



英语电影欣赏

主编 张珍珍



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主 编 张珍珍

副主编 谢小红

编 委 (排名不分先后)

张珍珍 谢小红 文 婷

田艳红 何 琼 武 芳



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前 言

英语电影作为一种社会文化文本，为大众开启了一扇了解西方社会和文化的窗口。英语电影所包含的语言信息和非语言信息能满足外语认知的需求，因此，看电影学英语越来越被认为是学习英语的有效途径之一。英语电影以其真实的语言材料、丰富的文化内涵，既能提高学习者的语言实际运用能力，又能增强学习者对西方国家社会和文化的了解。本书旨在通过观赏和阅读经典电影作品，将学生置于真实的语言环境和文化环境中，通过对电影作品的学习、讨论和分析，使学生了解电影作品的内涵，学习电影赏析的方法，掌握地道的英语表达方法，提高学生的文化和艺术素养。本书能充分调动学习者的学习兴趣，激发学习者的主动参与精神和自主学习潜能，使学习者在电影情景中习得语言文化交际能力，提升文化艺术修养。

本书共分为十个单元，第一单元为电影知识和电影理论介绍。第二至十单元选取了九部具有代表性的美国电影。每部电影的欣赏包含十一个部分：电影简介、故事梗概介绍、演职人员介绍、导演简介、主演简介、影片赏析、问题讨论、影片分析、佳句采撷、电影写作、电影文化知识拓展。本书具有以下特点：

1. 体例具有创新性。本书在第一单元对电影历史和电影批评理论进行了概述，有助于读者了解电影相关理论知识，这种编写体例在英语影视欣赏类书籍中尚属创新之举。此外，本书在第二至十单元的最后部分设置了电影文化知识拓展栏目，包括阅读文章推荐、阅读书目推荐和相关影片推荐，为学习者欣赏电影、增加电影文化知识提供了丰富的渠道。

2. 所选影片具有代表性。本书选取的电影既包含前些年的经典电影，又包含近年来的电影新作，它们均为获得过重要电影奖项的优秀影片。所选影片的电影类型包括社会问题片、家庭伦理片、青春励志片、灾难片等，主题涵盖政治、历史、教育、家庭、情感、职场、自然等社会的诸多方面。

3. 内容具有指导性。本书每一部电影的欣赏都包含十一个部分，使读者能多角度、多层次、全方位了解一部电影。影片欣赏部分列举了影片中出现的重要单词、词组的用法以及常见习语、俚语等，使读者能够学习和掌握真实的语言。本书给出的英文脚本注明了起止时间，便于学习者对照电影相关片段学习。影片分析部分设置了影片主题分析、影片角色分析和影片风格分析栏目，帮助学习者掌握电影分析和评价方法，深入挖掘影片的内涵。

由于编者水平有限，书中疏漏在所难免，期望广大读者不吝指正。

编 者

2013年7月

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Unit 1 Overview of Film

1. History of Film

1) Early Films from the Silent Era

A film, also called a movie or motion picture, is a series of still or moving images. It is produced by recording photographic images with cameras, or by creating images using animation techniques or visual effects. The invention of photography in 1826 laid the technological groundwork for cinema. In 1889, a thin flexible film base (i. e. celluloid) was invented by Kodak. It could film and project a series of frames in rapid succession. A kind of camera which could film moving images was invented by Edison and the Lumière brothers respectively. On 28 December 1895, the Lumière brothers exhibited twelve one-minute films at the Grand Café in Paris. Thus, the Lumière brothers are credited as the inventor of motion picture. Their first film was *the Arrival of the Express Train at Ciotat*. Other subjects in their films included workers leaving the factory gates, a child being fed by his parents, people enjoying a picnic along a river. These films were silent films. For the first twenty years of motion picture history, most silent films were short, which were only a few minutes in length. Early films usually recorded and represented aspects of real life. They usually consisted of a single long-distance shot of a figure, place, or action. They relied on spectacle rather than narrative. So the early films are called films of attractions. In the early 1910s, silent films reached greater complexity and length from at first a novelty to an art form and literary form. These films represent the greatest achievements of the silent era: *The Birth of a Nation* (《一个国家的诞生》), *Intolerance* (《党同伐异》), *Broken Blossom* (《凋谢的花朵》), *The Cabinet of Dr. Caligari* (《卡里加里博士》), *Nosferatu* (《吸血鬼》/《诺斯费拉杜》), *Nanook of the North* (《北方的那努克》), *The Last Laugh* (《最卑贱的人》), *Strike* (《罢工》), *Potemkin* (《战舰波将金号》), *The Gold Rush* (《淘金记》), *Metropolis* (《大都会》), *Sunrise* (《日出》), *The Blue Angel* (《蓝天使》), *All Quiet on the Western Front* (《西线无战事》), *M* (《凶手M》), *City Lights* (《城市之光》), *Modern Times* (《摩登时代》).

