

psychoanalysis in film

Psychoanalysis in Film: Unmasking the Subconscious on Screen

Introduction:

Have you ever watched a film and felt a lingering unease, a sense of mystery beneath the surface narrative? This feeling often stems from the subtle, yet powerful, influence of psychoanalysis in cinema. From the Freudian slips of dialogue to the symbolic representation of repressed desires, filmmakers have long tapped into the depths of the human psyche to create compelling and thought-provoking stories. This in-depth exploration delves into the multifaceted ways psychoanalysis manifests in film, examining key themes, influential directors, and specific examples that showcase the enduring power of this psychological lens. We'll uncover how filmmakers utilize psychoanalytic concepts to enrich character development, drive narrative, and ultimately, offer audiences a deeper understanding of the human condition. Prepare to view your favorite films with a whole new perspective.

I. Freudian Concepts and Their Cinematic Manifestations:

The cornerstone of psychoanalysis in film is undoubtedly the work of Sigmund Freud. His theories on the id, ego, and superego, the Oedipus complex, and the role of the unconscious are frequently woven into narratives, often subtly, to add layers of complexity and intrigue.

The Id, Ego, and Superego: Many films portray characters struggling with the conflicting forces of their primal desires (id), their moral compass (superego), and their conscious attempts to mediate between the two (ego). Consider the internal conflict of a protagonist grappling with a forbidden love or a violent impulse – these are cinematic representations of the id-ego-superego struggle.

The Oedipus Complex: This complex, which describes a child's unconscious sexual desire for the parent of the opposite sex and feelings of rivalry with the parent of the same sex, is a recurring motif. Films often explore themes of rivalry, jealousy, and unresolved familial relationships that subtly allude to this complex. Examples can range from subtle power dynamics between a father and son to more overt depictions of unhealthy attachments.

Repression and Sublimation: Filmmakers effectively utilize these concepts to create suspense and dramatic tension. Repressed memories, traumas, and desires often surface in symbolic ways through dreams, flashbacks, or seemingly insignificant details. Sublimation, the channeling of unacceptable impulses into socially acceptable behaviors, can be seen in characters who redirect their aggression into artistic expression or competitive pursuits.

II. Key Filmmakers and Their Psychoanalytic Approaches:

Certain directors have consistently demonstrated a keen understanding and application of psychoanalytic principles in their filmmaking.

Alfred Hitchcock: A master of suspense, Hitchcock often utilized Freudian concepts to create psychological thrillers. His films frequently explore themes of repressed desires, guilt, and the fragility of the human psyche. Characters in his films often grapple with their subconscious anxieties, manifested through visual symbolism and suspenseful narratives.

Ingmar Bergman: Known for his exploration of existential themes and the human condition, Bergman's films delve deeply into the complexities of human relationships, often utilizing imagery and symbolism to represent repressed emotions and psychological turmoil. His characters frequently confront their deepest fears and insecurities, resulting in intensely personal and emotionally resonant narratives.

David Lynch: Lynch's surreal and dreamlike films are saturated with psychoanalytic imagery and symbolism. His narratives often blur the lines between reality and the subconscious, utilizing bizarre scenarios and unsettling visuals to explore themes of trauma, repressed memories, and the darker aspects of the human psyche.

III. Symbolic Representation and Visual Language:

Filmmakers employ a rich visual language to convey psychoanalytic themes.

Symbolism: Recurring images, objects, and settings can act as powerful symbols representing unconscious desires, fears, or repressed memories. Dreams, for instance, are frequently used as a vehicle to explore the subconscious.

Mise-en-scène: The arrangement of elements within the frame, including lighting, set design, and composition, can contribute significantly to the overall psychoanalytic impact of a scene. Specific camera angles and shots can further emphasize the emotional state of a character.

Editing and Montage: The way scenes are edited together can manipulate the viewer's emotional response and subtly suggest underlying psychological tensions. Rapid cuts, slow-motion sequences, and jarring transitions can all be used to evoke feelings of anxiety, unease, or disorientation.

IV. Case Studies: Psychoanalytic Interpretations of Specific Films:

Analyzing specific films through a psychoanalytic lens reveals the depth and complexity of their narratives. For example:

Psycho (1960): Hitchcock's masterpiece explores themes of repressed sexuality, guilt, and the Oedipus complex. Norman Bates's disturbed psyche is

a prime example of the id, ego, and superego conflict.

