

2005

A feminist Jungian analysis of the representations of teenage females in films 1950s to 1970s

Lea O'Dea
Edith Cowan University

Follow this and additional works at: https://ro.ecu.edu.au/theses_hons



Part of the [Critical and Cultural Studies Commons](#), and the [Gender, Race, Sexuality, and Ethnicity in Communication Commons](#)

Recommended Citation

O'Dea, L. (2005). *A feminist Jungian analysis of the representations of teenage females in films 1950s to 1970s*. https://ro.ecu.edu.au/theses_hons/1262

This Thesis is posted at Research Online.
https://ro.ecu.edu.au/theses_hons/1262

Edith Cowan University

Copyright Warning

You may print or download ONE copy of this document for the purpose of your own research or study.

The University does not authorize you to copy, communicate or otherwise make available electronically to any other person any copyright material contained on this site.

You are reminded of the following:

- Copyright owners are entitled to take legal action against persons who infringe their copyright.
- A reproduction of material that is protected by copyright may be a copyright infringement. Where the reproduction of such material is done without attribution of authorship, with false attribution of authorship or the authorship is treated in a derogatory manner, this may be a breach of the author's moral rights contained in Part IX of the Copyright Act 1968 (Cth).
- Courts have the power to impose a wide range of civil and criminal sanctions for infringement of copyright, infringement of moral rights and other offences under the Copyright Act 1968 (Cth). Higher penalties may apply, and higher damages may be awarded, for offences and infringements involving the conversion of material into digital or electronic form.

EDITH COWAN UNIVERSITY
LIBRARY

**A FEMINIST JUNGIAN
ANALYSIS OF
THE REPRESENTATIONS
OF TEENAGE FEMALES
IN FILMS 1950s TO 1970s**

**LEA O'DEA
BACHELOR OF COMMUNICATIONS HONOURS
FACULTY OF COMMUNICATIONS AND CREATIVE INDUSTRIES
28th OCTOBER 2005**

USE OF THESIS

The Use of Thesis statement is not included in this version of the thesis.

ABSTRACT

This thesis is framed within the broad study of film theory and analysis. It is my research into the representations of teenage females in mass media films made and released in the USA and Australia in the years before and after the Sexual Revolution of the 1960s and Women's Liberation Movement that began in the 1970s. This work is significant primarily in that it is an analysis specifically of teenage females who feature as lead characters in films. The sample of films has been chosen because as mass media, mainstream films their distribution is indicative of their acceptance within the dominant patriarchal ideology in the USA and Australia at the time.

As one of the most significant movements in modern times, the Women's Liberation Movement (which, in its beginnings ran alongside the media-driven Sexual Revolution of the sixties) brought previously unsaid, 'private' issues into the open or, in Jungian terms, into the conscious. I will show that the social events reported in the media at the time are reflected in the representations of teenage females in the mass media films that were made.

The film analysis draws from two somewhat opposing schools. On one hand, the feminist readings offer insight into the representations of women that reflect the position of women within the social dynamic of the time. Feminist readings have, however, been accused of presenting women as powerless 'victims' of patriarchal dominance.

In contrast, a Jungian reading - which could be accused of being somewhat limited by its foundation in the school of Individualism, and therefore isolating the individual experience from society's influence - offers a perspective which has a promise of individual empowerment through what Jung calls the journey to individuation, or enlightenment. It is by comparing and contrasting the two kinds of readings of the films in question that one gains comprehensive understanding of the representations of teenage females in films during the period 1950s to 1970s.

I certify that this thesis does not, to the best of my knowledge and belief:

- (i) incorporate without acknowledgment any material previously submitted for a degree or diploma in any institution of higher education;
- (ii) contain any material previously published or written by another person except where due reference is made in the text; or
- (iii) contain any defamatory material.

LEA O'DEA

28th October 2005

ACKNOWLEDGMENTS

My Thanks to Jeff
for your faith, your devotion and
for being there every step of the way

My Thanks to Travis, Trent & Lachy
for your love, your inspiration and
for keeping it real.

My Thanks to
Prof. Lelia Green
Dr. Debbie Rodan
Dr Mardie O'Sullivan
for your academic input and guidance

CONTENTS

Copyright and Access Statement	i
Abstract	ii
Declaration	iii
Acknowledgments	iv
Table of Contents	v
Thesis Research	1
Research Aim	1
Background	1
Significance	2
Methodology	3
Introduction	6
Teen Flicks	6
Sexual Revolution and Women's Liberation Movement	8
Chapter One: The Theorists	13
Feminist Theory	13
Jungian Theory	16
Chapter Two: 1950s Bad Girl Flicks and Clean Teen Pics	21
Teen Delinquent Films	
'Gidget'	
'Tammy and the Bachelor'	
Chapter Three: 1960s Sexual Nymphets	32
'Lolita'	
'Age of Consent'	
Chapter Four: 1970s Demonic Teen Witches	41
'Carrie'	
'Exorcist'	
Conclusion	52
Reference List	54

THESIS RESEARCH

RESEARCH AIM

The aim of this research is to compare and contrast the representations of teenage female lead characters in mass media films released in the USA and Australia in the 1950s, 1960s and 1970s. This period is most significant as an era in which the mass media fed on the ideologies of the Sexual Revolution in the sixties and the Women's Liberation Movement in the seventies. Both of these social movements threatened the dominant patriarchal ideologies of the fifties that had maintained certain moral codes in society. I will analyse the representations of teen females in films during this period by applying both feminist and Jungian readings and show how the representations reflect the social climate and media discourses of the time.

BACKGROUND

Lead characters:

I am only using films that feature a teenage female lead character in the age group 12 to 17 years, as these films focus on the girl's experiences in their own right, rather than as appendages to another character's (usually a male's) development and experience. I have designated these ages because they capture the group most alienated in film analysis. At 12 years of age, most girls are entering puberty, whilst after 17 years of age they are seen as young women.

Film Choice:

Mass Media films have been chosen because as mainstream, narrative films they have the widest distribution and are most likely to have reached the biggest audiences, and therefore are most likely to represent the dominant ideologies of the period and of the culture in which they are made and distributed.

My decision to study this category of films is also based to some degree on previous dominant practices in film analysis. De Lauretis (1984, p.106) states that "... narrative

film has always been the primary area of research for critical and theoretical discourses on cinema..."

Feminist academics have asked one specific question of me on a number of occasions - have I referenced films directed by women, or just by men? To the best of my knowledge, I have accessed all the mainstream films of this type (mainstream films made during the 1950s to 1970s that feature teen females) and as it stands, women directed none of them, neither were women involved in any of the main production tasks. The absence of women in the production of films about teen females during this period is noteworthy in its own right.

Made during the period:

The films referred to in this thesis were all made in the same period of time that they depict. When making a film with latter-day knowledge and attitude, it is too easy to distort representations of the characters and ideologies of the era of that film. O'Shaughnessy (1999, p.55) explains that "We must locate texts in the specific historical times that they are produced and consumed in". He continues, "We need to understand what was happening historically and socially". When a film is made it inevitably reflects the dominant ideologies of the time. With this in mind, it is important, I believe, to see how teen females are represented in films made at that time.

SIGNIFICANCE

Teen females:

Those practicing film analysis rarely identify and study teenage females as a distinct group in their own right. Teenage females are neither child nor adult; therefore, to study them only as women negates their experience as youths. Likewise, film analysis often references teen females as part of youth, but, as most film analysis about youth focuses on male youths, their female experiences and perspectives are ignored.

Teenage females are the future matriarchs in our societies. They will be amongst decision-makers and power-players as society develops and, as such, any understanding we can gain about their representations in mass media (and hence their positioning within the 'norms' of dominant ideology) is invaluable. This research acknowledges them, and their representations in film, as quintessentially pertaining to teenage females.

Feminist and Jungian Theory:

This research provides an opportunity to compare and contrast the two approaches to film analysis that I consider most applicable to the study of representations of teenage females in film. Feminist film theory can be applied to expose what are sometimes misleading representations of teenage females in film. These readings take into account the social dynamics of the culture in which the films are made and distributed, but they can be victimising and do not necessarily take into account the potential for individual empowerment. Jungian psychoanalysis, however, offers an alternative reading that explains the representations of teenage females in film from the perspective of individual maturation and development, but does not necessarily place this in a social context. By combining the two, I can offer an encompassing analysis of the representations of teenage females in films both from the individual perspective and from the social perspective.

METHODOLOGY

Introduction:

The first chapter is an introduction that includes important background information pertinent to the study of the film selection in this research. Firstly, I briefly discuss the practices of the mass media film industry and the development of the 'teen flick' in order to explain the growth of this film genre in the 1950s. In the second section of this chapter, I write a brief historical perspective on the changing social climate as reflected in the media during the 1960s and 1970s, including the significance of the Sexual Revolution and Women's Liberation Movement.

Chapter One - The Theorists:

In this chapter I explain my use of Feminist film analysis and note that while there is considerable literature on Feminist reading of films, this has not focused on teenage female characters in mainstream, mass media films during this period. I also identify the possible pitfalls inherent in feminist film readings. Secondly, I introduce background information on Jungian psychology and Jungian film analysis, highlighting that it is actually post-Jungian work and exposition that is of most significance to my research. In providing this background, I show that representations of teenage females in film can be seen as part of their journey to individuation as described by Jung.

Chapter Two - 1950s Bad Girl Flicks and Clean Teen Pics:

In order to identify shifts in filmic representations of teenage females before and after the changes created by the Sexual Revolution and the Women's Liberation Movement, I firstly analyse films made in the 1950s. The fifties saw a dynamic increase in teen films, partly because they speak to the very lucrative teenage market emerging at that time. In the Second Chapter I discuss three teen 'delinquent' films all made in 1957: *Reform school girl*, *Teenage doll* and *Sorority girl*. I also analyse two of the few 'clean teen' films featuring teen female leads that were made in the late fifties, *Gidget* (1959) and *Tammy and the bachelor* (1957). I show that although the two types of films differ in their overall content, they both work within similar patriarchal ideological patterns.

Chapter Three - 1960s Sexual Nymphets:

In this chapter, I analyse two films made in the sixties that feature a teenage female lead. The film version of *Lolita* (based on Nabokov's groundbreaking 1950s novel) was released in the US when the Sexual Revolution and its fight for free love featured in the media, whilst *Age of consent* (1968) was made in Australia. In analysing these films, I discuss how both films feature teen females and their sexuality, but the films are not made for the teenage market. They are made for adults with adult themes and concepts that render them controversial not just in their time but also decades later when consequent remakes of *Lolita* still raise ethical debate amongst film viewers.

Chapter Four - 1970s Demonic Teen Witches:

In the fourth chapter, I analyse two mainstream films made in the seventies: *Carrie* (1976) and *The exorcist* (1973). Both films feature teenage female leads and are again two of the few mainstream films made in this period that do so. These films were made at a time when the Sexual Revolution was losing momentum in the mass media, but when the Women's Liberation Movement was gaining unprecedented attention in its public fight for equality. The movement was presented in the media as a very real threat to what had been well-established dominant patriarchal ideologies.

Conclusion:

In concluding my research findings, I show how my work has met my research aim. I also describe how this thesis is in fact the first stage of a more extensive research project into the changing representations of teenage females in film from the 1950s through to the 2000s in which I continue to apply Feminist and Jungian readings to describe how teenage females are positioned in mass media filmic discourses.

INTRODUCTION

In this thesis, I intend to do film analysis of mainstream films featuring teenage female leads that were distributed in the USA and Australia during the 1950 to 1970s. I will show that the representations of teenage females reflect the dominant ideologies and media discourses in these western cultures at the time.

