

PSYCHOANALYSIS OF FILM

PSYCHOANALYSIS OF FILM: UNMASKING THE SUBCONSCIOUS ON THE SILVER SCREEN

INTRODUCTION:

EVER WALKED OUT OF A MOVIE FEELING STRANGELY UNSETTLED, EVEN THOUGH THE PLOT WAS SEEMINGLY STRAIGHTFORWARD? OR FOUND YOURSELF CAPTIVATED BY A CHARACTER WHOSE MOTIVATIONS REMAIN ELUSIVE? THE POWER OF CINEMA LIES NOT JUST IN ITS NARRATIVE, BUT IN ITS ABILITY TO TAP INTO OUR SUBCONSCIOUS MINDS, TRIGGERING EMOTIONS AND ASSOCIATIONS WE MAY NOT EVEN FULLY UNDERSTAND. THIS BLOG POST DELVES INTO THE FASCINATING WORLD OF PSYCHOANALYSIS OF FILM, EXPLORING HOW FREUDIAN AND LACANIAN THEORIES CAN ILLUMINATE THE DEEPER MEANINGS HIDDEN WITHIN OUR FAVORITE (AND LEAST FAVORITE) MOVIES. WE'LL EXAMINE KEY CINEMATIC TECHNIQUES, EXPLORE COMMON PSYCHOANALYTIC THEMES, AND ANALYZE SPECIFIC EXAMPLES TO UNVEIL THE RICH PSYCHOLOGICAL LANDSCAPE BENEATH THE SURFACE OF THE SILVER SCREEN. GET READY TO UNPACK YOUR FAVORITE FILMS IN A WHOLE NEW LIGHT!

1. THE FREUDIAN LENS: EXPLORING THE ID, EGO, AND SUPEREGO ON SCREEN

SIGMUND FREUD'S PSYCHOANALYTIC THEORIES PROVIDE A POWERFUL FRAMEWORK FOR ANALYZING FILM. BY EXAMINING CHARACTERS THROUGH THE LENS OF THE ID (PRIMITIVE INSTINCTS), EGO (MEDIATOR BETWEEN ID AND REALITY), AND SUPEREGO (INTERNALIZED MORAL STANDARDS), WE CAN GAIN INSIGHT INTO THEIR MOTIVATIONS, CONFLICTS, AND ULTIMATE FATES. A CLASSIC EXAMPLE IS NORMAN BATES IN ALFRED HITCHCOCK'S PSYCHO. HIS DISTURBING BEHAVIOR CAN BE INTERPRETED AS A MANIFESTATION OF AN UNCHECKED ID, FUELED BY UNRESOLVED OEDIPAL CONFLICTS AND A TYRANNICAL SUPEREGO. THE FILM MASTERFULLY USES CINEMATIC TECHNIQUES LIKE CAMERA ANGLES AND LIGHTING TO VISUALLY REPRESENT THE INTERNAL STRUGGLE RAGING WITHIN NORMAN'S PSYCHE.

1. LACANIAN PSYCHOANALYSIS AND THE GAZE: THE POWER OF THE CINEMATIC LOOK

JACQUES LACAN, A PROMINENT FIGURE IN POST-FREUDIAN PSYCHOANALYSIS, EMPHASIZED THE IMPORTANCE OF THE "GAZE" IN SHAPING SUBJECTIVITY. IN FILM, THE GAZE OPERATES ON MULTIPLE LEVELS: THE CAMERA'S GAZE OBSERVING THE CHARACTERS, THE CHARACTERS' GAZES INTERACTING WITH EACH OTHER, AND THE AUDIENCE'S GAZE OBSERVING THE FILM ITSELF. ANALYZING THESE GAZES REVEALS POWER DYNAMICS, ANXIETIES, AND DESIRES. CONSIDER THE VOYEURISTIC ASPECTS OF MANY THRILLERS; THE AUDIENCE'S GAZE BECOMES COMPLICIT IN THE UNFOLDING EVENTS, MIRRORING AND EVEN PARTICIPATING IN THE CHARACTERS' PSYCHOLOGICAL TURMOIL.

