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"SUSPENSE AND FILM: A LACANIAN VIEW"

Verfasserin

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DECLARATION OF AUTHENTICITY

I confirm to have conceived and written this paper in English all by myself.

Quotations from other authors and any ideas borrowed and/or passages paraphrased from the words of other authors are all clearly marked within the text and acknowledged in the bibliographical references.

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Dedicated to Babaj

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DEFINITIONS OF TERMS

Audience- the group of people gathered in one place to watch or listen to a play, film or someone speaking (CALD[1])

Diegesis- realistic or logically existing, refers to the narrative elements of the film (spoken dialogues, other sounds, actions)

Diegetic Effect- experience of the fictional world as the real world, illusion of being present in the fictional world (Tan 54)

Gaze/look- refers to the exchange of looks that takes place in cinema. First used in the 1970s when French and later British and American film theorists started to define spectator-screen relationship. Considering especially Freud's theories and Lacan theory of the mirror stage.(Hayward 149)

Imaginary/Symbolic- key psychoanalytical concepts devised by Jacques Lacan to refer to the child's unconscious and conscious drives in the development of its subjectivity (Hayward 185)

Identity/Identification- a powerful feeling of affinity with another person or group, which sometimes involves regarding somebody as a model and adopting his or her beliefs, values or other characteristics

Ocnophil- person who does not like situations with suspense and tension (Derry 23)

Philobat- one who participates in dangerous activities, likes suspense and tension (Derry 23)

Psychoanalysis- in literary theory psychoanalysis was present in the 1930s and 1940s but psychoanalysis did not enter the analysis of film until the early 1970s. The 1960s saw a widening of debates about psychoanalysis thanks to Jacques Lacan. (Hayward 273)

Scopophilia- the desire to see in connection with Lacan's mirror phase where the child is aware of his difference with the mother (Hayward 305)

Shot- camera distance with respect to the object (extreme close-up, medium close-up, medium shot, medium long shot, long shot, extreme long shot) (Hayward 317)

Suspense Film (Thriller)- a motion picture whose plot creates a high level of anxiety and tension through concern for the fate of the principal character or characters. Alfred Hitchcock is often referred to as the master of suspense thriller. (Beaver 333)

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[1] Cambridge Advanced Learner's Dictionary

1. INTRODUCTION

Film is a very common form of leisure. While watching a film, people forget their problems. However, the film would not be that attractive without the notion of suspense. In this paper an innovative approach to film will be presented. This will be done by setting film and suspense in relation with psychoanalysis.

This paper consists of four main parts. Namely, one part dedicated to Lacanian psychoanalytical theory, another part dedicated to film in relation to the Lacanian psychoanalytical theory, a third part dedicated to suspense in film and the final part dedicated to an analysis of *Psycho* together with the part where the author's thesis is introduced and analyzed.

In the first part, the Lacanian psychoanalytical theory is introduced. There are more sections dedicated to the theory of Jacques Lacan. The first section in this part explains in further details the tripartite system of the Imaginary, the Symbolic and the Real. This tripartite system is the core to the Lacanian psychoanalysis. For a better understanding, the models of the Borromean knot and the Moebius strip are presented.

The second section deals with the mirror phase or mirror stage. This theme is central to Lacan's teachings and is defined as a phase in the life of a human being where the human becomes an independent individual. This phase is important because of the notion of the feeling of lacking that the human acquires and he wants to satisfy this feeling throughout his whole life onwards. It is important to mention that this lack cannot be satisfied by anything and from this feeling also originates human desire.

In the third section of the first main part, the "fort-da" game is explained. This is the phase of a human's life which is associated with the proto-speech and when the first words are uttered by a child. It is a child's symbolic mastery over the lost object, namely the child's mother, that is visible in this proto- speech.

The fourth section deals with the linguistic interpretation of psychoanalysis associated with structuralism, which is a stream developed by Ferdinand de Saussure. For Lacan speech and language are the most fundamental aspects of psychoanalysis. In this section the terms *signifier* and *signified* are explained and a subchapter is dedicated to these terms. Ferdinand de Saussure distinguished between the *langue* and *parole* and between the signifier and signified. Lacan, however, had another idea and changed the hierarchy

between the signifier and signified. Lacan disconnected the signifier from the signified. This process is called the *unchaining of the signifier*. Lacan's theory of the *unconscious* is built upon the sentence that "the unconscious is structured like a language". In other words, one has to be able to understand the language prior to understanding the unconscious. Another subchapter forms the splitting and alienation of the subject together with the fading of the subject. In Lacan's words "the thing must be lost in order to be represented". The subject can be made present only through his absence. The subject originates in language and must lose itself in order to become present again. More about this topic will be explained in the subchapter on alienation of the subject.

The fifth section of this part deals with need, demand and desire. The object of the desire is called the *object petit a*. This object stands for the empty place of the desire. According to Lacan, this object stands exactly in the middle, on its own, of the tripartite system. Even though these three terms (need, demand and desire) seem to be similar, there is a fundamental difference between them when talking about the possibility of satisfying them. It is easy to satisfy the need of a child to be fed, even though the child does not ask to be fed, the food is provided automatically by the mother. In the case of demand, the satisfaction is also easy, but the difference between need and demand is in the fact that a child asks for the satisfaction of the need (a need becomes a demand). Desire is the most complicated of these three. Desire is also defined as a drive, because it is responsible for moving onwards. There is no long-term satisfaction of the desire and so it is explained as an eternal circle in which a human's mind is trapped. More on this topic is again provided in the dedicated chapter.

In the second main part, film theory is explained in association with Lacanian psychoanalytical theory. At first the difference between the two branches of Lacanian film theory are stated. To the older branch belong theorists such as Baudry and Louis Althusser and to the newer belong Joan Copjec, Slavoj Zizek and others.

Then the theories of Jacques Lacan are mentioned and their relation towards the theory of film. To these belong the theory of the tripartite system and its relation to the concept of *suture* in film. Later on, the mirror phase is compared to the screen and the spectators that see characters on the screen are compared to the child that sees the complete image of himself/herself in the mirror. As the child identifies himself/herself with the image in the mirror so the spectator identifies himself with the character that he sees on the screen in the cinema. The concept of the "fort-da" game is associated with the disappearance of the character from the screen.

In the part where language is associated with the cinema the notion of *unconscious* and the perception of the images on the screen are explained. The concept of desire as a drive is compared to scopic drive, or the pleasure of looking at things and the notion of *scopophilia* or voyeurism is presented.

In the last part of the film section the difference between the cinema of integration and the cinema of intersection is presented. Importance is laid on the cinema of intersection that has an important role to play in relation towards the notion of suspense and the suspense thriller.

In the next main part *suspense* is presented. An interesting part of this section states the difference between the ocnophil and the philobat, namely that the philobat seeks suspense and thrills whereas the ocnophil does not like suspense and thrills at all. Everybody is part ocnophil and part philobat. In this manner it is more understandable why spectators want to see and visit suspense thrillers. These are differentiated into various categories defined by Charles Derry. For this paper the psychotraumatic suspense thriller plays an especially important part. *Psycho* belongs to this kind of suspense thriller, however the boundaries between the kinds of thrillers are often blurred, as it is not easy to set one thriller into one category without its characteristics crossing into another kind of suspense thriller.

The last main part deals with the example of the suspense thriller, namely *Psycho*. The concept of *desire* and *gaze* from the Lacanian psychoanalytical theory are presented here on the example of the film that belongs to the psychotraumatic suspense thriller. Even the spectators and their reactions are dealt with in more detail. In this part the cinematic devices are introduced and associated with particular scenes so that the use of these techniques is clearly visible and their goals are presented. The main scenes, especially the shower scene, are presented in detail and their effect on the spectators are presented in detail. This scene might be considered as the central and main scene of this movie together with the final scene of Norman. This part is followed by an explanation of the main idea of this paper namely the thesis: **The resolution of suspense in *Psycho* satisfies the feeling of lack that spectators experience from their "mirror stage" onwards.** In this part the reasons for this belief are stated and the main parts are combined and set into relation.

2. LACANIAN PSYCHOANALYSIS

Lacan psychoanalysis might be understood through the work of Sigmund Freud, who is the founder of psychoanalysis. Jacques Lacan started as a psychoanalyst within the International Psycho-analytical Association (IPA). This association was founded by Sigmund Freud. Lacan claimed that Freud's insights had been betrayed by the major schools within IPA: Ego- Psychology, Kleinian Psychoanalysis and Object- relations theory. Lacan proposed a new branch: a 'return to Freud' and the essence of Freud's work, which was according to him betrayed by the already mentioned schools.[2]

 Lacan was expelled from the IPA in 1953 and from this date onwards, he started to defend his approach even more vehemently than before. He fought for psychoanalysis, which is according to Lacan based on science and it is not "an unscientific, speculative "depth psychology" concerning the illogical, irrational and ineffable aspects of the mind." Structuralism helped Lacan fulfill the wish of Freud to see psychoanalysis among the sciences.

Lacan uses Saussurean theory of the signifier and the signified. According to Lacan these are not equal and the signifier has primacy over the signified. Lacanian approach differs from Saussure's theory in the autonomy of the signifier. Lacan insisted that the techniques of interpretation (explanation, clarification, confrontation..etc) function within the dimension of metaphor. Lacan was heavily influenced by Lévi-Strauss and the modification in the Saussurean model is mostly due to this influence. In Lacan's theory the signifier appears as the key element, not only as an element of linguistics as it does in the Saussurean model.

Another key concept in Lacanian psychoanalysis is the notion of the Other. He created a subject in the unconscious, a subject that is not at the center of human thoughts and action, but which dwells in the mind. The unconscious expresses itself through dreams or symptoms.[3]

In order to introduce Lacanian theory, it is important to start by the definition of his tripartite system, namely the Imaginary, Symbolic and Real.

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[2] Evans 68
[3] Rabate 59-60 (G.B.)

2.1.   Imaginary Symbolic and Real

Freud invented the first triad of the ego, the id and the super ego. The communication between these three is too complex and becomes unmanageable.

Lacan developed his own tripartite system, similar to Freud's, but he wanted to extend psychoanalysis into an intersubjective dimension. The Imaginary, the Symbolic and the Real are systems. Each of these serves to position the individual within a force-field that traverses him.[4] Lacan expected this triad to reach human cultures and societies. Each of the three dimensions might be defined according to the views of different experts on this topic.

The term imaginary has connotations of illusion, fascination and seduction. It relates specifically to the *dual relation* between the *ego* and the *specular* (mirror) *image*. From 1953, the imaginary becomes one of the three orders of the tripartite scheme and also becomes the centre of Lacanian thought, opposed to the Symbolic and the Real.

The basis of the Imaginary order continues to be the formation of the *ego* in the *mirror stage* [mirror phase]. Since the *ego* is formed by identifying with the counterpart of specular image, *identification* is an important aspect of the imaginary order. (Evans 82)
The mirror phase is considered as the central theme of Lacanian psychoanalysis until nowadays. The mirror phase will be discussed in the further subchapter. The imaginary is the dimension of experience, the individual seeks to dissolve his otherness. This is achieved by becoming a counterpart of the Other. In this dimension the processes that brought the ego into being are repeated and even reinforced. This reinforcement is achieved through the relationships with the external world and people. It is said that the Imaginary is the place where the 'ideal ego' is born. According to Lacan, the Imaginary is the 'bridge' between 'inner-directed' and 'outer-directed' mental acts (Bowie 92). Lacan emphasizes the subjectivity in the imaginary and in the mirror phase. (Hammermeister 43)

The signifier and the signified form also a part of the imaginary, however, these are crucial to the next dimension, namely the Symbolic. The term Symbolic also belongs to the tripartite scheme. It is the most crucial for psychoanalysis. The symbolic is essentially a linguistic dimension. The exchange of words is impossible without

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[4] Bowie, 91-92

language itself. The symbolic dimension of language lies in the *signifier*. Language incorporates the symbolic and also the imaginary dimension. [5] In the symbolic dimension are all aspects of the psychoanalysis that Lacan defines as speech aspects. The Symbolic is the dimension where a human is viewed as a speaking subject. In Lacan's words, human is *parletre*. This word is a combination of *parletre* (*Sprachsein* [speaking being]) and *par lettre* (*mittels des Buchstaben* [through the alphabet]). (Hammermeister 50)

In this dimension the *Unconscious* together with the *Other* is situated. The symbolic is the realm of *absence* and *lack* as well. These two concepts are essential to the notion of *desire*.[6] In this dimension "nothing exists except on an assumed foundation of absence. Nothing exists except in so far as it does not exist" (Bowie 92). The Symbolic is intersubjective and social, unlike imaginary. However, the Imaginary and the Symbolic are interdependent as Lacan states in his *Ecrits* and *Seminars*.

In Lacan's words:

> In the symbolic order the totality is called a universe. The symbolic order from the first takes on its universal character. It isn't constituted bit by bit. As soon as the symbol arrives, there is a universe of symbols.(S, 2,5 in Evans 202)

This means that the imaginary and the symbolic are completely heterogeneous domains. In the dimension of the symbolic belongs also the Oedipus complex.

The third dimension, the Real, is forming the triad but the relation of this dimension to the other two remains unstable. Lacan incorporates the Real into the tripartite system later than the two previous terms/dimensions. The main difference between Freud's and Lacan's thinking is that Freud situates the reality outside of the human mind. For Lacan the Real lies outside the Symbolic, but it is situated in the mental and also in the material world.

In Lacan's understanding, the Language has power over the Real.

> It is the world of words that creates the world of things- the things originally confused in the *hic et nunc* of the all in the process of coming-into being- by giving its concrete being to their essence and its ubiquity to what has always been. (Bowie 95)

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[5] Evans p. 201- 202
[6] Evans 201-202

For Lacan, the Real comes close to the meaning of the impossible. "The real is the 'impossible' (S 11,167) because it is impossible to imagine, impossible to integrate into the symbolic order, and impossible to attain in any way" (Evans 160).

The Real stands in opposition to the Imaginary and to the Symbolic. In the Symbolic is the presence and absence, in this dimension there is something always missing. The presence of lack is obvious. However, the lack is insignificant to the dimension of the Real. The Real is impossible to imagine, it is impossible to symbolize the Real or to reach the Real.[7]

The three dimensions of the Imaginary, the Symbolic and the Real might be compared to the system of the Borromean knot (see figure 1). This knot binds the three dimensions together. There are three rings that are intertwined. If one is removed the whole system stops functioning. The rings must be bound together, one does not exist without another. In the center of the three rings is the *object (petit) a*. This object is important for the notion of *desire* and Lacan's *theory of the gaze* which will be mentioned later on.

Another figure that represents the Lacanian theory is the Moebius strip (bande de moebius).

> It is a three- dimensional figure that can be formed by taking a long rectangle of paper and twisting it once before joining its end together. The result is a figure which subverts our normal (Euclidean) way of representing space, for it seems to have two sides but in fact has only one. (Evans 116)

The Moebius strip symbolizes binary oppositions in the psychoanalysis, like love/hate, signifier/signified, inside/outside. These terms are presented as opposed or distinct, however Lacan prefers to understand them as continuous with each other. As the sides in the Moebius strip are continuous, so the understanding of the terms that stand in opposition should be continuous (see figure 2).

Another term that stands in relation to the three dimensions is *suture.* Suture is a technical term that refers to the stitching up or joining together of the lips of the wound. The notion of suture was applied by Steven Cohan and Linda M. Shires for the production of the subject. According to them the subject is 'stitched' to discourse by the signifier. They base this on the Lacanian view of the suture. According to Lacan, suture refers to the "conjunction of the imaginary and the symbolic" (Hawthorne 346).

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[7] Hammermeister, 60-61

The French semiologist, Christian Metz, published his work *The Imaginary Signifier, Psychoanalysis and Cinema* (French original in 1975, English translation in 1977). In this work Metz uses Lacanian theory to demonstrate the imaginary status of film as a mirror. This attempt leads to the questions of spectatorship. (Vighi 30 (G.B.)) More about suture will be discussed in the part dedicated to film theory.
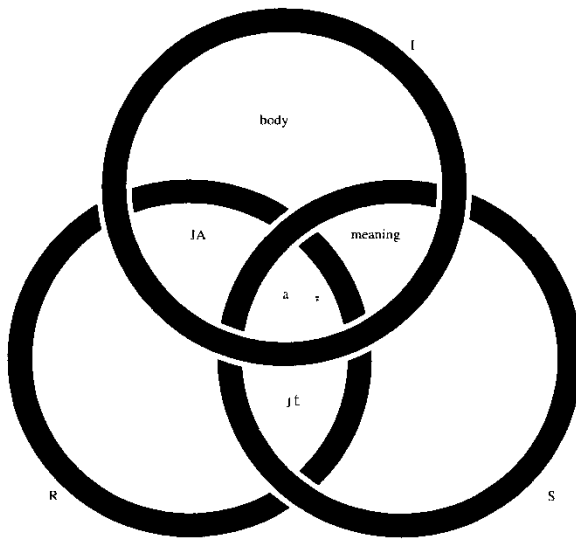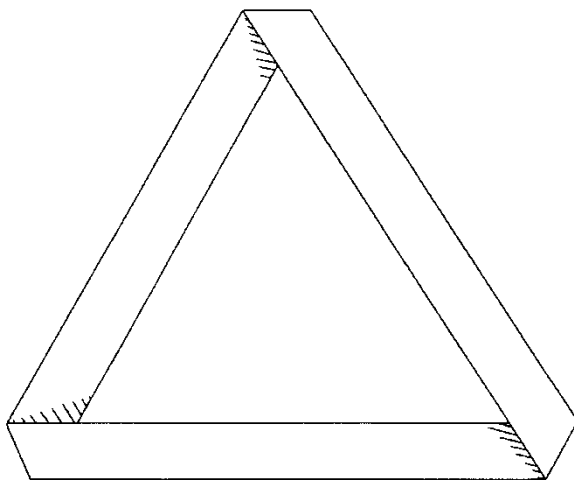
Figure 1: Borromean knot

Figure 2: Moebius strip

2.1.1. Mirror stage

Lacan's theory of the imaginary and symbolic orders is presented in his paper on "The mirror stage". Lacan borrows the term *symbolic* from Freud, but redefines this term radically. For Freud "die Symbolik" refers to a network of symbols and for Lacan the *symbolic* is structured as language. (Payne 4) According to Lacan, the symbol is not united to what it represents and this differs from Freud's perspective. The symbolic structure is the primary structure and cannot be reduced to the imaginary. If Lacan reduced the symbolic to what it represents then it would remain bound by the imaginary. Lacan saw the symbolic and what it represents in the way as Saussure saw the signifier and the signified.

Before we come to the actual mirror phase, as Lacan calls the stage of a child's mental development, we should take a look at the original work of art and on the representations or duplicates of these. There is no doubt that a perfect picture exists. The question arises with the copies or representations. The original work of art will always keep its primacy and the copies will be in second place. Humans perceive the most through their sight. In the Christian churches believers see the representations of Jesus Christ and the Virgin Mary so that they can better imagine these icons. However, the opposite is true in the Jewish tradition. According to Margarete Susman (Pabst II, 19), a philosopher, in the Jewish tradition, the depiction of saints is forbidden. The representations would not be the same as the original saints and Jews have to obey the rule of hearing rather than seeing. Perceiving what one hears does not equal what one sees. The perception is normally widened by hearing and sight is primary. In this case perception by sight is not provided, as the depiction of the saints would not be the same as the real saints. The Jewish tradition has the rules explained, but there are cultures that are literally afraid of the depiction. There exist tribes who think that by making a photograph, their souls are taken away. Representation, for Lacan, means a basis for the mental development of a child. The fact that the child is able to identify its representation in the mirror is the basis for his further life and development of language. Children are not the only species who can perceive their representation in the mirror.

The original experiments with children and animals were conducted by a researcher named Wallon. Lacan distances himself from the views of Wallon because his experiments are concerned with physiological and conscious processes. However, in Lacan's interpretation, the mirror phase is presented from the perspective of the

unconscious. In this way Lacan "radically transformed a psychological experiment into a theory of the imaginary organization of the human subject" (Payne 27).

Wallon's animals, whether ducks or dogs, are fascinated by the image in the mirror as long as they think that it is another duck or dog. A child starts to be fascinated by the image even more as soon as he recognizes the image as himself. In this stage a child identifies his ego as something similar to himself, he mistakes his image for the image in the mirror.

Lacan describes this behavior as "[..]the transformation that takes place in the subject when he assumes an image..indicated by the use, in analytic theory, of the ancient term *imago*" (Payne 28). The term *imago* was used by Freud at first, for the phase when the child's superego development recedes. However, Lacan understands the term as the images that the child sees as a matrix of metaphors. The mirror stage explains how the "imago" establishes a relation between the mental world [Innenwelt] and the environment [Umwelt]. (Payne 30)

Lacan defines the term of the "imago", in Pabst, as the matrix for the development of the "I-functions" (Pabst 21). He furthermore claims that the child, through seeing his image in the mirror and the perception of this image as a unity of his own body, a child compensates for his feeling of helplessness, physical lack and his uncoordinated first moves.