The silent era ended in 1929 when a means of recording sound that would be synchronous with the recorded image was discovered. Few silent films were made in the 1930s, with the exception of Charlie Chaplin who refused to go along with sound. An important figure in the silent era is Eisenstein. Eisenstein's contribution to the development of cinema rested primarily

in his theory of editing, or montage, which focused on the collision of opposites in order to create a new entity. The “combination” of shots through editing created a new entity, based on the expressive emotional energy unleashed through the editing process. The Odessa Steps sequence in *Potemkin* (1925), perhaps the single most famous scene in any Montage film, gains much of its effectiveness through graphic conflict. To Eisenstein, each individual shot contributed energy within the editing track that yielded far more than the sum total of shots. In other words, the “combination” of shots through editing created a new entity, based on the expressive emotional energy unleashed through the editing process. Eisenstein asserted that shots in a film should not be seen as simply linked but rather as conflicting sharply with one another. For Eisenstein, montage could force spectators to sense the conflict between elements and create a new concept in his or her mind.

Although the technology for making movies was invented in 1895, a significant realization of the potential for film as art occurs with the appearance of D. W. Griffith's 1915 full-length epic, *The Birth of a Nation*. *The Birth of a Nation* tells an epic tale of the American Civil War by focusing on two families who befriend each other but are on opposite sides in the conflict. Griffith was considered as the most famous director of this era. He was credited with innovating most of the major film techniques.

2) Classic Films from the Hollywood Studios, 1934-1946

With the development of film technology, two important technological advances emerged: the sound and the color. The “studio system” emerged in this period. Film companies were founded such as the “Big Five”: Warner Brothers (华纳兄弟公司), Loew's-MGM (米高梅公司), Fox (福克斯公司), Paramount (派拉蒙公司) and United Artists (联美公司) and the “Little Three”: Columbia (哥伦比亚公司), Universal (环球公司) and United Artists (联美公司). Stars powered the American Studio System from 1934-1946.

Classic films from the Hollywood studio are films of narrative. The narrative ingredients of film such as causality, temporal logic, motivated action and plot resolutions were in place. Filmmakers mastered the art of continuity editing, which made the cutting between one shot and the next much smoother. Of this period these films represent the greatest achievements: *It Happened One Night* (《一夜风流》), *Mr. Deeds Goes to Town* (《迪兹先生进城》), *Stagecoach* (《关山飞渡》), *The Wizard of Oz* (《绿野仙踪》), *Gone With the Wind* (《乱世佳人》), *The Grapes of Wrath* (《愤怒的葡萄》), *His Girl Friday* (《星期五女郎》), *The Philadelphia Story* (《费城故事》), *Rebecca* (《蝴蝶梦》), *Citizen Kane* (《公民凯恩》), *The Maltese Falcon* (《马耳他之鹰》), *How Green Was My Valley* (《青山翠谷》), *Suspicion* (《深闺疑云》), *Casablanca* (《北非谍影》), *The Magnificent Ambersons* (《安倍逊大族》), *It's a Wonderful Life* (《风云人物》), *The Lost Weekend* (《失去的周末》), *Notorious* (《美人计》), *The Big Sleep* (《夜长梦多》), *My Darling Clementine* (《侠骨柔情》). The list of films above is gleaned from thousands of films that were made by the studios between 1934-1946. These

