

F IS FOR FILM, G IS FOR GREENAWAY:
THE CINEMATIC REPRESENTATION IN THE FILMS OF
PETER GREENAWAY

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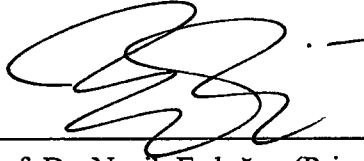
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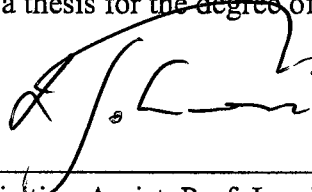
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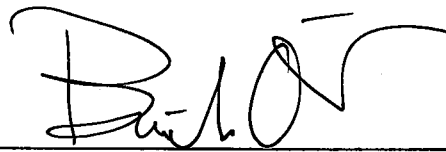
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ABSTRACT

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M.F.A. in Graphical Arts

Supervisor: Assist. Prof. Dr. Nezih Erdoğan

May, 1999

This study aims at investigating the last eight feature films of the British filmmaker, Peter Greenaway, with regard to the cinematic representation. As opposed to the cinematic representation suggested by the principles and conventions of dominant cinema Greenaway's films, which are based on a questioning of those principles and conventions and on a search for alternative forms of cinematic representation, are considered to be 'sentences on cinema' and investigated within the context of dominant and counter cinematic practices.

Keywords: Cinematic representation, Dominant cinema, Counter cinema.

ÖZET

FİLMİN F'Sİ, GREENAWAY'IN G'Sİ: PETER GREENAWAY FİMLERİNDE SİNEMATİK TEMSİL

Dilek Kaya Mutlu

Grafik Tasarım Bölümü

Yüksek Lisans

Tez yöneticisi: Yard. Doç. Dr. Nezih Erdoğan

May, 1999

Bu çalışmada İngiliz yönetmen Peter Greenaway'in son sekiz filminin sinematik temsil açısından incelenmesi amaçlanıyor. Egemen sinemanın temsilcisi olduğu ilke ve uygulamaların ortaya koyduğu sinematik temsile karşılık, temelde bu ilke ve uygulamaların sorgulanması ve alternatif sinematik temsil biçimlerinin arayışları üzerine kurulmuş olan bu filmler 'sinema üzerine cümleler' olarak alınarak hakim ve karşı sinema pratikleri bağlamında bir değerlendirmeye tabii tutuluyor.

Anahtar Sözcükler: Sinematik temsil, Egemen Sinema, Karşı Sinema.

to Muzo

who never slept unless I slept



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TABLE OF CONTENTS

ABSTRACT	iii
ÖZET	iv
ACKNOWLEDGMENTS	v
TABLE OF CONTENTS	vi
1 INTRODUCTION	1
1.1. The Purpose of the Study	3
1.2. Statement of the Problem	5
1.3. Definition of Basic Terms	7
1.3.1. Cinematic Representation	7
1.3.2. Dominant Cinema	8
1.3.3. Counter Cinema	9
1.4. Limitations of the Study	9
1.5. Procedural Overview	11
1.6. Summary of Each Chapter	13
2 CINEMATIC REPRESENTATION AND DOMINANT CINEMA	15
2.1. Ideology of Realism	15
2.1.1. The Realist Film Theory from a Critical Perspective	18
2.2. Dominant Cinema in the Web of Realism	28
2.2.1. Strategies for Realism	30
2.2.1.1. Story	30
2.2.1.2. Identification	33
2.2.1.3. Control of the Looks	35
2.2.1.4. Suture	37
2.2.1.5. Continuity Editing (Seamless Editing)	40
3 A WALK THROUGH GREENAWAY AND HIS VIEW OF THE CINEMATIC REPRESENTATION.....	42
3.1. Greenaway: A Painter Working in Cinema	42

3.1.1. Background: From Painting to Cinema	43
3.1.2. The Painting in the Cinema, The Cinema in the Painting ..	45
3.2. Cinema and the Spectator	51
3.3. Cinema and Artifice	54
3.4. A Cinema Beyond Psycho-Drama	59
3.5. Greenaway, Godard, Brecht, Counter Cinema	63
4 SENTENCES ON CINEMA: THE FILMS OF PETER GREENAWAY	67
4.1. On Art and the Artist	67
4.1.1. <i>The Draughtsman's Contract</i> (1982)	68
4.1.2. <i>The Belly of an Architect</i> (1987)	83
4.2. On Reality/Illusion and the Suspension of Disbelief	96
4.2.1. <i>The Baby of Mâcon</i> (1993)	99
4.3. On Narrative	114
4.3.1. <i>A Zed and Two Noughts</i> (1986)	117
4.3.2. <i>Drowning by Numbers</i> (1988)	127
4.3.3. <i>The Cook, the Thief, his Wife and her Lover</i> (1989)	134
4.4. On the Image, the Text, the Frame, the Chronology	142
4.4.1. <i>Prospero's Books</i> (1991)	146
4.4.2. <i>The Pillow Book</i> (1996)	154
5 CONCLUSION	160
REFERENCES	167

1. INTRODUCTION

The Film Age is the title of a chapter in Arnold Hauser's multivolume work entitled The Social History of Art. In this chapter Hauser announces film as the 'most representative' art of the twentieth century by considering the effects of cinematic form on literature and the other arts in that era (4: 239). Keith Cohen, the editor of the book entitled Writing in a Film Age, supports Hauser's argument by considering in addition cinema's capacity to assemble the scientific and industrial developments (in optics, chemistry, machinery) of nineteenth century and its appeal to a mass audience (hence marking the beginning of the production of art for the masses) (1). Similarly Michael Gill argues that

In every culture there seems an art form that is uniquely appropriate to it...In the twentieth century the characteristic medium must be the moving image on film and its electronic successors on television and video (327).

I think although calling the age we live in the age of cinema may be an unjust act against other forms of art it is possible to agree that cinema, as a communicative and artistic medium, is an important part of the culture of the twentieth century which becomes more and more visual. However today the term cinema does not associate only various films but also various theoretical works on them and this study is going to be one of these works.

One might argue that such kinds of works have a secondary importance before the films themselves and the intentions of the directors as the constructors of the films. Such an attitude would derive from a misreading of the films and theoretical works on them. A film is not mere a group of successive images reflected on a screen. A film could be seen as a work which carries the traces of certain beliefs, thoughts, attitudes, and principles concerning the cinematic representation as well as life and art. In this sense the films and the theoretical works on them can be considered as the two complementary sides of a dialogue over cinema as a representative medium. Within such a framework Gilles Deleuze's following argument seems to be quite meaningful

The great cinema authors are like the great painters or musicians: it is they who talk best about what they do. But, in talking, they become something else, they become philosophers or theoreticians (280).

When I look from such a perspective it seems to me that working on the films of Peter Greenaway is a right decision. Because Peter Greenaway first exemplifies very explicitly how the author of a film becomes a theoretician as well; in the sense that while making his films he also introduces and develops his own theory of cinematic representation and he opens a lot of room for thought with the questions he raises in his films about the art, the artist and the nature of representation.

Although the topics of Greenaway's films such as the body, sexuality, nudity, death, violence are very suitable to discuss with respect to certain current debates, and form the basis of several theoretical works on his films I think the importance of Greenaway's cinema lies mostly in its capacity to question and experiment with the

boundaries of cinematic representation. In this sense Greenaway's films can be considered as statements over the nature of cinematic representation.

1.1. The Purpose of the Study

Peter Greenaway, who was originally trained as a painter and who started his cinema career in mid 60's with several short films, gained worldwide acclaim with his second feature film The Draughtsman's Contract (1982) (Lawrence 18). From 1980 to 1998 he accomplished nine feature films, one multimedia work incorporating television, video, film and CD-ROM, several TV works, one opera and twelve exhibitions most of which relate to his ideas about and experimentation with the cinematic representation.

Greenaway's short films can be considered as an introduction to some of the concepts that he would work on in his feature films as well such as the relationship between the image and the text, the limitations of structuralism, narration and its relation to truth.¹ His feature films, which deal with topics like sexuality, nudity, death, sexual and physical violence, artistic production, exhibit a careful visual arrangement in terms of lighting, color, selection and the organization of the elements in the frames. In addition Greenaway, being a filmmaker who is unsatisfied with the conventions of dominant cinema and who believes in the richness of the cinematic medium, tries to use the potentialities of cinematic representation for producing a cinema which is not based on dominant conventions. His films exhibit a

¹ My argument here is based on the four of these films -collected in a video entitled Early Works- that I have been able to see and on the information provided in the books and articles on Greenaway's works.

search for new ways of organizing the filmic material, such as using classification systems and structures (numbers, alphabet, color-coding) as opposed to the dominant textual narrative in cinema; restricting the movements of the camera and extensive editing; using metaphors that will provide the spectator with multiple readings rather than a single story; experimenting with multiple screens with different aspect ratios in order to provide a multiplicity of views, to rearrange chronology, and to produce lateral thinking; and establishing a relationship between the film and the spectator outside identification and emotional involvement by avoiding close-ups, point-of-view shots, by emphasizing the artifice. Greenaway extends his arguments to his exhibitions too. In the catalogue of his exhibition entitled The Stairs Geneva Location he states his purpose as follows

I am curious about the possibilities of taking cinema out of cinema. I am curious about presenting cinema as a three-dimensional exhibition. I am curious about what constitutes a vocabulary of cinema. I am curious, I suppose, finally in respect of the new technologies and the apparent morbidity of the old, how we are to go about reinventing cinema. (9)

I think Greenaway's engagement with the question of cinematic representation in such an age where the conventions of dominant cinema are accepted without question by the majority of moviegoers and filmmakers, makes him a distinguishable figure among his contemporaries in the West. The number of theoretical works on his films increases day by day. However the current number and scope of the journal articles and the books about Greenaway's works, suggest that there is still much room for study in the area. I think an investigation of the cinematic representation through the films of Greenaway, which operate in contrast to the conventions of dominant cinema and which therefore can be mentioned within the examples of counter cinema, could first enrich our views, thoughts, and discussions concerning cinema;

and I think this is what we need in such an age where dominant cinema invades movietheaters and cinema becomes more and more a commodity of consumption. Second this might show us that it is possible to get alternative pleasures from cinema, which derive from sources other than the story and identification. Finally this might construct a bridge to the efforts of several filmmakers of the past, like those of the French New Wave Movement, who come up with different ideas about cinematic representation, and remind us that there have always been, and can still be, other ways of making and watching films.

1.2. The Statement of The Problem

The history of the discussions over the nature of cinematic representation is as old as the history of the development of the cinematic apparatus. Although cinema at the beginning was met with interest as a distinguished medium mainly due to its capacity to produce images in movement, it is possible to observe the existence of different approaches towards making cinema since its early days. The case of Lumi re; who used the apparatus to picture everyday life with a realistic perspective; and Melies; who made the apparatus serve his artistic imagination (Kraucer, 307) exemplifies this fact. These two early figures can be considered as the forerunners of the realist and formalist film theories which would develop in time and occupy the center of the discussions on cinema until 1970's. The realist film theory would argue that the true objective of cinema should be to represent reality whereas the formalist film theory, which would consider realism as an obstacle to the self expression of the artist, would argue that the importance of cinema lies in not 'what' is represented but rather

‘how’ it is represented and put emphasis on the form rather than the content. In 1970s with the appearance of the psychoanalytical film theory, the discussions over cinema would gain a new dimension by the inclusion of a new term, the spectator (the subject), who engages with the film, which was supposed to be forgotten by the realist and the formalist film theories. The psychoanalytical film theory would look at the relationship between the spectator and the film and try to explain the pleasure derived from cinema, and therefore the desire for cinema by using Freudian and Lacanian concepts.² The discussions over cinema would become even richer in time with the development of avant-garde film theories as well.

The theories on cinema and cinematic representation are also a subject of discussion among many contemporary film theoreticians, historians, and academicians some of whom will be mentioned throughout this study. The differing views among those people and the variety of the films of the directors of the cinema world, suggest that there is no single answer to what is cinema and what is the nature of cinematic representation; and I think there will never be such an answer. Therefore the purpose of this study is not to agree on a specific, unique answer to the question ‘what is cinematic representation’; but rather to encourage a critical approach towards cinematic representation.

Greenaway’s engagement with the question of cinematic representation in this age can be considered as a continuation of an old inquiry. Perhaps he does not know what the answers really are and I think his aim is not to offer strict answers but rather to

² For a discussion of the film theories mentioned so far see Lapsley and Westlaken.

pose the questions. I believe that posing the questions is as important as offering the answers. It seems to me that Greenaway's questions and arguments can build a new platform of discussion which can also serve as a bridge between the discussions of the past and the present. Therefore the purpose of this study is to investigate the last eight feature films of Peter Greenaway with regard to the cinematic representation which constitutes the central significance of these works.

1.3. Definition of Basic Terms

1.3.1. Cinematic Representation

One of the definitions of the term 'representation' offered in The Random House Dictionary of the English Language is 'the act of portrayal, picturing, or other rendering in visible form.' Again in the same dictionary one of the definitions of the term 'representational' is 'representing or depicting an object in a recognizable manner (i.e. representational art).' These definitions are in conformity with Lyotard's statement that 'the image is representational because recognizable, because it addresses itself to the eye's memory, to fixed references or identification, references known' (353). I think the explanations above can be considered as general statements about representation, which also explain why cinema has been considered as a representative art like painting and other pictorial arts. This consideration is based on cinema's capacity of producing images that are recognizable.

It can be concluded from the definitions above that although the term representation can have a very general meaning, the term representational is used for a specific

meaning; it refers to recognizability. A confusion of these two terms could lead one to reduce representation to limited Platonic definitions such as copying of reality or faithful resemblance to reality. The term ‘representation’ in the term ‘cinematic representation’ in this study is used in general sense and is not limited to these Platonic definitions. Therefore the term ‘cinematic representation’ should not be taken as an attempt to reduce all cinema to a specific group of films that is called representational film:

Any film in which the images are direct representation of the real physical world as opposed to those avant-garde films that either distort the image of reality or present abstract and nonrepresentational images (Konigsberg 293).

By using the term ‘representation’ in general sense I acknowledge that representation can have many different modes other than resemblance to reality. As it is stated by Philip Alperson, in an attempt to explain some of the E.H. Gombrich’s arguments in his book entitled Art and Illusion: A Study in the Psychology of Pictorial Representation,

...the history of representative art is in large part a history of its styles...Different artistic styles are something like different languages of representation, languages we must learn to read if we are to understand them correctly (58).

Therefore the term cinematic representation in this study will refer in general to various styles of representation which use cinema as a medium.

1.3.2. Dominant Cinema

The term dominant cinema throughout this study will refer to Hollywood type movies, which extend beyond the films made in Hollywood. In other words it will be used as a general term which refers to a variety of films made in various countries of

the world on the basis of the same structural and narrative principles (marked with a tendency of effacing the traces of cinematic production process and establishing a relationship between the film and the spectator based on identification and emotional involvement) that are established first by the films made in Hollywood. In this sense the terms Hollywood cinema, mainstream cinema, classical cinema, conventional cinema could be used interchangeably.

1.3.3. Counter Cinema

The term 'counter cinema' throughout this study will refer to the films and the efforts of the directors which work against the structural and narrative conventions of dominant cinema. While keeping in mind the films that belong to the French New Wave Movement as specific examples of counter cinema, the term will be used in a broader sense including all the attempts which come up with different views of cinematic representation in terms of the organization of the filmic narrative, space, and time and which question the conventional viewing habits. Counter cinema can also be considered as a type of 'avant-garde cinema' if the term 'avant-garde cinema' is taken in general sense as referring to the 'films that deny the traditional narrative structures and techniques of commercial films by seeking to explore new modes of visual and emotional experience' (Konigsberg 22).

1.4. Limitations of the Study

The examination of the cinematic representation in Greenaway's films will be limited to the analysis of his last eight feature films: The Draughtsman's Contract (1982), A

Zed and Two Noughts (1986), The Belly of an Architect (1987), Drowning by Numbers (1988), The Cook, the Thief, his Wife and her Lover (1989), Prospero's Books (1991), The Pillow Book (1996). The short films will not be analyzed as a separate category but will be referred to when they are considered to be illuminating for the arguments that will be made. The reason is that the feature films already involve the concepts that could be discussed within the short films. However a second, and perhaps more important, reason is that most of those films are not available on video. The first feature film by Greenaway, The Falls, will not be examined separately either, because although the film's duration is 185 minutes it is more appropriate to consider it as being closer to Greenaway's short films in terms of its structure and style.

The analysis of the eight feature films will mainly focus on the questions they raise about cinematic representation since I argue that this is the aspect, which constitutes their significance. Therefore the subjects of the films will be examined if they illuminate or contribute to the elaboration of my arguments on cinematic representation in those films. The possible psychoanalytic interpretations, which could be applied to the stories in the films, and the films' political implications will not be a subject of inquiry in this study.

When evaluating the cinematic representation in Greenaway's films dominant cinema's conventions will constitute the main point of reference and comparison. Because it seemed to me that dominant cinema has always functioned, in the history

of cinema, as an inevitable point of reference in evaluating the revolutionary attempts of the other forms of cinema, which have come up with different views of cinematic representation. Moreover I agree with Scott Macdonald that

The mainstream cinema . . . is so fundamental a part of our public and private experiences, that even when filmmakers produce and exhibit alternative cinematic forms, the dominant cinema is implied by the alternatives . . . whatever particular manipulations of imagery, sound, and time define these avant-garde film experiences as alternatives to the commercial cinema are recognizable only because of the conventionalized context viewers have already developed. (1)

However beside dominant cinema there will also be references to counter cinema since Greenaway's ideas and principles concerning cinematic representation exhibit a parallelism with those of the directors of counter cinema. Although I believe that Greenaway's films cannot be considered as being identical with the films of directors like Godard in the final outcome, the study will not attempt to enter into such a debate since this requires a study which is wide enough to be the subject of another thesis study.

1.5. Procedural Overview

The study utilizes a variety of theoretical works on cinema, art history, and philosophy in order to clarify, support and enrich personal arguments. It starts with a critical account of the realist film theory by drawing on scientific and ideological perspectives employed in discussions over the nature of cinematic representation. The discussion on dominant cinema's obsession with realism is based on Jean-Pierre Oudart's distinction between 'the reality effect (l'effet de réalité)' and 'the effect of the real (l'effet de réel)'. The conventions of dominant cinema, which are claimed to be resulting from its obsession with realism, are described and discussed not through

specific films but a general view of these films in the light of the arguments of several theorists such as Stephen Heath, Christian Metz, David Bordwell, Colin MacCabe, Daniel Dayan, Jean-Louis Baudry, Kaja Silverman, Robert Lapsley and Michael Westlake.

A separate chapter offering a general overview of Greenaway's artistic background and his view of the cinematic representation without going into the details of the films individually is assumed to be necessary in order to highlight the most important characteristics that are valid for all of his films, and prepare a background for a more detailed analysis of the individual films. Moreover such a chapter made it possible to present Greenaway's personal arguments as well as some other writers' and critics' view of Greenaway's cinema. A general picture of the cinematic representation in Greenaway's cinema is drawn through the combination of these with the personal arguments, which are based on the films themselves. This also made it possible to include a variety of secondary, but enlightening, information, which might not be mentioned within the structure of the following chapter. The information on Greenaway's artistic background depends on the interviews with the filmmaker, which are available on the Web and some of the books on his works. There has been also references to the theories of Bertold Brecht, Godard and Peter Wollen's arguments on counter cinema, which help to see Greenaway's practice as a continuation of and contribution to certain inquiries of the past as well.