The child reacts with jubilation as he sees his image in the mirror, but he is unable to express himself with the language yet. His "I" is in its "primordial form", what he sees is a "mirage" of his maturation (Payne 29). A child sees himself as a unity in the world. This unity is however twofold as it means the child's unachievable goal of a unified identity and also alienation in the future. (Payne 29) This might be the point, the child is aware that he is no longer part of his mother and he has an identity of his own which leads to his alienation.

The jubilation is explained by Lacan in Cassebier:

> This jubilant assumption of his specular image by the child at the *infans* stage, still sunk in motor incapacity and nursling dependency, would seem to exhibit in an exemplary situation the symbolic matrix in which the I is precipitated in a primordial form, before it is objectified in the dialectic of identification with the other and before language restores to it, in the universal, its function as subject.
> (Cassebier 113)

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Mirror stage is a part of an individual's development. A child's fear of his body being fragmented is assured by his fantasy associated with his mirror image where he is represented as a complete human being. In Lacan's words:

> The mirror stage is a drama whose internal thrust precipitated from insufficiency to anticipation – and which contrives for the subject, caught up in the lure of spatial identification, the succession of fantasies that extend from a fragmented body-image to a form of its totality that I shall call orthopedic..(Lacan in Dor 95)

According to Joel Dor, (Dor 96) the author of *Introduction to reading Lacan* the mirror stage of a child is divided into three periods or phases that mark the child's perception of his own body. In the first phase, the child perceives the image in the mirror as a real being. This is due to the *initial confusion between self and other*. In Lacan's words:

> It is this captation by the *imago* of the human form..which, between the ages of six month and two and a half years, dominates the entire dialectic of the child's behavior in the presence of his counterparts. During the whole of this period, we note the emotional reactions and the spoken accounts of a normal transitivism. The child who strikes another says he has been struck; the child who sees another fall, cries. (Lacan in Dor 96 modified)

It is clear that in this period, the child does not have an understanding of his identity. In the second phase, the process of identification is developed further, the child already understands that the image in the mirror is not a real being and that it is only his reflection. In the third phase of the mirror stage, the child recognizes that the image in the mirror is his own image and also sees his body not as fragmented parts but as a whole. This might be called the primal identification of the child's personality.

This was Lacan's view, and the theorist Rick Altman lucidly describes the mirror stage as follows:

> According to Lacan, the infant develops between the ages of six to eighteenth months from a state where his own mirror image appears to him as another child, to the point where he recognizes the image as himself. It is at this stage that the infant first fully realizes a notion of selfhood. Up to this moment he has related to himself only as a series of separate parts; now, at a time when his powers of vision far outstrip his capacity for coordinated motor action, the child gains a sense of his own unity with the help of a mirror. The eyes are thus the very source of man's sense of Self. This primary identification at the same time presents a significant problem: the mirror image which the child identifies with

himself is in fact not the child itself, but only an image. The life of the
Self thus begins under the sign of a misapprehension.
(Casebier 113)

During the mirror phase, the child uses the first expressions that are the primordial forms of language. In the next subchapter the "fort-da" game is introduced, which marks a precipice between binary difference of presence and absence.

2.1.2.   The "fort-da" game

The observation of this principle, or the game of a child was done by Sigmund Freud, who later described it in his work *Beyond the Pleasure Principle* (1920). According to Freud, this game means a *symbolic mastery of the lost object*. Freud observed a child with a wooden reel and a string tied around the reel. This child did not pull the reel behind him.

> What he did was to hold the reel by the string and very skillfully throw it over the edge of his curtained cot, so that it disappeared into it, at the same time uttering his expressive "o-o-o-o"[for German *fort*, gone]. He then pulled the reel out of the cot again by the string and hailed its reappearance with a joyful "da" ["there"] (Freud in Dor 111).

This is the complete game of disappearance and return, as observed by Freud. Moreover, it is clear that the second act is seen by the child as the more joyful one.
The whole "fort-da" game is a double metaphoric process. It is a play between presence and absence. The child deals with the fact that his mother has abandoned him. Even though she did not leave him forever, this experience is hard to bear for the child. Freud claims:

> At the outset he [the child] was in a passive situation- he was overpowered by the experience; but by repeating it, unpleasurable though it was, as a game, he took on an active part (Freud in Dor 112)

Now, the child is the one who *symbolically* leaves the mother. He is the one who has control over the situation. By pushing the reel away, he symbolically pushes away his mother. By this game the child discovered that he has control over the lost object. The child knows that he is not the one and only object of his mother's desire. He is not the object that fills the lack of *the Other*. There is an object that substitutes for the lost one. The "fort-da" game is an advent of the child's language. It is the proto-language. The

child's experience is based on the *dialectic of being*. When the mother is not with the child and she is absent, the child assumes that she is with someone else, this other is the father.[8]

Through the utterance of the first words the child wants to feel the unity that he felt before the mirror stage, before he started to be aware of his own identity and of the fact that he is no longer unified with his mother.

This Freud's game is related to the Saussurean argument that a word is "a presence made of absence" (Payne 52).

Lacan brings the thoughts of Saussure and Freud together.

> Through the word- already a presence made of absence- absence itself gives itself a name in that moment of origin whose perpetual recreation Freud's genius detected in the play of the child. And from this pair of sounds modulated on presence and absence…there is born the world of meaning of a particular language in which the world of things will come to be arranged… It is the world of words that creates the world of things. (Payne 53)

Lacan sees this game as a play of language. The words *fort* and *da* have enabled the child to gain control over the world because of the symbolic faculty. This symbolic substitution of the wooden toy-reel, either for the disappearing mother or for the vanishing baby, might be the moment where the child captures the arbitrariness between signal and signification.

2.2. Linguistic Interpretation of psychoanalysis and structuralism

The term *arbitrariness* is bound to the name of Ferdinand de Saussure, who is also the founder of structuralism. Ferdinand de Saussure was a Swiss linguist and his lectures were published by his students in 1916 under the name *Course in General Linguistics (Cours de linguistique generale)*. This work launched a new school of thought. At first its influence was registered only in the field of linguistics. Then the Russian formalists made a study on literature based on linguistics and one of the leaders of this movement, Roman Jakobson, introduced the work of Saussure to the French anthropologist Claude

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[8] Dor 115

Lévi-Strauss. Strauss was an initiator of French structuralism and his work in the 1940s and 1950s was an inspiration to other fields of study, namely sociology, history, and psychoanalysis, together with literary and cultural studies. In the 1960s the influence of structuralism was visible through the works of literary scholars Tzvetan Todorov and Julia Kristeva, historian Michel Foucault and in the work of the psychoanalyst Jacques Lacan. [9]

For Lacan, speech and language are of fundamental importance for psychoanalysis. In Lacan's opinion, Freud's theory needed concepts from linguistics. Lacan's genius lies in the formulation of his thought into theory and creating a hypothesis that concerns the theme of the unconscious. Lacan compared the theory of language to the theme of the unconscious in relation to linguistics.

Lacan derives his theory from the theory of Ferdinand de Saussure. In order to understand Lacan's thinking, it is important to define the key terms of Saussurean terminology. Saussurean theory is considered by Lacan as a modern theory of linguistics. At first it is important to explain the distinction between signifier and signified and then the distinction between the two axes of language. [10]

2.2.1.   Signifier and signified

As already mentioned above, Jacques Lacan based his theory on the theory of Ferdinand de Saussure. Saussure developed the notion of the linguistic sign. He claimed that linguistic sound does not unite a term and a thing but a "sound image" and the "concept" (Dor 24).

In Saussure's words, it is

> not the material sound, a purely physical thing, but the psychological imprint of the sound, the impression that it makes on our senses. The sound-image is sensory, and if I happen to call it 'material', it is only in that sense, and by no way of opposing it to the other term of the association, the concept, which is generally more abstract. (Saussure in Dor 24)

Before we come to the actual distinction of the signifier and the signified, it is important to explain the following distinction. Ferdinand de Saussure distinguished between *langue (langage)* and *parole*. The first one is the system of signs and the second one is

[9] Structuralism and Poststructuralism (Electronic source)
[10] Dor 23

the people's speech. *Langue* is ideal, it is not real, and *parole* is the real language used by people in everyday life.

As Saussure says, "for us, *langue* is *langage* minus *parole*."(Saussure in Dor 24) This means that language is speech minus speaking. Saussure later defined *signified* for the concept and s*ignifier* for the acoustic image. In the Saussure's work *Cours de linguistique generale*, there is a system of signs and then what these signs signify. The relation between them is *arbitrary*, which means that there is no direct relationship between these two (signifier and signified). (Payne 68)

The sign becomes the relation of a *signifier* and *signified*. Lacan focused on the autonomy of the signifier. Graphically it might be displayed as Saussure's definition s/S (signified over signifier) and Lacan's definition S/s (signifier over signified). This is possible only in the case when the relation between the signifier and signified is flexible, that is to say, that these are not in a fixed relation.[11]

Lacan dared to change the Sausurrean model. He did this is order to "protect the right of systems to remain systematic" (Bowie 73). The disconnecting between signifier and signified is according to Lacan called the *unchaining* of the signifier. In the words of Saussure, "the choice of signifier is left entirely to the speaker" (Dor 26).

This means that a single signified may be associated with any signifier or single signifier may be associated with any signified, as Leclaire explains this notion of a signifier (Dor 26). There is an infinite number of combinations. However, once the choice has been made, the signifier becomes unchangeable.

In Saussure's words:

> No individual, even if he willed it, could modify in any way at all the choice that has been made; and what is more, the community itself cannot control so much as a single word; it is bound to the existing language. (Saussure in Dor 29)

Lacan's fascination with the signifier has its roots in the glossosalia (psychopathological language disorder), which is a condition where a person invents signifiers without any connection to the signifieds, so this process is completely *unconscious*. This supports Lacan's main theory that the **unconscious is structured like a language**. Other aspects of the theory of the unconscious will be discussed more in the further subchapter.

Lacan writes in the *Discourse of Rome* originally titled *Fonction et champ de la parole et du langage en psychanalyse* "Man speaks[…]but it is because the symbol has made

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[11] Dor, 25

him a man" (Pagel 44). In this quote Lacan stressed that the being of man/human is anchored in the symbolic universe. By the means of a symbol, a sign, his cultural/civilized life begins. The presumption for the grounding of a symbol is the signifier and its relation (symbolic contract) to the signified.[12]

Lacan was aware that Saussure's theory needs to be supplemented. The problem with Saussure's explanation is that he only considers one isolated pair of words, for example *free* and *tree*. There is no key in Saussure's theory for handling abstract words like hope or desire. Language is considered as bipolar by Saussure. It is like a sheet of paper with signifiers on one side and what they signify on the other side. For Saussure, language is more or less seen as a dictionary. However, this is far from how language functions. Jacques Lacan tried to deal with the problem of Saussurean theory and so he introduced the idea of Roman Jakobson to his definition of sentence and language. It is obvious that a sentence is created by putting one word after another, in this way a chain of words builds a sentence. Jakobson stated clear Saussure's two axis model of a sentence, stating that there are two principles, namely the paradigmatic and syntagmatic. The first is the vertical axis of selection and the latter is the horizontal axis of the combination of the words. Furthermore, Jakobson called the paradigmatic *metaphor* and the syntagmatic, *metonymy*. [13]

> The development of a discourse may take place along two different semantic lines: one topic may lead to another either through their similarity or through their contiguity. The *metaphoric* way would be the most appropriate term for the first case, and the *metonymic way* for the second, since they find their most condensed expression in metaphor and metonymy respectively.(Jakobson in Dor 32)

Lacan then claimed that metonymy and metaphor relate to Freud's terms of condensation and displacement. These two terms lead to the Lacanian theory of the unconscious.[14]

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[12] Pagel, 44
[13] Pagel 47
[14] Holland (Electronic source)

2.2.2.　　　Language and the unconscious

In his work "The agency of the letter", Lacan discovers "the whole structure of language in the unconscious, which requires a thorough reassessment of the limited view of the unconscious as simply the locus of instincts" (Payne 76).

The unconscious is structured like a language, claims Lacan. His interpretation of metaphor and metonymy in the last subchapter is a connection to the *unconscious* seen through the words of Freud.

According to Lacan, Freud's *Interpretation of Dreams* relates to the theory of the unconscious. Freud described a movement between one mental 'zone' or 'level' and he describes two fundamental mechanisms, namely *Verdichtung* or 'condensation' and *Verschiebung* or 'displacement'.

> *Verdichtung*, or 'condensation', is the structure of superimposition of signifiers, which metaphor takes as its field, and whose name, condensing in itself the word *Dichtung*, shows how the mechanism is connatural with poetry to the point that it envelops the traditional function proper to poetry.
> *Verschiebung*, 'displacement'-the German term is closer to the idea of that veering off of signification that we see in metonymy, and which from its first appearance in Freud is represented as the most appropriate means used by the unconscious to foil censorship. (Bowie 70)

Here Lacan's metaphor and metonymy together with tropes and figures allow a connection to be made between a dialogue and dream-material on which the dialogue dwells. The unconscious "is no longer structured 'like a language', for it has no existence outside language" (Bowie 71).

Another explanation might be needed in order to understand the terms 'condensation' and 'displacement', the terms that refer to the unconscious. Condensation is a metaphoric process, as a metaphor is a substitution of a signifier for another. Freud calls condensation a 'composite structure' (Freud in Dor 59). According to Freud, latent elements that share the same characteristics fuse together and they are represented by a single element.[15] An example of this metaphoric process might be Freud's 'Doctor M.'. He is a fusion of an actual person, M., and Freud's oldest brother. In Freud's words:

> There is another way in which a 'collective figure' can be produced for purposes of dream-condensation, namely, by uniting the actual features

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[15] Dor 59

of two or more people into a single dream-image. It was in this way that the Dr.M. of my dream was constructed. He bore the name of Dr.M., he spoke and acted like him; but his physical appearance and his malady belonged to someone else, namely to my eldest brother. (Freud in Dor 60-61)

Displacement is a metonymic process because it shows "representation of the whole by a part" (Dor 63). This is an analogy to metonymy. This situation shows an example of 'displacement'. There is a man who had a bad day in his work, his boss shouted at him. Later that day he goes home and shouts at his wife, displacing the anger that he felt and could not display at his work.

The unconscious might be defined also as the following,

> The 'vertical dependencies' of the signifying chain extend as far downwards into the hidden worlds of mental process as it is possible for speculative imagination to descend. Beyond the last outpost of signification there is nothing at all – or rather there is that boundless and inexpressible vacuity from which many psychoanalytic writers, including Freud himself, had tried to escape with their anxious talk of instincts and biological necessity. (Bowie 72)

We might have seen the unconscious also in the 'fort-da' game of a child, explained by Freud in the previous subchapter. In the exclamations of the child 'da'(here) and 'fort' (away) might be found "an intimation of the unconscious in the full range of its structuring capacities" (Bowie 78).

The unconscious is related to the notion of *Spaltung* (division). At first it was defined as psychic division, but later it was defined under different names as *splitting of consciousness* or *psychic splitting* and the one used by Freud *splitting of the ego*. (Dor 128) There are two points of view on the topic of the splitting of the ego. The first one presented by Laplanche and Pontalis, who view it as *intrasystemic*, meaning that it is an internal process. The second one presented by Freud and Breuer, who view it as *intersystemic*, or the split between the ego and the id.

For Lacan *Spaltung* is neither intrasystemic nor intersystemic. For him it is "the most foundational feature defining subjectivity" (Dor 129). For Lacan it is the division of the subject "that proceeds from the subject's own subjection to a third order, the Symbolic" (Dor 129).

The subject is divided by the order of language, it is the order of signifiers that are responsible for the dividing of subject. This division is the condition of the unconscious as already stated above.

According to Freud, primal repression is another factor that is responsible for the development of the unconscious. (Dor 131)

Lacan's condition for the unconscious is speech. The symbolic order of speech is for Lacan the place where speech is developed, 'Ort des Anderen' (place of the other). (Pabst 67)

Language is for Lacan "[..]the labyrinth into which psychoanalysis and all its characteristic concepts were born and from which they can never expect to escape" (Bowie 48).

The alienation of the subject is a part of the unconscious.

2.2.3.   Splitting and Alienation of the subject

As was stated earlier, the unconscious is also structured like a language and so there is a correlation between the unconscious and the subject.

The notion of *Spaltung*, which was already mentioned in the last chapter, was already defined by Freud. He characterizes the splitting of the ego as a process, where "two contradictory attitudes to reality come to exist side by side in the ego; those of acceptance and disavowal" (Evans 192). It is a general characterization of the subjectivity, as the subject cannot be anything other than "divided, split or alienated from himself" (Evans 192).

"The thing must be lost in order to be represented." With these words Lacan characterizes the situation of the splitting of the subject. Another quote that is cogent for this situation is, "Through the word, which is already a presence made of absence, absence itself comes to be named" (Lacan in Dor 135). It is important to note that the subject will never know himself completely. He does not have access to his knowledge.

The subject disappears and finds himself to be represented in a form of a symbol. For the while that the subject is missing, he is represented symbolically by the pronouns. The subject needs to be made absent in order to become present. The subject can be made present only through his absence. The subject originates in language and loses himself in it in order to be brought to existence again. The subject "is eclipsed in the authenticity of being" (Dor 136). In Lacan's terminology, this process is called *the fading of the subject*. (Dor 136)

The subject perceives himself through language only as a representation. The form of representation alienates the subject by concealing it from itself. This, in Lacan's words,

is called *the splitting of the subject*. If the subject figures as a representative in discourse and a signifier gives him the status of the subject, it is only in relation to another signifier. So the subject is only an 'effect' of the signifier.[16] Lacan's *barred Subject* ($) (divided or split subject) is based on this principle.

> The signifier coming from the place of the Other (not yet located) makes the subject of the being who does not yet have speech emerge there, but at the price of immobilizing him. What was there that was ready to speak….disappears and is no longer anything but a signifier. (Lacan in Dor 138)

Lacan also claims, "So we don't speak to the subject. *That* speaks of him, and it is there that he apprehends himself" (Lacan in Dor 147). Here the subject is divided and "*that* speaks" refers to "the subject in his being" (Dor 147). The subject cannot speak for himself, because he is only represented in the discourse. That is why Lacan uses "*that*". "*That* speaks of the subject's desire in his discourse unbeknownst to him" (Dor 148). Therefore the subject can be viewed as the subject of the unconscious. This subject is also represented only in the language. This is the notion of the barred subject ($). In order to establish the relation between subject and unconscious, it is important to define two linguistic terms, *utterance* and *enunciation* of this utterance. The contrast between these terms is similar to the process of manufacturing and a manufactured object. If enunciation is a language act, then utterance must be the result of an act of creation of the speaking subject.

Lacan distinguishes between the "said" and the "saying". As was already mentioned, the subject comes into being through language, it is through the enunciation-articulation, that he comes to being himself. The subject of the unconscious-the subject of desire, according to Lacan, is to be found on the same level as the subject of enunciation.[17]

The subject's utterances about himself cause his *alienation* in the imaginary register. The access of the subject to the symbolic order, makes the subject to sink even deeper into the imaginary dimension, from which he wanted to free himself. The subject is represented in the discourse and enters the state of total misrecognition of who he is. This is caused by his desire and imaginary representation through which the subject perceives himself.[18]

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[16] Dor 137
[17] Dor 149-152
[18] Dor 157-158

Lacan's term *alienation* differs from the notion of *Entfremdung* as defined by Freud and Hegel. For Lacan *alienation* is " an essential constitutive feature of the subject" (Evans 9). The alienation is a consequence of the process, where the ego identifies with the counterpart. "I is an Other" (E, 23 in Evans 9). Alienation belongs to the Imaginary dimension of the tripartite system.

Subject's imaginary identification of himself is the *ego*. The speaking being (*parletre*) is captured in this imaginary identification. It is in the mirror stage, where the child frees himself from this captivity. Through the access to the Symbolic(speech) the subject frees himself but also relapses back into the imaginary. As Lacan defines it: "The drama of the subject in the word is that it is there that he puts his lack-of-being to the test" (Lacan in Dor 159).

The *ego* acquires the imaginary status only in relation to the Other. Lacan describes the different relations in his *schema L of the intersubjective dialectic*. (Dor 161)

According to Lacan, "alienation constitutes the subject as such" (Stavrakakis 28 (G.B.)). At this point an irreducible lack is in the subject's structure. This lack is here because of the important position of the signifier and the symbolic order. In Slavoj Zizek's words:

> In short, by means of the Word, the subject finally *finds* itself , comes to itself…in the Word, the subject directly attains itself, posits itself as such. The price for it, however, is the irretrievable *loss* of the subject's self-identity: the verbal sign that stands for the subject, that is, in which the subject posits itself as self-identical, bears the mark of an irreducible dissonance; it never 'fits' the subject. (Zizek in Stavrakakis 29)

Before moving on towards the most important theme of the Lacanian psychoanalysis, namely the desire, it is important to define the notion of the Other. This term is actually one of the most complex terms in Lacanian psychoanalysis. There is the distinction between the small other (o) and the big Other (O). The first mentioned, the small other (o), is the projection of the ego in the mirror. It is the counterpart of the ego and the mirror image ("specular image"). (Evans 133) This small other (o) belongs to the imaginary order. Whereas the big Other (O) is part of the Symbolic, because it is associated with language and speech. The big Other is also defined as "unasssimilable uniqueness" and therefore part of the Symbolic order (Evans 133).