films have become classics partly because they represent some of the best work done by the following stars: Clark Gable, Claudette Colbert, Gary Cooper, Spencer Tracy, Judy Garland, John Wayne, Henry Fonda, Jimmy Stewart, Cary Grant, Joan Fontaine, Humphrey Bogart, Ingrid Bergman, Ray Milland. They also are classics because their directors maintained a consistent style and achieved a vision of their genre — Capra of the sentimental comedy, Hitchcock of suspense, John Ford of the American Western, Howard Hawks of the fast-paced comedy of dialogue. Other cinematic genres also emerged and developed into relatively well-defined forms in the period of classical Hollywood such as musical, horror, gangster, science fiction, war and film noir.

3) Classic International Films, 1934-1960

Unlike the production-line films made as part of the American Studio System, these international films were completed by small crews working outside corporate sponsorship. In some respects many of these international films are similar in scope and production to the independent films that came to prominence around the world in the 1980s. Perhaps that is part of their charm; they are idiosyncratic, original, and don't depend upon "star" power to make them successful. In other words, independent productions tend to reflect the artistic personality of the director more than films that have to be accepted by Studio executives. Classic international films in this period are *The Man Who Knew Too Much* (《知道太多东西的人》), *The Thirty-Nine Steps* (《三十九级台阶》), *Grand Illusion* (《大幻灭》), *The Lady Vanishes* (《失踪的女人》), *The Rules of the Game* (《游戏规则》), *Great Expectations* (《远大前程》), *Open City* (《罗马, 不设防的城市》), *The Third Man* (《第三个人》), *The Bicycle Thief* (《偷自行车的人》), *Stray Dog* (《野狗》), *Ikiru* (《生之欲》), *Rashomon* (《罗生门》), *Forbidden Games* (《禁止的游戏》), *Umberto D.* (《温别尔托·D》), *Tokyo Story* (《东京物语》), *La Strada* (《大路》), *The Seven Samurai* (《七武士》), *Pather Panchali* (《道路之歌》), *Smiles of a Summer Night* (《夏夜的微笑》), *Aparijito* (《不可征服的人》), *The Seventh Seal* (《第七封印》), *Wild Strawberries* (《野草莓》), *The Nights of Cabiria* (《卡比利亚之夜》), *Hiroshima, Mon Amour* (《广岛之恋》), *Breathless* (《筋疲力尽》), *The 400 Blows* (《四百下》), *The Virgin Spring* (《处女泉》), *Winter Light* (《冬日之光》), *Jules and Jim* (《朱尔和吉姆》), *La Dolce Vita* (《甜蜜的生活》).

In this period, some important directors with their unique personal style emerged. Hitchcock started as a director of well-crafted and well-acted suspense films in the 1930s. Each of the films features spies and international intrigue. The film *The Lady Vanishes* (1938) features a complicated plot about mistaken identities and characters frustrated which become the two trademarks of later Hitchcock films. The French director Jean Renoir made two great films, *Grand Illusion* (1936) and *The Rules of the Game* (1939). In Renoir and Hitchcock one could not find two more different directors — one who is patient with long takes and slow-paced actions, the other who builds psychological tensions with deliberate and well-timed cuts. Italian

Neo-Realism flourished in the post World War II years. This movement depended upon filming characters in actual locations (rather than studio sets) and often focused on the lives of common men and women in the difficult years after the end of the war. *The Bicycle Thief* (1949) and *Umberto D.* (1952) can be taken as examples. The first is an extraordinarily moving document of the desperation faced by a family whose survival after the war depends upon the father's having a bicycle in order to keep his job. The stolen bicycle leads the father and his small son on an anguished journey. De Sica's nonprofessional actors are often wooden and one-dimensional, yet in the film *The Bicycle Thief*, the way the camera captures the father's chiseled features infuses the action with a tenderness and sincerity that is compelling. De Sica's use of long tracking shots of row after row of bicycles or bicycle parts adds to the reality of the film experience. De Sica's style suggests that we are present on the streets with the father and the son and are witness to the futility of their search for the stolen bicycle.