1. DREAMS, SYMBOLS, AND THE UNCONSCIOUS IN CINEMATIC STORYTELLING:

FILMMAKERS OFTEN EMPLOY SYMBOLISM AND DREAMLIKE SEQUENCES TO ACCESS THE UNCONSCIOUS REALM. RECURRING MOTIFS, VISUAL METAPHORS, AND AMBIGUOUS IMAGERY CAN BE INTERPRETED THROUGH A PSYCHOANALYTIC LENS TO UNDERSTAND THE UNDERLYING ANXIETIES, DESIRES, AND UNRESOLVED CONFLICTS DRIVING THE NARRATIVE. DAVID LYNCH'S FILMS, FOR INSTANCE, ARE RENOWNED FOR THEIR SURREAL IMAGERY AND DREAMLIKE SEQUENCES THAT OFFER PROFOUND INSIGHT INTO THE PSYCHOLOGICAL STATES OF THEIR CHARACTERS AND THE UNSETTLING THEMES EXPLORED. THE SYMBOLIC USE OF COLOR, SETTING AND RECURRING IMAGERY SIGNIFICANTLY CONTRIBUTES TO A DEEPER UNDERSTANDING OF THE FILM'S UNDERLYING MESSAGE.

1. THE CINEMATIC APPARATUS AND THE SPECTATOR'S UNCONSCIOUS:

THE VERY ACT OF WATCHING A FILM ENGAGES THE SPECTATOR'S UNCONSCIOUS. THE DARK THEATRE, THE IMMERSIVE EXPERIENCE, AND THE CONTROLLED NARRATIVE CREATE A UNIQUE PSYCHOLOGICAL SPACE THAT CAN TRIGGER POTENT EMOTIONAL RESPONSES. THIS ENGAGEMENT CAN LEAD TO IDENTIFICATION WITH CHARACTERS, VICARIOUS EXPERIENCES, AND EVEN CATHARSIS. THE MANIPULATION OF CINEMATIC TECHNIQUES BY THE DIRECTOR AFFECTS THE VIEWER'S UNCONSCIOUS DIRECTLY, THROUGH THE USE OF SOUNDTRACK, COLOR, CAMERA ANGLES AND CUTS, HEIGHTENING THEIR EMOTIONAL RESPONSE.

1. GENRE AND PSYCHOANALYSIS: EXPLORING ARCHETYPES AND RECURRING THEMES:

DIFFERENT FILM GENRES OFTEN TAP INTO SPECIFIC PSYCHOANALYTIC THEMES. HORROR FILMS FREQUENTLY EXPLORE PRIMAL FEARS, ANXIETIES, AND THE DARKER ASPECTS OF HUMAN NATURE. ROMANTIC COMEDIES DELVE INTO THE COMPLEXITIES OF DESIRE, LOVE, AND ATTACHMENT. ANALYZING THESE GENRES THROUGH A PSYCHOANALYTIC LENS CAN REVEAL UNDERLYING PATTERNS AND UNIVERSAL THEMES REFLECTING OUR SHARED HUMAN EXPERIENCES.

1. CASE STUDY: ANALYZING A SPECIFIC FILM THROUGH A PSYCHOANALYTIC LENS

LET'S TAKE THE EXAMPLE OF MULHOLLAND DRIVE BY DAVID LYNCH. THE FILM'S DREAMLIKE SEQUENCES, FRAGMENTED NARRATIVE, AND AMBIGUOUS SYMBOLISM LEND THEMSELVES PERFECTLY TO PSYCHOANALYTIC INTERPRETATION. WE CAN ANALYZE THE CHARACTERS' MOTIVATIONS, DESIRES, AND THE SHIFTING IDENTITIES AS EXPRESSIONS OF UNCONSCIOUS ANXIETIES AND REPRESSED DESIRES. THE FILM'S EXPLORATION OF HOLLYWOOD'S ILLUSIONARY NATURE FURTHER CONNECTS TO THE CONCEPT OF THE CONSTRUCTED SELF AND THE FRAGMENTED EGO.

