

POSTMODERN FILM ADAPTATION

A Senior Honors Thesis

by

COURTNEY ELIZABETH BRANNON

Submitted to the Office of Honors Programs
& Academic Scholarships
Texas A&M University
in partial fulfillment of the requirements of the

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Major: English

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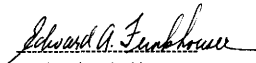
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ABSTRACT

Postmodern Film Adaptation. (April 2004)

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Chapter one explores the reflexive nature of Stephen Daldry's The Hours (2002) as an adaptation from two previous novels: Virginia Woolf's Mrs. Dalloway and Michael Cunningham's The Hours. Through the motif of mirror images, the film consciously acknowledges its history of adaptation, the reflections creating a meta-textual theme. The film comments on its postmodern nature through its style, while it simultaneously exists as a product of the postmodern condition. Applying the concepts of Baudrillard and Jameson, the film is a meaningless image of an image of an image as a condition of the act of adaptation.

The next chapter analyzes three cinematic adaptations of Shakespeare's Romeo and Juliet. While George Cukor's Romeo and Juliet (1936) attempts realism by emulating its source as a theatrical medium, Franco Zeffirelli's 1968 version borrows images from Cukor's film and focuses on its place as film art and not as an adaptation. Baz Luhrmann's 1996 postmodern version ironically incorporates allusions from various Shakespeare plays and the previous two film versions. Luhrmann uses allusions, a media theme and a contemporary soundtrack to criticize a postmodern world and film industry driven by consumer culture. The film manages to simultaneously create a

product of mass consumption and reflexively criticizes itself by paralleling such postmodern concepts of Baudrillard's hyperreality, Eco's ironic quotation and Jameson's consumer capitalism.

The last chapter describes Woody Allen's unique adaptation filmmaking style. Through his various films, such as Annie Hall (1977), Stardust Memories (1980) and Interiors (1978), Allen borrows cinematic allusions from directors Ingmar Bergman and Sergei Eisenstein. In Love and Death (1975), Allen's film emulates a postmodern pastiche by juxtaposing various pictorial allusions. The film consciously acknowledges the meaninglessness of its various modern allusions. Love and Death comedically illustrates Jameson's negative concept of pastiche and its affect on removing high serious meaning from art.

By analyzing three variations of postmodern cinematic adaptation in the context of postmodern theory, this thesis attempts to understand the purpose and challenge of postmodern film adaptations. Each film's conscious effort to address itself as an adaptation and product of postmodernity open questions about endemic postmodern elements of the medium.

DEDICATION

To Mom, Dad and Jessica

Thank you for everything

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CHAPTER I

INTRODUCTION

Since the 1960s, academic writing on adaptation has gained considerable sophistication by making important theoretical writings on the relationship between literature and film.¹ Adaptation has been around since the birth of cinema, but only in the past few decades have scholars focused seriously on adaptation theory. Though quickly becoming an established field, adaptation is still controversial among most scholars. Much of the earlier scholarly literature there is on film adaptation is typically elementary, introductory and problematic.

One of the main problems with adaptation theory is the excessive concern with fidelity. In his attempt to simplify the idea of adaptation for his undergraduate audience, Louis Giannetti's Understanding Movies is an example of this approach. The author devotes merely four pages to literary adaptation and argues that the "real problem of the adapter is not how to reproduce the *content* of a literary work (an impossibility), but how close he or she should remain to the raw data of the *subject matter*."² According to Giannetti "this degree of fidelity determines the three types of adaptations: the loose, the faithful and the literal."³

A loose adaptation is an idea, situation or character is borrowed from a literary source, but developed separately.⁴ Giannetti cites Akira Kurosawa's Ran (1985) as an

This thesis follows the style and format of *The Chicago Manual of Style*.

example of loose adaptation of William Shakespeare's King Lear. The next degree, faithful adaptation, "attempts to re-create the literary source in filmic terms, keeping close to the spirit of the original as possible."⁵ His example of a faithful adaptation is Tony Richardson's Tom Jones (1963) of the novel by Henry Fielding. Literal adaptation, the last degree, is "usually restricted to plays."⁶ According to Giannetti, "if the film adapter were to leave the camera at long shot and restrict the editing to scene shifts only, the result would be similar to the original."⁷ The author goes on to highlight dichotic elements of a play (or novel) versus a film. He informs the reader that a "systematic analysis" would explore the literary elements of a film such as dialogue, figurative tropes, point of view and so on.⁸

While Giannetti does provide simple and understandable direction for film novices, his approach to adaptation is superficial at best. His definition of adaptation is too specific, concerned merely with the film's faithfulness to the original. This viewpoint is also seen in Giannetti's chapter on Drama. He condemns Baz Luhrmann's William Shakespeare's Romeo + Juliet (1996). The author calls the film "too cinematic . . . [whose] speeches are reduced to bare bones, and often the actors are leaping, running or climbing so strenuously that even what's left is an indistinguishable vocal blur."⁹ Instead of looking at the film as an independent medium and how the story of Romeo and Juliet is represented innovatively through media-specific qualities, he condemns the film concluding, "sometimes it's better to just let Shakespeare's language hold the spotlight."¹⁰ His comparison of literature and film create an either/or dichotomy,

suggesting that if an adaptation is not faithful it lacks the quality of the original work. This view perpetuates the idea that film art is subsidiary to verbal art. This aspect of film adaptation theory is what makes this a controversial and close-minded field for film scholars.

While Morris Beja's Film and Literature contributes valuable commentary on many historically important cinematic adaptations, the author does support film adaptation in reference to fidelity, contemporary viewpoint at time of publication. He asserts, "disagreement [about adaptation] comes only when we discuss the nature and degree of such alteration as will take place, for some modes of alteration will seem 'faithful' to a given book, and others will seem a betrayal."¹¹ Beja, admitting oversimplification, suggests two basic approaches to the question of adaptation. The first asks about "the integrity of the original work – the novel, say – be preserved, and therefore that it should not be tampered with and should in fact be uppermost in the adapter's mind."¹² On the other hand, the second approach deems it necessary "to adapt the original work freely, in order to create – in the different medium that is now being employed – a new, different work of art with its integrity."¹³ Both views are limited, forcing the viewer either to solely compare the film using the literary source, or analyze the film as a free medium without influence of the novel. This either/or dichotomy does not allow for a blend of both approaches nor any other viewpoints or methods concerning adaptation theory. Beja's conclusion for his chapter on adaptation, while still a simplified view dependent on fidelity, does summarize an interesting perspective: The resulting film is neither a betrayal nor a copy:

not an illustration and not a departure . . . [but] a work of art that relates to the book from which it derives yet is also independent, an artistic achievement that is in some mysterious way the 'same' as the book but also something other: perhaps something less but perhaps something more as well.¹⁴

Many scholars in the past, and some in the present, have criticized a film for lack of its "betrayal" to the source. Jim Welsh falls into the fidelity trap when reviewing Baz Luhrmann's *William Shakespeare's Romeo and Juliet* (1996). Welsh opens by criticizing the film's title, claiming that the director deceptively titled the film, calling it William Shakespeare's Romeo and Juliet though it is really Baz Luhrmann's Romeo and Juliet. He continues by stating "the dialogue – what survives of it – is strictly Shakespeare."¹⁵ He claims the film would be graded highly if its evaluation were strictly verbal, but that the 'fidelity' is questionable because of its bizarre setting. "The film's spectacle constantly overpowers and overwhelms the poetry."¹⁶ Welsh suggests that the text is not complete and delivered oddly and anachronistically.¹⁷ He questions whether Shakespeare's tragedy can "withstand the shock of the modern and the playful inventiveness of such postmodern tomfoolery as this movie employs?"¹⁸ Welsh, like so many film critics and scholars, views adaptation as gradable scale of faithfulness, condemning the film for its originality and innovative postmodern interpretation.

Recently scholarly sources not only criticize previous methods of adaptation theory but also explore more meaningful interpretations. In her introduction on "Adaptations: The Contemporary Dilemmas" in Adaptations: From Text to Screen, Screen to Text, co-editor Imelda Whelehan addresses such problematic issues of adaptational theory as fidelity, seen in previous examples. Scholars focus on the:

Process of transference from novel to film . . . [and] expectations about the 'fidelity' of the screen version come to fore. For many people the comparison of a

novel and its film version results in an almost unconscious prioritizing of the fictional origin over the resulting film, and so the main purpose of the comparison becomes the measurement of the success of the film in its capacity to realize what are held to be core meanings and values of the originary text.¹⁹ The problems are created by “the demands of authenticity and fidelity . . . which must be applied in order to determine the degree to which the film is ‘successful’ in extracting the ‘essence’ of the fictional text.”²⁰ The author cites other contemporary methods, such as Gabriel Miller’s controversial statements on novels to film that “‘the novels’ characters undergo a simplification process when transferred to the screen, for film is not very successful in dealing either with complex psychological states or with dream or memory, nor can it render thought.”²¹ Whelehan suggests that the “assumption that fiction is more ‘complex’ than film is another way of privileging ‘art’ in fiction and undermines the possibility of a serious study of the verbal, visual and audio registers of film.”²² She concludes by suggesting that effective textual comparison of literature and media remains through the cultivated skills of close reading, narrative analysis and understanding of the interface between ‘high’ and ‘low’ culture, where this study allows us to acknowledge our actual reading and viewing practices within postmodern cultural context.²³

The book is divided into two sections of scholarly essays, each with an introduction by co-editor, Deborah Cartmell. Cartmell “aims to dispel the idea that literary adaptations are one-way translations from text – especially ‘classic’ text – to screen.”²⁴ The essays address various issues “taking into account the differences between book and screen adaptation in terms of narration, enunciation and narrative, as well as changes in audiences and / or reception.”²⁵ The essays, written by various

academic scholars, explore complex issues surrounding adaptation than fidelity. Each essay addresses a different issue, such as authority, Hollywood ideology, spectatorship, and social and cultural appropriations and so on. For example, in Chapter five, Ester Sonnet examines director Amy Heckerling's Clueless (1995) as a free adaptation of Jane Austen's novel, Emma, the relationship between 'high' and 'low' culture and dual audience reception.²⁶ Another adaptation approach by Sharon Ouditt in Chapter 12 addresses Virginia Woolf's Orlando and the 1993 film version directed by Sally Potter. Woolf's works are typically viewed as unsuitable for translation into film, because of her "intermingling monologues, complete with flashbacks and reflections" that cut back and forth between scenes or characters.²⁷ Interestingly, the chapter looks at Woolf's 1926 essay entitled "Cinema." Ouditt instead explores Potter's film via Woolf's criticism of film adaptation as "ruthless parasitism" and her innovative 'cinematic' writing style.²⁸ Faulting a film for its faithlessness shows a lack of understanding of adaptation. Even an analysis focused on the differences between media is too limiting. Instead, an understanding of the act of adapting a work should be concerned with how, why and within what context the work is represented. Adaptations moves beyond the historically restrictive viewpoint of adaptations by not focusing on fidelity, and instead contributes to give adaptational study to prestige it deserves. Examining film adaptation through the context of the postmodern condition opens the analysis to a different viewpoint. Before applying postmodern theories:

it is important to make a distinction between postmodernity and postmodernism – where postmodernity is the time (or the condition) in which we find ourselves and postmodernism is the various schools and movements it has produced.²⁹

The Truth About The Truth: De-confusing and Re-Constructing the Postmodern World, edited by Walter Truett Anderson, opens with the introduction, "What's Going On Here?" Anderson addresses the current postmodern age, how it came about and how this transition affects society. He also raises different themes of postmodern thought, such as language, truth, the individual and religion, to name a few. He concludes with the four corners of the postmodern world, self-concept, moral and ethical discourse, art and culture and globalization, issues addressed throughout the essays.³⁰ The first essay by Steinar Kvale, entitled "Themes of Postmodernity," effectively incorporates postmodern theorists and elements to give a better understanding. The author presents Jean Baudrillard's concepts of hyperreality, Jean-Francois Lyotard's language games, the dichotomy of the universal and the individual, the meta-narrative, pastiche, Umberto Eco's ironical recycling, surface form and so on.³¹ This essay supplies a thorough background of the postmodern thought for the remainder of the book.

Anderson's collection is comprised of four separate parts or corners, each addressing a different element of postmodernism. Each part is then divided into separate sub-sections. The first part, entitled "In and Out of the Grand Hotel," covers various theories, approaches and definitions of postmodernism; all at an attempt to define what Anderson calls "a makeshift world we use until we have decided what to name the baby."³² Including Kvale's essay, part one contains essays tracing the beginning of postmodernism from its infancy in the 1960s, important postmodern theorists, construction of reality and the postmodern ideas of pluralism, culture and ethnicity.³³

“All That Is Solid Melts Into Air,” or part two, presents ideas about symbols, icons and substitution and their lack or altered meaning in a postmodern world. One essay discusses “How to Speak and Write Postmodern.” Differences are also addressed, differences between Orthodox and the Progressive, Ironist and the Metaphysician, the concept of the “Other” and ethnicity.³⁴ Part three, entitled “Self, Sex and Sanity,” cover the psychology and identity in the postmodern world. The essays in this unit explore the psyche and style of the new “Protean” human, death of the self, rejection of essentialism in regards to contemporary feminism, gender and sexual identity and consciousness.³⁵ The last part, “Faith and Freedom” addresses how broader postmodern work with against or with the worldview of scientists, scientific counterrule, world religions and meaning within a global civilization.³⁶ Anderson’s Epilogue, “The Ending and Beginning of Enlightenment” concludes that:

we are making progress . . . we have no map of this larger historical space through which we are moving. So some confusion is unavoidable. We don’t know precisely where we are or where we are going. But neither did Columbia . . . and, that didn’t prove there was no America.³⁷

Anderson’s work supplies a brief, but thorough basis of current issues and views about the postmodern age, which are applicable when discussing contemporary art, such as film. This thesis will examine elements of film adaptation through postmodern style and a condition of postmodernity. Each chapter is written independently, each with its specific film and adaptational process. However, the three chapters progressively call attention to the unique postmodern qualities of film adaptation. The first chapter explores the self-reflexive nature of The Hours (2002), directed by Stephen Daldry, and the film as an adaptation from two previous novels: Virginia Woolf’s Mrs. Dalloway

(1925) and Michael Cunningham's The Hours (1998). Through the motif of mirror images and reoccurring allusions from both novels, the film consciously acknowledges its history of adaptation, the reflections creating a meta-textual theme. The film comments on its postmodern nature through its style, while it simultaneously exists as a product of the postmodern condition. With each adaptation, the novel and the film The Hours become farther removed from Woolf's source and becomes simplified and altered to fit the needs of its audience. Specifically, though the film is marketed for a woman audience, it does not retain any of Woolf's feminist ideology. Following the concepts of Jean Baudrillard and Frederic Jameson, the film is a meaningless image of an image of an image as a condition of the act of adaptation.

The second chapter examines the adaptation of three of the most influential cinematic versions of William Shakespeare's *Romeo and Juliet*. While George Cukor's Romeo and Juliet (1936), attempts realism by emulating its source as a theatrical medium, Franco Zeffereilli's 1968 version borrows images from Cukor's film and its concern for film art and not its fidelity to Shakespeare. In 1996, director Baz Luhrmann's film, a postmodern pastiche, ironically incorporates reflexive allusions from various Shakespeare plays and the previous two film versions of Romeo and Juliet. Luhrmann's film, one of media-saturation and Shakespearean allusions, reflexively calls attention to itself as an empty postmodern adaptation. Additionally Luhrmann formulaically creates a contemporary soundtrack, which simultaneously criticizes and takes its place as a product of a postmodern world driven by consumer culture. Again,

through the concepts of Umberto Eco and Jean Baudrillard, Luhrmann's film parallels many aspects of postmodernity.

The last chapter examines Woody Allen's adaptational style as a filmmaker. Such films as Zelig (1983), Everyone Says I Love You (1996), The Purple Rose of Cairo (1985), Play It Again, Sam (1972) and Annie Hall (1977), briefly illustrate how Allen uses reflexivity, allusions and media theme for his films to call attention to themselves as some form of an adaptation. The chapter specifically examines Love and Death (1975) as a postmodern pastiche. Typically studied as a parody of Russian literature, specifically Leo Tolstoy, Love and Death emulates many historically important films. From the films of Sergei Eisenstein to Ingmar Bergman to Buster Keaton, Allen juxtaposes various pictorial allusions. The film consciously acknowledges the meaninglessness of its various modern allusions. Love and Death comedically illustrates Jameson's negative concept of pastiche and its affect on removing high serious meaning from art.

Through an in-depth shot-by-shot analysis of each film, this work demonstrates the innately postmodern elements of the process of film adaptation and how each director addresses this concept. The following chapters examine each film's conscious acknowledgement of itself as an adaptation vis-à-vis its relationship to postmodernity. Looking at adaptation as an act of repetition or mirroring, where fidelity has no relevance, this work hopes to reveal the postmodern implications of the process and of film itself.

CHAPTER II

THE HOURS

The path of adapting Virginia Woolf's Mrs. Dalloway (1925) into Stephen Daldry's The Hours (2002) exhibits certain theories of postmodernity. The first level of adaptation, from Mrs. Dalloway into Michael Cunningham's novel, The Hours (1998), coincides with Umberto Eco's idea of postmodern quotation: "Neither of the two speakers will feel innocent, both will have accepted the challenge of the past, of the already said, which cannot be eliminated; both will consciously and with pleasure play the game of irony."¹ Cunningham folds Woolf's narrative within two of his own original stories: the postmodern author and his audience are still conscious of this modern past, understanding the use of postmodern quoting of one work within another. This acknowledgment forces the novel to become more about the adaptation and less about the work, Mrs. Dalloway, which reflects.

Adapting The Hours from the novel into the film adds another layer. Through the act of two transformations, the material of this highly modern novel is interwoven into a postmodern pastiche. In The Cultural Turn, Frederic Jameson states:

Hence, once again, pastiche: in a world in which stylistic innovation is no longer possible, all that is left is to imitate dead styles, to speak through masks and with the voices of the styles in the imaginary museum. But this means that contemporary or postmodernist art is going to be about art itself . . . will involve the necessary failure of art and the aesthetic, the failure of the new, the imprisonment in the past.²

Cunningham, imprisoned in the literary past, incorporates Woolf's art into his own work. The adaptation process demonstrates Jameson's statement about postmodern art. By the time The Hours is made into a film, the film makes adaptation its subject matter.

The postmodern character of the adaptation empties the work of meaning and ideologies which are a distinct aspect of Mrs. Dalloway. Virginia Woolf had something to say about the condition of post World War I London and feminism through her unique narrative. She made an important cultural contribution to the movement of modernism. The novel and the film, The Hours, were produced for different reasons, mainly commercial ones. The two works do not carry over the significant artistic and ideological ideas associated with Mrs. Dalloway. There is no purpose behind the quotations besides the fact that they refer an earlier work, making the two works empty of real meaning.

The adaptation path of the three works illustrates another important postmodern theory of capitalism. According to Jean Baudrillard:

The emergence of postmodernism is closely related to the emergence of this new moment of late consumer or multinational capitalism . . . there is a way in which postmodernism replicates or reproduces – reinforces – the logic of consumer capitalism.³

Woolf's highly modern novel had a feminist agenda and specific audience. By adapting the Mrs. Dalloway story into a novel and then again, into a film, a shift in art and a shift in ideology occur from modern to postmodern. Through this succession of adaptations, a similar story, images and themes are used for opposite agendas. The original story becomes a mere phantom of itself wrapped in a postmodern package for consumption by a new generation.

Reflexivity

By borrowing motifs from the novels, the film visually represents the postmodern idea of reflexivity. The film is a reflection of certain themes and of the text of the original novel. By borrowing image motifs from the two novels, the film acknowledges itself as an adaptation. The Hours, the original working title for Mrs. Dalloway, alludes to a time motif, embodied in each of the three works. The purpose of Woolf's novel was to tell the story of a woman's life in one day. Through the image of clocks, specifically Big Ben, and the passage of hours through the day, Woolf emphasizes the importance of time in her novel. The film borrows the image of the clock in the morning sequence of all three women. The camera crosscuts from close-ups of Laura to Virginia to Clarissa in bed and the sound of their alarms or clocks waking them up (see Appendix A-1, 2, 3). They each lie in a similar position on the right side of the bed with common camera placement. Though each story is in a different period, the repetition of the clock image and waking up connects each woman in three separate stories. Later in the film, when Virginia and Leonard are at the train station, a clock is visible during some of the scene. This is a turning point in the film. Virginia states that if she has the choice between Richmond and death, she would choose death. The image of the clock in this scene gives the scene, and their relationship, a sense of urgency. Throughout the film, the dialogue verbally mentions time. Before Richard kills himself, he tells Clarissa "I still have to face the hours." The letter that Virginia wrote to Leonard ends with the statement "Always the years between us, always the love, always the

hours.” This statement is heard in a voiceover as Virginia walks into the river at the end of the film. The two suicides are connected by the idea of time. In the film as well as in Mrs. Dalloway, time gives a sense of urgency for characters struggling with life and death.

