo, subjective camera predominates. Apart from one flashback 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 speaking to. Its sadistic side is equally blatant: he has chosen (and freely chosen, for he had been a successful lawyer) to be a policeman, with all the attendant possibilities of pursuit and investigation. As a result, he follows, watches and falls in love with a perfect image of female beauty and mystery. Once he actually confronts her, his erotic drive is to break her down and force her to tell by persistent cross-questioning.

In the second part of the film, he re-enacts his obsessive involvement with the image he loved to watch secretly. He reconstructs Judy as Madeleine, forces her to conform in every detail to the actual physical appearance of her fetish. Her exhibitionism, her masochism, makes her an ideal passive counterpart to Scottie's active sadistic voyeurism. She knows her part is to perform, and only by playing it through and then replaying it can she keep Scottie's erotic interest. But in the repetition he does break her down and succeeds in exposing her guilt. His curiosity wins through; she is punished.

Thus, in Vertigo, erotic involvement with the look boomerangs: the spectator's own fascination is revealed as illicit voyeurism as the narrative content enacts the processes and pleasures that he is himself exercising and enjoying. The Hitchcock hero here is firmly placed within the symbolic order, in narrative terms. He has all the attributes of the patriarchal superego. Hence the spectator, lulled into a false sense of security by the apparent legality of his surrogate, sees through his look and finds himself exposed as complicit, caught in the moral ambiguity of looking. Far from being simply an aside on the perversion of the police, Vertigo focuses on the implications of the active/looking, passive/looked-at split in terms of sexual difference and the power of the male symbolic encapsulated in the hero. Marnie, too, performs for Mark Rutland's gaze and masquerades as the perfect to-be-looked-at image. He, too, is on the side of the law until, drawn in by obsession with her guilt, her secret, he longs to see her in the act of committing a crime, make her confess and thus save her. So he, too, becomes complicit as he acts out the implications of his power. He controls money and words; he can have his cake and eat it.
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