1. THE LIMITATIONS OF PSYCHOANALYTIC FILM CRITICISM:

WHILE PSYCHOANALYSIS OFFERS VALUABLE TOOLS FOR UNDERSTANDING FILM, IT'S IMPORTANT TO ACKNOWLEDGE ITS LIMITATIONS. INTERPRETATIONS CAN BE SUBJECTIVE, AND IMPOSING A PSYCHOANALYTIC FRAMEWORK CAN SOMETIMES OVERSHADOW OTHER RELEVANT ASPECTS OF THE FILM'S MEANING. A BALANCED APPROACH THAT CONSIDERS VARIOUS CRITICAL PERSPECTIVES ALONGSIDE PSYCHOANALYTIC INTERPRETATIONS IS CRUCIAL FOR COMPREHENSIVE FILM ANALYSIS.

BOOK OUTLINE: "UNMASKING THE SCREEN: A PSYCHOANALYTIC APPROACH TO CINEMA"

INTRODUCTION: DEFINING PSYCHOANALYSIS AND ITS RELEVANCE TO FILM STUDIES.

CHAPTER 1: FREUD AND FILM: ID, EGO, SUPEREGO IN CINEMATIC NARRATIVES.

CHAPTER 2: LACAN AND THE CINEMATIC GAZE: THE POWER OF THE LOOK.

CHAPTER 3: DREAMS, SYMBOLS, AND THE UNCONSCIOUS: ANALYZING CINEMATIC IMAGERY.

CHAPTER 4: GENRE AND PSYCHOANALYSIS: EXPLORING ARCHETYPES AND RECURRING THEMES.

CHAPTER 5: CASE STUDIES: IN-DEPTH ANALYSES OF SPECIFIC FILMS (E.G., PSYCHO, MULHOLLAND DRIVE, THE SHINING).

CHAPTER 6: THE SPECTATOR'S UNCONSCIOUS: THE IMPACT OF THE CINEMATIC EXPERIENCE.

CONCLUSION: REFLECTING ON THE ENDURING POWER OF PSYCHOANALYTIC FILM CRITICISM.

(DETAILED EXPLANATION OF EACH CHAPTER WOULD FOLLOW, EXPANDING ON THE POINTS DISCUSSED IN THE BLOG POST ABOVE. EACH CHAPTER WOULD CONTAIN DETAILED EXAMPLES AND ANALYSIS OF SPECIFIC FILMS, EXPANDING ON THE THEORETICAL FRAMEWORKS PRESENTED.)

FAQs:

1. WHAT IS PSYCHOANALYSIS? PSYCHOANALYSIS IS A THERAPEUTIC APPROACH THAT AIMS TO UNCOVER UNCONSCIOUS MOTIVATIONS AND CONFLICTS AFFECTING AN INDIVIDUAL'S BEHAVIOR.
2. HOW DOES PSYCHOANALYSIS RELATE TO FILM? PSYCHOANALYTIC THEORY PROVIDES TOOLS TO ANALYZE CHARACTERS' MOTIVATIONS, SYMBOLS, AND NARRATIVE STRUCTURES.
3. WHO ARE THE KEY FIGURES IN PSYCHOANALYTIC FILM THEORY? SIGMUND FREUD AND JACQUES LACAN ARE CENTRAL FIGURES.
4. WHAT ARE SOME COMMON PSYCHOANALYTIC THEMES IN FILM? OEDIPAL COMPLEXES, REPRESSED DESIRES, THE UNCONSCIOUS, AND THE GAZE ARE FREQUENT THEMES.
5. CAN ANY FILM BE ANALYZED PSYCHOANALYTICALLY? YES, BUT SOME FILMS LEND THEMSELVES MORE READILY TO THIS APPROACH THAN OTHERS.
6. IS PSYCHOANALYTIC INTERPRETATION SUBJECTIVE? TO SOME EXTENT, YES. DIFFERENT INTERPRETATIONS ARE POSSIBLE, BUT RIGOROUS ARGUMENTATION IS CRUCIAL.
7. HOW CAN I LEARN MORE ABOUT PSYCHOANALYSIS AND FILM? EXPLORE ACADEMIC JOURNALS, BOOKS, AND ONLINE RESOURCES FOCUSED ON FILM STUDIES AND PSYCHOANALYSIS.
8. WHAT ARE THE LIMITATIONS OF A PURELY PSYCHOANALYTIC APPROACH TO FILM CRITICISM? OVEREMPHASIS ON PSYCHOLOGICAL ASPECTS CAN SOMETIMES OVERSHADOW OTHER IMPORTANT ELEMENTS.
9. HOW DOES THE CINEMATIC APPARATUS INFLUENCE THE VIEWER'S UNCONSCIOUS? THE DARK THEATER, IMMERSIVE NARRATIVE AND TECHNICAL ELEMENTS MANIPULATE VIEWER RESPONSE.

