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The representation of New York in Martin
Scorsese's *Taxi Driver* (1976)

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RESUMEN:

Este trabajo de fin de grado analiza la representación de la ciudad de Nueva York en la película *Taxi Driver*, de Martin Scorsese (1976). Para llevar a cabo dicho análisis, este ensayo define, en primer lugar, el contexto histórico de Nueva York durante la década de los 70, así como el panorama cinematográfico de la misma. Por otro lado, se presentan algunas nociones sobre el autor y su obra que son fundamentales para la comprensión del análisis de *Taxi Driver* y sus implicaciones respecto a la ciudad de Nueva York. Una vez expuesto dicho marco teórico, el trabajo proporciona un análisis cinematográfico de la representación de la ciudad, tratando aspectos como la puesta en escena, la iluminación, el color o el punto de vista narrativo. Este ensayo tiene como objetivo defender la importancia que adquieren la ciudad de Nueva York y su representación en *Taxi Driver*.

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1. INTRODUCTION

In this essay, I analyze Martin Scorsese's *Taxi Driver* (1976). I focus on the representation and meanings of New York City within the film. This introduction is divided in two main sections: "New York in the 70s", which consists of a historical contextualization of the decade in which the film was released- and the decade in which the story of the film takes place-, and "Cinema in the 70s", which consists of a brief account of the cinematographic scene of the time.

1.1. New York in the 1970s

The 70s in New York City were, in some respects, a continuation of the 60s. Strikes, protests and riots in defense of the rights of some marginalized groups of society like African Americans, women and homosexuals marked the atmosphere of a city which reached terrifying rates of crime, caused by gang and subway violence, muggings, rapes, prostitution and terror attacks. As a response to this scene, some citizens mobilized themselves to a "New Right" which could defend traditional American family values and a higher political conservatism. Economically, the nation was breaking through a tough crisis triggered by the oil embargo and the costs of the Vietnam War, among other factors (Broussard and Brinkley 951-966). Also, during this arduous decade, New York citizens became suspicious of their leaders. There were two major events that led American society to these feelings of hopelessness and distrust: the Watergate Scandal and the Vietnam War. Both events affected New York to a large degree, so it is important to take them into account when talking about the historical context of the city.

1.1.1. The Nixon Administration and the Watergate Scandal

Republican Richard Nixon won his first General Election in 1968 under the promise of restoring the traditional values at Americans' homes and of mitigating the tensions of the Cold War. His campaign was mainly based on social issues: law and order and the critique of permissiveness (Foner, 169). One of the keys of his victory was what nowadays is called the "Southern Strategy". According to Frankenberg and Taylor, what Nixon intended with this strategy was to soothe with the Southerners by positioning himself against the discriminating policies that had been implemented during the Johnson's administration (41). Regarding his foreign policy, which was his main interest, he was ambitious and during his presidency historic encounters with his Communist adversaries China and the Soviet Union took place. This approach was known as the *détente* and it is defined as a relaxation of tensions.

Nixon's administration was optimistic about winning a second term. However, there was still some uncertainty. As Broussard and Brinkley state, this fact engaged Nixon's team in a series of seditious practices as espionage, or the spread of false rumors about his opponents (959). In June 17, 1972 a group of Nixon supporters broke into the Democratic Party's headquarters at the Watergate complex in Washington, D.C. in order to try to steal confidential information about their campaign, as well as hiding wiretaps in their office's phones. They were discovered by the security guard and were arrested by the police. Later, it was found out that the burglars had been paid by the Committee for the Re-election of the President, and the Administration answered to the accusation by destroying incriminating documents and lying in their testimonies. On August 9, 1974 Nixon resigned, although the impact of the Watergate scandal would remain within the American society shaped like a profound distrust of their politics and public charges (Broussard and Brinkley 961).

1.1.2. The Vietnam War

The United States saw in Vietnam the opportunity to stop the spread of communism. The country became progressively involved in the war, and by 1968 about 500.000 U.S. combat troops were fighting there. The U.S. military heads had underestimated their enemy. The number of American citizens killed and wounded grew every day, as opposition to the war grew. Moreover, the population received contradictory information from the government and the images than appeared on the media, leading to a lack of credibility. On January 27, 1973 Nixon signed the Paris Peace Accords, ending the U.S. involvement in Vietnam (Broussard and Brinkley 912).

