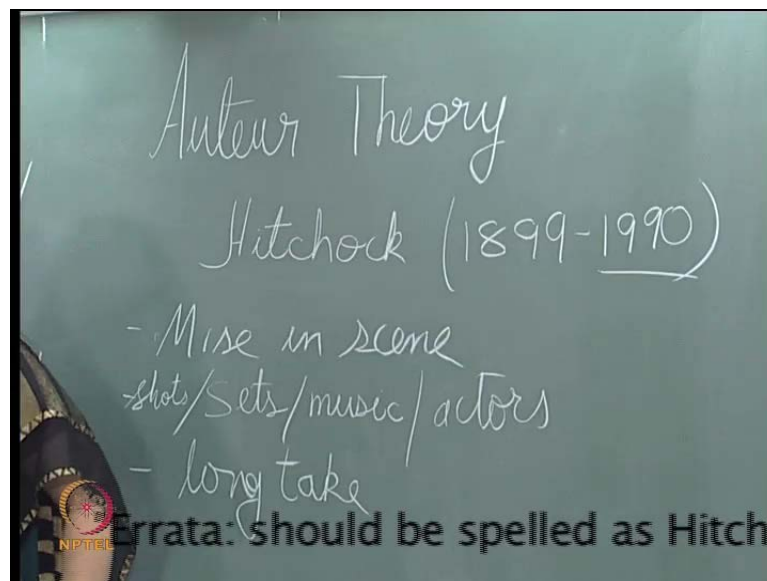


Introduction to Film studies
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Lecture No. # 31
Auteur Theory in the USA (contd...)
Alfred Hitchcock as an Auteur
Case Study: Rope (1948)

Good morning, we will continue with our study of Auteur theory with reference to Hitchcock.

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So, Alfred Hitchcock - we were talking about him - we also did a scene from his Rope. The opening scene, we discussed it with a reference to mise en scene, Alfred Hitchcock 1899 to 1990. Now, he was a British filmmaker, who migrated to America, to US; so, that is his history. Many of his films were made when he was still working in England, but there was, there came a time when he was invited by the US Film Studios to start making pictures in the US. So, Rope is one of those films, which was made during his stint in the US. So, we will be continuing our discussion of mise en scene shots, sets,

music, actors; mise en scene includes all these apart from sound, of course. And, we will also talk about the long take, and how Hitchcock introduced this, which has been now done to perfection in many other films also.

So, coming to what is a long take. Now, a long take refers to a single unbroken shot that lasts for a larger amount of time than usual; for instance, it can even last to 30 seconds in many cases, which is unusual. A shot does not last that long, but in *Rope*, Hitchcock pushed the boundaries, and the idea was to give with the stage feel, it is based on a play; the other day we were discussing, this is based on a play by Patrick Hamilton - a British playwright - and therefore, the idea was to be as experimental and as innovative, as daring as possible. And he has succeeded, as we have all seen to a large extent; and his legacy continues in many films, but most notably in a very recent movie, 2002, *Russian Ark*; it is a Russian language movie, which is a film shot on digital video and uses a single very long take for the entire film. So, this is extremely innovative.

So, two movies that immediately come to mind for the extensive use of long take. Hitchcock's *Rope*, which was, do not forget made in 1948 and considering the limitations of those times - technical limitations of those times, you can well imagine, because after all the *Russian Ark* was made in 2002 with all the (()) of digital technology, but Hitchcock, a pioneer in several ways, pioneered this as well.

Now, the long take in *Rope*; the *Rope* is called the ultimate camera spill film; that is, the chamber film; you know chamber film? What do you understand by a chamber film? I am going to ask you to give me some examples. It is a German term - camera spill film, camera, that is chamber film, is a film. So, chamber film, tell me, it is all shot on a single set. Have you noticed that *Rope* does not go outside, except the opening shot, which is, you know, a top angle shot, of a busy street, on a regular day. We have already talked about it, and how Hitchcock juxtaposes that regularity, that ordinariness, with what? With something very irregular, something very extraordinary happening inside. So, it is a chamber piece. My question to you is - can you give me more examples? Because after all it is based on a play, and plays can afford to be completely located in one single space, they do not, they need not, necessarily move out. Give me some more examples, very well known films.