In France during the late 1950s, the idealism and political movements of the immediate postwar years give way to a more apolitical culture of consumption and leisure. The rising generation was dubbed the *Nouvelle Vague*, the "New Wave" that would soon govern France. Many of these young people read film journals and attended screenings at ciné-club and *art et essai* ("art and experiment") cinemas. This informal movement was stimulated by the critical writing of Andre Bazin, cofounder of the film periodical *Cahiers du Cinéma* (1951). In his writing Bazin promoted the ideas of the auteur theory, that is, the director is the "author" of the film. Many forces contributed to the development of the New Wave — in some respects it was time for new faces and fresh ideas to be realized. Several young French directors stepped forward, including Louis Malle, Francois Truffaut, Eric Rohmer, and Jean Luc Godard. *The 400 Blows* (1959) emphasized exterior locales, hand-held camera shots, tracking shots, and long takes, and the film was dedicated to Bazin. In this heavily autobiographical film Truffaut exposes the rawness and frustrations of childhood life. The main character lives on the edge of naivety and cynicism; he is trapped by family, by school, by society as a whole. His symbolic cage becomes a jail cell by the end of the film. The film's closing scene, with the boy escaping from the reformatory and running toward the sea, is one of the most memorable in all of cinema. The closing shot—an unexpected freeze frame—was an original idea in 1959, although by in all of cinema today's standards it appears dated and even mundane.

4) New Hollywood 1967-1976

New Hollywood or post-classical Hollywood, sometimes referred to as the "American New Wave," refers to the time from roughly the late 1960s to the early 1980s when a new generation of young filmmakers came to prominence in America, influencing the types of films produced, their production and marketing, and impacted the way major studios approached filmmaking.

The films they made were part of the studio system, and these individuals were not "independent filmmakers," but they introduced subject matter and styles that set them apart

from the studio traditions that an earlier generation had established ca. 1920s-1950s. New Hollywood has also been defined as a broader filmmaking movement influenced by this period, which has been called the “Hollywood renaissance.”

This new generation of New Hollywood filmmakers were film school-educated, counterculture-bred, and most importantly from the point of view of the studios, young, and therefore were able to reach the youth audience they were losing. This group of young filmmakers—actors, writers and directors—dubbed the New Hollywood by the press, briefly changed the business from the producer-driven Hollywood system of the past, and injected movies with a jolt of freshness, energy, sexuality, and a passion for the artistic value of film itself.

In the period of New Hollywood, a new generation of directors produced a series of immense hits: Francis Ford Coppola with *The Godfather* (《教父》) (1972), William Friedkin with *The Exorcist* (《驱魔人》) (1973), Martin Scorsese with *Taxi Driver* (《出租汽车司机》) (1976), Steven Spielberg with *Close Encounters* (《第三类接触》) (1977) and George Lucas with *Star Wars* (《星球大战》) (1977). They came to be known as the “movie brats.” They combined a mastery of the technical aspects of filmmaking with a thorough knowledge of the aesthetics and history of the cinema. Despite being admirers of the tradition of classical Hollywood, they were also able to absorb ideas and draw inspiration from the “art films” of the European tradition.

2. Theories of film

Film theory is an academic discipline that aims to explore the essence of the cinema and provides conceptual frameworks for understanding film’s relationship to reality, the other arts, individual viewers, and society at large.

1) Auteur theory

In film criticism, auteur theory holds that a director’s film reflects the director’s personal creative vision, as if they were the primary “auteur” (the French word for “author”). In spite of—and sometimes even because of—the production of the film as part of an industrial process, the auteur’s creative voice is distinct enough to shine through all kinds of studio interference and through the collective process.

In law, the film is treated as a work of art, and the auteur, as the creator of the film, is the original copyright holder. Under European Union law, the film director is considered as the author or one of the authors of a film, largely as a result of the influence of auteur theory.