Having lasted 19 years, it was the longest war in US history. The country paid a very expensive price for the war, not only in dollars but also in human costs. Approximately 58.000 young American soldiers dead in the war and more than 300.000 injured. For the ones who returned home after fighting, it was impossible to escape the war psychologically. In addition, the war was considered a defeat. Thus the sacrifices of the veterans were never recognized (Broussard and Brinkley 913). Given that it was the only war that the United States ever lost, Vietnam will always be remembered as a military, political and social disaster (Foner, 1020). Vietnam War trauma has been present in a great number of studies and artistic works, like films and books. In relation to this, it is important to remark that Travis Bickle, the protagonist of the film I analyze in this essay, is a Vietnam War veteran who suffers from depression and paranoia, and who is struggling with an existential crisis as a consequence of this traumatic event in American history.

1.2. American Cinema in the 1970s

In the cinema, the 1970s was a decade of transition mainly because of the industrial changes that had taken place in the previous decade. A new type of cinema emerged, often called “The New American Cinema”. This type of cinema pushed back many boundaries: political boundaries, by raising taboo topics; aesthetically, by replacing the rule of realist representation of the previous films with self-reflexivity; and in economic terms by trying to release itself from the traditional industrial film production process. Thus, in many films of this era, these conflicts created enormous internal tensions and, at the same time, a magnificent richness and incoherence (Horwath, 12-13).

Starting in the 1950s, the old Hollywood studio system had been progressively replaced by independent filmmaking companies. In 1948, the Supreme Court forced the Big Five (MGM, RKO, Paramount, 20th Century-Fox and Warner Bros) to get rid of their theatre holdings since they violated the federal antitrust law. The studios lost the complete control of cinema that they had had before (Hodak, 72). As a result, production was left mostly in the hands of independent filmmaking companies, while the studios were mainly involved in distribution. Studios took a chance on younger and less known producers, directors and actors, coming from these independent companies (Lev, 16). This fact brought both negative and positive consequences for the industry: the decrease of audience numbers (also due to the social impact of television) and the high costs of producing films outside the studios were undoubtedly important factors. However, there were also some positive outcomes of this transitional situation. For example, the interest in meeting audience expectations led directors to seek new ways of expression. Also, crucially for this essay, the fact of shooting outside the studio led to an increase of on-location shoots, which contributed to a more authentic look for the movies (Barsam and Monahan 447). This issue acquires a huge importance in Scorsese’s films like *Mean*

Streets (1973) and *Taxi Driver* (1976), both of them set and shot on location in New York City, a factor that allowed the director to show the impact of the environment on the characters.

Scorsese was not the only director whose films were set in New York during the 70's. Films such as *Dog Day Afternoon* (Sydney Lumet, 1975), *The French Connection* (William Friedkin, 1971), *Saturday Night Fever* (John Badham, 1977) and *Barefoot in the Park* (Gene Saks, 1967), among others, also take place in "The Big Apple" and equally take advantage of location shooting. In the 1970s New York City became very visible in Hollywood films. These few examples illustrate the variety of perspectives that these films contained. The films show a diverse combination of styles, often resulting in personal, experimental, innovative, self-reflexive and even sometimes autobiographical films. A very representative example of this autobiographical tone in these films is Martin Scorsese's *Mean Streets*, in which the director clearly reflects his own youth in New York's Little Italy. On the other hand, since Scorsese and other directors of the 1970s had grown up going to the cinema, many of the films of the New Hollywood were clearly influenced by the old Hollywood, like for example *Dressed to Kill* (Brian De Palma, 1980), heavily influenced by Hitchcock's *Psycho* (1960). Simultaneously, many directors were admirers of the European tradition. As Bordwell and Thomson state, directors like Woody Allen showed in their films creative tendencies highly influenced by European cinema (465). As Barsam and Monahan state, this diversity in style and the quality of their production is the only connection among directors like Martin Scorsese, Tim Burton, Woody Allen, Francis Ford Coppola or Steven Spielberg (448-449). But actually, Allen and Scorsese do have something else in common. For both New York is at the core of their works, although they have a different vision of the city. Scorsese's mise-en-scène reveals the conflict between the city, dark and corrupt, and its (often marginal)

antagonists. Meanwhile, Allen depicts almost the landscape of a fairy tale: his characters perfectly fit in the city. We can perceive this dichotomy if we compare Scorsese's *Taxi Driver* (1976) and Allen's *Manhattan* (1979) (Kruth 136).