It is not my aim in this thesis to discuss how films affect society; instead, my focus is on whether and how films reflect society. Before embarking on film analysis in the latter chapters, I will introduce the social and cultural climate in which the films to be discussed were produced.

TEEN FLICKS

When the Second World War ended in 1945 Australian soldiers returned home from the European and Pacific war fronts and resumed their prior roles in the workplace. They replaced the many women who had been deployed to work in factories and businesses during the war years. On the men's return, the women resumed their roles as homemakers and mothers.

Optimism after the war, and a new focus on the family and family life went hand in hand with the 'baby boom'. A booming economy and growing affluence led to post-war consumerism focusing on the purchase of household mod cons for many homemakers. Schiach (1998, p.22) explains that the movie industry enjoyed peak audience attendance in 1946. One of the main genres of film being made during this period was the 'women's movie'. Through to the first half of the fifties, the major film studios continued to focus on making women's films. However, by the mid-fifties there was a 50% drop in audiences from the peak of 1946. Women were no longer avid cinema-goers, partly setting the scene for the television generation.

During the same period, the old studio system in Hollywood started breaking down and film producers were looking for a new film audience to replace the diminished number of mature women cinema-goers. Schiach (1998, p.22) explains that by the late fifties the major studios discovered that most of its audience were between sixteen and twenty-five. It was at this time, says Doherty (1988, p.65), that Martin Quigley Jr. stated that "the most important single area for the present and future well-being of the motion picture industry is the youth of the country."

Hence, the American film industry started making films to capture the growing and lucrative teen market. This market consisted of the children born during the war years who were reaching teenage-hood, many of whom were actively rebelling against 'the establishment'. They were looking for ways to express their individuality and ultimately a new subculture was created, 'teen delinquent' culture. One of the main ways they expressed their rebellion was through rock and roll music. The adult outcry against this 'wild' music was unprecedented. Inevitably as the music industry embraced the new culture, so too did the movie industry, and the 'teen film' genre was born.

Drive-in theatres were immensely popular in the late fifties. These venues were hugely attractive to teen audiences. One of the newer film studios, American International Pictures (AIP), was noted for its low-budget exploitation films and championed drive-in movies for the profitable teenage market (Filmsite, 2005). Many other independent companies and filmmakers imitated these films. There was in fact a wide variety of sub-genres within the 'teen pics' genre to draw on: monster and horror, biker, beach party and juvenile delinquent, such that in 1958 the number of drive-in theatres in the US peaked near 5,000 (Doherty, 1988, p.65) mainly catering for a younger demographic.

However, very little film analysis has been done in the field of the 'teen pic' genre and of films featuring teen female characters in particular. Doherty, in his book *Teenagers and teenpics* (1988, p.205), explains how females were mostly seen as supports and secondary to the lead males such as in Elvis Presley films where they were part of 'a bevy of submissive girls adoring him [Elvis]'. Although Doherty's book is a comprehensive study of teen films, he makes only a brief reference to even the most successful teenage female films of the time such as *Gidget* (1959) and *Tammy and the Bachelor* (1957).

Both these films are in what is called the 'clean teen pics' genre. *Gidget* also earmarks the very successful 'beach party' sub genre. Dozens of these clean teen pics were made through to the mid sixties. Doherty (1988) argues that there are clear differences between 'delinquent' films and 'clean pics'. He sees the clean pics as showing clean-cut middle class kids who conform to adult ideals and who therefore act to fulfil the hopes of the older generation. In contrast, delinquent films represent 'the defiant youth problem', its association with rock and roll music and its threat to destroy the moral fibre of society. Rutsky (1999), in contrast to Doherty, discusses how the beach party films contain similar non-conformist themes in comparison with the delinquent films. Although both types of teen films include rebellion to varying degrees, they are all identifiable by their predictably 'happy ending'. Even the majority of 'teen delinquent' films made during this era, some of which contained dark and depressing issues, ended with the 'bad kid' coming good. Lewis (1992, p.151) explains that "The cultural function of the teen film has always been primarily one of reassurance."

In my analysis of the teen films of the fifties that feature teen female leads, I found that Rutsky's argument is more pertinent. I show that the representations of teen females in these two genres of film are in fact quite similar and both reflect the dominant patriarchal ideology of the time.

SEXUAL REVOLUTION AND THE WOMEN'S LIBERATION MOVEMENT

The growth of the teen film genre during the fifties coincided with a fall in audiences for women's films. Women's films had previously dominated the industry: the women in films were empowered by the positions that they held and by the consequent 'female star system' that existed. So much so, according to Haskell (1973, p.324), that when the female star system collapsed due to the break down of the big studios and the new market trends of the fifties, women in the film industry lost much of their economic leverage. In the vacuum left by the disappearing strong female stars, the film industry returned to its prior unchallenged patriarchal dominance.

This dominance led to marked changes in film content. Haskell (1973, p.270) states that "...in the fifties there were not only fewer films about emancipated women than in the thirties or forties, but there were fewer films *about* women." In keeping with this patriarchal ideology, McQuiston (1991, p. 18) observes that in the immediate post-Second World War society, "The highest feminine aspiration was pitched as marriage to Mr Right, home and children. After that came the acquisition of labour-saving household technology."

The sixties however marked a new era of social revolution for many sub-groups in society and the mass media captured it all. The relative calm that had existed for the USA and Australia ended with more American and Australian troops conscripted to fight in the Vietnam War. The unpopular involvement in this war, as well as rumblings of the cold war, fuelled civil rights protests amongst young people.

McQuiston, in describing this new generation, states (1997, p.79) that "they 'dropped out' and went underground; creating an alternative culture that espoused an ethic of peace and love, while expressing itself through sex, drugs and music." "They wanted to be liberated from all the confines of the older generation, including sexual repression. Although there were only pockets of people *living* the Sexual Revolution, its high profile was media-driven".

The movement was exemplified by the 'Hippies'. Gatherings such as the 'Human-Be-In' in January 1967 in San Francisco's Golden Gate Park consisted of up to 20,000 Hippies and attracted much national media attention. It spilled over into what was dubbed the 'Summer of Love' which included gatherings of up to 75,000 Hippies seeking an alternative life-style in San Francisco's Haight Ashbury district. The Hippie movement and its associated life choices featured as the cover story of the July 7th, 1967 issue of Times magazine: "Hippies: the philosophy of subculture".

Later, in August 1969 the Woodstock Festival and Rock Concert held on 600 acres outside New York City attracted 500,000 gatherers over a three day period. The sheer size of the festival and the disruption it caused to the infrastructure in the area attracted

worldwide media attention that highlighted the subculture of the Hippies, their music, peace and free love.

The open and intense mass media coverage of events that were linked to the Sexual Revolution meant that previously banned film material containing nudity and sexual references was now attracting bigger audiences. The moral restrictions that had controlled the release, or censorship, of films began to disintegrate. This meant that governance over the release of film material became more lenient.

The Hay's Production Code, which was a set of guidelines governing the production of motion pictures, had been enforced since 1934 but by the early 1960s, it was disintegrating. It had been created by the owners of large Hollywood movie studios in order to avoid a government-run censorship program and was driven to a large degree by an organisation called 'the National Legion of Decency'. The Legion had been founded in 1934 by the Catholic Church, and a short time later, other denominations joined it. Effectively, until the sixties, the Legion of Decency wielded its power by instigating public boycott of films. However, both it and the Hay's Code became all but powerless in the social changes consequent upon the sexual revolution. In 1967 the new MPAA (Movie Production Association of America) created a new broadly classified four tier rating system; G for general exhibition, M for mature, R and X for restricted material.

Whilst existing alongside each other, and apparently supporting each other, the Sexual Revolution and the early days of the Women's Liberation Movement both appeared in media releases to embrace the new sexual freedom. For many women, the birth control pill dispelled the fear of pregnancy and helped promote a perception that women had the right to sexual pleasure. However, some social analysts such as Fletcher (1988, p. 171) suggest that "...the revolution in sexuality and contraception had not improved women's lot, but liberated *men* rather than women.", and that "Men, are free simply to take advantage of the new free sex."

The sexualisation of the film industry was inevitable in this new social climate. In America, in 1966, the Motion Picture Association of America eliminated previous

prohibitions of 'lustful kissing' and 'passion that stimulates the base emotions'. Whereas Haskell (1973, p.235) describes fifties films by saying that "They were all *about* sex, but *without* sex", in referring to the films of sixties, she states that "With the substitution of violence and sexuality (a poor second) for romance, there was less need for exciting and interesting women: any bouncing nymphet whose curves looked good in catsup would do." Hence, by the late sixties, films such as *Lolita* and *Age of consent* featured teenage females as attractive sexual nymphets served up for male viewing pleasure.

Betty Friedan's best-selling book *The Feminine Mystique* was released in 1963 and, as McQuiston states; it "took the lid off the isolation and disillusionment felt by a whole generation of those 'happy housewives' and lit a spark of revolution." These initial rumblings of discontent heralded the beginnings of one of western cultures most significant social movements; the Women's Liberation Movement (WLM). Even so, this did not gain real momentum until closer to the seventies.

Given its media-generated existence, it was inevitable that the Sexual Revolution would have a relatively short lifespan. By the seventies, the media no longer focused on the utopian ideals of the Sexual Revolution and instead began to address the protests and marches of the WLM. It was the voices of the more radical branches of the WLM that were heard in the media, however, there were also murmurings of dissatisfaction in the wider female population who wanted more equality in society. It is McQuiston's view (1997, p.79) that, "By 1970, Women's Liberation was a mass movement whose small groups and collectives, already numbered in the thousands, were multiplying at a tremendous rate."

In the seventies, the movement's use of all forms of media to send its political message for women's equal rights became highly graphic. Its messages were designed to gain attention by using shock tactics. The very vocal Germaine Greer became something of a radical spokesperson for the movement. In her book *The female eunuch*, released in 1970, she denounced the institutions of marriage and motherhood as forms of patriarchal suppression of women. McQuiston (1997, p.81) argues that Greer's book "...vigorously attacked the institutions and burdens of womanhood." According to Faludi in her book

Backlash: The undeclared war against women (1991), women's fight for equality led to a retaliation against women by patriarchy.

This retaliation is depicted in the filmic representations of teen females at the time. Two mass media films made in what was the very patriarchal 1970's mainstream film industry (with few women filmmakers) were *Carrie* (1976) and *The exorcist* (1973). They both feature teen females whose behaviour is anti-social. Carrie, in the movie of the same name (1976), is witchlike, vengeful and murderous, and Regan, in *The exorcist* (1973) is possessed, vile and demonic.

CHAPTER ONE

THE THEORISTS

FEMINISTS

In analyzing the films from 1950s to 1970s that feature teenage females as the lead character, I am referencing the work of a number of feminist film theorists. Wesley (1999, p.1), in her discussion of Feminist film theory states that;

The contemporary predominance of visual media has inspired much scholarly speculation on the social impact of movies. Influenced as well by the burgeoning of women's studies, the decades from the 1960s through the 1990s have also been marked by the emergence of feminist film theory, which, like other branches of feminist inquiry, has developed through three areas of focus: analysis of damaging content, explanation of the detrimental processes involved in objectification, and development of strategies to offset destructive representation. The first focus is exemplified in Molly Haskell's pioneering discussion of the treatment of women in the movies, which she provocatively titled *From Reverence to Rape*; the second has its grounding in Laura Mulvey's classic discussion of the exploitative "male gaze"; and the third is exemplified by Jeanne Allen's study of possible resistive responses of the female spectator.

It is not within the scope of this thesis to consider the third branch of feminist inquiry. Instead, this research focuses only on the first two branches of feminist inquiry by identifying the types of representations of teen females that exist in the films to be discussed and how they align closely with the patriarchal ideologies of the time.