Daldry visualizes another facet of time through movement with character and camera placement. The film opens and closes with the movement of water, paralleling the movement of the camera throughout the film. The camera movement adds a unique pace to the film. At the beginning of the film, the camera moves by tilting and panning through scenes, such as Clarissa’s journey through New York. Most of the movements are extremely subtle, by slow zooms or just a slight smooth movement. The characters may be stationary, but the camera breaks up slow dialogue-focused scenes by subtle movement, created by a camera on a pivot. The constant movement drives the pace of the film; like the time imagery, it creates a sense of urgency or necessity to move forward. The movement parallels the underlying life theme, how in life things are never constant, but always moving and changing. This appears to be a theme carried through both novels into the film.

The first image in the film is water, a motif borrowed from Cunningham’s novel. Woolf’s suicide in the river becomes a frame, opening and closing the film. Woolf walks slowly into the river, until she is completely submerged (see A-4). The camera cuts to her floating through the murky, dark water to her death. Another water image occurs when Laura Brown visits a hotel room, she lies in bed and contemplates suicide. From a bird’s-eye camera angle, Laura lies slightly curled on the bed with her face to the

side. Water quickly pours out from under the bed, rushing over her entire body until she is submerged (see A-5). The water, like that in the river is murky, dark and full of plants. The fact that the water is not clear is significant. Interestingly, a symbol of cleansing comes to symbolize death. The archetypal darkness of the water and the suicide emphasize the element of water, which brings death or at least the possibility of death in the film.

Flowers, a recurring image in Woolf's novel, become an important motif in the film. Interestingly, Cunningham's novel completely skipped the recurring image of flowers, where the film borrows the allusion directly from Mrs. Dalloway. In her novel, the opening statement implies the significance of flowers: "Mrs. Dalloway said she would buy the flowers herself." Through classical cutting, the director cuts from Virginia writing the opening statement to Laura reading it to Clarissa living it. This follows the idea of the writer, the reader, and the character in the production and consumption of a novel. At the end of the morning sequence, where each woman awakes, the image of flowers in a vase being moved sweeps the narrative from each individual story (see A-6, 7, 8). Like the image of the clock, flowers are another way to connect all three stories by visually representing the idea of repetition.

Each story visually connects the women to flowers. Clarissa's world in New York displays grey, muted tones, creating a bleak and somber tone. The colorful scene in the flower shop juxtaposes the cool colors that typically surround her. Alongside the colorful flowers, she appears to come to life, smiling and animated. Later, she rides an elevator up to Richard's apartment. The camera films from a bird's-eye view at the top

of the elevator shaft (see A-9). The shot is completely dark, except for a small square opening at the top of the elevator, which frames Clarissa's figure. She appears small, her face looking up as she holds a huge bouquet of colorful flowers. The only light in the frame emits from the elevator which she occupies. The frame of the window tightens the shot, setting a tone of tension for the scene ahead with Richard. Clarissa appears to be trapped within this dark, elevator shaft, yet she holds colorful flowers, a symbol of life in her hands. When she arrives at Richard's apartment one of the first images is a vase of dead flowers. This may possibly allude to the fact that Richard is dying. The two people create a binary to one another, Clarissa symbolizing life and Richard death.

The flower motif crosses over to Laura's story from the flowers on her robe to the icing flowers on the cake to the yellow flowers Dan (John C. Reilly) buys her. Her neighbor, Kitty (Toni Collette), seems to be associated with flowers as well, wearing flower-shaped earrings and a necklace. Shortly after she arrives, there is a long take of her standing by the yellow roses in the kitchen (see A-10). Throughout the sequence between Laura and Kitty, the yellow flowers are placed within the frame.

In Virginia's story, the flowers may have more of an explicit meaning. When the bird dies, she and her niece make a burial of flowers. After everyone has gone in for tea, Virginia stays behind gazing at the bird (see A-11). The circle of flowers, possibly symbolizing a circle of life, surrounds the dead bird. She lies down, staring intently into the eye of the bird. In this scene, the flowers are associated with death, an idea Woolf herself fixates on as she writes the novel. Flowers play an important part in each

woman's story. The flowers symbolize each woman's unique struggle between life and death, a theme borrowed directly from Woolf's novel. According to Kathryn Wymer:

The proliferation of flowers in the novel seems directly related to the regeneration of London after the devastation of the war. Upon close examination of Woolf's use of flowers, one can see that flowers not only represent this regeneration and revitalization but that they also serve as a means by which individual and societal wounds can be healed.⁴

Yes, but this thematic significance of the flowers is not carried over to adapted novel or film. The film appears to use the allusion for the mere purpose of quoting Woolf's novel. While the three works have many conceptual themes in common, reflexivity takes over and the film becomes rather a comment about its own process of adaptation.

One of the most interesting representations of reflexivity is the mirror motif. Throughout the film, mirrors are used to create double images of the women. During the beginning morning sequence, the camera crosscuts between Virginia and Clarissa staring in the mirror, fixing their hair, washing their faces, gazing at themselves (see A-12, 13). Though this appears to be a completely normal morning routine, the cinematography implies something else. Both stories parallel a presentation of the two women's figure and their reflection, where the reflected image appears dominant to the actual body. In a later scene, Laura stands in her bathroom, taking multiple bottles of pills out of her medicine cabinet. The cabinet, which has a mirror on the front, creates two separate and fragmented images of her (see A-14). Laura, who at the time contemplates suicide, is distorted by the image, reflecting her psychological state at the moment. The audience sees the double images, though the focus and movement appear to be on the reflection in the mirror. The reflection creates a duality between the real human form and the

artificial copy. The duality of the original and imitation represent the postmodern concept of adaptation. The original novel is adapted into another novel, which is adapted into a film with images mirroring one another. The process of the adaptation becomes the subject matter in this film. What makes this film postmodern is not the fact that it is an example of adaptation but the actual process of it being adapted. The reflection of Laura parallels, or mirrors, the mirror images of Clarissa and Virginia earlier in the film. The repetition of clocks, flowers, and water exhibit this as well. In addition, the mirror not only reflects women's stories literally, but metaphorically as well. The film is a mirror reflecting the novel, which in turn reflects the original novel. The adaptation becomes a succession of mirrors reflecting images, an idea seen in postmodern theory. Separately, each motif does have cinematic symbolic meaning, but together the quotations represent the idea of postmodern reflexivity. According to Baudrillard:

The whole system becomes weightless; it is no longer anything but a gigantic simulation: not unreal, but a simulacrum, never again exchanging for what is real, but exchanging in itself, in an uninterrupted circuit without reference of circumference . . . Whereas representation tries to absorb simulation by interpreting it as false representation, simulation envelops the whole edifice of representation as itself a simulacrum.⁵

The film adaptation of The Hours is a visual example of reflection, paralleling Baudrillard's concept of the simulacrum.

Symptom of Capitalistic Consumption

In Mrs. Dalloway, Woolf creates a highly modern novel. She uses distinct narrative styles for this time-specific novel. Woolf employed the technique of stream-

of-consciousness to capture the thoughts and perceptions of her characters during a June day sometime after World War I. The chief distinction resides in their “determination to present the unfolding consciousness of their characters, to explore not the physical and social world of an ordinary [person] but rather the inner mysteries of her mind.”⁶ Her stylistic blending of the text into one long, complex stream of thought opposed the traditional segmentation of novels by chapters. The narrative is fragmented, jumping from one subject, idea, or character to another.

Cunningham’s adaptation of Mrs. Dalloway into The Hours transforms the style of the text and narrative. The most noticeable change is the division into chapters, allowing each of the three stories to be told in separate sections with structural titles. The narrative becomes smoother, less fragmented and much more user-friendly. Cunningham’s contemporary style fits with contemporary Americans, who on average read at a third grade level. His level of diction, symbolism, and even the novel’s structure cannot measure up to Woolf. Interestingly, the film carries over this fragmented structure, an innate quality of film as an art form. Typically, classical editing was an attempt at narrative continuity, so the film will appear seamless and have a unified story. Daldry uses the cinematic device of parallel editing to tell three simultaneous stories, yet the actual concept of editing undermines his attempt at unification. A film is projected at 24 individual frames per second, creating the illusion of continuity. The composition of the celluloid communicates a seamless narrative form. This fact affects the medium’s narrative continuity. Editing in literary art consists of rewriting, but on the contrary editing in film art consists of cutting and splicing

individual framed images. Film editing creates a mosaic form not seen in other artwork, such as paintings or literature. This unique form projects the postmodern element of discontinuity more than a novel. Film appears to be innately disjunctive and fragmented; a distinctly postmodern art form.

Another drastic change from the original adaptation is a major shift in ideology. Woolf was not only a “writer of avant-garde, experimental fiction, whose reputation stands alongside canonical high modernists . . . she was also centrally important theorist of modernist writing and of feminist aesthetics.”⁷ In Mrs. Dalloway, one of her most revered novels, the author explores the woman’s psyche through the characters of Clarissa, Elizabeth, Lady Bruton, Lucrezia, Doris Kilman, and Sally Seaton. Most noticeably the title itself asserts that “the women’s identity remains for Woolf circumscribed by men,” since the character is addressed by her married name.⁸ The novel follows each woman struggling with everyday life, creating multi-dimensional female characters. Woolf pushes literary consciousness of womanhood through the youthful escapades of Sally, the antithesis to submissive female role of the time, through the portrayal of Doris Kilman’s knowledge of history, world affairs and her involvement with the Socialist Party, through Elizabeth discovering her place in modern society and the open possibilities in her future, etc. Lucrezia, an immigrant, deals with the emotional repercussions of a foreign land and her shell-shocked husband. Woolf portrays strong women characters who are not just wives and mothers, but people with ideas, thoughts and minds of their own. Again, her innovative narrative style or “stream of consciousness” allows her audience to experience what the women are going through

from a first-person point of view. Woolf captures the confusion, chaos, and change in the air of post-World War I London. Through these women, the novel “celebrates the urban scene of London as at times a powerful and liberating feminine space, for all that it is haunted by the specters of war.”⁹

The Hours, as a film, undermines the ideological standards set by Woolf, by poorly reflecting her feminist ideals for box office results. According to feminist writer, Jennie Ruby, “we have entered a new marketing era, in which women’s political organizations are being used as marketing tools to enhance profits for major motion picture studios. The Hours is being marketed specifically to women through ‘the women’s community’ – a code word for feminists.”¹⁰

Through press releases to feminist organizations, woman oriented movie trailers, and other mainstream Hollywood marketing schemes, women appeared to be the targeted audience for the film. Interestingly, the marketing ploys worked. The Hours has generated an almost cult-like excitement among women.¹¹ According to Carol Iannone:

Sales of Cunningham's novel and of Mrs. Dalloway are soaring, book clubs are buzzing, and none other than ur-feminist Gloria Steinem has remarked of the movie that ‘we find ourselves thinking about it, seeking out friends who have seen it, and eliciting lessons from it for days and weeks afterward.’¹²

During the film’s first week of release, the paperback topped sales as the bestseller. A new edition was redesigned flying off the shelves selling more than 330,000 copies of the edition.¹³ Cunningham’s Pulitzer Prize and other various accolades were used as marketing devices as well. The only thing not marketed for The Hours was the actual content of the film.

Film scholars, such as Iannone, jumped on the feminist bandwagon as well, calling the film “a cinematic triptych describing the modern Progress of Woman,” “feminist saga” and “a liberation.”¹⁴ By adapting a feminist novel and including its author as a main character does not automatically create a feminist film. The centrality of female characters would seem to indicate a woman’s point of view. According to Ruby, the film is “centered on a man’s point of view and has disturbingly woman-hating and anti-feminist themes.”¹⁵ The film’s main concern is with the male characters and how the insane women they love affect their lives. The Laura Brown character, who abandons her family, is blamed for the suicide of her son, leaving the father blameless in his childrearing. Laura in the end ultimately accepts this blame. Clarissa’s sole purpose is centered on caring for Richard, despite her long-term relationship with Sally. Contrary to Cunningham’s novel, their relationship in the film is hollow and empty, where the real meaning in her life comes from Richard.¹⁶ The film is more concerned with overdeveloping the dependent male-female relationship and ignoring the strong female bonds from the novel. The depth of each character is not explored thoroughly in the film, partially due to the limits of the medium. Internal monologue is a distinct difference between literary and film character development. While an entire novel can be told naturally through first-person inner thought, films do not have an equivalent alternative. Filmmakers typically use voice-overs or point-of-view camera shots, which fail to achieve the same intimate, private affect. The adaptation loses the internal thoughts, ideas and everyday struggles that made Woolf’s novel innovative because it gave women a voice. The adaptation as a film is only a watered-down version with little

feminist aspects, which appear merely in the film's marketing. Interesting, a film created and adapted by men does alter the Woolf's original strong female point of view. Like most mainstream Hollywood films, the story of three women is told through a phallogocentric viewpoint, gaining in box office results what it loses from Woolf's original ideology.

The ideological illusion of this film finds its foundation in postmodern condition.

According to Baudrillard:

The emergence of postmodernism is closely related to the emergence of this new moment of late consumer or multinational capitalism . . . there is a way in which postmodernism replicates or reproduces – reinforces – the logic of consumer capitalism.¹⁷

Empty cinematic adaptations, like The Hours, are a facet of the postmodern condition. Postmodern art, especially film, is not driven by meaning, but by an ulterior motive of capitalist gain. While the adaptation may be read from many ideologies or viewpoints, it cannot be separated from the postmodern world in which it was produced. This is a concept separate from authorial intent. Dilution of ideological meaning in the film may not be authorial intention, but in affect, a symptom of cultural influences. Our culture has undergone a transformation, a movement away from meaning. The Hours becomes a product of our condition. The loss of meaning is an unconscious effect of postmodernity, an aspect of which has fused into everyday life. Stephen Daldry apparently tried to create film about three strong women for a female audience, but failed due to the emptying conditions of a postmodern industry.

CHAPTER III

ROMEO AND JULIET

From a silent Shakespearean film in 1900 to a 1996 postmodern version, Romeo and Juliet has been one of the most popular of Shakespearean plays adapted for the cinema. The old story of two star-crossed lovers bridges many movements and styles, from modern to postmodern. Directed by George Cukor, Romeo and Juliet (1936) is an attempt to adapt a “faithful” period version. This modern adaptation attempts to bring artistic credibility to the medium of film looked upon as a symptom of mass, low culture. In a later version of Romeo and Juliet (1968), the director, Franco Zeffirelli, creates a film not only significant for its artistry but one which comments on its own artifice. Both films allude to their own existence as an adaptation of a previous work. Cukor reflexively calls attention to the film’s adaptation from the theater, while Zeffirelli uses various techniques to playfully point out the film’s artificiality.

On the other hand, Baz Luhrmann’s William Shakespeare’s Romeo + Juliet challenges the traditional rules of Shakespeare and cinema. Though the film was disparaged by many scholars, Luhrmann creates a postmodern pastiche which collides Elizabethan verse with the colorful and violent, crime-infested city of Verona Beach. The film also ironically incorporates allusions from various Shakespeare plays and other cinematic versions of Romeo and Juliet. Luhrmann uses allusions, a media theme and a contemporary soundtrack to criticize a postmodern world driven by consumer culture, specifically that of his own medium. The film manages to simultaneously create a

product of mass consumption and also reflexively critique itself by exploring such postmodern concepts as hyperreality, ironic quotation and consumer capitalism.

Cukor, Zeffirelli and Luhrmann

The traditional Shakespeare has a formulaic look used to achieve “authenticity.” Both Cukor and Zeffirelli worked in great detail to create the illusion of period-specific realism. For Cukor, the original plan was to film on location in Italy. Since this was not possible, a \$1 million faux realistic Verona was built on a Hollywood backlot.¹ With the aid of a Cornell professor and historian, MGM built an eight-acre Verona. This illusion of Verona included an elaborate town square, Capulet ballroom and Juliet’s garden and balcony designed after thousands of pictures taken in Italy. Zeffirelli shot on location in Tuscania, Pienza and Gubbio in Italy. The director’s detail went as far as to casting the extras. During auditions, Zeffirelli took thousands of photographs for close study. He also made all the extras do something, such as wash, carry, scrub and so on, to keep the screen bustling with authentic activity.²

For Cukor, casting was another key to realism. His producer, Irving Thalberg, “nurtured the old Vitagraph ambition to make movies with ‘class’ for ‘classier’ audiences.”³ The filmmakers of the 1936 version hoped to emulate this class with a cast of seasoned British thespians, including Leslie Howard (Romeo), John Barrymore (Mercutio), Basil Rathbone (Tybalt), and others. Norma Shearer, Thalberg’s real-life wife and an American actress, plays Juliet. The studio, so concerned with accuracy for the British play, hired a mature cast, all in their late thirties and forties. Interestingly,

Cukor sacrificed an important aspect and theme of the play, the reckless young teenage relationship, for the theatrical experience of adults. Though they were not the ideal age, the big names and acting credits gave the filmmakers the desired respectability.

Alternatively, “Zeffirelli boldly rejected the superstar route and cast unknown teenagers, Leonard Whiting and Olivia Hussey.”⁴ Hussey eventually won the role of Juliet because of her classical young beauty, not her acting experience. The director’s intent in casting two unknown leads was to create a film for young people starring young leads. Zeffirelli wanted to provide the high culture of Shakespeare to the contemporary youth. Luhrmann, following Zeffirelli, cast two virtually nameless actors, Leonardo DiCaprio and Claire Danes. The age of the two leads in all three films create a direct correlation between the film’s target audience, an economic intent for all three directors.

Reflexivity, the conscious acknowledgment of one’s medium in the work, has been a theme since cinema’s origins. From mirrors to doorways to water reflections, directors have found a way to call attention to their own art form. Cukor is famous for his use of reflections in his film. In Romeo and Juliet, the director captures water imagery throughout the film. The pool outside of Juliet’s window becomes a fixed image in many scenes. During the famous balcony sequence, the image of the water is in the background, reflecting the setting (see Appendix B-1). Many times Juliet is seen sitting by water. During one scene, Juliet sits by the pool waiting for her nurse. In a long shot, her image is reflected clearly in the water (see B-2). Later, Romeo and friends sit near a water fountain in town. His reflection is also shown in the pool when adds to

the reflexive theme, where Cukor creates a scene emphasizing the replication of a visual image.

Luhrmann, on the other hand, creates a water theme differently than Cukor. Water imagery throughout this version represents Romeo and Juliet as a couple. Juliet is first introduced in film while her face is being submerged into a basin of water (see B-3). The close-up centers her face in the frame. Her face is the dominant figure in the shot, though surrounded by her hair. The camera proximity is close, giving the audience an intimate look at Juliet's purity and innocence, magnified through the water. Water surrounds the couple by a fish tank at the first meeting (see B-4). The meeting of the lovers is separate from the ball by the balcony sequence, serving as a kind of ritual cleansing. Romeo has just dunked his head in a sink full of water and gazes at the fish tank. He sees an eye on the other side of the tank and both figures jump back in surprise. The low-key lighting and omniscient glow of the fish tank set a romantic mood. The scene consists of Romeo and Juliet looking at each other through opposite sides of the fish tank, symbolizing the dividing feud of the families. It is love-at-first-sight and it happens on opposite sides of the water-filled tank. Later in the evening, the famous balcony scene occurs. Luhrmann transplants the majority of the dialogue to happen in the pool beneath her balcony. The water appears to intensify their passion for one another as they embrace and kiss in the water. The scene has minimal cutting and slow editing. There is a moment when they are kissing underwater. The close proximity of the camera in relation to the couple heightens the intimacy of the shot. Even though the couple is in their natural secluded world, the family is not far away. The balcony scene

takes place in a swimming pool under the gaze of a security guard on an array of surveillance monitors. This sequence “intimates a kind of coexistence of Debordian ‘spectacle’” illustrating the idea that the family is always watching.⁵ As the film progresses, the lighting in the water shots become darker, paralleling the darkening of the story’s tone. The last happy scene between the couple is the morning after they have consummated their marriage. To leave Juliet’s room before her mother arrives, Romeo must jump off the balcony into the pool. The camera shows him falling underwater and then coming up for air (see B-5). It is the last moment Juliet sets eyes on him alive before the tomb scene and also the last scene with water. Water is involved in the joyous moments of their brief relationship and symbolizes the purity and innocence of their love. The imagery thematically juxtaposes the natural element of water, which is associated with the lovers, with the media-saturated world of Verona. Luhrmann in his adaptation quotes Cukor’s version as one of many allusions. This reflexive technique proves his preoccupation with alluding to earlier notable cinematic versions.

Instead of the element of water, Zeffirelli uses fire imagery to create a light and dark motif. The film’s opening credits feature a bright hazy sun that dominates an empty frame. The director continues the fire motif by placing blazing torches in the background during the Queen Mab and ballroom scenes. The contrast between light and dark in these scenes parallels the comedic and tragic elements of the film. At the beginning of Mercutio’s speech, torches appear in the frame, sometimes taking up more room than the main characters (see B-7). The bright flames illuminate the men’s faces, where light contrasts the dark locale. The lighting in the scene emulates Mercutio’s

speech, as the speech thematically transitions from light humor to dark, so does the lighting effect. Mercutio leaves the bright flickering close-ups while the camera cuts to a dark, extreme long shot (see B-7). This transition parallels a change in Mercutio's speech from festive to dark and morbid. Torches are prevalent throughout the ballroom scene, on walls and framed from behind high windows. The reoccurrence of light and dark adds thematic value to the film, visualizing many of the play's themes.