The films are also individually analyzed within a structure that is formally compatible with the purpose of the study. The films are considered as sentences expressing questions and statements on representation in general and cinematic representation in particular, and they are categorized with respect to the crucial argument they involve. If a film is included in a particular category this does not mean that it is not suitable for the other categories, but rather that it contributes more to the discussion when analyzed in that particular category. As an alternative organization, each film could be analyzed one by one within the framework of each category. However such an organization is avoided for it would make the analysis monotonously repetitive and prevent the focusing of the discussion on important points. The preferred organization in this study has provided in depth discussion of particular topics, while facilitating the comparison of films in order to see the developments and changes taking place in Greenaway's practice. The title/category under which a film is analyzed has determined the focus of the analysis of that film. A wide variety of information, including art history, different theories and modes of representation, mythology, philosophy, are referred to due to the films' multilayered structure.

1.6. Summary of Each Chapter

The following chapter aims at describing and discussing the conventions of dominant cinema, which are argued to be deriving from its obsession with realism not only on the figurative level but also, and more importantly, on the narrative level. However in order to do that, the chapter first gives a critical account of the question of realism in

cinema through an examination of André Bazin's and his followers' arguments on the relationship between cinema and reality and several other theorists' criticisms of the attitude, which assumes that there is a direct relationship between cinema and reality.

Chapter three offers a general picture of Greenaway's artistic background and his view of the cinematic representation. It points to the role of his experiences in painting and his painterly attitude on the aesthetics of his films and in the development of his ideas on the cinematic representation. It continues with examining what kind of a spectator and cinema his films imply. It concludes with an examination of Greenaway's ideas in relation to Godard, Brecht, and counter cinema.

Chapter four engages in a closer reading of the films individually with respect to their statements relating to cinematic representation. This is achieved through a grouping of these characteristics under four subheadings and grouping of the films according to them. Each film is discussed in detail within the framework determined by those subheadings, which, in the end is linked to cinematic representation.

2. CINEMATIC REPRESENTATION AND DOMINANT CINEMA

2.1. Ideology of Realism

Eisenstein, in one of his texts dated 1934, states that arts' chief task has been 'the reflection of reality and the master of this reality-man' (Williams, Christopher 18-9).

It is possible to meet similar arguments in various books on the history of art and one could turn to painting in order to find some evidence for such an argument. The history of image making, from the depictions on the walls of caves to the works of nineteenth century landscape painters, shows that one of the greatest struggles of man in art has been to represent life as effectively as possible. In other words it could be said that the large part of the history of art is marked with the desire to capture reality. This desire for realism is quite evident in Leonardo da Vinci's statement: 'The most excellent painting manner is the one that imitates best and makes the painting resemble the natural object it represents more closely' (qtd. in Comolli, Technique and Ideology 52).

Of course the desire to capture reality can not be limited to painting and it can be forwarded as one of the factors that made many people welcome the invention of photography and later cinema as very important developments. The French critic

André Bazin, who also interprets the history of arts as 'the story of resemblance or realism,' considers photography and cinema as the two major developments satisfying 'our obsession for realism' in this history (1: 10-2). For Bazin, cinema by carrying movement to photographs has made them 'a picture of life and a faithful copy of nature.' In other words cinema, by bringing 'the fourth dimension,' which is movement, as an addition to the perspective in photographic image, which creates the illusion of three-dimensional space, has completed the missed part that was necessary for photographs to suggest life (1: 11). In this sense for Bazin, photography and especially cinema are two important new modes of representation which replaced painting in the search for realism, for capturing reality (1: 16).¹

The following definition of the kinetoscope, which is the cornerstone in the invention of cinema, quoted by Norman K. Denzin in his book entitled Cinematic Society from 1902 Sears catalogue reveals the extent to which moving picture had been considered as an amazing development creating the opportunity to capture reality in the most efficient way

THE UNRIVALLED EDISON KINETOSCOPE, moving picture machine, giving pictorial presentation, not lifelike merely, but apparently life itself, with every action and every detail brought so vividly before the audience that it becomes difficult for them to believe that what they see before them can be other than nature's very self. (193)

All of the moving picture machines like zoopraxiscope ('life-constructing viewer'), kinetoscope, which contributed to the invention of cinema were attributed a common characteristic: they were conceived as suggesting or capturing life due to their

¹ Bazin explains the crisis that overtook modern painting with the invention of photography and cinema. He states that photography has freed painting from its obsession with realism and forced it to offer other pleasures like illusion since photography was able to satisfy masses' obsession with realism more than the painting (1: 10-3).

capacity to show photographic images in movement. It was the same conception that made the reaction of the first spectators at Louis Lumière's L'arrivée d'un Train en Gare de la Ciotat (Arrival of a Train at the Ciotat Station) (1895), which is supposed to mark the beginning of cinema, a prototype of the impression of reality in cinema : it is said that the spectators ran away as if the train would crash them because they mistook the images on the screen for reality.

Although today's spectators are aware of the difference between the image and the reality, the impression of reality is still considered to be a distinguishing feature of cinema due to its capacity to combine various elements like photographic image, movement, duration, and sound which contribute to suggest real life.² However realism in cinema should not be considered as a natural outcome of the filmic material used because the impression of reality can be produced on condition that the material is manipulated and presented in a specific way. I think Ira Konigsberg's description of realism in film, in his The Complete Film Dictionary, carries in itself such an idea too:

In its most uncomplicated meaning, realism in film refers to direct and truthful view of the real world through the presentation of characters and their physical surroundings with minimal distortion from either the filmmaker's point of view or from filmic technique. In this respect film realism is related to the traditional mimetic school of criticism in literature and painting, which argues that art should be a representation of reality, heightening our consciousness about the world that surrounds us. (285)

As it is stated by the author this is a very general interpretation of realism in film, but I think it underlines the most important points stated so far. Susan Hayward in her

² For a detailed explanation of the factors contributing to the impression of reality in cinema see Metz, Film Language 3-15.

Key Concepts in Cinema Studies offers a very similar description and one of her statements seems to me to be very important. She states that

Realism functions in film on both the narrative level and the figurative (that is, pictorial/photographic). In this regard, physical realism marries into psychological realism via the narrative structures. (298)

The argument above reminds that realism in cinema does not refer to mere photographic realism and this is one of the points that constitute the basis of this section of the study. In this section I will first discuss realism in cinema 'on the figurative level' through an examination of the realist film theory. Second I will examine the dominant cinema and show the extent to which it is dominated by realism 'on the figurative level' and, more importantly, 'on the narrative level'.

2.1.1. The Realist Film Theory from a Critical Perspective

Cinema's capacity to capture reality through moving photographic images has been put forward as one of its most powerful and distinguishing aspects by several film theorists since its early years. In this sense the question of realism in cinema can be considered as one of the earliest but long-lasting discussions on the nature of cinematic representation. It is possible to observe the most important aspects of this discussion of realism in cinema in the arguments of André Bazin who is supposed to be the most important theorist who turned the realism in cinema into a theory, and who, therefore, can be considered as one of the pioneering theorists who shaped the realist film theory with their ideas about the nature of cinematic representation.

The realist film theory suggests in summary that cinema is a window onto the world and in this sense it could be said that it continues the Renaissance perspective

tradition, which has considered the eye and the man behind it as the center of the world and art as a transparent window on that world. As it is stated by Vivian Sobchack realist film theorists seek to reveal and discover the world's expression in cinematic images' meaning (46). The following statement which implies that cinema is a window onto the world shows that Sobchack's argument applies to Bazin too.

Bazin states,

Alone, hidden in a dark room, we watch through half open blinds a spectacle that is unaware of our existence and which is part of the universe. There is nothing to prevent us from identifying ourselves in imagination with the moving world before us, which becomes the world. (1: 102)

Christopher Williams rightly observes that for Bazin, film is either 'a recreation of world in its own image' or the making of 'an ideal world in the likeness of the real world'(36). This situation can be considered as the outcome of Bazin's approach to the modes of representation in general since he argues that

...today the making of images no longer shares an anthropocentric, utilitarian purpose. It is no longer a question of survival after death but of a larger concept, the creation of an ideal world in the likeness of the real, with its own temporal destiny. (1: 10)

For Bazin, cinema is the most advantageous mode of representation capable to serve efficiently to the purpose above. However not only does Bazin believe in the capacity of cinema to represent reality but also claims that this must be the true objective of it.

Realism in cinema, for Bazin, does not refer simply to cases like 'how the hair of Falconetti, in Joan of Arc, was actually cut for the film; or how the actors wore no make up;' (1: 109) but rather to the need for making things seem more real than they naturally appear. As Colin MacCabe summarizes 'for Bazin, as for almost all realist theorists, what is in question is not just a rendering of reality but rendering of reality

made more real by the use of aesthetic device' (181). This is why Bazin states: 'But realism in art can only be achieved in one way -through artifice' (2: 26).

According to Bazin the realism of cinema is firstly an outcome of its photographic nature (1: 108). It has generally been argued that photography is the most efficient medium in accessing objective reality due to its accuracy and neutrality which derive from its scientific base. An understanding of cinema, which holds this argument true and which defines cinema as photographic images in movement, could conclude that cinema is the most efficient medium for reflecting the objective reality. However as Jean-Louis Baudry suggests the reality, which is supposed to be provided by still photography or cinema, is always 'a reality already worked upon, elaborated, selected' (Ideological Effects 290). The problem with the definition of cinema as 'photographic images in movement' is that it is quite simplistic and insufficient to comprehend cinema as a whole. As an alternative, the definition offered by Baudry; cinema as an inscription (shooting) followed by a process of transformation (editing), that is made invisible in the final product (projection), seems to be more plausible. In his famous article entitled Ideological Effects of the Basic Cinematographic Apparatus Baudry argues that

...between 'objective reality' and the camera, site of inscription, and between the inscription and the projection are situated certain operations, a work which has as its result a finished product. To the extent that it is cut off from the raw material ('objective reality') this product does not allow us to see the transformation which has taken place. (287)

Bazin also claims that cinema is not just photographic images in movement. That is why he ends his essay entitled The Ontology of Photographic Image with the sentence 'On the other hand, of course cinema is also a language.' (1: 16) Bazin in

his arguments points to the need for certain organization in film but he presents this as being necessary for rendering reality more real; he argues

Every form of aesthetic must necessarily choose between what is worth preserving and what should be discarded, and what should not even be considered. (1: 26)

. . . if the cinema is committed to communicate only by way of what is real, it becomes all the more important to discern those elements in filming which confirm our sense of natural reality, and those which destroy that feeling. (1: 110)

Bazin distinguishes between the directors who believe in images and those who believe in reality; and his arguments give the impression that he praises the works of the directors in the latter category (1: 24). Bazin considers montage, used by the directors in the first category, as an element which destroys the natural reality. The reason he presents is that those directors reorganize the elements of reality through montage according to their own point of view as if they want to impose their own preferred reading, leaving no space to the spectator for his/her personal reading. Moreover he states that in such a situation the meaning is no longer contained in the 'objective content' of the images but derived from their juxtaposition according to the choices of the director. Through all these statements Bazin tries to point to the loss of objectivity brought about by montage. Bazin prefers the use of depth of field through deep-focus cinematography and long takes to montage as means for offering objective reality and leaving room for the personal interpretation of the spectator (1: 24-40).

It has seemed to me that Bazin takes the possibility of representing reality effectively in cinema for granted and consequently insists on the idea that under certain

conditions it is possible for cinema to offer objective reality. Bazin's insistence on such a possibility while considering at the same time certain organizations as a necessary part of the process seems to be conflicting in itself. Moreover Bazin believes that there is one real world which one can represent objectively in cinema. But if cinema, as Bazin suggests, is a language and not mere recording of images then one could argue that every film speaks its own world in its own language. In this sense I would agree with J. Dudley Andrew who asserts that

There is no primary real world which we subsequently subject to various types of representation. Rather it makes for more sense to speak of multiple worlds which individuals construct (38).

Therefore a film, whether it is produced by using montage or deep-focus cinematography, cannot be considered as 'a window onto the world'. Even if the window is opened onto a world then this can only be the world of that particular film and not the real world. Contrary to Bazin's argument, this is valid for the films using deep-focus cinematography too because cinema is always a process of transformation. Even at the very beginning of this process the camera selects its objects to be recorded among a variety of possibilities and it has a thousand way of elaborating them to construct a reality. Since it is not possible to offer any exact parameters for this selection and elaboration it could be argued that the transformation starts from the very beginning because once a certain construction of reality is selected it loses its objectivity.

The claims that cinema can reproduce objective reality have generally been based on the assumption that at the basis of cinema there lies photography which is believed to be capable of offering mechanically perfect resemblance to reality. As stated before

Bazin also mentions that this is the primary factor producing realism in cinema. However even the belief in photographs' resemblance to reality can be open to discussion. Christopher Williams offers an interesting argument which questions this belief. He argues that photography deforms the material and that it shows non-resemblance rather than resemblance. He states

. . . I never manage to identify the similarity of views to the original, except by picking landmarks, or more exactly, differentiating details -a tree, a bench, a sign. Not because 'it's nothing like it,' but because the view is isolated. What, in nature, only exists in association with other things and is not delimited, the photograph isolates into an autonomous entity... Once achieved it exaggerates individual features of the view a thousand times and this is what provokes the effect of 'non-resemblance'. (140)

Moreover the camera reproduces images according to the codes of perspective of the Italian Renaissance, which organizes the visual environment according to a single point-of-view, but the way we see things can change according to our point-of-view. As a result it is possible to agree with Jean-Louis Comolli, as well as many other film theorists questioning the possibility of realism in cinema, that 'the apparatus determines the structure of the cinematic reality it represents' (Technique and Ideology 43).

The argument that film can reflect the truth of life by being realistic derives from the tendency of considering film mainly as a simple mechanistic recording of objects and events. This view represents mostly the scientific perspective employed in discussions over the nature of cinematic representation and it stands against the ideological perspective. Scientific perspective argues that cinema is constructed on its scientific basis whereas ideological perspective argues that cinema is constructed according to an ideology of representation.

In fact the scientific perspective can be considered as being ideological by its very nature since it takes the 'science=neutrality' equation for granted and tries to render the neutrality or objectivity of cinema unquestionable by pointing continuously at its scientific base. Consequently within such a framework, the ideological aspect of cinema is left out of discussion in an ideological way. Baudry, while questioning the neutrality of the optical instruments in general, which is attached to their scientific base, points to the close relation between this scientific perspective and ideology:

One could doubtless question the privileged position which optical instruments seem to occupy on the line of intersection of science and ideological productions. Does the technical nature of optical instruments, directly attached to scientific practice, serve to conceal not only their use in ideological products but also the ideological effects which they may themselves provoke? Their scientific base would ensure them a sort of neutrality and help to avoid their being questioned. (Ideological Effects 286-7)

The scientific perspective reveals itself mostly in the consideration that camera's scientifically accurate eye is a substitute for the imperfect human eye. This consideration and the scientific perspective behind it is expressed most powerfully in the words of Dziga Vertov describing the camera's talents:

I am eye. I am a mechanical eye.
I, a machine, am showing you a world, the likes of which only I can see.
I free myself today and forever from human immobility, I am in constant movement, I approach and draw away from objects, I crawl under them, I move alongside the mouth of a running soldiers, I turn on my back, I rise with an airplane, I fall and soar together with falling and rising bodies...
My road is towards the creation of a fresh perception of the world. Thus I decipher in a way the world unknown to you. (qtd. in Sobchack 184)

A similar description of the apparatus -in a less poetical way- can be found in Walter Benjamin's famous essay entitled The Work of Art in the Age of Mechanical Reproduction as well, where he points to the transformations that occurred in the nature of art in terms of its production and consumption, with the developments of

the means of mechanical reproduction, especially with the invention of photography and cinema. At some point in this article Benjamin, in an attempt to compare the painter and the cameraman, establishes an analogy between the painter and the magician, and between the cameraman and the surgeon. He argues that the cameraman penetrates into the reality in the same manner as the surgeon penetrates into a patient's body (233). This suggests that the camera eliminates the distance from reality and penetrates into it like in the case of the surgeon who eliminates his distance from the patient by penetrating into his body.

At first look this cameraman-surgeon analogy used by Benjamin as opposed to painter-magician analogy might seem to be an extreme example of the scientific perspective towards cinema. Moreover this idea might be supported by pointing to Benjamin's statements that the nature observed through penetration by the camera is different than the one observed by the naked eye due to the capacities of the camera and editing such as close-up, enlargement, slow-motion . Benjamin summarizes this aspect of the camera, and therefore cinema, in his statement: 'the camera introduces us to unconscious optics as does psychoanalysis to unconscious impulses' (236-7). However, while examining those scientific aspects of the camera Benjamin does not aim at attributing any neutrality or objectivity to cinema; on the contrary he points to the capacity of cinema to construct its reality and truth by taking the advantage of those aspects. While establishing his cameraman-surgeon analogy, Benjamin points also to the fact that in both cases the picture obtained does not consist of a whole but of 'multiple fragments which are assembled under a new law'; and he argues:

Thus, for contemporary man the representation of reality by the film is incomparably more significant than that of the painter, since it offers, precisely because of the thoroughgoing permeation of reality with mechanical equipment, an aspect of reality which is free of all equipment. (234)

However he unmasks the reality, which is supposed to be provided inherently by the cinematic apparatus, in his argument that

... the mechanical equipment has penetrated so deeply into reality that its pure aspect freed from the foreign substance of equipment is the result of a special procedure, namely, the shooting by the specially adjusted camera and the mounting of the shot together with other similar ones. The equipment-free aspect of reality here has become the height of artifice; the sight of immediate reality has become an orchid in the land of technology. (233)

I think it is for this reason that Benjamin names the products of the film industry as 'illusion promoting spectacles and dubious speculations' (232); and the public at the movies as 'an absent-minded examiner' (241). His analysis is important in the sense that it serves as a good demonstration of how the objectivity and neutrality claimed by scientific perspective in cinema can be problematized within itself.

Contrary to the scientific perspective the ideological perspective argues that film is a process which involves transformation, which is based on a certain ideology of representation, from the very beginning. The argument of Jean-Louis Comolli can be considered as an exemplary of this ideological perspective:

...In reality the very fact of filming is of course already a productive intervention which modifies and transforms the material recorded. From the moment the camera intervenes a form of manipulation begins (qtd. in Lapsley and Westlaken 158).

Within the context of Comolli's argument, Linda Williams' examination of the images recorded by Edward Muybridge's 'zoopraxiscope'³ shows that cinema has

³ A machine developed by Muybridge in the second half of the nineteenth century, which was able to create the illusion of movement out of instantaneous photographs taken at close intervals.

proved to be more than simple recording of images from the very beginning. Williams' study reveals how the capacity of cinematic apparatus to produce new forms of knowledge and pleasure, was demonstrated in its very origin; in an age when 'the codes of narrative, editing, and mise-en-scene were not fully established' (34-57).