2.3.   Need, demand and desire in Lacan's theory

In order to define Lacan's definition of desire, it is important to define the object from which the desire originates. Object of the desire is defined by Lacan as the *objet (petit) a*. The small *a* defines the other (autre). This term is not translated and stands for the empty place of the desire. It is written with the small letter because "the other which isn't another at all, since it is essentially coupled with the ego, in a relationship which is always reflexive, interchangeable" (S2, 321 in Evans 125) *Objet (petit) a* functions as *causa efficiens* which means that it is a cause of the desire. For Lacan 'object (little) a' acquires connotations with the real but does not lose the status of the imaginary. It is any object that evokes desire. Lacan places this *objet (petit) a* in the middle of the Borromean knots, therefore in between the tripartite system of the imaginary, symbolic and real, meaning that this object stands on its own and within the tripartite scheme. [19]

If this 'object (little) a' would be achieved that would be the end of the desire. In another words, it is an object that cannot be achieved. According to Lacan (Hammermeister 67) when the object (little) a is close to the point of reaching, it is experienced as fear. This fear originates from the fact that the desire would be satisfied.

The object (little) a is closely related to Lacanian theory of the *gaze*. At first, the theory of the gaze was the same as the theory of Jean Paul Sartre. For Sartre, the gaze permits the subject to realize that the Other is also a subject. He refers to the permanent possibility of *being seen* by the Other.(Sartre in Evans 72) In Sartre's opinion, the gaze does not necessarily concern the organ of sight:

> Of course what *most often* manifests a look is the convergence of two ocular globes in my direction. But the look will be given just as well on occasion when there is a rustling of branches, or the sound of a footstep followed by silence, or the slight opening of a shutter, or a light movement of a curtain. (Sartre in Evans 72)

With the development of the object (little) a, Lacan develops his own theory of the *gaze*. This one is distinct from the Sartre's theory. Sartre binds the gaze with the act of looking, however Lacan separates the two. The *gaze* becomes the object of the act of looking, or the object of the scopic drive. This means that the gaze is on the part of the Other not on the part of the subject. Lacan's theory does not take reciprocity of the gaze into account. As in Sartre's case, when the subject sees the Other and the Other is seen

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[19] Evans 125-126

by him. Lacan claims that "the eye which looks is that of the subject, while the gaze is on the side of the object" (Evans 72) Lacan explains this further in his *Seminar* "You never look at me from the place at which I see you" (S 11,103 in Evans 72). This definition is actually a subjective division of the gaze and it is closely related to the Lacanian film theory. It was used by film critics, such as Christian Metz and Laura Mulvey. Another part of this paper will be dedicated to the Lacanian film theory further onwards.

The original French term *desir* is translated into English as desire, which is good because this term also conveys the continuous force. This characteristic of desire is important for the Lacanian concept. The concept of desire is the core of Lacanian theory of psychoanalysis. In his work, Lacan follows Spinoza's words," the desire is the essence of man" (Spinoza in Evans 36). Lacan talks of the unconscious desire. The desire must be articulated in speech in order to come to existence. In Lacan's words: "It is only once it is formulated, named in the presence of the other, that desire, whatever it is, is recognized in the full sense of the term" (Evans 36).

So importance is placed on the articulation of desire by the means of language. However, desire lies in the unconscious and so it might be expressed by language only in certain parts, as the unconscious is the field that cannot be known.

Desire organizes itself in relation to the other. Lacan's fundamental distinction is among *need, desire* and *demand*. (Dor 182) According to Freud's theory, desire has its roots in the first experiences of satisfaction. (Freud in Dor 182)

The first distinction is between need and desire. A need precedes satisfaction of something real (eg. hunger). A child that is born is helpless and dependent on others to fulfill his needs. The first needs are satisfied even without the first demand of a child. Now the child has a picture in his mind about satisfying his need (eg. hunger). It is not only a picture of satisfaction but also of pleasure that the child felt. Later on, in order to have the needs satisfied, the child must express them. The need is articulated in the demand. The presence of the Other evokes the demand for love. Therefore, even if the need is satisfied, the demand for love remains. The Other cannot satisfy the demand for unconditional love and so this demand remains unsatisfied. "Desire is neither the appetite for satisfaction, nor the demand for love, but the difference that results from the subtraction of the first from the second" (Evans 37). It is important to understand where desire has its origins. "Desire begins to take shape in the margin in which demand

becomes separated from need" (Evans 37). Desire cannot be satisfied. It is constant and eternal.

The objet petit a, already mentioned above, is the cause of desire. It is not an object of the desire, but the cause of it. This object is the so- called lost object. It is important to understand that desire stands in relation to lack. This lost object is eternally lacking and so the lack originates from this object petit a.

People talk about desire as 'satisfied' or 'unsatisfied', however desire itself is a drive and so cannot be satisfied. It might happen only in the case when desire finds an object that satisfies it in reality. However, such an object does NOT exist in reality. Lacan explains this by stating that there is lack that cannot be filled by any object.[20]

According to Gerda Pagel (66), it might be explained as a circle. In the place where desire is satisfied, a new one develops to be satisfied. When one thinks that the feeling of lack is satisfied, a new lack for something else develops. This circle has no end.

There is a difference between what one says and what one means. Lacan states (Pagel 70) that the truth is in speech. People express their desires, their wishes that cannot be fulfilled. The feeling of lack is still present in their minds. The mind is responsible for desire and people wish for more than they actually need.

From the feeling of lack originates a fear, this fear is defined by Lacan as *manqué du manqué* or the 'lack of the lack'. It is actually 'the lack of being' (Evans 95). When Lacan introduces the *barred subject,* then it is the lack of a signifier in the Other. Because of the concept of desire, Lacan establishes the difference between other and the Other. The first is the imaginary other, associated with the mirror phase and different stages of the ego, id and super ego. The Other with the capital O is associated with the language, with the development of speech and therefore with the Symbolic dimension. Furthermore, desire is compared to the metonymy. (Pabst 136)

The construction of a sentence is seen as a string that is formed by words. An example of this is the "fort-da" game already mentioned in the earlier subchapter. During this game the child gains control over the absence of his mother by uttering o-o-o, when the mother is away and a-a-a when she comes back. Through the words the child is able to win control over his demand.[21]

In order to better understand the concept of desire, Lacan developed two graphs of desire. It appears in numerous of his works and then disappears completely. The form

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[20] Dor 185-186
[21] Pagel 66-67

that is most known is as it appears in "The subversion of the subject and the dialectic of the desire" (Lacan in Evans 75). The graph has four stages. The first is the so called 'elementary cell' (see figure 3). In this picture the horizontal line represents the signifying chain and the horseshoe shaped line is the vector of the "subject's intentionality" (Evans 75). The vector of the signifying chain (S⇨S') crosses the vector of desire (△⇨$, the split subject). To illustrate the elementary cell even better, Alexandre Leupin uses the utterance "I love you" (see figure 4).

> "When I say "I love you" to somebody, I provoke an anticipation and a retroaction that need time to develop to make the meaning of what I say clear; the anticipation begins with the very first word: the "I" utterance at the same time defines the speaking subject in relationship to the addressee, and creates an expectation about what it is going to do. Then the verb "love" creates another anticipation. Then comes "you", the object that resolves the anticipation. By retroaction, my interlocutor and I can begin to build the meaning of the statement; the sentence is immediately reread backwards in order to make sense" (Leupin 22 (G.B.)).

It is clear that the desire must be submitted to the signifying chain so that it is not related to the natural need, or animal instinct. The nature of speech is also quite clear,

> [..]the subject will be barred from access to his full realization of his desire in exactly the same way as the signifying vector cuts through the vector of desire, thereby producing a divided subject that is no longer able to adhere fully to its desire (Leupin 23 (G.B.)).

Even more interesting is the so called complete graph of the desire. The double intersection represents the message, which is marked in the complete graph (see figure 5) as the point *s*(A) and this point is marked by the Other. The subject determined by pure need only "must pass through the defiles of the signifier which produces the divided subject $" (Evans 76). The intermediate stages are not important for the theory as they do not show any development. These are used by Lacan to put the important stages together. The lower stage is the stage of the conscious signifying chain, whereas the upper leading from Jouissance to Castration is the unconscious. It is important to note that the upper part is structured in the same way as the lower part of the complete graph.[22]

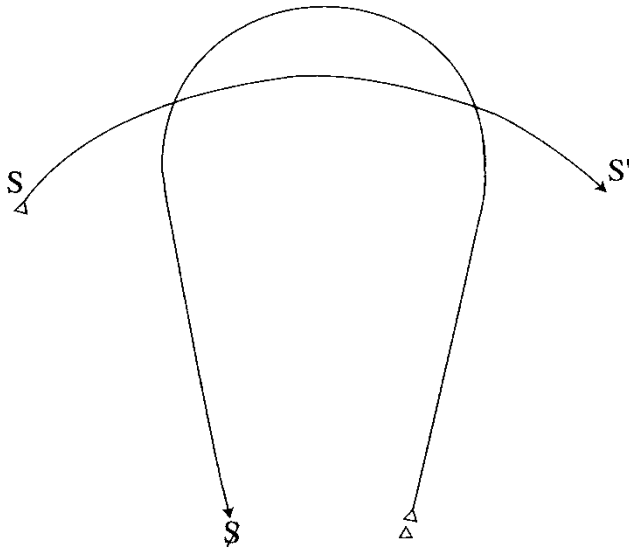The next part deals with film theory in relation to Lacanian psychoanalysis.

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[22] Evans 76

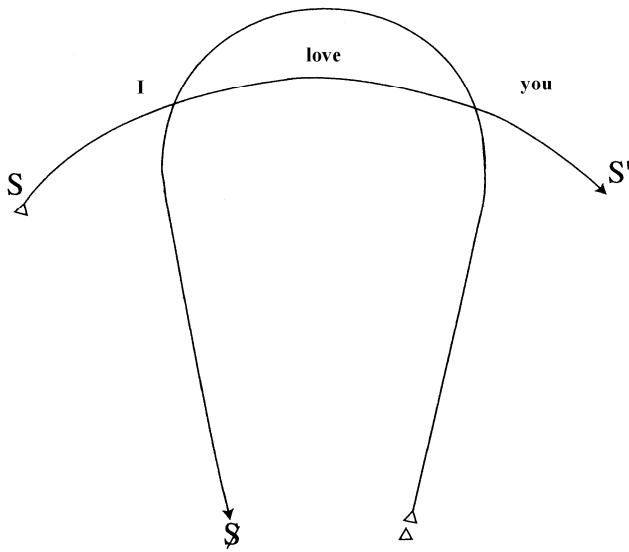**Figure 3: Elementary graph of desire**

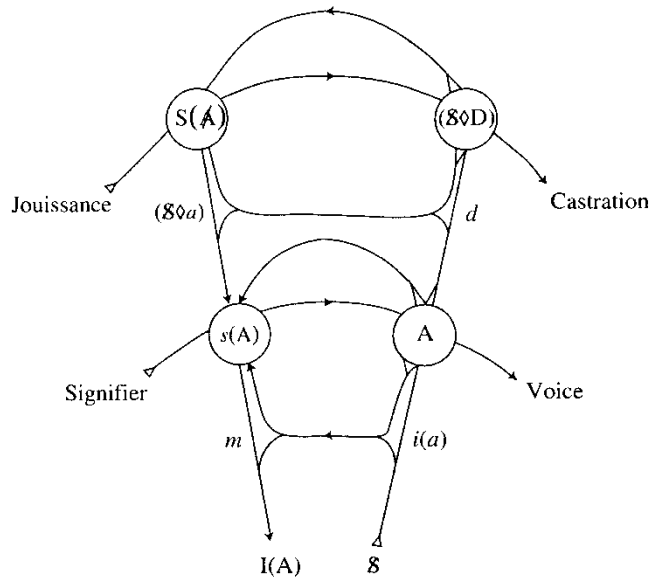**Figure 4: Example of elementary graph of desire**

Figure 5: Complete graph of desire

3. LACANIAN PSYCHOANALYSIS AND FILM

Psychoanalysis was brought to film as an auxiliary theory in the 1970s. The psychoanalytic theories of film proved to be more valuable than other theories. Psychoanalysis was applied to film in order to examine particular film devices of desire and meaning. The theories of Jacques Lacan together with the theories of Christian Metz proved to be useful to the explanation of film.[23]

There is a considerable diversity in psychoanalytical theories of film. All of them share one common goal: they attempt to explain the viewer's enjoyment of film. There is a wish that the viewers have but are unaware of this wish, it might be said that this wish is unconscious and psychoanalysis brings the explanation of this wish to light. Christian Metz in his film theory *The Imaginary Signifier* claims that cinema gives pleasure to viewers because it satisfies the unconscious wish of the viewer. This wish is to return to the phase before the mirror stage. Here the unity with the mother is felt and no feeling of loss or lack. The paradox is that the viewer has to experience the loss before cinema can fulfill his unconscious wish.

Another example is the fact that viewers enjoy watching horror films. Even though horror evokes disgust and fear, viewers enjoy watching such films. According to Barbara Creed, the defining feature of horror film is "bodily waste" which is in the unconscious associated with the first period of infancy, where there is a pleasurable bond with the mother. Robin Wood claims almost the same but for him the wish to return to a pleasurable period is before the learning of the social norms in general, so there is no restricted period for this theorist.[24]

We will come to the theme of satisfying lack through the watching of a movie later. In the following the two branches of Lacanian film theory will be dealt with in more detail. Lacanian theory emerged in the late 1960s and 1970s as a response towards the cinema of integration in classical Hollywood. For Lacanian theorists it meant exposing what the popular cinema tries to hide. According to the traditional Lacanian theorists, classical Hollywood cinema uses fantasy in order to deceive spectators (cinema of integration). The fantasy produces illusion of freedom, in this way the spectators do not see the

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[23] Cook 341-342
[24] Turvey 70-71

ideology that stands behind. This is called according to the traditional Lacanian theorists "the product of cinema's fantasmatic power" (McGowan 123). Louis Althusser described the ideology as a means of convincing spectators of their agency and meanwhile hiding the fact that there is a constitutive power behind.[25]

According to the traditional Lacanian film theory, the ideology is represented in the cinema when there is continuity editing, synchronous sound or high key-lighting. These techniques blind spectators while watching a film. The spectator is not able to distinguish fantasy and reality. This is done according to traditional Lacanian film theorists and, according to Baudry, by the cinematographic apparatus. The spectator is not able to distinguish internal and external, or fantasy and desire, while watching a film.

The new branch of Lacanian film theory is represented by cinema that disturbs rather than supports the ideology. Names like Joan Copjec and Slavoj Zizek are identified with this new branch. For the film theorists that represent the new Lacanian film theory, it is important to reveal the gaps and failures in the structure and how the cinema challenges the ideology rather than supports it. In the moment when spectators recognize that there is a power structure, this structure loses its control. In contrast, the early Lacanian film theory does not allow the recognition, because the ideology is the most important power presented by this theory. For the new Lacanian film theory the most important issue is to define what the cinema represents and what spectators fail to see while looking at the film, more than concentrating on what the ideology tries to hide. In the new Lacanian film theory, the spectator becomes an ally in the fight to reveal the gaze. This alliance between spectator and cinema becomes most evident in the cinema of intersection, which attempts to depict the gaze directly. This cinema even encourages the subject to recognize that they have the key to the Other. In contrast, cinema of integration claims that there is a non-lacking Other.[26]

In the next section the importance of the tripartite system to film is explained.

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[25] McGowan 123-124
[26] McGowan 173-175

3.1.   Imaginary and Symbolic or Suture in Film

Lacanian psychoanalysis has borrowed the term *suture* in order to explain the relationship between consciousness and unconsciousness. It stands also for the alliance between Imaginary and Symbolic. The Imaginary is characterized by unity and the relationship to vision, especially because of the mirror phase of the child's development. It is a central thought in Lacanian psychoanalysis, when the child first sees himself, he perceives his body as unified. It is also applied to film theory, as the child perceives himself in the mirror and how the spectator perceives himself when he watches the screen. The suture comes into play in the moment when the ego wants to fill in the gaps. Suture helps impose unity upon the unconscious. It also imposes unity upon the symbolic codes and features that are unique to film such as shots and gazes.

Psychoanalysis offers a means for understanding the images on the screen. The concept of suture helps in defining the state of the spectator's mind throughout watching of a film. Spectators move between the imaginary and symbolic domains while they watch a film. At the beginning of a shot, a spectator feels a secure relationship to the film, he has the feeling of unity with the illusion and feels control over the fictional world. However, a moment later, as the spectator becomes aware (conscious) of the screen frame (frame of the image), his illusion is dismissed. This even heightens the desire of the spectator to be again in the illusory image, in the imaginary. The spectator knows about the frame and therefore is aware of the world outside and knows that he has no control over it.

In film it is the shot/reverse-shot technique that positions the spectator as an observer of the image in the place of an imagined character. The next technique, reverse-angle shot is assigned to a character within the fiction and the spectator is not addressed directly, he remains outside the film. These techniques are responsible for the "separation of identification" of the spectator while he watches a film.[27]

The mirror stage is central to the understanding of Lacanian psychoanalysis and has its meaning also in understanding the importance of the screen in film.

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[27] Cook 334-336

3.1.1.   Lacanian mirror stage and the film screen

The analogy between screen and mirror was explained by Metz on the basis of Jacques Lacan's psychoanalysis. The cinema is bound to the reproduction of image and pleasure. There is at the same time the exchange between subject and image and between the spectator and the 'apparatus' (Metz). It is important to mention the Lacanian mirror phase again, in order to explain its importance in relation to the cinematic image. Lacan claimed that a child in front of the mirror gains anticipation of identity. The image in the mirror represents the completeness of the child's body. This image is an illusion, because it hides the child's lack of motor co-ordination. The exchange between the image and identification is essential for film theory.[28]

The mirror phase forms part of the imaginary. The imaginary provides the illusion of completeness. The imaginary conceals the function of the two other categories defined by Lacan, namely the symbolic and the real. A film acts like the imaginary, it blinds the spectator to the underlying symbolic structure.[29]

The Lacanian theory of the child's acquirement of self-identity, also known as the mirror stage, is applied to the film spectators. Through the application of this theory the illusory qualities of the film are linked to the subject (spectator) who enters the ideology and "becomes subjected to the constraints of the social order" (McGowan 2).

French theorists like Metz or Baudry believed that there is a connection between the psychic effects and cinema. In his theory, Lacan stresses the mastery that the child experiences while looking in the mirror. According to the film theorists, a spectator is in the same position while looking at the screen as the child while looking in the mirror. The spectator gains the feeling of mastery which is dependent on the events presented on the screen. The child's feeling of mastery is illusory as he has no such power in reality and the same is true for the spectator, because he has no control over the events presented on the screen.

According to the Metz's work *The Imaginary Signifier*, the spectator is absent from the screen as the *perceived* and present as the *perceiver*. Therefore, the spectator is never really absent as in the real life absence. This cinematic experience enables the spectator to overcome for a moment the feeling of lack. It is a moment of imaginary pleasure,

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[28] Lebeau 50-51
[29] McGowan 3

similar to the feeling that a child feels while looking in the mirror and experiencing the unity of his body.[30]

Spectators never see their reflection on the screen, so the identification which takes place in the cinema is not identical with the identification in the mirror. Spectators do not identify with the image that they see but with the act of perceiving the images. Not only the mirror phase but also the so called "fort-da" game has a significant role to play in film theory.

3.1.2.   Presence made of absence or "fort-da" game in film

Jacques Lacan presented the theory of the 'fort-da' game, where a child learns to cope with the absence of his mother through a simple game. This game is bound also to the development of the speech of the child. A child connects the wooden reel to the concept of the mother and therefore it might be considered as the first signifier and connection to the elements of the speech.

> It is in the object to which the opposition is applied in act, the reel..to [which] we will later give the name it bears in the Lacanian algebra- the *petit a*…The activity as a whole symbolizes repetition…it is the repetition of the mother's departure as cause of *Spaltung* [splitting]in the subject- overcome by the alternating game, *fort-da*…It is aimed at what essentially, is not there (Stam, Burgoyne, Flitterman-Lewis 130 (G.B.)).

This quote contains three important concepts for film theory: splitting, fort-da and object small a. In film theory a disappearing character might be described as presenting the object small a. The concepts of film derive from the psychoanalytical discussions. Therefore the split subject is the spectator and the gaze might be considered the object small a in the visual field.

The next section deals with linguistics and its relation to film.