Twelve Angry Men.

Twelve Angry Men. Yes, it is a good example. Twelve Angry Men does not go out, right? The action of the movie is set in a single room; therefore, Twelve Angry Men is a very good example of a camera spill film, chamber piece. More recently, you can think of Carnage? Kate Winslet, Christopher Wales, who won the Oscar recently.

So, and in between I can think of Who's Afraid of Virginia Woolf? All though they do go out, there is a point when they go out, to Richard Burton and George Segal and that for a very short, very brief period. Most of the scene takes place inside an apartment, so that is a camera spill film.

So, Rope as we have already seen as a very bold, very innovative, denial of editing. We know that editing necessarily involves several cuts, but Rope, and Hitchcock particularly, they eschewed this. At the same time, the presence of the cut, despite its elision could be seen as the definitive test and proof of the centrality that Rope seems to deny. So there is the centrality, there is a philosophy, which those two characters believe in and Rope through its very bold innovative technology, it denies that centrality, we will talk about it later.

Now, how does he do that? I have also often referred to this particular scene, but let me repeat, there is a scene when one of the murderers, the murderer who is more in control, not Philip but Brandon, he reaches next to the trunk for some books, these are the books that planning to showcase to David - the man they have just murdered - David's father. The camera spills down with his hand and then up into the back of his blue suit, and the entire scene is filled with Brandon's blue suit, his back completely, the frame is completely filled. Now, when Hitchcock cuts to a new shot, a shot - that shot starts exactly, where the last one left off; now what he is doing is he is making a cut here, but trying to be very clever, so that people do not notice. Going to the Brandon's back is one way of drawing attention away from the fact that there is a cut.

You know the illusion that we get, is that is a same single short - a long take - but he had to resort to cuts, of course; he does that. We were also talking about Hitchcock's interview with a legendary Truffaut and those interviews are available online, also part of a book. So Hitchcock/Truffaut 1967, and Hitchcock there tells Truffaut that he undertook the film as merely a stunt; he wanted to prove something, and he proved it; and wanted what... what propelled this decision was to impose the strict rules of

shooting in real time; that was the main idea. *The Rope* gives you an impression, an illusion that the movie is taking place in real time, and therefore, he felt that the use of long take justifies, is justified. I am quoting Hitchcock from his Truffaut interview – The stage drama was played out in the actual time of the story. The action is continuous from the moment the curtain goes up, until it comes down again. I asked myself whether it was technically possible to film it the same way. So, that was the idea. He was just mimicking another kind of art, another art; that was the idea. You have to remember - this is your take away from this lecture - Hitchcock's reputation as an auteur was crystallized by the cahier du critics and the writers, and the French new wave directors. So, he owes much of his reputation, much of his legendary status to the works of, to the writings of these critics, and this is the work Truffaut, Hitchcock-Truffaut is the work that immortalized Hitchcock as an auteur. Otherwise, he was just seen as a maker of those sensational blood and gore murder kind of movies, but then the cahier critics noticed certain things that we were talking about, especially his mise en scene.

He was also extremely innovative in his use of music. I urge you to go online - YouTube - and listen to the *Vertigo* theme sound track. It is extremely innovative for those times. Of course, *Psycho*, the film music still is used and used in several ways. Long talk, takes sorry. So, the legacy of long take continues and Brian De Palma is one of the film makers who is extremely influenced by Hitchcock. So, this is a shot from *Carlito's Way*, which was made in 1992, directed by De Palma, starring Al Pacino and Sean Penn; and you can also see this is an elevator shot - remember, Al Pacino lying on a elevator. So, again homage to De Palma's, which movie, taking place on steps? *Battleship Potemkin*, that also these we have already talked about. De Palma has earlier played homage to that sequence in the *Untouchables* and he does this again in *Carlito's Way*.