RELATED ARTICLES:

1. THE OEDIPAL COMPLEX IN HITCHCOCK'S PSYCHO: AN EXPLORATION OF NORMAN BATES'S PSYCHOLOGICAL MAKEUP THROUGH A FREUDIAN LENS.
2. LACANIAN REFLECTIONS ON THE GAZE IN REAR WINDOW: AN ANALYSIS OF VOYEURISM AND THE POWER DYNAMICS OF THE GAZE IN HITCHCOCK'S FILM.
3. DREAMS AND SYMBOLISM IN DAVID LYNCH'S MULHOLLAND DRIVE: DECONSTRUCTING THE SURREAL IMAGERY THROUGH A PSYCHOANALYTIC APPROACH.
4. THE UNCONSCIOUS IN HORROR FILMS: EXAMINING THE PRIMAL FEARS AND ANXIETIES EXPLORED IN THE GENRE.
5. PSYCHOANALYTIC INTERPRETATIONS OF ROMANTIC COMEDIES: EXPLORING THEMES OF LOVE, DESIRE, AND ATTACHMENT.
6. THE CINEMATIC APPARATUS AND THE SPECTATOR'S RESPONSE: DISCUSSING THE IMPACT OF THE FILM EXPERIENCE ON THE AUDIENCE'S PSYCHE.
7. GENDER AND SEXUALITY IN PSYCHOANALYTIC FILM THEORY: ANALYZING THE REPRESENTATION OF GENDER ROLES AND SEXUAL DYNAMICS.
8. APPLYING PSYCHOANALYTIC THEORY TO CONTEMPORARY CINEMA: EXPLORING THE RELEVANCE OF PSYCHOANALYSIS IN ANALYZING MODERN FILMS.
9. CRITICISMS AND DEBATES IN PSYCHOANALYTIC FILM THEORY: EXAMINING THE STRENGTHS AND LIMITATIONS OF THIS

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

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

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

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

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

psychoanalysis of film: *Freudian Fadeout* Arij Ouweneel, 2012-08-07 In Western culture, the psychoanalysis that has guided popular psychology for almost a century is now on the retreat. Better equipped with proven results, cognitive and evolutionary psychology has driven psychoanalysis out

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

psychoanalysis of film: *Ecological Film Theory and Psychoanalysis* Robert Geal, 2021-07-12

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

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

psychoanalysis of film: <https://books.google.com/books?id=qFFdDwAAQBAJ&pri...> ,

psychoanalysis of film: *The Difficulty of Difference* D. N. Rodowick, 2014-01-21 This book argues that serious misreadings of Freud and Lacan on sexual difference have characterized prevailing models of psychoanalytic film criticism. In critiquing theories of identification and female

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

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

psychoanalysis of film: *Horror Film and Psychoanalysis* Steven Jay Schneider, 2004-06-28 Psychoanalytic theory has been the subject of attacks from philosophers, cultural critics and scientists who have questioned the cogency of its reasoning as well as the soundness of its premises. Nevertheless, when used to shed light on horror cinema, psychoanalysis in its various forms has proven to be a fruitful and provocative interpretative tool. This volume seeks to find the proper place of psychoanalytic thought in critical discussion of cinema in a series of essays that debate its legitimacy, utility and validity as applied to the horror genre. It distinguishes itself from previous work in this area through the self-consciousness with which psychoanalytic concepts are employed and the theorization that coexists with interpretations of particular horror films and subgenres.