Kuhn (1982, p.77) explains that the textual analysis of mainstream narrative films by feminists charts some of the ideological operations of patriarchy (or the 'patriarchal ideology') within films and other texts. She also explains (1982, p.77) that feminist film

theorists make visible the invisible by exposing how that which appears 'natural' in women is actually constructed to maintain patriarchal order.

Haskell's work, as evident in her book *From reverence to rape: The treatment of women in the movies* (1973), offers insightful observation of the representations of females in films within patriarchal ideology both before and during the period from 1950s to 1970s. She describes how women's characters in film were demonised during the sixties and seventies. Haskell's position has been described as quite radical, but it provided the foundation from which many other feminists developed their own theories on patriarchal dominance and the subjugation of women.

Of the feminist theorists whose work is particularly applicable to an analysis of films of the fifties, Mulvey's theory on 'the gaze' may be questioned with reference to the character of Gidget, but is certainly applicable to the majority of females in films of the fifties. Smith (1999) discusses how female characters in films are presented as objects for humiliation; they are disempowered and ultimately submissive to men. Similarly, De Lauretis (1984, p.4) discusses how women in film are positioned as 'natural' and not required to be smart in contrast to men who are 'cultured' and educated.

Rich (1977) discusses the characterisations of women as either 'good' or 'bad' mothers that are evident in these fifties films, and how the practice of creating a women vs. women scenario in films support patriarchal ideologies. She also discusses how heterosexuality and notions of the male as superior are forced upon women. Her ideas offer interesting material for reading the characterisations of both Gidget and Tammy as tomboys. Clover, whose focus is on women in the horror genre, discusses Freudian theory on gender and its foundation in the one-sex theory that is pertinent to an analysis of the tomboy.

In the sixties, the ideologies of the Sexual Revolution (which was the focus of so much media attention), are reflected in the exploitation of teen females in films. Feminist readings of representations of females in both *Lolita* and *Age of consent* highlight the

objectification and commodification of the female lead characters. Haskell (1973), Kuhn (1982) and Lumby (1997) discuss how the female body becomes a commodity, whilst Mulvey (Erens, 1992) and De Lauretis (1984) explain how females are constructed as an object of desire. Lewis, in his book on teen films (1992) and Driscoll (2002) in her cultural study of adolescent females both discuss the representations of females in film and highlight how these representations reflect the patriarchal ideology.

The films of the seventies featuring female teenage leads, both of which are horror films, have been the focus of a great deal of analysis by feminist film theorists. Creed (1973) devotes whole chapters to her analysis of *The exorcist* (1973) in which the lead female character, Regan (who is 12 years of age) is demonic and possessed; and *Carrie* (1976), in which Carrie develops witchlike, destructive powers when she first menstruates. Creed, analyses these films in terms of Kristeva's theories of the monstrous-feminine, the witch and the menstruating woman.

Likewise, Clover (1992) discusses the construction of the menstruating body as a site of corruption, but also highlights issues of women as victims in horror films and Freudian ideas of the effect of the absent father. I also reference Clover's insights into the 'one-sex' theory that dominated psychoanalytic thinking prior to Freud, and how it positions gender in horror films.

Other feminist analysts offer interesting insights that are pertinent to my analysis of these 1970s films. Usher (1991) discusses women's madness as a product of patriarchal ideology whilst Wood's work on Freudian ideas of the repressed (1986) is significant in its reading of horror films and in its link to Jungian perspectives. Lewis (1992), although not a feminist writer, comments on the common occurrence in teen films of blaming the 'bad' mother and presenting teen females as destructive.

One of the challenges in this thesis has been to identify only those feminist film theories that are most pertinent to teenage females in particular. Based on the feminist argument that not all women experience patriarchy, subjugation and inequalities in the same way,

clearly the representations of teen females in films are specific to their group and therefore I analyse them as such.

JUNGLIAN

Young-Eisendrath, a Feminist who practices Jungian psychotherapy, acknowledges (1984, p.23) that many useful critiques of Jungian psychology have been written from a Feminist perspective. She explains that whereas we need to continue to be sceptical about applying andocentric (male-centred) concepts (such as Jung's) to women, the attainment of personal authority is a difficult process for women in our culture and it is in this area that Jungian concepts do apply.

She identifies (1982, p.27) the important aspects of Jungian contribution to a woman's development as including, "the need to reconstruct the dominant conscious attitude, the importance of reclaiming animus and anima projections and the individuation process..." She continues, and explains that,

This [Jung's] contribution is also compatible with feminist therapy because it is founded on an assumption of basic bisexuality or inherent wholeness in the human personality. Jung insisted that the task of individuation in the second 'half' of life should be the counterbalancing of the one-sidedness of the first 'half' (I use quotation marks here to indicate that the 'halves' are not necessary chronological time periods, but concern the completion of the personality of the individual).

Cox, also a feminist, but not a Jungian, supports ideas of gender balance and discusses (1981, p. 430) how masculine and feminine qualities are not necessarily inherent as 'male' and 'female', and that we have both within us and can develop them as needed.

Young-Eisendrath and Wiedemann, in their extensive work on animus development in women, describe four stages in the process (1984, p.33-40). During the earlier stages the

women experiences the animus externally, whereas in the latter stages she internalizes it and assimilates the animus into her conscious being.

The first stage is the 'animus as alien other' during which the young female identifies and attaches to women in a world of sameness. The second stage, which in my analysis is evident in films of the fifties and sixties, is the stage of the 'animus as father, god and patriarch' in which the female sacrifices her own individuality in living for masculine approval. In order to please patriarchal powers she may be "a good wife and mother", a "sexy lady" or a "good student or assistant".

The third stage (elements of which can be seen in the teen females in films of the sixties and certainly in the seventies) is the 'animus as youth, hero, and lover' in which the woman experiences herself as surrendering to the external animus. This choice is more active than sacrificed. However, she still lacks her own identity as a woman and eventually she will feel anger toward men who control her self-image.

In the fourth stage, the 'animus as partner within', the woman experiences her own authority and competency, she is industrious and moves more toward embracing the 'life of a woman'. In the fifth and final stage, 'animus as androgyne', the woman has self esteem, she functions well in the world with both men and women, and is fully integrated.

This theory, designed by Feminists Young-Eisendrath and Wiedemann, successfully re-works previous andocentric Jungian concepts in such a way that the focus is on the female experience. It is possible to see other similarities between a Jungian approach to the individual's life experience and a Feminist approach simply by comparing some of the more basic concepts underlying each.

The WLM led by Feminist belief, was a collective movement. In the early days it based itself on uniting all women against male oppression. McQuiston (1997, p.82) explains that "Networking in itself became a crucial tool. It also underpinned the notion of 'sisterhood', in which all women - friends or strangers - bonded together in solidarity."

She continues: "Consciousness-raising was the Movement's main instrument for analysing women's oppression and how to end it."

The concepts of group solidarity, union of purpose and raising consciousness are similar to Jung's idea of 'the collective'. For Jung, the collective experience is held within the unconscious of every person as archetypal ideas. For example, Jung states (1959, p.179) that "The animus is the deposit, as it were, of all woman's ancestral experiences of man..."

The archetypes are the side of the individual that are not shown and are, according to Jung (1959), made conscious only in dream or when one consciously accepts that they exist within. Jungian film analysts, such as Hockley (2001, pp. 2-3), argue that film acts like dream and brings into consciousness the subliminal archetypes. These archetypes can be dark and disturbing, as are some of the representations of teenage females in the films of the fifties, sixties and seventies.

For Jung, the bringing into consciousness of the archetypal opposites is how one makes one's life journey toward 'individuation'. Put in the simplest of terms, and based on Jung's writings (1959), the 'Journey to Individuation' is the process in which a person removes their public mask (or persona) and brings into their conscious being the archetypal opposite dark (or shadow) side and the archetypal opposite gender - the anima (feminine) for men and the animus (masculine) for women - to attain wholeness.

A Jungian reading of the filmic representations of teenage females in the films of the 1950s through to the 1970s show these aspects of the individuation journey. The films capture the collective experience of teenage females. Hockley, a post-Jungian, states (2001, p.43) that "Individuation is something that happens not just to individuals but also to cultures."

When applied to the representations of teen females in films, the Jungian perspective may illuminate elements of the shadow and the animus, but the female characters do not internalize it and ultimately return to wearing the persona, or mask, that is proscribed to

them within patriarchal order. However, mass media exposure to the ideals of the Sexual Revolution in the sixties, and the WLM, brought previously hidden issues into the consciousness of society. This is reflected in the representations of teen females in films at the time. Repressed energies, rage and the shadow side are exposed in the characterisations of young women in these films.

In order to apply these Jungian concepts to teenagers, I join other post-Jungians Young-Eisendrath and Hockley in breaking away from Jung's original writings in which he proposes that the journey toward individuation does not begin until a person reaches middle age. Jung (1959, p.111) states that "For a young person it is almost a sin - and certainly a danger- to be too much occupied with himself; but for the ageing person it is a duty and a necessity to give serious attention to himself." Jung developed his theory of individuation in the very early 1900s based on society at that time.

However, society in the latter half of the twentieth century was vastly different. The very public arena of the rebellions and revolutions of the fifties and sixties meant that young people were exposed to more adult-like concepts and knowledge of life than ever before. It is inevitable that this raising of consciousness occurred in teens as well as older people.

Hockley (2001, p. 104) cites the work of British psychologist, Michael Fordham, whose contribution to child psychology includes an application of Jungian ideas to early life. Hockley concludes that "...more recent post-Jungian thought regards the first half of life, which is characterized by the awareness of the ego identity, as an integral part of individuation."

In my analysis of the teen female films from the 1950s to 1970s, I apply a Jungian reading which shows how the representations of teen females reflect their first steps in their journey to individuation. At the same time, I apply a Feminist reading to show how these same representations reflect the ideologies and mass media discourses on social change that occurred during this period. Not unlike Jung's notions of a kind of alchemy occurring in the human journey through life, it is the alchemical merging of Feminist and

Jungian theories that gives the most complete reading of the representations of teen females in films made over these three decades.

CHAPTER TWO

1950s BAD GIRL FLICKS AND CLEAN TEEN PICS

The mainstream mass media films of the fifties that feature teenage female leads are categorised into two main sub genres - teen delinquent films and 'clean' teen films. The very fact that in this decade films are produced that feature a lead character who is a teenage female is most significant. Prior to the development of the teen film industry in the fifties, teenage females were rarely seen in film, let alone in lead roles. They are noticeable mostly by their absence from film.

However, in the patriarchal film industry of the fifties, just giving teen females visibility does not mean that their representations position them favourably in film. For the most part, the representations of teen females in the films of the fifties can be constructed as disempowering and demeaning. B. Ruby Rich states that "... the mere existence of a woman within a patriarchy's power structure does not belie its pervasive sexism." Certainly, this was the case for teen females in the films of the fifties.

The teen films of the fifties had one main theme - 'the coming of age'. This captures the teen experience in life as neither child, nor adult. In the delinquent films the angst for the teen females lies in their desire to feel safe in the world - ultimately, it is men who save them. However, in the clean teen pics, the dilemma is unrequited love and their quest to find a man to look after them.

My research indicates that the mainstream teen delinquent films with female leads made in the USA were not released in the Australian market at the time. *Sorority girl* (USA, 1957) was eventually released in VHS format in Australia in the seventies, whilst *Reform school girl* (USA, 1957) was re-made in 1994 for television: that television version was screened in Australia. The third of these films, *Teenage doll* (1957), was, according to the records accessed, not shown in Australia.