3.2.   *Linguistics and film*

The theory of film as language has its roots in the 20th century through the comparison of arts, linguistics and semiotics. By the 1960s the theories were mostly bound to the

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[30] McGowan 2-3

theories of language, or linguistics. Film language was especially compared to the theory of Ferdinand de Saussure, whose linguistic models were adapted later to the specific film codes by Christian Metz. There are specific elements that one might encounter only in the cinema, like shot/reverse shot and then other elements that are common in other visual media like photography, painting or theater.[31]

Structuralism derives from structural linguistics. This movement tries to answer the question "what is language like on this phenomenon?". Ferdinand de Saussure's theories of the signifier and signified and langue and parole were developed further by Jacques Lacan and also by Christian Metz. Metz believed that the film should be seen as language. He hoped to discover the rules that govern the film. There is a difference between Saussure's terms *langue* and *langage*. The former defines the spoken and written language while the latter is a broader term, means any signs that are used for communication. Therefore to the term *langage* might be assigned also the language of computers. Metz argued that film has the characteristics of *langue*, however he later acknowledged that film equals the *langage*. Cinema is founded on the resemblance between the image and the object and not on the analogical relationship between these two as is the arbitrariness of the linguistic sign, which would account for the *langue*. Moreover, each new film image is unique and it is not a combination of a finite number of elements. Film is considered as *langage*.[32] According to Metz's theory of the *grande syntagmatique*, film might be considered as *langage* "to the extent that it imposes a narrative logic upon the events it portrays" (Cook 325). Language and unconscious are structured in a similar manner and film is similar to language. How language is related to film is explained in the next section.

3.2.1.   Film as Language

Film is considered as being a language on its own. Individual shots are not the same as words, because they carry a more amount of information. It is known that the relation between a word and its referent is arbitrary. When someone says "dog" everyone has his own image of a dog in his mind. It is much easier with the big screen, where when the dog is shown, everybody sees the image of the dog and so the referent in this case is not arbitrary.

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[31] Cook 320-322
[32] Cook 323-325

Semiologists do not see film as equivalent to language, but they do think of film as language-like, as it is dependent on conventional codes. For Eco, "understanding images must be learned" (Eco qtd. in Carroll 17). In order to comprehend a shot, one must decode it. Each shot is a set of conventions. Semiologists claim that understanding a film is similar to understanding reading. Film is decoded by audiences who learned to decipher the codes of cinema, including the decoding of a single shot.

However, the real basis for film is the *pictorial* representation. Semiologists claim that to understand the picture, the audience needs to share codes and conventions or at least must learn to understand the specific conventions of the given culture. But if this claim were true then there could be no mutual understanding of films by audiences from various cultures and with different backgrounds.

It was proven by psychologists Julian Hochberg and Virginia Brooks, whose one child was raised without any knowledge of existence of pictures, yet later when shown a picture he was able to identify the picture correctly.[33] The experiment by these psychologists proves the claim that the understanding of pictures is acquired naturally. Furthermore, there is no linguistic convention needed for understanding pictures. So even without the knowledge of particular words, even a child is capable of understanding pictures.

Moreover, not only humans have the capacity to recognize pictures. This ability was also observed in pigeons or jumping spiders. However, by showing a jumping spider a picture of his prey, it jumps on the picture, because it confuses the picture with the real prey. Humans are capable of recognizing that a picture is only a manifestation of the real thing and not the thing itself.

The next proof or reason to believe that the recognition of pictures is natural rather than learned comes from the experiment with the Me'en tribe in Ethiopia. When the members of this tribe were shown pictures, they sniffed them, because paper was an unfamiliar material that they had never seen. However, when they were asked to identify the objects they identified these correctly. So in this case it was merely a misunderstanding of the task that they were supposed to do. And it is again a proof that there is no understanding of conventions needed in order to recognize a picture.[34]

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[33] Carrol 18
[34] Carroll 19-21

A picture has direct relevance with film as one shot is taken as one picture. Film is an international medium of communication because there is no previous knowledge or decoding of conventions needed for recognizing a picture. A human being has natural recognitional capacities. Audience, humans, can recognize a picture, also a motion picture, simply by looking at it.

3.2.2.   Unconsciousness and film

The unconscious is the essential part for cinema, because it is important in the phase of watching a particular film. In the first place, photography and phonography, or the connection between the vision and sound which produces an illusion, play an important role. According to Metz it is "the impression of image and speech as present in their absence" (Lebeau 46). And the next important part is the act of perceiving, the perception of the image by a spectator. By the comparison between a dream and a film, the spectator is introduced to the psychoanalysis of the cinema.

> A parallel between dream and cinema had often been noticed: common sense perceived it right away. The cinematographic projection is reminiscent of dream, would appear to be a kind of dream, really a dream, a parallelism often noticed by the dreamer when, about to describe his dream, he is compelled to say, 'It was like in a movie..' (Baudry in Lebeau 33)

Cinema places the subject close to the position of the dream. While watching a film, the subject follows rather than leads. The agent in a dream is not consciousness, it is the unconsciousness. Films are more easily accessible than dreams, even though they also relate to the unconsciousness. Sometimes, people become aware that they are dreaming, they have the feeling that their consciousness has the control over the dream. Nevertheless, this is an illusion that is used by the subject of unconsciousness. People do not have control over their dreams as they do not have control while watching a film in the role of the spectators. Psychoanalytic theory studied the ideological effect of the mainstream cinema. Nearly all early Lacanian film theorists thought that "a politically progressive cinema is one that destroys rather than produces spectator fascination" (McGowan 13). The spectators are vulnerable because, while watching a film, their minds are manipulated by the cinema.

Perception of the images in the next section explains the manipulation of the spectators by the cinema.

3.2.3.   Perception of the images

The illusion that the film is present in the real world is called the *diegetic effect*. The illusion is defined as "spontaneous" and the subject, the viewer, sees himself as "affected" or passive (Tan 54).

Frijda furthermore claims that a viewer is an observer of the fictional world and not a part of the fictional world therefore his fate is not determined by the events that he observes.[35] Viewers feel sympathy towards the protagonists when they are in danger, like when a fire is approaching their house or they are not able to free themselves from a cellar but they know that they are not in the same danger themselves.

Film-makers insert more and more real elements into fiction films. The why-question stays open, however the boundaries between real and fiction lose their meaning.[36]

There may be the so-called "translators", mediators between the fiction and the reality to create an even stronger feeling that one is a part of the film. Such a mediator may be a car or a certain breed of a dog, so that the audience identifies with the character.

The process of identification with the protagonists in a film is also called *Screen Personality Identification (SPI)* (Schmid 94). It is not always the positive character who the audience chooses to identify itself with. Sometimes the evil character is more attractive. One might say that it is immoral to identify with the negative character, however, when the audience sits in the living room and thinks about the evil character by itself, no one is going to know whether it is the positive or the negative character that the audience chose to reflect.[37]

According to Freud, when the boundary between fantasy and reality is destroyed and something that we have not considered real appears before our eyes as such. In film it is different, because we choose what we watch and we are aware of the fact that what we are shown is fantasy and reality at the same time. Even though we are watching a fiction story, we are constantly made aware of the reality, for example by backdrops of the town that really exists.[38]

A film audience gives their own personal values into watching a film, small parts of the 'I'. Film, also called *motion picture* in English gained its name because of the moving pictures in front of the eyes of the audience. A thought is changed into a picture, it

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[35] Frijda in Tan 54
[36] Schmid 56
[37] Schmid 76
[38] Schmid 60

might be said that speech is developed in a similar manner. All the symbolic might be transformed into pictures and into speech. According to Lacan, there should be a difference between what is imaginary and what is symbolic. He further claims that the imaginary is bound to the *leurre* (Trugbild). The spectators see themselves in the mirror, on the screen, they might change their self-identification with the image that they see on the screen.[39]

3.3. Spectatorship, the gaze and desire

One of the most important roles of a spectator is to reconstruct the tale in terms of its fictional time and space. Spectatorship is rather complicated in the case of cinema. Film depends on more technological and perceptual factors than a novel for example. It is important to bear in mind that there are competing models of spectatorship like the psychoanalytical or cognitive theories and that these will not agree on their conclusions. Therefore it is important to work on the perception and understanding of what one is seeing. The spectator is seen as an active participant in perceiving sounds and images. He does not only perceive but he makes hypotheses, identifies, interprets and fills in the gaps of the stories that he sees on the screen. This process is done on the conscious and also on the unconscious level.[40]

Before explaining the psychoanalytic theory of the gaze today, it is important to mention the earlier concept of this theory presented by Laura Mulvey. She claimed that the male spectator might identify with the gaze of the camera and the active looking at an object, whereas the female characters in film function only as objects to be looked at. So the male spectator is in an active role, whereas woman is in the passive role of an object that is to be looked at. In Mulvey's theory the spectator is gendered, which is the main difference to the theory according to Jacques Lacan. Closer to the film theory by Lacan is Christian Metz, who claims that the underlying structure of the gaze is the symbolic. Lacan attempted to disengage the object from the imaginary so that it might become symbolic.[41]

Today's film theory refers to gaze from Lacan's point of view. The gaze is objective rather than subjective. The spectator finds the gaze in the object, or in the film itself.

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[39] Schmid 70-71
[40] Cook 322-323
[41] McGowan 4

The gaze is the trigger for the spectator's desire. The cause of the desire, as already mentioned in the theory part of this paper, is the objet petit a. According to Lacan's *Seminar XI*, "The objet petit a (further 'object little a') in the field of the visible is the *gaze*" (McGowan 6).

So it is not the look of a subject at an object but the "gap within the subject's seemingly omnipotent look" (McGowan 6). This gap means that "our desire [desire of the spectators] manifests itself in what we see" (McGowan 6).

The subject cannot apprehend directly the gaze. It is a lost object, the subject never possessed this object and therefore there is no means of recovering this object. Because of the loss of this object, *desire* develops itself. When there is an object which appears to satisfy the desire, even after obtaining this object the desire is not lost.[42]

According to Lacan, there is a form of the 'object little a' that corresponds to all human drives. In every case this object is a lost object, the subject separates itself from this object and so the process of desiring comes into being. An example of a drive is the scopic drive, or the drive that motivates human to look. The gaze appears to offer access to the unseen, it promises the secret of the Other, but only to the point when it remains hidden. The subject is not able to uncover the secret of the gaze. The subject can only follow the path of the gaze, in the psychoanalysis it is called the drive. Scopic drive or in other words scopophilia refers to the desire to look. In film this term is used when a spectator is looking at the screen. A double phenomenon occurs namely, at first the cinema "constructs the spectators as subject (the beholder of the gaze- that is, at the moment of the mirror phase) and second establishes the desire to look (the drive to pleasurable viewing- that is at the moment of the primal scene)" (Hayward 301). Scopophilia as such has a philosophical meaning for Freud and even for Lacan, however, it has become "something as a dirty word in film studies" (Miklitsch 94 (G.B.)) .

Scopophilia or voyeurism, might be defined also by the words of Chafetz:

> Scopophilia, or voyeurism, is enhanced by the nature of viewing experience. The brightness of the screen and the darkness of the theater position the spectator as if he is spying on the characters. [..]The ability to look is associated with cultural power, and the fact that the film's

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[42] McGowan 23

characters do not know they are being watched (since they almost never address the camera directly) enhances the spectatorial sense of power. (Chafetz 201 (G.B.))

Scopophilia is enhanced by the darkness and so the cinema is important for the survival of the scopic drive. There are two types of cinema, namely the cinema of integration and the cinema of intersection and these are differentiated according to their relation towards desire and fantasy.

3.4. Cinema of desire and cinema of fantasy

Through the entrance into language, a being becomes a subject and the need is transformed into desire. Desire is much more complex than need, desire is oriented around the Other and what the Other wants. According to Lacan, as already mentioned, the path of desire is infinite; this means that desire has no end or satisfaction. The need can be satisfied by an object, however, desire remains unsatisfied even after reaching the desired object. The gaze is a trigger for desire but remains as an impossible object in the field of vision. In other words, desire is what we do not see, this allows us to distinguish the 'cinema of desire' and the 'cinema of fantasy'.[43]

The cinema of fantasy has the aim to reveal more than people see in everyday lives. This kind of cinema allows the spectator to recognize and experience in a form of the gaze the experience that exceeds the normal life. While watching a film, the spectators are immersed in the movement of images and their sense of lack is minimized, at least during experiencing the film.

The images leave little space for development of desire, nevertheless there is a connection between cinematic experience and desire. Cinema of fantasy manifests itself through the image, in the cinema of desire, the gaze is a means of absence and impossibility. In the cinema of desire, spectators are in the position of the desiring subjects. This kind of cinema reveals the impossibility of the 'object little a'= the gaze, as it depicts the absence of the visual field. The cinema of the desire is not the popular cinema, because while experiencing the cinema of the desire, the spectator experiences what he does not have. The cinema of the desire reveals the gaze through the absence of the object that would satisfy the desire. It is important to distinguish between the object

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[43] McGowan 69

of the desire and the 'object little a'. The latter one causes the subject's desire, but it is not the desired object. The 'object little a' serves as a drive for the desire. When one person wants a lollipop, by obtaining the lollipop the desire does not vanish. It is not satisfied by the desired object, because it cannot be satisfied. In creating a film story, the filmmaker leaves gaps in knowledge and therefore stimulates the spectator's desire. Films manipulate the absence and in this way regulate spectators' desire. This manipulation is due to the difference between the terms *discourse* (discourse) and *histoire* (story). The discourse is what spectators see on the screen and the story is what has really happened in the film universe, which the film constructs.[44]

The cinema of desire allows the spectators to have the enjoyment from the lack, in other words to embrace the continuous nature of desire. Most films present fantasy rather than the gaze as an absence, this is momentarily satisfying. However, spectators soon realize that this does not satisfy the desire that they feel. By the cinema of desire spectators learn to embrace and enjoy desire itself. These films provide more fundamental satisfaction than the cinema of fantasy.

Cinema of desire develops films that create an impossible object through narrative and techniques such as editing and the framing of mise-en scene. These films aim at triggering the desire of the spectator and make him aware that this desire is eternal. An example of such films is the French nouvelle vague. These films do not follow a prescribed narrative, they seem to be without structuring constraints (borders) of the story. These films stress the importance of contingency. The fact that the French nouvelle vague refuses to depict the gaze means a potential opening for fantasy. This would be a misreading of these films, but the danger prevails because of the openness that is characteristic for the French nouvelle vague. The value of this cinema lies in the fact that it presents the absence of the gaze within a filmic image. This is done in order to represent the gaze as an impossible object. In these films object of the desire is represented as a banal object, in this way the stress is laid on the fact that this object really is nothing.[45] Such cinema is best presented by Orson Welles and his films, such as *Citizen Kane* (1941) and *Magnificent Ambersons* (1942).

The limitation to the enjoyment of desire is its partiality. Through the fantasy, a subject does not experience his own enjoyment, but an imaginary enjoyment through fantasies about the enjoying other.

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[44] McGowan 70-74
[45] McGowan 83-91

3.4.1. The cinema of integration

In this kind of cinema, the gaze is no longer an impossible object, but becomes just another empirical object in the film. This cinema furthermore works with ideology which means that it has the function of returning the subjects to the social order. The cinema of integration is the most common kind of the cinema today. The roots of this cinema lie in Hollywood, however marks of this cinema might be found also in some independent films. This cinema is popular because it allows the spectators to experience "the traumatic excitement of the gaze while remaining safely within the structure of fantasy" (McGowan 115).

The cinema of integration inserts the gaze into the visible field and causes the gaze to disappear; it differs from the cinema of desire and fantasy, as these emphasize the disruptive power of the gaze. The cinema of integration integrates desire and fantasy. Through the absence of the gaze, desire is presented and fantasy allows relating to this absence.

In the cinema of integration, ideology uses fantasy and desire at the same time. Desire drives subjects to change their world and fantasy creates satisfaction with the world. Therefore, the importance lies in the overlap between the cinema of desire and the cinema of fantasy. This cinema "opens with the gaze as an absence- a lack in the Other- and then depicts the absence becoming a presence- a process of repairing the lack" (McGowan 128). Films that belong to this kind of cinema are films by Ron Howard and Steven Spielberg. Films by Ron Howard all have a very important characteristic for the cinema of integration: they are all hopeful. Subjects (spectators) need hope and it is also one reason for the attractiveness of the cinema.[46] These films include *Cocoon* (1985), *Ransom*(1996) and *Beautiful Mind* (2001). Films that belong in this category by Steven Spielberg are *Jaws* (1975), *Jurassic Park* (1997) and *Saving Private Ryan* (1998), to name just a few.

A sub-category of the cinema of integration is created by films that first introduce the world of desire and then the world of fantasy. In these films spectators first see the world of lack and then they are transferred to a world where the impossible is replaced with the accessible. To this category belong films, such as *The Wizard of Oz* (Victor Fleming, 1939), *Back to the Future* (Robert Zemeckis, 1995) and *Titanic* (James

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[46] McGowan 131

Cameron, 1998). The problem with these films is that at first they show two divided worlds, the one of desire and the other of fantasy, however by a certain time the boundary between them becomes blurred and there is no clear distinction between the two.

3.4.2.   The cinema of intersection

The cinema of intersection is the one that divides desire and fantasy. The films of cinema of intersection are known for a direct experience of the gaze. Spectators "encounter an object that does not fit within the filmic field of representation and yet that very fact indicates [their] involvement in that field" (McGowan 163). Because of the direct experience, spectators are forced to see themselves in what they see on the screen. Everyday lives are marked by fantasy and desire together. Only the cinema has the ability to keep the world of fantasy and the world of desire as separate ones. The importance of the cinema of intersection is the access to the impossible. Ironically, Hollywood films are criticized for the very same, presenting the impossible as possible. By fantasmatic scenarios, spectators gain the illusion that they might achieve the impossible. In the cinema of integration, when an impossible object becomes an empirical object, it might be experienced in the field of vision, however in the cinema of intersection this is not possible. In the cinema of intersection the gaze and the field of vision cannot be combined and the emergence of one means the destruction of the other. Therefore the cinema of intersection represents a contradiction to the cinema of integration. To keep the desire and fantasy separate means to be able to distinguish between reality and the illusion and even have the experience of "the traumatic real". The subject (spectator) decides to embrace the enjoyment and wants to discover the impossible object- the gaze. This subject does not escape the path of desire, he rather chooses the enjoyment. In the cinema of intersection, spectators "experience the shock of the encounter with the impossible object" (McGowan 167).

During dreams, people usually wake up before the gaze is revealed to them. According to Lacan, "A dream awakens just at the moment when it could unleash the truth, so that one awakens only in order to continue to dream- to dream in the real, or to be more exact, in reality" (Lacan in McGowan 167). The cinema of intersection forces spectators to remain to the endpoint to experience the gaze. This kind of cinema uses fantasy, but keeps its limit and so spectators come to meet the traumatic real.

The cinema of intersection reveals the gaze when it becomes present and then when it disappears. These are the only times when spectators might experience the gaze. Therefore the traumatic impact of the gaze might be experienced only at these two moments. In this way the cinema of intersection has the password to the experience of the gaze, because it holds the worlds of desire and fantasy separated. The spectators' enjoyment is the answer to the desire of the Other. In this kind of cinema, our fantasy is the support for the Other at the point of lack. The desire of the Other transforms into the spectators/subjects' enjoyment. In order to gain freedom from the Other, the subject must embrace the gaze and identify himself with the impossible object.[47] This might be explained as a new psychoanalytical cure of the cinema of intersection. Because this cinema presents the traumatic encounters with the gaze, these films are the "most disturbing films to watch" (McGowan 169).

To this kind of cinema belongs the suspense thriller. Suspense thriller is closely related to the notion of suspense which is explained in the next part of this paper. The reasons why the suspense thriller forms part of the cinema of intersection will be given in the section after the suspense thrillers.

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[47] McGowan 168-169

4. SUSPENSE

There are new theories and suggestions that deal with what suspense is and how it actually works. There are two main views about *suspense* represented by two groups of researchers and scientists. The first group claims that there is the so called 'paradox of suspense', which means that a work which is already known to the viewer may create the feeling of suspense for the second time. The other group claims that the suspenseful feeling may be evoked only when the viewer does not know the outcome of the film. These researchers are Gerrig, Carroll and Brewer.

However, there is yet another approach possible when dealing with suspense, the psychological approach. It concentrates on the reception and the differences between the receptions by various viewers. In this case, the emotional process is important in the experience of suspense.[48]

The *Random House Dictionary* (1987) defines *suspense* as "a state or condition of mental uncertainty or excitement, as in awaiting a decision or outcome, usually accompanied by a degree of apprehension or anxiety" (Random House 1917).

There will be very few people who would actually go and watch something suspenseful if this was the only definition of suspense. Nobody would like to feel anxiety, because anxiety is associated with negative feelings.

Of course, suspense can have a positive meaning. *Webster's Third International Dictionary* (1986) defines suspense as "pleasant excitement as to a decision or outcome" (Random House 2303).

The common entertainment discourse structures in a film are: surprise, curiosity and suspense. In the structure of surprise, critical information is concealed to the viewer at the beginning and revealed unexpectedly later. The viewer becomes curious because he is aware that he lacks some information and this curiosity is resolved when the information is provided. Suspense underlies the whole structure of a narrative (or film) and leads to a significant outcome. The basic difference between the feeling of suspense and the feeling of surprise which is in many ways similar is the fact that the feeling of suspense lasts longer than the feeling of surprise.