Auteur theory has influenced film criticism since 1954, when it was advocated by film director and critic François Truffaut. This method of film analysis was originally associated with the French New Wave and the film critics who wrote for the French film review periodical *Cahiers du Cinéma*.

The auteur theory was used by the directors of the *nouvelle vague* (New Wave) movement of French cinema in the 1960s (many of whom were also critics at the *Cahiers du Cinéma*) as justification for their intensely personal and idiosyncratic films. The “auteur” approach was adopted in English-language film criticism in the 1960s. In the UK, *Movie* adopted Auteursism, while in the US, Andrew Sarris introduced it in the essay “Notes on the Auteur Theory in 1962.” This essay is where the term “Auteur Theory” originated. To be classified as an “auteur,” according to Sarris, a director must accomplish technical competence in their technique, personal style in terms of how the movie looks and feels, and interior meaning (although many of Sarris’s auteurist criteria were left vague). Later in the decade, Sarris published *The American Cinema: Directors and Directions, 1929-1968*, which quickly became the unofficial bible of auteurism.

The auteurist critics—Truffaut, Jean-Luc Godard, Claude Chabrol, Éric Rohmer—wrote mostly about directors, although they also produced some shrewd appreciations of actors. However, later Truffaut wrote: the auteur theory “was started by *Cahiers du Cinéma* and is forgotten in France, but still discussed in American periodicals.”

Starting in the 1960s, some film critics began criticizing auteur theory’s focus on the authorial role of the director. Pauline Kael and Sarris feuded in the pages of *The New Yorker* and various film magazines. One reason for the backlash is the collaborative aspect of shooting a film and the theory’s privileging of the role of the director (whose name, at times, has become more important than the movie itself). In Kael’s review of *Citizen Kane*, a classic film for the auteur model, she points out how the film made extensive use of the distinctive talents of co-writer Herman J. Mankiewicz and cinematographer Gregg Toland. But Kael’s objections to the “auteur theory” were many and can be best learned by reading her essay “Circles and Squares.”

Notable screenwriters such as Ernest Lehman, Nicholas Kazan, Robert Riskin and William Goldman have publicly balked at the idea that directors are more authorial than screenwriters, while film historian Aljean Harmetz, referring to the creative input of producers and studio executives in classical Hollywood, argues that the auteur theory “collapses against the reality of the studio system.”

The auteur theory was also challenged by the influence of New Criticism, a school of literary criticism. The New Critics argued that critics made an “intentional fallacy” when they tried to interpret works of art by speculating about what the author meant, based on the author’s personality or life experiences. New Critics argued that information or speculation about an author’s intention was secondary to the words on the page as the basis of the experience of reading literature.

In 2006, David Kipen coined the term “Schreiber Theory” to refer to the theory of the screenwriter as the principal author of a film.

Some films which can be exemplified to be analyzed in auteur theory are as follows: *The 400 Blows* (《四百下》), *Breathless* (《筋疲力尽》), *Persona* (《假面》), *Seven Samurai* (《七

武士》), *The Adventure* (《奇遇》), *Raging Bull* (《愤怒的公牛》) and *Pulp Fiction* (《低俗小说》).

2) Feminist film theory

Feminist film theory is theoretical film criticism derived from feminist politics and feminist theory. Feminists have many approaches to cinema analysis, regarding the film elements analyzed and their theoretical underpinnings.

The development of feminist film theory was influenced by second-wave feminism and the development of women's studies within the academy. Feminist scholars began taking cues from the new theories arising from these movements to analyze film. Initial attempts in the United States in the early 1970s were generally based on sociological theory and focused on the function of women characters in particular film narratives or genres and of stereotypes as a reflection of a society's view of women. Works such as Marjorie Rosen's *Popcorn Venus: Women, Movies, and the American Dream* (1973) and Molly Haskell's *From Reverence to Rape: The Treatment of Women in Movies* (1974) analyze how the women portrayed in film related to the broader historical context, the stereotypes depicted, the extent to which the women were shown as active or passive, and the amount of screen time given to women.