As they were independent studios that produced the delinquent films, the limited Australian distribution could be due to funding, or it could be due to local censorship regulations. The reason for the restriction in distribution of these films in Australia is beyond the scope of this thesis. However, as the representations of teen females are in keeping with the dominant patriarchal ideologies depicted in the clean pics, I include a brief study of these three delinquent female teen films.

A major characteristic that makes teen delinquent films like the clean teen films is that in both cases the message is that teenage females should conform to a prescribed feminine behavior. Rossiter (2001) expresses this sentiment when she states that "At puberty, I learned what it was to be female. Like my mother and grandmothers, I have undergone a process of 'forced feminization'." The girls in these teen delinquent films go against adult convention and expectations and are shown in fifties films to suffer the consequences accordingly.

Roger Gorman directed the film *Sorority girl* in 1957 in which the lead character, Sabra (who is a wealthy college girl) is refused membership in the college's most prestigious sorority and vows revenge. Her behavior becomes both violent and abusive - even to the girls who attempt to befriend her. Sabra herself is therefore even more ostracized and despised than before.

As the story develops, it becomes clear that Sabra's bad behavior is due to her 'rich-bitch' mother's selfishness and callousness. Sabra is really just acting out because she doesn't feel loved. In this way, the film maintains the patriarchal ideology that teen females are more like powerless children, and that women must fit into a certain model or they are bad mothers.

Notions of women's failures and men's lack of accountability in parenting are evident in these films. Rich in her book *Of woman born* (1977, p.13) discusses how the Mother is either idealized, as in the myths of the nurturing, ever-present but self-abnegating figure, or disparaged, as in the corollary myth of the sadistic neglectful Mother who puts her needs first. The father's role and lack of guidance in Sabra's demise is apparently not at

issue. Rich states (1977, p.13) that the patriarchal society "exonerates men from fatherhood in any authentic sense."

Another of the teen delinquent films directed by Roger Corman is *Teenage doll* (1957). The lead teen female, Barbara, rebels against her parents and gets caught up in gang-girl rival. Ultimately, she turns to her punk boyfriend for protection. This film sends a very clear message that young women should just stay child-like, always doing as they are told by their parents. In addition, as it is a male to whom she turns for help, the film maintains the patriarchal ideology that men are all-powerful. The message is that even a male who is non-conformist and far from perfect like Barbara's boyfriend, is more valued than a wayward teenage female.

Likewise, the film *Reform school girl* (1957) depicts ideas of teen female inadequacy compared to males, and their position in patriarchal ideology as children, rather than young women. The lead teen female, Donna, is a "...victim of the vile family and social forces around her." (www.allmovieguide.com, 2005). She goes out with her bad-boy boyfriend, David, who crashes the car and causes a fatality. He forces Donna to take the blame and to remain quiet about the truth. Donna is legally charged and institutionalized. She is again silenced, by the 'code' within the reform centre.

Within the reform center for girls, the relationship between the teen females depicts them mostly as adversaries, or in some instances as lesbians (allmovieguide, 2005). These representations support a patriarchal ideology that women within groups do not form strong supportive friendships. Instead, either they turn against each other, or they must be lesbians, and hence aberrant.

These negative characterizations warn of the 'danger' to teen females inherent in female relationships. This signifies patriarchal ideals that the only really safe option for teen females is to turn to men who will 'save' them from themselves and each other. This supports the theories of feminist such as Haskell (1973) and Faludi (1992) who both

observe that men's strategy is to represent women as adversaries to each other and therefore disempower them as a group.

The disempowerment of teen females and the message that they should be dependant on men is also evident in the mainstream 'clean teen pics' made in the late fifties. Two of the more popular films that have female protagonists are *Tammy and the bachelor* (1957) and *Gidget* (1958). Sequels were made of both, but *Gidget* is immortalized. She features in three big screen movie sequels, four television movies and a television series produced well into the eighties.

During the summer of her 16th birthday, Francie Lawrence (*Gidget*), a short, flat-chested tomboy, is unable to compete with the curvaceous bikinied babes at Malibu Beach. However, she discovers her passion for surfing and hangs out with the boys in order to learn how to surf. *Gidget* breaks away from the behaviour expected of teen females in patriarchal order. *Gidget* is very much a tomboy, and as such, she oscillates between male and female behavior. She also seems divided between being a child and a woman.

According to Mulvey's theories (in Erens, 1990) *Gidget* as a tomboy, and as the protagonist, is masculinized. She is active in her ambition to surf, as well as in her proactive approach to catching Moondoggie. In addition, she is an 'unwomanly' woman and therefore not gazed upon. The characterization of *Gidget* contradicts Mulvey's theory on the cinematic 'gaze'. Her theory is that the dominant practice in film representations is that men are active with an 'active gaze' upon women and women are passive to be gazed upon. On the other hand, in keeping with Mulvey's theory, all the other girls at the beach are gazed upon and passive.

In breaking away from convention, *Gidget*, like the teen females in delinquent films, is punished. Rutsky (1991) refers to Gary Morris's observations on the characters in the Beach Party films; he states that "The delinquents [of previous AIP teen films] are reborn in the beach movies." *Gidget* is ostracized by other girls and humiliated by both boys and girls.

The surfer-boys who name her Gidget (girl-midget) spend their time mocking her and sending her on errands. She, smiling all the time, appears happy to expose herself to their awful treatment of her in order for her to be accepted into their group. Smith (1999, p.16) states that "With very few films available which provide a strong female character to identify with, women have learned to masochistically enjoy seeing women ridiculed on film." Gidget's humiliation in the film did not stop the film, and its sequels, from being hugely popular at the box office.

Much of Gidget's behavior toward men involves, 'dumbing' herself down and acting like a little girl to get her way. When Gidget first decides that she wants to surf, she must ask her father for the money to buy a surfboard. To do so, she employs her most charming 'little-girl-act' for her father and he, of course, succumbs.

Even when Gidget proves her talent in surfing and she actually starts earning some begrudging respect from the group of male surfers, she is promptly 'dumbed down' again when she falls in love with one of the surfers, Moondoggie. She chases him around while he takes no notice of her. Her new goal, instead of surfing, is to get his attention, or, as Gidget says melodramatically, "I'll just die."

Feminist film theory identifies the 'melodramatic' as entrenched in women's films, and from my research it is also clearly a part of the teen films that feature teen female leads. According to Mulvey (in Kaplan, 1990, p.34), the female protagonist in melodrama flounders in her relationships with men. She quotes Freud who states that "In the course of some women's lives there is a repeated alternation between periods in which femininity and masculinity gain the upper hand." Gidget is sometimes 'girly' and feminine in order to get what she wants (as with her father), but at other times she is a 'tomboy' and empowers herself (i.e., when she learns to surf). Her obsession with 'catching' Moondoggie is symptomatic of melodrama.

Moondoggie is a well-educated rich boy who is, unbeknown to his parents, contemplating quitting college. His parents and Gidget's parents, unaware of the mutual connection that their offspring have at the beach, organize a blind date for Jeff (Moondoggie) and Francie

(Gidget). Although the date is fraught with tension, at least Gidget gets time alone with Moondoggie, but to her chagrin, he still does not see her as a woman.

It is at this point that Gidget has to employ new feminine wiles. She pays another surfer to take her out and therefore make Moondoggie jealous. When that plan fails, the Big Kahoonia, older than the other surfers, and a true beach bum, and realizing that Moondoggie and Gidget are actually a good match for each other, decides to help. Because Gidget is trying to act 'grown-up' and womanly, he playfully seduces her knowing that she will panic. Sure enough, this plot works, as it was devised by man. Moondoggie comes to Gidget's rescue and Gidget 'wins' her man - thanks to the help of yet another man.

Now that Gidget has a boyfriend, her transition from tomboy to woman is apparently complete. Moondoggie too is transformed. He abandons his plan to become a beach bum and decides he will go back to college when summer is over. This (of course) must happen because Gidget is a woman now and, according to the wall plaque that Gidget's parents have in their home, "A Good woman brings out the best in a man." Again this confirms patriarchal ideology that women exist only as appendages to men and men's needs. Gidget's mother is a wholesome, saintly, good mother (in contrast to the bad mothers of delinquent girls) and Gidget will now be a good wholesome woman like her mother.

Clearly, the representation of Gidget as a little girl whose life revolves around getting male attention and finding a man to look after her, positions her comfortably in the dominant patriarchal ideology of the fifties. Gidget's experiences are situated for the most part around her relationships with males. Her relationships with other females are ambiguous at best. Rich explains that these representations maintain the order of 'institutionalized heterosexuality' whereby it is made to seem natural and right that women should turn to men rather than each other. She explains that patriarchy would not survive without the institutionalization of heterosexuality (1977, p.43) and later states (1977, p.219) that "the demand is that the girl-child transfer those first feelings of dependency, eroticism, mutuality, from her first woman [mother] to a man."

Tammy, too, has no real relationships with women. She has been brought up by her ailing grandfather and spends her days meandering through the scrub with only the animals for friends. One day she comes across 'the bachelor'. He has been injured when his plane crashes in the marshes. Instinctively, she knows how to care for him and nurses him back to health. Whilst doing so, she falls in love with him.

When her grandfather dies and she is left alone, she goes to live with the bachelor, who sees her as a needy child to whom he owes his life. When Tammy goes to stay at the bachelor's plantation mansion, she enters 'high' society and is ostracised by the other sophisticated women and mocked for her naivety. The men on the other hand are depicted as finding her innocence and child-like ways delightful.

A feminist reading explains that much of Tammy's innocence comes from her apparent inherent bond with nature. De Lauretis (1984, p.4) discusses feminist film critique which identifies that there are "sizeable profits accruing to patriarchy from the accepted view of woman as the possessor of an ahistorical, eternal feminine essence, a closeness to nature that served to keep women in 'their' place." In this way, men are aligned with culture, education, knowledge and therefore power whereas women are aligned with naturalness, nurturing, and emotion. Whereas Tammy is linked to the marshlands and healing, the bachelor is linked to modernity, the aeroplane, and culture.

Tammy, like Gidget, is depicted on the one hand as womanly, in that she wants to catch her man and on the other as a child in her naturalness and innocence. She also flounders between presenting male characteristics in her tomboyishness and female in her nurturing and care giving which she bestows only upon men - first her grandfather, then the bachelor. Tammy, like Gidget, is dependent on males and isolated from female relationships.

From a Jungian perspective, the focus on relationships with males is part of the need to encounter one's contra-sexuality, for women this is the animus. However, both Gidget and Tammy, as tomboys, experience the animus only externally by relating to males, and as males (by being tomboy in aspects of their female selves). O'Shaughnessy (1999,

p.152) discusses Jung's theory of the anima and animus. He states that prior to the individuation process in which one incorporates their own inner male or female, "... men and women seek their opposite and absent gender attributes outside themselves in a complementary partner."

In order to gain attention from males, Gidget and Tammy attempt to behave in ways that they think will help them fit in with men. They both offer worldly, 'mature' advice to men in the films. The Big Kahoonah, in *Gidget*, and the bachelor, in *Tammy and the bachelor* (recipients of the advice) appear to find this endearing. However, Moondoggie, who is younger, and has very little time for girls like Gidget, finds her attempts to give advice annoying and troublesome. Jung (1959, p.178) explains that;

If the woman happens to be pretty, these animus opinions have for the man something rather touching and childlike about them, which makes him adopt a benevolent, fatherly, professional manner. But if the woman does not stir a sentimental side, and competence is expected of her rather than appealing helplessness and stupidity, then her animus opinions irritate the man to death, chiefly because they are based on nothing but opinion for opinion's sake...