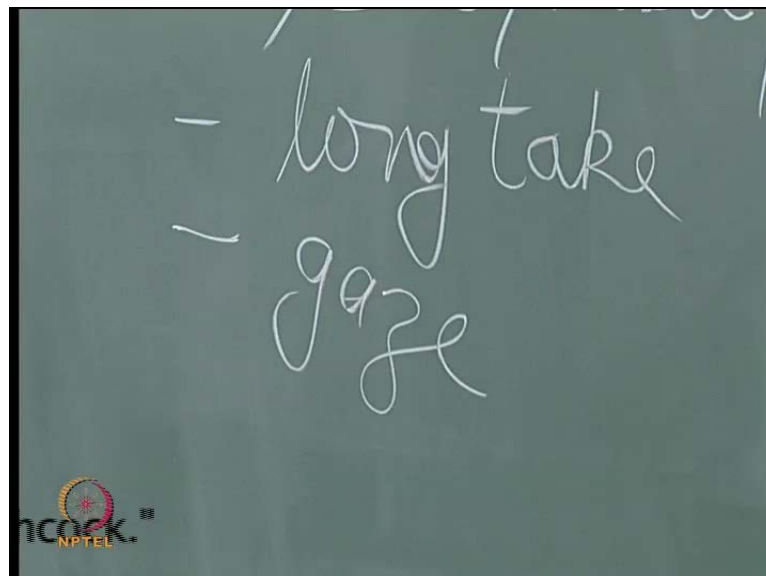
So see, we have we have been talking about intertextuality in one of our earlier classes. It is not plagiarism, they know, if you are a cine enthusiast, you know that the director is paying his homage to those legendary filmmakers. So, this climatic shoot out in *Carlito's Way* is all shot in a long take, and if you watch it now it is absolutely breath taking, because after all it was a movie was done in 1992. So it has, technology has come a long way from 1948. So, if you watch it Al Pacino is just running down the streets, and New York central station, and then lot of things happen there, and that is a scene that involves a number of people, unlike *Rope*, which is after all chamber piece, and involves not more

than seven or eight people, but here it is the entire scene is shot in a crowd, it is a crowd sequence and then having a long take in that; so extremely innovative.

And then, also legendary scene from Goodfellas, 1989, is Scorsese when Ray Liotta walks down the back entrance of a restaurant with his girl friend – that is a famous shot in long take. You must go to the YouTube, and if you not aware of these scenes please do watch Carlito's Way, Goodfellas, especially the long takes - they are known for these. So we are talking about Hitchcock's legacy.

Now, there is another critic Laura Mulvey and she is basically a feminist theorist. She has done a lot of work on film studies and she has written an oft-quoted essay called Visual Pleasure and Narrative Cinema, in which she says, she gives us the idea of scopophilia. Now what is scopophilia? She says that cinemas offer a number of possible pleasures and one of these pleasures is scopophilia. In other words, there are circumstances in which looking itself, you know the act of looking itself, is a source of pleasure. So, looking at something becomes a source of pleasure, just as in the reverse formation there is pleasure at being looked at. So, in other words, she is talking about the gaze; do you get me?

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The word is... this is one of the key concepts that you should take away - gaze. So, there is a pleasure in looking at something and there is a pleasure which can be derived from being looked at. So this is called scopophilia; this is one of the possible pleasures of

cinema. And she has done this study with special reference to Hitchcock movies, where she says that people derive a lot of pleasure in looking at something, especially, looking at women. Women are objects of - tell me the word - gaze. So, feminist theories are very fond of using this word objectification - gaze. When we talk about our representation of women in our cinema, we often use this word - object of desire; nothing wrong in being, well there is a reverse tendency also, men can also be objects of gaze, but not that often, but it is women, and Laura Mulvey studies centered on women being objectified, women being objects of gaze. And some time they also, I will show you the connection, just give me a moment...

Hitchcock also uses the concept of mirror and doubles, and then we will see how the entire pleasure or scopophilia comes out. So, I am going to connect the two ideas. So, many of Hitchcockian films deal with the act of looking, gazing at others; pleasure being derived out of looking. Now, in Psycho who is, what is the name of that actor? Anthony Perkins, right? Too many Anthony(s) going around. So, Anthony Perkins, he looks at Janet Leigh, Janet Leigh character through a wall, through a hole in the wall, he is a peeping tom and how has he camouflaged? How has he covered the hole in the wall? Not the bird's head, that is another thing, good, but it is not; he has put a portrait or a picture on that particular hole; he removes the picture, and looks through, peeps through the hole, and looks at Janet Leigh getting undressed. So, that is, women becomes an object of gaze, she is being looked at.