Muybridge, in an attempt to exhibit the capacity of his machine to capture life by creating an impression of movement, first used several slides of horses to make movement visible and to reflect its knowledge. However when he replaced these images of horses with the images of human bodies he proved, without being aware of it, the fact that his machine could do more than providing 'the truths of bodily motion'. It was able to produce visual pleasure in a specific way as well. Williams explains this fact by comparing the images of naked women and men performing same activities. She points at the sexuality 'encoded in the woman's body' through several extra details and argues that 'women's bodies are fetishized through these motion studies.' Some of the examples she offers are as follows

When the women perform the same activities as the men, these activities are often accompanied by some superfluous detail, such as the inexplicable raising of a hand to the mouth, which lends a mark of difference to the woman's motion as compared to the man's. If a woman runs, her run is marked by a similarly gratuitous gesture of grasping her breast... When a woman lies down in a sequence that parallels a male series entitled "Lying Down," she does not just lie down: she lies down to read a newspaper, or she lies down to go bed in a bed equipped with pillow, sheets, and blankets. (39-40)

What Williams tries to do with these examples is to point to the existence of a mise-en-scene in those images, which, I think, reflect the trace of the author of the film.

She draws our attention from 'what is shown' to 'how it is shown;' or from assumed 'objectivity' to 'mise-en-scene'. She claims that

What began as the scientific impulse to record the "truth" of the body quickly became a powerful fantasy that drove cinema's first rudimentary achievements of narrative diegesis and mise-en-scene. (41)

Several film theorists who have had ideas similar to those arguments that I have mentioned from Baudry, Comolli, Williams, have argued that cinema is ideological by its very nature, as opposed to those who argued that it carries the neutrality and objectivity of science which forms its basis. However it is not the transformation process by itself, which makes cinema ideological but rather the tendency of cinema towards effacing the traces of this process. Baudry states

Cinematographic specificity thus refers to a work, that is, to a process of transformation. The question becomes: is the work made evident, does consumption of the product bring about a 'knowledge effect', or is the work concealed? If the latter, consumption of the product will obviously be accompanied by ideological surplus value (Ideological Effects 287).

Colin MacCabe's following argument can be considered as a summary of the ideology of realism

... classically realism depended on obscuring the relation between the text and the reader in favor of a dominance accorded to a supposedly given reality; but this dominance, far from sustaining a natural relation, was the product of a definite organization which, of necessity, effaced its own workings. (194)

Today the best working of this ideology of realism can be observed in the examples of dominant cinema and this is what the next section aims at showing.

2.2. Dominant Cinema in the Web of Realism

Dirk Eitzen, in his essay entitled Comedy and Classicism, states that most film scholars have agreed upon the following characteristics of the classical Hollywood cinema (dominant cinema):

. . . driven by protagonists' needs and desires, organized overwhelmingly around the goal of presenting a clear and coherent fictional world, and focusing viewers' attention almost exclusively upon story outcomes (394).

The description above actually belongs to David Bordwell who has signed two influential theoretical works on classical Hollywood cinema: The Classical Hollywood Cinema and Narration in the Fiction Film. I think this is a very economical but efficient picture of the films within dominant cinema and I believe that the existence of such a picture can be tied to dominant cinema's obsession with realism; to its consideration of film as a slice of life, a transparent window onto the world. At first look the connection I establish here between realism of dominant cinema and Bordwell's argument above might seem irrelevant, but I will explain why it is not.

The realism of dominant cinema does not derive merely from the photographic nature and representationality of the film but also from the narrative techniques that are employed. I think this could be explained better by using the distinction, that was established by Jean-Pierre Oudart, between 'the reality effect (l'effet de réalité)' and 'the effect of the real (l'effet de réel)' in a system of representation (The Reality Effect 189). For Oudart, 'the reality effect' has to do with 'the figurative structure as the product of specific pictorial codes;' for example the perspective system; which enables analogical representation. In other words the inscription of the real objects in a recognizable manner by the system of representation is 'the reality effect'. Whereas 'the effect of the real', for Oudart, refers to the inscription of the spectator by the system of representation into what is represented so as to make him/her an element of the fiction (The Reality Effect 189-90). In such a case the spectator perceives the

representation not as representation but as real to which he/she belongs as well. In my opinion dominant cinema's realism is mostly based on this 'effect of the real'; the inscription of the spectator into the diegetic space through narrative structures; and the characteristics described by Bordwell, which I have quoted above, are the outcome of such an approach. Therefore in this section I will examine the narrative strategies that are employed by dominant cinema in order to produce the impression of reality through this 'effect of the real'.⁴

2.2.1.1. Strategies for Realism

2.2.1.2. Story

Umberto Eco states, in his book entitled Reflections on 'The Name of the Rose', 'man is storytelling animal by nature' (13). If this is accepted as being true one can say that dominant cinema has proved, in the best way, this special characteristic of man by telling the most 'beautiful' stories of the history.

Dominant cinema seems to be motivated by telling stories and this means at the same time that it believes in people's desire for stories. Such an approach can be considered as the first step of a process in dominant cinema which aims at including the spectator into the film. Aumont, Bergala, Marie, and Vernet state, in their book entitled The Aesthetics of Film, that the classical fiction film is a discourse that is disguised as a story; and they define 'story' as 'a narrative without marks of enunciation and without overt references to the situation that produces it' (96).

⁴ It should be kept in mind that the strategies that will be mentioned cannot be isolated completely from one another. Therefore they should be considered as reciprocally effecting; depending on and deriving from one another.

Similarly Roy Armes -who distinguishes between the story and the plot, defining the story as 'the embodiment of the action as a chronological, cause-and-effect chain of events occurring within a given duration and a spatial field,' and the plot (discourse) as 'the precise structuring of a particular story as it literally unfolds on the screen'- states that

All classical cinema -such as the Hollywood movie- concerns itself with the construction of a strongly plotted story line: the action is potentially richer in meaning and ambiguity than the plot. (17)

These arguments point to an important characteristic of the dominant cinema; to the fact that the filmic elements -graphical, spatial, temporal- are organized in such a way that they mostly support the narration of the events in a cause-and-effect relation rather than drawing attention to themselves and encouraging the spectator to analyze how the film works formally. Therefore what is important becomes what is told (narrated) rather than how it is told. Stephen Heath refers to the same situation when he talks about 'the narrativization of the film.' He explains 'narrativization' as follows

The narration is to be held on the narrated, the enunciation on the enounced; filmic procedures are to be held as narrative instances (very much as "cues"), exhaustively, without gap or contradiction. What is sometimes vaguely referred to as "transparency" has its meaning in this narrativization: the proposal of a discourse that disavows its operations and positions in the name of a signified that it proposes as its preexistent justification. (397)

Film's lending of itself as a story without drawing attention to its formal characteristics, is assumed to give the impression that it is led by nobody and therefore it is as spontaneous as reality itself. Christian Metz interprets the motivation behind the story in an effective way:

The film is not exhibitionist. I watch it, but it doesn't watch me watching it. Nevertheless it knows that I am watching it. But it doesn't want to know. This fundamental disavowal is what has guided the whole classical cinema into the

paths of 'story,' relentlessly erasing its discursive basis, and making it (at best) a beautiful closed object which must remain unaware of the pleasure it gives us . . . (The Imaginary Signifier 94)

In connection with this interpretation he argues that the 'regime of the story' makes the spectacle in the film unexpected, and makes it 'bear the stamp of the external reality' since story in this system of classical cinema is 'a story from nowhere, that nobody tells, but which, nevertheless, somebody receives -otherwise it would not exist: so, in a sense, it is the 'receiver'. . . who tells it' (The Imaginary Signifier 96-7).

However, the realistic character of the story is an outcome of the nature of its content too. The story is kept as clear and comprehensible as the fictional world it represents. In general it consists of events unfolding in a cause-and-effect relation which follows a linear order: an undisturbed stage, followed by a disturbance (problem), the struggle, and the elimination of the disturbance (problem). This chronological chain is built around the actions of protagonists who encounter the problems while trying to achieve their specific goals, and it is closed with the resolution of the conflicts and the achievement of the goals by the protagonists (Bordwell, Staiger, Thompson). The clearness and the comprehensibility of the story are important, in the sense that these make the story easy to follow for the spectator and, therefore, facilitate his/her involvement to the diegesis which seems plausible and natural. Moreover the construction of the story in the form of stability-instability-stability, in other words the inclusion of certain conflicts and their resolution, which occur around the protagonists, create a suspense, which absorbs the spectator to the film. Dirk Eitzen,

while discussing the system of classical Hollywood cinema described by Bordwell, Staiger, and Thompson, argues that

The spectator in this system is motivated chiefly by suspense. The text creates 'gaps', putting a protagonist into a clear predicament but holding back information about possible solutions or likely reactions, forcing the spectator to make guesses or hypotheses about what will happen next . . . Spectators are caught up in the process of guesswork, anticipation, and partial satisfaction. This 'game' is the glue that holds the classical Hollywood film together. (394)

2.2.1.2. Identification

The following argument of Colin MacCabe, which summarizes in a good way 'the effect of the real' in dominant cinema; the inscription of the spectator into the diegetic space; can be considered at the same time as the main conclusion that should be derived from the previous section; especially from Metz's arguments; he states that in cinema there is

. . . a distinction between the spectator as viewer, the comforting 'I', the fixed point, and the spectator as he or she is caught up in the play of events on the screen, as he or she 'utters,' 'enounces' the film. Hollywood cinema is largely concerned to make these two coincide so that we can ignore what is at risk. (187)

The major mechanism, which enables this coincidence and encourages spectator's involvement in the diegesis, is the production of the identification the spectator with the characters in the film ('secondary identification'); and, in order to realize that, with the camera ('primary identification').

Making the events develop around the protagonists -who are presented with definite traits and mostly as sympathetic individuals- and their decisions, choices can be considered as one of the strongest strategies that dominant cinema employs in order

to produce identification between the spectator and the characters in the film. Although the secondary identification plays an important role in manipulating the emotions of the spectator; in other words in making him/her emotionally involve to the film it has been argued by several theoreticians, like Baudry, Benjamin, Metz, that it is the primary identification which forms the basis of all identification mechanism in a film. Benjamin states this fact as, 'The audience's identification with the actor is really an identification with the camera' (228); while Baudry emphasizes the role of the primary identification as follow

The spectator identifies less with what is represented, the spectacle itself, than what stages the spectacle, makes it seen, obliging him to see what it sees; this is exactly the function taken over by the camera as a sort of relay. (Ideological Effects 295)

However the primary identification can be produced under certain conditions. As Daniel Dayan points, in dominant cinema the filmic image is an image 'designed and organized not merely as an object that is seen, but as the glance of a subject' (439). We know that a film normally reflects the glance of the camera so this glance can be transformed into the glance of a subject (the spectator) only if the traces of the existence of the camera is effaced. Metz, who interprets spectator's identification with the camera as an identification with himself, explains the primary identification and its effect as follow

. . . We are not referring here to the spectator's identification with the characters of the film (which is secondary), but to his preliminary identification with the (invisible) seeing agency of the film itself as discourse, as the agency which *puts forward* the story and shows it to us. In so far as it abolishes all traces of the subject of the enunciation, the traditional film succeeds in giving the spectator the impression that he is himself that subject, but in a state of emptiness and absence, of pure visual capacity . . . (The Imaginary Signifier 96)

The situation described by Metz is one of the most important factors which holds the impression of reality in dominant cinema alive. Spectator identifying with the camera, by this way, is made to feel that it is him/her who generate the film (both the images and the story) and this is what dominant cinema encourages in order to make him/her feel himself/herself as a part of the diegesis, and take what he/she perceives as being spontaneous and natural like reality itself. For Baudry it is this relationship between the camera and the spectator which determines the ideological mechanism at work in cinema. He argues that

Everything happens as if, the subject himself being unable to account for his own situation, it was necessary to substitute secondary organs, grafted on to replace his own defective ones, instruments or ideological formations capable of filling his function as subject. In fact, this substitution is only possible on the condition that instrumentation itself be hidden or repressed. (Ideological Effects 295)

It is possible to conclude out of all these arguments that dominant cinema works on the basis of the manipulation of the spectator in certain specific way. Jean-Pierre Oudart argues that in Renaissance painting 'the spectator excluded from the representation, is involved in it in a phantasmatic way' (The Reality Effect 191). As Oudart's text implies, this is valid in the case of dominant cinema as well, and the identification mechanism at work, that I have tried to describe above, is the major tool for realizing that purpose.

2.2.1.3. Control of the Looks

The film is what I receive, and it is also what I release, since it does not pre-exist my entering the auditorium and I only need close my eyes to suppress it. Releasing it, I am the projector, receiving it I am the screen; in both these figures together, I am the camera, which points and yet which records. (Metz, The Imaginary Signifier 51)

As it can be concluded from Metz's argument, the relation between the film and the spectator is visual before every thing. Therefore the film should first be able to control the looks of the spectator in order to direct him/her in the way it desires. This is the most necessary element in the achievement of the mechanisms that are mentioned so far: the concealment of the discursive elements, the work of the camera, the production of the identification... Cinema has been interpreted by many film theorists as an apparatus of looks: there are the look of the camera, the look of the spectator, and the looks of the characters at one another and things around them (Lapsley and Westlaken 140). One of the mechanisms employed by dominant cinema to control the looks of the spectator is to make the first and third types of looks above coincide with the second one. This is achieved partly during the shooting process and partly during the editing process, but in fact the mechanisms employed in both processes complement one another.

For example in dominant cinema the camera usually imitates the human vision motivated by bodily movements⁵; it continuously gives characters' point of views, it orders shots in the form of shot/reverse-shot. These organizations are very important for dominant cinema because they help to produce the system described as 'suture' which refers mainly, as Kaja Silverman suggests, to the means by which subjects (spectators) emerge within discourse (219); and therefore which plays the major role in the absorption of the spectator into the film.

⁵ The camera generally has been considered as imitating human vision -as something not only specific to dominant cinema-. But I think this is not a rule because the examples of shots offering vision which can not be assumed by human eye or camera movements that are not motivated by the movement of the human body can be observed in avant-garde films or in the films that are considered to lie outside the limits of dominant cinema. It is dominant cinema itself which forces the camera to imitate the human vision motivated by bodily movements.

2.2.1.4. Suture

Daniel Dayan's argument, 'the system of suture is to classical cinema what the verbal language is to literature' (439), explains in an economical but efficient way the importance of suture in dominant cinema. Jean-Pierre Oudart, the first theoretician who transported the concept of suture into cinema, defines suture as follow

Prior to any semantic 'exchange' between two images . . . ,and within the framework of a cinematic $\square$ nonc $\square$ constructed on a shot/reverse-shot principle, the appearance of a lack perceived as a Some One (The Absent One) is followed by its abolition by someone (or something) placed within the same field. (Cinema and Suture 47)

Oudart suggests that for every filmic field; what the spectator sees on the screen (the present one); there is a complementary field which he names as the field of the Absent-One, and which makes the spectator experience a sense of lack. This is the field that the spectator feels he/she is not allowed to see, and which makes him/her think that what he/she sees on the screen is actually nothing more than the the things in the field of vision of some other spectator (The Absent One) in this absent field.

Oudart argues that the sense of lack, which produces unpleasure in the spectator and which is caused by this absent field and its owner, the Absent One, is eliminated through shot/reverse-shot system. However the lack is never fully satisfied and the system of suture is kept continuous throughout the film in the form of a play of absence and presence. It is for this reason that Oudart summarizes suture in a sentence as 'the abolition of the Absent One and its resurrection in someone' (Cinema and Suture 47). According to Metz, who also sees cinema as a play of presence and absence in which the absence never fully filled, it is this sense of lack which makes the desire for cinema perpetuate itself.

It must be pointed that the shot/reverse shot system is one of the crucial mechanisms which keep the system of suture alive. Daniel Dayan explains the effect of the shot/reverse shot system on the spectator in a clear way

The spectator's pleasure, dependent upon his identification with the visual field, is interrupted when he perceives the frame. From this perception he infers the presence of the absent-one and that other field from which the absent-one is looking. Shot two reveals a character who is presented as the owner of the glance corresponding to shot-one. That is, the character in shot two occupies the place of the absent-one corresponding to shot one. This character retrospectively transforms the absence emanating from shot one's other stage into a presence. (448)

The system of suture and shot/reverse-shot that keeps it work are among the most necessary elements that help dominant cinema perpetuate its ideology. Because as Dayan observes, with those systems dominant cinema presents the images in the film as the point-of view of characters, and keeps the meaning within the filmic text by eliminating outside of the film in the mind of the spectator. Kaja Silverman interprets this effect of the shot/reverse shot system on the experience of the spectator as follows

The shot/reverse shot formation . . . alerts the spectator to that other field whose absence is experienced as unpleasurable while at the same time linking it to the gaze of a fictional character. Thus a gaze within the fiction serves to conceal the controlling gaze outside the fiction. (221)

As Dayan rightly observes, with such an organization of the shots dominant cinema naturalizes its functioning and messages. Dayan argues that filmic message in dominant cinema, by providing imaginary answers to the questions "who is viewing this? Who is ordering these images? For what purpose are they doing so?" restricts spectator's attention to the message while making the codes that produce it unnoticed

(447). I think Dayan's following argument summarizes in the best way the ideological outcome of the suture in dominant cinema

By means of the suture, the film-discourse presents itself as a product without a producer, a discourse without an origin. It speaks. Who speaks? Things speak for themselves and of course they tell the truth. Classical cinema establishes itself as the ventroloquist of ideology. (451)

As it can be concluded from all these arguments, all of the mechanisms mentioned so far mainly serve to focusing the spectator's attention to story outcomes by avoiding any kind of distraction in the spectator that could draw his/her attention to the artificial organization of the film. The efficient working of those mechanisms, and so the achievement of the purpose above, requires several rules to be obeyed during the shooting process, but which also have effects on the editing process. Lapsley and Westlake summarize some of the major ones as

1. The provision of a master or establishing shot, enabling the spectator to orientate himself or herself with respect to each new shot in sequence.
2. The 180° rule, ensuring the spectator always finds the same characters in the same part of the screen.
3. The 30° rule, which prevents the spectator experiencing a jump in space and permits a smooth continuity between shots.
4. The orchestration of actors' movements so that reframing and camera movement do not draw attention to themselves. (140-1)

Some other details that serve to the same purpose are stated by Bordwell and Thompson, in addition to the rules above, as

... graphic qualities are usually kept constant from shot to shot. The figures are balanced and symmetrically deployed in the frame; the overall lighting tonality remains constant; the action occupies the central zone of the screen. (Film Art 261)

All these explain why dominant cinema has been described as a rule-bound art form by several film theorists. The employment of these rules facilitates also the editing type preferred by dominant cinema, which is called continuity editing or seamless

editing and which is the most important strategy serving to the purposes of dominant cinema in the best way.

2.2.1.5. Continuity Editing (Seamless Editing)

Continuity editing is characterized by its invisibility and, dependent on that, by its capacity to produce a spatially and temporally coherent narrative (Hayward 57). Bordwell and Thompson state that a feature-length Hollywood film typically contains between 800 and 1200 shots (Film Art 246). If the spectator never gets such an impression during watching the film this is because the shots are connected to one another through continuity editing, which renders the cuts invisible by keeping the transition between the shots as smooth as possible, and by keeping the continuity of space and time with the help of the rules employed during the shooting process.