Neither Gidget nor Tammy assimilates with the animus internally. In fact, they do quite the opposite. At the end of the film, they become overtly feminine and more submissive. They abandon their tomboyishness and embrace womanly roles as nurturers and supporters of men. Jung describes the 'female' qualities. He states (1959, p.177) that "Personal relations are as a rule more important and interesting to her than objective facts and their interconnections." He continues; "...she develops a minute consciousness of personal relationships, the infinite nuances of which usually escape the man entirely."

Young-Eisendrath in her theory of the stages of development of the animus in women (1984, pp. 33-40) explains that the earlier stages involve the woman experiencing the animus externally. Gidget and Tammy are moving away from the first stage, in which the young woman attaches to and identifies herself only with the mother, or other women.

They display the behaviours associated with the second stage in which the man is adored as god-like and the female tries to please him through being a 'good wife and mother'.

An alternative, feminist reading of the tomboy, lies in what Clover (1992, pp. 13-14) refers to as the one-sex reasoning that appears to be behind much of Freud's theories on penis envy and the 'little penis', or clitoris. She explains that prior to the late eighteenth century, theorists postulated that there is actually only one sex, the difference being that the genitalia (i.e. penis and vagina are one in the same) are either internal (in females, therefore being cool) or external (in males, therefore being warm). Clover (1992, p.14) states that "Needless to say, the 'one sex' in question was essentially male, woman being 'inverted', and less perfect, men possessed of exactly the same organs but in exactly the wrong places."

Whereas Clover applied these notions to her work on the positioning of women in the horror genre, her theories can be seen in the representations of these teen females in their apparently ambiguous relationship to their maleness and femaleness. As tomboys, both Gidget and Tammy are wrestling with their gender identity.

Mulvey (in Kaplan, 1990, p.25) refers to the suppression of women in patriarchal society as manifested in the generalized male third person singular. This she says arises from Freudian thought. She quotes Freud who states that;

In females, too, the striving to be masculine is ego - syntonetic at a certain period - namely in the phallic phase, before the development of femininity sets in. But it then succumbs to the momentous process of repression, as so often has been shown, that determines the fortunes of a woman's femininity.

Therefore, it could be said that teen females like Gidget and Tammy in films of the fifties ultimately become the very thing that they are pre-destined by patriarchal order to be - feminine and submissive.

The suppression of that which is unacceptable in society is in keeping with the Jungian concept of the wearing of the persona, or mask. A Jungian reading of the teen females in these films of the fifties shows that for the most part the teen females are trapped within their assigned social roles, wearing their personas, or masks, in order to fit into socially desired and acceptable behaviour. Jung (1959, p.162), in his discussion on the persona, states that it is "... a kind of mask, designed on the one hand to make a definite impression upon others, and, on the other, to conceal the true nature of the individual."

Jung explains that the persona masks the opposites that exist within us all and without which there can be no reconciliation of the true self. Hockley (2001, p.43) refers to Jung's writings in his *Collected Works* which state that;

There is no light without shadow and no psychic wholeness without imperfection. To round itself out, life calls not for perfection but for completeness; and for this the 'thorn in the flesh' is needed, the suffering of defects without which there is no progress and no ascent.

In the teen delinquent films of the fifties, the teen females explore the dark side of human nature, which could be seen as their first encounter with the shadow within. Hockley (2001, p.108) states that "The first archetype that is encountered after the persona is the archetype of the shadow and typically Jungians regard the recognition of the shadow as the first true step in individuation." Hockley, in his discussions on the individuation journey, also states (2001, p.104) that "... it is about *acceptance* of elements such as the shadow, not about attempting to repress or remove them."

Certainly, the teen females in the delinquent films (like Sabra in *Sorority girl*) who behave in a violent and destructive manner seem to be experiencing their dark or shadow side. However, they remove it and return to wearing a mask and living their socially acceptable persona. Wehr (1988, p.56) quotes Jung's discussion of the persona and states that the persona "feigns individuality making others and oneself believe that one is

individual, whereas one is simply acting a role through which the collective psyche speaks."

In fifties films, representations of teen females in the then patriarchal society meant that they were depicted with acceptable personas. Any abhorrent behaviour by teen females is punished and removed and their mask is returned accordingly. Hence, this ensures that the story ends happily for patriarchal stability with the teen females being submissive and co-operative. However, in the revolutionary sixties, previously unconscious, private, issues are raised in public forums in such a way that the masks worn by women and teen females are removed again.

CHAPTER THREE

1960s SEXUAL NYMPHETS

The sixties saw the rise of various movements, mostly led by young people, making a stand against social conventions that they believed restricted individual rights to freedom of choice and expression. Added to this was the introduction of the birth control pill, which inevitably meant newfound sexual freedom. Open, free sexuality (the foundation of the Sexual Revolution certainly being one of the more marketable issues of the decade), stole the limelight in the mass media.

In order to increase sales and capture the new public demand for more openness and sexual themes, filmmakers started to include more gratuitous exposure of the female body in films. The Goddesses of the silver screen - stars of the forties and then the fifties, like Marilyn Monroe - were more sexualized in films of the sixties, and a new breed of woman, the exotic, sensual Europeans like Brigit Bardot and Sophia Loren, now starred in Hollywood films. Inevitably, the sexualization of women in films led to changes in the representations of teen females as well. The virgin starlets of the screen in the fifties like Sandra Dee (*Gidget*), Debbie Reynolds (*Tammy*) and Annette Funicello (*Beach Party* films) were replaced by sexual nymphets.

By the sixties, teen females are no longer flirtatious and sexually innocent. They are depicted as both knowledgeable and worldly in their sexuality. In both *Lolita* (1961) and *Age of consent* (1968), the teen females are sexualized and seductive toward older men. Although the novel 'Lolita' was written in the fifties, it was not until the sixties that the story was deemed suitable for mass media film production. These films of the sixties that featured teen females were for adult viewing, which means that the images of teen females were not available to the very group they were portraying.

Whereas teen females were able to enjoy viewing their own 'group' in fifties style films, in the films of the sixties, teen females in film are used for adult male viewing pleasure. Lewis (1992, p.64), in his discussion on teen females in youth culture, states that

Given no group identity (outside the bedroom) and no public forum (except publicity regarding private sexual activity), girls may well not manifest any clear markers of public identity and as such end up 'apparent' only in their subordinate roles in male subcultures or as the object of study, the site of permissiveness and deviance, in alarmist forays into the cultural ramifications of sexual practice and politics among the young.

In fact, the media-represented sexuality of teen females in the sixties was far from what was actually the case. Lewis (1992, p.64) refers to the Packard survey in the sixties, and the Haas survey in the seventies, both of which found that sexual activity amongst girls was far more limited than what had been believed. Less than half of girls in high school had engaged in sex and they had been mostly aged 17 and 18 when they had their first encounter.

The sexualized films of the sixties that feature teen females however, are produced not for teen females to identify with and enjoy but for the voyeuristic demand of their audience of adult males. Driscoll (2002, p.2), in her discussions about feminine adolescence in popular culture, states that girls' visibility is "...mostly as a marker of immature and malleable identity and as a publicly pre-eminent image of desirability."

The 1962 media catch-cry that went with the press release of *Lolita*, the film, was 'How did they make a movie out of Lolita?' This phrase captures the apparently satirical nature of the film as a black comedy. The more conservative viewers found the film to be a lewd portrayal of paedophilia and abuse. Its storyline about an affair between a young teenage girl and a middle-aged man reflects the mass media new-age sexual freedom and openness of the sixties. However, the film version was toned down by director Stanley Kubrick who replaced the 12 year old girl in the novel with a 15 years old teen in order to avoid censorship.

On the billboard, Lolita gazes directly at the camera, and therefore the viewer. Mulvey explains that Freud used the term scopophilia to refer to that gaze which is driven by sexual instinct. Mulvey states that "At this point he [Freud] associated scopophilia with taking other people as objects, subjecting them to a controlling and curious gaze." As Lolita gazes at the camera it is her scopophilic gaze upon us that we see. She is sexual, defiant and confronting - essentially objectifying the viewer, which serves to make the viewer see her as guilty. We ask ourselves - what man is safe under that gaze? After all, the Professor who is driven to despair at being 'dumped' by Lolita is devastated and destroyed at the end of the film.

The press release positions Lolita as the young temptress, rather than the victim. Regardless of her youth, she is identified as the guilty 'other', the one responsible for the man's demise. De Lauretis (1984, p.55) explains that "What the promotion stills and posters outside the cinema display, to lure passers-by, is not just an *image of woman* but the image of her narrative position..." In this narrative, Lolita, a young teenager of 15 years of age, is ultimately the one who survives apparently by using her natural youth and sexuality to manipulate men.

Sympathy is not generated for the teenage female who is sexualized at a young age, but for the Professor whose life is apparently shattered and destroyed by the affair. Haskell (1973, p.346) states that in the sixties and seventies there was a growing sense of woman as a 'destroyer'. Women are seen as likely to "lead man to his doom, not just aggressively and violently, but passively and imperceptibly." The men are seen to be victims whose lives are destroyed by these seductive young temptresses.

Another type of 'gaze' is evident in *Age of consent* in which many of the camera shots of Cora are from the perspective of the voyeuristic adult male artist. Mulvey (in Erens, 1990, p.33) states that "Traditionally, the woman displayed has functioned on two levels: as erotic object for the characters within the screen story, and as erotic object for the spectator within the auditorium." Cora is objectified both from the male character's perspective and from the audience's.

Mulvey, in her original work on the cinematic gaze, explains that Hollywood style films arose from skilled and satisfying manipulation of visual pleasure. She states (in Erens, 1990, p 30) that "Unchallenged, mainstream film coded the erotic into the language of the dominant patriarchal order." Building on Freud's castration theory, Mulvey explains that the female, being without a penis, is eternally positioned as the 'other' in masculine culture (in Erens, 1990, p. 29). She states that woman is "bound by a symbolic order in which man can live out his fantasies and obsessions through linguistic command by imposing them on the silent woman image of woman still tied to her place as bearer of meaning, not maker of meaning." Essentially this renders the female passive and the male active.

Lolita, however, is actually quite decisive in her own life, more like the active protagonist. In Mulvey's later article "Afterthoughts on Visual Pleasure and Narrative Cinema" (in Kaplan, 1990) she discusses the female protagonist and refers to Freud's theory on how the female may oscillate between masculine and feminine traits. She quotes Freud (in Kaplan, 1990, p.34) who states that "In the course of some women's lives there is a repeated alternation between periods in which femininity and masculinity gain the upper hand."

In films of the fifties, this oscillation was evident in the tomboyishness of the teen females. In films of the sixties, the teen females are objectified as female on one hand, yet assertive in how they use their sexuality to deal with men. Assertiveness would normally be reserved for males as the possessors of power in society.

Lolita, whose father is absent in her life, is assertive in her use of her sexuality to get the attention she craves from men, particularly older men. It is believed by feminists such as Lumby that this use of female sexuality, however, reinforces masculine concepts of women's position in society. Lumby (1997, p.9), in her feminist discussion on female representations in the media, states that "in a capitalist and patriarchal society women's use value is reduced to their sexual usefulness to men." After Lolita's mother dies, she and the Professor begin an illicit affair but she runs out on him and has a brief

relationship with a younger man. Eventually she leaves the young man to have an affair with another older man.

Cora, too, understands that her beauty has value in a masculine world and she asserts whatever power she can in this way. When the failing artist Bradley Morahan returns to Australia in the hope of rejuvenating his artistic career, he finds a muse in Cora, whose drunken grandmother has brought her up. He asks Cora to pose for his paintings. Cora agrees but, in order to escape her unbearable isolated life, she demands payment from the artist for posing for him. This dynamic supports Naomi Woolf's theory (Lumby, 1997, p.10) that women learn to understand their own beauty as part of an economy in patriarchal society.