So the pleasure is of that person watching?

But some times this can also be of a person who as being gazed at, but here is that is not the case.

(Audio not clear. Refer Time: 16:40) Yes, we are talking about (()) in other words.

In Vertigo... Vertigo is also very good example where the detective as played by James Stewart, he is being asked by Kim Novak's husband to keep an eye on his wife; he is not very sure of his wife's comings and goings; he says - keep an eye on her; I am very anxious about her movements. And we find several scenes where Jimmy Stewart is just gazing at this particular woman, who in turn gazes at a picture in a museum. So it is all are set up; we know that. Once you watch the movie, and then you start thinking, you go backwards, and you see how you get trapped by Hitchcock. After all it is a... it is based

on a novel, as we were talking about, most of his films are based on other works, works by other people. Rear Window - another classic example; hero has a broken leg, he is confined to a wheel chair, he has no other option, but to stay put, but the only way he entertains himself is by gazing at other people, remember? So he has a pair of binoculars and he looks at the activities of the people in the building across the street. So, sometimes there is an exotic dancer he is looking at, sometimes another family, an old couple always bickering, a number of people, and he gazes at them – scopophilia, voyeurism.

Then he is also very... Hitchcock is also fond of using mirror and shadow doubles. So that becomes his auteurial practice. And I will give you several examples of characters using or looking at themselves using the mirror or shadows. So, this double relationship, what does it suggest? Relationship between characters, in which, often guilt is transferred from one to the other. Watch Shadow of Doubt, watch Psycho, mother's murder, and then he suffers from the guilt, and then what come of that? All women are bad; they have to be eliminated. So, whenever he is attracted towards any women, and he is definitely attracted to Janet Leigh, she has to be eliminated, because that means, mother taking over and he hated, he always hated his mother, hated her so much that he has stuffed her dead body and kept it in the room.

So, now, I Confess - his one and only movie with Monty Clift and Anne Baxter and this also plays on the idea of having a double somewhere. I am just giving you a very rare, quick over view of first some of his films. Hitchcock's fascination with images, he even looks at himself in a mirror, Blackmail - one of his most celebrated movies - especially for its sound; he made it once in silent form and another in talking. So, Hitchcock remaking Hitchcock, he was fond of doing that also. So, Blackmail has been done twice; both times by Hitchcock. He was very prolific; watch the movie Anthony Perkins, Antony Hopkins in Hitchcock, playing Hitchcock. So, this is Blackmail and you can see the girl shadow.

1929, Rebecca, based on classic Du Maurier novel of the same name, and here the girl, the girl is so nameless, the girl is such a non-entity, she is kept nameless throughout, right? We never know what Joan Fontaine character is actually called; she has no name; she is just the girl. Who is the... whose presence looms large? If you know Rebecca. Rebecca's. Rebecca is Mrs. De Winter, Mrs. Maxim De Winter, the late Mrs. De Winter.

So, she has come and she... Lawrence Olivier plays the enigmatic aristocrat; his wife is dead; the dead wife is Rebecca. The new woman, who is the new... the second wife who is a far cry from the beautiful, glamorous Rebecca, she always lives in the shadows of the late wife. So, she here she is looking at the portrait of Rebecca; the girl looking at... the second Mrs. De Winter looking at the first Mrs. De Winter.

Psycho - look at the mirror shots, several mirror shots. Janet Leigh looking at herself and her image with Anthony Perkins, both in, both reflected in a mirror. So, people looking at each other, deriving pleasure from that, also looking at themselves. Claude Rains in Notorious; Ingrid Bergman, Cary Grant played the lead; here he had looks at his own reflection.

Vertigo is, of course, known for voyeurism and its scopophilia; several shots and one abiding theme in Vertigo is that of obsession. What happens when a man gets obsessed with a woman? He refuses to let go, and then, at the end, we realize how he has been taken for a ride.