In terms of content, one may remark the strong presence of two topics: sex and violence, both of which are central in Scorsese's *Taxi Driver*. The personalities of the characters in many of these films are also remarkable. They are the misfits, the deviant, the out-lawed, frequently burdened with strong internal problems and ambiguities. This type of character can also be found in other films of the time, like *Midnight Cowboy* (John Schlesinger, 1969) or *One Flew over the Cuckoo's Nest* (Milos Forman, 1975). Travis Bickle, *Taxi Driver's* main character played by Robert De Niro, is a good example of these features. Certainly, the choice of De Niro was not a coincidence. The fall of the studios brought with it the collapse of the "star machine" system, giving place to new talents. For Scorsese, the election of De Niro to play the role of the main character was a very important factor for the creation of realism in his films – not only in *Taxi Driver*. For the character of Travis Bickle, he was chosen among other unknown actors, thus avoiding any possibility of the existence of any hint of glamour in the film, something that would have been very unlikely with the old "star machine" system (Bordwell and Thompson 428).

In the next section, I offer a close reading of *Taxi Driver*, focusing on its representation of the city of New York and its meanings in the film.

2. NEW YORK IN MARTIN SCORSESE'S TAXI DRIVER (1976)

2.1. Martin Scorsese and New York City

Martin Scorsese was born on November 17th, 1942 in Flushing Long Island and grew up on the Lower East Side of Manhattan. He was raised in the ethics of strong work, since his parents were children of Sicilian immigrants and the whole family was used to struggling in order to survive. While he was a young boy, in New York's Little Italy there were only two alternatives for Italian Americans like him: to enter the mafia, or to enter the church (Duncan, 15). As has been mentioned before, many aspects of his life and growth in this kind of environment are reflected in his films, starting with *Who's That Knocking at My Door?* (1968). After being unable to join the priesthood because of his low marks, his interest in film history started to grow, and his religious vow progressively turned into an artistic devotion to cinema. In 1968 he earned his Master of Arts degree from NYU becoming the first member of his family to attend college (LoBrutto, 41-42). Nowadays, Martin Scorsese is considered one of the most important contemporary directors, as well as the greatest filmmaker of his generation (Baker, 1).

Scorsese's childhood in Little Italy is crucial to understand his work. Most of his films take place in New York, but the city is not only a location but also a symbol, a motif full of meaning. It could even be considered the main character in a film like *Mean Streets*. As Kredell states, what makes Scorsese such an important director is the degree of authority he has acquired when showing New York in his films. His influence has shaped the perception of the city for several generations of New Yorkers (334).

Taxi Driver was released on February the 8th, 1976. The film tells the story of Travis Bickle, a Vietnam War veteran who takes a job as a cabbie in New York. It is noticeable from the beginning that he is a psychologically unstable character, presumably

traumatized by the horrors of the war. He suffers from chronic insomnia and lacks any social ability. He feels terribly lonely, so he writes a diary, and that is how we are told his story. *Taxi Driver* is a city film, which describes the relationship between the individual and the city. Like the rest of the story, New York city is described through Bickle's point of view. Therefore, it is a dirty landscape in which individuals are lonely and alienated. We are shown the city as a hell (Weinreich, 93).

As Taubin has affirmed, stylistically *Taxi Driver* is influenced by American film noir. This influence can be perceived in the first-person voice-over narration and the expressionists camera angles. However, this influence goes beyond the style: like film noir, the film is rooted in post-war trauma (World War II for film noir, Vietnam for *Taxi Driver*) (14).

2.2. Analysis

The importance of the city of New York in *Taxi Driver* can be inferred from its opening credits. Throughout its first two minutes some of the most essential elements of the film are presented. As the red-lettered titles 'Columbia pictures presents' and 'Robert de Niro in' fade, the screen is filled with a white and dense cloud of steam, from which a yellow cab emerges. This first representation of the taxi is deliberately shot in slow motion, as a close-up and from a low angle (*figure 1*). This, together with the vaporous cloud, suggests to the spectator that the taxi is emerging from an underground inferno (Taubin, 33). This inferno is the city of New York, which throughout the film is going to be repeatedly represented as Travis' hell. As the taxi moves out of frame, it leaves behind the title of the film (*figure 2*). The cloud slowly disappears as the blurred lights of New York start to emerge. Suddenly, we see Travis' eyes filling the screen, framed by the taxi's interior