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[48] Vorderer, 233-234

Suspense is an emotion, a desire to find out about the progress of the story. Cognitive processes in the viewer's mind interact with specific narrative features.

The word *Spannung* in the German language has two equivalents in the English language. These are 'tension' and 'suspense'. 'Tension' is used for the static *Spannung*. The term 'suspense' is used for the dynamic, action-related *Spannung*. *Suspense* is a more specific term in film and narrative.[49] Fundamentally, suspense is created in places of uncertainty. It originates in the empty places of a film which the viewer would like to fill with information.[50]

There are two types of *suspense*, one is *story-level suspense* and the other one is *discourse-level suspense*. The first type of *suspense* is established in the story by the means of open questions. These questions have to have a limited number of answers or solutions, in order to sustain the suspense. The multiple alternatives establish a suspenseful atmosphere, as the viewer has only a partial knowledge and is curious about what is going to happen next. The other type of *suspense* is *discourse-level suspense*. Here the *suspense* is established through textual schemas. According to the psychologist, William F. Brewer, there are *Überrachungsschema* (surprise schema), *Rätselspannungsschema* (puzzle schema) and *Konflikt- und Bedrohungsspannungsschema* (threatening schema). These are of course the ideal-models of the schemas; a combination of these is to be found more often.[51]

Furthermore, *suspense* may be either pleasant, *eustress (Eutension)* or unpleasant or even undesired, *dystress (Dystension)*.[52] Suspense strives for the solution. Tension and relaxation create a schema, one leads to the other and so both are required. People need suspense in their everyday lives, they like to wait for the solution and this is also the reason why a film with suspenseful elements is so popular. Moreover, tension and relaxation moments are to be found in music too. Film is not the only medium that evokes a suspenseful atmosphere. In the case of suspense, one asks 'what happened then?' or 'what will happen next?' A very important factor in dealing with suspense is time. Moments in movies create the feeling of suspense in the viewer or in the audience.[53]

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[50] Wenzel 22-25
[51] Wenzel 22-33
[52] Fill 9
[53] Fill 9-71

Another idea in the field of suspense is introduced by Zillmann. His theory, also called the 'empathy theory' is based on the assumption that viewers participate emotionally in watching a film or reading a book. The viewers experience suspense because they are witnesses to the action in the story. During the observation they feel empathy with the protagonists and antipathy with the antagonists.

Zillmann states his theory in two main points:

> 1. Readers or viewers must feel sympathy for protagonists; at least they must not dislike them.
> 2. The harming of the protagonists has to be likely but not (in the perception of the readers or onlookers) absolutely certain.
> (qtd. in Vorderer 235)

According to Zillmann, the reader (or viewer) either agrees or disagrees with the non-ambiguous characters; he follows their actions and decides. The question is that there are many pieces of film with characters that are not "clear-cut" regarding their actions and characteristics. These characters have to make decisions throughout the story in the same way as the non-ambiguous characters do. Zillmann's theory regards works with the "landscape of action" (Vorderer 238), which means that the goals and aims are in the foreground and the emotions and thoughts of characters are of secondary importance.

In the world there exist people who love suspense and also others who are not able to appreciate it.

4.1.   *Philobat and Ocnophil*

Michael Balint asks why do people enjoy the rides in amusement parks. There are three characteristics that these people share. The first is that they want some amount of conscious fear, there is no real danger present and the visitors of the park are aware of it. Second that they expose themselves freely to this fear and the third is the hope that they can master the fear and they are going to be safe again.[54]

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[54] Derry 22

The experience in an amusement park is compared to the experience of suspense. People look for other kinds of thrills, these do not have to be life threatening but evoke thrills and people enjoy them in a similar way as the rides in amusement parks.

Balint furthermore defines two terms that express the orientation of people as spectators towards the world. These are *philobatism* and *ocnophilia*. A philobat is someone who enjoys thrills and an ocnophil does not enjoy them. The majority of people, spectators, reside in between these two extremes.[55]

For an ocnophil, the world is made of objects which are separated by empty spaces. The ocnophil lives from object to object, as he is afraid of the empty spaces.

A philobat sticks to one particular object or more objects, which are called ocnophilic objects. It is similar to an artist sticking to his paint-brush. For a philobat the world is a 'vast space' that he needs to explore. The ocnophilic object is perceived as dangerous and because a philobat cannot escape the things that he considers dangerous and unpredictable, he will not let the object go. To be more precise, the ocnophilic object does not have to be harmful for the philobat, it is a thing that he keeps by himself. For example in the movie, *The Postman Always Rings Twice*, an ocnophilic object would be the ladder, which in the beginning helps the protagonist to commit murder but later on it is the object that convicts him. The philobat does not want his object to be taken away from him, the object is a source of security. According to Balint, this principle is applicable to aesthetic perception.

> Modern art, which tends to dissolve the objects and threatens to merge them once again back into their environment, undermines this reassuring experience. The diminishing importance or even complete disappearance of objects must give rise to ocnophilic fears which may explain why certain people have such an inexplicable resistance to, and even disgust for, modern art, while others, more philobatically attuned, welcome it with open arms, occasionally without criticism. (Balint qtd. in Derry 115)

Balint furthermore claims that people (spectators) strive for harmony between themselves and the environment. This is achieved through various forms of ecstasy and suspense thrillers end in such a way.[56]

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[55] Derry 23
[56] Derry 30

4.2.   Suspense thriller

What is suspense? It is seen as a structural device, the spectators have a part of information that the protagonists do not have. They may anticipate events that will happen in the story according to their partial knowledge. Terms like "suspense thriller" or "suspense film" are used but there is no clear consensus what they actually depict. The concept of suspense is similar to the concept of genre. In the case of genre difficulties prevail as to what may be classified as one type of genre. Literary theorists actually look for similarities between works and then define them as a specific type of genre.

Charles Derry gives his own definition of Suspense thrillers:

> 1)   The suspense thriller can be defined as a crime work which presents a violent and generally murderous antagonism in which the protagonist becomes either an innocent victim or a nonprofessional criminal within a narrative structure that is significantly unmediated by a traditional figure of detection in a central position.
> 2)   The suspense thriller can be recognized by the multiple presence of various elements such as murderous passions, conspiracies, assassinations.
> 3)   The suspense thriller is actually an "umbrella" genre comprised of an evolving complex of (sub-)genres.[..]
>   1. The thriller of murderous passions
>   2. The political thriller
>   3. The thriller of acquired identity
>   4. The psychotraumatic thriller
>   5. The thriller of moral confrontation
>   6. The innocent-on-run thriller
> (Derry 63)

In the genre of suspense thriller significant films were made by authors such as Alfred Hitchcock and Claude Chabrol, together with authors like John Frankenheimer and Costa-Gavras. These authors made films that were innovative and distinctive from others' suspense thrillers. More attention will be paid especially to the two categories of suspense thrillers, namely the psychotraumatic thriller and the thriller of moral confrontation.

4.2.1. Psychotraumatic thriller

This kind of thriller is best defined by the inventor of the types of suspense thriller, namely Charles Derry:

> The psychotraumatic thriller is a film organized around the psychotic effects of a past trauma on a protagonist's current involvement in a love affair and a crime or intrigue. The protagonist is always a victim- generally of some past trauma and often of real villains who take advantage of his or her masochistic guilt. The protagonist may occasionally be criminal as well. [..] This genre of film takes considerable advantage of mystery structures as well as of suspense structures, in that the source of the past trauma or the truth behind the present crime is not revealed until well into the narrative. (Derry 194)

A psychotraumatic thriller proceeds as follows:

> the introduction of the protagonist, the manifestation of his or her trauma, involvement in a present crime (of which the protagonist may be ignorant, its perpetrator, or its victim), involvement in a love affair; one or more re-enactments of the trauma, some of which may appear in symbolic forms; the revelation of the source of the past trauma or the truth behind the hidden crime (at least one of these effected through a flashback), a resolution of the love affair, and the actual or potential psychological integration of the protagonist. (Derry 195)

These films are recognized by the presence of elements such as trauma, guilt, climactic flashbacks and psychoanalysis. There is also obsession, and other psychological disorders like acrophobia or kleptomania.

According to Balint, this kind of thriller presents a protagonist who suffers from an unresolved conflict that manifests itself in an abnormal relationship with objects. These objects are either a fetish or the source of fear for the protagonist. The protagonist is attached to the former whereas he seeks defense mechanisms for the latter. The goal of the protagonist and the final step in these films is to destroy his ocnophilic associations and face a more philobatic world with its possibilities.[57]

The director, Alfred Hitchcock, who was always interested in psychoanalysis, contributed profoundly to this category of thrillers. Films like *Psycho, Vertigo* or *Spellbound* are the most famous ones. *Psycho* will be discussed in the next main part of this paper.

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[57] Derry 195

4.2.2. The thriller of moral confrontation

The definition of the thriller of moral confrontation is also stated by the inventor of the types of suspense thrillers, Charles Derry:

> The thriller of moral confrontation is the film organized around an overt antithetical confrontation between a character representing good or innocence and a character representing evil. These films often are constructed in terms of elaborate dualities which emphasize the parallels between the victim and the criminal. The detective force, if present, is inevitably subsidiary. (Derry 217)

A certain pattern is repeated in this kind of thriller; there is always a struggle between good and evil and the ambiguity of moral issues. This kind of film follows the same structure:

> [..] the introduction of the protagonist and his or her adversary; the assignment of the victim/protagonist to the role of an observer or witness who could potentially endanger the adversary […] the elaboration of the symbiotic relationship between the protagonist and the adversary; the transformation of the protagonist from passive victim into an active fighter who struggles to defeat; a series of increasingly tense cat-and-mouse encounters between protagonist and adversary[...] (Derry 218)

In one moment the protagonist becomes aware of the adversary's power and adopts more useful methods in order to defeat the adversary. In the end, in the stasis, the protagonist reflects on the meaning of his/her struggle.

The thriller of moral confrontation is different from the psychotraumatic thriller and it is distinguished through various elements. Often there is a child protagonist, then an evil protagonist who is not easily recognized because he adopts the identity of a moral person. The time is limited to a few hours, at the utmost one week.

According to Michael Balint and his terminology of philobat and ocnophil, the good and moral ocnophilic protagonist is forced to move out of his ocnophilic world by the philobatic adversary and experiences thrills and danger. In the end he returns to his normal lifestyle, however he is more open and mature after experiencing the philobatic side of the world and becomes a balanced personality.[58]

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[58] Derry 219

One of the most famous thrillers of moral confrontation is the *Shadow of a Doubt* by a master of this genre, Alfred Hitchcock. The structure of this film is organized in dualities, always showing the two sides. There are two main protagonists, Uncle Charlie, an antagonist and criminal and his niece named after him, Charlie. When Uncle Charlie comes to town to meet his niece Charlie, it is clear to the spectator that the shadow of doubt will diminish together with the departure of uncle Charlie from the town. A really suspenseful sequence in this film is when Charlie, the niece walks into the library, as she wants to know what the article was that her uncle had cut out of the newspaper. As she finds out that it was about Merry Widow Murderer and that the initials correspond with the ones on the ring that was given to her by Uncle Charlie, she knows the truth that her uncle is a murderer.[59]

A suspenseful atmosphere is created by isolating the protagonist, a figure who is totally alone in the darkness, when Charlie walks out of the library. The same scene is visible in *The Window*, directed by Ted Tetzlaff, where a little boy Tommy is seen in the same position, isolated and in the dark.

The story of *The window* is based on the story of Cornell Woolrich who is the author of *Rear Window* as well. A little boy, Tommy witnesses a murder but no one believes him, however he is persecuted by the murderers. This film depicts an interesting everyday theme, a child that is caught in the world of adults. Tommy has a vivid imagination and that is also the reason why policemen do not consider him as a serious witness. The last sequences literally play with the spectator, leaving him in a constant feeling of suspense. Tommy is left in his room by his father and the spectator knows that the murderers are going to come for him. The viewer feels for Tommy and because the protagonist is a child the suspense is even greater. During the last scenes, the spectator even wishes for the resolution of the suspense, as it is almost unbearable.

Similar to Hitchcock's *Rear Window* is the film, *Blowup* by Michelangelo Antonioni. The main difference between these two films is that Hitchcock wants his spectators to identify with the main protagonist; however Antonioni wants the spectator to have a chance to observe the main protagonist objectively. Thomas, the photographer, follows a young woman and an older man to a park and he secretly spies on them and takes pictures. The woman notices him and says that she wants to be left in peace as the park is a public place. The spectators feel that she is right but also want Thomas to continue

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[59] Derry 219-221

and to satisfy their desire to spy on others. Later the woman visits Thomas and claims the photographs. After that, Thomas puts the photographs in a large format on the wall and carefully observes them. In one of these he discovers a shadow of a man holding a gun and in another is a corpse in the bush, the woman's companion. This scene is a central scene of the film, as Thomas stands in the middle of a moral confrontation. Then he finds the corpse in the park, but the photographs and the corpse too are removed and the spectator never finds out by whom.[60]

There is a third type of suspense thriller according to Derry, however "the innocent on the run" type will not be discussed any further in this work, as it is not considered to be relevant for the topic.

In the last part, a suspense thriller, *Psycho* as well as its relations toward Lacanian psychoanalysis and film theory, will be presented.

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[60] Derry 238-243

5. PSYCHO: A PSYCHOTRAUMATIC THRILLER?

Charles Derry divided suspense thriller into more groups, or types. These were already mentioned earlier in this work. This paper stresses the importance of two types, namely *the psychotraumatic thriller* and *the thriller of moral confrontation*. The boundaries between the types of thrillers are not clear-cut and there are suspense thrillers that do not fit into one or the other but they share elements of both.

The fact that the boundaries are really not clear-cut might be seen when taking a closer look at the film *Psycho*. **This film will be taken as an illustrative example to prove the main thesis of the substitution of the feeling of lack with the resolution of suspense.** It might be said that this film clearly belongs to the category of psychotraumatic thriller. Nevertheless, there are elements that could easily point towards the category of the moral confrontation thriller. It is not clear whether the main protagonist is a good one or an evil one. From the beginning onwards, the viewers are suspicious about him. In the thriller of moral confrontation, the evil character often adopts the identity of the moral character, as already mentioned in the chapter dedicated to this kind of thriller. The time span in this film is limited and this is another characteristics of the thriller of moral confrontation.

It is obvious that it is not that easy to categorize these films according to the types of thrillers, especially in these two categories. This is also the reason why analyzing these two types might be even more rewarding as these do not really fit in any category.

The suspense thriller belongs to the cinema of intersection. In the suspense thriller the world of fantasy and the world of desire are divided. As in the cinema of intersection, also in a suspense thriller, a spectator encounters the impossible object. The spectators want to discover the impossible object, or in other words, the gaze. In the case of the psychotraumatic thriller, the protagonist is involved in a love affair and a crime or intrigue. In *Psycho*, the main protagonist Marion is involved in an intrigue, because she steals money from her boss and also is in a love affair with her lover, Sam. It might be claimed that Marion's fantasy world is life with Sam. In reality, Sam cannot live with her because he has to pay alimony to his ex-wife. Here it is visible that the two worlds are separated and therefore it might be claimed that *Psycho* is a film that belongs to the

cinema of intersection and therefore the suspense thriller might form part of the cinema of intersection.

Hitchcock was aware that form creates content and that form is specific to all kinds of expressions. A good filmmaker takes a form and through the characters and visual devices gives it life. This is why *Psycho* is such an important film. It was created as an experiment and gained commercial success. This film is so special because it has an emotional charge which cannot be ignored no matter how many times a spectator sees the film. Only a few films before *Psycho* were so shocking for their viewers. Each shot of this film is packed with information and it is not possible to decipher it all in a single viewing. The choice of black and grey and the camera movements signify a point of view of a character. When one sees this film more times, one begins to realize that the story is revealed in almost every scene of the film. This Hitchcock film ends with a huge question mark. No other film ends with so much unanswered before *Psycho*. Spectators are left to face their own fears and the unknown.[61]

Psycho was the first movie where cinemas were pressured not to admit spectators after the movie had begun, which was against the traditions and against the fact that working hours did not allow some spectators to come on time. Another thing that the spectators were told was not to tell the ending. This film relied highly on the final twist and to know the end would ruin the whole tension and suspense.[62]

Alfred Hitchcock created a double shock for his spectators by "boring" them at first. Not boring them literally, of course, but by showing events without tension. He actually teased and tortured spectators who knew that tension and suspenseful moments were yet to come. Again, Hitchcock used the suspense over surprise technique. Spectators are in a continuous tension and fear as they know that the thrills and chills will come later.[63]

Robert Bloch, who invented the character of Norman Bates, was inspired by the case of Ed Gein. In Gein's house were found female bodies. He made furniture out of their bones and out of their skins. Before killing them he tortured the women, mostly vagrants. One part of the house was set aside. He associated this part with his long deceased mother and respected this part as her part. Bloch's Norman is different from Hitchcock's Norman depicted by Perkins. The concept in which Bloch introduced

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[61] Kolker 23-25
[62] Durgnat 15
[63] Durgnat 74

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Norman did not appeal to Hitchcock at all. Bloch describes Norman as a fat, bookish creature who does not resemble the actual Norman that we see in *Psycho*.[64]

Alfred Hitchcock used his own experience from his childhood, when his father let him spend a night in a jail. This experience was for Hitchcock terrifying and influenced his later life enormously; he mentioned this event in almost every interview.[65]

5.1. The importance of a spectator in relation to Psycho

Terror is what Hitchcock tried to achieve in the first place. The creation of terror is dependent on the reactions of the audience or spectators. So the effect of terror needs an active participation of the spectators. At first, Hitchcock awakens the worst feelings in his spectators and then, through the film they become satisfied. It might be claimed that by watching a horror the lack that the spectators feel is satisfied momentarily. Alfred Hitchcock never cheats the spectators. Sometimes he diverts the attention, but he always leaves enough information for the spectator to be able to reconstruct what he saw. This is especially true with *Psycho*, where every detail is revealed to the spectators.[66]

It is important to note that the spectators do not just follow the plots. By subtle hints they anticipate what is going to happen next. The experience of the film involves the intuition of spectators and also their thinking ahead with possible reactions.[67]

The spectators (we) are taken from the normal to the abnormal in *Psycho*. It makes us aware of the time and at the end presents a situation where there is no time, namely Norman's situation and his understanding of time.

By the POV (point of view) shots, spectators identify with the characters and often the camera is taken for a 'pair of eyes' that are invisibly present.[68]

We (spectators) are encouraged to identify with Marion, especially in the conversation with her lover Sam. Marion is the principal figure of identification for spectators. She is more straightforward than Sam. She moves more dramatically and is much more favored by the camera than other characters.[69]

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[64] Durgnat 10-11
[65] Hare 241
[66] Kolker 64
[67] Durgnat 104
[68] Durgnat 4
[69] Durgnat 33

The money that Marion steals is used to evoke the spectator's lust for it. Hitchcock transfers the fate of this money in a trivial matter and so in a way disappoints and confuses spectators. Marion actually never clearly decides whether she will keep the money. Actually, Marion realizes later that she stole the money to avoid her problems with Sam. She wanted the money to solve the situation between Sam and his ex-wife. Her actions are not rational and it seems that she does not control her own decisions. Marion drives in her car to the motel and here she meets Norman Bates, the owner of the motel.

The meeting of Norman and Marion is thought to be the core of the film. The normal and abnormal behavior of these two characters is compared. A parallel between these two patterns of behavior is established. Marion's compulsive and Norman's psychotic behavior is presented in detail to make spectators see that there is no further development possible for either of them. Spectators find something strange in Marion's decision to return and leave Norman there in the motel with his mother unhelped.

The shower scene that follows is in a way preparing spectators for the shift. They have to move their attention from Marion to Norman. Marion decided to return the money and so the shower scene seems meaningless and presents a shock for spectators. It seems almost impossible to recover from such a shock at the first time and this scene actually shocks almost each time one watches *Psycho*. Now Marion is dead and so the center of the spectator's curiosity becomes Norman. Norman evokes the protective feelings in spectators, because he seems very sympathetic, sensitive and vulnerable. While Norman cleans after his mother's crime, the camera becomes subjective and the hands that are cleaning are no longer the hands of Norman but the hands of the spectators. The attention of the spectators is directed one last time to the money that is hidden in a newspaper. The money lost its significance together with Marion's life, her dreams and desires and her relationship with Sam.[70]

Norman attracts the attention of the spectators through the invitation for a simple meal. The manner in which he invites Marion is nervous but also enthusiastic. His admission that he hates and loves his mother makes spectators curious about this character.[71]

At the end as we (spectators) understand that there was never Norman's mother only Norman himself, all the events become clearer. The murder of Marion was in a sense a substitute for rape, which Norman could not do. Marion is also a symbol of freedom

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[70] Kolker 74-79
[71] Durgnat 93

that Norman will never achieve. As Norman said in one scene, all people are trapped in their private traps. Now, spectators are able to accept that a part of Norman resides in all humans. Each human has the capability for good and for evil. This film not only shows this but it allows spectators to experience it.[72]

Norman is an interesting character also because of his duality. He acts in a moral way and also in an immoral way, he is a divided personality, one part is the Mother and the other is Norman himself. Spectators sympathize with Norman after the death of Marion but there is one thing that destroys the sympathies for a moment. It is exactly when Norman throws the money into the trunk of Marion's car together with Marion's dead body. Here, spectators think about the waste and what they could do with such an amount of money. Even the brutal murder of Marion loses its meaning for a moment. Norman has no material feelings, he did not even bother to look into the rolled newspaper. Alfred Hitchcock plays with the spectators' emotions and knows exactly how to achieve that. Even though Norman's actions are sometimes immoral, spectators sympathize with him.