The Silence of the Lambs (1991): This thriller utilizes the psychoanalytic concept of transference as Clarice Starling engages with Hannibal Lecter, revealing the complexities of their relationship.

Mulholland Drive (2001): Lynch's surreal masterpiece is ripe for psychoanalytic interpretation, with its dreamlike sequences and ambiguous narrative offering rich ground for exploring themes of identity, memory, and the subconscious.

V. Conclusion:

Psychoanalysis provides a rich framework for understanding the complexities of human behavior and emotion, and its influence on cinema is undeniable. By recognizing and interpreting the subtle ways filmmakers utilize psychoanalytic concepts, we can gain a deeper appreciation of cinematic storytelling and develop a more nuanced understanding of the characters and narratives unfolding on screen. The next time you watch a film, consider looking beyond the surface narrative and explore the hidden depths of the human psyche revealed within.

Book Outline: "Deconstructing the Screen: Psychoanalysis and Cinematic Narrative"

Introduction: Exploring the intersection of psychoanalysis and film.

Chapter 1: Key Freudian Concepts and their cinematic applications.

Chapter 2: Influence of key directors (Hitchcock, Bergman, Lynch).

Chapter 3: Visual language and symbolic representation in psychoanalytic films.

Chapter 4: Case studies: In-depth analysis of specific films.

Chapter 5: Psychoanalysis in contemporary cinema and beyond.

Conclusion: The enduring relevance of psychoanalysis in cinematic storytelling.

(Detailed explanation of each point in the outline would comprise the body of the book, expanding upon the themes already addressed in the blog post. This would include detailed scene analyses, critical discussions of film theories and specific directorial choices, and extensive bibliographic references.)

FAQs:

1. What is the difference between psychoanalysis and psychotherapy in film? Psychoanalysis in film emphasizes the unconscious mind and its influence on behavior, while psychotherapy may focus more on conscious thought processes and therapeutic interventions.

1. Are all films implicitly psychoanalytic? No, but many films utilize psychoanalytic themes and techniques even unintentionally.

1. How can I learn more about applying psychoanalysis to film analysis?
Read critical film theory texts, take film studies courses, and engage in discussions with other film enthusiasts.

1. What are some limitations of using psychoanalysis to interpret films?
Over-interpretation is possible, and the method can be subjective.

1. Can psychoanalysis help us understand the motivations of film characters better? Yes, by analyzing their behavior through a psychoanalytic lens, we can gain insights into their hidden desires and conflicts.

1. Is it necessary to be a trained psychoanalyst to appreciate psychoanalysis in film? No, but understanding basic psychoanalytic concepts enhances appreciation.

1. How does psychoanalysis contribute to the artistry of filmmaking? It adds depth, complexity, and psychological realism to characters and narratives.

1. Are there any ethical considerations when interpreting films through a psychoanalytic lens? Avoid making diagnoses of fictional characters and respect the artistic intention of the filmmaker.

1. How has the application of psychoanalysis in film evolved over time?
Early films might focus more on Freudian concepts, while modern films incorporate other psychoanalytic perspectives.

Related Articles:

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1. Applying Psychoanalytic Theory to Contemporary Independent Films:

Explores the application of psychoanalytic theory to modern independent cinema.

psychoanalysis in film: Psychoanalysis and Cinema E. Ann Kaplan, 2013-02-01 These fifteen carefully chosen essays by well-known scholars demonstrate the vitality and variety of psychoanalytic film criticism, as well as the crucial role feminist theory has played in its development. Among the films discussed are *Duel in the Sun*, *The Best Years of Our Lives*, *Three Faces of Eve*, *Tender is the Night*, *Pandora's Box*, *Secrets of the Soul*, and the works of Jacques Tourneur (director of *The Cat People* and other features).

psychoanalysis in film: Psychoanalysis and Cinema Vicky Lebeau, 2001 Lebeau examines the long and uneven history of developments in modern art, science, and technology that brought psychoanalysis and the cinema together towards the end of the nineteenth century. She explores the subsequent encounters between the two: the seductions of psychoanalysis and cinema as converging, though distinct, ways of talking about dream and desire, image and illusion, shock, and sexuality. Beginning with Freud's encounter with the spectacle of hysteria on display in fin-de-siècle Paris, this study offers a detailed reading of the texts and concepts which generated the field of psychoanalytic film theory.

psychoanalysis in film: *Psychoanalysis and Film* Glen O. Gabbard, 2018-05-20 This volume contains a collection of outstanding examples of psychoanalytic film criticism, applying different theoretical orientations, drawn from the first four years of the film review section in the *International Journal of Psychoanalysis* during author's tenure as film review editor.