In contrast, film theoreticians in England began integrating critical theory based perspectives drawn from psychoanalysis, semiotics, and Marxism, and eventually these ideas gained hold within the American scholarly community in the later 1970s and 1980s. Analysis generally focused on the production of meaning in a film text, the way a text constructs a viewing subject, and the ways in which the very mechanisms of cinematic production affect the representation of women and reinforce sexism.

In his essay from *The Imaginary Signifier*, "Identification, Mirror," Christian Metz argues that viewing film is only possible through scopophilia (pleasure from looking, related to voyeurism), which is best exemplified in silent film.

According to Cynthia A. Freeland in "Feminist Frameworks for Horror Films," feminist studies of horror films have focused on psychodynamics where the chief interest is "on viewers' motives and interests in watching horror films."

More recently, scholars have expanded their work to include analysis of television and digital media. Additionally, they have begun to explore notions of difference, engaging in dialogue about the differences among women (part of movement away from essentialism in feminist work more generally), the various methodologies and perspectives contained under the umbrella of feminist film theory, and the multiplicity of methods and intended effects that influence the development of films. Scholars are also taking increasingly global perspectives, responding to postcolonialist criticisms of Anglo- and Eurocentrism in the academy more generally. Increased focus has been given to disparate feminisms, nationalisms, and media in various locations and across class, racial, and ethnic groups throughout the world.

In considering the way that films are put together, many feminist film critics have pointed to the “male gaze” that predominates in classical Hollywood filmmaking. Budd Boetticher summarizes the view thus: “What counts is what the heroine provokes, or rather what she represents. She is the one, or rather the love or fear she inspires in the hero, or else the concern he feels for her, who makes him act the way he does. In herself the woman has not the slightest importance.” Laura Mulvey’s influential essay “Visual Pleasure and Narrative Cinema” (written in 1973 and published in 1975) expands on this conception of the passive role of women in cinema to argue that film provides visual pleasure through scopophilia and identification with the on-screen male actor. She asserts: “In their traditional exhibitionist role women are simultaneously looked at and displayed, with their appearance coded for strong visual and erotic impact so that they can be said to connote *to-be-looked-at-ness*.” She contends that in film a woman is the “bearer of meaning, not maker of meaning.”

Whilst Laura Mulvey’s paper has a particular place in the feminist film theory, it is also important to note that her ideas regarding ways of watching the cinema (from the voyeuristic element to the feelings of identification) have been very important in terms of defining spectatorship from the psychoanalytical view point.

Mulvey identifies three “looks” or perspectives that occur in film which serve to sexually objectify women. The first is the perspective of the male character on screen and how he perceives the female character. The second is the perspective of the spectator as they see the female character on screen. The third “look” joins the first two looks together: it is the male audience member’s perspective of the male character in the film. This third perspective allows the male audience to take the female character as his own personal sex object because he can relate himself, through looking, to the male character in the film.

In the paper, Mulvey calls for a destruction of modern film structure as the only way to free women from their sexual objectification in film, arguing for a removal of the voyeurism encoded into film by creating distance between the male spectator and the female character. The only way to do so, Mulvey argues, is by destroying the element of voyeurism and “the invisible guest.” Mulvey also asserts that the dominance that men embody is only so because women exist, as without a woman for comparison, a man and his supremacy as the controller of visual pleasure are insignificant. For Mulvey, it is the presence of the female that defines the patriarchal order of society as well as the male psychology of thought.

Mulvey’s argument comes as a product of the time period in which she was writing. “Visual Pleasure and Narrative Cinema” was composed during the period of second-wave feminism, which was concerned with achieving equality for women in the workplace, and with exploring the psychological implications of sexual stereotypes. Mulvey calls for an eradication of female sexual objectivity in order to align herself with second-wave feminism. She argues that in order for women to be equally represented in the workplace, women must be portrayed as men are: as lacking sexual objectification.