Luhrmann borrows the fire and light motif from Zeffirelli, which appears during the beginning gas station scene. As soon as the Montague boys arrive, there is a quick cut to a sign advertising a gas brand that reads: "Add more fuel to your fire." The Montague boys quickly become involved in a brawl with the Capulet boys. Tybalt (John Leguizamo) throws a match into a pool of gasoline, igniting a huge fire, which ends in an explosion. The element of fire parallels the fight that occurs between Tybalt and Benvolio (Dash Mihok), where hatred fuels a fight that quickly becomes a riot in the streets. Romeo's introduction in the film, at Verona Beach, contributes to the light motif. The frame is dominated by the golden glow of the setting sun, a reoccurring motif in many shots of an isolated Romeo (see B-8). The sky's horizon line is not centered in the frame, creating an unbalanced tension. Romeo's relationship to the camera, because of his great distance to the camera, is impersonal. The overall impression of this shot is a struggle between the golden light, or Romeo's romantic outlook of the world, and the skewed horizon line, which is the way the world really is. At one point, he is sitting within the Sycamore Grove, a run-down amphitheater (see B-9). Interestingly, the first few times the audience sees Romeo, he is caught sitting in

this theater on the beach. The theater is a symbol of the artificial spectacle ironically placed in a natural setting. Later in the film when Romeo is banished to Mantua, Balthazar (Jesse Bradford) comes to give him the news of Juliet's (Claire Danes) "death." Romeo is alone and his body is off to the right of the frame (see B-10). He is kneeling on the grass with his arms slightly outstretched and his head raised to the sky in a vulnerable pose. Again the sun's horizon line is not centered, but low on the bottom of the frame. A skewed sky may foreshadow conflict and create anxiety. The orange and golden sky dominates the frame, with the sun almost touching Romeo's head. His grief is juxtaposed with the golden hope glowing from the shot, but the "flat barren desert of red earth and regulation trailers [in the background]...speak his desolation."⁶ The glowing golden sky is offset by the anguish of Romeo.

Another aspect of reflexivity involves emulating other media mainly through camera proximity and movement and editing. Through these cinematic techniques, Cukor's adaptation attempts to pay homage to its theatrical origins. Throughout the film, the director creates a large and open film, allowing the film audience to see more visual information and thus have more visual control over the frame. The actors are filmed in great distance from the camera, so that the viewers are allowed to choose where within the frame to focus their attention. In contrast to a tight, close-up shot, an extreme long shot captures the information of an entire scene. Like the theater stage, the film viewer can scan from main characters to extras to background information, choosing where they want to focus their attention. Cukor, in his intent on adapting as "true" cinematic version, consciously emulates this open style from the theater. In an

attempt at Shakespearean realism, he incorporates various aspects of the theater. The mirror frames and doorframes create an additional framing device within the camera's frame. The prologue, which opens the film, features Mercutio (John Barrymore) framed within a proscenium-shaped stage (see B-11). Mercutio and extras, adorned in Elizabethan attire, are placed in a blocked and stationary theatrical pattern. The scene, shot from an extreme long shot, features the film's first appearance of a frame within the camera frame. The use of extreme long shots creates an illusion of proximity much like that of a theater audience and a stage, or play experience. Like the experience in a theater, an immobile camera emulates a stationary stage. Minimal camera movement and long takes add to the film's stage style. During the height of the Studio Era in Hollywood, average camera takes lasted for 10-15 seconds. During Juliet's position soliloquy, a sequence not included in many film versions, an immobile camera films her without cutting for over three and a half minutes. While the theater is a dialogue-driven medium, film on the other hand is visual. Cukor diminishes the distinct visual characteristics of his own medium. He instead focuses on the dialogue to pace the film, creating a slower pace than other films of its time.

Zeffirelli, on the other hand, uses cinematic techniques to blend art and artifice. While the director wants to create certain aspects of this Elizabethan tale, he does not attempt to create a "realistic" adaptation. The editing techniques and camera movement and placement in the film consciously create the film's artifice. He attempts to make a film version of Romeo and Juliet and is not concerned with its imitating a theatrical source. Where Cukor emulates the open manner of the theater, Zeffirelli creates a tight

and closed view through the use of close-ups and extreme close-ups. The first meeting of the couple is shot almost entirely in close-up, a technique to heighten tension and emotions. The camera cuts to an extreme close-up of Juliet's eyes sensually opening and closing (see B-12). The quick close-ups allow the scene to be moved along by the physical actions, a specifically cinematic technique. The camera movement also adds to its artificiality. The camera becomes almost a participant through the use of a handheld camera, filming quick and dizzying shots during battles, street scenes and the ballroom sequence. The camera seems to be moving always, following characters at various speeds. Like the camera movement, the editing has a quicker pace than the 1936 adaptation. During the opening fight sequence, the camera cuts from a close-up of Tybalt's face to a long shot of two brawling men within seconds. Zeffirelli uses the quick editing to parallel the haste of the two lovers' story, occurring in one week. Zeffirelli owns his art and uses the unique elements of film to tell this tragic story.

Media-driven Shakespeare

In an age of video games, computers and other forms of instant gratification, the pace of the 1996 film embodies the media-driven rhythm of the times. Luhrmann, inspired by the elements of another medium, borrows techniques from music videos, television and commercials, since it is "filmed and edited in such a blazing and dizzying manner."⁷ Sometimes called "MTV style," the editing is quick and jerky, sometimes cutting less than a second between takes, a kind of "switchblade editing."⁸ The style is completely opposite of Cukor's distant camera, smooth movement and long takes, but

does emulate Zeffirelli's style of the camera as a participant. Luhrmann, who once directed commercials and music videos himself, creates a two-hour-long video full of shock cuts and speeded-up trick motion.⁹ Juliet's introduction in the film is an example of this editing style, with zooming and jerky crane shots, extreme close-up and cuts that last less than a second. This film, described as a postmodern, razzmazz spectacle, emulates music video techniques to present a Shakespeare for a young audience in the new millennium.¹⁰ The film's form is an important indicator of the film's critique of postmodern media.

The film presents the prologue two times, first from television news broadcast, in a modern verbal rendition. The film opens with an extreme long shot of a static television set against a black background. The TV screen switches to a news anchor, while the camera begins to zoom from an extreme long shot to eventually an extreme close-up (see B-13). The news anchor acts as the play's prologue, speaking the same fourteen lines, which sets up the story line. The camera then quickly zooms into the television, symbolically entering the news story and the world of the feuding families. The film's ending is filmed in an opposite manner, where the action zooms away from the television set. The frame fades to black as the ending verse is spoken. The television set works as a framing device for the film, connecting the action between the opening and closing sequences. As in the play, the television frames the film like a chorus. Luhrmann himself said "television is the chorus of our lives."¹¹ It is also the first allusion to film's television motif. The television set informs the characters, such as Romeo (Leonardo DiCaprio) about the fighting in the streets and announcement of the

Capulet's party. Luhrmann uses the prologue to set up a media theme, prevalent throughout the film. Like Cukor, Luhrmann creates a frame within a frame but self-consciously calls attention to the artificiality of media.

The television set showing the news anchor quickly zooms into the news story edited as a montage sequence. It again verbally repeats the complete prologue, but adds visual and written imagery of a newsreel. According to Peter S. Donaldson:

[Luhrmann's] Romeo + Juliet is the most media-saturated of all Shakespeare films yet produced . . . a kaleidoscope succession of video, newspaper, and news magazine coverage replicating the details of the Capulet-Montague feud.¹²

The newsreel includes other examples of media. There are numerous cuts to news clips of a riot in the streets of Verona Beach (see B-14). All of this footage was produced for the film, staged to look authentic.¹³ It was most likely created with a faster film stock. Because of its speed, a faster film stock is exposed to more light than a slower stock and has a brighter and grainier look that imitates actual news stock.¹⁴ The image has a blurred quality, a look given by a quickly moving handheld camera. The shot contains many layers, policeman in the foreground and many layers of cars, ambulances, and buses chaotically scattered across the frame. All of these elements result in realistic news footage, but no matter how realistic the style, it is still an imitation.

Another medium shown is the printed word. Newspapers and magazines are shown throughout the newsreel. One shot pans a row of magazines, illustrating the fight between the two powerful families as front-page news (see B-15). A montage of newspaper headings is shown, with verses from the prologue and updates of the family feud (see B-16). The newsreel also consists of a black frame flashing different verses

from the prologue in white letters. The newsreel is full of different media whose purpose is to tell the news, which is a huge part of the media theme. The second presentation of the prologue is shown visually through words and images, relying on visual images instead of verbal information, unlike the Cukor's prologue. This opening montage not only sets the fast pace of the film, but claims from the beginning that this is not a traditional Shakespeare adaptation.

Luhrmann's repetition of media imagery reflexively calls attention to the postmodern implication of his own medium. The film does not try to imitate the play or even a typical film adaptation, but instead pushes the boundaries of cinema, attempting to "reinvent, reexamine, and reincarnate Shakespeare for the nineties."¹⁵ The film "depicts a world saturated by image, where mass media and corporate power have triumphed even more decisively (if such a thing is possible) than real life."¹⁶ The media theme illustrates Jean Baudrillard's postmodern "term 'hyperreality' for the supersession of reality by media image."¹⁷ In "Simulacra and Simulation," Baudrillard explores hyperreality:

The whole system becomes weightless; it is no longer anything but a gigantic simulation: not unreal, but a simulacrum, never again exchanging for what is real, but exchanging in itself, in an uninterrupted circuit without reference of circumference . . . Whereas representation tries to absorb simulation by interpreting it as false representation, simulation envelops the whole edifice of representation as itself a simulacrum.¹⁸

Luhrmann's appear to be aware of this concept using media images and his own medium to reflect the "hyperreality" and artifice of a postmodern world.

Ironic Allusions

Throughout the film, Luhrmann incorporates Shakespearean allusions from Romeo and Juliet and other plays. The literary allusions, not apparent to an average movie-going crowd add an ironic postmodern layer for the knowledgeable. According to Umberto Eco's idea of postmodern quotation:

Neither of the two speakers will feel innocent, both will have accepted the challenge of the past, of the already said, which cannot be eliminated; both will consciously and with pleasure play the game of irony.¹⁹

Luhrmann accepts the challenge of by playfully incorporating allusions to various Shakespeare works and film adaptations. His use of Shakespearean allusions not only imitates postmodern style, but to comment on the medium of film.

The film alludes to many elements Shakespearean plays. Through subtle quotations or images, Luhrmann demonstrates his vast knowledge of the playwright. In the play, Benvolio mentions Romeo's presence on "the grove of sycamore." In the film, the Grove is an old, run-down amphitheater, associated closely with Romeo and the Montague boys. Romeo is first seen sitting on the stage, writing in a journal. Romeo's presence within an old decaying stage forces the audience "to acknowledge the passage of four hundred years, and acknowledge his or her presence in anything but a theatre."²⁰ The key concept to the allusions is that Luhrmann simultaneously acknowledges the origins of the film as a play and the age-old story of the two lovers. Additionally, Romeo hangs out in a pool hall named the Globe Theatre, an allusion to Shakespeare's own theatre in his later years. Other Shakespearean puns include the guns carried by the

families, “Sword 9 mm” and the mail courier used by Father Lawrence “Post-Post Haste” Dispatch, which were both within the play.²¹

There are many allusions to other Shakespeare plays, including a quotation from Macbeth during the gas station scene, ‘Double double, toil and trouble.’ During the masquerade ball, many of the main characters are dressed as characters from other Shakespeare plays, such as Juliet’s parents adorned in glittery Roman attire as Cleopatra and Caesar from Julius Caesar and Antony and Cleopatra, the Montague Boys as Scottish characters in kilts from Macbeth, and Juliet as Ariel, the angel, from The Tempest. Mercutio, androgynously dressed as a woman, is a nod to the days when men played all the characters in Elizabethan plays. Advertising within the film serves the postmodernist allusion agenda. Billboards and business signs which incorporate a Shakespearean echo, dominate the cityscape of Verona Beach. Prospero Whiskey, one ad proclaims, is “Such stuff that dreams are made on” (see B-17). Other signs advertise “The Merchant of Verona Beach,” “Rosencrantzsky’s” grill, and the effectiveness of “Out Out Damned Spot” cleaner²² (see B-18).

Luhrmann is playful with his knowledge of Shakespeare, leaving clues for the educated members of the audience. Such cunning asides mark an awareness of the marketing strategies involved with attracting a wider audience for the film – and betrays some self-critique over them.²³ “The film suggest the corporate America in which business is done, the place of edifices and excess, consumption and exchange.”²⁴ “‘Blank parody’ is the phrase Jameson uses to describe the pastiche nature of

postmodern aesthetic production."²⁵ Luhrmann's blank parody of Shakespeare becomes a critical view of postmodern consumer culture and the film industry.²⁶

In the spirit of Eco's concept of postmodernism, Luhrmann's film ironically references other film genres. The gas station scene borrows from the spaghetti western of the 1960s. The editor, Jill Bilcock, admitted to renting a number of Sergio Leone films and stealing clips of the soundtrack, which is later inserted into this scene.²⁷ The fast close-up zooms, panning, and gun play all parody the western style in a playful sense. In addition, the "gaudy gangland," Verona Beach serves as the film's setting, creating a "Felliniesque carnival of extremes."²⁸ The film's rough, violent carnivalesque setting is reminiscent of director Federico Fellini.

Capitol-istic Soundtrack

Film scores, using a standard orchestral accompaniment, are "the acceptable means by which to advance a plot and create a mood."²⁹ In Cukor's version, the musical score features movements from Tchaikovsky's ballet *Romeo and Juliet* softly hidden in the background. The classical score is typically used for scene transitions and rarely during important dramatic soliloquies. In the tradition of the Elizabethan stage, Cukor uses source music for transitional aid as well as "authenticity." During the Queen Mab sequence, the men walk through the streets of Verona singing loudly on their way to the Capulet home. At the party, a chorus is shown singing for the guests. The music in both scenes along with physical movement, traveling or dancing, creates movement in

a traditional dialogue-driven static plot. Music in Cukor's film subtly adds to the film's authenticity and high culture tone.

On the other hand, Luhrmann uses the musical score in a different manner. His cinematic version is not one of the only few Shakespearean depictions to use a rock score, but incorporates a soundtrack filled with mainstream lyrical songs.³⁰ The first scene opens with loud blaring rock music as the Capulet boys drive down the streets of Verona. Just as the repetitive prologue sequence, this scene opens with fast, screaming and in your face close-ups. Sampson (Jamie Kennedy) does not describe himself as "pretty piece of flesh" in a pristine British accent as he would in the play, but instead the statement "blares from his car's stereo in a raw rock rendition" performed by One Inch Punch.³¹

During many scenes, entire dialogue is lost, becoming secondary to the contemporary soundtrack. The film's soundtrack "includes Shakespeare's name in the title merely in order 'to distinguish it from Garbage's Romeo and Juliet or Butthole Surfers' Romeo and Juliet, these being the names of rock bands heard, and heard more loudly than any Shakespearean verse, in the course of the film."³² In other scenes, music replaces dialogue completely in two memorable musical sequences occurring at the Capulet party. First, Mercutio performs a lip-synced version of the song "Young Hearts Run Free" by Kim Mazelle. Adorned in drag, Mercutio alongside various male backup dancers performs a theatrical rendition of the song. Later, during the scene when Romeo and Juliet meet, Des'ree performs her song, "Kissing You." The camera crosscuts between the lovers meeting by the fish tank and performance in the ballroom.

The song, known as the film's "Love Theme," carries the rhythm of the scene as the pair move from the elevator to the ballroom and throughout the house. During another instance of postmodern reflexivity, the ballroom scene features the party go-ers watching the two performances. The use of an interpolated audience, an audience watching an audience on screen, is an attempt to self-consciously look at audience reception in the film industry. Another musical performance occurs during the wedding scene. A young choir boy, Quindon Tarver, sings choral, classical renditions of two pop songs, "Everybody's Free (To Feel Good)" and "When Doves Cry." All songs performed or played during the film are featured on the film's soundtrack, which Billboard list boldly proclaimed the newest hit at its release.³³

Like the film itself, the two soundtracks were received with split reception. Some film critics felt the songs extricate and exemplify the language within the work, while others felt the film "runs the risk of becoming a modern music video, where the 'image is reduced precisely to the role of illustration of a phonograph record.'"³⁴ Despite the mixed reactions, the film's two soundtracks met wide commercial success. The director, no stranger to success with music audiences, emulated the soundtrack formula set by Franco Zeffirelli's Romeo and Juliet (1968). According to Paramount marketer, Bill Stinson explains that "the manipulation of the consumer through such filmic music releases, claiming that the goal is 'to get a soundtrack album . . . and with the soundtrack album, to get a single to exploit the picture.'"³⁵ For Zeffirelli, his hit single was the romantic ditty "What Is A Youth?," while Luhrmann's Love Theme was "Kissing You." Both are introduced during the ballroom sequence. Both directors each

released two wildly popular soundtracks on the Capitol record label. “Both received considerable chart time. Both were youth favorites. Both were goldmines.”³⁶ Luhrmann, very conscious of late Twentieth century consumers, apparently and successfully borrowed Zeffirelli’s methods. Interestingly, Luhrmann is able to play both sides of the postmodern capitalist game. Through his Shakespearean allusions, is able to criticize the empty advertising techniques of his medium, while simultaneously tapping into the same form of manipulation with his soundtracks. He not only successfully criticizes the film industry’s place in postmodern condition but benefits from it as well. This is innovative filmmaking for a director whose adaptation of Shakespeare was called “horrifying . . . [and] unsettling in its ruthlessness” and the critic of the *New Republic* was asking why Luhrmann fiddled with “the greatest young-love story in the language.”³⁷

CHAPTER IV

LOVE AND DEATH

Another facet of adaptation occurs within the same medium, when films reference other films. By borrowing images, styles, scenes and so on, filmmakers participate in what Frederic Jameson calls “the imprisonment of the past” where innovation is no longer possible and artists must imitate past works.¹ As a director, writer and actor, Woody Allen has made a career out of imitating other artists. His films, which stand outside of the Hollywood formula, appeal not to mainstream audiences but typically to intellectuals and avid and scholarly film goers.

Very early in his career, Allen established an adaptational filmmaking style. Uniquely, Allen “consciously and with irony” mirrored past films.² Seen in such films as Zelig (1983), Everyone Says I Love You (1996) and Annie Hall (1977), the director openly emulated various film styles, genres and directors. He used various postmodern techniques, such as reflexivity, allusions and pastiche, to comment on his medium and its effects on our time.

Specifically in, Love and Death (1975), Allen creates a ninety-minute pastiche of Russian literature and historical film allusions. His comedy is random and sporadic and purposefully empties the high cultural allusions of meaning. By analyzing the pictorial allusions in sequence of the film vis-à-vis Jameson’s theories on pastiche, the chapter will show how Allen purposefully and with irony made a film of witty, yet meaningless allusions.

Adaptational Style

Throughout his films, Woody Allen creates an adaptational style incorporating various elements of academic and popular images. The director achieves this adaptational style by emulating different film genres, director's filmmaking styles and other forms of cinematic reference. By adapting distinct elements of his own medium, he is reflexively examining film as an art form. Eco's concepts on postmodernism parallel Allen's self-conscious filmmaking style. Allen "accept[s] the challenge of the past, of the already said, which cannot be eliminated; both [Allen and the audience] will consciously and with pleasure play the game of irony."³

In *Zelig* (1983), Allen exhibits his ability to manipulate the medium of film and develops a media theme present in many of his films. The director creates a faux documentary, following the life of Leonard Zelig, a man able to adapt to his surroundings by changing not only his personality but physical characteristics. Allen shot the majority of the film in black and white, emulating the film footage from the first half of the twentieth century. His treated 35 mm film stock gives the footage a grainy and rough look. "To create 'authenticity,' the production used actual lenses, cameras and sound equipment from the 1920s, and used the exact same lighting that would have been done."⁴ Woody Allen later claimed that there is no mechanical way to 'age' film, so the cinematographer, Gordon Willis, took the exposed negatives to the shower and stomped on them.⁵ Through his artificial manipulation of the documentary genre, Allen attempts to achieve and reflexively expose the power or authority of the medium through "authenticity."

In Everyone Says I Love You (1996), Allen again emulates a specific film genre, the musical. In particular, one scene between Steffi (Goldie Hawn) and her ex-husband (Woody Allen) captures the essence of a 1950s musical sequence. As the couple reminisces, they break into ballroom dancing along a French river. To the soundtrack of a soaring dramatic orchestration, Steffi floats through air as Joe catches her in his arms and the dance ends in a kiss. Through his random song and dance numbers, the film reflexively and comedically acknowledges the artificiality of the musical. Like many formulaic musicals, the film incorporates a song: "I'm Through With Love" is sung throughout the entire film, sung by numerous characters and as background music. This is a musical motif technique made famous by Rouben Mamoulian's Love Me Tonight (1932) with the song "Isn't It Romantic?" and George Stevens' Swing Time (1936) with "The Way You Look Tonight." Interestingly, the title of the film is an allusion to a song in the Marx Brothers' film Horse Feathers (1932), directed by Norman Z. McLeod. The song "Hooray for Captain Spaulding," sung in French, is from another Marx Brothers film, Animal Crackers (1930), directed by Victor Heerman.⁶ Allen acknowledges these allusions by the costume ball scene at the end of the film. The film ends with the characters dressed in costumes as the Marx Brothers. Both Zelig and Everyone Says I Love You manipulate different elements of film to expose meaninglessness through parody. With Zelig, Allen produces a mock documentary, which uses the authority of the documentary genre to expose its emptiness. Everyone Says I Love You emulates the musical genre to show how ridiculous and implausible dance numbers and breaking in to

song are to everyday life. The film, not only comments reflexively on the artificiality of the musical, but also the medium of film itself.