Likewise, Kuhn (1982, p.114) states that "The female body is not only a sex object, but also an object of exchange; its value can be sold (prostitution) or it can be incorporated into another commodity which can then be sold (the film)." On two levels, the message in this film is about the consumer value of the teen female body. The story from the perspective of the teen female is about how Cora uses her body as a commodity to get what she wants. At the same time, however, the film commodifies the image of the nubile teen female in order to satisfy an adult male audience.

Clearly, however, the amount that Cora charges is miniscule compared to the value of the nude paintings of her. Usher (1991, p.254) refers to Virginia Woolf's discussions of women in patriarchal society and states that "she [Virginia Woolf] describes what she sees as woman's eternal role - the mirror for man's glory. She is always second best, always the second sex." Bradley, as a male, ultimately earns more and has more access to social power and prestige. Lumby states (1997, p.13) that "men are patriarchs, buyers and producers and women are reduced to victims, commodities and consumers."

Although Bradley does come into hard times when he is robbed by an associate and then attacked by Cora's grandmother (when she finds out what has been done to her granddaughter), he ultimately escapes the authorities when the grandmother dies. He is again free to use Cora for his personal fame and fortune.

Both *Lolita* and *Cora* are driven by a desire to escape their childhood lives. Both finally escape when the overbearing, controlling maternal figure in their life (mother and grandmother respectively) dies. Men are then there to protect them. In both *Lolita* and *Age of consent*, the older women are blamed for the girls' unhappiness. As discussed in films of the fifties, the absenteeism of the father is not held accountable. Women - and specifically mothers - are to blame.

These representations of bad mothers continue to be common in mass media narratives. Kaplan (1992, p. 48), in her discussion of good vs. evil mothers, states that "it is this negative mother who predominates in much Hollywood imagery..." Kaplan (1990, p.139) specifically refers to images of 'monstrous' mothers in films during the late sixties and seventies that she says show a deep reaction to the Women's Movement.

The death of the older women also fulfils patriarchal male fantasy. The crones (withered old women) must be killed off so that the men have free access to the nymphets. The 'Victorian' ways of the past die with the old women and these apparently virile old men are free to enjoy the perceived new world of the Sexual Revolution of the sixties (as depicted in the mass media) with all its youth, beauty and lust. Professor Humbert (who appears to be wracked with guilt over his passion for *Lolita*) is also destroyed, as he appears unable to embrace the fantasy of the sexual freedom and openness that *Lolita* represents.

According to Jungian theory, embracing the alternative, or opposite archetypes, is imperative to one's journey in life. Note that whereas the teen females in the delinquent films of the fifties are depicted as having had some experience with the dark or shadow sides, they ultimately return to wearing their prescribed social mask, or persona. However, in the films of the sixties, both *Lolita* and *Cora* fully embrace their sexuality, which is part of their unconscious 'other'. Neither is punished for it, in fact they benefit from it by escaping untenable life predicaments.

Jung, in his discussions of teenage sexuality specifically refers to teen females in similar situations to Lolita and Cora. He (1982, p.34) states that "It is usually a question of money, for most of the girls are dependent on their lovers for financial help, though they could not be said to sell their love for money. Very often the relationship is a beautiful episode in the girl's life, otherwise poor and empty..." Jung continues; "Often, again, there is nothing valuable in these affairs, partly owing to the man's crude sensuality, thoughtlessness, and lack of feeling, and partly owing to the frivolity and fickleness of the girl."

Fordham (1991, p.85) identifies Jung's reference to Freud and Adler (and their work on neurosis in regards to the sexuality of young people) in which he explains that whereas Freud identified neuroses as coming from repressed sexual infantile impulses, Adler explained neuroses in terms of a drive for power. Fordham states that;

Jung does not neglect either the sexual urge or the will to power, if these are operative factors in neurosis, but he finds that the Freudian or Adlerian points of view are usually most appropriate to young people. At this stage of life a man or woman needs to give the instincts the importance that is due, and yet allow them to function in a way that society will accept: sexuality and the need for self-assertion are the primary urges at this period.

Therefore, whilst Jung suggests that sexual instinct needs to be acknowledged at a young age, it should be done in a socially acceptable way. His theory leaves much to interpretation when applying it to these films. Clearly, Lolita and Cora, who are both very young teenagers, engage in relationships of a sexual nature with men of a much older age; these relationships are not within Western culture's normally socially acceptable realms. Although it is fair to say that in the sixties, media driven notions of 'free love' did change some of the perceptions of what is deemed acceptable. What is of most importance from a Jungian perspective is that the shadow 'opposite', i.e. the adult-like sexuality of these young girls, is overtly on display.

In these films, the advantage to both Lolita and Cora in showing their sexuality is that they firstly gain male attention (lacking in the lives of both, as their fathers are absent) and secondly it provides them with a way of escaping their overbearing mother figures. In doing so, they ultimately empower themselves.

Jungian analyst M Esther Harding first referred to empowerment, a quality that is normally deemed masculine in nature, in her work on the animus. Douglas (1990, p.112) states that "Harding can be described as the first woman who incorporated a feminist tone in her work on the animus, perceiving it as a means by which women can empower themselves."

Emma Jung (1974, p.196) argues that the animus is first experienced by projecting it onto a man in the outside world, such as a father, husband, or friend, who becomes her 'guide and intermediary' to the animus. Young-Eisendrath and Wiedemann in their discussions of the process of empowerment in women through Jungian psychotherapy (1991, p.84) also explain that the external animus experience occurs when a girl begins to separate from her mother and seeks approval from men. Clearly Lolita, in wanting to escape from her mother; and Cora, in wanting to escape from her grandmother; both attach to men as a way out in this early stage of animus development.

Both girls are quite deliberate in their ambition to gain other things from their relationships with these men. In a sense, they are using the men, as much as being used by the men. These behaviours would indicate animus development that, according to the Young-Eisendrath (1984, p.35) theory, is typical of the latter second stage and early third stages. As previously discussed, in the second stage the female feels herself as sacrificed to the father or man, in which she tries to please the patriarchal powers by being, amongst other things, a "sexy lady". Certainly, Lolita and Cora play this role.

However, they also display features of third stage animus development in that both Lolita and Cora are active in their decisions, rather than just surrendering. Young-Eisendrath (1984, p.36) states that "The initial phase of this stage is often marked by impersonal

relationships..." Both of the teen female's relationships with the older men are marked by a certain emotional distance. Again, this 'easy come easy go' attitude is also indicative of the social climate of free love in the sixties.

The 'utopian' ideals of the sexual revolution were soon to end. In the seventies, post-Vietnam-War society was more cynical and more political. Groups of feminists were arguing that the promises of the Sexual Revolution and the contraceptive pill really just meant that men are advantaged whilst women continue to be exploited, with the implications of the catch-cry of 'Free Love' really just meaning free sex for men - free of responsibility and commitment. The WLM was more vocal and gaining momentum. According to theorists such as Faludi, however, there was a consequent backlash of often-insidious strategies used against women with the aim of maintaining patriarchal dominance. Smith, in her introduction to Faludi's book (1992, p.xiv), states that "The brilliance of *Backlash* is that Susan Faludi sees these strategies for what they are: an attempt to divide and isolate women at a crucial moment in the struggle for equality, independence and autonomy."

CHAPTER FOUR

1970s TEEN WITCHES AND DEMONIC GIRLS

In the seventies, there was a proliferation of graphic media material released by sections of the WLM designed to gain attention. Feminist publications such as Greer's *The female eunuch* (1971) shocked readers, and very vocal (and at times angry) protest marches by the WML became fodder for the popular media. The growth of the feminist movement escalated; it was highly visible in the day-to-day mass media in the Western world. Abortion was legalized in the USA in 1973 and 1975 was designated 'International Year of the Woman'. Patriarchal dominance was seen by some sectors to be seriously threatened by feminism. Negative press blamed the WLM for the breakdown of the family and the moral fibre of society.

The representations of teen females in two of the most popular films of the seventies, *The exorcist* (1973) and *Carrie* (1976), reflect an undercurrent of hostility toward the WLM. The movies have been the focus of much Feminist film analysis. Clover (1992, p.12) highlights the fact that women in horror are often victims: she states that "The functions of monster and hero are far more frequently represented by males and the function of victim far more garishly by females."

Regan, the possessed twelve year old on the verge of puberty in *The exorcist*, is a victim of monster-male possession. On the other hand, Clover explains (1992, p.4) that Carrie, who experiences her first menstruation with dire consequences in the movie of the same name, is all three: monster, victim and hero. The audience sympathises with Carrie's plight as the victim of bullying and cruelty from her classmates and her mother, and whilst her violent outburst is monstrous, her revenge is empowering and applauded as almost hero-like by anyone who has themselves been subjected to bullying and abuse.

Clover (1992, p.3) quotes Stephen King (the author of the book from which the movie *Carrie* is made) who states that;

Carrie is largely about how women find their channels of power, and what men fear about women and women's sexuality... which is only to say that, writing the book in 1973 and only out of college three years, I was fully aware of what Women's Liberation implied for me and others of my sex. The book is, in its more adult implications, an uneasy masculine shrinking from the future of female equality.

In accessing her own power however, Carrie is depicted as insane and crazy. Usher (1991, p.166) states that "...since the power structures are clearly patriarchal, it is no coincidence that women predominate in the corridors of madness." When Carrie exacts her revenge by trapping everyone in the school gymnasium and burning it down, the symbolism of the burning can be likened to the mythological 'burning of the bra' at Women's Liberation protest marches. Carrie's previously repressed anger has no limits and eventually only she and one other teen female, the kind-hearted Sue, survive the gymnasium fire.

Wood (1992, p.69), in referring to Freudian and post-Freudian theory, describes the horror genre as being an avenue for the 'return of the repressed'. As such, Carrie's violent anger is an expression of her repressed pain. Wood, in her discussion of women in patriarchal societies states (1992, p.72), that "... there will [for women] be an enormous surplus of repressed sexual energy, and that what is repressed must always strive to return." She argues (1992, p.65) that, in patriarchal society, there is a particularly severe repression of female sexuality and that children's (and particularly adolescent) sexuality is vetoed. This repressed sexual energy, she explains, is shown to return with vengeance in women in horror films.

Carrie survives the fire only to return home to her mother and continue her reign of terror. She kills her mother, and finally herself. The only other person to survive the gymnasium fire is Sue (a reticent participant in the classmates' abuse of Carrie). From a feminist perspective, this is indicative of notions of the good vs. the bad woman that dominates much discourse in patriarchal ideology. While Sue survives the gymnasium

fire, when she visits Carrie's grave, Carrie's hand reaches up from the earth and grabs her. It leaves the audience wondering, how safe is Sue and her goodness?

As in the films previously discussed, mothers are again identified in films of the seventies as 'bad'. Lewis (1992, p.26) states that "...mother-bashing proliferates the teen film." Carrie's mother is a religious fanatic who abuses her daughter both physically and mentally. Kristeva (1982, p.4) situates the monstrous-feminine in relation to the abject mother figure. She describes the abject as that which disturbs identity, systems and order. At the same time, Regan's mother, who has separated from her husband (Regan's father), moves into a demon's house and argues over the phone with Regan's father about access visits. By leaving the man, she has usurped patriarchal order. In both *Carrie* and *The exorcist*, the absent father is not held accountable for the teens' demise, whereas the mother is present and accountable.

However, in keeping with patriarchal discourse, it is a male, Father Karras, who ultimately rescues Regan in *The exorcist*. Clover in her discussion of *The exorcist* (1992, p.103) explains that the female is possessed when a crucial man (her own father) is absent but retrieved only by the intervention of another man. The notion of a male 'saving' the female ultimately reinforces patriarchal notions of male power and superiority.