As it can be concluded from the statements above the editing process is the final but the primary process through which dominant cinema effaces the traces of the production process of the film so as not to distract the spectator from the story to the narrative and plastic forms of the film. The effacing, or the concealment, of the production process is the most important factor which makes the film be perceived not as a film, not as something artificial, but rather as being natural, as life, as reality. This is what makes us interpret the realism in dominant cinema as ideological realism, in the sense that, it presents film as a natural reality while disguising the illusion of realism through the concealment of the mechanisms that produce this illusion. I think the long quotation below, which belongs to Alain Robbe Grillet,

explains this illusion of realism and its ideological aspect in dominant cinema in an attractive way

Thus, the definition accepted by all filmmaking schools: Correct splicing is the one the spectator doesn't see!... Echoes of this academic definition of supposedly proper editing can be found at all levels of film production... Good framing is the framing that the spectators will be unaware of it; in other words, the one in which the borders of the frame play no role whatsoever. Good lighting: the one that seems the most 'natural.' Best camera position: the one with the least personality, the better to conceal the material origin of the shot. (Moreover, because the camera must disappear from view, mirrors become the bane of the camera operator's existence.) The best actor is the one who is not perceived as an actor, but only as a character. Etcetera. A certain theoretician of the sound track has even gone so far as to write that 'the best film music is the one which the spectator doesn't hear.'

All of this leads us to the following definition of realistic illusionism: The best film is the one whose narrative and plastic forms have the least existence and the least force, and in which only the diegesis -the story that is being told- is perceived by the public. Since according to this view, the cinematic material is supposed to be perfectly transparent, the screen is nothing more than a window opened onto the world. Not surely the window is opened only onto the world of realism and not the real world! (116)

3. A WALK THROUGH GREENAWAY AND HIS VIEW OF THE CINEMATIC REPRESENTATION

Borges had once said 'it's much more difficult to be a reader than a writer.' Greenaway, who is an admirer of Borges, adapts this sentence to cinema and argues that it is much more difficult to be a viewer than a filmmaker since 'the viewer has to work harder because the material is not his. To comprehend it, he or she has to refashion it in some way'(qtd. in Hacker and Price 216). I think this is very true, at least, in the case of Greenaway's films and their viewers; because the details and references involved in those films make them resemble encyclopedias bringing together various kinds of information ranging from mythology to science, from history to theory of art, from philosophy to politics and sexuality, from literature to painting and cinema... I think this is why Amy Lawrence, who has written one of the most thoughtful books on Greenaway, mentions Greenaway's films as being 'easy to recognize and difficult to describe' (1). Having acknowledged this difficulty, below I will try to offer a general framework of Greenaway's works and their implications.

3.1. Greenaway: A Painter Working in Cinema

In this study Greenaway will appear mainly with his filmmaker identity. However defining Greenaway only as a filmmaker would be incomplete. It is not only because

he is engaged in other activities outside cinema such as painting, installation, writing, curating exhibitions, but also because his films, in terms of their visual organization, involve several principles guiding painting as well as they are full of references to the history of painting. Therefore I prefer to describe Greenaway as a painter who works in cinema. This is the way Greenaway considers himself as well: 'I'm sometimes described as a filmmaker, but it's a definition I sometimes have difficulty with, as I believe I am a painter or a writer who just happens to be working in cinema' (qtd. in Wells 25).

3.1.1. Background: From Painting to Cinema

Greenaway was educated as a painter. Born in 1942 in Newport, Wales, he entered Walthamstow College of Art to become a mural painter despite the opposition of his parents. His first interest towards making films was a result of an accidental experience. At the age of sixteen, in an attempt to escape from the rain, he entered into a movietheater with a friend of his. The film on show was Ingmar Bergman's The Seventh Seal which would introduce Greenaway to the possibilities of cinema and produce in him an interest towards film. Greenaway explains the effect of that film, which he would go to see many times, as follows

Until I was 16, cinema to me was American or English and basically entertainment -popcorn, Saturday night stuff. Then I saw, completely by accident, my first year at art school, Ingmar Bergman's *The Seventh Seal* . . . the movie was a knockout for me . . .

I had no idea that cinema could deal with metaphor, with mythology, with history, with time, and still have a strong, gripping narrative about sex and death. But here it was . . . I went back to see that movie five or six times. I decided I was certainly going to take a great interest in this phenomenon. (qtd. in Acker 44) ¹

¹ Years of thoughts on and experiences in cinema would bring Greenaway to such a point that in 1998, in an interview with Carla Scura, he would describe this first film which attracted him to cinema as being devoid of 'the cinematic ingenuity he is continuously looking for.'

After this event Greenaway became interested in European cinema and he tried to see all the European films he could in England, especially those of Antonioni, Passolini, Godard, Resnais (qtd. in Hacker and Price 208-9). This ended in his desire to make his own films and he applied to The Royal College of Art film-school but he was rejected. After graduating from Walthamstow College of Art he worked in several small jobs and wrote articles on cinema and film which he has called to be 'unreadable' (qtd. in Hacker and Price 209).

His getting into the film industry occurred with his entrance to BFI (British Film Institute) as a doorkeeper. After a few time he moved to the distribution department where he wrote catalogue notes for movies and, more importantly, found the opportunity to watch many American underground movies (qtd. in Acker 45). However it is in COI (Central Office of Information) that he started to learn much of his craft and really started to make his own films. From 1965 to 1976 he worked at COI, first as a film editor (especially on documentaries) then as a director of informational films, and starting from 1966 he made several non-narrative short films.

Greenaway's short films carry the traces of his experiences of the documentaries made in BFI and COI and of the anti-narrative avant-garde and underground films he had been able to see there. His early films can be considered on the one hand as parodies of documentaries, in that they reflect Greenaway's disillusionment with the concept of 'documentary truth', and on the other hand they can be seen as the first

experimentations of Greenaway with the cinematic medium in order to discover alternative ways of making cinema and to develop his own theory of cinema: a cinema which is not slave to narrative. In this sense those films seem to be influenced by the works of American underground filmmakers like Hollis Frampton and Michael Snow, which he had been able to see before.

Greenaway made his first feature film in 1980, The Falls, which was on the same line with his short films. Although the film was 'the first British film to win the BFI award for the Best Film for thirty years' (qtd. in Hacker and Price 189) his work did not draw much attention until 1982 when he made his second feature film The Draughtsman's Contract. The film was shown in many major festivals (Edinburg, Venice, New York, Rotterdam, London, Berlin) and brought Greenaway international acclaim and reputation as a filmmaker (Lawrence 18).

3.1.2. The Painting in the Cinema, The Cinema in the Painting

Although it is possible to observe references to other artistic forms such as literature, architecture, sculpture Greenaway's basic tool for his cinematography seems to be painting.

Greenaway explains his turning from painting to cinema with cinema's capacity to involve elements like sound track, music, text which are lacking in the vocabulary of painting (Interview on Radio NRK). However he still believes that painting is much more 'sophisticated, radical and investigative' than cinema is. He finds cinema very

conservative when compared to the revolutionary changes that took place in literature (for example Nouveau Roman) and painting (for example Cubism) (AVS Regional News in Belgium). It is therefore that Greenaway works in cinema without giving up his painterly attitude. In this context it is possible to agree with Alan Woods' suggestion that Greenaway's cinema is partially a continuation of painting by other means (79).

When Greenaway is asked in interviews about the directors whose work have been influential on him, he answers that he was much more influenced by the aesthetics of painting than by the works of any director. He cites Godard, Resnais, Antonioni as being the directors whose works have impressed him; but he always emphasizes the role of the aesthetics of painting on his work. His talks in interviews are full of references to the history of painting. Moreover he confesses that it is more interesting for him to talk to a painting historian or an art critic because his terms and attitudes are rooted in what they know and have studied (qtd. in Woods 254). He states,

I've chosen to work in moving images, I've chosen to work in cinema, but I want to bring with me all the aesthetic preoccupations of, as I see it, an ideal radical investigative painter, to try to make them work in cinema. So that I can talk to painters and painting theorists in a more satisfactory way than I can to those equivalent people who associate themselves with cinema, whose preoccupations so often have little interest for me . (qtd. in Woods 283)

For Greenaway, cinema has its roots in the history of painting as well. He refers to Godard's point about seventeenth century Dutch painter Vermeer and claims that cinema has started with Vermeer because he had already defined most of the vocabulary of cinema two centuries before the Lumière brothers. He argues

Godard suggests Vermeer was one of the first cinematographers because he is primarily interested in two most important elements of cinema -the world modeled entirely by light, and the event of the split second; the maid pouring

the milk from the jug didn't happen a second before, didn't happen a second later... (qtd. in Woods 245)

Sarah Street describes Greenaway's films as 'animated paintings' (180). This is partially true because the images in Greenaway's films associate several characteristics of painting. These are apparent mainly at the level of the use of the camera, composition and lighting.

In Greenaway's films the camera is usually stationary and if it moves, the movement takes place mostly along the horizontal axis -lateral tracking. As a result the frames are usually very static producing a consciousness of the frame like in the case of painting. If we consider also the fact that this is accompanied by long takes rather than being made subject to extensive editing we can argue that the position attributed to the viewer in front of the film is quite similar to the position of the viewer in front of a painting.

The compositions in the frames are mostly symmetrical and full of small details (i.e. still lifes) like in the case of Baroque paintings; visually balanced and influenced by the Renaissance perspective. The use of color and light, which are mostly artificial, associates seventeenth century painting as well. Moreover Greenaway confesses that he has used lighting styles of certain painters in some of his films: dramatic lighting of Carravaggio and De La Tour in The Draughtsman's Contract, Vermeer's lighting in A Zed and Two Noughts (qtd. in Woods 246). He also states that the works of certain mid-Victorian painters were important to Drowning by Numbers like those of Arthur Hughes, William Dyce, William Windus, Madox Brown (qtd. in Woods 246). He

explains his use of Vermeer's lighting after an examination of his paintings in A Zed and Two Noughts as follows

The light for Vermeer invariably entered the painting from the left hand side, and at about a meter and a half of the ground -this simple equation became a device for lighting the film. (qtd. in Woods 245)

Again we learn that Greenaway has examined the whole European painting with respect to the production and the use of the color by painters while he has been working on The Cook, the Thief, his Wife and her Lover from his own explanations (qtd. in Kařmaz 66). He also states that his films are very much based on the notion of the grid which has determined the works of several painters, like Mondrian (qtd. in Abbott) and this seems to be one of the main factors contributing to the visual order and balance of his films.

Greenaway uses the reproductions of seventeenth century paintings in his compositions as well; for example Franz Hals' Banquet of the Officers of the St. George Civic Company in The Cook, the Thief, his Wife and her Lover, Breughel's paintings in The Draughtsman's Contract. He also uses costumes designed according to the costumes appearing in specific paintings. For example Alba (Andrea Ferreol) in A Zed and Two Noughts is dressed like a lady in one of Vermeer's paintings; the skipping girl in Drowning by Numbers is dressed like a Velázquez Infanta (Lawrence 93), Albert (Michael Gambon) and the men in his crew in The Cook, the Thief, his Wife and her Lover are dressed like the men in Hall's painting whereas some of the kitchen staff is dressed like the maid in Vermeer's Woman Pouring Milk and there are many of such examples; not only in terms of costumes but also settings; in Prospero's Books and Amy Lawrence observes some of these as follows

He models the youngest Ariel after a “curly-headed child” in Branzinno’s Allegory with Venus and Cupid, “Prospero’s ‘poor cell’” from de Messina’s St. Jerome in his Study, and Prospero’s “Palace of Libraries” on “an exact copy” of Michalengelo’s Laurenziana Library. (155)

As it can be concluded out of all these facts Greenaway’s films are full of references to seventeenth century, especially to its visual arts. His films were usually associated with Baroque aesthetics and Greenaway explains the reason for his reference to seventeenth century and Baroque by pointing to the similarity between Baroque and cinema:

The Baroque is the first period when all arts come together into . . . intermediality, when art was self-consciously used as a form of propaganda. So that somebody like Bernini working in Rome in 1650’s would use light and color, incense and music, tableaux vivants, and all the sensations that it was possible to evoke, in order to put up an act of propaganda for the suspension of disbelief. In terms of the seventeenth century, this would have been to disbelieve in rationality and therefore to believe in god. It’s easy to transpose those terms to the end of 20th Century, when cinema fulfills the same functions, a highly baroque medium containing vast amounts of interdisciplinary intermediality, supporting a suspension of disbelief, obviously no longer associated with ideas of faith but with capitalism (qtd. in Purdon).

Prospero’s Books and The Pillow Book reveals that Greenaway expresses his painterly attitude in ways other than the ones mentioned so far. In these films Greenaway has added advanced video postproduction techniques to his cinematography like HDTV and the computerized paintbox which have enabled him to use frames with different aspect ratios, multiple-screens, frame-within-frame, to combine image and text on the same frame. In this sense these films, where the director becomes a painter and the film a mise-en-page, can be considered as the experimentations of Greenaway with the language of cinema. Greenaway explains the use of the paintbox and its effects as follow

The paintbox, as its name suggests, links the vocabulary of electronic picture-making with the tradition of the artist’s pen, palette and brush. Now I know that cinema is not painting and vice-versa, but there’s a whole language there that

can be used in cinematic terms and that can make cinema a thousand times more exciting and interesting. (qtd. in Elliot and Purdy 21)

Greenaway's reference to art history has been interpreted by some people as a repetition of art history and therefore has been subjected to criticism. However while imitating the style of several artists or reproducing their paintings in his films Greenaway does not repeat art history, but he puts it under his service. By doing so Greenaway poses the question, as Amy Lawrence argues, 'how to make art out of ideas about art?' (5). As it is stated before, for Greenaway cinema has so many of its origin in painting. He explains his use of imagery from the history of painting as an attempt to use the accumulation of the past in asking new questions and producing new conclusions, new ideas. Therefore his engagement with painting in cinema can be considered as an attempt to enrich his cinematography. Moreover he considers such an attitude to be necessary because for him cinema is a part of image making practice, which has a long history. In this context he considers the history of painting as a rich source for cinema which should be acknowledged by those who are engaged in filmmaking. He argues,

My own particular baggage is as a painter and it strikes me that all the problems that have ever been set by somebody else for a painter to solve, or any problems that any painter has set for himself and solved, have been done time and time again in the 2000 years of European visual history; those same problems come up in terms of cinema -There's obviously a slight difference if you have to content with ideas like sound and movement which a painter doesn't have in his vocabulary- but constantly for me, the whole 2000 years of European painting is a vast encyclopedia for dipping in, for making comparisons, for seeking what other people have done under same circumstances. With such a fantastic, rich, ready source of reference, it seems to me that filmmakers are doing themselves disservice if they do not look back and see what other people have done. (qtd. in Wells 27)

I think Paula Willoquet-Maricondi interprets in the best way the implications of the use of art history in Greenaway's films:

Greenaway's references to art history are one but particular manifestations of his comprehensive investigation of what it means to represent. Greenaway's films explore the means through which humanity has sought to represent itself and the world -through images (paintings, drawings, photography, films), objects (architecture, sculpture), words (print, calligraphy), sounds (speech, music), and bodies (dance, sex, death).

All these reveal that for Greenaway cinema is a field of representation which should be thought in relation to the history of representation and should contribute to that field. In other words it is a field for investigation, thought, discovery and production rather than consumption of the material at hand for unproductive, temporary ends.

Greenaway summarizes what cinema means to him as follow

I was trained as a painter, disciplined as a film editor, have delighted in English literature . . . All the time I'm aware of the continuities. You must remember that I'm totally outside the American concern for living off yourself. Therefore, for me cinema is the philosophy of art. It's about the way man represents himself. I always come back to this. (qtd. in Acker 51)

3.2. Cinema and the Spectator

Greenaway argues that dominant cinema attributes a very passive role to the spectator by forcing him to stare in one direction at 'shadows coerced to tell a story' (The Stairs Munich 11), to forget that what he/she sees on the screen is a series of representation in other words to suspend his/her disbelief, and by offering just 'a service of catharsis, an opportunity purgative for privately repressed emotions' (The Stairs Munich 23). Cinema is generally a passive medium since the spectator just sits in the dark, look in one direction, use only his/her eyes and ears... What Greenaway argues about is that dominant cinema not only cuts down the potentialities of spectator's physicality but also his/her 'emotional and intellectual approach to the world' (qtd. in Abbott). He argues,

It seems to me that dominant cinema seems to require an empathy or sympathy between the film and the audience which is basically to do with the manipulation of the emotions, and it seems to me again -and this is a very subjective position- that most cinema seems to trivialize the emotions, sentimentalizing them or romanticizing them. (qtd. in Wells 27)

Greenaway suggests that the spectator should be able to appreciate the cinema with the mind as well as he/she can through emotional empathy, and he refers to painting in order to explain what kind of appreciation he expects from the spectator in cinema.

He argues that

. . . the relationship a viewer has with painting is somewhat different. You don't go into National Gallery of any famous capital city and cry, sob, laugh, fall about on the floor, become very angry -it's a completely different reaction. It's a reaction which is to do with a much more composed sense of regarding an image; it's a reaction with a thought process as opposed to an immediate emotional reaction. It's my contention that there is no reason why we cannot bring this sort of reaction over into cinema. (qtd. in Wells 27)

As it can be concluded from the argument above, the first step for Greenaway in producing a more intellectual reaction of the spectator to the film is to make him/her realize that what is seen on the screen is a film which consists of a series of representations lending themselves to free interpretation and imagination of the spectator. However it should be noted that Greenaway does not argue for the elimination of 'emotional' cinema but he suggests that suspending disbelief and producing catharsis through manipulation of the emotions should not be the sole function of cinema; since cinema, as a rich medium, provides many other ways to make movies (qtd. in Hacker and Price 213).

Greenaway's approach to the spectator and his/her relationship with the film seems to be Brechtian. Greenaway's distinction between emotionally involved spectator and detached, intellectually involved spectator is similar to Brecht's distinction between

'Roundabout type' of spectator and 'Planetarium type'. For Brecht roundabout type of spectator refers to 'those who identify themselves with an incident like a child on a roundabout' and planetarium type refers to 'those who are confronted with a demonstration and observe it, like the spectators in a planetarium' (qtd. in Woods 28). The spectators in the first type are in illusion where as those in the second type are just observers standing outside. In fact with the term 'roundabout type of spectator' Brecht refers to the spectator in front of 'the dramatic theater' where he/she is 'involved in something' whereas 'planetarium type of spectator' refers to the spectator in front of 'the epic theater' where he/she is 'made to face something.' In the first case the spectator 'shares the experience' and in the second case he/she 'stands outside, studies.' Brecht argues that dramatic theater 'provides the spectator with sensations and wears down his capacity for action; whereas epic theater 'forces the spectator to take decisions and arouses his capacity for action' (37). For Brecht distanciation is necessary to make the spectator take a critical attitude towards what he/she sees and therefore he argues for the elimination of empathy and identification both for the actors and the audience. Actors who seems to be just showing a character, quoting his lines; placards announcing acts, divisions; direct references to the audience are some Brechtian tools which reveals the artifice and alienate the audience. These arguments and attitudes are quite similar to those of Greenaway and even the Brechtian techniques mentioned above can be observed among the techniques employed by Greenaway which is the subject of the following section.