psychoanalysis in film: Psychoanalytic Film Theory and The Rules of the Game Todd McGowan, 2015-07-30 *Psychoanalytic Film Theory and The Rules of the Game* offers a concise introduction to psychoanalytic film theory in jargon-free language and shows how this theory can be deployed to interpret Jean Renoir's classic film--

psychoanalysis in film: Psychoanalysis and Hidden Narrative in Film Trevor C. Pederson, 2018-10-25 *Psychoanalysis and Hidden Narrative in Film* proposes a way of constructing hidden psychological narratives of popular film and novels. Instead of offering interpretations of classic films, Trevor C. Pederson recognizes that the psychoanalytic tradition began with making sense of the seemingly inconsequential. Here he turns his attention to popular films like Joel Schumacher's *The Lost Boys* (1987). While masterworks like *Psycho* (1960) are not the object of interpretation, Hitchcock's film is used as a skeleton key. The revelation that Norman Bates' character had been his mother all along, suggests a framework of reading a film as having symptom characters who are excised to create a latent plot. The symptom character's behavior or inter-relations are then transcribed to an ego character. This is a shift in the tradition of literary doubling from hermeneutic intuition to a formal methodology that generates data for the unconscious. Pederson continues the project of unifying competing schools into a single model of mind and offers clinical examples from his own practice for all its terms. Psychodynamic techniques that emphasize the importance of working with the body, the id, and the ubiquity of repetition are introduced. A return to Freud's structural theory, in which complexes are anchored in the stages of superego development, is used to carefully plot and explain the social nature of the superego and its relation to authority in society (secondary narcissism) and the otherworldly (primary narcissism). Discrete phases of superego development and their ties to both the social and the id revive the grand promises of classical psychoanalysis to link with every field in the humanities. *Psychoanalysis and Hidden Narrative in Film* will appeal to psychoanalysts and psychoanalytic psychotherapists as well as scholars of film studies and literature interested in using a psychoanalytic approach and ideas in their work.

psychoanalysis in film: Freudian Fadeout Arij Ouweeneel, 2012-08-07 In Western culture, the

psychoanalysis that has guided popular psychology for almost a century is now on the retreat. Better equipped with proven results, cognitive and evolutionary psychology has driven psychoanalysis out of the spotlight. In cultural and film studies, however, the debate between cognitive sciences and psychoanalysis remains contentious. This volume explores this state of things by examining criticism of 18 films, juxtaposing them with cognitive-based films to reveal the flaws in the psychoanalytical concepts. It pays particular attention to simulation theory, the concept that narratives learned from films could work in human minds as simulations for solutions to particular problems. By introducing the idea of narrative stimulation to film studies, this work argues for a different method of film critique, encouraging further research into this nascent field.

psychoanalysis in film: Moving Images Andrea Sabbadini, 2014-02-03 The experience of watching films – entertaining, moving, instructive, frightening or exciting as they may be – can be enriched by the opportunity to reflect upon them from unconventional perspectives. *Psychoanalytic Reflections on Film: Moving Images* offers its readers in an accessible language one such viewpoint, informed by Andrea Sabbadini's psychoanalytic insights and therapeutic experience. Using a psychoanalytic interpretative approach, some twenty-five important feature films are discussed as the artistic vehicles of new, unsuspected meanings. The first chapter looks at films which represent psychoanalytic work itself, having therapists and their patients as their main characters. The remaining five chapters cover movies on themes of central concern to analytic theorists and clinicians, such as childhood and adolescent development, and varieties of intimate relationships among adults. The latter include romantic love and its disturbing association to death fantasies; eroticism and prostitution; and voyeuristic desire – a significant phenomenon in this context given its parallels with the activity of watching films. Andrea Sabbadini's psychoanalytic approach, which explores the part played by unconscious factors in shaping the personality and behaviour of film characters, is used to interpret their internal world and the emotional conflicts engendered by the vicissitudes they live through. The book is completed by a filmography and biographical notes on film directors. *Psychoanalytic Reflections on Film* presents the relationship between cinema and psychoanalysis as a complex one. These two most different of cultural phenomena are shown to share a wish on the part of their practitioners to uncover profound truths about the human condition, and to provide a language with which to describe them. Going beyond futile 'psycho-historical' attempts to analyse filmmakers through their products, or a superficial application of psychoanalytic concepts to film, Sabbadini shows how both cinema and psychoanalysis can benefit from a meaningful interdisciplinary dialogue between them. The book will be of special interest to practicing psychoanalysts and students, scholars and historians of film studies.