Another Allen film that reflexively calls attention to its own medium is The Purple Rose of Cairo (1985). Living in the midst of the Great Depression, Cecilia (Mia Farrow) uses the glamorous world of the cinema as her escape from reality. Allen creates a film within the film, as the audience watches Cecilia watching a film. The frame within the frame calls attention to the film. Later, the main character in the interior film, Tom Baxter (Jeff Daniels), walks out of the screen into Depression era New Jersey and falls in love with Cecilia. By walking through the movie screen, Tom breaks down the theoretical “fourth wall” of the cinema, which separates a fictional world from reality, similarly seen in Buster Keaton’s Sherlock Jr. (1924). The movie and life merge and create problems for the characters. Allen tears down the “fourth wall” in many of his others films, such as Annie Hall (1977) and Love and Death (1975), when his character in a still close-up directly addresses the camera, and in turn is speaking directly to the audience.

In Play It Again, Sam (1972), directed by Herbert Ross, Woody Allen stars as Allan Felix, a man obsessed with Humphrey Bogart. The film begins in a movie theater, where Felix is watching Casablanca (1942), directed by Michael Curtiz. An open-mouthed, wide-eyed Felix stares transfixed at the images on the screen. The camera focuses more on Felix’s reaction as he mouths the film’s dialogue. Again, the film creates a frame within a frame by opening with another film. The persona of Bogart appears to Allen throughout the film, as he unsuccessfully attempts to imitate a fantasy.

Play ends with Felix reenacting the ending sequence of Casablanca, as he puts Linda (Diane Keaton) on a plane and walks off in fog with “Bogart.” He shows what happens when a spectator looks to a fictional character for life lessons, and how Felix blurs the line of “reality” and fantasy. Allen removes the Bogart character from the serious drama, Casablanca, and places him within a comedy, in turn removing the high seriousness the allusion. The Casablanca and Bogart references throughout film show Allen’s reflexive use of his medium but also his knack for cinematic allusions.

Allusions from other films are another characteristic of Woody Allen’s adaptational style. One of his best known films, Annie Hall, alludes to film directors who influenced him, specifically Ingmar Bergman. While Annie (Diane Keaton) and Alvy (Woody) stand in line to see a movie, they stand in front of a poster for Bergman’s Face To Face (1976). “Allen repeatedly reminds us it is Ingmar Bergman he most admires.”⁷ In the same scene, a man stands behind the couple in line and “arrogantly instructs his date on the inadequacies” of the director, Federico Fellini.⁸ In 1980, Allen made Stardust Memories, “a black and white . . . homage to the surreal strangeness of Fellini’s acclaimed 1963 autobiographical film 8 1/2.”⁹ Throughout his films, Allen emulates directors, such as Fellini and Bergman. Allusions are a trademark for Allen’s distinct adaptational style and in turn themselves become a form adaptation.

Postmodern Pastiche

Allen’s film, Love and Death (1975), parodies many elements of Russian literature, specifically works by Leo Tolstoy, and film. The first apparent parallel with

Tolstoy is the nineteenth-century Russian pastoral setting, from the costumes to the landscape. "Sonja makes one of the film's several long speeches about 'wheat,' in parody of Anna Karenina."¹⁰ Allen created the character of Sonja after mainly Anna Karenina and Natasha in War and Peace, all women who represent joyful vitality and have the ability to experience life fully and boldly.¹¹ In one of the first lengthy literary allusions in the film, Allen emulates Tolstoy's descriptive account of his family in Childhood, Boyhood, Youth.¹² Both War and Peace and Allen's film share similar themes, which contemplate the meaning of life, inexplicable love, and death as a revelation. Love and Death also borrows many plot sequences, including Napoleon's invasion of Russia, lengthy battles, and an assassination plot.

Along with various Tolstoy references, there are many allusions to various philosophers and writers. Allen makes various verbal references to the work of Aristotle, Spinoza, Dostoevsky, T.S. Eliot and others. Specifically, when Boris attempts a new career as a writer, he contemplates that he "should have been a pair of ragged claws / Scuttling across the floors of silent seas." He dismisses the lines, a direct quotation from T.S. Eliot's "The Love Song of J. Alfred Prufrock," and claims they are "sentimental." Allen takes highly serious literary allusion and uses them for slapstick comedy. While such use of literary allusions is significant, this chapter will focus on the importance of the pictorial art as a characteristic of postmodern style.

In Love and Death, Woody Allen's exhibits this unique adaptational style through postmodern allusions. The film set in nineteenth-century Russian is typically viewed as a parody of Tolstoy's War and Peace. While the film does emulate that novel

in setting, costumes and dialogue themes, the imagery and cinematic aspects of the film contain so much more undiscovered by scholars and critics. Through his comedic use of cinematic allusions, the director creates a cinematic pastiche. Allen's parody of high cultural images and ideas through allusions consciously constructs a postmodern pastiche.

From the film's opening images, Love and Death is a collage of cinematic images and literary references. The film opens to a bright blue and "portentous" cloud-filled sky.¹³ A voiceover of Woody Allen's character, Boris, sets the background for the movement of the floating clouds. This is the first of many allusions to Ingmar Bergman's The Seventh Seal (1957), which also opens to a cloudy sky and voiceover. Boris, continuing through voiceover, comedically introduces his family and neighbors. The music of Sergei Prokofiev also opens the film. Allen borrows the score from Sergei Eisenstein's Alexander Nevsky (1938). The ethereal, chant-like qualities of the beginning music change throughout the film to a quick and violent tone.

After the death of a servant, Boris describes the effect of his first experience with death as "a strange and vivid dream." Boris' mystical visions are a parallel to those of Jof (Nils Poppe) in The Seventh Seal who has such visions throughout the film. The camera quickly cuts from the funeral scene to an open field, where ten wooden coffins sit upright. The sporadic placement of the coffins within the frame ranges in proximity from long shot to even farther than an extreme long shot. A dark forest sits in the far background of the frame. Ten waiters, dressed in black suits with white aprons, carrying white napkins and menus simultaneously stepped out of separate, closed coffins. The

coffins are lined with a white satin-like material. The waiters' and coffins' stark and crisp black and white colors form a contrast against the lush soft green of the field and forest. What appears to be a closed frame is actually open as waiters from outside of the camera's frame walk into the frame. The group of waiters walks to the middle of the frame and huddle in a group. The camera cuts to a long shot as the men chaotically meet up in pairs. The harsh and charging musical background gradually transitions into a grandiose orchestrated sound as the men begin waltzing in the field (see C-1). The urban characteristics of the waiters, dancing and elaborate coffins directly oppose the simple pastoral background of the country. Allen borrows the scene's style from the Dadaist directors of the 1920s and 30s. As in the strange dream-like quality of Luis Buñuel's Un Chien Andalou (1929), the scene juxtaposes a natural setting with out of place characters, with no explanation. As with the ending beach scene in Buñuel's film, Allen creates a dream-like sequence with no explanation or relation to any other images in the film.

After a discussion of with Father Nikolai (C.A.R. Smith) about the existence of God and the universe, in another voiceover, Boris describes his first mystic vision as a child. The camera tracks young Boris as he walks through the forest. There is a quick montage sequence of four takes, each less than a second long. The first shot is a farther than an extreme long shot of a clearing in the forest. Death appears on the left side of the frame as a small figure, due to the large camera proximity. The camera cuts to a second shot of the same image, only halfway closer to Death, but still an extreme long shot. The third shot captures Death in a long shot, where his image dominates the frame

(see C-2). The last shot, 180-degree reversal of the camera, captures a close-up of Boris' confused face. The camera quickly cuts back to Death, while Boris asks multiple questions: "what happens when we die? Is there are hell? Is there a God? Do we live again? . . . are there girls?" The personified figure of Death is another direct allusion to Bergman's The Seventh Seal (see C-3). In both films, Death is dressed as an intimidating figure in long flowing attire, and "never satisfactorily answers questions" posed by the film's protagonists.¹⁴

Boris has a long and deep discussion with Sonja (Diane Keaton), his cousin with whom he is in love. Their conversation ranges from nature to the existence of God to the importance of love and so on. Sonja and Boris exchange of metaphysical ideas: "Morality is immoral; immortality is subjective; subjectivity is object; not in any rational scheme of perception; perception is irrational it implies eminence . . ." The long philosophical discourse ends in Boris stating that "I've said that many times." Their discussion is a meaningless exchange, which parodies the deep metaphysical discussions in War and Peace. In addition, Sonja states "we should go downstairs, by now the last golden streaks of sunset are vanishing behind the western hills . . . soon the dark blanket of night shall settle over us all." Boris then comments that: "you've been going to finishing school." This sequence, like many others in the film, illustrates Allen unique comedic style. Whenever Allen presents a philosophical or metaphysical allusion to War and Peace or any other literary work, he undermines and removes all meaning with a witty response.

After Napoleon invades Russia, a reluctant Boris and his two brothers leave to fight the war. While training as a soldier, Boris proves his ineptitude for the military. He cannot charge without getting his bayonet stuck, he cannot assemble a rifle, nor can he fire it (see C-4). While practicing charging in a line, Boris is unable to retrieve his sword from its holder and is in turn charged upon by his fellow soldiers. Boris, as a misfit soldier, mirrors Buster Keaton's character in The General (1927) (see C-5). Meanwhile, in the next scene Sonia, who has married the herring merchant, dines with her husband and a guest. After dinner, while her husband talks with a large fish, Sonia plays the piano and the gentleman plays the violin. This love scene, inspired by David Lean's Doctor Zhivago (1965), transitions into the same philosophical debate as earlier with Boris: "Immortality is subjective . . ." ¹⁵ The discussion, which again does not conclude in any revelation, amusingly leads to an affair between the two.

Before Boris leaves for the war front, he attends Mozart's opera, The Magic Flute, with his aunt and uncle. When his aunt remarks that The Magic Flute is Mozart's greatest opera, Boris returns with "oh yeah, it's a hell of an opera . . . do they sell popcorn or gumdrops or something?" Again, Allen removes meaning from any mention of high culture with a comedic line. During his meeting and conversation with the Countess Alexandrovna (Olga Georges-Picot), Boris' use of the one-liner is reminiscent of the comedy of Bob Hope. Allen himself admired Hope's comedy: "There are a number of films where he's allowed to show his brilliant gift of delivery, his brilliant gift of comic speech . . . those one-liners and witticisms, they're just like air." ¹⁶ Hope's

period comedies inspired Allen “to be very funny and just not care about anything and abandon audience involvement.”¹⁷

The battle scenes contain various cinematic allusions. The extreme long shots of the battle mirror the style of Alexander Nevsky. From the general viewpoint on the hill, the soldiers are seen as sheep, an image borrowed from Eisenstein's Strike (1925) and Charlie Chaplin's Modern Times (1936). Also, the battlefield hawker who sells blini refers to Harpo Marx's character who sold blini to the navy in Leo McCarey's Duck Soup (1933). The quick cutting and odd, disorienting angles of the soldiers and guns is a direct allusion to the Odessa Steps sequence in Eisenstein's Battleship Potemkin (1925). Another allusion from this sequence is a close-up of a soldier, wearing glasses, whose left is shot out (see C-6). This image, one of the most famous from the Odessa Steps sequence, emulates the montage style of Potemkin, where the camera cuts from an extreme close-up of a woman's eye to an extreme close-up of her eye blown out (see C-7).

Boris visits Sonja after the war. Due to his upcoming participation in a duel, Boris is obsessed with death. He describes his future as “Nothingness. Nonexistence. Black emptiness,” is actually borrowed The Seventh Seal. Antonius Block (Max von Sydow), the knight, like Boris, has just returned from war and discusses his future in the same dark manner. Both speaking aloud, Boris discusses wheat and Sonja contemplates marrying him in an overly dramatized close-up two shot, as in Ingmar Bergman's Persona (1966). After the two are shown in bed, the camera cuts to a montage of three quick shots. The first is a medium shot of a stone lion sitting down, the next is a stone

lion standing up and the last is an exhausted stone lion draped along the ground (see C-8, 9, 10). This a direct allusion to the famous lion montage in Potemkin:

A sculptured stone lion sleeping on its forepaws fills the screen . . . a stone lion with head alertly raised fills the screen . . . a stone lion, aroused standing on its forelegs, towers against the smoke-filled sky.¹⁸

Eisenstein's three frames to symbolize the "arousal of the dormant masses into action and the emotional conversion of stone into flesh"¹⁹ (see C-11, 12, 13). Allen uses the three-frame collage to symbolize a different type of uprising, "an aroused lion collapsing into Boris' postcoital exhaustion."²⁰ Unlike the symbolic rising of the troops in Eisenstein's film, Allen uses the rising of the lion for a bawdy reference deleting its serious point.

Later in the film, Boris has another vision. Boris tells a friend about how he is contemplating suicide and discusses the "void in the center of my being." He then sees Death walk by with Kropotkin, the wine merchant, and his mistress. The two walk in a line, following Death as they travel across the frame from right to left (see C-14). This scene slightly resembles the ending of The Seventh Seal, as a line of characters follow Death (see C-15). Another allusion from Bergman's film comes from Sonja's conversation with another woman. Sonja claims that "to love is to suffer" and then goes into speech about love, suffering and happiness. This speech references a conversation between the Knight and the actress (Bibi Anderson) in The Seventh Seal. The Knight, who is suffering from great anguish and torment since returning from the Crusades, tells her "to believe is to suffer."

Sonja then sees Boris outside of her window, accompanied by Death, where he tells her death is worse than the chicken at a local restaurant. In a succession of three quick shots, Allen creates a close-up and two profile shots. After Boris leaves, Sonja remarks, "soon we will be covered by wheat." She is centered in the middle of the frame by close-up (see C-16). She does not directly look into the camera. The camera cuts as Sonja says wheat. The next take, a two shot, consists of a close-up of Sonja and Anna's (Beth Porter), Ivan's wife faces (see C-17). The repeating the word wheat is to the left center of the frame. Sonja's face is shown in profile in the right side of the frame. The curtains and windowpanes in the background add an additional frame. The last shot in this allusion sequence blends the two women's voices and faces. In a close-up, the two women faces are shown as profiles. Anna, in the foreground of the frame, faces the middle of the frame and only the profile of her face is shown. Sonja, in the middle ground of the frame, faces the camera. Only the right side of her face is visible, since Anna's profile in the foreground covers half of Sonja's face (see C-18).

The merging of the two faces emulates a famous shot in Ingmar Bergman's Persona, "creating an uncertainty in the audience as the 'mergence' of the two characters approaches"²¹ (see C-19). "The camera then cuts to a close-up of the two heads next to each other, looking into the camera as though it were a mirror, reminding the viewer of the complex nature of the image."²² Bergman's shot is philosophically complex, where the physical merging within the frame symbolizes the psychological merging of the two characters. Allen, on the other hand, uses the shot as sporadic humor, which in turn shows off his admiration for Bergman. In the last moments of the film, Boris literally

dances away with Death, twirling and jumping through a line of trees. The extremely long shot is another allusion to The Seventh Seal, which opposite to Allen ends with the characters' "solemn dance" with Death.

By creating collage of various cinematic allusions with an original comedic perspective, Allen constructs a postmodern pastiche. According to Frederic Jameson:

Pastiche is, like parody, the imitation of a peculiar or unique style, the wearing of a stylistic mask . . . but it is a neutral practice of such mimicry, without parody's ulterior motive, without the satirical impulse . . . without that still latent feeling that there exists something normal with which what is being imitated is rather comic.²³

Jameson calls pastiche a blank parody because it has lost its sense of humor.²⁴ He negatively denotes pastiche as emptying and removing high serious meaning in the arts.

Allen's use of pastiche as Jameson describes does empty his adaptational style of meaning. The difference is that Allen consciously uses the pastiche form to make his film meaningless and in turn, acknowledge its own meaninglessness. Love and Death is not a film asserting a philosophy nor carries an important meaning, as many modern works do. Allen's purpose instead is to make an intelligent film about many modern issues without a moral mission. His slapstick comedy removes serious meaning from highly serious cinematic images. "The dialogue [and images] themselves are clearly intended to be no more than clever gibberish, vaguely reminiscent of important insights, but on their own completely unconvincing."²⁵ By incorporating his postmodern adaptational style, he alludes to the past without making judgments on the present. Allen's "moments of comic antistructure" create a reflexive film with a postmodern adaptational style that reflects "our own imposing intellectual edifices" and breaks down "our own well-established filmic conventions."²⁶

CHAPTER FIVE

CONCLUSION

The previous chapters illustrate how the medium of film consciously exhibits postmodern elements as a part of the adaptation process. However, this is not a recent development in film art. Film has shown postmodern adaptational trends since its origins. From reflexivity to the “remake,” silent films demonstrated aspects of postmodernism long before the term was coined in the 1970s.

From Thomas Edison’s early silent shorts filmed in the Black Maria laboratory, directors and actors were extremely conscious of the mechanics of film production. In the short, Sandow, The Strong Man (1894), Sandow faces the camera.¹ Instead of ignoring the presence of the camera, which creates a detached narrative similar to contemporary cinema, he smiles and performs for the film audience. Another example of this consciousness is E.S. Porter’s Uncle Josh at the Moving Picture Show (1902), which “initiates a venerable tradition in which the humor derives from a hayseed’s naiveté in his first encounter with the filmic medium.”² This early film exhibits the meta-textual nature of the frame within the frame. The short forces a consciousness in its audience, as they watch Uncle Josh watching movies. Uncle Josh watches a series of shorts. The first, Parisian Dancer, arouses him to jump on stage to dance with the women on screen. The next short, The Black Diamond Express (1896), an Edison adaptation of Lumière’s The Arrival of the Train (1895), causes him to tremble in fright. Interestingly, this is an allusion to a story that surrounds an exhibition of The Arrival of

the Train. During a viewing of Lumière's film, the audience mistook the train as actually coming towards them and fled the exhibition hall in terror. The last short, The Country Couple, is a flirtation between a country woman and a farmer. Uncle Josh assumes the man takes advantage of the woman. He attacks the screen, tearing it down and revealing the projectionists and the Kinetoscope.³ Removing the movie screen literally tears down the fantasy of the movie theater to reveal the reality behind it. Additionally, this short reflects the confusion of early cinema audiences in regards to the new technology. This is not the only example of early silent reflexivity. Around the turn of the twentieth century, many films reflected the conscious about the exhibition of films and the relationship of film and spectator.

Buster Keaton's Sherlock Jr. (1924) is another example of a silent reflexive film. Throughout Sherlock Jr., Keaton explores cinematic spectatorship. The dream sequence visually presents Keaton's view on the role film spectator. The Boy (Buster Keaton) works as a film projectionist and falls asleep in the projection booth. Through the special effect of double exposure, his dream persona steps outside of his sleeping body (see Appendix D-1). The dream Boy, shown framed in the projection booth window, peers intriguingly at the film playing in the theater. After trying to wake the sleeping Boy, the dream Boy appears in the aisle of the movie theater, transfixed by the screen. This particular shot shows the subconscious spectator, the dream Keaton, viewing the film. The audience is also visible in the shot, Keaton creating the effect of the interpolated audience (see D-2). Like Uncle Josh at the Moving Picture Show, the audience of Sherlock Jr. watches an audience watching a film, creating another forms of

postmodern mirroring or meta-textuality. Keaton's presentation of a film audience self-consciously calls attention to the role of the audience. Since the image of a film audience calls attention to our own role as a spectator or observer, this technique breaks the illusion of the film world and forces the audience to realize the artificiality of a constructed film. The parallel between audiences forces the spectator to realize that they are merely part of an audience watching a constructed film and nothing more.

The sequence continues when the dream Boy runs up to the movie screen and enters the film. He is thrown quickly out of the film and back into the audience. He attempts to jump into the film again and this time succeeds. At this point, Keaton's character has successfully broken down the fourth wall, the movie screen, and transforms from a passive to an active spectator (see D-3). He now journeys through a montage of various film settings. Interestingly, the camera placement remains unchanged, leaving the film "audience" and orchestra are still visible. The frame of the movie screen is the dominant image as we watch Keaton through a succession of environments. The Boy's journey begins outside of an arched doorway. A quick editing succession cuts from a garden wall to a bench to an urban street to a mountain to a jungle with lions to a desert with a train to a rock in the ocean to a snowy ridge back to the garden. This shot creates a distinct juxtaposition between the stationary theater scene and the quick editing of the interior film's montage. The dream Boy represents the spectator's subconscious, which projects them mentally and emotionally into the film narrative. Keaton understands the spectators' passive/active relationship with the film, and addresses this through the comedy in a self-conscious sequence.