Now, Blackmail, 1929, and again we are continuing with our idea of Hitchcock as an auteur and how he uses sound. Now, we are told that heroine, in a bid to escape her potential rapist, she murders the rapist with her knife, but then, she is guilty, you know, she knows that if she gets caught, then there is no way she could prove her innocence, that she was just trying to defend herself. So, sound, and even silence, and in the subsequent movie - in the talking version - the dialogues, they become very important and the use of word knife is repeated several times during the movie, the several shots of knife; because the knife becomes a very potent object.

If you watch Rope, they have... what have they done at the beginning of the movie? Strangled a man with a rope, and then after that, there are several times when the dialogue - you are not... on my dead body, and on my dead body, I would not be caught dead doing that, he could have strangled me, and all these thing are said in jest, but we know how he is making use of that particular image. So, the idea murder looms large, that is the idea.

And then back ground scores is, of course, extremely noted, celebrated in Blackmail, in both versions. The silent version has also been worked on in terms of sound track. It is a recent thing with the advent of technology and also there are no dialogues in the silent

version, but they have added a sound track. So, watch that version also, available online. So, this is *Blackmail*, the 1929 version, the powerful talking picture this time.

So, themes in Hitchcock, we are talking about auteurism and the abiding themes in auteurs work. You have a list of films where murder is at the center - *Psycho*, *Vertigo*, *Rear Window*, *Strangers on a Train*. You know, which movie I am talking about? What is *Strangers on a Train*? *Strangers on a Train*? You know the movie, yes, two strangers meet on a train, and yes, you kill my wife and I kill your father; that is the deal, because no one will suspect us that way, and both of us will be there for each other for alibi, but then how about the plan goes awry. *Dial M for Murder*, it has been remade several times; first time is Grace Kelly; *Blackmail*, *Rebecca*, *Spell Bound*, *Thirty-nine steps* - all deal with the theme of murder.

Moral ambiguity - he was one of the first directors to give this touch - moral ambiguity - to his characters. I mean, if you look at the girl's character in *The Birds*, morally quite ambiguous; she is the one who is chasing the guy; the guy does not have strong feelings for her, but she is not willing to let go of him, and then, she has to be punished for that, right? A woman who transgresses her boundaries, that is the idea. The birds become a metaphor, I mean what are those things? A town cannot be just invaded by birds; the birds is the metaphor; this is how women get punished when they cross certain boundaries, exactly. So, that is also there, the moral ambiguity. All relationships are ambiguous, and love and betrayal, of course, *Vertigo* is the classic example.

We have also been talking about voyeurism; several movies including *Frenzy*, *Birds*, *Psycho* of course, *Rear Window* and *Vertigo*. So, preoccupied with eyes and watching; several close up shots of eyes; when Janet Leigh is murdered you get a close up shot of her dead eyes looking at you directly. The gaze - Jimmy Stewart gazing at people in *Rear Window*; Jimmy Stewart gazing at Kim Novak through an opening in the door; Janet Leigh before dying, the close up shot of her dead eyes, who played the girl's role, in the remade version? There was a remade version; Ann Hash; she has a stark resemblance.

Now, this is another interesting sequence in *Rebecca*, and you have the great Lawrence Olivier playing Maxim De Winter, and Joan Fontaine playing the girl. Look at this particular shot, and then look at this, again a Hitchcock movie - *To Catch a Thief*; Cary Grant and the great... who? Who is she? Classics are definitely not your strong point.

You do recognize Cary Grant and you should also recognize Princess Grace of Monaco; this is Grace Kelly, the ultimate fashion icon. She was all designed by Christian Dior in this movie, famously designed, I mean if you look at, her look, her fashion in some of the movie she did with Hitchcock, it is mind blowing; it is that the people have alone done Phd thesis on Grace Kelly and fashion, specially with reference to Hitchcock movies. Hitchcock was impeccably dressed, impeccably dressed. Hitchcock's fascination with certain actors - so, Cary Grant was favorite and so was Grace Kelly and this is Notorious – (Audio not clear. Refer time: 29:32) you know, a couple driving down the road and quite, you know, the mise en scene is quite similar, did you see the mise en scene? When she is drunk and she is driving, yes even in Notorious. So an auteur will leave his signature mark. You know, you watch a movie, feel only the causes you could have done yes, likewise Hitchcock.

