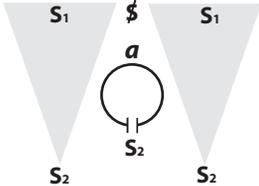
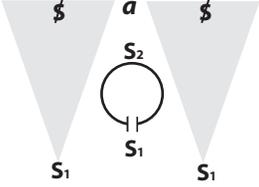
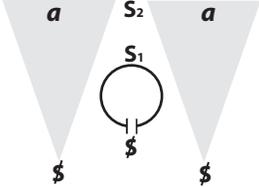
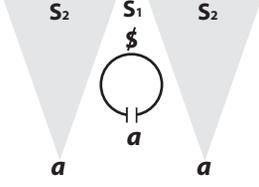
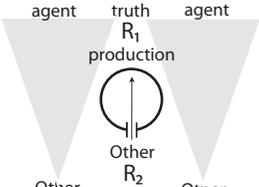


The Real Gaze	Discourses	Mise-en-Scene	Themes
<p><i>Making the gaze present through fantasy:</i></p> <p>City Lights High and Low Brazil Truman</p>	<p><b>MASTER-SERVANT</b></p> $\frac{S_1}{\$} \longrightarrow \frac{S_2}{a}$		<p>MASTER-SERVANT. Ideology 'speaks for the subject', who is cast into a web of symbolic relationships through some initial promise or condition beyond their control and often without their knowledge. Circularity can be defined through physically embodied desire that is contained or removed, as in a remote resort island, but there is a cleavage/gap in this domain that allows the subject to escape, which turns out to be the completion of the design at a higher (or original) level.</p>
<p><i>Enactment of a traumatic encounter with the gaze:</i></p> <p>North by Northwest Mulholland Drive Shadow of a Doubt Wizard of Oz</p>	<p><b>HYSTERIC</b></p> $\frac{\$}{a} \longrightarrow \frac{S_1}{S_2}$		<p>HYSTERIA. The subject is 'on stage', but the motive originally, and in the end, is pleasure. The subject is removed to a forensic scene where a puzzle must be solved, and this relates to a conundrum (circular logic) that depends on some missing object or fact. The circle of logic is sometimes represented by a journey that 'returns' to some origin point, where the sought-for object is revealed to be entirely different than what it was thought to be.</p>
<p><i>Obscuring the gaze with a turn to fantasy:</i></p> <p>Rear Window Rebecca (Wizard of Oz)</p>	<p><b>ANALYSIS</b></p> $\frac{a}{S_2} \longrightarrow \frac{\$}{S_1}$		<p>ANALYSIS. The subject avoids being placed by the Other through an escape that is often a journey into a 'fantastic' place. The original problem is, however, found in disguised form, as an ideological mandate involving an 'impossible-Real' contradiction, a conversion of effects as causes (S1), with the antidote of some knowledge that shows the mysterious puzzle to be nothing more than a simple fact about the past, often something that, when 'read in reverse', makes perfect sense. In addition to serving as one of the four models of film deployment of fantasy, it is the model of scholarly discovery, where the learner must accept paralysis and "playing the dummy" as conditions of discovery.</p>
<p><i>Sustaining the gaze through a fundamental absence:</i></p> <p>Citizen Kane Chan is Missing Playtime</p>	<p><b>UNIVERSITY</b></p> $\frac{S_2}{S_1} \longrightarrow \frac{a}{\$}$		<p>UNIVERSITY. Knowledge is center stage, and the plot focuses on discovering some secret, which itself is attributed a circular structure related to the life of a subject or the subject's completion of some task or trial. The completion of this trial's quest involves finding a 'master key' that has 'been there all along'. The theme of absence is that the subject is a 'dead man', either literally (Citizen Kane) or in the Lacanian sense of a 'dummy', a place-holder in a game or experiment, a fictional creation. As a dead man, the technique of the death narrative can involve the audience in a sequence of events that seems real but in fact is a dream.</p>
	<p><b>POSITIONS</b></p> $\frac{\text{agent}}{\text{truth}} \longrightarrow \frac{\text{Other}}{\text{production}}$		<p>THE GENERIC MODEL treats the relation of the agent to the other as the primary divide determining the optical and epistemological separation of the filmic presentation and the viewer. The viewer is commanded to be silent and still, to "play dead" and suspend judgment, combining the meanings of the French term, <i>mort</i>. This role is compensated by the relationship to the R2, the object-cause of desire and key to the meaning of the film. Production is fashioned after the circularity of demand/desire and the engine propelling the contextual exposition elements</p>