The ending sequence addresses another issue of spectatorship. The Boy and the Girl (Kathryn McGuire) sit in the projection booth. Keaton's character is clueless in the aspects of courting. In this scene, the camera cuts to the couple, framed within the window of the projection booth. The Girl does not face the film projected onto the theater screen. The Boy faces the screen and watches the film with deep concentration. The Boy's gaze from within the projection booth is one of intent concentration as he studies the motions on screen. This direct, eye-level-shot of Keaton appears as if he is watching and studying the viewers, the actual film audience (see D-4). The Boy imitates an "onscreen" couple in an effort to learn how to court, such as handholding, embracing and kissing the Girl (see D-5, 6). The camera cuts back and forth between shots of the "onscreen" couple, framed within the movie screen and the Boy and Girl framed within the projection booth window. This sequence presents the cultural power of the medium. Keaton's character, as an impressionable youth, looks to the films to learn how to act. This might be Keaton's concern with spectators taking what they see on film literally. By incorporating the frames of the projection window and of the movie screen within the camera frame, Keaton calls attention to the space of the artificial world within a film.

Additionally, the film is full of reflexive allusions to other films. During the opening sequence, the film posters outside of the movie theater advertise real films, including a dominant poster of the silent screen star, Lillian Gish. Later in the film, the character of the "Sheik" is introduced. Most likely, this is an allusion to Rudolph Valentino's character in The Sheik (1921) directed by George Melford. The humor lies in the fact that the Sheik in Sherlock Jr. is the antithesis of Valentino's character.

Another cinematic reference is the film within the film, "Hearts and Pearls." This film parodies the popular detective and romance genres of the time through the character of Sherlock Jr. Sherlock Jr., an allusion in itself, refers to cultural icon, which had inspired numerous film adaptations by the time Sherlock Jr. was released. The cinematic allusions are used ironically to parody silent films of Keaton's time.

King Vidor's The Crowd (1928) is another early film incorporating reflexivity. The film follows the quintessential everyman, Johnny Sims in his pursuit of the American dream. Throughout the film, Johnny struggles between his need for individuality and success, and the pleasures of conformity and acceptance as part of the masses. Vidor critically portrays modern life as a mass product and being special as a commodity that is advertised and sold.

Advertising, a method of mass consumer capitalism, is a theme throughout the film. Johnny tries for a career in advertising, which he associates with individual success. Interestingly, the nature of advertising undermines his attempts at an extraordinary life. Its purpose is to make the consumer feel special, but really causes them to become a faceless, identical consumer in the crowd. At the beginning of the film, marriage and love are advertised commodities on the train and at the amusement park. Johnny buys into the ads, marrying the first girl he meets in the city, ironically named Mary. The film explores new problematic aspects of urban life, including the influence of mass production and cultural images on the individual.

Image is another empty characteristic of mass culture. One example is the film's mirror motif. Johnny observes his own appearance in the bathroom at work and on the

train during his honeymoon. The mirror's frame within the film's frame is a reflexive film technique, seen earlier in The Hours. Another facet of the image is the scene when Mary poses for a camera on the honeymoon trip to Niagara Falls. The poses, like many other aspects of Johnny and Mary's relationship, are cliché and unoriginal. Characters gain validation through an image of themselves, as with the mirror or the photographs. In this film, image is everything to the characters. The director emphasizes the image as a self-conscious attempt to reveal the artificiality of his own visual medium.

The concept of "the crowd" reflects the mass film audience. The final scene in the film slowly zooms out from a medium shot of John, his wife, and child to an extreme long shot presenting a theater with row after row of a faceless audience. His use of the interpolated audience consciously creates a parallel with his own film audience. Vidor uses this scene, like many others in the film, to criticize the nature of spectatorship. The film, which critically comments on the medium of film through advertising, image and the interpolated audience, is not unique during its time. Films such as Charlie Chaplin's City Lights (1931), F.W. Murnau's Sunrise (1927) address similar issues of filmmaking.

Many films have borrowed from literature for inspiration. Beginning with Kenneth Branagh's Much To Do About Nothing (1993), the succession of Shakespeare films in the nineties was not a new trend in cinema. Within three years of the first film exhibition in Paris, filmmakers adapted Shakespeare to the cinema. Edison's early collaborator, W.K.L. Dickson, worked with director Sir Herbert Beerbohm Tree to make the first Shakespeare film, King John, in 1899. The three-minute film shows Tree playing King John in Act five, Scene seven during his death scene. The following year,

director Clement Maurice filmed Romeo and Juliet in France. A popular inspiration for numerous silent films, Othello, King Lear, Macbeth, Hamlet and others soon followed. The challenge of adapting the high culture of Elizabethan England for mass entertainment has been an interesting inspiration and challenge for filmmakers for the past century.

Adaptation in early cinema was not limited to literature and film, but included adaptation from film to film. The three films, The Physician of Castle (1908), Lonely Villa (1909) directed by D.W. Griffith and Suspense (1913) directed by Phillips Smalley, were a line of adaptations in the spirit of Gran Guignol, the theater of cruelty.⁴ Each film has a similar storyline. The father is taken away or detained from his family, leaving his wife and children at home. Burglars break in to the home, threatening the family. After the husband speaks with his wife on the phone, he rushes to his family's rescue and saves the day. With each film, the chase scene changes as film technology and style mature. By the 1913 adaptation, parallel editing evolved into a trip-tick effect, a three-way split screen of the father, the family and the villains, exhibiting simultaneous actions of three separate settings. Though each film uses a separate story telling technique, they each use the new technology of film to comment on the benefits and dangers of modern urban life.

While the previous chapters explore how the perception of film adaptation from the filmmaker and spectator's viewpoints, an interesting variation would be to understand how authors saw the relationship of film via their works. Alan Spiegel cites

Leo Tolstoy's statement in 1908 about the opportunities that the film technology offers:

You will see that this little clicking contraption with the revolving handle will make a revolution in our life – in the life of writers. It is a direct attack on the old methods of literary art. We shall have to adapt ourselves to the shadowy screen and to the cold machine. A new form of writing will be necessary . . . But I rather like it. This swift change of scene, this blending of emotion and experience – it much better than the heavy, long-drawn-out kind of writing we are accustomed. It is closer to life. In life, too, changes and transitions flash by before our eyes, and emotions of the soul are like a hurricane. The cinema has divined the mystery of motion. And that is greatness.⁵

“Tolstoy sees the advantage of the medium of film lying in the more enhanced representation of reality.”⁶

Virginia Woolf, on the other hand, did not view film adaptation positively. In her 1926 essay, ‘The Cinema,’ Woolf:

Dismisses the ruthless parasitism of the cinema on ‘the famous novels of the world’: ‘What could be easier and simpler? The cinema fell upon its prey with immense rapacity and to this moment largely subsists upon the body of its unfortunate victim.’⁷

Woolf saw the emergence of film as detrimental to literature. Could she have foreseen the emptying affect of the relationship between film art and the age of postmodernism? Perhaps she understood as did many filmmakers of her time the problematic affects of technology and consumerism on society and the arts. Were the early years of the film industry foreshadowing a time to come?

This thesis demonstrates how each film self-consciously exhibits postmodern characteristics through its process as an adaptation. While some directors, such as Baz Luhrmann, critically comment on their medium and its place as a capitalist commodity, others like Woody Allen use this style to comedically ridicule film. As seen,

filmmakers' concerns and cultural consciousness of their medium via society have been endemic since the invention of motion picture technology. However, these findings raise even more questions and contradictions about the relationship of postmodern theory and film practice.

Frederic Jameson states "the emergence of postmodernism is closely related to the emergence of this new moment of late consumer or multinational capitalism" which he associates with the 1960s and on.⁸ He suggests that postmodernism replicates, reproduces and reinforces the logic of contemporary consumer capitalism.⁹ "Postmodernism as a ideology, however, is better grasped as a symptom of the deeper structural change in our society and its culture as a whole, or in other words, in the mode of production."¹⁰ The films explored in depth in previous chapters understand their place a symptom. How does Jameson explain the appearance of the symptom before the ultimate change? If postmodernism and late consumer capitalism go hand in hand, how do we explain the appearance of postmodern style by conscious filmmakers in the early years of cinema before this deep structural change in society occurred? Are scholars merely applying today's theories and ideologies on yesterday's works of art, or do we need to re-evaluate the limitation of the postmodern time line?

Though Jameson writes about postmodernism and film, he chooses films from the postmodern era, such as Paul Deluc's *Frida* (1984) and Derek Jarman's *Caravaggio* (1986).¹¹ When assessing the distinctively postmodern elements of this medium, how can he ignore almost a century of films prior to this limiting time line of the 1960s to the present? Contemporary films are not created in a vacuum, but are works made possible

by a foundation laid by filmmakers before them. A problematic issue arises: the conflicting relationship between historical periodicity and aesthetic form. Film art cannot be bound by a postmodern timeline. It is ridiculous to define modernism and postmodernism within a clear-cut timeline, allowing scholars to determine dates when one began and the other ended. Since postmodernism is endemic to the medium from its beginning, this indicates some kind of overlapping. Only further research and investigation of the relationship between the birth of film and its distinctively postmodern-esque qualities will we begin to understand the medium and its place as a reflection of society.

NOTES

Chapter I – Introduction

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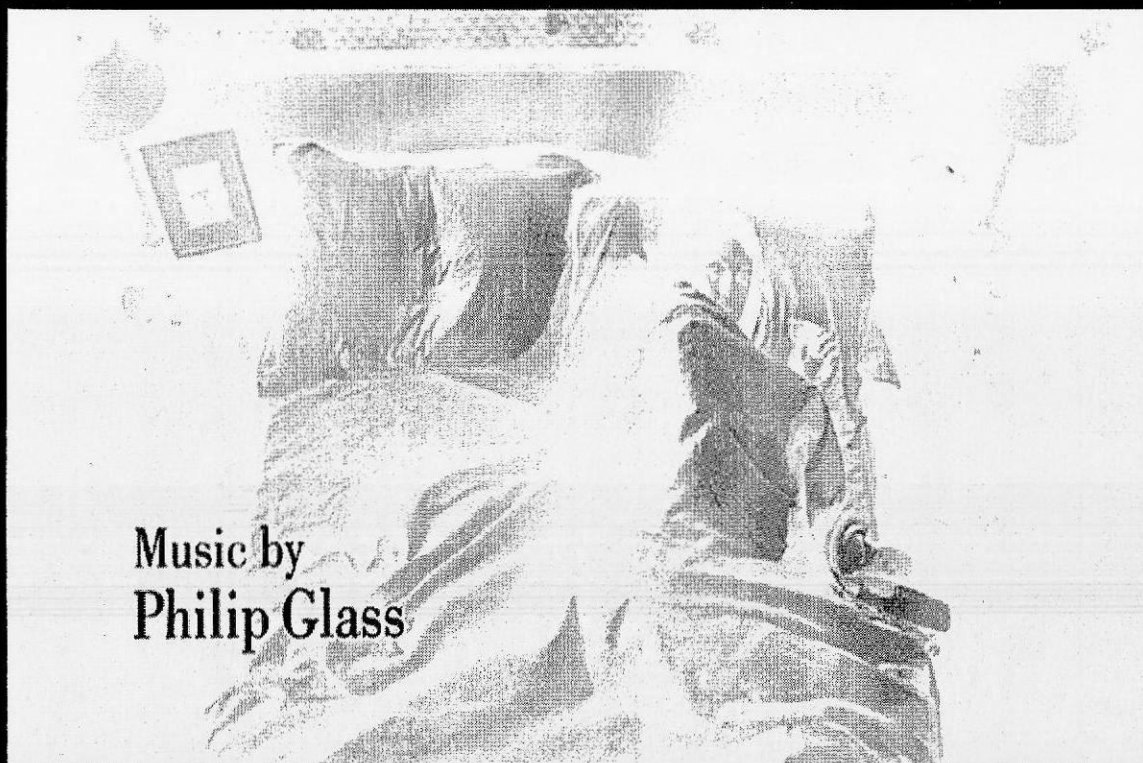
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APPENDIX A

CHAPTER II – THE HOURS

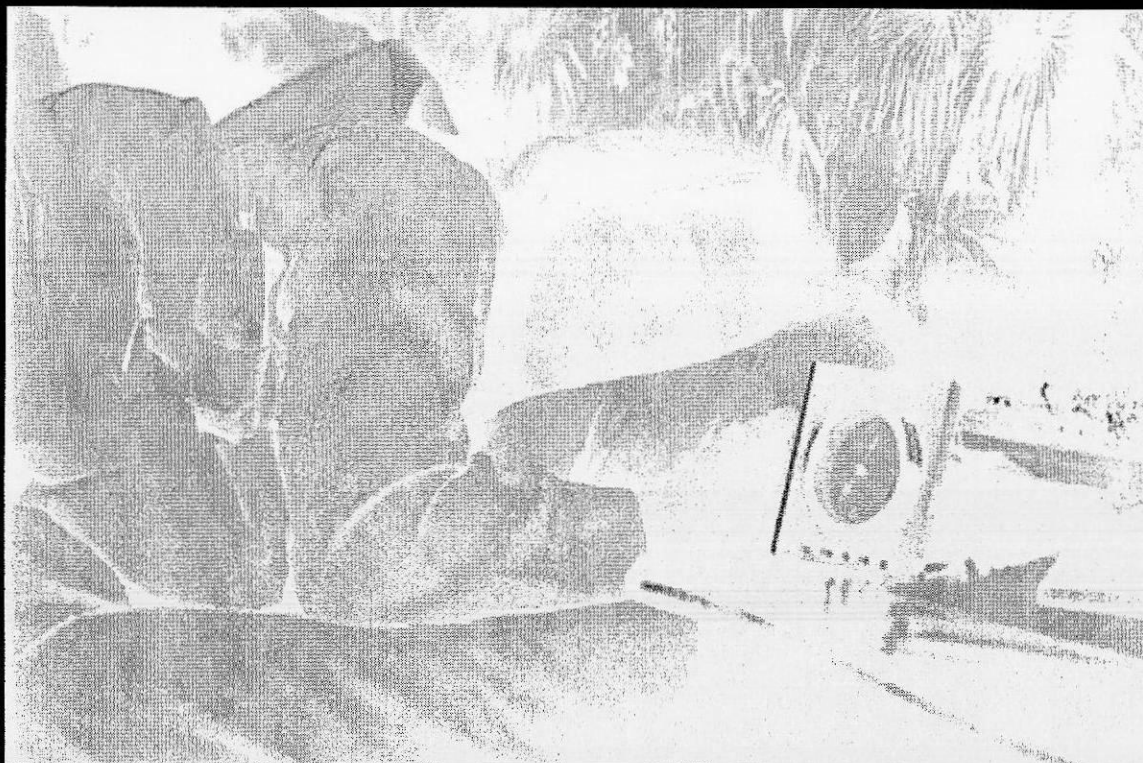
A-1

The Hours (2002), directed by Stephen Daldry
Virginia Woolf (Nicole Kidman) awakens



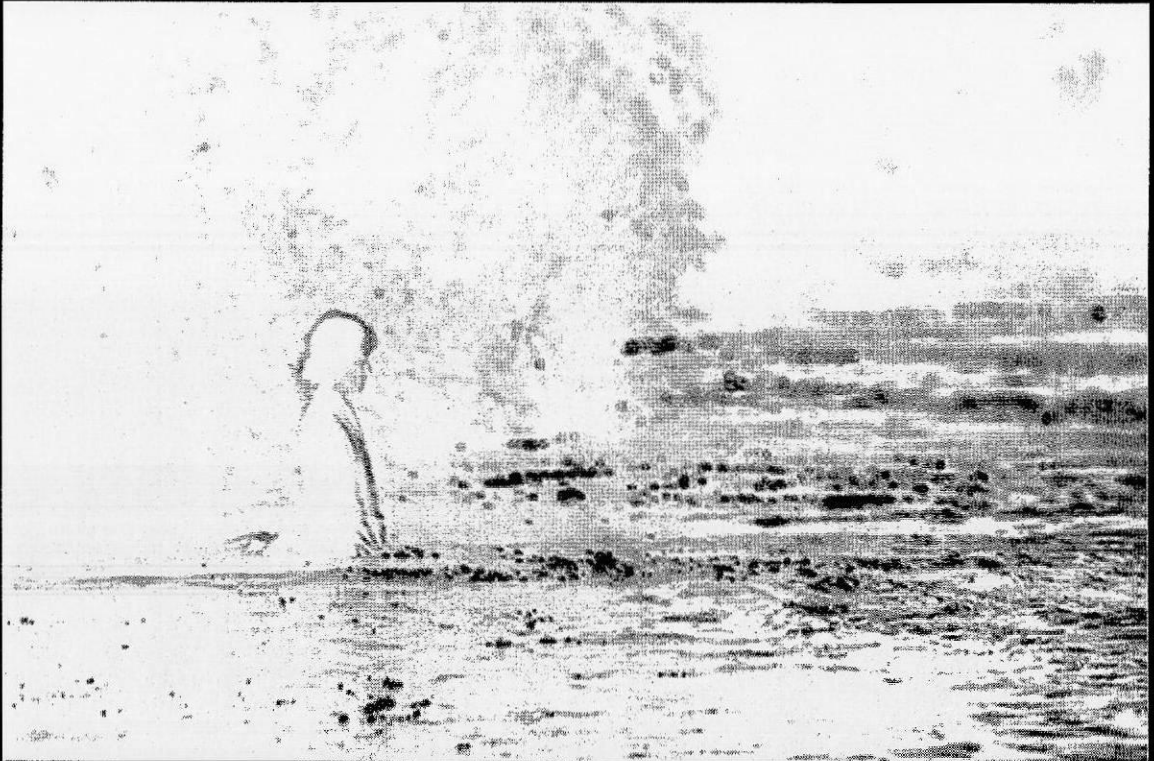
A-2

The Hours (2002), dir. Stephen Daldry
Laura Brown (Julianne Moore) awakens



A-3

The Hours (2002), dir. Stephen Daldry
Clarissa Dalloway (Meryl Streep) awakens



A-4

The Hours (2002), dir. Stephen Daldry
Virginia walks into the river to commit suicide



A-5

The Hours (2002), dir. Stephen Daldry
Laura contemplates suicide in her hotel room



A-6

The Hours (2002), dir. Stephen Daldry
Flowers in Clarissa's apartment



A-7

The Hours (2002), dir. Stephen Daldry
Flowers in Laura's home



A-8
The Hours (2002), dir. Stephen Daldry
Flowers in Virginia's home



A-9

The Hours (2002), dir. Stephen Daldry
Clarissa in an elevator, holding flowers



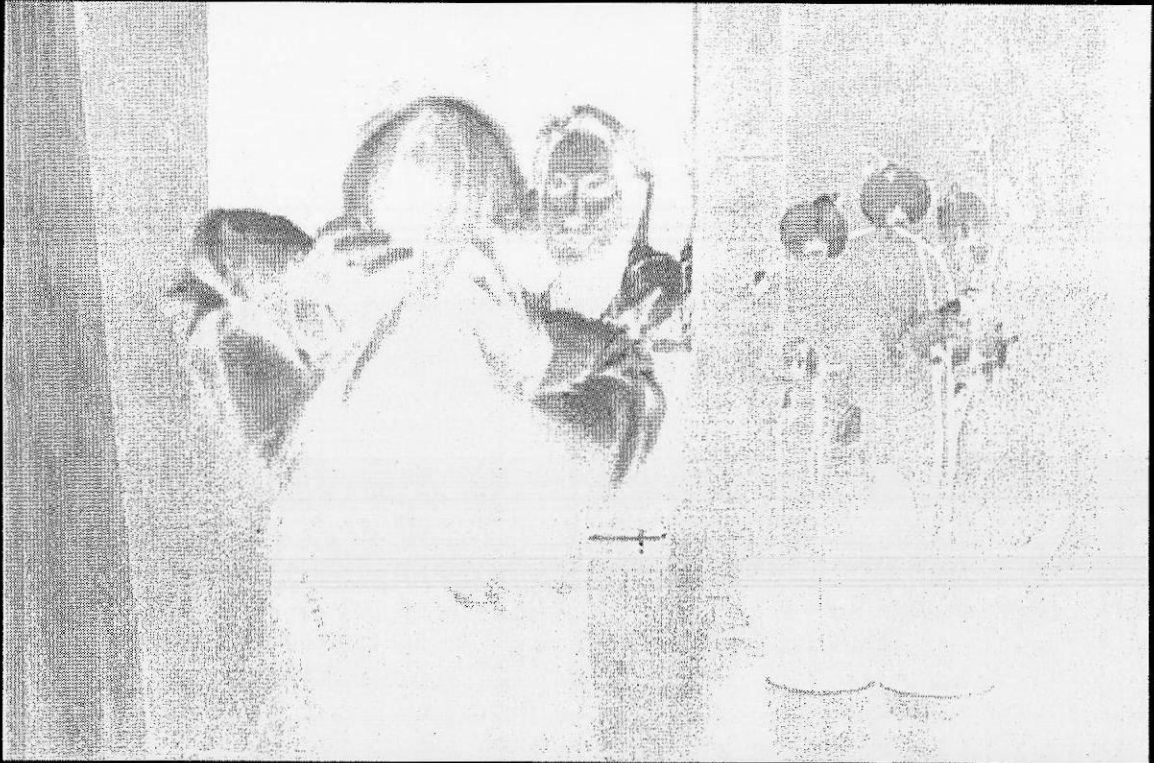
A-10

The Hours (2002), dir. Stephen Daldry
Kitty standing by flowers in Laura's kitchen