Carrie, on the other hand, appears beyond 'saving'. Lewis describes Carrie (1992, p.67) as the outsider, alienated and terrorized by her classmates. Carrie also represents horror genre's 'abject': she is radically excluded and threatens life (Kristeva, 1982, p.2). The teen male, Tommy (who likes Carrie and, with all good intentions takes Carrie to the prom as his date) is unaware of his classmates' cruel prank. He is killed in the fire. His destruction at Carrie's will reinforces ideas of the threat of the 'other' - the young woman who is dangerous to males.

Carrie's newly released telekinetic powers also represent the dangerous 'other' that pervades filmic representations. The occult is a powerful medium for representing the 'other', or that which is abhorrent and foreign. Clover explains (1992, p.65) that "...the occult is the most 'female' of horror genres, telling as it regularly does tales of women or

girls in the grip of the supernatural." In her discussion of *Carrie*, Clover states (1992, p.71) that "... such is her [Carrie's] pain and rage - at her cruel schoolmates and at her awful mother - that she has in fact become the devil's portal. So supernatural and psychosexual intersect: cause a girl enough pain, repress enough of her rage, and - no matter how fundamentally decent she may be - she perforce becomes a witch."

However, even when *Carrie* is at her most powerful, with her witch-like telekinetic powers, she rarely speaks. In fact, *Carrie* rarely has any real voice in her life. She is preached at by her mother, and silenced by her isolation as an outsider, the 'other', at school. As discussed in earlier chapters, this silencing of young women reinforces patriarchal ideology. In *The exorcist*, Regan's mother discusses access visits with Regan's father over the phone but Regan is not given a voice in these discussions or any others, such as moving house etc. When Regan is given a voice it is one of possession and madness; she is really only used as a medium for the voice of the male demon that possesses her.

Whilst this demonic voice could be seen as indicative of a return of her repressed energies, it is a male voice. Regan's own inner female voice is silenced in favour of an external masculine one. Clover (1992, p.83) refers to Silverman's concern that "... the female voice is consigned to interiority in mainstream cinema". At the height of her possession, Regan's body is encrypted with the words 'Help Me', hence indicating the silenced inner suffering of the young woman.

The camera shots consistently focus on Regan's suffering body, which depicts what Mulvey describes as sadistic voyeurism. She states (in Erens, 1990, p.35) that "...pleasure lies in ascertaining guilt (immediately associated with castration), asserting control, and subjecting the guilty person through punishment or forgiveness." Whereas the voyeurism in the films of the sixties was sexualizing, in the films of the seventies the camera shots sadistically focus on the physical suffering of the teen females.

Lewis, in his analysis of teen films, discusses the punishment of promiscuous young women that pervades the American horror film. Both Regan and *Carrie* are on the verge

of becoming sexual, adult women. He states (p1992, p. 66) that the fate of the teen female characters seems to be "only an exaggerated consequence of the paternalistic and patriarchal reaction to the mythology of the sexual revolution." In referencing *Carrie*, he explains that she has been warned by her religiously fanatical mother of the dangers of lust and men, and is punished when she goes out with a boy and discovers her own girlish desire.

The audience perspective for the majority of the film is from the perspective of Carrie's tormentors. The viewer sees the close up of blood streaming down Carrie's inner thighs in the shower when she menstruates for the first time. When pig's blood is thrown over Carrie her anguish builds as the camera focuses in on her.

However, when Carrie's witchlike powers take over, the shots are mainly from Carrie's perspective as she exacts her revenge on her cruel classmates. The camera focuses on teens scrambling to escape the building and bodies being thrown against walls and engulfed in flames. Clover, in her discussion of this change in audience perspective, (1992, p.8) suggests that "...involvement in her [Carrie's] revenge at the end is contingent on an earlier involvement with her pain."

Likewise, there are lengthy periods in *The exorcist* during which the camera shots focus on Regan's body as it is contorted and disfigured - exploding from the inside and spewing forth obscenities. This projection of expletives is not unlike some of the more radical WLM speeches in which Germaine Greer, amongst others, screamed out excessive profanities in their outrage against patriarchal dominance and inequality. Creed, in referring to horror films, states that "Possession becomes the excuse for legitimising a display of aberrant feminine behaviour which is depicted as depraved, monstrous, abject - and perversely appealing."

Lewis too, in his analysis of *Carrie*, highlights the appeal of the destruction of young women's bodies that pervades the teen horror genre. He refers to the opening scene of *Carrie* in which she seems so comfortable in her nakedness in the open shower of the school's locker room and states (1993, p.67) that "The film opens with a soft-focus, slow

motion shower scene..." Carrie also disobeys her mother and goes to the prom dressed in a revealing dress. Lewis explains (1993, p.68) that teen horror films, not unlike romance films, extol the virtue of chastity. Therefore, it is inevitable that Carrie's openness, as well as her disobedience, will be punished. Therefore, as Lewis (1993, p.68) argues, "... we find a systematic terrorization and the eventual and inevitable annihilation of young women whose bodies are, at least for a moment or two, the source of visual pleasure."

Clearly, however, the demands made by Carrie's mother on her are extreme and fanatical. When Carrie goes home after she has started menstruating, her mother tells her to pray and screams at Carrie, "After the blood, comes the boys." Then, when she discovers that Carrie has developed telekinetic powers as well, she accuses Carrie of being a witch and says she has "Satanic powers". Creed (1993, p.74) explains that, historically and mythologically, menstruation is linked to the witch's curse.

Likewise, Clover (1992, p.77) suggests that "When Carrie's mother links menstruation to the supernatural, she articulates one of horror's abiding verities. At the very least, a menstruating woman is a woman 'open'." Clover quotes a British gynaecologist as saying that "Menstruation, is like a red flag outside an auction sale: it shows that something is going on inside." Certainly, when Carrie starts to menstruate, it opens the way for a flood of inner rage that has built up after years of enduring her mother's abuse.

Likewise, in *The exorcist*, as Clover explains (1992, p.78), the open window that will not stay closed alerts us (the viewer) to the presence of something fearsome, allowing into the house an icy draft that carries with it the demon's power. At the same time, the danger that lurks within Regan's body is accessed through the vaginal orifice. Clover explains (1992, p.88) that this is demonstrated when Regan stabs a crucifix in and out of her vagina, simulating the sex act, and speaks incessantly and crudely of sexual matters.

It can be seen that this desecration of the crucifix expresses the destruction of decency and morality in patriarchal society, not unlike the accusations against the WLM in the seventies. Creed's view (1993, p.34) is that "At one level, *The exorcist* appears to be

arguing that the modern world ... has sold itself to the devil." She later refers to the moral corruption and decay in modern cities and the decline in religious belief.

Regan's destructive vagina is indicative of the mythological 'vagina dentata', the 'toothed' or castrating vagina which is, according to Creed (1993, pp. 1-2), a prevalent image of the monstrous-feminine. She states (1993, p.106) that "the 'vagina dentata' is the mouth of hell - a terrifying symbol of woman as the 'devil's gateway'." The hair surrounding the vagina, which first appears during puberty (hence highlighting the lurking danger of the maturing teenage female) is, according to Creed (1993, p.109), likened to the Medusa (head of snakes) which can turn a man to stone. Hence, this creates the monstrous female who threatens men.

Creed, contrary to other analysts, argues that the possessing devil in *The exorcist* is female (1993, pp. 32) and refers to, "... the film's exploration of female monstrosity and the inability of the male order to control the woman whose perversity is expressed through her rebellious body." When Regan, possessed by the woman-demon (according to Creed), tries to force sex acts onto her mother she goes against all moral decency. Therefore, it is women who are at fault for the moral decay in society and not men. Ultimately, in keeping with patriarchal order, the repressed sexual desire in women is responsible for the monstrous-feminine that is represented in both *The exorcist* and *Carrie*.

The monstrous-feminine, as described by Creed (1993, p.38), is also a product of the absent father. It is the failure of the paternal order to ensure the break, the separation, of the mother and child. She states that "This failure, which can also be viewed as a 'refusal' of the mother and child to recognize the paternal order, is what produces the monstrous." Carrie's mother denounces all connection to males in her own, and Carrie's, life hence both she and Carrie become monstrous.

Likewise, the absence of Regan's father leaves the mother and daughter isolated from men. This is viewed mythologically as an intolerable predicament that must be rectified. Hence, in the interest of maintaining patriarchal order, the masculine influence is forced

upon the daughter. Creed, contrary to her own argument that Regan is possessed by a female, and not a male, but in keeping with other analysts, (1993, p.32) states that "In films depicting invasion by the devil, the victim is almost always a young girl, the invader the male devil."

By placing the male within the female, gender boundaries become confused creating more horror. As discussed in chapter two of this thesis, Clover (1992, pp. 13-16) refers to the one-sex theory that was predominant in medical treatise prior to the late eighteenth hundreds. She argues that Freud has deviated very little from that theory in his reasoning that female genitals are really only inferior male genitals. By merging masculine dominance with femaleness, monstrous destruction ensues.

What is most significant is that the male is eventually expelled from the girl's body, therefore sending the message that the female, inferior as she may seem, survives. Carrie too survives, albeit from the grave, she still has life as she reaches up to grab Sue's hand. These horror films, it can be seen, express male fears that the ideals of the WLM could well mean the destruction of patriarchal dominance. The suffering that these teen females endure does not in fact lead to their own destruction.

This concept is in keeping with Jungian theory that one must suffer in order to reach a state of enlightenment. The suffering envisaged is in the form of experiencing the shadow side. Jung states (1959, p.304) that,

This confrontation [with the shadow] is the first test of courage on the inner way, a test sufficient to frighten off most people, for the meeting with ourselves belongs to the more unpleasant things that can be avoided so long as we can project everything negative into the environment. But if we are able to see our own shadow and can bear knowing it, then a small part of the problems has been solved: we have at least brought up the personal unconscious. The shadow is a living part of the personality and therefore wants to live with it in some form.

However, in the case of Carrie and Regan, the question must be asked, have they consciously experienced the shadow? Certainly, Carrie has. She is overcome by her own repressed rage. The suppression of her rage has meant that it rises up uncontrolled. When Carrie dies, but still lives in a restless spiritual form, it would seem that she dies never having assimilated with her shadow side and therefore her journey is incomplete.

In *The exorcist*, Regan is possessed, rather than experiencing her own repressed rage, or shadow. In his discussion of complexes, which are external manifestations of the shadow, Jung explains (1959, p.478) that "Many complexes are split off from the consciousness because the latter preferred to get rid of them by repression. But there are others that have never been in consciousness before and therefore could never have been arbitrarily repressed." This possibly explains the demon that possesses Regan. She is possessed by an entity that does not represent a repressed shadow, but is from the deepest unconscious of collective archetypes.

It is questionable whether Regan is conscious of her experience of the shadow side, except when the words 'Help me' are written over her belly. Therefore, it is more like a dream state, or nightmare. Hockley, a post-Jungian, (2001, p.5) states that "... dreams are the royal road from the unconscious, to the future." One can experience a shadow in a dream state but it must be made conscious in order to understand its message and assimilate with it. Hockley explains (2001, p.24) that "... consciousness remains significant as it is only through the conscious understanding of images in dreams, myths and symbols that anything of the elusive character of the unconscious can be discerned." It seems unlikely that Regan consciously accepts the shadow side as it is symbolically expelled when the demon is exorcised.