rear-view mirror. What we are going to see of New York is through those eyes: the night on Broadway, traffic lights, streetlamps and neon signs announcing clubs and theaters. The image of the city is as blurred and limited by the shape of the interior rear-view mirror as the view of Travis is. In general terms, it could be stated that the film is presented through his point of view. This *mise-en-scène* suggests that the film that we are going to see is a mixture between an urban horror film, an urban road movie and a psychodrama with neo-noir overtones. It also suggests that the cinematic city will be constructed by a single subjective point of view which is going to be reflected in the windows and mirrors of a taxi that seems to come from hell. From this moment onwards, it is already clear that the protagonist and its cab are inseparable (Taubin, 34). *Taxi Driver* could be seen as a peculiar type of *road movie* in which the protagonist sets off on a journey that will guide him to the ultimate knowledge (Milla, 7).



Figure 1



Figure 2

One of the scenes of the film in which the importance of the city deserves to be highlighted is the second one after the title sequence. This scene is the first one in the film in which we see Travis working in his taxi, and also the first one in which we see New York. The district of the city which is shown is Times Square. In this scene the city is plunged into darkness, making the lights of the city and the neon signs even brighter. The predominant color of the city lighting is red, which suggests that New York is the city of sin (*figure 3*). Particularly, the area of the city which seems to fascinate Travis is Broadway, between Times Square and Columbus Circle, where Betsy (Cybill Shepherd) works. It does not matter how far Travis goes with his cab: he will always return to Broadway as an unconscious movement, as if it was an instinct. New York is shown as a city which is completely dehumanized, and which gathers all the negative aspects of the modern city: unrest, dirt, noise and suffering (Weinreich, 93).

In this scene it is raining, which contributes to the distorted representation of the city. The landscape is also shown through the water which emerges from the hydrants. Thus, the view of New York that Travis gives the spectator is blurred and deformed, which gives us a clue of how his mind perceives his environment (*figure 4*). Water is going to be an important symbol in the film, symbolizing the main character's desire for

purity (Milla, 7). Travis sees New York and its citizens as trash, that someday will be cleaned by the rain: “whores, skunk pussies, buggers, queens, fairies, dopers, junkies. Sick! Venal! Someday a real rain’ll come and wash all this scum off the streets”. These lines not only give water a kind of biblical power, but also represent Travis’ isolation. He is not like the rest of the people, he is different. He observes the city from his cab (his safe place) as if it was a movie. He does not belong to the city; he does not feel himself as part of the city but as a spectator of it. Moreover, as the movie moves on it can be inferred that he feels like a hero, or even a deity, who has the power to change New York’s destiny.



Figure 3



Figure 4

However, it is also important to remark that the depiction of New York in the film is not monolithic throughout. Although the general impression of the city that the spectator is going to draw stays chaotic, dirt, dark and immoral, there are some moments in the film in which the city is portrayed in a different light. Those are mainly shots that take place in Columbus Circle, the zone where Betsy works, and that belong to the first part of the film (before her rejection). In these sequences, the city is portrayed in daylight, the music is somehow more optimistic, the predominant color is white, again symbolizing purity (*figure 5*) and Travis's paranoid psychosis is still not so evident. Even though the decaying portrait of New York at night is still present in this part of the film, these shots with Betsy act as "the calm that precedes de storm". From the scene in which the first encounter with Iris (Jodie Foster) takes place on, New York city will not be portrayed with this soft lighting again, which emphasizes the dramatic turn of the film in its second half.



Figure 5

The next scene whose importance needs to be highlighted in relation with the representation of New York City is precisely the one in which we see Iris for the first time in the film (*figure 6*). Travis is again driving his taxi around the city, from day to night,

and as it is usual in this character he seems to be deeply immersed in his thoughts. His passengers change, but he stays apparently immutable. This scene suggests that the only action taking place is the one that takes place in his mind. The spectator knows that he wants to buy a gun and that he has questions about his own role in the world. He starts planning his mission. By this point of the film, Betsy has already rejected Travis, making him realize that “she’s just like the others”, an event that changes something inside his brain, enhances his paranoia and acts as a trigger for the rest of the events of the story.