psychoanalysis in film: Ecological Film Theory and Psychoanalysis Robert Geal, 2021-07-12 This book applies ecolinguistics and psychoanalysis to explore how films fictionalising environmental disasters provide spectacular warnings against the dangers of environmental apocalypse, while highlighting that even these apparently environmentally friendly films can still facilitate problematic real-world changes in how people treat the environment. *Ecological Film Theory and Psychoanalysis* argues that these films exploit cinema's inherent Cartesian grammar to construct texts in which not only small groups of protagonist survivors, but also vicarious spectators, pleasurably transcend the fictionalised destruction. The ideological nature of the 'lifeboats' on which these survivors escape, moreover, is accompanied by additional elements that constitute contemporary Cartesian subjectivity, such as class and gender binaries, restored nuclear families, individual as opposed to social responsibilities for disasters, and so on. The book conducts extensive analyses of these processes, before considering alternative forms of filmmaking that might avoid the dangers of this existing form of storytelling. The book's new ecosophy and film theory establishes that Cartesian subjectivity is an environmentally destructive 'symptom' that everyday linguistic activities like watching films reinforce. This book will be of great interest to students and scholars of film studies, literary studies (specifically ecocriticism), cultural studies, ecolinguistics, and ecosophy.

psychoanalysis in film: Horror Film and Psychoanalysis Steven Jay Schneider, 2004-06-28 Psychoanalytic theory has been the subject of attacks from philosophers, cultural critics and

scientists who have questioned the cogency of its reasoning as well as the soundness of its premises. Nevertheless, when used to shed light on horror cinema, psychoanalysis in its various forms has proven to be a fruitful and provocative interpretative tool. This volume seeks to find the proper place of psychoanalytic thought in critical discussion of cinema in a series of essays that debate its legitimacy, utility and validity as applied to the horror genre. It distinguishes itself from previous work in this area through the self-consciousness with which psychoanalytic concepts are employed and the theorization that coexists with interpretations of particular horror films and subgenres.

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psychoanalysis in film: *Psychoanalysis and Ethics in Documentary Film* Agnieszka Piotrowska, 2023-06-14 This distinctively interdisciplinary book draws upon psychoanalytic theory to explore how expectations, desires and fears of documentary subjects and filmmakers are engaged, and the ethical issues that can arise as a result. Original and accessible, the second edition of this ground-breaking book addresses the four fundamental concepts of psychoanalysis and documentary film, reviews documentary film practice as a field, provides a personal account of the author's relationship with a subject of her own work, and presents a thorough interrogation of the ethics of documentary. The updated text includes a new introduction by the author and an additional chapter 'Stories We Tell' by Sarah Polley, centered on ethics and the role of the filmmaker in relation to her participants. *Psychoanalysis and Ethics in Documentary Film*, 2nd revised edition has already been used widely and is crucial reading for film studies scholars, psychoanalysts, psychotherapists and psychotherapeutically engaged professionals, as well as filmmakers, culture studies students and anyone interested in the process of documentary-making and contemporary culture.

psychoanalysis in film: *The Difficulty of Difference* D. N. Rodowick, 2014-01-21 This book argues that serious misreadings of Freud and Lacan on sexual difference have characterized prevailing models of psychoanalytic film criticism. In critiquing theories of identification and female spectatorship, the author maintains that early film theorists and feminist critics are equally guilty of imposing a binary conception of sexual difference on Freud's thought. By embracing such a rigid definition of male/female difference, they fail to understand the fundamentally complex and fluid process of sexual identification as it is articulated in Freud's writing, constructed in film texts, and negotiated by spectators. The book turns to Freud's work on fantasy to develop an alternative model for interpreting sexuality in the visual and narrative arts, one that emphasizes a 'politics of critical reading' over accepted theories of ideological identification. Originally published in 1991, its strategic focus on psychoanalysis itself as an object of historical and critical inquiry, and not simply as a reading method is the unique quality of this book.