3.3. Cinema and Artifice

Greenaway considers the fondness for realism in cinema; the attempt to disguise how the film works and make the spectator believe that what he/she sees on the screen is a slice of life; as a limiting attitude which is not able to see the full potential of cinema. He states that cinema has been enslaved to the ideas of truth due to its being a photographic medium, its being mimetic in essence. He describes such ideas as being 'erroneous' and completely rejects the Bazinian idea that cinema is a window onto the world (The Stairs Geneva 1). He claims,

The screen is only a screen is only a screen; it is only an illusionary space and I would quarrel seriously with Bazin on the knowledge that cinema is a window onto the world. It is not. It is an artificial construct which is contained within its own conventions and devices, and I think we should acknowledge that in a very self-conscious way. (qtd. in Abbott)

Not only does Greenaway claim the artifice in cinema he also believes that 'cinema is at its most successful when it acknowledges its own artificiality' (qtd. in Woods 240). He supposes this 'self-knowledge' to be a common characteristic of 'all great works of art'; like in the case of Hamlet, which is said to be a play about play-acting, and Rembrandt's Nightwatch, a painting about painting. For him the first and best exemplary person of this 'self-knowledge' in cinema was Eisenstein who created "hundreds of images all working on different levels and saying, 'look, this is how film works'" (qtd. in Hacker and Price 214-5). Greenaway claims a resemblance between the work that is made apparent in a film and the brush-strokes observed in a painting which shows how the content has been arrived at without taking anything away from the appreciation of it (qtd. in Woods 240). He argues that cinema should not try to hide its artifice because this would make it only unsuccessful:

It seems to me that cinema is least successful when it pretends to be about the real, when it pretends to offer a slice of life, when it pretends to offer a frame around a window on the world. When it totally tries to persuade you that it is not cinema. The cinema as total illusory manipulation, to me, has always been suspect, perhaps deceitful. Select a frame, employ an actor, employ an editor, and you are into falsification. Why not admit that falsification? Arrive at some aspect, idea or comment about the world working with your audience with their belief intact, not cajoling them to retreat from believing that all they are seeing is shadows on a screen. (qtd. in Woods 240)

Greenaway's arguments and works imply that cinema does not lose anything from its value by being artificial, on the contrary the rich vocabulary of cinema starts to show itself once the artifice is admitted and the passion for realism is put aside. Greenaway suggests that the whole vocabulary of cinema should not be overlooked just for the sake of producing the impression of reality which is nothing more than an illusion, a deception.

At first look, Greenaway seems to be a follower of the formalist film theory which stands against the realist film theory; since the formalists have also considered the passion for realism as an obstacle to the self-expression of the artist and emphasized the primacy of the form, the importance of the frame and the structural elements existent in it. In other words both Greenaway and the formalists recognized the artifice in cinema and preferred to work within this artifice. However Greenaway's relationship with the film differs from the formalists' approach in several ways. First of all Greenaway's tools which shape the form of its films are numerous and not limited to montage, which is preferred by the formalists as being necessary for the production of meaning and artist's self-expression. Greenaway puts his signature on the film quite before the montage. For example Eisenstein's films, who is the most representative director of formalist approach, involve extensive editing which is

totally lacked in Greenaway's films. Because Greenaway extends the artifice to the film overall even without leaving a need for montage. Moreover Greenaway enriches his films with metaphorical meaning which make the film offer multiple readings without using montage. In other words his films are richer in mise-en-scene than montage. The important thing is how a scene is organized, framed and shot; fast cuts, changing camera angles do not play any role.

One of the main factors differentiating Greenaway's cinema from dominant cinema is the absence of 'the effect of the real'; the inscription of the spectator into the diegetic space; which means at the same time the absence of the strategies previously discussed such as a single coherent story, identification, emotional involvement, suture, extensive editing in the way they are employed by dominant cinema. Instead of trying to inscribe the spectator into the diegetic space Greenaway, on the contrary, aims at alienating the spectator and the major mechanism he employs for this is revealing the artifice of the film at all levels; in other words implying that what is seen is just a film; and avoiding any kind of visual manipulation that can produce identification such as point-of-view shot, close-up of the faces, shot/reverse-shot formulation.

I have already mentioned the resemblance of the static frames in Greenaway's films to paintings -to flat surfaces where certain forms and figures come together. Now I can say that this is one of the factors contributing to the alienation of the spectator by drawing attention to the formal characteristics of the film. I have also mentioned that

the stationary camera offering continuously static frames plays an important role in keeping the frames seem like paintings. In this context it is possible to argue that the way the camera is used plays an important role in the revealing of the artifice in Greenaway's films and in the prevention of the spectator's involvement into the diegetic space. Remember Daniel Dayan's argument stating that in dominant cinema the filmic image is an image 'designed and organized not merely as an object that is seen, but as the glance of a subject' (439). I have argued that such a situation serves to make the spectator identify with the camera and with the characters and so involve in the film. In Greenaway's films the camera generally does not move and if it moves, it moves with a very static frame, without being motivated by the actions of the characters, without reflecting their point-of-view, and sometimes, even without caring about the activity, the event around it.² It has seemed to me that such a use of the camera shows the opposite of the point Dayan makes for dominant cinema; in the sense that in Greenaway's films the filmic image is designed and organized just as an object that is seen by the camera which always make the spectator feel its existence, rather than as the glance of a subject.

Greenaway explains the camera's stationary character in his films with his goal of drawing attention to the frame (qtd. in Cody), which is one of the main indicators of artifice in cinema. Since Greenaway does not care about the displeasure that the awareness of the frame will produce at the spectator he does not try to conceal it

² A scene in The Draughtsman's Contract exemplifies this last situation in a very good way. This is the scene where people are sitting along a long table at mealtime and talking among them. The camera in this scene pans laterally from left to right and right to left without following the dialogue and by ignoring the activity around it. It does not have a goal like moving to and showing the character who speaks.

through shot/reverse-shot formulation either. Therefore it is possible to argue that in his films there is always an 'absent field' which is never made present. The spectator always perceive the frame and becomes aware of the absent field and of a controlling gaze, and there is never 'a gaze within the fiction' which will serve to conceal 'the controlling gaze outside the fiction' that are mentioned by Kaja Silverman (221).³

The identification of the spectator with the characters in the film is avoided not only through the elimination of point-of-view shots, shot/reverse-shot but also through the revealing of the artifice at the level of the characteristics of the characters as well. The characters in Greenaway's films are presented generally as flat, non-sympathetic characters telling dialogues that sound artificial. Carel Rowe argues that Greenaway's characters resemble to 'human chipers' in the sense that they are cold, psychologically arid, lacking empathy between the actor and the character he/she plays (234). She also describes the actors as follows

Actors pose or move about uncomfortably in the landscapes and architecture like two-dimensional characters struggling to come to life in three-dimensional paintings. Sometimes they are missing from the frame but overheard on the soundtrack; often they are lost or dwarfed by architecture or overwhelmed by elements of mise-en-scene like art direction and musical score. Foregrounded, they must be searched out. (236)

Greenaway employs some other elements which emphasize the artifice in a more direct way like producing strong symmetries in the frame even making human body a part of it (A Zed and Two Noughts), using artificial mechanisms structuring the

³ It should be kept in mind that Greenaway's emphasis on the frame does not mean that he defends and tries to keep it. He only tries to show that it is an unavoidable component of cinema that can not be ignored. His experimentations questioning the notion of a rectangular frame with a constant aspect ratio in Prospero's Books, The Pillow Book and in his exhibitions (especially The Stairs) reveals that he is not contented with it and tries the ways of making the frames explode; but this is not because he wants to offer impression of reality but rather because he wants to challenge the existing vocabulary of cinema.

narrative such as numbers (Drowning by Numbers), letters (A Zed and Two Noughts), color-coding (The Cook, the Thief, his Wife and her Lover)⁴, division mechanisms which bring theatricality such as curtains (Prospero's Books, The Cook, the Thief, his Wife and her Lover, The Baby of Macon). Moreover two of his films, Prospero's Books and The Baby of Macon have a completely self-reflective character. In Prospero's Books the spectator is watching a play which is being written by Prospero (John Gielgud) in the film; in other words Prospero is both the author of the play, in the sense that he creates everything the spectator sees, and the main fictional character of the film. Similarly in The Baby of Macon the spectator is watching a three-act play that is being presented to a group of spectator in the film. Greenaway produces artifice with the use of technology as well. The use of digital video techniques in Prospero's Books and The Pillow Book gives these films a very artificial appearance on the screen: frames within frames and multiple screens with different aspect ratios, text written on top of images, the use of black and white and color within the same composition...

3.4. A Cinema Beyond Psycho-Drama

In an attempt to investigate the limitations and potentials of cinema as a medium, Greenaway has opened a series of exhibitions in different cities like Geneva, Munich, which all shared the same title, The Stairs. In the catalogues of these exhibitions Greenaway describes his disenchantment with cinema at present and he asks an

⁴ In the film the kitchen, the restaurant, and the lavatories are shown in different colors: green for the kitchen, red for the restaurant, and white for the lavatories. Moreover the clothes of the characters change in color as they pass from room to room. This characteristic of the film will be discussed in detail when analyzing the film individually.

interesting question: 'have we seen a film yet?' Greenaway responds to that question negatively and argues that what we have seen so far has been a sort of cinema prologue which still mimics theater, which is still 'in the business of transferring text into film,' which is still a sort of 'illustrated literature.' He implies that we have not seen any films whose 'content could not be presented in any other way as effectively' (The Stairs Munich 13). It seems that Greenaway tries to point to the lack of really 'cinematic' films if we define 'the cinematic', following Christian Metz, not as whatever appearing in films, but rather as that which is capable of appearing only in films. Greenaway refers to Eisenstein who argues that 'only Disney truly made films' because his 'whole cinematic world was truly invented,' with no reliance on mimetic photographic representation of the real world. He adds that Alain Renais, for him, with his Last Year in Marienbad⁵ 'has probably come the closest of any filmmaker to make a film which cannot be manifested in any other art form' (qtd. in Cody).

These arguments should be considered as certain questions Greenaway poses in his way to investigate the nature of cinematic representation in terms of its potentials and limits rather than as strict arguments downgrading the whole cinematic practice. Moreover Greenaway does not claim that his films are totally outside of this practice and I think it is because of this that he carries his most radical questions on cinema to another medium, which is exhibition. It seems to me that he carries his questions on cinema to his exhibitions because the current situation of the film industry does not

⁵ The film was made in 1962 and written by Alain Robbe-Grillet. In the film a man tries to convince a woman that they have spent some time together the year before "...at Frederiksbad, or perhaps Marienbad." However the woman denies everything and claims that she has never met him. The film exhibits a complicated sense of chronology where the present and the past, narration and the action melt into each other and contradict each other both on the visual and narrative levels.

provide much room for radical investigations. Greenaway refers to this fact by quoting often John Cage's statement: 'introduce twenty percent of novelty into an art product and you lose eighty percent of your audience' (qtd. in Woods 264). He explains the motivation behind all of his investigations in the introduction of the catalogue of the exhibition The Stairs Munich Projection as follows

I am curious about the possibilities of taking cinema out of cinema. I am curious about presenting cinema as a three-dimensional exhibition. I am curious about what constitutes a vocabulary of cinema. I am curious, I suppose, finally, in respect of the new technologies and the apparent morbidity of the old, how we are to go about reinventing cinema. (9)

Greenaway often points to the conservativeness of dominant cinema in front of the developments and varieties manifested by the history of painting and literature and argues that despite its hundred-year past and despite the technological development there has not been any change in the vocabulary of cinema. He states that

. . . although we all might be amazed and delighted at the special effects in Terminator 2, as indeed I was, it's only servicing the same narrative and formulaic cinema of Griffith . . . However much we might respect Scorsese, he's still making the same cinema as Griffith, the vocabulary's not changed or challenged . . . and that seems tragic. (qtd. in Woods 264)

In fact Greenaway's claim reflects a general critical approach to classical cinema which is based on the observation that, as it is described by Aumont, Bengala, Marie and Vernet, 'those films simply repeat the same old story in the same old way, which ends up reducing the cinema to novelistic plot while ignoring both its plastic effects and its effects on the spectator' (73).

Greenaway describes the films of dominant cinema as 'psycho-drama': films which are dominated by actors and which does not have any goal except telling a story in a cause and effect chain where the action arises from the psychological motivations of

the characters played by those actors (qtd. in Hacker and Price 215; Acker 46). In other words these are psychological films concerned mainly with the revelation of the character's motives. In this sense Greenaway considers these films as being similar to illustrated novels (qtd. in Hacker and Price 215).⁶ In an attempt to explain what is lacked in his films he describes the main characteristics of those films as well:

. . . linear narrative, tying ends neatly, finding solutions of completion, locking the whole together in an orthodox manner, sending the audience home satisfied that good has prevailed, a solution has been found, evil has been put back in its box, the waters have been calmed. (qtd. in Woods 240)

As a response to the criticisms that his films have been subjected to Greenaway argues that, for him, cinema is an art form and that there is no one way to make film (qtd. in Hacker and price 210). Moreover he argues that cinema is such a rich medium that it cannot be left to storytellers, that its whole vocabulary cannot be 'splayed for the whole purpose of telling stories' (qtd. in Hawthorne).

For Greenaway the richness of cinema is an outcome of its ability to handle so many different elements like 'music, writing, picture making of all kinds ...' Greenaway argues for the use of this capacity of cinema in order to make films that are 'infinitely viewable'; that offer new things and new perspectives each time it is viewed (qtd. in Wells 31). Based on this belief he tries to endow his films with multiple readings and the most common method he employs for this is using metaphors and symbols from history, mythology, science, history and theory of art. Although Greenaway is considered to be a visualist, the visuality of his films never obscure the content and

⁶ I think the term novel here refers to 19th century romantic novel.

his use of metaphor and symbol plays an important role in this situation. Kathy Acker, who distinguishes Greenaway's films from those in dominant cinema by their being not interested in telling only one story but rather having desire to compose a filmic world as complex as the world outside, describes Greenaway's films in a similar way:

All of Greenaway's major films can be identified by a certain style. Visual surfaces that are so lush that almost seem to obscure the subject matter, but never do. For the content itself, a complex of myths and stories, is always too rich to be hidden with sensuous pleasure. (42)

Of course one can deduce simple stories out of Greenaway's films as Carel Rowe does:

Greenaway's well-worn proclamation that "The Cinema is too important an art to be left for the storytellers" is deceptive. No matter how abstract his narratives may seem, they are loosely linear stories about initially empowered men who become pitiful losers, and sympathetic women who cannily conspire to survive the odds and become winners. (223)

Even if that might be true such an argument ignores 'the complexity of the filmic world' in which that outcome (but not the only one) appears. For example it is possible to read The Cook, the Thief, His Wife and Her Lover as a simple revenge tragedy but it is also possible to read in it creation myth, French revolution, a critic of capitalism, questions on death, violence, sexuality, questions on the nature of cinematic representation . . . The film is about each of them and all of them at the same time; it is up to the spectator to depict them.

3.5. Greenaway, Godard, Brecht, Counter Cinema

One of the names, which comes to mind when one considers Greenaway's ideas and practices concerning cinematic representation, is Jean-Luc Godard. Godard's name

has been associated with the movement of 'counter-cinema', a term which is coined first by Peter Wollen in 1970s (Byg 229), which refers to 'a cinema that, through its own cinematic practices, questions and subverts existing cinematic codes and conventions' (Hayward 58). Godard was one of the first filmmakers in this movement who began to question dominant cinema's system of representation and finally who began to come up with different ways of making film; different ways of manipulating the relationship between the filmic elements. Peter Wollen compares the characteristics of 'Hollywood cinema' and 'Counter-Cinema' with respect to Godard's films in a table (501):

<u>Hollywood cinema</u>	<u>Counter Cinema</u>
Narrative transitivity	Narrative intransitivity
Identification	Estrangement
Transparency	Foregrounding
Single diegesis	Multiple diegesis
Closure	Aperture
Pleasure	Unpleasure
Fiction	Reality

Wollen offers a detailed explanation of these characteristics in his article and I will not repeat them here once more; but in summary it could be said that counter-cinematic films aim at distancing the spectator rather than stitching him/her to the film so that he/she can produce an intellectual response to it. This is achieved by intentionally drawing attention to the manufacture of the film; how the film works and produces meaning. Godard has used several mechanisms for this purpose such as non-linear narrative, split characters, direct addressing to the spectator, open endings.

As it can be easily observed these characteristics carry in them the influences of Brechtian theater. The opposition established between dominant cinema and counter-

cinema is very similar to the opposition established by Brecht between 'Aristotelian Drama' and 'non-Aristotelian Drama (or between dramatic theater and Brechtian theater). Reinhold Grimm describes 'non-Aristotelian Drama' as a threefold rejection (38):

1. Brecht rejects Aristotelian catharsis which is seen as the result of total empathy; because, for him, empathy calms the spectators. Instead of empathy he favors the production of a critical distance and detachment of the spectators in order to activate them.
2. Brecht rejects Aristotelian notion of organic unity in favor of an artificial construct. He argues for the replacement of homogeneous 'living organism,' which is a metaphor used by Aristotle for the work of art, with the montage and collage of heterogeneous elements.
3. Brecht rejects the tight 'tectonic structure' for the drama, with its absolute interdependence of parts and breaks it down into a sequence of more or less independent scenes which can be rearranged in an unlimited fashion.

The same rejections can be observed in Godard's cinema as well. However the concept which lies at the core of Brecht's theory and which has been the most influential aspect of Brechtian theater on counter-cinematic movements is 'alienation' or 'alienation-effect' (*Verfremdungseffekt*).

As it can be concluded out of all these Greenaway's principles concerning the cinematic representation exhibit a parallelism with Brechtian theory and with the principles owned by the counter-cinematic practices preceding his own works. In this

sense his arguments on cinematic representation might not seem to be very original. However the particularity of Greenaway's work lies in the way he applies those principles in his films, as it will be seen in the following chapter, rather than the principles themselves. Moreover being able to see the reworking of these 'old' principles in the films of a contemporary director is, I think, another factor which makes these films important.



It is Neville who chooses the location and the time of the drawings. Before each drawing his off screen voice introduces a series of rules that will be obeyed by the residents and the guests in the estate: the location will be kept clear along the time Neville makes the drawing; no one will enter and exit, the animals grazing in the location will be permitted to do so. This is one of the means through which he exercises strong control over what he draws. However despite Neville's effort to keep the locations clear some objects such as a shirt, a pair of boots, a ladder leant on the window of a room, a jacket -which will finally lead to his death- intrude his field of vision and he records these objects on his drawings as well; because throughout the film, he takes pride in having a 'neutral eye' and in drawing just what the eye sees. He uses two viewfinders (optical grids), which he looks through at the location, and drawing papers divided into squares which reproduce the grid of the viewfinders on the paper. These emphasize Neville's desire in keeping an exact proportional relationship between the drawing and the original, in other words his desire in remaining faithful to what he sees in his representation.