Travis has just dropped off his last passenger when, suddenly, Iris crosses the street with another girl and they are almost run over by the taxi. As can be seen in the screenshot below (*figure 7*) the way in which both girls are shown on screen is remarkable. The girl who walks with Iris dresses in orange and red tones that in terms of color melt with the city lights background. She also wears sunglasses even though the scene takes place at night, hiding her face. On the other hand, Iris is presented dressed in flowers and in white tones, a promise of the purity that Travis perceives in her. Her eyes and her face are fully revealed in a close-up (*figure 6*). This presentation of the girls explicitly tells the spectator who is the one that is going to play a role in the story, while the other is depicted just as another element of New York city which contributes to its representation.

He follows the girls with his cab staring at them so boldly that he makes them feel uncomfortable. Thus, the spectator is soon able to notice that Iris is going to be Travis’s next obsession, as Betsy was in the first part of the film. What both Iris and Betsy have in common is that they both symbolize whiteness and purity, in contraposition with the representation of the city. While New York stands for night, dirt, contamination, corruption, etc., both girls are depicted as the opposite (although in Betsy’s case, as I have mentioned before, Travis changes his mind after his rejection). In both cases, the women

are trapped in an inferno from which Travis wants to liberate them. He is obsessed with their salvation and tries to convince them that they need to escape their horrible reality in order to achieve happiness. Travis' mission is to bring them back to their original purity. As Milla states, this original purity represents a space which has not been yet contaminated by history (9). Extrapolating this to the city, they would represent the city before being condemned by modernity. Again, it is important to remember the reference that Travis makes about "the rain" that someday will "clean" the streets of New York, "the rain" that will give back to the city its original purity. Travis aspires to be that cleaning water, and the way he finds to try to purify the city is through these women. First, he tries it through Betsy, and he fails. Thus, he re-arms himself and goes one step further in order to try it through Iris. In this last case, it is also remarkable that the return to the original purity is shown in the girl's name: from "Easy", her street name, to "Iris", her given name.



Figure 6



Figure 7

This scene is important not only because of the appearance of Iris, but also because it acts as a point of inflexion in the film. After the encounter with the girls, Travis drives around a city which is shown to the spectator in slow motion, a speed which is used by Scorsese in order to represent the subjectivity of the character. In opposition to previous scenes in which New York is represented, the image now is not completely blurred. Travis is staring at the people who are walking down the streets, trying to perceive their details as if he was analyzing them (*figure 8*). Through this way of looking, Travis' paranoia and obsession are enhanced.

Travis drives his cab through the New York night while he continues narrating his diary to the spectator: "Loneliness has followed me my whole life, everywhere. In bars, in cars, sidewalks, stores, everywhere. There's no escape. I'm God's lonely man". This quote could be understood as a kind of epiphany, again denoting a Biblical tone through the mention of God. From this moment onwards, Travis has understood his role in the world, and starts preparing himself for his quest, his life-mission. His isolation has become increasingly obvious for the spectator, and some of his other adverse conditions like alcohol abuse (*figure 9*) and his paranoid psychosis, presumably a consequence of

being a war veteran. Many of these issues were frequently present in the American veterans who fought in the Vietnam War. The specific details of the cause of his trauma are unknowable, but instead the film shows the spectator its symptoms, including among others his fascination for violence and the seek of dangerous situations. The desire to drive a taxi at night around the worst areas of New York City is itself a manifestation of this continuous flirting with danger and violence (D. High, 385). In the next minutes of the film, he will buy a 44 Magnum. As he states in his diary “suddenly, there is a change”.



Figure 8



Figure 9

The last scene whose significance I would like to underline is the one that closes the film. Betsy gets into Travis's taxi and he drives her home. She is now seemingly proud of him, and in their conversation the spectator can perceive even a note of admiration in her. After leaving her at home, Travis refuses Betsy's money and continues his drive around the city. This ending scene closes the film in a cyclical way with both the appearance of Betsy and the emphasis on New York city at night. Both Betsy and New York are again presented through Travis's point of view so that what the spectator sees is what Travis sees from his taxi's interior rear-view mirror and windows (*figure 10*). The image of the red city lights at night starts blurring until it merges with the final credit titles (*figure 11*), just as the opening credits titles did at the beginning of the film. The fact that the city is again the protagonist in the movie's ending denotes how important its representation has been throughout the entire film. In this scene, the circle closes, and in spite of all the violence that takes place in the second part, the paranoid psyche of Travis, and the decaying portrait of the city which is shown, it is important to highlight that the film has what we could describe as an ironic ending. Travis has accomplished his heroic mission and has cleaned New York of the dirt he hated (although his means are of course questionable). Unlike the candidate Palantine (Leonard Harris), he has actually succeeded at helping the people. Iris's father recognizes him as a hero in his letter: "Needless to say, you are something of a hero around this household", and also Betsy has returned to him, although now he is the one in charge of their relationship since he does not accept her money and in their re-encounter it is Travis who says goodbye. This could be seen as a horrifying portrait of the society of that decade. The bleak modernity we are shown throughout the film is criticized within this ending: Travis, a psychopath, has been transformed into a hero by a corrupt city whose perception of the limits between what is right and what is wrong appears to be seriously compromised. However, Scorsese has