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psychoanalysis in film: *The Oxford Handbook of Philosophy and Psychoanalysis* Richard

Gipps, Michael Lacewing, 2019-02-14 Psychoanalysis is often equated with Sigmund Freud, but this comparison ignores the wide range of clinical practices, observational methods, general theories, and cross-pollinations with other disciplines that characterise contemporary psychoanalytic work. Central psychoanalytic concepts to do with unconscious motivation, primitive forms of thought, defence mechanisms, and transference form a mainstay of today's richly textured contemporary clinical psychological practice. In this landmark collection on philosophy and psychoanalysis, leading researchers provide an evaluative overview of current thinking. Written at the interface between these two disciplines, *The Oxford Handbook of Philosophy and Psychoanalysis* contains original contributions that will shape the future of debate. With 34 chapters divided into eight sections covering history, clinical theory, phenomenology, science, aesthetics, religion, ethics, and political and social theory, this Oxford Handbook displays the enduring depth, breadth, and promise of integrating philosophical and psychoanalytic thought. Anyone interested in the philosophical implications of psychoanalysis, as well as philosophical challenges to and re-statements of psychoanalysis, will want to consult this book. It will be a vital resource for academic researchers, psychoanalysts and other mental health professionals, graduates, and trainees.

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psychoanalysis in film: *Femmes Fatales* Mary Ann Doane, 2013-06-17 In this work of feminist film criticism, Mary Ann Doane examines questions of sexual difference and knowledge in cinematic, theoretical, and psychoanalytic discourses. *Femmes Fatales* examines Freud, the female spectator, the meaning of the close-up, and the nature of stardom. Doane's analyses of such figures as Pabst's Lulu and Rita Hayworth's Gilda trace the thematics and mechanics of masks, masquerade, and veiling, with specific attention to the form and technology of the cinema. Working through and against the intellectual frameworks of post-structuralist and psychoanalytic theory, Doane interrogates cinematic and theoretical claims to truth about women which rely on judgements about vision and its stability or instability. Reflecting the shift in conceptual priorities within feminist film theory over the last decade, *Femmes Fatales* addresses debates over female spectatorship, essentialism and anti-essentialism, the tensions between psychoanalysis and history, and the relations between racial and sexual difference. Doane's nuanced and original readings of the femme fatale in cinema illustrate confrontations between feminism, film theory and psychoanalysis. This book should be of interest to students and lecturers in women's studies, communications studies and film theory.

psychoanalysis in film: *The Subject of Torture* Hilary Neroni, 2015-05-05 Considering representations of torture in such television series as *24*, *Alias*, and *Homeland*; the documentaries *Taxi to the Dark Side* (2007), *Ghosts of Abu Ghraib* (2007), and *Standard Operating Procedure* (2008); and torture porn feature films from the *Saw* and *Hostel* series, Hilary Neroni unites aesthetic and theoretical analysis to provide a unique portal into theorizing biopower and its relation to the desiring subject. Her work ultimately showcases film and television studies' singular ability to expose and potentially disable the fantasies that sustain torture and the regimes that deploy it.

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psychoanalysis in film: The Difficulty of Difference D. N. Rodowick, 2014-01-21 This book argues that serious misreadings of Freud and Lacan on sexual difference have characterized prevailing models of psychoanalytic film criticism. In critiquing theories of identification and female spectatorship, the author maintains that early film theorists and feminist critics are equally guilty of imposing a binary conception of sexual difference on Freud's thought. By embracing such a rigid definition of male/female difference, they fail to understand the fundamentally complex and fluid process of sexual identification as it is articulated in Freud's writing, constructed in film texts, and negotiated by spectators. The book turns to Freud's work on fantasy to develop an alternative model for interpreting sexuality in the visual and narrative arts, one that emphasizes a 'politics of critical reading' over accepted theories of ideological identification. Originally published in 1991, its strategic focus on psychoanalysis itself as an object of historical and critical inquiry, and not simply as a reading method is the unique quality of this book.

psychoanalysis in film: Femininity and Psychoanalysis Agnieszka Piotrowska, Ben Tyrer, 2019-05-29 For Freud, famously, the feminine was a dark continent, or a riddle without an answer. This understanding concerns man's relationship to the question of 'woman' but femininity is also a matter of sexuality and gender and therefore of identity and experience. Drawing together leading academics, including film and literary scholars, clinicians and artists from diverse backgrounds, Femininity and Psychoanalysis: Cinema, Culture, Theory speaks to the continued relevance of psychoanalytic understanding in a social and political landscape where ideas of gender and sexuality are undergoing profound changes. This transdisciplinary collection crosses boundaries between clinical and psychological discourse and arts and humanities fields to approach the topic of femininity from a variety of psychoanalytic perspectives. From object relations, to Lacan, to queer theory, the essays here revisit and rethink the debates over what the feminine might be. The volume

presents a major new work by leading feminist film scholar, Elizabeth Cowie, in which she presents a first intervention on the topic of film and the feminine for over 20 years, as well as a key essay by the prominent artist and psychoanalyst, Bracha Ettinger. Written by an international selection of contributors, this collection is an indispensable tool for film and literary scholars engaged with psychoanalysts and anybody interested in different approaches to the question of the feminine.