Clearly, however, the shadow (or demon), must be removed in order for Regan to survive. Jung (1959, p.130) argues that "We want to be good, and therefore must repress evil: and with that the paradise of the collective psyche comes to an end. Repression of the collective psyche was absolutely necessary for the development of personality." Sometimes, as is the case for Regan, suppressing the raging shadow is necessary at least

in the interim, but for individuation to occur the shadow must be assimilated in the right way at the right time.

The collective psyche not only includes the shadow, but also the opposite gender archetype. As Regan is possessed by a male, then she is experiencing the animus as well as the shadow. Hockley explains that the individuation journey and the experiencing of the shadow and animus do not occur in a linear manner in life. He states (2001, p.119) that "... the experience of individuation is much more akin to a spiral where the different stages lie above and below each other, all inter-relating as parts of a complicated system." When the exorcism occurs, it is both the demon shadow and the animus that are expelled from Regan.

On the other hand, by applying the post-Jungian theories of Young-Eisendrath, Regan's experience with men is external and in the form of either Father Karras, the hero who rescues her, or the demon that possesses her. On the one hand, her animus experience with the demon places her in the first stage in which Young-Eisendrath explains (1984, p.35), "The animus is experienced as alien, primitive or abusive - e.g., the killer, rapist or primitive man." On the other hand, Father Karras is god-like and saves her. This alternative experience positions Regan in the second stage of animus development in which she is child-like and cared for by the god-like male.

In contrast, Carrie shows qualities that are indicative of the third stage in the development of the animus. During this stage, the female comes to the realisation that men have dominated her and therefore controlled her life experiences. Young-Eisendrath explains this stage in women and states (1984, p.36) that "... her identity as a woman is incomplete and largely reflected by the animus. Especially her sense of competence and authority will continue to depend on men's reflections because she must be reflected in order to esteem herself. Anger finally emerges as she confronts the buried feminine aspects of her own womanly self ..."

Carrie's direct experience of, and with, men is limited. What she knows of men is via her mother's ranting. Men, by proxy, have made her life miserable. Her mother's message,

drummed into Carrie all her life, is that men both gain control and ruin women's lives. When Carrie goes on her first date, it is with Tommy to the prom. The date is a disastrous failure. Young-Eisendrath captures the nature of Carrie's anger. She states (2001, p.36) that "She [woman] is confronted by a rage and fury that are imaged by the great goddesses underground, such as the Furies." The reference to the Furies (being from Greek mythology) pertains to Jungian theory that human characteristics are archetypal in nature.

Although the representations of teen females in the films in the seventies show them to be experiencing their shadow sides and animus, they are actually making little progress toward individuation as they are not consciously assimilating with these archetypal energies.

CONCLUSION

In this thesis, I have explored the representations of teen females as the lead characters in films of the 1950s through to the 1970s, by applying both Feminist and Jungian readings. As expected, I found that the Feminist readings linked the representations of teen females in the films to the social climate of the time. In doing so, I found that they reflect the dominant patriarchal ideologies of the period.

I had originally hoped to follow the progress of teen females in film from the 1950s to the 2000s in order to show their progress toward what Jung calls 'Individuation'. The teen female lead characters in films of the fifties are limited to good vs. bad, and ultimately are all submissive to male patriarchal dominance. By the 2000s, they are more multi-dimensional, complex and individual. They are also generally more assertive, and appear to have moved close to achieving individuation.

However, due to the size of the original research project, I have limited this honours paper to the first three decades of that period, 1950s to 1970s. During this period, the representations of teen females showed teen female characters as experiencing the shadow and contra-sexual archetype (animus) but not assimilating them into their conscious being and still being a long way from individuation.

By combining the Feminist and Jungian readings, my analysis of the representations of teen females in films of the decades 1950s to 1970s fills a void left in film analysis. This paper considers the specific journey of teen females as represented in film during these decades. It describes and explains the unique position of teen females in films. In doing so, this paper moves film analysis one-step closer to achieving what I consider a very important goal - giving teen females a voice of their own.

Following the submission of this thesis paper, my research now continues from the 1980s to the present. During this period there are many more mass media films made that feature teenage females as leads. I anticipate that my continued exploration into the representations of teen females in mainstream films of these latter decades will be as

equally an enlightening journey as my research has been to date and will go further again toward speaking on behalf of the previously ignored teen female in film analysis.

REFERENCE LIST

- Blonski, A., Creed, B. & Freiberg, F. (Eds.). (1987). *Don't shoot darling: Women's independent filmmaking in Australia*. Richmond, Vic: Greenhouse.
- Brown, M. (Ed.). (1990). *Television and women's culture: The politics of the popular*. London: Sage.
- De Palma, B. (Director). (1976). *Carrie*. [Motion picture]. USA: United Artists.
- Clover, C.J., (1992). *Men women and chainsaws: Gender in the modern horror film*. Princeton University Press: New Jersey.
- Cox, S. (1981). *Female Psychology: The emerging self*. New York: St Martins Press.
- Creed, B. (1993). *The monstrous-feminine: Film, feminism, psychoanalysis*. London: Routledge.
- De Lauretis, T. (1984). *Alice doesn't: Feminism, semiotics, cinema*. Bloomington: Indiana University Press.
- Delamont, S. (2001). *Changing women, unchanged men? Sociological perspectives on gender in a post-industrial society*. Philadelphia: Open University Press.
- Doherty, T. (1988). *Teenagers & teenpics: The juvenilization of American movies in the 1950s* London: Unwin Hyman.
- Douglas, C. (1990). *The woman in the mirror*. Boston: Sigo Press.
- Driscoll, C. (2002). *Girls: Feminine adolescence in popular and cultural theory*. New York: Columbia University Press.
- Faludi, S. (1992). *Backlash: The undeclared war against women*. London: Chatto & Windus.
- Filmsite. (2005). *Timeline of influential milestones and turning points in film history*. Retrieved August, 25, 2005, from <http://www.filmsite.org/milestones1950s.html>
- Fletcher, J. & Benjamin, A. (Eds.), (1990). *Abjection, melancholia and love: The work of Julia Kristeva*. London: Routledge.
- Fordham, F. (1991). *An introduction to Jung's psychology*. London: Penguin.
- Friedkin, W. (Director). (1973). *The exorcist*. [Motion picture]. USA: Warner Brothers.
- Wendkos, P. (Director). (1957). *Gidget*. [Motion picture]. USA: Columbia.
- Greer, G. (1991). *The female eunuch*. London: Paladin.
- Haskell, M. (1973). *From reverence to rape: The treatment of women in the movies*. New

- York: Holt, Rinehart and Winston.
- Hauke, C. & Alister, I. (2001). *Jung & film: post-Jungian takes on the moving image*. East Sussex: Brunner-Routledge.
- Hobby, T. (2000, Fall). Independence day: Reinforcing patriarchal myths about gender and power. *Journal of popular culture*, 34 (2), 39-55.
- Hockley, L. (2001). *Cinematic projections: The analytical psychology of C.G. Jung and film theory*. Bedfordshire, U.K.: University of Luton Press.
- Johnson, R. (1976). *She: understanding feminine psychology*. New York: Harper & Row.
- Jordan, C. (1996, Fall). Gender and class mobility in Saturday night fever & Flashdance. *Journal of popular film & television*, 24 (3), 116-122.
- Jung, C.G. (1933). *Modern man in search of a soul*. London: Routledge
- Jung, C.G. (1959). *The basic writings of C.G. Jung*. Toronto: Random House
- Jung, C.G. (1982). *Aspects of the Feminine*. London: Routledge.
- Jung, E. (1931). On the nature of the animus. In J. Strous (Ed.) *Woman and analysis*. (pp. 195-225). New York: Grossman Publishers.
- Kaplan, E., (1990). *Psychoanalysis and cinema*. New York: Routledge.
- Kaplan, E., (1992). *Motherhood and representation: The mother in popular culture and melodrama*. London: Routledge.
- Kristeva, J. (L. Roudiez, trans.) (1982). *Powers of Horror: an essay on abjection*. Oxford: Basil Blackwell.
- Kubrick, S. (Director). (1961). *Lolita*. [Motion picture]. USA: MGM.
- Kuhn, A. (1982). *Women's pictures: Feminism and cinema*. London: Routledge & Kegan Paul.
- Lewis, J. (1992). *The road to romance and ruin: Teen films and youth culture*. New York: Routledge.
- Lumby, C. (1997). *Bad girls: the media, sex and feminism in the 90s*. St Leonards, Aust.: Allen & Unwin.
- MacInnes, J. (1998). *The end of masculinity*. Buckingham: Open University Press.
- McQuiston, L. (1997). *Suffragettes to she-devils*. London: Phaidon.
- McRobbie, A. (1991). *Feminism and youth culture: From Jackie to Just seventeen*. London: MacMillan Education.
- Mulvey, L. (1990). Visual pleasure and narrative cinema. In P. Erens, (Ed.), *Issues in*

- feminist film criticism*. (pp. 28-40). Indiana: Indiana University Press.
- Mulvey, L. (1990). Afterthoughts on visual pleasure and narrative cinema inspired by *Duel in the sun*. In E. Kaplan, (Ed.), *Psychoanalysis & cinema*. (pp. 24-35). Los Angeles: American film institute.
- O'Shaughnessy, M. (1999). *Media and society: An introduction*. South Melbourne: Oxford University Press.
- Pevney, J. (Director). (1957). *Tammy and the bachelor*. [Motion picture]. USA: Universal.
- Powell, P. (Director). (1968). *Age of consent*. [Motion picture]. Australia: Columbia Pictures.
- Reform school girl*. (1957). Retrieved August 14, 2005, from <http://www.allmovieguide.com>
- Rich, A. (1977). *Of woman born: Motherhood as experience and institution*. London: Virago.
- Rich, B. (1998). *Chick flicks: Theories and memories of the feminist film movement*. London: Duke University Press.
- Rossiter, K. (2001 Winter-Spring). Growing up girl. *Canadian woman studies*, 20 (4), 89-93.
- Rutsky, L. (Summer, 1999). Surfing the other - surf films from 1950's & 1960's and how teenagers responded - Critical Essay. *Film quarterly*, 52 (4), 12-23.
- Shiach, D. (1998). *The movie book: An illustrated history of the cinema*. London: Arness.
- Seidler, V. (Ed.). (1991). *The achilles heel reader: Men, sexual politics & socialism*. London: Routledge.
- Shary, T. (1997, Spring). The teen film and its methods of study. *Journal of popular film and television*. 25 (1), 38-44.
- Smith, S. (1999). The images of women in film: some suggestions for future research. In S. Thornham, (Ed.). (pp. 14-19). *Feminist film theory*. Edinburgh: Edinburgh University Press
- Sorority girl*. (1957). Retrieved August 14, 2005, from <http://www.allmovieguide.com>
- Stevens, A. (2002). *Archetype revisited: An updated natural history of the self*. London: Routledge & Kegan.
- Teenage doll*. (1957). Retrieved August 14, 2005, from <http://www.allmovieguide.com>

- Usher, J. (1991). *Women's madness: Misogyny or mental illness?* Hertfordshire, U.K.: Harvester Wheatsheaf.
- Wehr, D. (1988). *Jung & feminism: Liberating archetypes*. London: Routledge.
- Wesley, M. (1999, Sept). Reverence, rape, resistance: Joyce Carol Oates and feminist film theory. *Mosaic (Winnipeg)*, 32 (3), 75-81.
- Wood, R. (1986). *Hollywood: from Vietnam to Regan and beyond*. Columbia University Press: New York.
- Young-Eisendrath, P. (1984). *Hags and heroes: A Feminist approach to Jungian psychotherapy with couples*. Inner city books: Toronto.
- Young-Eisendrath, P. & Hall, J. (1991). *Jung's self psychology: A constructivist perspective*. New York: Guilford.