Alfred Hitchcock knew well that movies and all texts are dependent on the mind of the beholder or in other words the spectator. In the eyes of the viewer lie meaning, beauty and horror. Every scene carries the whole movie in itself. In every scene is the accumulation of the meanings and emotions of the spectators. Even though the previous scenes and the moments where the spectators felt the emotions are no longer visible, they carry the meanings and feelings with themselves until the end of the movie and even hold these feelings after they leave the cinema.

In the case of *Psycho*, spectators need a couple of minutes to recover from the brutal murder of the main protagonist. In other films it is common that the climax is alternated by relaxation, however *Psycho* offers no relaxation and the camera stays with the dead body. After the death of Marion, the spectators are deprived of her POV (point of view) and the only identification figure that is left is Norman.[73]

For Norman the figure of Marion meant a personification of his desire. What desires do the spectators have while watching Marion and Norman?

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[72] Durgnat 81
[73] Durgnat 127-128

5.2.   Notion of desire in Psycho

In this film, as in other films, Hitchcock provides the world of *desire* and the *intellectual* world or the world of logic..[74] It is as if a mirror produced the image of our own desires. When we see Marion take the money for her lover, it is as if our own problems were solved. The temptation that Marion feels is felt by the spectators at the very same moment. The more the film is concentrated on the object of desire and fear the more intense it becomes.

At the beginning of the *Psycho*, spectators feel desire and also contempt towards Marion. The fact that she is not afraid to take the money for herself awakens the spectator's desire to solve his/her own problem. Another problem is her decision to stay at the motel. Here spectators decide that the girl deserves no respect because it seems that she does not think ahead.

When the police stop Marion's car, spectators have a feeling of anxiety. They do not know whether he knows that she stole the money or whether he only routinely checks the car. This is exactly where Alfred Hitchcock wants his audience to be. He wants his spectators to think and to participate in the story that they are watching on the film screen.

From the time when Marion arrives at the motel, we/spectators should be afraid of all that is going to come. The expectations of the spectators are present in their desire to know more. Hitchcock plays with the emotions and fears of his spectators. Their only work is to analyze their own feelings until the private detective, Arbogast, arrives. Now comes into play the world of logic. Almost every object, however simple, becomes the object of terror for the spectators. The only thing that the spectator hopes for is that the sister of Marion, Lila, will be saved.

At the end, spectators listen to the speech of a psychiatrist and at this moment the spectators can observe their object of terror, namely Norman, or Norman's mother in the body of Norman.

According to Hitchcock, the spectator lives in the everyday world and so the world of desire is hidden in the screen. If the spectator believes that the screen reflects his reality, his everyday world, the screen communicates with him. Through the film, the spectator dares to enact things that he would never do in reality, for example, observe a murder.

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[74] Kolker 64

At the end of the film, the spectator can observe the object that evoked his terror. Norman Bates is this object, but as spectators see him sitting in the room, the feeling that we have towards him is pity rather than terror.

5.3.   The notion of gaze in Psycho

Alfred Hitchcock was a master of the gaze. In his films the interchanging of looks of two characters is very common. He invented a new kind of tracking shot, where one tracking shot shows the character walking and this is intercut with a shot that shows where the character is walking or to whom the character is walking. Alfred Hitchcock's films are in a way a play on eyes. In *Psycho*, spectators see Norman's eye looking through a peephole, Marion's gaze dissolves in the drain of the shower and her blood is shown swirling toward the drain.

The director, Alfred Hitchcock, is also known for his fear to make a move. This characteristic is seen in many of his movies. In *Psycho*, this fear is even more visible, characters of this movie seem to be immobile by nature as they do not have any alternative to the immobility.

The structure of gaze is presented in the shower scene. Spectators are encouraged to look at the stabbing of Marion. At first, one sees the screaming mouth and then the drain, where her blood flows. Later, by the technique of extreme close-up on the dead eye of Marion and a false tear formed by water, the end of life of this character is presented to the spectator.[75] Spectators seem to be struck by the fact that the corpse of Marion seems almost perfect, even though she is dead. Marion is stabbed to death, but the murder is not visible, it is required to imagine it. Hitchcock presents obsessive fears and desires that are not accepted by society without the need to be confronted by them. He knows that spectators will confront their desires and the most dreaded fears as they imagine them. They are not able to keep the distance as Hitchcock himself does.

Norman's gaze at the end of the film, as he is sitting alone in the room, presents the limitless emptiness of *Psycho*. At this moment spectators recall his hobby, taxidermy, which allows Norman to see the birds' eyes die. In this process he is the one who decides, the lives of birds are in Norman's hands. When one thinks about the gaze of Norman, an interesting question arises, namely the gaze of Norman's mother. Norman

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[75] Toles 159-163

has to hide his desire and his knowledge of Mother's crimes. There are moments where Norman is not allowed to see what his mother is seeing and others when the Mother is not allowed to see what Norman sees. When his Mother kills Marion, Norman has to look somewhere else. After the murder, he has to clean the mess that his Mother has done. The real world is confused with the inner world of Norman, as he states that he knows how it feels to have "the cruel eyes" studying him.[76]

Hitchcock generates the feeling of suspense in the spectators by sharing their gaze with the gaze of a character. In other words, the spectators look at the world through the character's eyes and to see the situation as a whole, something that the character cannot do. It almost looks like Hitchcock is presenting all the details in order to conceal the real meaning.[77]

In Jacques Lacan's theories, the crucial idea of the gaze is that it involves the reversal of a relation between subject and object. In his *Seminars*, there is an antinomy between the eye and the gaze. The gaze is on the side of the object and stands in the blind spot in the field of the visible. In Hitchcock's *Psycho*, the antimony is visible while spectators see the house. The house seems to return the gaze, but this gaze is only fantasmatic in the spectator's mind and so the gaze is actually missing.[78]

5.4.   The symbol of a mirror

In Lacan's theory the mirror stands as the symbol for alienation. The importance of the mirror stage for the development of a child was already discussed in the theory part. Lacan's view on the mirror stage was presented from more perspectives. In films the mirror has an uncertainty effect, it reverses right and left side as in normal life and also doubles things. Image in a mirror seems further away than the mirror actually is.[79]

 In *Psycho* the use of mirrors might hint to the spectators that the characters are not yet developed which might be true for Norman even more so than for Marion. It is also a way that the characters talk with their subconscious. For example at the beginning of the film, where Marion decides to steal the $ 40,000 and while she dresses herself she stands for a while in front of the mirror, looking at herself. It is as if she has lost her

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[76] Toles 166-167
[77] Toles 173
[78] Zizek 201
[79] Durgnat 108

image after the theft. Marion has more opportunities to look at herself in the mirror (in the bathroom of the used car lot, in the motel room).

In the scene where a patrolman stops Marion, she sees her reflection in his sun glasses. He is looking at her and symbolizes a mirror without a face. His gaze is not a 'male' gaze, this is the 'legal' gaze. (Durgnat 66) The mirror in the sunglasses symbolizes Marion's opportunity to turn back. She could turn back and change her fate, there is the possibility, but she decides to move on. There are more such opportunities, for example when she changes her car for another or in the beginning when she sees her boss on the pedestrian crossing.

There is one disturbing occurrence, when mentioning the mirrors, when Norman talks to Marion in the motel room. They are standing opposite to each other, spectators see the profiles of the two characters and the disturbing occurrence is that they are so similar, even identical one might say. The profile of Norman is like a mirror image of Marion's profile. Hitchcock put emphasis even on this fact by using his shot-countershot technique. Another disturbing factor is that Norman looks very much like Marion's lover, Sam. Sam was not strong enough and he let Marion go in the beginning of the film. By letting her go, he unconsciously gave space to Norman, who is weaker and emotionally disturbed. Even though Norman is weak, he has strength left in him. This strength is to punish himself for the love that he could feel toward a woman. Or to put it another way, to punish himself for the *desire* for love that he feels, because his Mother does not wish him to fall in love. In the motel before the shower scene, Norman dines with Marion. He talks about the traps (this topic was mentioned by Sam in context of his marriage). Norman talks about humans having no way out 'being caught in private traps'. Norman's desire for Marion is obvious. His eyes are suddenly glowering as he leans forward in his chair. There is a hint of the fear that Marion experiences, after realizing that this lonely person could be her and she will not let this happen to her. The only movements that are answered are the movements people do in front of the mirror.[80] Before taking the shower, Marion decides to return the money. In this sense the shower is for her the moment where she finds herself again. Her mirror image is restored and she is able to look at herself in the mirror again. In the shower scene, the life of Marion ends, though her eyes stay fixated on Norman while he cleans what his Mother has done.

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[80] Toles 169

In the next section the Imaginary, Symbolic and Real are set in relation with the characters in *Psycho*.

5.5.   *Lacanian tripartite system in Psycho*

Psychoanalytical theory had an enormous impact on film studies, as already mentioned before in this paper, especially the work of Jacques Lacan. He defined the developmental phase of a child as the so called "mirror stage". Before this period, the child thinks that he is one with his mother. During the mirror phase he starts to understand that he is an individual. This world is a world of images, also defined as the Imaginary. The child sees himself reflected in the mirror just like a spectator sees himself on the screen. When the child starts to learn language he takes the last step from his image of a body as a whole toward the Symbolic, which stands outside the Real. The Real is not controlled by the Symbolic, it stands on its own.

How does this relate to *Psycho*? Norman Bates is the character who never left the Imaginary or the mirror phase. He is still one with his mother. Norman actually is his Mother. On the Symbolic level it is the subject's desire (Norman's desire) to identify with his Mother. On the level of the Real, Norman dresses and even speaks for his Mother. He actually creates the illusion that she is still alive. Norman becomes his Mother at the end of the film. He identifies so much with her that he actually becomes her. He cannot separate himself from her, she is like Norman's Other.[81]

The movie might be divided into three sections or parts. In the first part, the sexuality and criminality of Marion Crane is presented, the second part focuses on the male character, Norman Bates, and his desires and wishes and the third and final part concerns the search for the missing woman (Marion) and the identity of Norman Bates.[82]

The character of Norman Bates is divided between the identifications with his mother and his father. However, every time Norman feels a masculine desire his mother reacts against this desire. He debates with his conscience and spectators can hear it as he does not debate internally but out loud. In Norman's case the lost object is his dead mother. He identifies with his lost object and becomes his Mother. Norman needs to kill Marion

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[81] Kolker 148
[82] Kolker 150-151

because he was aware that as he was jealous of his mother, so will now his mother be jealous of him. This realization is only possible by keeping his mother in the Real part of the triad.

The female character in this particular film is represented as the absent object. Even in the shower murder, each stab at Marion's body is followed by a camera cut. The body of Marion is actually cut by the different angles from which the shots are taken.

The Symbolic importance of the 'object little a' is presented by money that is almost in all scenes visibly protruding out of Marion's purse. It might be claimed that the protruding money is the sign of the protruding car trunk out of the swamp. At the end when the car is pulled out of the swamp, the secret hidden inside will be at last revealed. Another Symbolic meaning is in the phrase that Norman tells Marion. It is that she 'eats like a bird'. For Norman, birds are the creatures that are stuffed by his hands. Spectators might only imagine what he meant. He continues by talking about the traps, private traps that people are in. However, what are these traps in reality? A possible answer is that these are our own bodies together with our consciousness. By stating the comparison between Marion and the birds, Norman could be suggesting that his secret wish is to stuff her as one of his birds, so that her eyes cannot observe him anymore. On the Symbolic structure, Norman tries to escape the eyes of the Other.[83]

Madness cannot be regarded with direct reference to facts, a person who is mad lives in a hallucinatory world. Madness might be regarded only in reference to the Other. Lacan emphasizes one paradox about the conception of madness. "The madman is not only a beggar who thinks he is a king, but also a king who thinks he is a king." Madness means a collapse between the symbolic and the real. (Lacan qtd. in Zizek 220)

5.6. Form and structure of Psycho

Psycho is the kind of film that people flee from and keep coming back to. Why is it that people return to view the suspenseful moments over and over again? The tension is almost unbearable, as well as the shock after the shower scene and yet spectators want to see it again. In psychological terms, one returns to the anxiety-provoking memory in order to feel better because at the second time it will not provoke so much anxiety. Another explanation is that spectators experience the pleasure of fear. It is similar to

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[83] Kolker 150- 157

visiting a museum more than once. The same paintings or sculptures evoke the same pleasure in the viewer also after seeing them more times. Art evokes the pleasure on the intellectual and also on the emotional level. While looking at the picture, viewers experience a variety of emotions. *Psycho* evokes pleasure and shock, it reveals its secrets when one watches it more than once. This film is also special, because it is closed from outside impulses. It depicts pure madness, nothing more and nothing less. Spectators become accomplices of the characters, either the moral or the immoral ones. Poems, paintings or films, all have their unique structure. This structure might be broken or followed, depending on what the author wants to achieve. In a film, the cut is the decisive instrument and it determines whether the spectators are going to comprehend the film or not. Alfred Hitchcock wanted his films to be under his control from the beginning to the end. It might be said that he drew them on paper before actually making them.

At the beginning of the film, there are vertical and horizontal lines. They alternate with each other and so a grid is formed which is visible throughout the whole film. This grid also helps spectators to concentrate on the exact things that the director wants spectators to see. In the shower scene there is a diagonal stream of water and the vertical door and the room. The grid is disturbed by the arc- movements, where the director wanted the grid to be broken. This happens during the shower scene when Marion is stabbed and the movement of the blade is an arc-like movement. In the end there is a scene where Marion's car is pulled out of the swamp. The chain which is attached to the car seems to be attached to the neck of Norman-Mother too. This image is different from the whole harmonic structure of the film, it is the last surprise and reminder of the violence. Hitchcock's control discomforts the spectators at last, it is a reminder that the world around us is not controllable.[84]

5.7. Analysis of the major scenes in "Psycho":

5.7.1. Sam and Marion in the hotel

Marion (Janet Leigh) lies smiling in her white underwear on the bed, while her lover Sam (John Gavin) dries his chest with a towel. Sam remarks that Marion has forgotten

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[84] Kolker 206-218)

the lunch and points to a sandwich and they start kissing again. Sam is working in a hardware store and has to pay alimony to his ex-wife, he cannot afford anything more expensive. He thinks that he cannot marry Marion right away and presumes it will take two more years, even though Marion offers to share his poverty. They quarrel and she leaves.

> SAM: A couple years and my debts will be paid off. If she remarries, the alimony stops.
> MARION: I haven't even been married once yet.
> SAM: Yeah, but when you do, you'll swing.
> MARION: Oh Sam, let's get married! (They kiss and embrace)
> SAM: Yeah. And live with me in a storeroom behind a hardware store in Fairvale. We'll have lots of laughs. I'll tell you what. When I send my ex-wife her alimony, you can lick the stamps.
> MARION: I'll lick the stamps.
> SAM: Marion, you want to cut this off, go out and find somebody available?
> MARION: I'm thinking of it.
> SAM: How could you even think a thing like that? (Hare 237)

In this dialogue, Marion wishes for a fresh start between her and her lover Sam. She is aware of his situation and even agrees to "lick the stamps" which means that she understands Sam's situation and wants to be with him even under these circumstances. Sam, on the other hand, cares for Marion's well-being and it hurts him to that she agrees to his suggestion to find someone else.

5.7.2.   Marion steals the money

Marion works in her boss' office with another secretary, Caroline (Patricia Hitchcock) who got married recently. Their conversation is interrupted by the appearance of her boss George Lowery (Vaughan Taylor). He comes to the office with Tom Cassidy (Frank Albertson) who tells Marion about the $ 40,000 that he is planning to invest in his daughter's new home. He even adds that he is going to drink some of the bottle that Mr. Lowery has in his office (see figure 6). According to Mr. Lowery's facial expression, he would rather that this detail be kept secret. Mr. Cassidy decides to leave the whole cash in the office, even though the boss offers him a check transaction. Cassidy, a wealthy oil man, seems to care more about the bottle that will satisfy his thirst than about the amount of money. It is decided that the money should go into a bank. Marion complains about her headache and her plan to spend the weekend in bed.

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Mr. Lowery gives her the sack with the money that she should deliver to the bank before going home. Marion decides to steal the money and in this manner help Sam with his financial situation. As she is driving in her car she stops at the traffic lights and her boss sees her in the car as he walks by with Mr. Cassidy. They walk by, when the boss notices Marion in the car and his expression shows that he suspects that something is wrong. Marion with a greater anxiety decides to drive on.

Alfred Hitchcock let his spectators see the temptation that Marion is facing in her apartment while she is preparing for the journey. The money is at the bed as she dresses herself. In the hotel scene with Sam her bra and slip are white, but in this scene these are black. The black color indicates the decision of the main heroine that she intends to steal the money. In this manner Hitchcock gives his viewers small hints and they can guess the story on their own by these slight changes.

After a longer drive, Marion needs some sleep. She decides to stop by a road and is awakened by an officer. This officer or the patrolman represents a figure that could actually help Marion to her meeting with Norman Bates. This is the first time when Marion could turn back and not spend the night at the motel.

Another point where she could turn back is when she changes her car for a different one in order to pass unnoticed. She acts very nervously, similarly as when she answered the patrolman and in this manner increases suspicions in other people.

Figure 6: Marion in the office

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5.7.3.   Marion meets Norman

Marion drives in a heavy rain and stops at the Bates' motel. The innkeeper Norman Bates (Anthony Perkins) comes out to greet her. Marion mentions that she would like to have dinner and Norman answers that there is one just 15 miles away in Fairvale. Marion seems surprised at the fact that Fairvale, where her lover Sam lives, is just 15 miles away. She decides to embrace her fate and stays for a modest dinner at the Bates' motel and accepts the offer that the innkeeper Norman will prepare the dinner for her himself. The first meeting foreshadows Marion's fate. The fact that she arrived in the rainy night and that her lover's home is just 15 miles away and she decided to stay, all the circumstances lead to her doom.

5.7.4.   The parlor and the shower scene

The parlor is a double heart of the old house. This place should be safe and secure but in horror movies it is defined by danger and monsters. Alfred Hitchcock was a master in doubling, almost as in suspense. In the case of *Psycho* the madness is shared between Norman and his Mother. The essence of doubling is seen also in the mirrors and the mirror images of the characters, like Sam and Norman. Norman is a reflection of people's madness. "We all go a little mad sometimes." In the parlor is a stuffed owl in a predatory position and a raven. These two birds are foreshadowing what is going to happen (see figure 7). Norman's hobby is taxidermy, he looks in the eyes of these birds while killing and stuffing them. These stuffed birds play an important role when Marion says that Norman should put his Mother "someplace", meaning a madhouse.[85] While Marion proposes this option, the raven is turned to Norman, its beak pointing at him.

Marion and Norman are in the same shot only when they enter the parlor and when they leave. Throughout their conversation their faces are isolated from one another, creating a distance and foreshadowing events that will occur later. It might also be said that they are in their private traps, on their private islands, alone. Another significant technique that is provoking anxiety in spectators is the fact that Norman's face is shot from the angles below the eye level. Norman's face is also divided into two halves, one in the

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[85] Kolker 232-233

light and the other half in the dark. In this way the polarity is marked, the fact that Norman is actually two people at once, namely Norman and his Mother (see figure 8). When Marion mentions "someplace", Norman leans toward her and invades her shot. Here spectators for the first time feel that Norman could be a threat. He says to Marion "we're all in our private traps..We scratch and claw, but only at the air, only at each other." This metaphor reveals what is going to happen with Marion in the next sequence. In this manner, Hitchcock is revealing much but he still wants spectators only to suspect something and the anxiety is growing. **He is revealing some information to increase the suspense but not the whole point so that the tension can rise and come to a release in the end**.
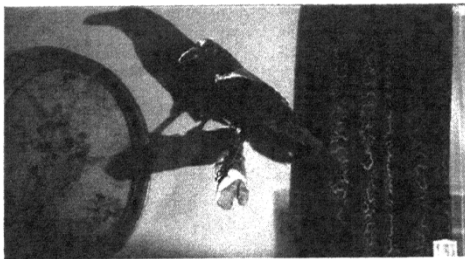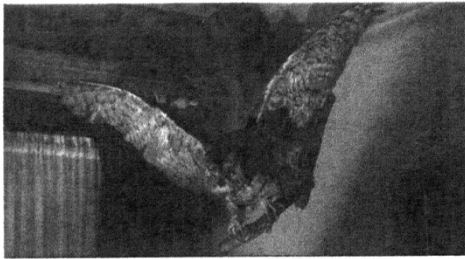

Figure 7: The owl and the raven

Figure 8: The parlor scene

5.7.5. The shower scene

In the shower murder scene, there is no cross cutting or moving of the camera. It is the fastest montage that Hitchcock had ever done. The whole scene takes about 45 seconds. This scene is created to shock spectators. It is actually an illusion, because there is no actual stabbing visible. The grid of vertical and horizontal lines is broken by the circles, the circles that are created by the blood flowing down the drain. At first the circle is the peephole through which Norman is watching Marion and then this circle changes into the drain of the shower. While Marion is undressing herself, Norman is looking at her through his peephole. In this scene the themes of voyeurism and scopophilia become important. Before Marion's body is cut to pieces, she flushes pieces of letter down the toilet. Later her blood flows down the drain in the shower. The actual murder scene begins when the camera moves to the high angle. This signalizes that it keeps the

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distance and the danger that something is going to happen. The camera moves to the place where a wall of the shower should be, thus enabling the viewer/spectator to see a shadow of the approaching character, namely the Mother. This heightens the anxiety of the spectator as Marion does not seem to notice that someone is approaching her. The illusion of stabbing is achieved through rapid cuts of the images, but in the world of fiction (diegesis), a woman is stabbed to death.[86]

This scene is central to this movie and so deserves attention in detail. The whole scene is divided as a narrative event into stanzas according to Raymond Durgnat and these will be described as follows.