Mulvey posits in her notes to the Criterion Collection DVD of Michael Powell's controversial film *Peeping Tom* that the cinema spectator's own voyeurism is made shockingly obvious and even more shockingly, the spectator identifies with the perverted protagonist. The inference is that she includes female spectators in that, identifying with the male observer rather than the female object of the gaze.

B. Ruby Rich argues that women's relationships with film is instead dialectical, consciously filtering the images and messages they receive through cinema, and reprocessing them to elicit their own meanings.

Janet Bergstrom's article "Enunciation and Sexual Difference" (1979) uses Sigmund Freud's ideas of bisexual responses, arguing that women are capable of identifying with male characters and men with women characters, either successively or simultaneously. Miriam Hanson, in "Pleasure, Ambivalence, Identification: Valentino and Female Spectatorship" (1984) put forth the idea that women are also able to view male characters as erotic objects of desire. In "The Master's Dollhouse: *Rear Window*," Tania Modleski argues that Hitchcock's film, *Rear Window*, is an example of the power of male gazer and the position of the female as a prisoner of the "master's dollhouse."

Carol Clover, in her popular and influential book *Men, Women, and Chainsaws: Gender in the Modern Horror Film* (Princeton University Press, 1992) argues that young male viewers of the Horror Genre (young males being the primary demographic) are quite prepared to identify with the female-in-jeopardy, a key component of Horror narrative, and to identify on an unexpectedly profound level. Clover further argues that the "Final Girl" in the psychosexual sub-genre of Exploitation Horror invariably triumphs through her own resourcefulness, and is not by any means a passive, or inevitable, victim. Laura Mulvey, in response to these and other criticisms, revisited the topic in "Afterthoughts on 'Visual Pleasure and Narrative Cinema' inspired by *Duel in the Sun*" (1981). In addressing the heterosexual female spectator, she revised her stance to argue that women can take two possible roles in relation to film: a masochistic identification with the female object of desire that is ultimately self-defeating or a transsexual identification with men as the active viewers of the text. A new version of the gaze was offered in the early 1990s by Bracha Ettinger, who proposed the notion of the "matrixial gaze."

The early work of Marjorie Rosen and Molly Haskell on representation of women in film was part of a movement to make depictions of women more realistic both in documentaries and narrative cinema. The growing female presence in the film industry was seen as a positive step toward realizing this goal, by drawing attention to feminist issues and putting forth alternative, more true-to-life views of women. However, these images are still mediated by the same factors as traditional film, such as the "moving camera, composition, editing, lighting, and all varieties of sound." While acknowledging the value in inserting positive representations of women in film, some critics asserted that real change would only come about from reconsidering

the role of film in society, often from a semiotic point of view.

Some films which can be exemplified to be analyzed in feminist film theory are as follows: *Rear Window* (《后窗》), *Psycho* (《惊魂记》), *Thelma and Louise* (《末路狂花》), *The Piano* (《钢琴课》), *Run Lola, Run* (《罗拉快跑》), *Malèna* (《西西里的美丽传说》) and *Black Swan* (《黑天鹅》).

3) Psychoanalytical film theory

Psychoanalytical film theory is a school of academic film criticism that developed in the 1970s and 1980s. It is closely allied with critical theory and analyzes films from the perspective of psychoanalysis, generally the works of Jacques Lacan.

Early applications of psychoanalysis to cinema concentrated on unmasking latent meanings behind screen images, before moving on to a consideration of film as a representation of fantasy.

From there, a wider consideration of the subject position of the viewer led to wider engagements with critical theory to psychoanalytic film theory proper.

In the early 1970s, Christian Metz and Laura Mulvey separately explored aspects of the “gaze” in the cinema, Metz stressing the viewer’s identification with the camera’s vision, an identification largely “constructed” by the film itself, and Mulvey the fetishistic aspects of (especially) the male viewer’s regard for the onscreen female body.

The viewing subject may be offered particular identifications (usually with a leading male character) from which to watch. The theory stresses the subject’s longing for a completeness which the film may appear to offer through identification with an image, although Lacanian theory also indicates that identification with the image is never anything but an illusion and the subject is always split simply by virtue of coming into existence. The essence of the cinematic experience is to fulfill the spectator’s desire for a more coherent identity, but it can not ultimately be done.