So, again, the collaborated Cary Grant and Hitchcock in North by North West, do watch this movie... is known this duster, proper scene where he is being chased by this, down the fields, and how, where does the climax takes place? Mount Rushmore. They must have created an exact replica of that; also, his fascination for working with James Stewart. Several movies: The Man Who Knew Too Much, Doris Day, another blond. James Stewart, Grace Kelly, Rear Window.

This is interesting in a room... again, you can perhaps consider the theory Virginia Woolf, of course, some of you must be familiar with, feminist writer Virginia Woolf, in her room of her own. Virginia Woolf talks about foot ball and fashion, and she says foot ball and sport are important, that is the kind of society, because these are associated with what? Masculinity; so they are important; the worship of fashion, the buying of cloths are trivial. They are related with some trivial feminine pursuits, but then, why, why foot ball and sports? They are as trivial for a women, right? And these values are invariably transferred from life to fiction. Men tell us all the time the fashion is trivial and foot ball is important.

And this is in many movies, many works of art capture this philosophy; and this is something, the set of values, is replicated in Rear Window. He is a sport photographer, he breaks his leg while capturing a spectacular shot of a racing car, and she is into fashion, and throughout the movie he is very dismissive of her; we will not, we cannot, you know, our relationship would not work out because we are very, we are very

different people. I am a completely out door see, where as you are a fashionable girl. And this is how the movie ends, he has broken his leg after his fight with the villain, and she is looking after him; in order to impress him she reads a book called Beyond the Himalayas or something like that, but once he sleep off, she takes out the copy of Harpers Bazaar.

So, with Grace Kelley he has worked in three classics - Rear Window, Dial M for Murder, To Catch a Thief, his favorite blond. It is a macguffin; are you aware of this term in Hitchcock? No? What is a macguffin? It is when you are in pursuit of something, which you do not know, what it is. It is retrieval. You say it is a macguffin. What are the characters after, in Notorious after all? What are they pursuing? You remember that wine seller scene in Notorious, yes? What exactly is that? Beautifully done shot, but what are they looking for? They do not know. They do not know what they are looking for? Usually, because it is an espionage thriller, so it must be some kind of formula, a nuclear formula or some paper or some documents, but Hitchcock says the plot is important, what they are looking for is not. So, it is a macguffin, his Hitchcockian term for this - an unidentified object which this macguffin; it could be anything; you know, a piece of ring, To Catch A Thief - a set of jewelry - you say macguffin, but you know, it gives tremendous scope for all these beautiful people, to come together, and wear beautiful clothes, and romp round in beautiful settings. What they are looking for is a macguffin. So, that is Hitchcockian term, which has come to become a part of film lexicon.

And this is another characteristic of an auteurian touch - employing the same characters and technical crew as well. Apart from his actors, we have already talked about, he often collaborated with a maestro, music composer - Barnaul Harman the who was later used by Scorsese.

Now, Hitchcockian legacy continues and we have Antony Hopkins playing the man himself, with Hellen Mirren playing his wife. The Girl, which is based on, which is based on Hitchcock's obsession with the actor - the female actor - who played the heroine in The Birds - Tippi Hedren, Melanie Griffith's mother. The legacy continues, De Pamas 1980 movies starring - Dressed to Kill - starring Michael Caine and Angie Dickinson is a homage to Psycho, to an extent - Dressed to Kill.

I would also like to draw your attention to another movie, which is again about voyeurism, Michael Powell, he was a British film maker, Peeping Tom. Director Michael Powell's Peeping Tom. He is the man with the camera; he sufferings from severe complexes, just like Norman Bates in Psycho. And he kills unsuspecting women. So, you have to watch the movie for his voyeurism, and for its colors; the way Powell uses colors. It was released around the same time as Psycho, but it did not become such a huge blockbuster. This one of those rare gems which should be watched alongside Psycho.