psychoanalysis of film: *Lost Angels* Vicky Lebeau, 2005-06-29 With readings of key 'youth' films of the 1980s, this book expands the psychoanalytic framework within which current debates regarding fantasy and spectatorship have been taking place.

psychoanalysis of film: *Film, Lacan and the Subject of Religion* Steve Nolan, 2009-09-23 In their study of religion and film, religious film analysts have tended to privilege religion. Uniquely, this study treats the two disciplines as genuine equals, by regarding both liturgy and film as representational media. Steve Nolan argues that, in each case, subjects identify with a represented 'other' which joins them into a narrative where they become participants in an ideological 'reality'. Finding many current approaches to religious film analysis lacking, *Film, Lacan and the Subject of Religion* explores the film theory other writers ignore, particularly that mix of psychoanalysis, Marxism and semiotics - often termed Screen theory - that attempts to understand how cinematic representation shapes spectator identity. Using translations and commentary on Lacan not originally available to Screen theorists, Nolan returns to Lacan's contribution to psychoanalytic film theory and offers a sustained application to religious practice, examining several 'priest films' and real-life case study to expose the way liturgical representation shapes religious identity. *Film, Lacan and the Subject of Religion* proposes an interpretive strategy by which religious film analysts can develop the kind of analysis that engages with and critiques both cultural and religious practice.

psychoanalysis of film: *The Cinema Ideal* Harriet E. Margolis, 2013-12-04 This study explores the model derived from Freudian and Lacanian psychoanalysis, via Marxism and semiotics, of looking at film. It retraces the steps of film theory from ideological criticism of the late '60s to

spectator studies in 1988 when the book was originally published. Psychoanalysis enables a discussion of the cinema's role as a social and political force and this book enters a discourse of the politics of representation. Reconstructing discussion of basic issues, the book addresses our instincts and defences in reacting to cinema, the similarity between mental processes and cinematic technique, narrative techniques and the 'cinematic apparatus'. Importantly, the book concerns itself with the concept of ideology and how the filmviewing experience engages the spectator in a complex net of stimuli presenting representations of an ideal world and the effect of this within film studies.

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

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

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

psychoanalysis of film: Representing the Woman Elizabeth Cowie, 1997-01-01

psychoanalysis of film: The Difficulty of Difference D. N. Rodowick, 2014-01-21 This book argues that serious misreadings of Freud and Lacan on sexual difference have characterized prevailing models of psychoanalytic film criticism. In critiquing theories of identification and female spectatorship, the author maintains that early film theorists and feminist critics are equally guilty of imposing a binary conception of sexual difference on Freud's thought. By embracing such a rigid

definition of male/female difference, they fail to understand the fundamentally complex and fluid process of sexual identification as it is articulated in Freud's writing, constructed in film texts, and negotiated by spectators. The book turns to Freud's work on fantasy to develop an alternative model for interpreting sexuality in the visual and narrative arts, one that emphasizes a 'politics of critical reading' over accepted theories of ideological identification. Originally published in 1991, its strategic focus on psychoanalysis itself as an object of historical and critical inquiry, and not simply as a reading method is the unique quality of this book.