A-11

The Hours (2002), dir. Stephen Daldry
Virginia moved by a child's burial for a bird



A-12

The Hours (2002), dir. Stephen Daldry
Clarissa getting dressed in the morning



A-13

The Hours (2002), dir. Stephen Daldry
Virginia getting dressed in the morning



A-14

The Hours (2002), dir. Stephen Daldry
Laura in her bathroom

APPENDIX B

CHAPTER III – ROMEO AND JULIET

B-1

Romeo and Juliet (1936), dir. George Cukor
Romeo (Leslie Howard) and Juliet (Norma Shearer) during the famous
balcony scene



B-2

Romeo and Juliet (1936), dir. George Cukor
Juliet looking at her reflection in the pool



B-3

William Shakespeare's Romeo and Juliet (1996), dir. Baz Luhrmann
Juliet (Claire Danes) submerged in a wash basin



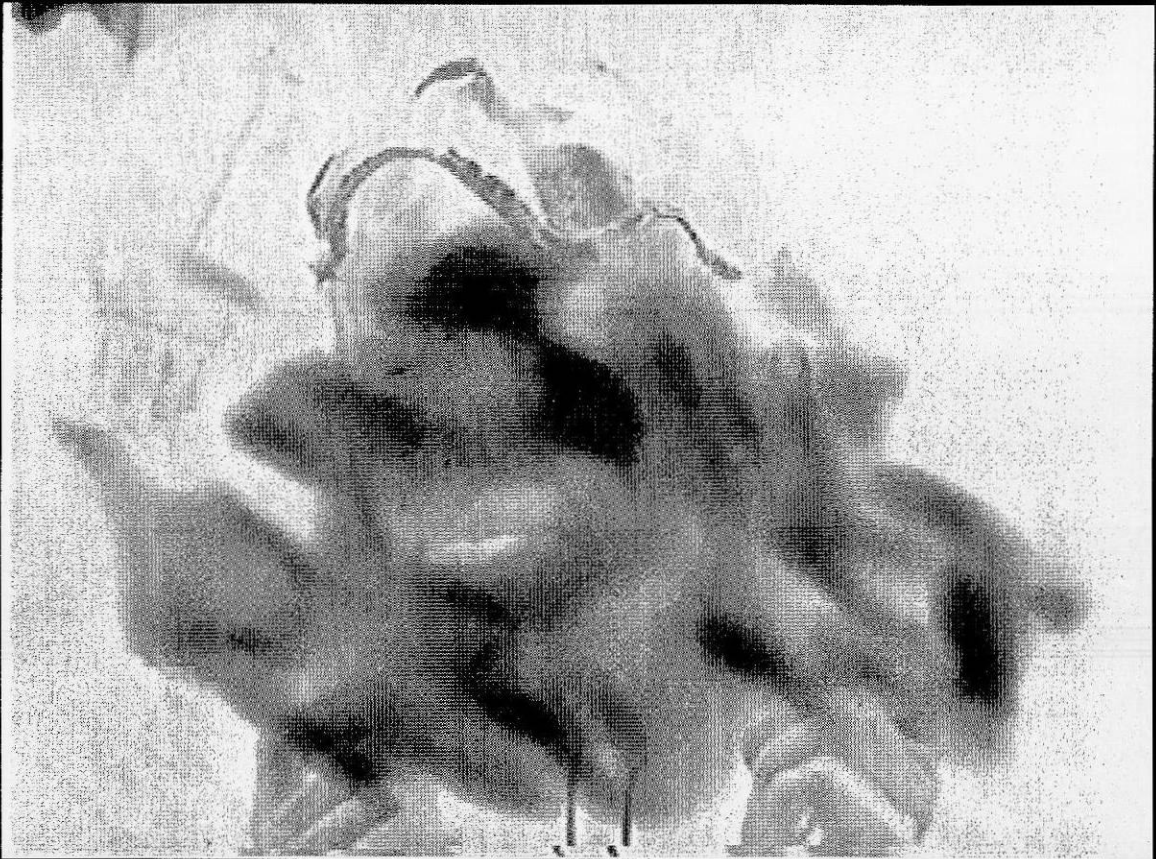
B-4

William Shakespeare's Romeo and Juliet (1996), dir. Baz Luhrmann
Romeo (Leonardo DiCaprio) and Juliet first meeting



B-5

William Shakespeare's Romeo and Juliet (1996), dir. Baz Luhrmann
Romeo escaping into a swimming pool to avoid being discovered



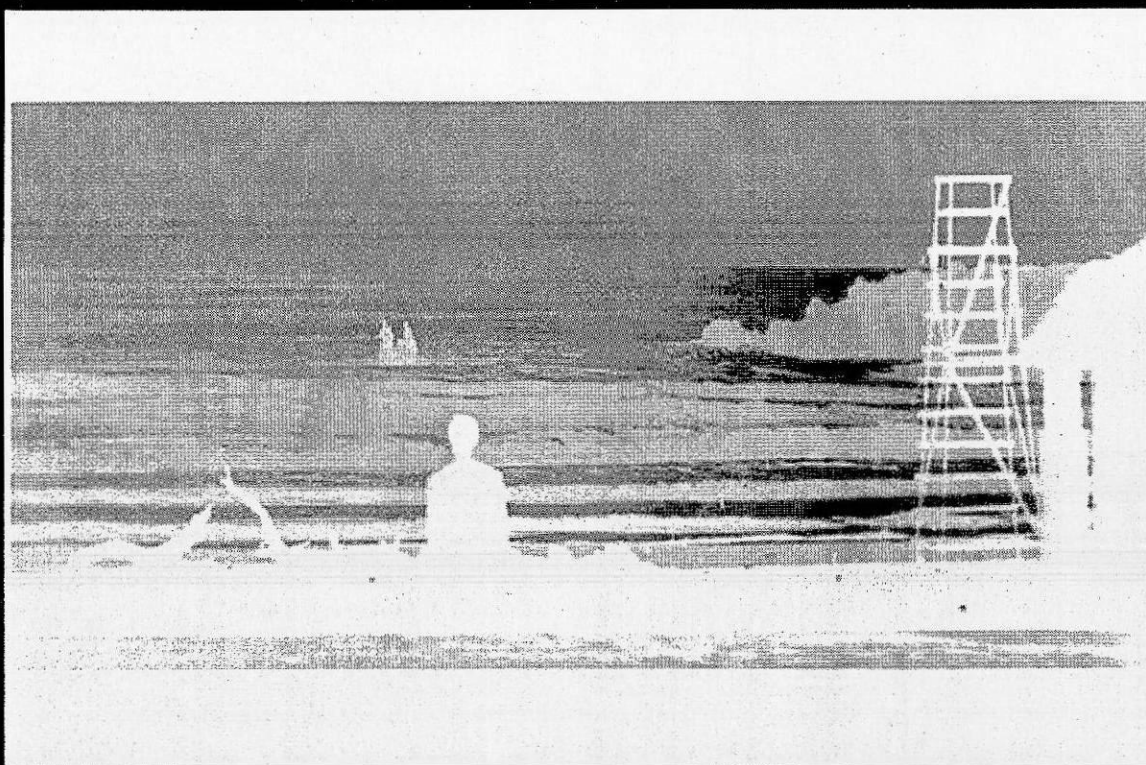
B-6

Romeo and Juliet (1968), dir. Franco Zeffirelli
Mercutio (John McEnery) behind a torch during the Queen Mab speech



B-7

Romeo and Juliet (1968), dir. Franco Zeffirelli
Mercutio at the end of his speech



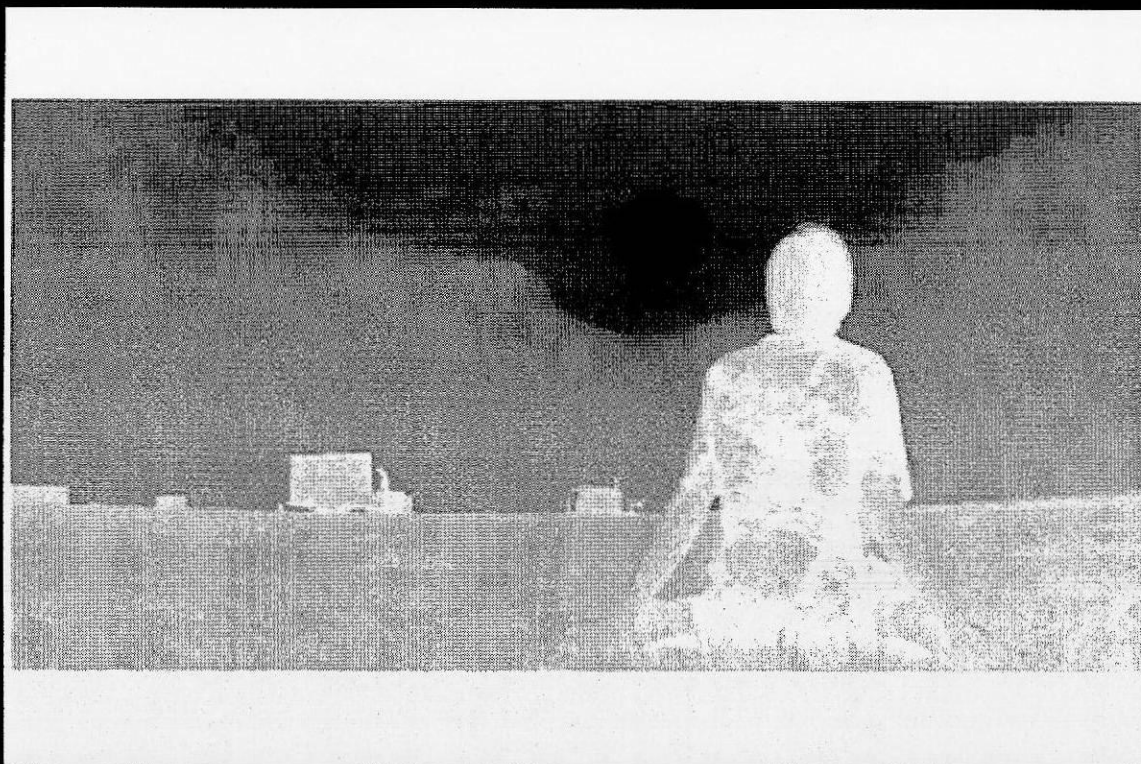
B-8

William Shakespeare's Romeo and Juliet (1996), dir. Baz Luhrmann
Romeo sitting alone on Verona Beach



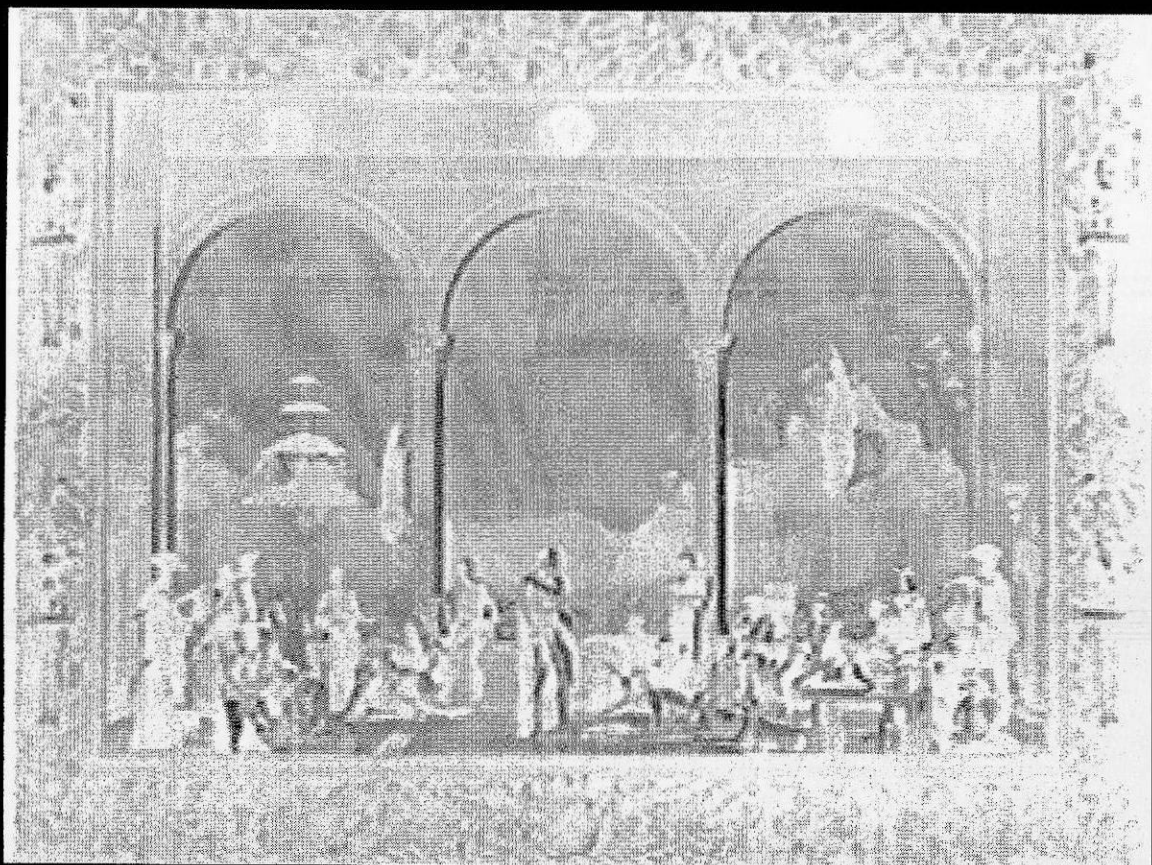
B-9

William Shakespeare's Romeo and Juliet (1996), dir. Baz Luhrmann
Romeo in the Sycamore Grove Ampitheater



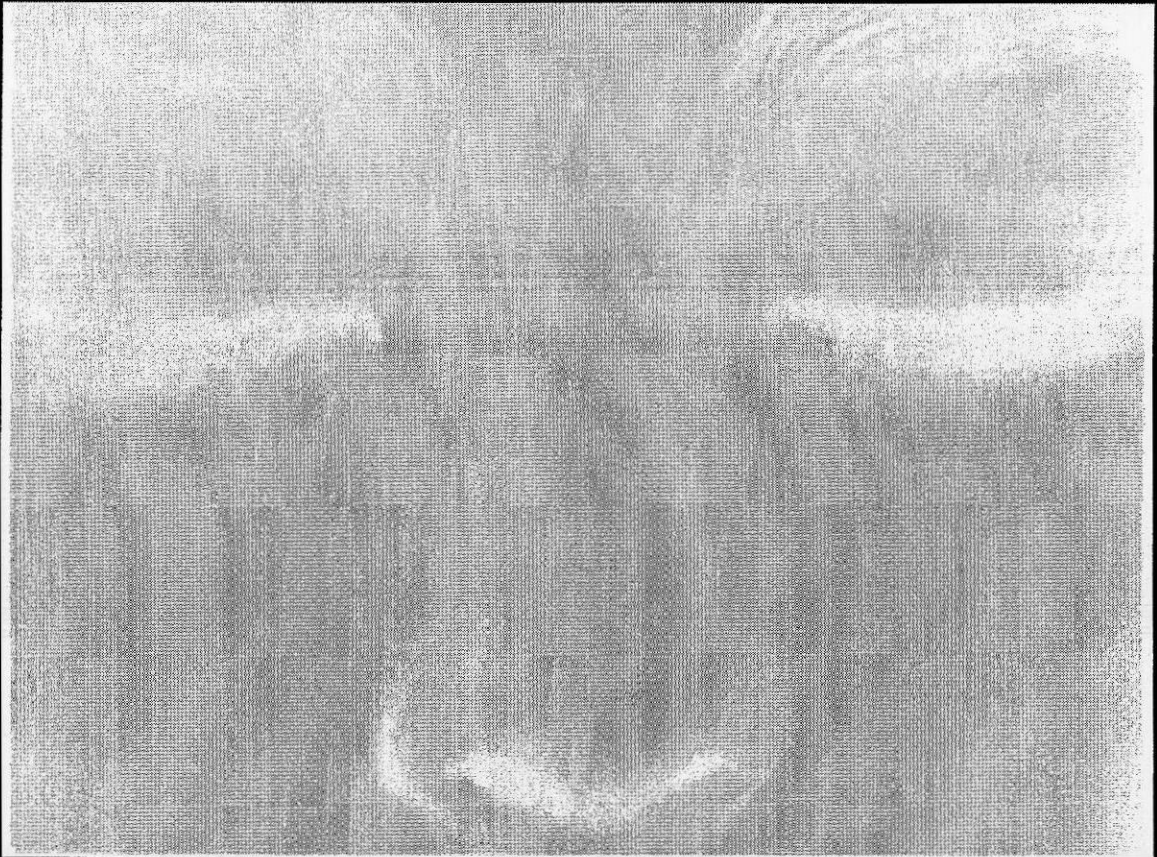
B-10

William Shakespeare's Romeo and Juliet (1996), dir. Baz Luhrmann
Romeo in Mantua after hearing news of Juliet's "death"



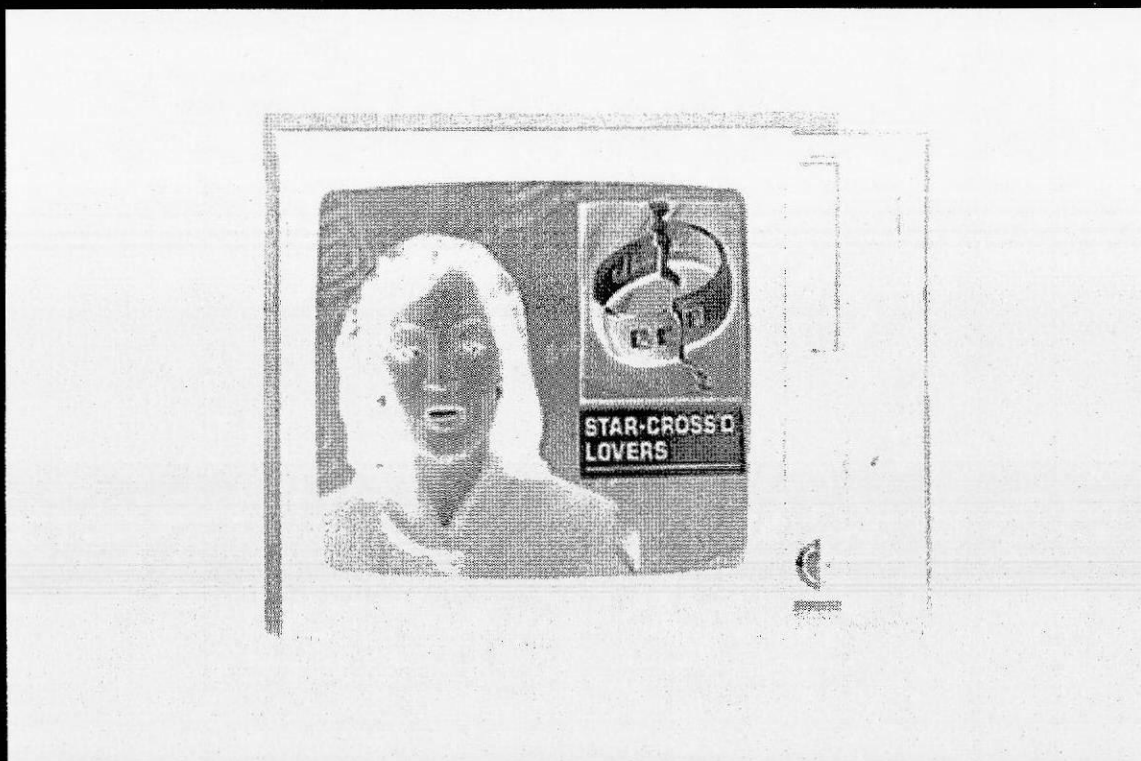
B-11

Romeo and Juliet (1936), dir. George Cukor
Mercutio (John Barrymore) reciting the prologue



B-12

Romeo and Juliet (1968), dir. Franco Zeffirelli
Juliet's (Olivia Hussey) response to Romeo's wooing