Then, De Palma's another homage to Vertigo and Rear Window – Body Double, 1984. Gus Van Sant literally remade Psycho; there are no changes except that one is in black and white and the other one in color. Ann Hash reprising Janet Leigh's role.

This is my all time favorite movie Michael Douglas, Gwyneth Paltrow and a very young Viggo Mortensen, yes, Perfect Murder which is the rework of, reworking of Dial M for Murder - a jilted husband plotting to murder his rich wife 1998.

I am very sure most of you here are familiar with John Woo's MI 2 - Mission Impossible which is a rip-off of Notorious. In what way? What is the plot of MI 2? Now, do not tell me that you have not watched MI 2 as well. Azhar are you familiar with MI 2? Yes? What happens? What does he do? What is the basic plot? What does he do to Thandie Newton character? He is in love with her and what does he do to her? She is a woman with a dubious past; just like Ingrid Bergman in Notorious. What does Cary Grant do to her? He asked her to marry a man who everyone suspects is a Nazi sympathizer, but they do not have enough evidence. Ingrid Bergman's job is to unearth certain secrets - those macguffins - from that husband's closet. So, when the husband suspects that his wife has been betraying him, he starts killing her by slow poisoning. He gives a regular dozes of arsenic in her coffee or coco; that is the way, that is the plan to kill her. So, so that no one would suspect. If you kill her immediately, everyone would get suspicious; here death by slow poisoning.

And then, Cary Grant, at the end, realizes his true love for her and comes and rescues her; spectacular scene - he carries her in his arms, and walks down the steps very slowly, and you would feel are these steps ever going to end? Because in which household, do you have so many steps, but you count the number, when he goes up they do not look so

insurmountable. But when he comes, but that is an illusion that Hitchcock creates, because while he brings her and carries her in his arms at the end, and coming down, and with her husband and mother, with the very sinister mother-in-law watching the thing, observing the thing, the suspense has to build up, therefore more number of stairs. People have counted actually; so, definitely more number of steps while he comes down.

So, what does this character do in MI 2 - Tom Cruise? He plants Tandie Newton in the household of this villain, in order to get his hands on... it is a macguffin - Chimera - the Chimera is going to start some kind of disease, a fatal disease in the world. And then, what does the villain do? He abducts the heroine, at the end in order to save the hero and the world from the perishing, the heroine injects herself with Chimera. Remember that scene and then starts dying slowly. So that is the plot. So, the movie was a smash hit, MI 2 of course was a franchise and the critics did not fail to notice the pathetic rip-off the movie was. Personally, I do like it.

Easy Virtue - is a remade version of Hitchcock's Easy Virtue. It is one of the rare comedies, which Hitchcock directed. Jessica Biel, Colin Firth, Kristin Scott Thomas and Ben Barnes.

So now coming back to the auteur theory... do you have any comments on Hitchcock, so far? Anything you... Exactly. Disturbia was a remake of Rear Window. Can you throw some light on Disturbia?

A guy punches his Spanish teacher, and he was grounded.

Louder, louder so that we can capture you well.

A guy punches his teacher, his Spanish teacher, and he is grounded. He is house arrested. So he cannot move away from his house. So he spies on other neighbors. He falls in love with a next-door girl, and he watches a dubious guy kind of making a murder. And he suspects and keeps on watching him. So the movie goes.

So Disturbia. Who directed it? So, please do your home work. Disturbia is directed by a fairly well-known director. So, do your home work there.

So homage to Hitchcock; that is what we are talking about; it is never ending. So, he has left an indelible impression on so many people. Every once in a while, there is a major

book on his films; every once in a while, there is a movie on his films, and in many of his, many of the contemporary films, you can see his influences.

(Audio not clear 43:03) Strong mother fear, like in Psycho, Notorious, and in several other films...

Even in Rebecca, yes, the housekeeper is a mother figure.

And how he plays... like it has an influence on the Birds, yes.

Yes, those Oedipus complexes, they remain unresolved in many of Hitchcock films, You see, you see, Oedipus trajectory is something very common in most western literature. Sinister influence of maternity; that is what Eugene O' Neil calls this element in his immortal play called Desire under the Elms; sinister influence of maternity.