deliberately chosen a final shot that lets the spectator fantasize with an open ending in which Travis establishes a new objective that could lead him to a new explosion. Something that he has seen through his taxi's interior rear-view mirror has definitely called his attention (*figure 12*).



Figure 10



Figure 11



Figure 12

The setting of *Taxi Driver* clearly helps to determine the dark tone of the film. The numerous mise-en-scènes that are present in the film contribute to underscoring New York's state of decay as well as Bickle's paranoid delusion (Galkina 1). They help the spectator to understand the protagonist's obsession with returning the original purity both to the city and to the women. The negative social aspects of the city are consciously presented in order to create repulsion in the viewers, engaging them with Travis's solitary suffering and making them empathize with him. The use of red in the lighting reinforces the metaphor of New York as an inferno and implies the immoral behavior of its inhabitants. Furthermore, this portrayal of the city is accompanied throughout the film with a solo sax jazz theme which strengthens Travis's loneliness. "Jazz, as a minority form of music not appreciated or understood by the majority, works as a particularly effective metaphor for Travis's isolation from society" (Butler 160). In order to complete the understanding of Travis, it is crucial for the spectator to take into account the above-mentioned historical context of New York city in the 70s: the traumatic Vietnam war, the failure of modernity, the corrupt capitalist system and the public disillusionment with the USA government. All these circumstances lead Travis to become a Molotov cocktail ready to be detonated.

3. CONCLUSION

The representation of New York in *Taxi Driver* is crucial for the development of the events of the film, since all the characters that the spectator is going to see onscreen are shaped by the city. It provides a very concrete scenario which is also needed in order to understand the film's protagonist, Travis. The tone and the style provided by the film are defined by the way in which the city is represented.

This representation shows New York as an inferno. Almost everything seems to take place at night. Thus, the general image the spectator gets of the city is dark. Moreover, the areas that appear most frequently are lit in red, a color which evokes not only hell but also sin. The city is completely dehumanized and encompasses all the negative aspects of modernity, something which could be understood as an open critique of the society of the 1970s.

The 70s in New York were a tumultuous decade defined by a corrupt political environment, represented in the film through Palantine, the candidate that Betsy represents. Travis blames these politicians for the decaying state of the city, which could be considered a critique of the actual politicians of the decade. However, this is not the only social critique that is present in the film, since the Vietnam war is also a central topic. The injustices and traumas brought by the war are personified in Travis. He suffers from paranoid psychosis deepened by alcoholism (probably also derived from this trauma), which turns him into a sociopath fascinated with violence and obsessed with the search for purity. Nevertheless, society is so rotten that it ends transforming Travis into a hero.

In order to conclude, it is important to note the presence of irony through the film. Travis is obsessed with his "mission" of restoring purity, although he represents the opposite of purity. The film identifies Travis with New York City, making him part of

this inferno, although he thinks of himself as different and even superior to the rest of the people. In addition, although he appears to want to help Betsy and Iris, he does not even care about what they really want. He is a narcissist disguised in a redeemer. The ending of the film is itself ironic, since, as has been mentioned before, society is so corrupt that ends up making a hero from a psychopath. In some way, this effect is also transferred to the spectator, since almost the whole film has been presented through Travis's point of view managing a high degree of empathy with the protagonist.

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5. FILMS CITED

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French Connection, The (William Friedkin, 1971)

Manhattan (Woody Allen, 1979)

Midnight Cowboy (John Schlesinger, 1969)

Mean Streets (Martin Scorsese, 1973)

One Flew over the Cuckoo's Nest (Milos Forman, 1975)

Psycho (Alfred Hitchcock, 1960)

Saturday Night Fever (John Badham, 1977)

Taxi Driver (Martin Scorsese, 1976)

Who's That Knocking at My Door? (Martin Scorsese, 1968)