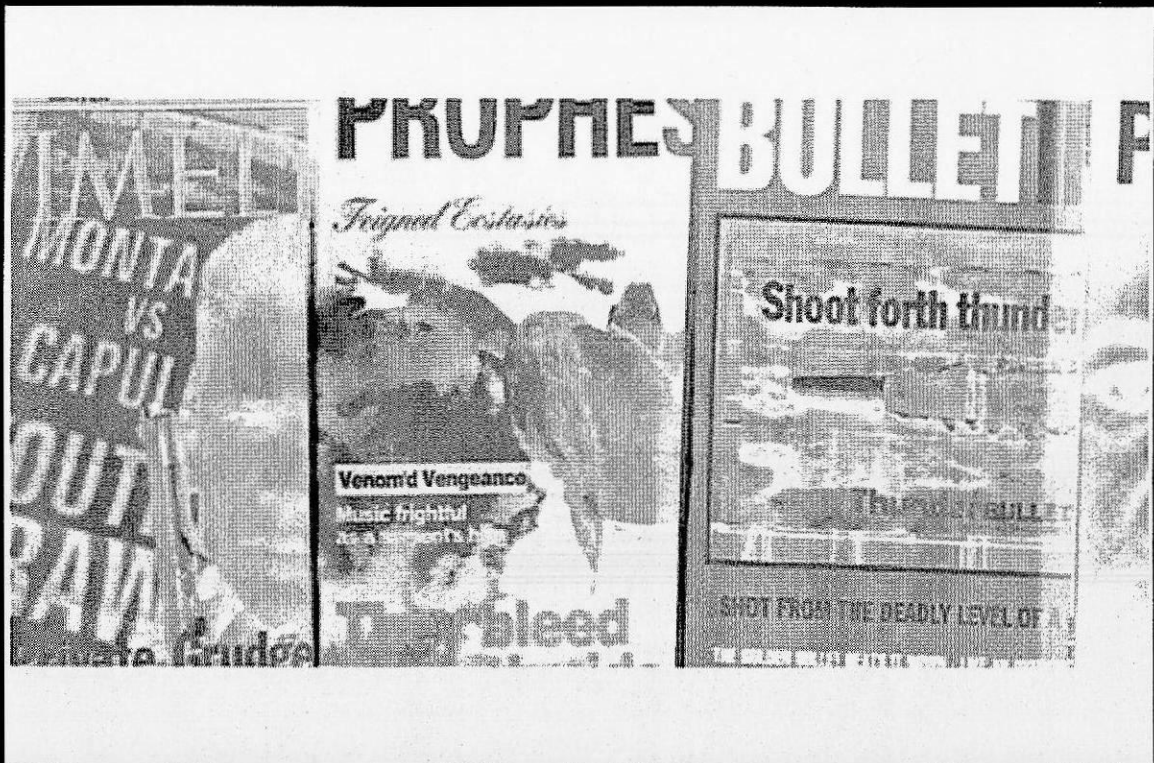
B-13

William Shakespeare's Romeo and Juliet (1996), dir. Baz Luhrmann
An anchorwoman reciting the prologue



B-14

William Shakespeare's Romeo and Juliet (1996), dir. Baz Luhrmann
News footage of a riot in the streets of Verona



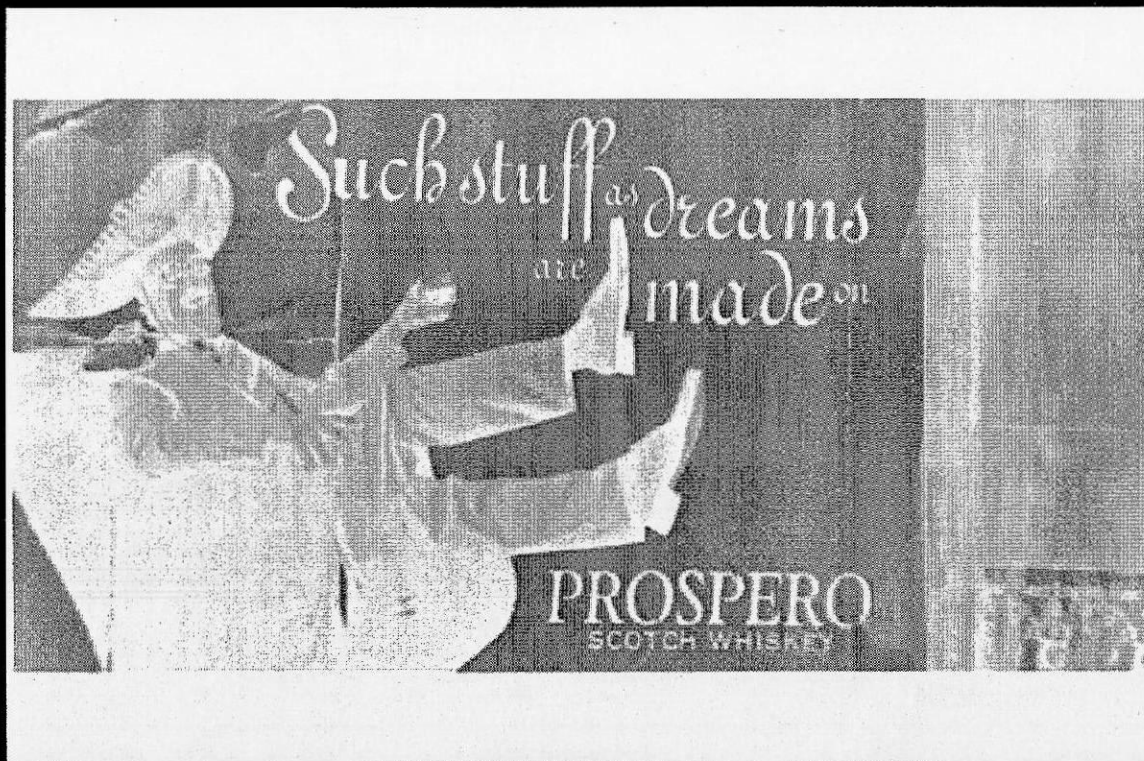
B-15

William Shakespeare's Romeo and Juliet (1996), dir. Baz Luhrmann
Magazine covers containing news of the family feud



B-16

William Shakespeare's Romeo and Juliet (1996), dir. Baz Luhrmann
Newspaper headline quoting the prologue



B-17

William Shakespeare's Romeo and Juliet (1996), dir. Baz Luhrmann
An advertisement for Prospero Whiskey, an allusion to The Tempest



B-18

William Shakespeare's Romeo and Juliet (1996), dir. Baz Luhrmann
An advertisement for the Merchant of Verona Beach, an allusion to The Merchant of Venice

APPENDIX C

CHAPTER IV – LOVE AND DEATH



C-1

Love and Death (1975), dir. Woody Allen
Waiters dancing in a field



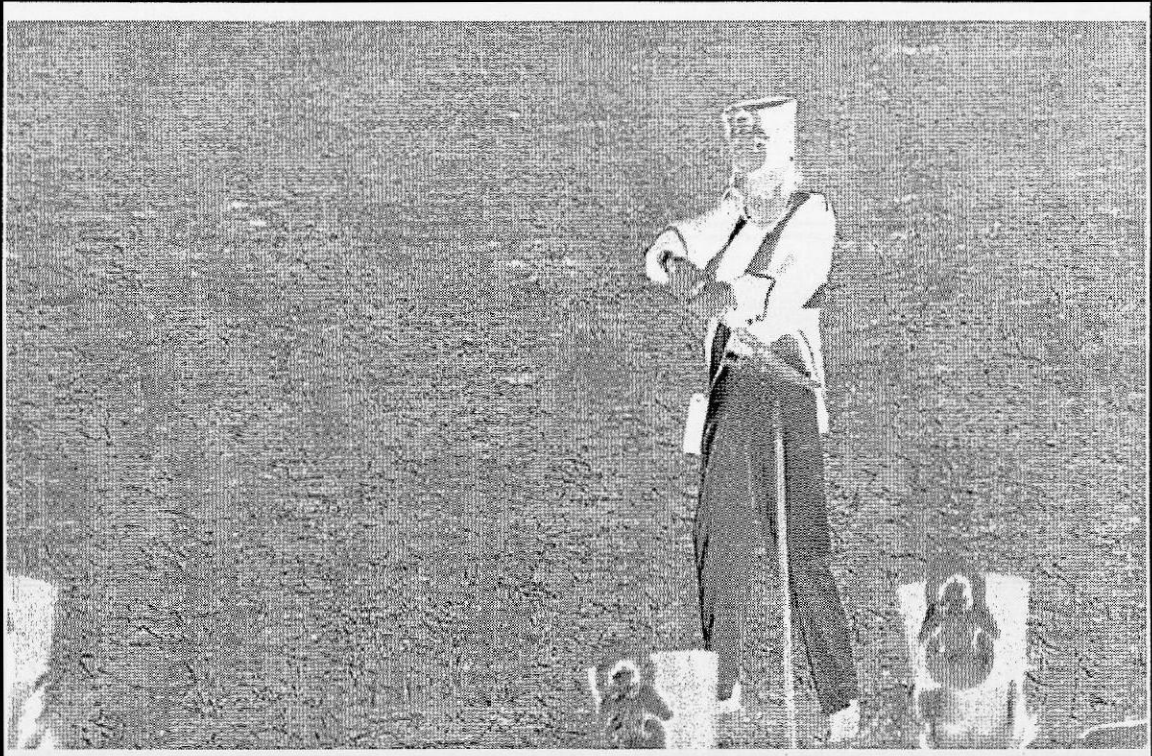
C-2

Love and Death (1975), dir. Woody Allen
Death personified as a character



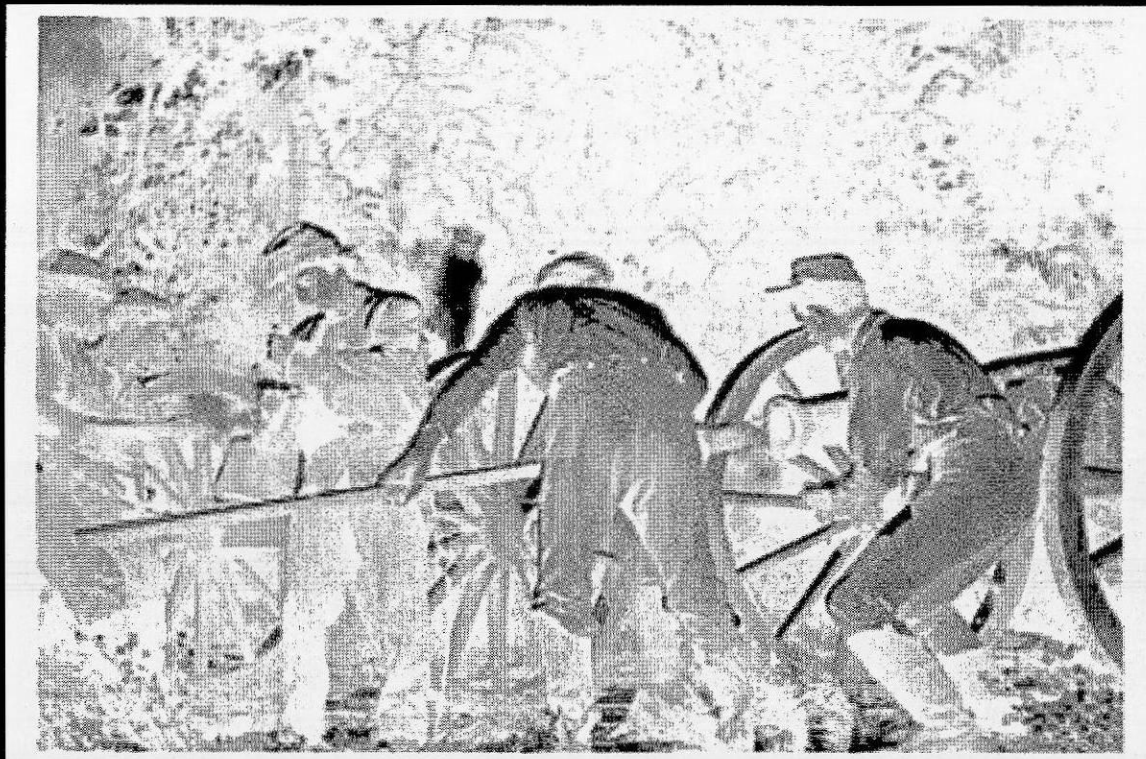
C-3

The Seventh Seal (1957), dir. Ingmar Bergman
Death personified as a character



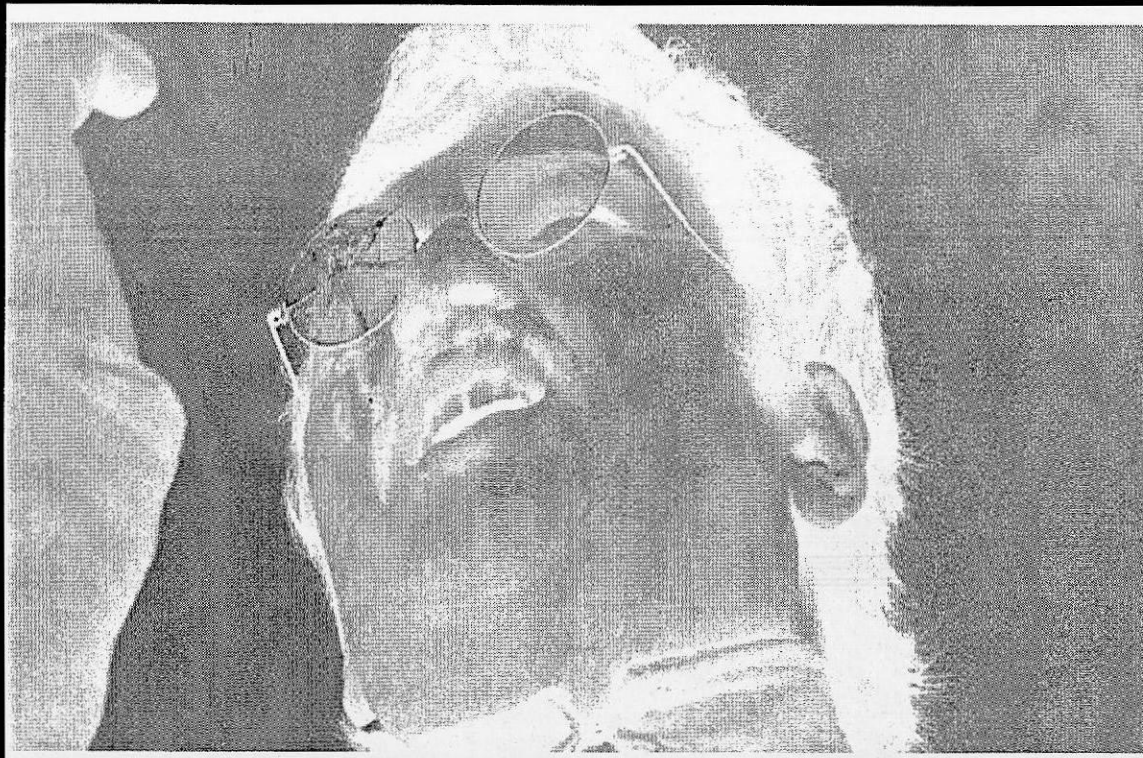
C-4

Love and Death (1975), dir. Woody Allen
Boris (Woody Allen) fighting to use his own sword



C-5

The General (1927), dir. Buster Keaton
Johnny (Buster Keaton) fighting to use his own sword



C-6

Love and Death (1975), dir. Woody Allen
Soldier with his eye shot out during a battle



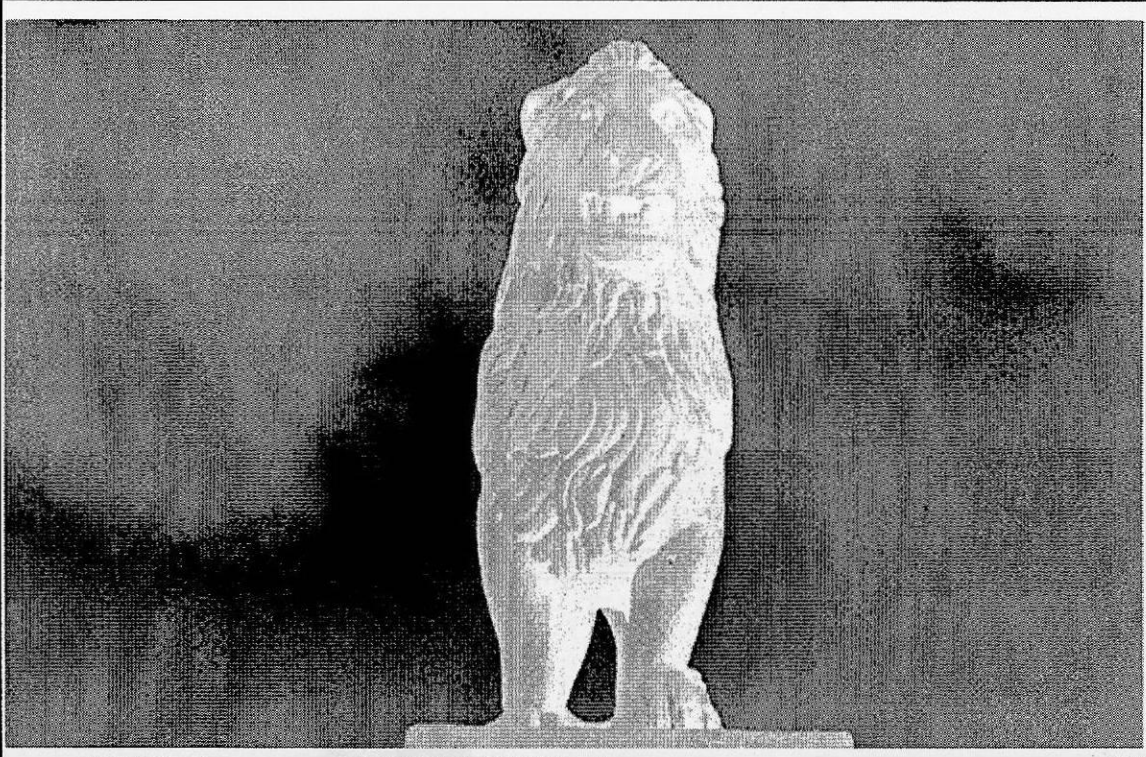
C-7

Battleship Potemkin (1925), dir. Sergei Eisenstein
Woman with her eye shot out by a soldier