So, my talking about auteurship... Who is an auteur? The other day we were talking about it... is very... auetrism is a problematic concept, right? For after all an actor makes a movie too; he is one who draws in the audience. MI 2 we just talked about; all we need is Tom Cruise's presence and people will throng to the theatres. We have writers, we have composers, of course, and we have producers. So, who makes a movie? So, Roland Barthes, in his essay, Death of the Author, which is contained in a volume called Image, Music and Text in 1968. So, Roland Barthes, we are often talking about in this course while doing intertextuality and semiotics, remember. So, he Barthes, posits that it is a reader who gives a text meaning or a viewer who gives a movie meaning; it all depends on the audience or the reader; the reader or the audience is the interpreter, and then, there can never be one definitive reading of a text. So, all of us have own ways of looking a text, be it a book or a painting or a film. So, responsibility, finally, according to Barthes rests with the reader, viewer has the need to engage the material and become an active participant, rather than remaining passive participant. Ultimately it is you my dear reader or audience who gives meaning to a work of art.

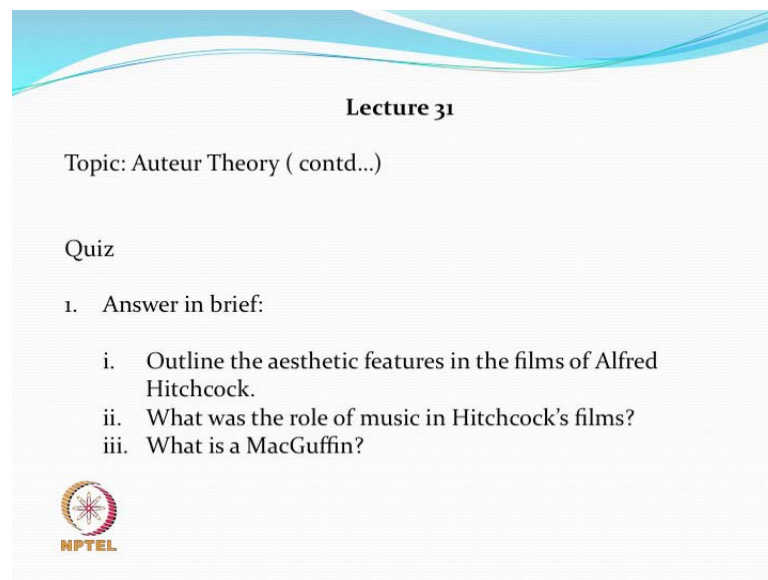
I would like to suggest certain readings. So, you have a book called Hitchcock Centenary Essays, which was published by British Film Institute in 1999, the occasion was 100 years of. Then a feminist reading of Hitchcock is done apart from Laura Mulvey essays - Visual Pleasure. The women who knew too much - Hitchcock and feminist theory by

Tania Modleski and Laura Mulvey's essay - Visual Pleasure and Narrative Cinemas - that is a definitive work of criticism.

So, I would recommend that you look at Laura Mulvey's essay which appeared in Screen, you can take down the citation, Screen Journal, it is available online; you just have to Google - Visual Pleasure and Narrative Cinema. Very soon, you people will start your presentations – Key Concepts, and then, second round would be on Theoretical presentation and do a nice reading of Hitchcock in films. All right then, thank you very much, we meet tomorrow.

(No audio from 47:23 to 47:40)

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Lecture 31

Topic: Auteur Theory (contd...)

Quiz

1. Answer in brief:
 - i. Outline the aesthetic features in the films of Alfred Hitchcock.
 - ii. What was the role of music in Hitchcock's films?
 - iii. What is a MacGuffin?



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Assignment

- Write about 500 words on the use of long takes in cinema.

Suggested websites

- http://people.virginia.edu/~jrw3k/enwr/106-7/readings/Sarris_Notes_on_the_Auteur_Theory.pdf
- <http://news.bbc.co.uk/dna/place-lancashire/plain/A22928772>
- <http://classicfilm.about.com/od/actorsanddirectors/tp/Best-Hitchcock-Movie-List.htm>