psychoanalysis in film: The Acoustic Mirror Kaja Silverman, 1988-04-22 ... a vitally new understanding that takes us from the terms of the representation of sexual difference to an anatomy of female subjectivity which will be widely influential. -- Stephen Heath An original work likely to have significant impact on all those with an interest in the vibrant intersection of feminism, film theory, and psychoanalysis... -- Naomi Schor ... powerfully argued study... impressive... -- Choice ... important because of its innovative work on Hollywood's ideologically-charged construction of subjectivity.... what is exciting about *The Acoustic Mirror* is that it inspires one to reevaluate a number of now classical theoretical texts, and to see films with an eye to how authorship is constructed and subjectivity is generated. -- Literature and Psychology As evocative as it is shrewdly systematic, the pioneering theory of female subjectivity formulated in the final three chapters will have wide impact as a major contribution to feminist theory. -- SubStance *The Acoustic Mirror* attempts to do for the sound-track what feminist film theory of the past decade has done for the image-track -- to locate the points at which it is productive of sexual difference. The specific focus is the female voice understood not merely as spoken dialogue, narration, and commentary, but as a fantasmatic projection, and as a metaphor for authorship.

psychoanalysis in film: Movie Watcher's Guide to Enlightenment David Hoffmeister, 2014-06-01 Movies are like modern-day parables that everyone can relate to. *The Movie Watcher's Guide to Enlightenment* is a Resource that gives a whole new purpose to movie-watching. We use the categories Metaphysical, Classic, and Mind Watcher to designate different phases of the awakening to Who we are. *The Movie Watcher's Guide* gives you a description of these themes, along with insights to over 200 different movies. Why is it, for example, that we love to see drama, intrigue, love affairs, and adventures on the silver screen? It is because we all relate to the roles, behavior, and actions of those portrayed. Maybe you dislike certain movies, or refuse to see drama or violence. The Purpose of watching movies with the Spirit is to expand our perception and to flush hidden thoughts, beliefs, and emotions into awareness for release. What better backdrop could there be for healing than your own couch! Invite a friend, make some popcorn, and enjoy Waking Up with the Movies.

psychoanalysis in film: Films and Dreams Thorsten Botz-Bornstein, 2007 *Films and Dreams* considers the essential link between films and the world of dreams. To discuss dream theory in the context of film studies means moving from the original, clinical context within which dream theory was originally developed to an environment established by primarily aesthetic concerns. Botz-Bornstein deals with dreams as self-sufficient phenomena that are interesting not because of their contents but because of the dreamtense through which they deploy their being. A diverse selection of films are examined in this light: Tarkovsky's anti-realism exploring the domain of the improbable between symbolization, representation and alienation; Sokurov's subversive attacks on the modern image ideology; Arthur Schnitzler's shifting of the familiar to the uncanny and Kubrick's avoidance of this structural model in *Eyes Wide Shut*; and Wong Kar-Wai's dreamlike panorama of parodied capitalism.

psychoanalysis in film: The Real Gaze Todd McGowan, 2012-02-01 Winner of the 2008 Gradiva Award, Theoretical Category, presented by the National Association for the Advancement of Psychoanalysis *The Real Gaze* develops a new theory of the cinema by rethinking the concept of the gaze, which has long been central in film theory. Historically film scholars have located the gaze on the side of the spectator; however, Todd McGowan positions it within the filmic image, where it has the radical potential to disrupt the spectator's sense of identity and challenge the foundations of ideology. This book demonstrates several distinct cinematic forms that vary in terms of how the gaze functions within the films. Through a detailed investigation of directors such as Orson Welles, Claire

Denis, Stanley Kubrick, Spike Lee, Federico Fellini, Ron Howard, Steven Spielberg, Andrei Tarkovsky, Wim Wenders, and David Lynch, McGowan explores the political, cultural, and existential ramifications of these differing roles of the gaze.

psychoanalysis in film: Analyzing Films William H. Phillips, 1985-01-01

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