After the first six drawings, which are claimed by Neville to be totally objective, Mrs. Talmann (Anne Louise Lambert), the daughter of Mrs. Herbert, who knows her mother's contract with the Draughtsman, offers Neville an alternative reading of them, an allegorical interpretation, which might suggest that Neville has become 'a witness' and more than that 'an accessory' to a 'misadventure'. She interprets the objects appearing inexplicably in the drawings as being belonging to her father who might have become the victim of a murder. Neville rejects this idea and argues that

he just draws what he sees. Mrs. Talmann offers a new contract to Neville according to which she will protect him and he will comply her requests concerning her sexual pleasures in return. After the settlement of the new contract Neville continues to make the remaining drawings under her direction. Later we learn that Mrs. Talmann has used Neville to get pregnant and to insure a successor to the estate because her husband is impotent.

When Mr. Herbert's dead body is dragged out of the water people of Compton-Anstey starts to wonder about the murderer. Through the dialogues between people we learn that anyone could be the murderer; but it is Neville who is made the scapegoat. This situation is emphasized through a dialogue between Mrs. Talmann and Mr. Talmann (Hugh Fraser). Mr. Talmann who is informed by Mr. Noyes about the infidelities of his wife starts to quarrel with her. Once Mrs. Talmann rejects his claim Mr. Talmann asks her about her clothes, and the ladder leant to her window which appear in the drawings. Then Mrs. Talmann asks similar questions to Mr. Talmann. She asks about his shirt and riding boots in the drawings. Mr. Talmann states that they do not belong to him. Mrs. Talmann tries to make him understand that those objects could belong to anybody, and could be interpreted in any way. Then she argues that the drawings contained a more valuable evidence; the evidence that Mr. Neville has become party to the death of her father. So Neville has become the scapegoat. He is beaten and killed after his eyes are removed by other people in the location where he has been making the thirteenth drawing and his drawings are burnt.

Although this seems to be the main story in the film the purpose of the film seems to be more than telling such a story. At the center of the film lies a contradiction between Neville's 'seeing' of his drawings and other people's 'reading' of them and this contradiction refers to an important historical dichotomy in art, which is rooted in seventeenth-century but which is still valid in today's art, especially in today's cinema.

As Martin Jay's essay entitled 'Scopic Regimes of Modernity' suggests the scopic regime of modernity does not exhibit a homogeneous character but rather it consists of several 'visual subcultures' (4). In this respect Jay distinguishes between Cartesian perspectivalism or Renaissance perspective, seventeenth-century Dutch art and the Baroque as being the three main visual subcultures of the modern era. Here I will focus on the distinction between the first two, which is discussed by Svetlana Alpers in his book entitled 'The Art of Describing' in a more elaborated way. Both Jay and Alpers describe Italian Renaissance art, which is dominated by Cartesian perspectivalism, as being 'narrative' in that it is motivated by storytelling through textual references. In this respect Alpers defines the picture in Italian renaissance art as

a framed surface or pane situated at a certain distance from a viewer who looks through it at a second or substitute world. In the Renaissance this world was a stage on which human figures performed significant actions based on texts of the poets. (xix)¹

¹ Alpers calls this definition the Albertian definition of picture, which takes its name from Renaissance theoretician of perspective, Alberti.

Alpers implies that Italian Renaissance art is 'the art of reading' privileging a monocular viewer and emphasizing his/her reading and interpretation of the picture dependent on his/her position in front of it. This means that 'the meaning is disguised beneath the surface' and waits for the constitution and interpretation of the 'positioned viewer' (xxiv, xxv).

On the other hand Alpers describes seventeenth-century Dutch art as being an 'art of describing' and based on that distinguishes it from the 'narrative art of Italy' (xx). We learn from her arguments that what distinguishes the Dutch 'art of describing' from 'the narrative art of Italy' is its being based on seeing the world empirically and rendering the picture a flat surface (like a mirror or map) representing what the objective eye sees rather than a window on a world where significant human actions take place. This suggests that the emphasis is put on describing (seeing and representing) rather than on offering a plot for viewer's reading and allegorical interpretation. In this respect Alpers argues that 'Dutch art offers a delight to the eyes and as such seems perhaps to place fewer demands on us than does the art of Italy' (xxii). She claims that it does not offer an easy verbal access. I think the reason is that Dutch paintings visually draw the attention of the viewer to many small things through exhibiting 'fragmentary, detailed and richly articulated surfaces' (Jay 13) which do not seem to belong to any plot that can be read and interpreted allegorically. The way these small things are represented in terms of the use of light, color and composition contributes to the suppression of the narrative and textual interpretation as well. I think Alpers' contrasting of the Dutch art and the art of Italy

includes enough information to make us understand the comparatively closed character of Dutch paintings to reading and interpretation:

attention to many small things versus a few large ones; light reflected off objects versus objects modeled by light and shadow; the surface of objects, their colors and textures, dealt with rather than their placement in a legible space; an unframed image versus one that is clearly framed; one with no clearly situated viewer compared to one with such a viewer. (44)

Based on all these Alpers describes the seventeenth-century Dutch art as being 'visual', in that it emphasizes 'seeing', as opposed to the art of Italy, which she describes as being 'textual', in that it emphasizes 'reading'. She argues that this visual characteristic of Dutch art is related to the emergence of optical devices such as the camera obscura, the microscope, the lenses and to the emergence of the trust in the representations of the world offered by those devices, especially by the camera obscura. However, for her, the emergence of such a trust in representations of the world is more important than the emergence of the devices themselves in terms of their effect on Dutch painting. She posits Kepler's definition of 'human eye itself as a mechanical maker of pictures' and his definition of 'to see' as 'to picture' as an exemplary of this seventeenth-century trust. She argues that Kepler's definition provides the model of picture which offers appropriate channels to deal with the nature of seventeenth-century Dutch images which also exhibit a trust in the eye and representation (26-33).²

As it is stated before The Draughtsman's Contract, where Neville is the exemplary figure of this trust in the eye and representation, involves direct references to this

² It should be noted that these characteristics could be easily adapted to the realist perspective in cinema.

dichotomy in the history of representation that is described by Alpers. Neville's claim that he draws only what is before him without adding or leaving out anything and without any allegorical intent put his practice within the framework of 'the art of describing' or let us say 'the art of seeing' in which the dispassionate eye becomes the central means of representation. However his claim does not prevent other people in the estate from reading his drawings allegorically and coming up with a different conception of them, which ultimately leads to his blinding and death. In this respect the film seems to be based on seeing/reading or representing/allegory dichotomy and therefore it can be considered as an allegory of this dichotomy as well.

The dialectic between seeing and reading or between representation and allegory represented by the film can be discussed with reference to Benjamin's concept of allegory and Foucault's discussion on 'representing' and on the relation between visual and discursive spaces too. Benjamin presents allegory, in his The Origin of German Tragic Drama, as a characteristic of Baroque works which stands against the organic symbol in classical works. He argues that allegory is inorganic, in that it is formed of fragments isolated from their original context rather than of a totality fixed in meaning. As Peter Bürger argues when he discusses Benjamin's concept of allegory, 'the allegorist joins the isolated reality fragments and thereby creates meaning. This is posited meaning; it does not derive from the original context of the fragments' (69). In this respect it could be argued that allegorical formations require more interpretive ability. Benjamin's distinction between organic symbol and allegory can be thought in parallel with Foucault's distinction between Renaissance

tradition of interpretation through resemblance and the tradition of ordering of things through discrimination (55-7). Foucault argues that up to the end of sixteenth century it was resemblance which made possible the knowledge of things and the art of representing them (17); but that later this was replaced by an analysis and ordering of things on the basis of their identities and differences (55). He argues that in this later case

The activity of the mind . . . no longer consists in *drawing things together*, in setting out on a quest for everything that might reveal some sort of kinship, attraction, or secretly shared nature within them, but on the contrary, in *discriminating*, that is, in establishing their identities, then inevitability of the connections with all the successive degrees of a series. In this sense, discrimination imposes upon comparison the primary and fundamental investigation of difference: providing oneself by intuition with a distinct representation of things, and apprehending clearly the inevitable connection between one element in a series and that which immediately follows it. (55)

What Foucault calls 'discrimination' can be considered as being similar to what Benjamin calls 'allegory'. In this respect it seems to me that The Draughtsman's Contract posits Foucault's 'discrimination', Benjamin's 'allegory' and Alper's 'allegorical reading' against their 'interpretation through resemblance', organic work' and 'seeing' respectively, through the conflict between Neville's and other people's conception of the drawings made by Neville. Neville continuously claims that he draws only what he sees. He considers the relationship between the drawings and their referents as being nothing else then an analogical representation. The viewfinder of his optical grid and his drawing papers divided by squares imply that he considers his art to be visual mimesis and they function as an indicator of his desire for visual mastery over what he sees and draws. He considers his drawings as an organic whole, as being self-contained representations of different parts of the estate at different times, which do not necessitate any additional interpretation or

allegorical readings. However the conception of the drawings by other people is totally different. The objects intruding in Neville's field of vision, which he records in his drawings in order to remain faithful to his representations, are used by those people to read the drawings as separate fragments that can be ordered in such a way that they become evidence of Neville's becoming party to Mr. Herbert's death. In other words they interpret the drawings allegorically so as to provide a connecting plot and make Neville the scapegoat of the murder. Based on all these it could be argued that 'the art of seeing', 'organic work', and 'representation through resemblance', which are discussed before, are the concepts that characterize Neville's relation to his work and that 'the art of reading', 'allegory' and 'discrimination' characterize other people's relation to Neville's work. In this sense the film can be considered as a reference to the different theories of representation and this is what makes it an allegorical work as well.

The film presents Neville's understanding of representation as a kind of blindness. First of all Neville's field of vision is always framed by his viewfinder making him remain blind to everything outside of it. There is a direct reference to this kind of blindness in the words of Mrs. Talmann. She says to Neville,

I've grown to believe that a really intelligent man makes an indifferent painter, for painting requires a certain blindness, a partial refusal to be aware of all the options. An intelligent man will know more about what he is drawing than he will see, and in the space between knowing and seeing, he will become constrained, unable to pursue an idea strongly.

Throughout the film Neville remains blind not only to the appearances outside the frame of his viewfinder but also to the events around him and to the possible meanings that could be produced by the connection between the objects in his

drawings. In the end of the film, after Neville is enlightened about those meanings he is literally blinded and punished for not knowing or for misreading what he sees. This literal blindness is in parallel with the metaphor of blindness in literature, which refers to the fact that the heroes who are unable to see the truths with their open eyes becomes literally blind in the end, like in the case of King Oedipus and King Lear, and blindness works for them as a window opening onto vision.

The film deals with the question of representation at another level as well. It raises questions on the relation between different modes of representation such as drawing, language, and film. The relation between drawing and film is expressed more directly by making Neville's viewfinder coincide with the static cinematic frame at various moments of the film. At those points an analogy between the draughtsman and cinematographer and between their arts is produced. In this sense the draughtsman becomes the cinematographer as well. The parallel cut between what Neville, and so the spectator, sees and their drawings on the paper is another aspect of the film which establishes such a relation between the film and the drawing and between the filmmaker and the draughtsman. At those moments the viewer is forced to compare the drawings to the filmic image which makes sometimes hard to decide which one is the copy of the other: do we see what Neville draws or does Neville draw what we see? The scene where Neville passes in front of his viewfinder, which coincide with the cinematic frame, and remains there blocking the view of the location until the location is cleared of people emphasizes this relation between the draughtsman and the filmmaker; it is Neville who decide what he will see in the location as well as

what we, as spectators, will see in the film. Based on this continuous relationship established between drawing and filmmaking, between the draughtsman and the filmmaker, it could be argued that all of the characteristics of the draughtsman and his art applies to cinema and to the filmmaker as well. For example it could be said that the restricted vision of the draughtsman and his desire for visual mimesis applies to the cinematographer as well. Although there is a reference to cinema's capability of representing life more fully than drawing because it involves movement and sound, the challenge to the draughtsman's control over his drawings through multivocal interpretation is directed to the cinematographer's control over his work as well. The film gives the idea that despite the efforts of the cinematographer to have visual mastery over his work the film always resists univocal interpretation. This seems to be mainly a criticism of the ideology of realism in dominant cinema which equates knowledge and truth and their objectiveness with visual representation.

The analysis of the distinct levels of representation in The Draughtsman's Contract offered by Elliott and Purdy shows very clearly that the film is open to multiple readings none of which can be considered as the right and adequate one (Architecture and Allegory 41). They ask what we, the audience, see when we look through Neville's viewfinder: do we see what he sees, an objective view of the landscape devoid of allegorical meaning, which he authors and controls; do we see what Mrs. Talmann wants him to see, an allegory which she authors and controls; do we see what Greenaway wants us to see, 'an allegory of a higher logical type which

represents the dialectic between the first two levels and which he authors and controls'; or do we see something quite different? They argue that if we think in Foucauldian terms Neville's case can be considered as an attempt to discipline the landscape, Mrs. Talmann's as an attempt to discipline Neville (the artist), and Greenaway's as an attempt to discipline/liberate the viewers.

In the first case we see what Neville 'sees', in the second what Mrs. Talmann 'reads' and in the third the interplay between 'seeing' and 'reading'. Neville seems to draw what he sees not what he knows whereas Mrs. Talmann reads what she knows. As a result the relationship between seeing and reading can also be interpreted as the relationship between seeing and knowing. Mrs. Talmann moves us from 'the empirical world of seeing' to 'the constructed world of knowing and reading' through a speech she makes to Neville (Elliott and Purdy, Architecture and Allegory 40-1). Before she offers her alternative reading of the drawings she says to Neville, 'let me make a little speech' and then she offers her own reading in her speech. At that point we are introduced to the interplay between visual and discursive spaces, and we might ask which one is adequate. Greenaway's answer to that question seems to be similar to Foucault's argument on the relationship between those spaces in Velázquez's Las Meninas (3-16).

Foucault argues that Las Meninas represents representation itself; which could be said for The Draughtsman's Contract too. He argues that 'perhaps there exists, in this

painting by Velázquez, the representation as it were, of Classical representation, and the definition of the space it opens up to us' (16).

Foucault suggests that the models being painted by the painter in the painting are not present directly in the scene but they are seen indirectly through a mirror on the background of the painting. Then in an attempt to determine the identities of the figures present in the painting he suggests that

it would be better to say that Velázquez composed a picture; that in this picture he represented himself, in his studio or in a room of the Escorial, in the act of painting two figures whom the Infanta Margarita has come there to watch, together with an entourage of duennas, maids of honor, courtiers, and dwarfs; that we can attribute names to this group of people with great precision: tradition recognizes that here we have Doña Maria Agustina Sarmiente, over there Nieto, in the foreground Nicolaso Pertusato, an Italian jester. We could then add that the two personages serving as models to the painter are not visible, at least directly; but that we can see them in a mirror; and that they are, without any doubt, King Philip IV and his wife Mariana. (9)

Foucault suggests that those proper names 'would avoid ambiguous designations' but that this is not the case; this is not what the painting asserts but just the product of the relationship between language and painting which he considers to be infinite. He states that neither words nor the visible can be reduced to the other's terms:

It is in vain that we say what we see; what we see never resides in what we say. And it is in vain that we attempt to show, by the use of images, metaphors, or similes, what we are saying; the space where they achieve their splendor is not that deployed by our eyes but that defined by the sequential elements of syntax. And the proper name, in this particular context, is merely an artifice: it gives us a finger to point with, in other words, to pass surreptitiously from the space where one speaks to the space where one looks; in other words, to fold one over the other as though they were equivalents. (9)

As it can be concluded out of this argument Foucault points to the uselessness of the search for making the visual space and discursive space coincide in a unique way. He argues that one should treat the incompatibility of both spaces as a starting point and

therefore one should 'erase those proper names and preserve the infinity of the task' in order to let the painting 'release its illuminations' (9-10). He states that the main task is to interrogate 'the reflection in the depths of that mirror' in its own terms; on the level of its existence rather than on the level of its name (10). Foucault's arguments suggest that this is the way to get what the painting/representation really is about: Not a scene where particular people, who can be identified by their proper names, grouped together; but rather the representation itself 'with its images, the eyes to which it is offered, the faces it makes visible, the gestures that call it into being' (16).

If we look at The Draughtsman's Contract from such a perspective we can see that the main question it raises is not whether Neville or Mrs. Talmann was right; or whether the objects drawn in the first six drawings belonged to Mr. Herbert as Mrs. Talmann argued, or whether the clothes drawn in the last six drawings belonged to Mrs. Talmann, as her husband argued, or whether the riding boots and the shirt belonged to Mr. Talmann, as his wife argued. Even the film does not offer an answer to the question, who really killed Mr. Herbert because this is not what Greenaway wants to communicate, it is rather, as we have seen, the nature of representation itself. In this respect the film seems to be mainly a travel through different theories of representation and different modes of representation. It is mainly about how man sought to represent himself and the world through the history.

In this film representation appears to be a group of structures and control that the artist or the people impose on their work, on their world. Perhaps it is a way of 'ordering things' Greenaway here does not offer a single correct model for representation; rather he suggests a multitude of representations. He talks about representation and makes the viewer think about it. However it seems to me that there is still a strong argument in the film, which is the argument that reality cannot be represented, or ,more correctly, that what is represented as being reality cannot be considered as being about the real. There is a living statue in the film who poses as a stone statue at various places of the estate without caring about what is happening around him. The film's explanation for his existence, at first look is that he is a servant of Compton-Anstey whose job is to decorate the gardens (Lawrence 70).³ However I agree with Brigitte Peucker that what the living statue represents, more precisely is 'the desire to bring the real in the form of body into representation' (158). And it is only that living statue which Neville cannot put into his representation. In the thirteenth drawing Neville draws a statue of a horse and omits the living statue who has posed as its rider. He says to others that he has finished the drawing but we see that Neville, who was proud of drawing exactly what he sees along the film, did not include this time in his representation the living statue on top of the horse. After Neville's murder at the location where this horse statue is placed, the living statue gets off the horse -turning the last drawing of Neville into a true representation-, beats a pineapple and spits what is in his mouth at the camera. This is the concluding scene of the film. Elliott and Purdy argue that this action of the

³ Brigitte Peucker states that Greenaway's own explanation for this figure is that 'late seventeenth-century English landowners who were too poor or too stingy to buy statuary for their estates would ask as servant to pose as a statue (210).

living statue which ends the film 'suggests a rejection of the film itself with its elaborate games' (44). I think we can interpret this also as the uncaring and humor of the real before all the representations which tries to 'discipline' it.

4.1.2. The Belly of an Architect

The Belly of an Architect, like The Draughtsman's Contract, evolves around the decline of an artist (an architect) who loses the control of his artistic work. The film is described as being the most conventional and most humane film of Peter Greenaway by certain circles and this was related to the acting of Brian Dennehy, an American actor of Hollywood tradition, who played the architect in the film (Hacker and Price 202, 204). It seems that Greenaway had allowed Brian Dennehy to empathize with the character he was playing, something which is unusual in Greenaway's films. Brian Dennehy confesses this fact as follows

There is much of myself, and my own life and emotions up there. On reading the script I was scared to death. I was very moved . . . Greenaway is the only really intellectual director I've worked with. We had to talk through translators but I let him be the intellectual, I wanted to be the human being. (qtd. in Hacker and Price 204)

Dennehy's statement points to an important aspect of Greenaway's approach towards actors in his films, in that it refers indirectly to Greenaway's conception of actor as an element among other filmic elements which serves like the others to pursue some ideas which go beyond emotional or humanely acting. Moreover as it will be discussed in this section Dennehy's physical presence and his acting do not dominate the whole film; in other words the film is far richer in terms of the ideas it presents for thought than the presence and acting of its actors.