psychoanalysis of film: *Femininity and Psychoanalysis* Agnieszka Piotrowska, Ben Tyrer, 2019-05-29 For Freud, famously, the feminine was a dark continent, or a riddle without an answer. This understanding concerns man's relationship to the question of 'woman' but femininity is also a matter of sexuality and gender and therefore of identity and experience. Drawing together leading academics, including film and literary scholars, clinicians and artists from diverse backgrounds, *Femininity and Psychoanalysis: Cinema, Culture, Theory* speaks to the continued relevance of psychoanalytic understanding in a social and political landscape where ideas of gender and sexuality are undergoing profound changes. This transdisciplinary collection crosses boundaries between clinical and psychological discourse and arts and humanities fields to approach the topic of femininity from a variety of psychoanalytic perspectives. From object relations, to Lacan, to queer theory, the essays here revisit and rethink the debates over what the feminine might be. The volume presents a major new work by leading feminist film scholar, Elizabeth Cowie, in which she presents a first intervention on the topic of film and the feminine for over 20 years, as well as a key essay by the prominent artist and psychoanalyst, Bracha Ettinger. Written by an international selection of contributors, this collection is an indispensable tool for film and literary scholars engaged with psychoanalysts and anybody interested in different approaches to the question of the feminine.

psychoanalysis of film: *The Real Gaze* Todd McGowan, 2012-02-01 Winner of the 2008 Gradiva Award, Theoretical Category, presented by the National Association for the Advancement of Psychoanalysis *The Real Gaze* develops a new theory of the cinema by rethinking the concept of the gaze, which has long been central in film theory. Historically film scholars have located the gaze on the side of the spectator; however, Todd McGowan positions it within the filmic image, where it has the radical potential to disrupt the spectator's sense of identity and challenge the foundations of ideology. This book demonstrates several distinct cinematic forms that vary in terms of how the gaze functions within the films. Through a detailed investigation of directors such as Orson Welles, Claire Denis, Stanley Kubrick, Spike Lee, Federico Fellini, Ron Howard, Steven Spielberg, Andrei Tarkovsky, Wim Wenders, and David Lynch, McGowan explores the political, cultural, and existential ramifications of these differing roles of the gaze.

psychoanalysis of film: *The Couch and the Silver Screen* Andrea Sabbadini, 2005-07-05 Only book that focuses on psychoanalysis and European Cinema As well as more academic essays the book contains transcriptions of informal discussions between experts and live audiences

psychoanalysis of film: *The Aesthetics and Psychology of the Cinema* Jean Mitry, 1997 Mitry was driven to explain the why, what if, and how come experiences that resulted after the wow experience in cinema. His theory uses psychology and phenomenology to understand how cinema can elevate the viewer from the everyday world.

psychoanalysis of film: *The Acoustic Mirror* Kaja Silverman, 1988-04-22 ... a vitally new understanding that takes us from the terms of the representation of sexual difference to an anatomy of female subjectivity which will be widely influential. -- Stephen Heath An original work likely to have significant impact on all those with an interest in the vibrant intersection of feminism, film theory, and psychoanalysis... -- Naomi Schor ... powerfully argued study... impressive... -- Choice ... important because of its innovative work on Hollywood's ideologically-charged construction of subjectivity.... what is exciting about *The Acoustic Mirror* is that it inspires one to reevaluate a number of now classical theoretical texts, and to see films with an eye to how authorship is constructed and subjectivity is generated. -- Literature and Psychology As evocative as it is shrewdly systematic, the pioneering theory of female subjectivity formulated in the final three chapters will

have wide impact as a major contribution to feminist theory. -- SubStance The Acoustic Mirror attempts to do for the sound-track what feminist film theory of the past decade has done for the image-track -- to locate the points at which it is productive of sexual difference. The specific focus is the female voice understood not merely as spoken dialogue, narration, and commentary, but as a fantasmatic projection, and as a metaphor for authorship.

psychoanalysis of film: *Psychoanalysis and Cinema: the Imaginary Signifier* Christian Metz, 1983-06-18

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asks how we can talk about film noir when, in fact, film noir doesn't exist. The answer starts with Lacan and a refusal to relinquish psychoanalysis. Lacanian theories of retroactivity and ontology can be read together with film history, genre and narrative to show the ways in which theory and history, past and present, cinema and psychoanalysis are fundamentally knotted together. Tyrer also explores Lacan through particular noir films, such as *Double Indemnity* and *The Maltese Falcon* — and demonstrates the possibilities for a Lacanian Film Studies (as one that engages fully with Lacan's entire body of work) that has hitherto not been realised.

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