In the first stanza Marion walks into the bathtub. Her bathrobe slips down as she moves into the bathtub and a plastic curtain hides her body. Spectators see only her silhouette and her movement leftwards.

In the second stanza Marion starts to take a shower. She turns her face toward the shower head as if the water could banish her troubles about tomorrow. She soaps herself and seems to be at peace.

In the third stanza camera moves above the head of Marion, showing the space where another development will occur. Marion's face is shown in the blank space. The violins start to play.

In the fourth stanza Marion screams, there is a close-up on her face followed by a big close-up on her mouth. In this stanza the main visual theme begins, a knife slashing down that contrasts with Marion's horizontal movements. Her body moves from side to side in her desperate effort to grasp the wrist of her murderer. With her other arm she defends herself. The very first cut of the knife seriously injures Marion. We see the knife slicing down her face and shoulders and then disappears from the frame. As already mentioned above, the stabbing is without any blood as there is not any real injury. When the death of Marion is certain, the camera shows one more shot of a knife lifted high in the air that makes a thin shape against the ceiling. Marion's body is leaning against the tiles of the shower.

In the fifth stanza Marion's arm is stretched forward, her body lies on the floor and her face is turned towards the camera (see figure 9). The murderer is gone, only the dead body of Marion is in the bathroom, and the camera. Spectators see the blood swirling down the plughole and the close-up on this plughole dominates the screen.

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[86] Kolker 244-248

The sixth stanza begins with a close- up of Marion's wide-open eye. Spectators see a tear falling down her face, but the direction of the tear is strange (see figure 10). It is falling down as if to mirror the running water. This scene is ended by Norman who comes and screams in horror at the sight of the dead body.

In the film, Norman has time to change his clothes and come back to the bathroom as Norman and not as Mrs. Bates. This transformation would not be possible in a script but it is possible in the filmic reality.[87]
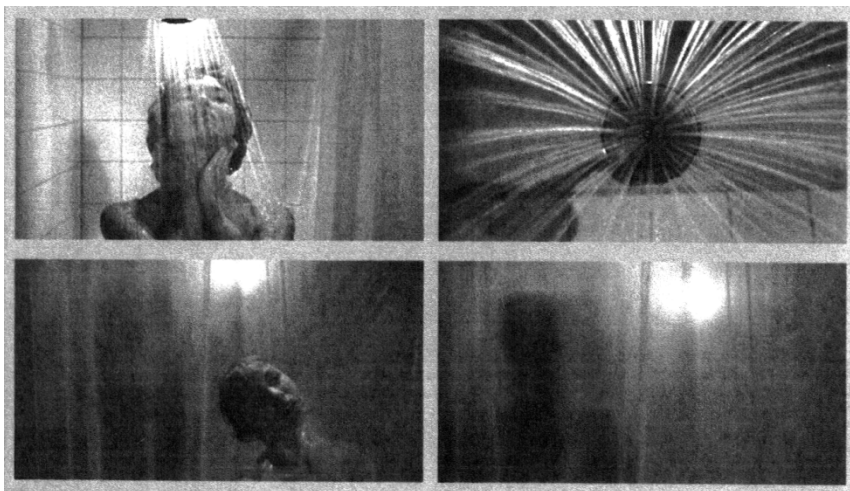
[87] Durgnat 115-122

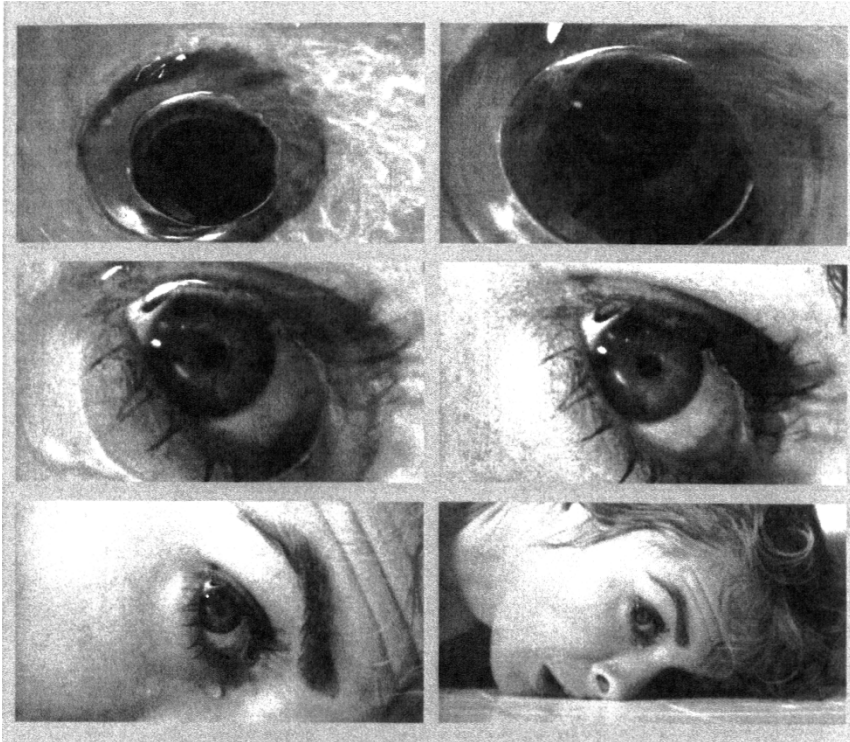**Figure 9: The shower scene**

Figure 10: Detail on the Marion's eye

5.7.6.   Norman's clean up of the bathroom

The horror of the shower scene is suppressed by Norman's cleaning of the bathroom. Still we (spectators) are not prepared to accept the death of the main character and her body is removed and thrown into the trunk of the car. The shock is still deep inside the viewers while Norman as 'mother's good boy' is cleaning the terrible murder committed by his mother. When he looks at Marion's body for the first time, there is a shock in his eyes and he turns away, unable to look at what he (the part of his mother) has done. He covers his mouth, rather than the eyes that reveal the horror and shock. For someone who sees the film for the first time, Norman is a sensitive person who cares for his mother. There is no hint that he could have possibly done something so terrible. He acts in a completely moral way. However, his expression changes in a couple of seconds and he changes to a machine which is ready to clean-up the mess. There are no emotions present whatsoever while he cleans up the blood and moves the corpse. These actions are performed in an alienation-mode. The murder was not committed by Norman but by Mother.[88]

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[88] Durgnat 131-142

5.7.7.　　　Lila and Sam search for Marion

Lila (Vera Miles) comes to Sam and she is concerned about Marion because she did not appear for a week. She introduces herself as the sister of Marion and demands to speak to her sister.

> LILA: Look if you two are in this thing together, I don't care, it's none of my business, but I want to talk to Marion and I want her to tell me it's none of my business and then I'll go. (Hare 258)

Lila even blames Sam for the disappearance of her sister as the tension rises and there are still no clues about Marion. With their quest a detective, Arbogast (Martin Balsam), helps them. He even finds out about the Bates' mansion. However, he is killed by Norman (Norman's mother) as he suspects something and decides to enter the house on his own. His car disappears in the same manner as the car of Marion. Lila and Sam sign into the motel as man and wife. They have the feeling that something happened also to Arbogast and are determined to succeed in their investigation.

They decide to separate and Sam talks with Norman while Lila goes to the Bates' mansion. She finds a room where Norman's mother is supposed to be living and finds even her skeleton in the basement. This scene is considered a climax scene, when Norman; or rather, Norman in his mother's clothes runs towards Lila with a knife in his hand. The skull of Norman's dead mother provides shock and even relief as spectators know that the murderer is not Norman's mother. Seeing Norman in his mother's clothes should present another relief because the secret is uncovered at last (see figure 11). The real relief comes in the final scene. Norman is sitting in a room completely on his own. It is supposedly a room in an asylum and a psychiatrist is explaining that he is no longer Norman. The part of Norman's mother consumed the real Norman and his mind (see figure 12).

Only Claude Chabrol and Martin Scorsese were the directors that had similar view of pessimism, irony and misanthropy as Alfred Hitchcock. They were able to grasp his understanding of a complex moral structure where good and evil are reflections of one another. Another important idea is that the world seems to be controlled and there seems to be an order, but it is vulnerable to chaos, which might occur anytime and anywhere.[89]
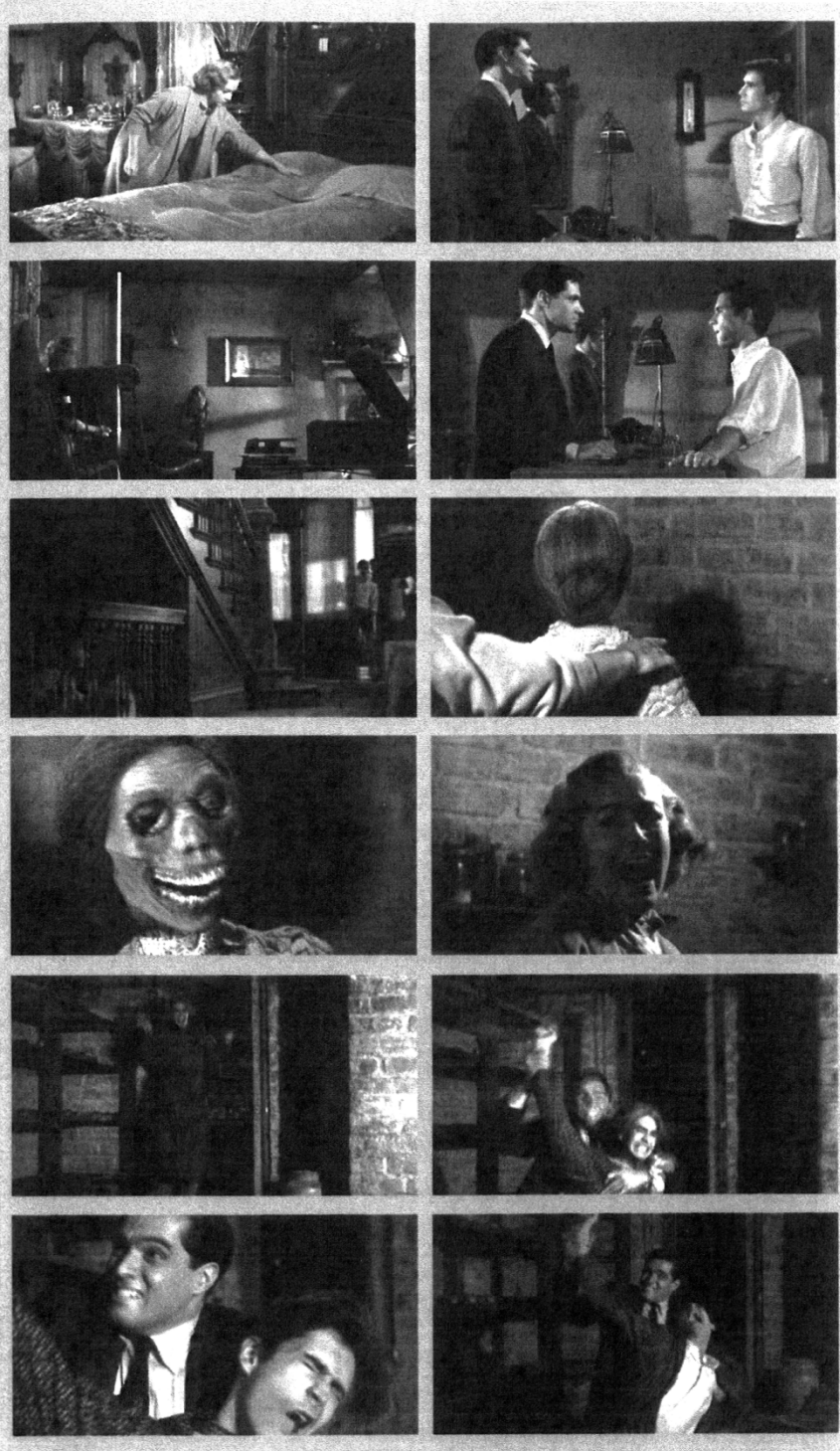
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[89] Kolker 251

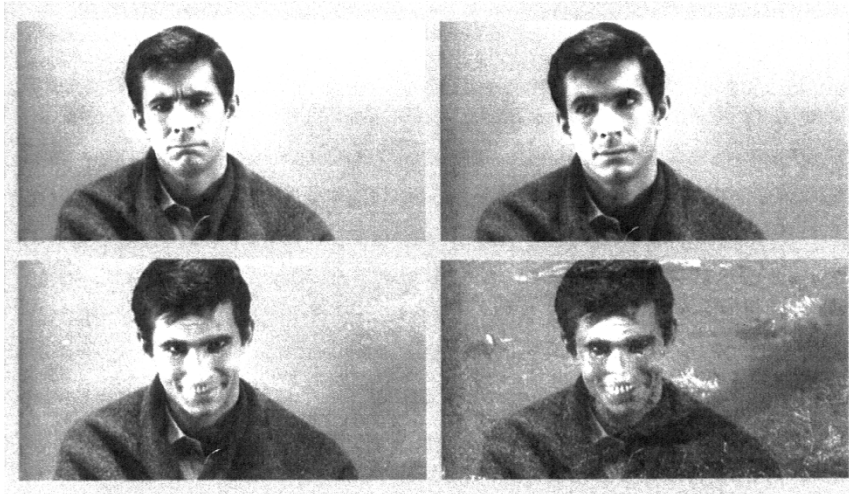**Figure 11: Mr. Norman turned to Mrs. Norman (Mrs. Bates)**

Figure 12: Mrs. Bates gives her opinion

5.8. Technical devices used in Psycho to create suspenseful atmosphere

Alfred Hitchcock was influenced by the Soviet filmmakers (Lev Kuleshov, Sergei Eisenstein) . He used their techniques of montage to evoke suspense and horror.[90]

5.8.1. Camera

There are two kinds of editing, the first one is the **montage editing**, or the so called visible editing and the second kind is the **continuity editing** or in other words, the invisible editing. Alfred Hitchcock mastered both these techniques and by montage kinetics and continuity flowings achieved remarkable scenes in *Psycho* and in other films.[91]

In the **high angle shot**, the camera is placed higher than the subject. This suggests helplessness and vulnerability. In *Psycho*, a high angle shot is used in the murder of the detective Arbogast. He is searching for the missing woman (Marion) and the camera changes from the low angle shot to the high angle shot, while he is climbing the stairs of the Bates' mansion.[92]

In the **extreme high angle shot (bird's eye shot)** camera is placed directly above and spectators see the scene from the bird's perspective. In *Psycho* this shot is used when Norman goes upstairs to his Mother's room. The camera switches to the extreme high

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[90] Kasdan;Saxton 88-93
[91] Durgnat 36
[92] Kasdan;Saxton 30-31

angle shot, when Norman enters the room and is no longer visible. At first the crane with the camera shoots the empty stairs and then Norman carrying his Mother in his arms.

In the shower scene is used the so called **Russian montage trope**. It means three following close-ups, each bigger than the latter that are taken from the same angle. In the shower scene this trope is used but it is in a visually softer tone. There are three reasons for this. Firstly, Hitchcock cuts on strong movements and this softens the cuts, the Russian montage "has harder cuts because of the more static compositions" (Durgnat 118).

The next reason is the grey and silver tonality that softens the visual images. And finally, though the shower sequence is fast and furious, it is softer than the classic Russian trope.[93]

Another technique that belongs to camera devices is the **subjective shot**. This is applied to shots that at first seem to spectators as objective shots. For example observing a family at the dinner table and this scene is revealed as the point of view of the murderer observing the family at the dinner. This technique might be used also in a reversed manner, meaning that a subjective shot might be conversed to an objective shot.[94]

5.8.2.   Editing

Transitional devices are used to lead the viewer through time, place and action, from shot to shot and from sequence to sequence. These devices move the viewer from one point in the story to the next. There are the three most common devices: the **fade,** the **dissolve** and the **wipe**. The **dissolve** "connects rather than separates because two images – of locations, character, or action- are superimposed on one another and appear together on the screen for some period of time" (Kasdan; Saxton 105).

A very famous transition is depicted in *Psycho*. The shower murder ends with a dissolve from the close-up on the drain to the close-up of the dead woman's eye and then reveals the whole face of the corpse. Another transition is seen at the end of the film. The face

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[93] Durgnat 118
[94] Zizek 203

of Norman's mother is superimposed on Norman's face and this shot dissolves into the final shot, when the woman's car is pulled out of the swamp.[95]

5.8.3.   Music and sound

The **background music** is used to "underline an image or to carry a mood" (Kasdan; Saxton 122). In other moments music provokes audience responses and is used to set up psychological interpretations. Whether it is suspenseful, romantic, humorous, or sad, music carries all the emotions. And because of music, the movies make people laugh or cry or feel anxiety. Bernard Herrmann wrote the background music for *Psycho*. Together with other symbolic elements it establishes the connection between Norman and birds. There are other references to birds, namely Norman's movements that are bird-like, pictures of birds and the stuffed birds. The whole theme of the birds is used to generate suspense and spectators feel the tension. In the scene where Marion proposes putting Norman's mother to a mad house, there are violins playing quietly. Marion stands up to leave and suddenly there is complete silence. During the shower scene, at first only the sound of running water is heard. Then the murder pulls back the shower curtain and high-pitched violin sounds are heard and these merge with Marion's screams. These sounds prevail until she is dead. These sounds resemble even the stabbing movements and the whole scene evokes much more terror in the audience with the use of music than without it. Actually these high-pitched violins sounds leave spectators in the shock as they emphasize the murder. When watching this film on a VCR with the sound turned off the images do not really provoke fear and there is no suspenseful atmosphere. Therefore, the music is a powerful means of creating suspense and anxiety in the audience/spectators.[96]

5.9.   *Viewing Psycho for the second time*

The shock and suspenseful scenes are much weaker, however new meanings start to take shape, like double meanings and subtle connections. They might be small but still significant. One might say 'you can't read the same text twice'. Yes, the text is the same

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[95] Kasdan;Saxton 105-106
[96] Kasdan;Saxton 127-129

but you are not the same person, because the first reading has changed you and now you might see other things that you did not during the first reading. The same happens with movies. Some claim that suspense cannot work for the second viewing, because you already know what is going to happen. *Psycho* proves this view as wrong. This thriller changed spectators and people went to see this movie twice to understand the details that they first missed. It is as if another viewing adds a new layer to the one already established in the mind of the spectators after the first viewing.[97]

Alfred Hitchcock is a genius of suspense and everything in his films has meaning. In case of *Psycho*, every time one watches this film there is something new that one did not notice the other time. For example Marion's smile while she is driving in her car. When she approaches the Bates' motel, she has on her face a strange manic smile. It resembles the smile of Norman, some kind of a satisfaction, maybe because she has the money and might be able to solve the problems of her lover, Sam. Marion listens to the voices of her boss while driving, so there is another resemblance with Norman, who also hears voices in his head in the last scene. Furthermore, Marion and Norman are similar in their hesitations. Marion hesitates over the town that she should write and Norman hesitates over the number of the room where Marion should be staying.[98]

Mrs. Bates kills Marion for first time viewers and Mrs. Norman Bates kills Marion for the second time viewer.

[97] Durgnat 101
[98] Zizek 196-197

6. MY THESIS

This idea combines Lacan's psychoanalytical theory, Lacanian film theory and the theory of suspense and the effect is shown in the example of a suspense thriller, namely *Psycho*. The spectator/viewer plays the most important role in this thesis, because the spectator is the person that has the feeling of lack and visits the cinema in order to find the so called "cure" for this feeling. It might be claimed that *Psycho*, as a suspense thriller, is part of the cinema of intersection. This means that the world of desire and the world of fantasy are kept separated in this movie. Reasons for this were already stated above. Furthermore, the reasons for the thesis will be given in this part and to start we should return to Lacanian psychoanalytical theory.