The film tells the nine-month story⁴ of an American architect, Stourley Kracklite (Brian Dennehy) who comes to Rome with her wife Louisa (Chloe Webb) to prepare an exhibition on the visionary eighteenth-century French architect Etienne-Louis Boullée (1728-99), who actually built almost nothing but known for his designs on paper. This nine-month duration in Rome becomes a painful experience for Kracklite, in that both his wife and his project slips through his hands while the pain in his stomach makes him physically suffer. Throughout the film we learn that Kracklite and his wife have been married for seven years, during which Louisa has had several miscarriages and Kracklite has failed to complete several projects despite his fondness in his job and neglect of everything else. In this respect this nine-month duration serves as a new period in their life, during which Louisa gets pregnant and gives birth in the end whereas Kracklite fails to complete his project on his own and commits suicide. In this way biological creativity/artistic creativity opposition, which can also be formulated as biological reproduction/artistic production, appears to be one of the major themes that the film deals with through the metaphor of pregnancy..

After their arrival to Rome Kracklite starts to have pain in his stomach, which motivates him to examine the bellies of certain male figures such as Augustus Caesar - who was poisoned by his wife with figs- through enlarging their photographs in the photocopy machine. First he thinks that his wife is poisoning him but later doctors inform him that he has stomach cancer. His physical pain is accompanied by a mental distress as well because his wife engages in a sentimental and sexual relationship

⁴ At the beginning of the film Kracklite and Louisa are seen in a train making love. This is later followed by Louisa's pregnancy and the film ends with her giving birth. Based on that I use the term 'nine-month story'.

with the young Caspasian (Christopher Lambert), another architect who is the son of the exhibition's chief fund-raiser and the rival of Kracklite throughout the film. Being effected by all these, Kracklite commits suicide by letting himself down the exhibition building on the opening ceremony, at the moment when his pregnant wife gives birth to his heir.

However, The Belly of an Architect is not just the story of suffering Stourley Kracklite. The film is rich in metaphor and it opens several channels to think about art and the artist in general once 'the architecture' is taken as a metaphor for art and 'the architect' is taken as a metaphor for artist. It seems to me that the film deals most apparently with two themes. On one hand it debates on the question of artistic creativity by establishing a parallel/contrast relation with human reproduction/fertility. This is revealed by the relationship between Kracklite and his wife Louisa. On the other hand it deals with the question of immortality on several levels: immortality and durability of artistic products, mortality of human being, and immortality of human being through art. This is realized by carrying the names and the works of artists from the past, like Boullée, Piranesi, to the present and by bringing different modes of representation such as sculpture, painting, photography, photocopy in Kracklite's engagement with his own belly and the bellies of historical/mythological figures. The film indirectly debates on the cinematic representation in terms of the durability and immortality of the artwork and the artist as well.

If we consider the fact that the stomach is the organ where digestion -a process which separates 'the good' from 'the bad'- starts then it seems that Kracklite's problem with his stomach could have a metaphorical meaning. I guess Michael Schoenfeldt's essay entitled Fables of the Belly in Early Modern England could help us for such a metaphorical interpretation. Schoenfeldt argues that

The stomach, the organ that accomplishes digestion, provides a particularly intense focus of inwardness because it is the part of our body that makes its needs felt most frequently and insistently. It demands to be filled at least a couple of times a day, and to be emptied at least once. When these demands are not met, the entire organism suffers. (244)

Schoenfeldt in his essay examines certain legends formulated to explain digestion and some of the conclusions he comes up with are as follows

- Since all illness was imagined to be the product of a lack or excess of some bodily fluid, the stomach assumed an important position in early modern regimes of mental and physical health (244).
- Digestion is a very literal assimilation of something that is not part of one to the essence of one's being (245).
- The stomach was imagined to complete physiologically a process that begins in the ethical judgment: the discrimination of dross from nutrition, of good from the bad (245).
- The regulation of what goes into and out of the stomach is a matter of discipline over appetite' (251).
- Diet and digestion were seen to affect not just mood and mental capacity but even the soul (253).

Schoenfeldt also observes that the belly where the stomach is situated was described like a 'labyrinthine architecture' (246) and that the descriptions of the digestion as

being occurring throughout the organism implied that the human body was a giant stomach (245).

Kracklite, like Neville in The Draughtsman's Contract, is an outsider. In both films the artist is figured as a person who is vulnerable to the interruptions from outside. The arguments above suggest that the stomach is the place where the self meets with the outside, the other. If we consider the fact that Kracklite's pain starts after his arrival to Rome and engages in a collaborative project then we can interpret his pain as referring metaphorically to his problem with 'the outside'; to a conflict between his inside and outside. Again in the light of the arguments above his pain can also be interpreted as his failure to discipline his 'appetite', his arrogance and his egotism. This last case is revealed in the words of the doctor who tells Kracklite that he is not being poisoned but he is suffering from 'dispersia, fatigue, over excitement, excess, unfamiliarhood, lack of exercise, too much coffee, and maybe also too much egotism.'

The presentation of architecture as a metaphor for art in general does not seem to be a coincidence if we follow Walter Benjamin's statement that 'its [architecture's] history is more ancient than any other art' (240) and Vitruvius' description of the architecture, in his Ten Books on Architecture, as a site of convergence of several kinds of knowledge and as a site where other arts are judged. Vitruvius writes,

The architect should be equipped with knowledge of many branches of study and varied kinds of learning, for it is by his judgment that all work done by the other arts is put to test . . . Let him [architect] be educated, skillful with the pencil, instructed in geometry, know much history, have followed the philosophers with attention, understand music, have some knowledge of

medicine, know the options of the jurists, and be acquainted with astronomy and the theory of heavens. (5-6) ⁵

It is possible to observe a parodied reference to Vitruvius' argument in the film, in the words of Caspasian who tells Louisa that 'architects ought to know about everything; reproduction, sex, especially sex.'

The metaphors of architecture and architect, for Greenaway, serves another purpose too: establishing an analogy between the architect and the filmmaker. In an interview he describes the common points of them as follows

I suppose you could call *The Belly of an Architect*, *The Belly of a Film-Maker*. Film-maker and architect share the same need for many collaborators of vastly different disciplines. They are both very costly, they both need large management skills. The film and the building are used and judged by a public that has many constituents. They both have a probable basis in a commission and a producer. They are maneuvered and circumscribed by financiers, insurance guarantees, contracts with small prints. They have to satisfy at the moment of completion and, one hopes, to find satisfaction with succeeding generations of users. They have in some sense to be both practical and aesthetic. They have to be judged in many currencies -money, technique, durability, kudos, aesthetics. And they both have a great many competitors in the market place -competitors from the past and the present. As in *The Belly of an Architect*, there are not a few occasions when the central initiating figure - the filmmaker or the architect- can be forcibly removed from his assignment. (qtd. in Woods 236-7) ⁶

Based on all these it could be argued that the presentation of the architect as a metaphor for artist in general is quite meaningful too. Kracklite is not the only architect in the film, there is also Etienne-Louis Boullée and Giovanni Battista Piranesi. A brief look at the life of Boullée, the architect hero of Kracklite whom he identifies with, shows that the employment of his name and his works in the film

⁵ Vitruvius explains the reasons for the necessity of these knowledge's for the architect one by one in his book (6-13).

⁶ I think Greenaway's statement summarizes totally the situation of Kracklite in the film.

among so many other architects, has important functions in relation to the statements of the film on art and the artist.

Boullée, who studied first painting and later left it unwillingly for architecture, is mentioned in art books as a visionary architect, which means that he is known more for his visionary designs which influenced others than for anything he actually built (Lemagny 16). Jean-Claude Lemagny explains that this was the case because Boullée's 'creative power far exceeded the economic feasibility of his buildings.' Based on the manuscript of Boullée available in Bibliothèque Nationale, Paris he also argues that 'Boullée regards the art of architecture as far superior to the mere technique of building' (16).

Greenaway, in an interview, points to the similarity between Boullée 'whose reputation is based on paper buildings' and filmmakers making 'paper films that haven't reached the screen' (qtd. in Woods 236). He argues that 'perhaps filmmakers, like architects, are inevitably condemned to be always making dream projects -projects that never come to pass.' It seems to me that Greenaway might be identifying with Boullée too. Greenaway, like Boullée, studied first painting and he has several 'paper films', like 55-Men on Horseback, The Stairs, and a film on necrophilia, which could not reach the screen because of financial problems.

When we look at the visionary designs of Boullée we observe that they consists of simple masses, simple architectural forms such as cylinders, pyramids, cones,

spheres (Lamagny 19-38) and that they exhibit an Apollonian universe characterized by order, balance, and beauty based on form. In general The Belly of an Architect exhibits such a universe too with its balanced, symmetrical, and static compositions. Boullée's Cénotaph de Newton (Newton's Cenotaph) (1784), the work that is seen in the film more than his other works, consists of an enormous sphere. Christian Thomsen argues that this work 'was seen to embody not only Newton's universal science but also the perfection of the cosmos, eternity and infinity' (57).⁷ I think it is quite interesting that a work having death in its content⁸ becomes to signify eternity and I think the employment of this work in the film is very conscious, in that it embodies the question of immortality through art by itself: The 'paper work', which is about immortality although it reminds of death, is itself immortal and it, in a way, makes Newton immortal as well as Boullée.

As it is stated before, another visionary architect to whom Boullée is contrasted by people around Kracklite and by Greenaway is Piranesi (1720-78). A comparison of the works of both architects reveals that while Boullée's works are dominated by simplicity and clarity Piranesi's works are dominated by complicity, details, non-symmetry and richness. Christian Thomsen asserts that today Piranesi is understood as

the first visual artist to capture what his contemporary, Laurence Sterne, had captured in language: the traumatic experiences of an anxious ego that had become just as aware of its psychologically precarious position as of the societal compulsions to which it was subject. In this respect, Sterne and

⁷ Boullée explains that he has preferred the sphere as form because 'of all bodies, it offers the largest surface to the eye, and this lends its majesty. It has the utmost simplicity because that surface is flawless and endless' (qtd. in Lemagny 26). Based on that argument it could be suggested that Boullée associates his work with eternity and infinity too.

⁸ Most of Boullée's designs consists of cenotaphs and cenotaph is 'a monument put up in the memory of a person or persons buried elsewhere' (A Learner's Dictionary of Current English 157).

Piranesi were legitimate predecessors of James Joyce and many other twentieth-century artists. (46)

Thomsen argues that Piranesi's visionary designs have been influential on film set designers as well. He states that

Piranesi has not only supplied the models for the series of English Frankenstein movies of the early 1960s, but he is invariably referred to whenever a filmmaker wishes to create an effect of terror, evoke an ambivalent psychological mood, or produce a vision of incarceration or apocalypse in a monumental architectural setting. (55)

Thomsen forwards Greenaway's employment of the architecture of Piranesi in the settings of Prospero's Books as an example to the fact above. It is possible to observe such compositional references to Piranesi, in The Belly of an Architect as well. For example Kracklite's workspace associates Piranesi's Le Carceri (The Prisons) (1760) with its archways, shadows and lights. Moreover, I think, the stairs that seem to be temporarily constructed for the organization of the exhibition building -I guess they form a scaffold- constitute the most direct reference to Le Carceri. In this respect it could also be suggested that Kracklite's workspace is, in a way, his own prison. Another moment in the film when the composition expresses the change in the atmosphere is the scene where Louisa gives birth and Kracklite commits suicide. The symmetrical, centered and static compositions seen from the front in the film until that moment is broken for the sake of a more dynamic composition where the scene is seen from below and the symmetry is collapsed. According to Greenaway such a composition suggests that 'the Apollonian universe that Kracklite tried to maintain has been destroyed' (qtd. in Elliott and Purdy, Architecture and Allegory 18).

It seems to me that the reference to these two visionary architects by the film as secret heroes and the use of their aesthetics, which exhibit a contrast, as formal devices have another function too. The works of these architects do not have any materiality; they can be formulated as mere ideas on papers. However as Thomsen suggests and as it is observed in Greenaway they still influence art and imagination and this is what constitutes their values. Similarly a film does not have any materiality. It can be considered as imaginations ideas on a filmstrip. Therefore it could be argued that a film derives its value from the creative ideas present in it rather than the actual existence, or seeming existence of what it represents; and this could be forwarded as something which makes the fondness of realism in cinema something meaningless or irrelevant since what remains out of a film is just a set of ideas and imaginations.

Having taken the architecture as a metaphor for art in general and the architect for the artist now let us look at some more specific themes in the film. One of the questions the film debates is 'why an artist engages in art' and the answer it seems to offer is 'to create', to leave traces behind in other words to become immortal through artistic creations. However the film questions the validity of these answers too, in other words the validity of artistic creation.

Greenaway asserts that

the film [The Belly of an Architect] is about the way man reproduces himself. At the beginning we see a lot of three-dimensional sculpture . . . A little later on we begin to examine painted representations . . . and then there's that representation of man through photography, and finally the most banal of all, through photocopying. (qtd. in Lawrence 136)

The location where the film is set is Rome, which is considered to be a living museum of art with its buildings and statues. We, as spectators, travel through Rome with Kracklite and see its architecture and statues. We also see the representations of Rome on the postcards that Kracklite sends to Boullée. When Kracklite engages with the bellies of certain male figures (Augustus, Boullée, Andrea Doria, himself as Andrea Doria) and starts to enlarge their pictures through a photocopy machine we witness a series of pictures which become reproductions of reproductions of sculpture, engraving, painting and photography. Towards the end of the film we see Kracklite sitting on the ground of his hotel room, which is covered by numerous photocopies. This situation demonstrates a passage from more expansive but more durable representations to cheaper but less durable ones. Moreover we observe that Kracklite reproduces reproductions of sculptures, paintings, and photographs not with an artistic purpose but with a more practical purpose. However he gets nothing from this photocopying process as well as he creates nothing. What he gets is mere enlarged reproductions of reproductions. The translation of representations through different modes of representation, which becomes more and more mechanical, expresses in a sense, the loss of aura caused by changes in techniques of reproduction, which is discussed by Walter Benjamin in his essay entitled The Work of Art in the Age of Mechanical Reproduction. Benjamin in his essay tries to point to the change in modes of reception brought by mechanical reproduction and does not aim at offering a negative criticism of this situation. However The Belly of an Architect seems to offer such a criticism. Kracklite, by reproducing reproductions, further decreases their effect and turns them into something very banal.⁹ The

⁹ In the film we also witness other kinds of representations as banal as photocopy such as Boullée's

exaggerated green light of the photocopy machine can be considered as symbolically representing the sickness, and the creative infertility inherent in the process, which is also inherent in Kracklite.¹⁰ Another point revealed by this photocopying process is that the photocopy is the most exact copy of his original. When Kracklite enlarges a detail from the picture of the belly of Augustus and put it on his own belly and examines himself in a mirror the photocopied belly seems like the belly of Kracklite. I think this scene problematizes the relation between the copy and the original, and the function of the photocopy in this relation. However at the same time we know that a photocopy has almost no aesthetic value -in the way it is used in general- so it could be argued that offering an exact copy cannot be the measure of the aesthetic value of the work.

Beside the loss of uniqueness and authenticity through mechanical reproduction, this array of translations (sculpture-painting-photography-photocopy) also problematizes the status of the artwork in the face of time. A stone building or a statue is more durable and it can benefit from aging compared to the ephemeral photographic negative or paper. The scene at the beginning of the film where Kracklite and his associates applaud the Pantheon in Rome¹¹ is an expression of the advantageous situation of the architecture in the face of time. The applause for Pantheon, as Alan Woods observes, was partly for its 'magnificent decay' (93). The passage of time has increased the significance of the Pantheon.

Cenotaph in the form of a cake, Newton's image on a paper money.

¹⁰ Throughout the film we see nothing created by Kracklite. Even the exhibition, which he can not complete on his own, is not on his works but the works of Boullée. It could be said that the exhibition is also a kind of reproduction by Kracklite, like his other reproductions in the photocopy machine.

¹¹ This seems to be similar to the Draughtsman's applauding the landscape in The Draughtsman's Contract.

When we consider cinema as a representative medium from such a perspective we see that film is also threatened by the passage of time. There is a direct statement of this problem by Greenaway in the catalogue of his exhibition The Stairs Geneva Location. He states,

For me it is a frustration that cinema has no substance in the way that, for example, architecture and sculpture -even painting- have substance. And, as a consequence, I doubt whether cinema has any real history in the world. The passage of History effects inevitable material changes in an artifact. In that sense, cinema, or film, cannot profitably age, and it can have no intimacy with History. Even a very short history permits an object to attain provenance, heritage and cultural power. Even attain cultural magic, certainly currency and usage. The physical touch of History, which is not necessarily inimical to the well-being of a cultural artifact, can 'improve' its substance and enhance its significance. Without exception material changes in film are irredeemably disadvantageous. Film will not sustain aging processes or be made profitably resonant by them.

A film cannot be photographed and rephotographed like a piece of architecture or sculpture, it cannot be re-interpreted like a piece of theater or music, it cannot grow a patina of provenance like a painting, or be reproduced in its entirety as a painting can be reproduced; it is immediately fixed in a strange sort of present tense that will not profit by aging. (3-4)

I think in The Belly of an Architect, Greenaway experiments with the question of reproducibility of the film as well -the translation of the film into different modes of representation. This is most apparent in the scene where Kracklite meets the photographs showing himself, Louisa and Caspasian in different places and moments, which cover an entire wall in the work place of Flavia (Stefania Casini), the sister of Caspasian. The photographs, like a storyboard, summarize the film so far and forms a little narrative (photographs) within the narrative (film).

Throughout the film we hear the names of several artists, who died years ago, through their works. In this sense the artwork, especially durable artworks like

architecture, sculpture, seems to be a ticket to immortality. Greenaway also refers to this in his argument below

If you are interested in immortality then perhaps it's best to be an architect - think of the evidence in bricks and marble and imperishable stone. What price the immortality ticket for a film-maker with brittle celluloid and fading emulsion? (qtd. in Woods 252-3)

However the film also gives the impression that all effort to be immortal through artwork is transitory. We see that Boullée's Cenotaph is eaten as a cake; the paper money on which Newton's image appears burns or drops out of circulation. The film puts a question mark in the end, which makes us think about all the arguments the film -and we, as the audience- makes about immortality and the artwork so far¹². Kracklite dies leaving a heir behind; which suggests that perhaps the biological creativity, through which man reproduces himself, is the only means to immortality. This Darwinian idea is also apparent in Greenaway's answer to a question in an interview. He states that he has achieved his purpose in this world by having two girls (qtd. in Barker 30).