C-8

Love and Death (1975), dir. Woody Allen
Lion statue sitting up



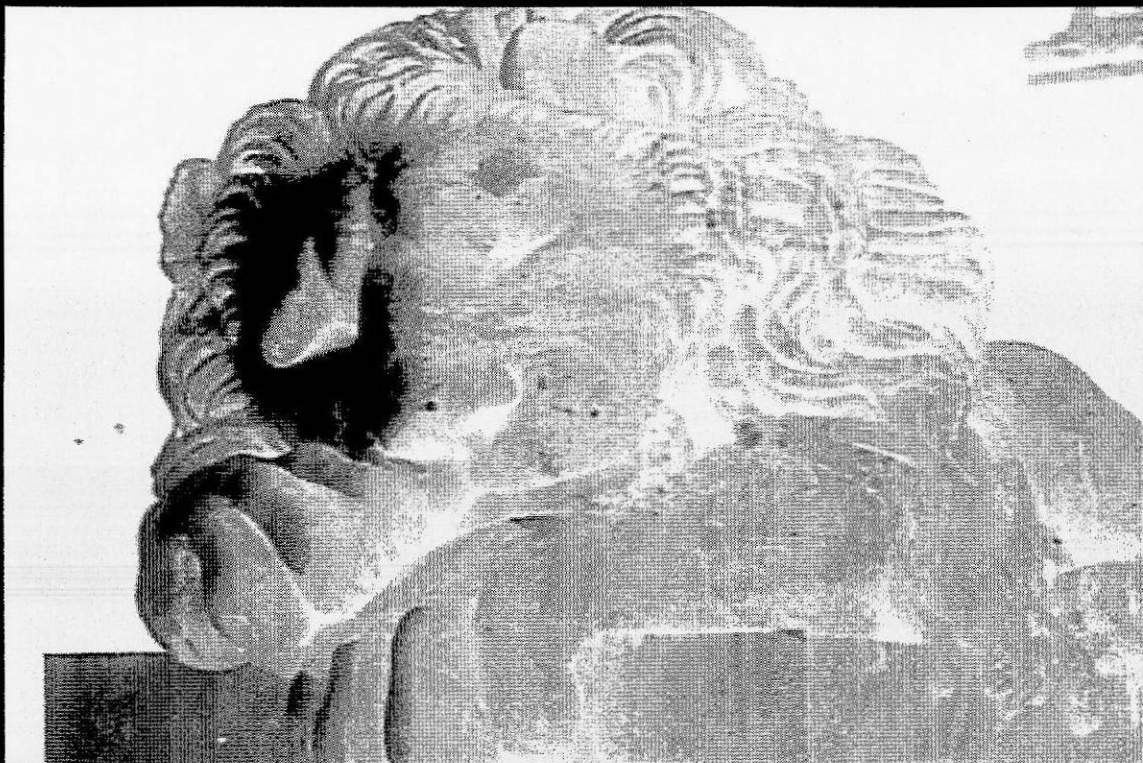
C-9

Love and Death (1975), dir. Woody Allen
Lion standing and growling angrily



C-10

Love and Death (1975), dir. Woody Allen
Lion collapsed in exhaustion



C-11

Battleship Potemkin (1925), dir. Sergei Eisenstein
Lion statue resting



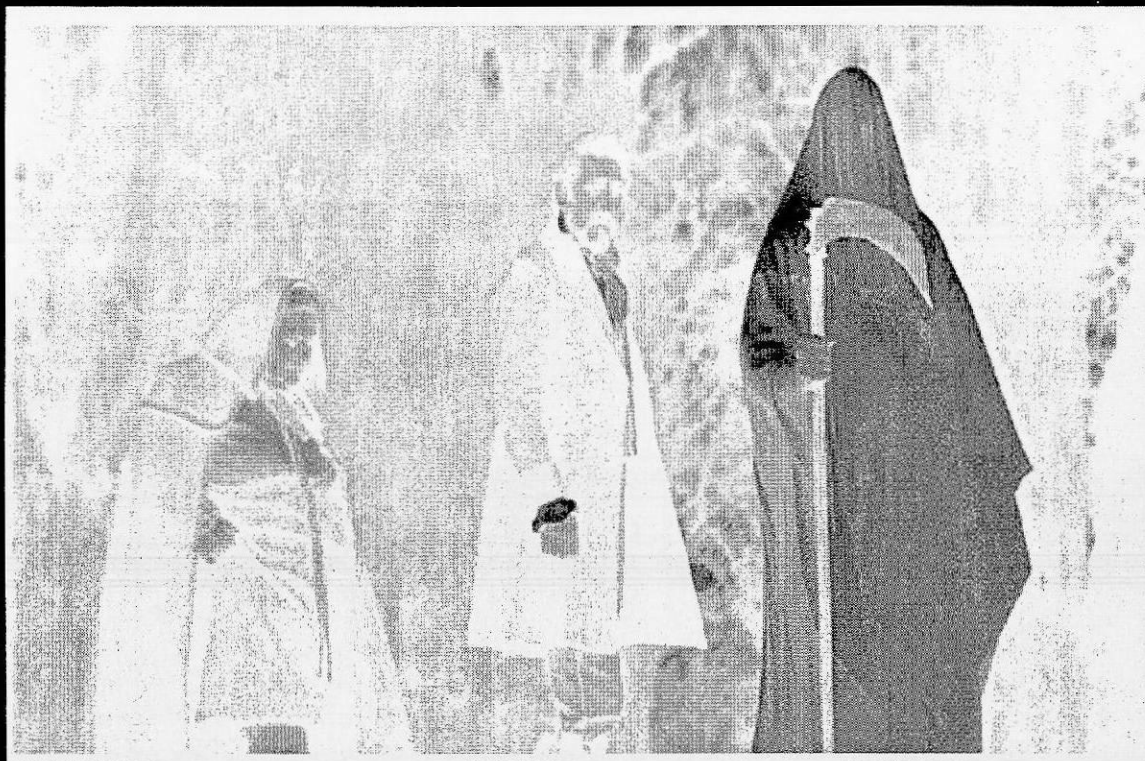
C-12

Battleship Potemkin (1925), dir. Sergei Eisenstein
Lion rising at attention



C-13

Battleship Potemkin (1925), dir. Sergei Eisenstein
Lion standing angrily



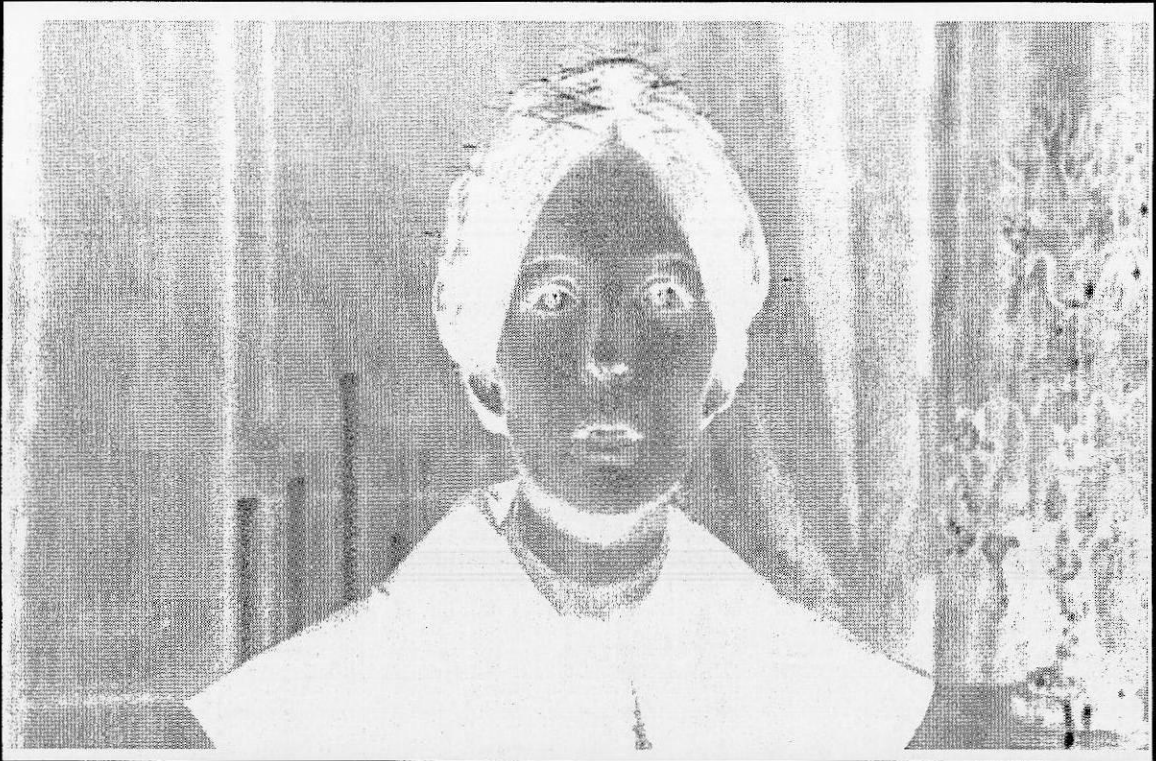
C-14

Love and Death (1975), dir. Woody Allen
Death escorting two lovers through the forest



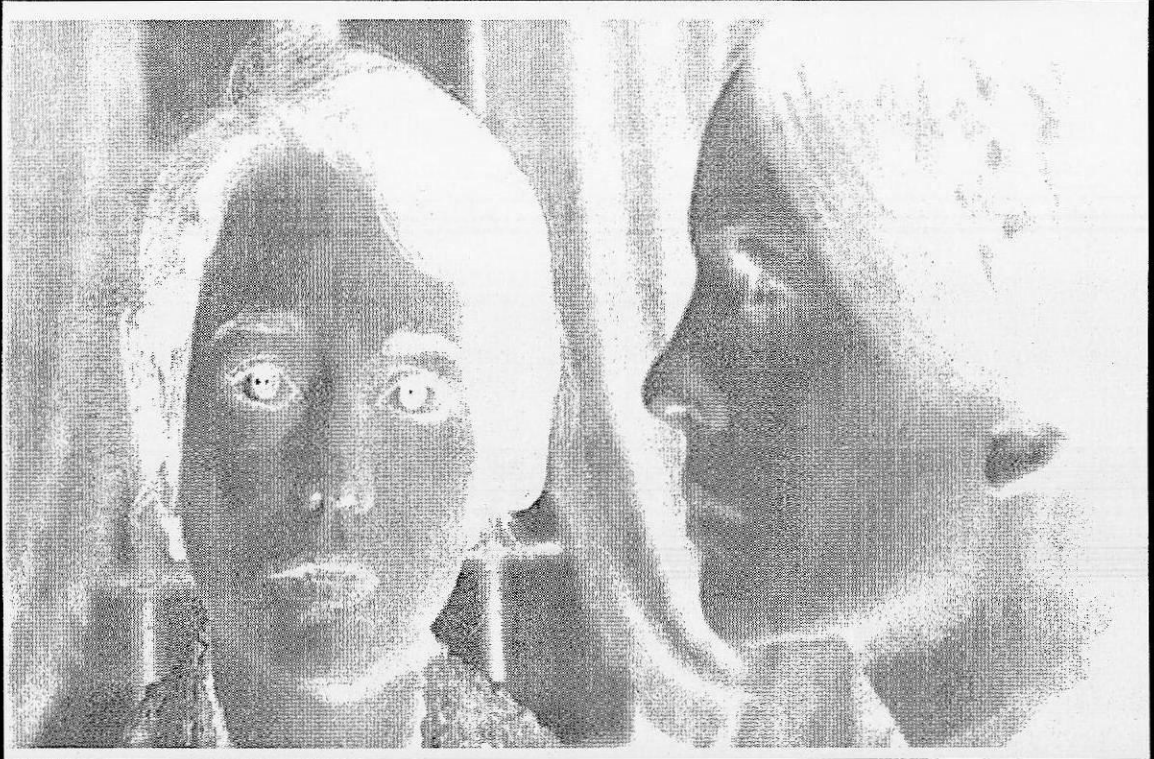
C-15

The Seventh Seal (1957), dir. Ingmar Bergman
Death "dancing" or escorting a group of characters



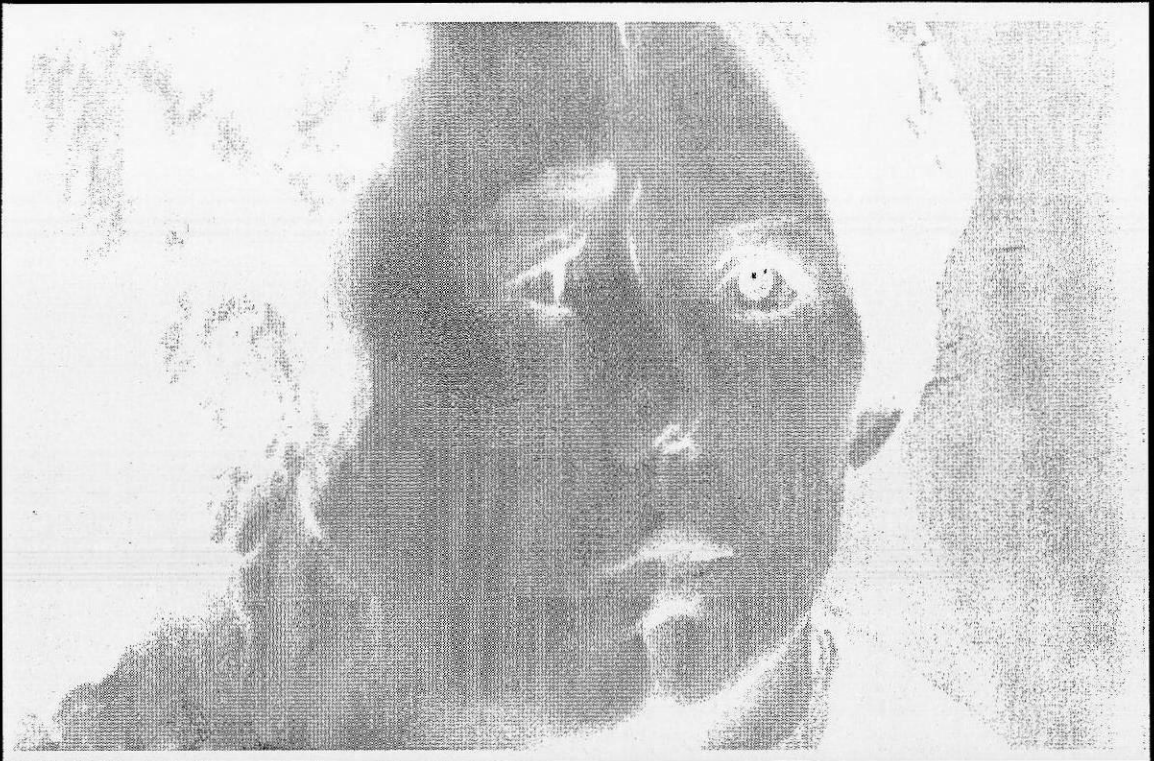
C-16

Love and Death (1975), dir. Woody Allen
Sonja (Diane Keaton) contemplating wheat



C-17

Love and Death (1975), dir. Woody Allen
Anna (Beth Porter) and Sonja as their voices merge



C-18

Love and Death (1975), dir. Woody Allen
Sonja and Anna as they blend into one voice and face



C-19

Persona (1966), dir. Ingmar Bergman

Alma (Bibi Anderson) and Elisabeth (Liv Ullmann) merging into one

APPENDIX D

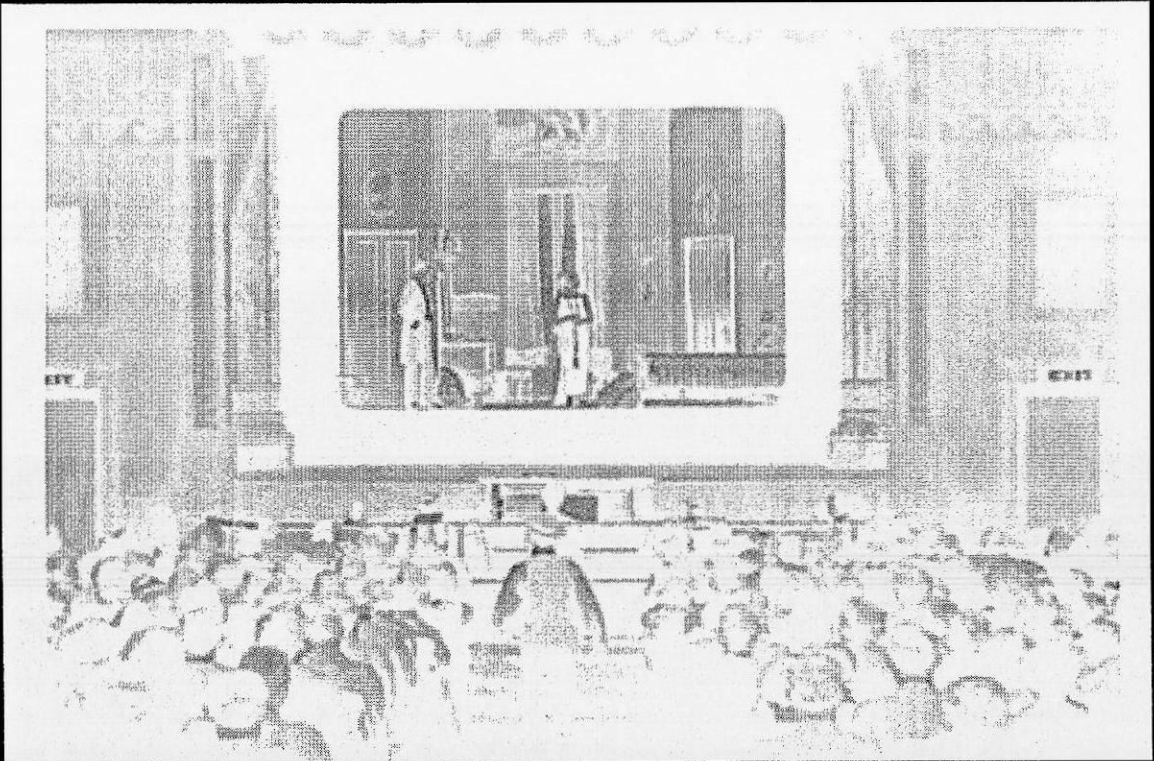
CHAPTER V – CONCLUSION



D-1

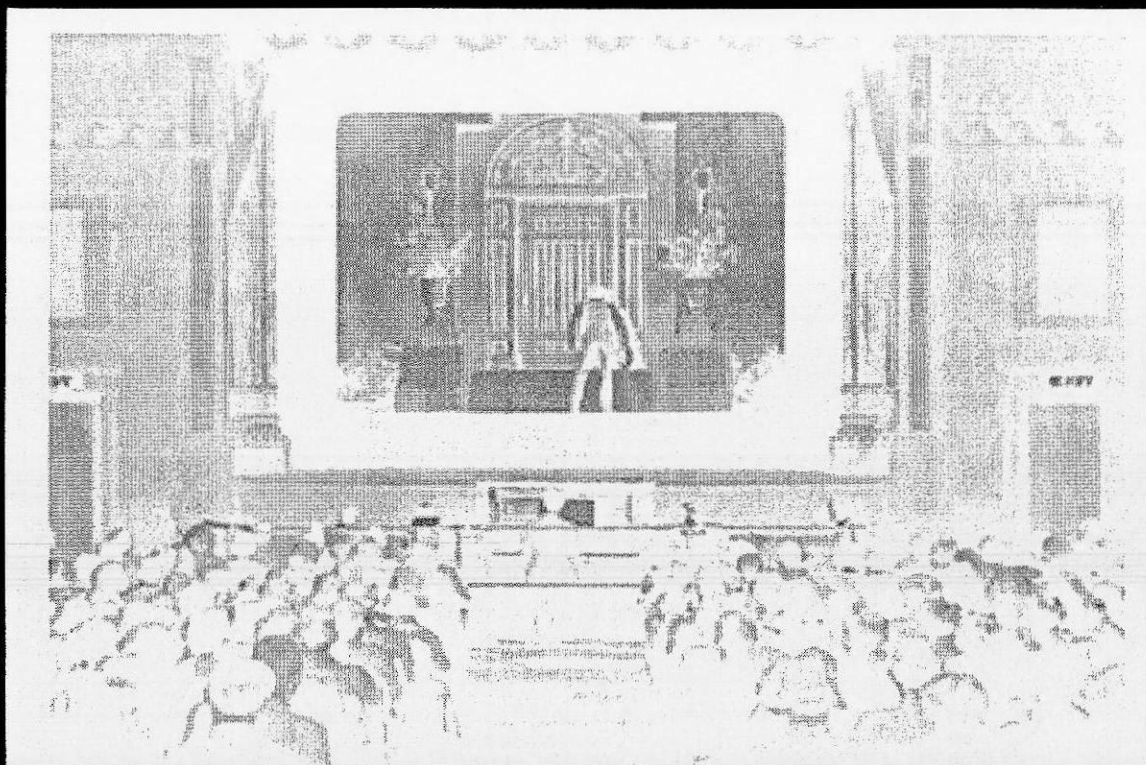
Sherlock Jr. (1924), dir. Buster Keaton

The Boy (Buster Keaton) while his dream self watches the movie



D-2

Sherlock Jr. (1924), dir. Buster Keaton
The "Dream" Boy watches the movie from the aisle



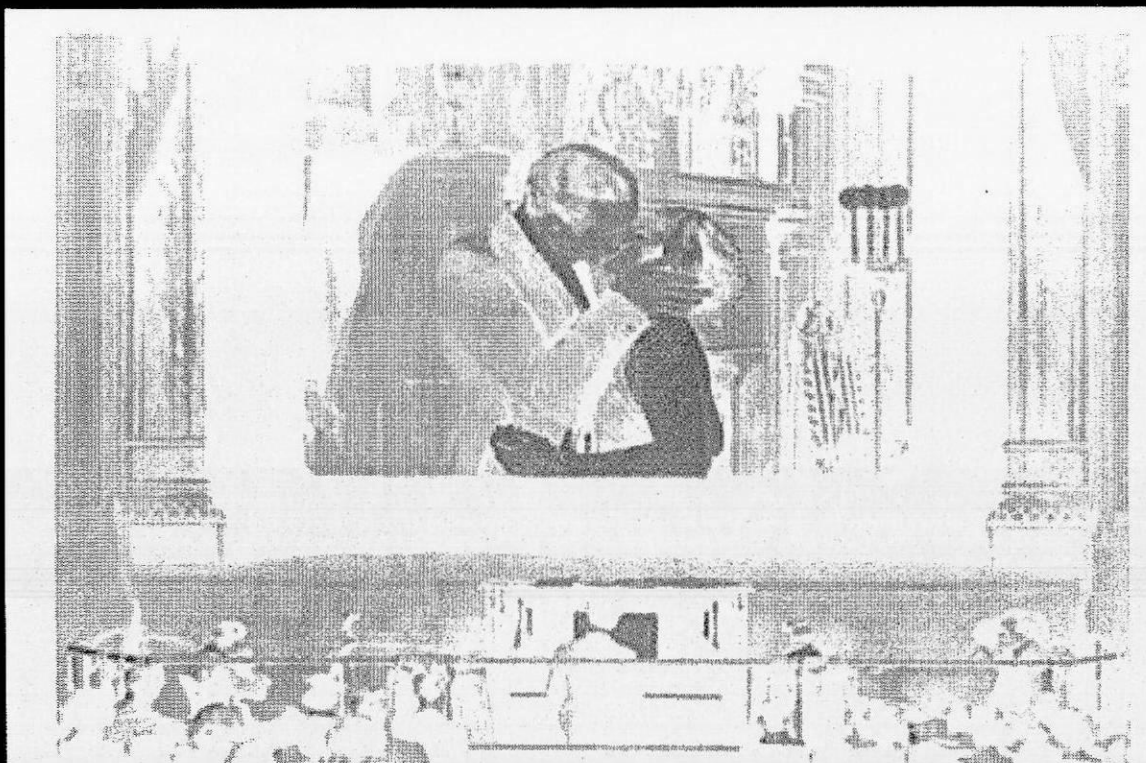
D-3

Sherlock Jr. (1924), dir. Buster Keaton
The "Dream" Boy enters the movie



D-4

Sherlock Jr. (1924), dir. Buster Keaton
The Boy watches the movie for courting advice



D-5

Sherlock Jr. (1924), dir. Buster Keaton
The interior film's couple kiss



D-6

Sherlock Jr. (1924), dir. Buster Keaton

The Boy imitates the screen, kissing the Girl (Kathryn McGuire)

VITA

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2003-2004, Glasscock Center Undergraduate Research Award
2003, Undergraduate Research Opportunity Program
2003, Worldfest International Film Festival Scholarship
2003, Barbara Kurrus Film Writing Award
2003, National Dean's List
2002, 2003, 2004, Delta Gamma Lamp of Knowledge
2002-present, Golden Key International Honor Society
2001-present, National Society of Collegiate Scholars
2001-present, Phi Eta Sigma Honor Society