Firstly, Lacan's theory is based on the tripartite system of the Imaginary, the Symbolic and the Real. These three worlds are interdependent as was seen in the model of the Borromean knot. This model has shown that the three worlds are intersected and that one cannot exist on its own, without the other two. This model might be applied to the example of *Psycho*, namely the character of Norman Bates. Because of the trauma that he has experienced, the "real" Norman created an "imaginary" Norman, or the second Mother in his mind, in order to be able to live alone. Into this tripartite system comes Marion, who symbolizes the "symbolic". The symbolic, because she symbolizes the way in which Norman could live if he were not alone and had a wife. Marion is the symbolic bond of Norman to the real and civilized life. This tripartite system could function only if these three parts coexisted together. However, in the case of the character of Norman, this cannot be possible. The "imaginary" Norman or the Mother in Norman's mind cannot live together with the "symbolic" Norman. The "real" Norman needs for his existence other people, namely Marion, but he is not strong enough to embrace the "symbolic" and therefore surrenders and kills Marion, or his "symbolic" part. In this manner Norman destroys his hope for a normal life, because he never crossed the Symbolic and never embraced the norms of the civilization.

In Lacan's theory the Symbolic stands for speech and for the path that the individual must undergo in order to be part of this society. The spectators that come to see this film have all undergone this process. In this film they are confronted with the version of an individual that had the opportunity but did not undergo it. It evokes curiosity and even

suspense and fear. This character evokes curiosity and pity because each of the spectators could have become Norman. The actions of Norman evoke fear because he does not even think about the moral conventions in general, only about his Mother and what is good for her. Norman himself evokes suspense, because spectators are in expectation of what else is he capable of doing and just wish that Lila, Marion's sister, will escape her fate. When Norman kills Marion, he kills his Symbolic part and spectators feel pity for him, even though they cannot explain this emotion until the end of this film where everything is explained and at last makes sense (see figure 13).
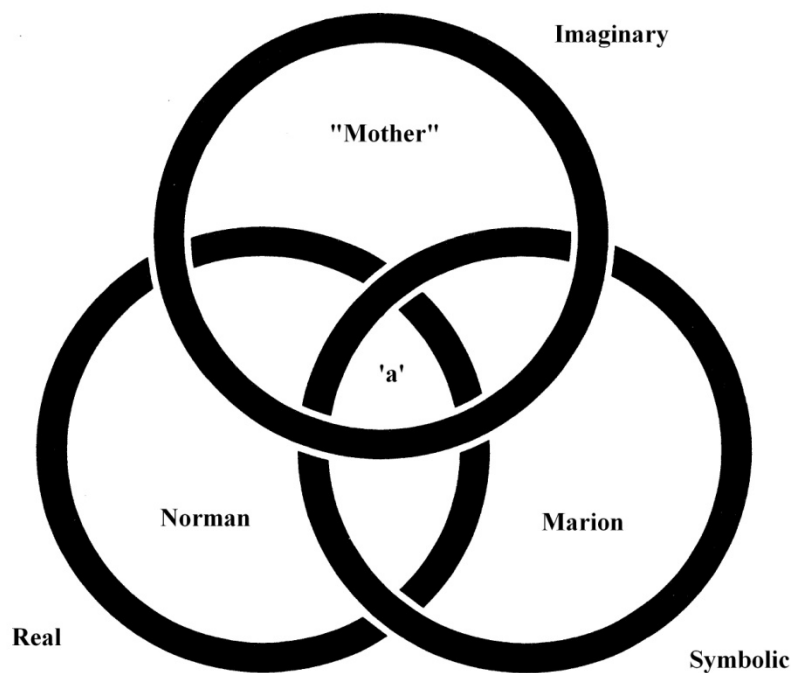

Figure 13: Tripartite system applied on Norman's character

Next, Lacan's theory defines the so called "mirror stage". This stage is actually a recognition of a human baby that his/her body is whole and that he/she is not one with his/her mother. It might be claimed that it is the first step for an individual to reach independence one day. It means to reach independence from his/her parents and to be a self-sufficient part of our society. The notion of suspense is created by partial information. Spectators do not have the complete story and so they have to wait for the outcome. This waiting even increases the suspenseful atmosphere. According to the

theorist Zillmann, mentioned earlier in this paper, there are two main ideas about the feeling of sympathy of the spectators and its relation to suspense.

An important factor is the sympathy for the main protagonist or protagonists, in this case it is the sympathy that spectators feel for Marion. When Marion, the main protagonist, dies in the shower scene, the sympathy of the spectators shifts to Norman. Throughout the whole story there are hints for spectators so that they may guess what is going to happen.

Alfred Hitchcock, the master of suspense, shows spectators their desires and makes them think about things that they do not have but wish to have. Hitchcock shows spectators the character of Marion who decides to steal money from her boss. Only by seeing the envelope, the spectators think about what they would do with such an amount of money. Therefore it is more than a disappointment when Norman throws the money bundled in a newspaper to the trunk of Marion's car and lets it sink into the swamp. The money seems to be even more important to think of than the dead body that sinks into the swamp, too. Hitchcock invites the spectators to fulfill their wish to be voyeurs. The spectators observe Marion undressing herself, but the gaze belongs to Norman, not to them, therefore spectators do not do anything that is against morality, they just look at the scene through Norman. The shower scene means a great shock to spectators and they need time to recover. Even when seeing this scene more than once, spectators feel the same shock as when they saw the scene for the first time. The bad feeling about this scene gets even worse when the spectators find out about Sam (Marion's lover), who writes a letter and the spectators see that he proposes marriage to Marion. The marriage is another unfulfilled wish of many spectators and the fact that they know that Marion will never be able to agree and her wish to marry Sam will never be fulfilled makes the shock even more unbearable. The suspenseful atmosphere is felt almost throughout the whole film from the shower scene onwards. The resolution of suspense in *Psycho* comes in the moment when the skull and skeleton of Norman's mother is found by Lila in the basement of the Bates' mansion. At the end when spectators see Norman or better to say Norman's Mother's part taking over the real Norman, all the events become even clearer. The psychiatrist's monologue explains Norman's condition and here spectators feel relief. Now they know everything and they experience pleasure. For a moment they have the feeling of resolution of the suspense and the fact that they know the whole story compensates for the feeling of lack that they feel. For a moment they know more than other people who have not seen *Psycho*. However, this feeling soon disappears and

the feeling of lack emerges again. Therefore, spectators visit the cinema and watch suspense thrillers. They need the resolution of suspense for their momentary satisfaction of lack. Even though this film belongs to those suspense thrillers that are "the most disturbing thrillers to watch" (McGowan 169), spectators came and watched it for the second time. Therefore it might be claimed that the so called 'paradox of suspense' functions in the case of *Psycho*. Spectators that have seen this film for the second time still feel the same amount of suspense even though they know the outcome of this suspense thriller.

Norman is, in his core, an ocnophil, which means that he does not like suspenseful moments. This idea might be claimed because he has lived his whole life in the same house in the same place. He has lived with his mother and did not want to go elsewhere. However, he becomes for a moment a philobat when it comes to protecting his mother. He is not afraid of suspense and thrill when he comes and kills Marion in the shower. Marion is the object that Norman's mother dislikes. In the eyes of his mother, Norman is still a boy, who must obey his mother. Norman's mother lives in Norman's mind, which means that Norman obeys the orders of his mother. In this way it might be said that Norman represents everyone of us (spectators/humans). He is in part an ocnophil and also a philobat.

With the promise of independence, in the mirror stage, there is the feeling of lack that originates from the knowledge that one is not one with the mother. For the whole life a human that feels the lack (everyone) is searching for a substitute for this lack. The drive that we have, called the *desire* is a never-ending circle and every time that we have the feeling of pleasure because we have reached something that we have longed for we think for a moment that we have found the right thing. The longing for the substitute and the *desire* keeps us in the move and helps us stay active. It might be said that it is the very essence of the everyday life.

The suspense thriller fulfills our expectations that the lack that we feel will be fulfilled. At least the feeling that we have after we have seen the end might be compared to the feeling of satisfaction, at last we know the whole story and others that have not seen the film yet do not have this feeling. This moment is the momentary feeling of the satisfaction of lack, however, this feeling soon disappears and we need to look for another substitution. Many of us will enter the halls of cinema again and visit even more suspense thrillers. In this manner the substitution that spectators seek means a certain job for the creators of the suspense thrillers. It might be claimed that because of this

momentary satisfaction that spectators(we) feel, cinemas will always have their customers.

7. CONCLUSION

In this paper, an innovative thought on the philosophical and psychological view on why people want to see suspense thrillers was presented. This view was presented on the basis of the Lacanian theory of psychoanalysis in relation to Lacanian film theory and the notion of suspense. The innovative thought was presented by using the example of a suspense thriller, namely the psychotraumatic thriller *Psycho*. In this paper reasons for the theoretical basis were laid out, together with particular emphasis on the issue of a momentary satisfaction of the feeling of lack by the resolution of the suspense in the suspense thriller. The feeling of lack was explained according to the Lacanian psychoanalytical theory. It was said that the feeling of lack originates during the mirror phase, where the child becomes aware for the first time that he/she is not one with his/her mother. The feeling of lack is associated with the drive of desire that one has from this developmental phase onwards. As already stated this drive is eternal and there is no real substitute for the feeling of lack. However, a momentary satisfaction is possible, through the thrills and suspense and the resolution of this suspense as was illustrated by the example of the suspense thriller, *Psycho,* by Alfred Hitchcock.

This film was chosen because it bears an eternal message and is suspenseful also today when there are techniques that are far more advanced than the ones available in Hitchcock's era. This film was used to prove Lacanian film theory and Lacanian psychoanalytical theory. The notion of desire and the mirror phase of the child's development were put in relation with the film through Hitchcock's characters of Marion and Norman together with their relation towards the spectators of this suspense thriller.

It might be said in the end that the thesis of this paper was proven in Alfred Hitchcock's masterpiece, the suspense thriller, *Psycho*. The recognition that the hunger for unconditional love will never be satisfied and the feeling of lack cannot be substituted, leads spectators to search for other substitutions and the resolution of suspense in the suspense thrillers offers a temporary solution.

In this paper psychoanalytical theory together with the theory of film provided the basis to present a new thought on the importance of the cinematic industry.

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ZUSAMMENFASSUNG

Diese Arbeit präsentiert eine innovative Idee auf dem Gebiet des Films in Bezug auf die Theorie der Psychoanalyse. Eine wichtige Rolle spielen die Theorien von Sigmund Freud und die Theorien von seinem Nachfolger Jacques Lacan. Die Idee dieser Arbeit, die hier vorgestellt wurde, lautet: **Der Zuschauer geht ins Kino um einen Ersatz für sein Mangelgefühl zu finden. Diesen Ersatz findet er durch eine Entlastung von Spannung im Film.** Der Bildschirm in einem Kino kann als Spiegel interpretiert werden. Der Zuschauer identifiziert sich mit den Protagonisten und erlebt sein Spiegelstadium wieder, also das Stadium, in dem das Mangelgefühl entstanden ist. Die Arbeit hat drei Hauptteile; einen Teil über die Theorie des Lacans, einen Teil über Film und Spannung, folgt mit einem Teil, in dem Alfred Hitchcocks Film *Psycho* die Theorie der Psychoanalyse mit Film und Spannung zusammensetzt.

Theorie von Jacques Lacan

Die Grundlage für die Hauptidee dieser Arbeit ist die Theorie von Jacques Lacan über das Spiegelstadium des Kindes, welches im achten bis zwölften Lebensmonat stattfindet. Lacans Theorie ist im ersten Teil dieser Diplomarbeit präsentiert. In diesem Stadium versteht das Kind schon, dass es nicht eins mit seiner Mutter ist. Hier entsteht das Gefühl des Mangels. Das Kind (und später der Erwachsene) kann sich von diesem Gefühl niemals trennen. Doch er sucht lebenslang einen Ersatz für dieses Mangelgefühl. Hier entsteht auch das Gefühl des Begehrens. Vorher war alles für das Kind da, aber jetzt kommt das Begehren, wieder eins mit der Mutter zu sein. In diesem Alter erkennt das Kind schon sein Spiegelbild, aber denkt, dass im Spiegel ein anderes Kind ist. Das Bild wird von dem Kind idealisiert, so entsteht die Fantasie, die später noch mehr entwickelt wird. Nur später erkennt das Kind, dass dieses Spiegelbild seine eigene Repräsentation ist. In diesem Stadium entwickeln sich auch die Sprache oder die sogenannte Proto-Sprache des Kindes und die Identität des Menschen. Lacan unterscheidet zwischen dem Imaginären, Symbolischen und Realen. Diese drei Teile bilden ein System das als Borromäischer Knoten visualisiert wird. Lacan definiert auch den Unterschied zwischen Begehren und Gebrauch. Das Begehren kann nie befriedigt werden, aber der Gebrauch schon. Über die temporäre Befriedigung des Begehrens

kommen wir noch im anderen Teil meiner Arbeit. Das Begehren spielt eine wichtige Rolle in bezug zur Haupthese dieser Arbeit.

Film

Was den Film und die Psychoanalyse verbindet, ist die Fantasie. In dem Film kann sich der Zuschauer mit mehreren Protagonisten auf einmal identifizieren. Diese Protagonisten können gut oder böse sein. In der Psychoanalyse ist erklärt, dass durch die Zuschaueridentifikation seine Probleme mit eigener Psyche lösen kann. In diesem Teil der Arbeit sind die zwei Richtungen der Lacanschen Theorie des Films vorgestellt, nämlich die ältere, in diese gehören Baudry und Louis Althusser und dann die neuere Richtung, in welche gehören Joan Copjec, Slavoj Zizek und die anderen.

Projektionsleinwand ist zum Spiegel in dem Spiegelstadium verähnlicht. Der Zuschauer sieht sich selbst in dem Spiegel und die Protagonisten präsentieren was der Zuschauer selbst nicht tun kann oder nicht in der Realität tun würde. Projektionsleinwand ist für den Zuschauer auf mehrere Art und Weisen bedeutend, genau wie der Spiegel für das Kind.

Der sogennante skopische „drive" ist als Begehren zum Schauen erklärt und mit „scopophilia" in Zusammenhang gebracht. Dieses wird mit Voyeurismus assoziiert aber auf die positive Art und Weise.

Der Film ist in zwei Gebiete geteilt. Der Integrationsfilm(Cinema of integration) und der Intersektionfilm (Cinema of intersection). Der Erste kombiniert Fantasie mit Begheren und der zweite unterscheidet sich durch die geteilte Fantasie und Begehren von dem Ersten. In dem Intersektionsfilm (Cinema of intersection) gehört auch Thriller der Spannung (suspense thriller). In dieser Arbeit ist in mehr Details der Film *Psycho* von Alfred Hitchcock bearbeitet. Dieser Film gehört unter Spannungsthriller, und deswegen zum Intersektionsfilm(Cinema of intersection). Der Film würde nicht die Wichtigkeit ohne die Zuschauer haben.

Die Zuschauer sitzen im dunklen Raum und schauen sich den Film an, es ist eine isolierte Aktivität. Doch der individuelle Bedarf an Zusammengehörigkeit ist stark und man braucht das Gefühl der gemeinsamen Meinung mit den anderen Zuschauern. Nach Meinung von Freud, die Zusammengehörigkeit könnte mit der Situation verglichen werden, wo Menschen an derselben Witz lachen. Diese Menschen verstehen nicht nur den Witz aber auch die unterliegende Struktur. Es ist nicht nur das Lachen, sondern

auch dieselben Gefühle, die bestimmen, dass die Menschen zu einer Kommunität gehören. Ähnliches passiert am Anfang des Films, wo Menschen zum gleichen Zeitpunkt die Spannung fühlen.

Die Zuschauer gehen ins Kino, um die Protagonisten zu sehen und um die Spannung zu fühlen. Die Protagonisten spielen verschiedene Rollen, welche die Zuschauer im realen Leben machen wollen. Der Bildschirm repräsentiert den Spiegel, wie schon früher gesagt wurde. Was man sieht und fühlt hängt eng zusammen mit wessen Wahrnehmung. Es geht um das Verständnis von was man sieht. Wie man die Bilder wahrnimmt liegt daran, welche Erfahrungen man hat. Manchmal scheint dem Menschen eine Sache anders als jemandem Anderen.

Der Film präsentiert Welt der Fiktion und stellt Illusion dar, dass diese Welt wirklich ist. Diese Schaffung der wahren Illusion wird auch „diegetic effect" genannt. Die Zuschauer wissen, dass die Protagonisten nicht in der wirklichen Welt existieren, aber trotzdem identifizieren sie sich mit den Protagonisten. Manchmal identifizieren sich die Zuschauer auch mit den bösen Protagonisten, sie machen das in dem dunklen Raum und so weiß niemand darüber Bescheid. Es ist die Anonymität, die so anziehend am Kino ist.

Die Grundlage für Filme sind Bilder. Die Kapazität, diese Bilder zu verstehen, existiert in uns von Geburt an. Die Menschen sind mit dieser Kapazität geboren. Das ist auch eine der vielen Eigenschaften, die uns als Menschen von Tieren unterscheidet. Die Menschen können das Bild von der wirklichen Sache unterscheiden, aber ein Tier wird das Bild mit der Beute verwechseln.

Spannung

Das nächste Kapitel ist der Theorie der Spannung gewidmet. Spannung kann angenehm (eustress) oder auch unangenehm (dystress) sein. Spannung strebt nach Lösung. Menschen brauchen Spannung in ihrem Alltag, deswegen sind spannende Filme so populär. Doch Film ist nicht das einzige Medium der Spannung, auch Musik kann eine spannende Atmosphäre schaffen. Dolf Zillmann präsentiert seine Theorie der Empathie. Seiner Meinung nach kann der Zuschauer die Spannung nur dann fühlen, wenn er mit den Protagonisten mitfühlt. Die Zuschauer sollen Sympathie mit den guten Protagonisten haben und Antipathie zu den bösen fühlen. Es gibt Protagonisten, die nicht gut oder böse sind, bei solchen muss man nach ihrer Handlung entscheiden.

Um Spannung besser zu verstehen, definiert Michael Balint zwei Typen von Menschen, den „philobat" und den „ocnophil". „Philobat" ist ein Mensch, der Spannung mag; dieser Mensch liebt Filme mit viel Spannung und er mag auch Horrorfilme. „Ocnophil" ist ein Mensch, der Spannung nicht mag und der auch keine spannenden Filme mag. Normalerweise gibt es keinen Menschen, der nur „philobat" oder nur „ocnophil" ist. Diese zwei Typen sind meistens kombiniert und das Entscheidende ist, welcher Teil größer ist und welcher kleiner. In dieser Weise existieren Menschen, die Filme mit Spannung mehr genießen als die Anderen.

Filme mit Spannung wurden Thriller genannt. Es gibt mehrere Typen von Thrillern. In dieser Arbeit beschäftige ich mich mit dem psychotraumatischen Thriller (psychotraumatic thriller), wie nach Charles Derry definiert ist. Zu diesem Typ gehört auch Thriller *Psycho*.

Spannung in *Psycho* von Alfred Hitchcock

Alfred Hitchcock war ein berühmter Regisseur und seine Filme sind noch heutzutage berühmt und von vielen als die Meisterwerke der Filme der Spannung anerkannt. In dieser Arbeit wird der Film, konkret *Psycho* von Alfred Hitchcock aus der Perspektive der Psychoanalyse vorgestellt. Die Theorie von Jacques Lacan wird angewandt, um die Haupthypothese dieser Arbeit zu beweisen. Dieser Film gehört zu einem Typ von Thrillern der Spannung, des psychotraumatischen Thrillers. Das konzept des Begehrens und das Konzept des Blicks der lacanschen Theorie ist durch *Psycho* vorgestellt und mehr erklärt. Die Hauptszenen der *Psycho* zum Beispiel die berühmte „Dusche Szene" wird präsentiert.

Abschluss

Zuerst ist es wichtig, die Haupthypothese nochmal erwähnen. Der Grundgedanke dieser Arbeit, die hier vorgestellt wurde, lautet: Der Zuschauer geht ins Kino um einen Ersatz für sein Mangelgefühl zu finden. Diesen Ersatz findet er durch eine Entlastung von Spannung im Film.

Es wurde festgestellt, dass die Identifikation der Zuschauer mit den Protagonisten eine große Rolle für das psychische Erleben des Films spielt. Der Zuschauer identifiziert sich mit seiner idealen Projektion, die der Protagonist repräsentiert.

Außerdem wurde festgestellt, dass die Entlastung der Spannung wirklich als ein Ersatz für das Mangelgefühl wirkt, aber nur temporär. Das heißt, dass der Zuschauer wieder einen spannenden Film sehen muss, um das Mangelgefühl wieder mit der Entlastung zu ersetzen. Das Spiegelstadium spielt auch eine wichtige Rolle, weil die Leinwand im Kino einen Spiegel repräsentiert und der Zuschauer sich erneut im Spiegelstadium befindet.

Die Frage lautet jetzt: Welchen Film würden Sie sich gerne als nächstes anschauen?

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