A second wave of psychoanalytic film criticism associated with Jacqueline Rose emphasized the search for the missing object of desire on the part of the spectator. In Elisabeth Cowie’s opinion, the pleasure of fantasy lies in the setting out, not in the having of the objects.

Some films which can be exemplified to be analyzed in psychoanalytical film theory are as follows: *Spellbound* (《爱德华大夫》), *Wild Strawberries* (《野草莓》), *The Seventh Seal* (《第七封印》), *Taxi Driver* (《出租车司机》), *The Silence of the Lambs* (《沉默的羔羊》), *Vanilla Sky* (《香草天空》) and *Inception* (《盗梦空间》).

4) Ideological film theory

Influenced by Lacanian psychoanalysis, Louis Althusser’s theory of ideology, and student revolts in France in May 1968, film scholars began to analyze the cinema as an ideological apparatus that interpellates spectators into misrecognizing their relation to the real conditions of

their existence.

According to scholars such as Jean-Louis Comolli and Stephen Heath, films elicit consent for the dominant order by giving the viewing subject the illusion of freedom and agency, naturalizing and legitimizing the existing exploitative class structure. Althusser asserted that, in order to unmask what the dominant ideology obscures, one must perform symptomatic readings that identify a text's structuring absences and constitutive lacks. The critics at *Cahiers du Cinéma* famously applied this type of textual analysis to John Ford's *Young Mr. Lincoln* (1939).

Writers at another French journal, *Cinéthique*, argued for a self-reflexive film aesthetic that would consciously make audiences aware of the devices of its own construction and the illusory nature of the film image. These critics attacked realism as a bourgeois construct that leads audiences to mistake subjective representation for objective reality.

Apparatus theorists such as Jean-Louis Baudry claimed that film's technological characteristics, as well as the conditions of spectatorship (such as the darkness of movie theaters and the silence and motionlessness of theater audiences), have inherent ideological effects.

Some films which can be exemplified to be analyzed in ideological film theory are as follows: *Citizen Kane* (《公民凯恩》), *Germany Year Zero* (《德意志元年》), *Doctor Zhivago* (《日瓦戈医生》), *Apocalypse Now* (《现代启示录》), *Reservoir Dog* (《落水狗》), *Schindler's List* (《辛德勒的名单》) and *Forrest Gump* (《阿甘正传》).

Unit 2 *Kramer vs. Kramer*

Part I / **Introduction**

Time Released: December 19, 1979 US

Runtime: 105 minutes

Rated: PG

Movie Type: Drama

Directed by: Robert Benton

Distributed by: Columbia Pictures

Academy Awards: Best Picture; Best Actor: Dustin Hoffman; Best Supporting Actress: Meryl Streep; Best Director: Robert Benton; Best Adapted Screenplay: Robert Benton.

Part II / **Synopsis**

Kramer vs. Kramer tells a story of a married couple's divorce and its impact on everyone involved, including the couple's young son. Ted Kramer is a workaholic advertising executive who has just been assigned a new and very important account. One day, Ted arrives home and shares the good news with his wife Joanna only to find that she is leaving him. Saying that she needs to find herself, she leaves Ted to raise their son Billy by himself. Ted and Billy initially resent one another as Ted no longer has time to carry his increased workload and Billy misses his mother's love and attention. After months of unrest, Ted and Billy learn to cope and gradually bond as father and son.

Fifteen months after she walked out, Joanna, the wife, returns to New York to claim Billy, and a custody battle ensues. During the custody hearing, both Ted and Joanna are unprepared for the brutal character assassinations that their lawyers unleash on the other. Eventually, the damaging facts that Ted was fired because of his conflicting parental responsibilities, forcing him to take a lower-paid job, come out in court, as do the details of Billy's accident.

The court awards custody to Joanna, a decision mostly based on the assumption that a child is best raised by his mother. Ted decides to appeal the case, but his lawyer warns that