4.2. On Reality/Illusion and the Suspension of Disbelief

Kendall L. Walton argues that 'fictions are games of make-believe' (qtd. In Poidevin 229). I think dominant cinema offers the examples of fictions, which confirm this argument in the best way; in that the films attempt to conceal their artifice and make the audience believe in the illusion. This is what we call the suspension of disbelief, through which the spectator is forced to take what is represented on the screen not

¹² It seems to me that this is very similar to the ending of The Draughtsman's Contract, where the living statue spits to the camera, which can be interpreted as the rejection of the film itself. The ending of The Belly of an Architect seems to be the questioning of what the film says so far.

just as a film/fiction but reality. I think we can call this deception as well. The suspension of disbelief is assumed to be the necessary condition of being able to produce emotional response of the audience to the characters and events in the film. This is also implied by Walton's argument that to respond to a fictional character is to 'enter into' the fictional world in which the character lives, and to be a part of that world make-believedly (qtd. in Boruah 66).

However there are two phenomena in cinema, as Greenaway points out, which make the artifice reach its height and thus make the suspension of disbelief difficult to be sustained. These are 'death and copulation'. 'For a certainty no actor ever really dies on screen. No actor copulates on screen. The more they die and the more they copulate, the less we can sustain our suspension of disbelief' (Deceiving is Believing). Greenaway, who is against the concealment of the artifice in cinema, offers a critique of the illusion of realism and suspension of disbelief in all of his films.¹³ However it is in The Baby of Mâcon that such a critique becomes most apparent. In this film Greenaway through certain bodily phenomena such as copulation and death, questions the tiny space between fiction and reality or between representation and reality and the audience's suspension of disbelief about these phenomena.

Catherine Russell, in her book entitled Narrative Mortality offers a discussion of the relation between 'narrative mortality (the discourse of death in narrative film) and

¹³ Such a critique is present especially in The Cook, The Thief, His Wife and Her Lover, Prospero's Books and The Baby of Mâcon.

cinematic representation, which, I think, has many points in common with Greenaway's conception of the same relation. Russell argues that

The representation of violent death in film constitutes a special crisis of believability, a threshold of realism and its own critique. Enacted death, bodily violence, and corporeality (such as surgical operations) are privileged points at which realism makes film break with the real, as the bullet-ridden corpse is at once the height of artifice and horror. (23)

Although Russell mentions very little about Greenaway, and only about his The Cook, the Thief, His Wife and Her Lover, her argument above applies totally to The Baby of Mâcon. Even it could be considered as a sentence written particularly after this film.

Greenaway in The Baby of Mâcon questions the passivity of the audience with which they accept the believability of the cinematic illusion. Russell, like Greenaway and all other filmmakers and film theorists who argue against the illusion of realism in cinema, suggests that 'the illusionist impression of reality in the cinema is . . . narrative's disavowal of its own mortal condition as a series of discrete photographic images' (12). She relates the representation of death in film to the believability of the image and argues that

Insofar as this belief depends on the denial of the film's celluloid status, its twenty-four-frames-a-second 'mortal' state, the illusion of reality sustains itself through a strict censorship of this reminder. (7-8)

Another important argument Russell makes is that in most films death serves as a means for closure but, she points out, in New Wave cinemas; in the films of directors such as Godard, Wenders, Oshima; it is something more. She argues that those films

split death from closure, and prevent meaning and ending from fitting neatly together. While the death of a protagonist may often be interpreted psychologically as the loss of an ideal, the spectacular representation of violent death suggests that loss is also articulated on the level of the image and the

very language of representation. Narrative materiality is thus an allegory of the limits of representation . . . (3)

I think the same argument applies to Greenaway's The Baby of Mâcon too; in that death in this film is not just 'a means of wrapping things up'; more than that it –as well as copulation- serves as a tool for understanding the cinematic representation and for experimenting with the limits of cinematic representation.

Although death and copulation are the two particular phenomena in the film questioning the suspension of disbelief and the limits of cinematic representation, the film in general is structured as an investigation of the relationship between representation and reality and the relation of the audience to the representation.

4.2.1. The Baby of Mâcon

Within the terminology of Robin Le Poidevin we can say that The Baby of Mâcon is structured as an 'embedded fiction', in that it is in the form of 'a fiction within a fiction' (227).¹⁴ A play entitled The Baby of Mâcon is being staged in a cathedral to a crowded group of audience for the seventeenth birthday of Prince Cosimo de Medici, who is the most important guest among them. This is a play in 'grand opera format of three acts, two intervals, a prologue/overture and an epilogue/curtain call' (Greenaway, Deceiving is Believing)¹⁵

¹⁴ The term 'embedded fiction' is used by Robin Le Poidevin to refer to works such as novels about dreams, plays about plays, novels about films, paintings about paintings.

¹⁵ Greenaway states that The Baby of Mâcon was conceived as a grand opera, but that because the music would enslave the text and thus he would not be able to hear words clearly in the end it did not become an opera. However, he adds, it still retained the grand opera format (Deceiving is Believing).

Poeidevin argues that 'we would expect the relation between an embedded fiction and the fiction in which it is embedded to be the same as that between fiction and real world' (227). The narrative of The Baby of Mâcon is structured as a play (the embedded fiction) taking place within the film (embedding fiction). Therefore based on the formulation of Poeidevin it is possible to consider the events taking place within the play as fiction and those taking place in the film as reality.

The play is started by the figure of Famine who looks like a freak, with an introductory speech describing the suffering of the city of Mâcon from famine, diseases, and sterility, which is believed to be a punishment for ignoring God and for not repairing the city cathedral. A very old woman is about to give birth on the stage to a baby, which is expected to be a monster. The midwives attending the woman provoke laughter and applause from the audience of the play. The behavior of the audience of the play shows that this is not the first performance of the play.¹⁶ While one of the actress brings a doll to be given to the midwives, the old woman gives birth to a flesh-and-blood beautiful boy, which surprises everybody. Since this flesh-and-blood baby appears for the first time in the performance that the film presents, the birth and the real baby can be considered as the intervention of the reality into the fiction (the play). The sudden arrival of a real baby, which did not happen in previous performances, marks the beginning of a series of events, which will blur the distinction between fiction and reality throughout the film. Greenaway points out that the sudden arrival of the baby surprises not only the actors of the play and the

¹⁶ The members of the audience, who have seen also the previous performances and who therefore know the dialogues, shout the dialogues before the actresses.

audience of the play but also the audience of the film by making them unable to sustain their suspension of disbelief. Because 'babies cannot act. With a baby you can only get the real thing' (Deceiving is Believing).

Back to the film, once the baby is believed to be a miracle child, the Daughter of the old woman, the sister of the child (Julia Ormond) attempts to take advantage of it. She locks up her parents and claims that she is the mother of the child while she also claims that she is a virgin. She manages to persuade everyone and she starts to exploit the child by letting him bless the people, who have problems and who are willing to pay anything to get the child's blessing. The only person, who does not believe the daughter, is the Bishop's son (Ralph Fiennes), who has a scientific point of view and who therefore does not believe in religious superstitions and miracles. The Daughter attempts to seduce him in a stable in order to convince him that she is a virgin. Once they start to make love, before the child, a cow which was donated by Cosimo de Medici to get child's blessing, and a sheep, the child, who is voiced by the stage prompter, intervenes and induces the cow to kill the Bishop's son in a violent manner. The Daughter, who becomes crazy, kills the cow with a scythe. At that moment the wooden door of the stable falls down on the ground and a community, including the Bishop, the members of church, midwives and some other people, moves into the stable/the scene and read the daughter who is covered with blood as the murderer of the Bishop's son. The church, which claim that the Daughter is unfit to be the mother of a miracle child, takes the child into its direct protection.

The scene in the stable points to an important aspect of the relation of the spectator to the representation. In this scene the audience of the play are not present during the violent event; it is the audience of the film who witness everything. Therefore we, as the audience of the film, know that in reality that the daughter is not the murdered. The audience of the play, who comes to the scene later, do not know that the Bishop's son is killed by the cow, which is motivated by the child. They take the blood covering the daughter and the low age of the child as the proofs of daughter's being the murderer. Their misreading of the daughter is based on the assumption that what is visible is the truth; in other words what makes the truth (the reality) knowable is the visibility. Greenaway questions the relationship between seeing and knowing; between seeing and believing; throughout the film, like in this scene, by showing that being a witness to an event does not ensure that truth can be known and that believing totally to what is seen can produce disastrous outcomes. He implies that truth, as Marsha Gordon argues, 'is construed through ambiguous signifiers such as the blood that covers the Daughter's body.'

Once the church takes the child into its direct protection it starts to exploit him through selling by auction his bodily liquids such as spittle, tears, urine, phlegm and blood. The Daughter, who becomes jealous, suffocates the child on his bed. This leads to her condemnation to death by the church. However according to local rules a virgin cannot be executed. A solution is offered by Cosimo de Medici (Jonathan Lacey), who has been watching what was happening so far with a naïve curiosity.

Upon his suggestion, The Bishop (Philip Stone) decides that the Daughter should be imprisoned in the guard-house, deflowered by the militia and then executed. Based on this decision the Daughter is enclosed into a bed covered by curtains to be raped 208 times.

The curtains in this scene have an important function, in that they separate what the audience of the play are allowed to see and what the audience of the film see: The audience of the film see also behind the curtains whereas the audience of the play see only the shadows on the curtains. The difference between these two views is confirmed in a dialogue between the Daughter and the two men holding her down on the bed. We, as the audience of the film, see them together behind the curtains (the camera has entered through the curtains) . The Daughter jokes with the two men and screams as if she is acting. One of the men states. 'no need to act anymore, the audience can't see.' At the beginning the daughter -perhaps it is more appropriate here to say the actress- does not take them serious; but it becomes clear that the two men are really serious. They restrain her from moving and the first man who enters inside rapes the actress. The actress screams but the audience of the play, who see nothing except the shadows on the curtains, do not know that her screams are 'real'.

In fact the audience of the film are not allowed to see the act of rape either. They are 'put outside' as soon as the man starts to rape and after that moment they are allowed to see just what the audience of the play see, the shadows on the curtains. The soldiers enter one by one through the curtains and rape the Daughter. The scene lasts

ten minutes and during that time we continue to see the shadows accompanied by the screams of the Daughter (actress). The representation on the bed's curtains look like a shadow-play. In fact both the audience of the play and the audience of the film do not know what is really happening behind the curtains. However the film provides enough clue to make the audience of the film think that the actress might be really raped and that the screams are real. I think this is another moment where Greenaway questions the relationship between seeing and knowing. He makes us think that what we are allowed to see might not reflect what is actually happening, and I think this thought is more important than the reality or artifice of what is happening behind the curtains.

Marsha Gordon points to a possible similarity between the rape scene and the situation in the process of making and projection of a film. She argues that

Like a director, Cosimo enumerates the 'acts' of rape in the same way that 'takes' are called on a film set. In fact the bed's curtains look much like a film screen, literalizing Cosimo's directoral role. The daughter's screams become horrific background 'music' throughout the painfully long ten-minute scene, while the aristocracy eats and Prince places papers with each rape-number onto a stake.

Gordon's interpretation of Cosimo's act as something resembling to the calling of takes seems interesting; but it seems to me that the resemblance she establishes between bed's curtains and film screen is not only interesting but also right. What is seen on the screen is also a kind of shadow play, which is based on illusion, and this is what makes Greenaway's questioning of the relationship between seeing and knowing; between representation and reality not something which is directed only to The Baby of Mâcon but to the whole situation in cinema.

When the final rape is executed and the body of the Daughter is rolled from the bed everybody learns that she is dead. Like the 'real' rape this seems to be a 'real' death, in that it is not only the Daughter who is dead but also the actress playing the Daughter. This is supported by the words of one of the soldiers, who says 'a very fine actress indeed.'

After all these the child is proclaimed a saint. During his funeral his body is dismembered and distributed among the crowd as relics. The figure of Famine, who has started the play, ends it with a speech, which informs that famine, sterility and misery returned to the city of Mâcon as punishment. Although this seems to be the end of the play, but I do not think so, it is not the end of the film. The film ends with a long crane shot during which the relationship between fiction and reality is further blurred. We see the head of the dismembered child hanging in the void. With the clap of the stage prompter the music starts and the Daughter (actress), the Bishop's son (the actor), and the cow are brought to the scene in carts. Since they all seem dead, it could be said that there have been four 'real' death in today's performance. Then the other actors of the play come to the scene and salute the audience of the play. While the camera continues its backward movement the audience of the play, including Cosimo de Medici and his entourage, turn and salute the camera too. Finally a larger audience, who are not seen so far, appear while they are clapping the all performance. However they turn and salute the camera as well. As a consequence all the audiences are transformed into actors in the end of the film, which suggests that everything was a part of another play. However, I think, the film denies to offer any release with this

fictional aspect of everything after presenting so many violent acts, since there are four dead bodies which belong to two actors, one actress and a cow among the actors saluting the camera. Moreover the ending of the film gives the impression that we, as audience of the film, are going to get up, turn and salute another audience behind us as well, which implies that we are also a part of all these.

The Baby of Mâcon has been subjected to severe criticism of the audience especially for the way it exhibits violence. Derek Malcom, in an article in The Guardian, which is about the films in Cannes Film Festival in 1993, declares the film to be 'one of the chief disappointments' of the festival. He states

Peter Greenaway's The Baby of Mâcon, one of the chief disappointments of this year's Cannes Festival, seems a sad decline not because of what it tries to encompass but because of the way it does so . . .

English movie-theaters could stand The Baby of Mâcon only one week, and it has never been shown in American movie-theaters. It has also received negative reactions of the audience in Hamburg and Toronto. This does not seem to be surprising because the most apparent aspect of The Baby of Mâcon is that it questions the conventional habits of viewing and the relationship between the spectator and the film.

Greenaway agrees with the general definition of performance, which is 'an event - any event- that is witnessed by an audience. He argues that

To turn any event -from the assassination of dictators to frogs spawning, from sky-diving to leaves falling, from baby-watching to dustblowing- into a performance, all we need is an audience. Maybe events not witnessed by an

audience are not only non-performances but non-events. (The Stairs Munich 23)¹⁷

The ending scene of The Baby of Mâcon is in conformity with this definition. We distinguish between different levels of performances through the appearance of audiences. The audience, who applaud a performance become the part of that performance once another audience watching the previous one appear.

Greenaway states that 'such a definition would appear to throw emphasis on the audience rather than on the performance' and based on that he asks 'what constitutes an audience -who are they, what do they want, how can they be entertained? How will they sit or stand?' (qtd. in Steinmetz 122).

An examination of the characteristics of the audience in The Baby of Mâcon shows that the film asks several questions and makes several arguments on the nature of the audience in cinema. Although the play's audience belong to different social classes such as aristocracy, bourgeoisie, peasants, clergy, which is also reflected in their sitting in the form of separate groups, they respond to the events as a single community. For example in the birth scene they repeat the words of the old woman and midwives all together, sometimes they laugh, sometimes they boo, they shout. In this sense they participate to the play, become a part of it. It could be said that they constitute an example to 'roundabout type of spectator' described by Brecht, which I have previously mentioned about, in that they approve the illusion of the play,

¹⁷ The scene where Kracklite and his associates applaud the Pantheon in Rome in The Belly of an Architect exemplifies how even architecture can become a performance with the existence of an audience in front of it.

involve in it by identifying themselves with the incidents.¹⁸ The scene where they come to the stage to share the relics shows clearly that they believe in the representations of the play and want to actively participate in it. Therefore it could be argued that the play/representation standardizes the audience by making them equal to each other in terms of their appreciation of the representation. This is, in fact, an aspect of dominant cinema, which is continuously criticized by Greenaway.

The spectator, who is most willing to participate into the play, is Cosimo de Medici, who represents the kind of spectator, who is eager to believe all the illusions presented by the representation. At the beginning of the play he examines the props curiously, he continuously asks naive questions about the events on the stage, and in fact, he actively participates to the play by causing the rape of the Daughter by the milita. However he is different from other spectators in one respect. It seemed to me that through his interrogation of the acts in the play he represents the conscience of the audience. He seems to be very innocent but he plays an important role in the two biggest disaster in the play/film: the Bishop's son is killed by the cow he has donated to the Daughter and it is him who proposes the rape. Although he feels sad and regrets when he sees the outcomes, once he hears that he is forgiven he becomes released. In that sense, I think Cosimo de Medici particularly represents the kind of spectator who is involved and moved by the illusory representation and who does not feel any responsibility over the disasters, but only a temporary, double-faced sadness which he is ready to give up.

¹⁸ Greenaway use the term 'Rocky Horror Show participants' to describe the audience of the play (Deceiving is Believing).

The concluding scene of The Baby of Mâcon implies that all the audiences are indeed actors, which means in a metaphorical way that everyone is responsible for the violence represented. The rape of the daughter exemplifies this fact as well. Everybody contribute to the violence. Cosimo makes the suggestion, the Church confirms it, the militia execute it, and the audience accept it by not intervening.

While the audience of the play is made to emotionally involve in the play, the audience of the film is intentionally distracted and distanced through the exhibition of the illusory nature of representation, and through the questioning of the passivity of the audience before the representation; in other words through the disruption of the conventions of dominant cinema. According to Poetidevin the distancing of the spectator is a natural characteristic of embedded fictions. He argues, 'because an embedded fiction is defined as fictional by something that is itself fictional, we are distanced from it, both logically and, sometimes, emotionally' (227). Although this is also one of the characteristics of The Baby of Mâcon, in my opinion, the film owes much of its distancing character to its high artifice and to the Brechtian techniques it employs.

The film exhibits a high level of theatricality and artifice. Each act is announced with Brechtian placards; it continuously reveals that the world seen in the play and in the film is no more than sets; the actors speak through very stylized dialogues, which make them seem flat; it exhibits a visual excess, which often distracts the attention

from the action to the way things are composed. In this sense the most apparent aspect of the film, which refers to Brecht's epic theater is that it eliminates 'the fourth wall', which separates the audience from the spectacle. The dialogue below, which is taken by Alan Woods from Brecht's Messingkauf Dialogues, offers a good understanding of what that means (168-9).

THE DRAMATURG: What about the fourth wall?

THE PHILOSOPHER: What's that?

THE DRAMATURG: Plays are usually acted as if the stage had four walls, not three; the fourth being where the audience is sitting. The impression given and maintained is that what happens on the stage is a genuine incident from real life, which of course doesn't have an audience. Acting with a fourth wall, in other words, means acting as if there wasn't an audience.

THE ACTOR: You get the idea? The audience sees quite intimate episodes without itself being seen. It's just like somebody looking through a keyhole and seeing a scene involving people who've no idea they're not alone. Actually, of course, we arrange it all so that everyone gets a good view. Only we conceal the fact that it's being arranged.

THE PHILOSOPHER: Ah yes, then the audience is tacitly assuming that it's not in a theater at all, since nobody seems to take any notice of it. It has an illusion of sitting in front of a keyhole. That being so it ought not to applaud until it starts queuing for its hats and coats.

THE ACTOR: But its applause confirms the very fact that the actors have managed to perform as if it weren't there.

THE PHILOSOPHER: Do you think we need this elaborate secret understanding between the actors and yourself?

THE WORKER: I don't need it. But perhaps the actors do.

THE ACTOR: For realistic acting it's considered essential.

THE WORKER: I'm for realistic acting.

THE PHILOSOPHER: But it's also a reality that you are sitting in a theater, and not with your eyes glued to a keyhole. How can it be realistic to try and gloss that over? We want to demolish the fourth wall: I herewith announce our joint operation. In future please don't be bashful; just show us that you've arranged everything in the way best calculated to help us understand.

This dialogue refers also to the situation in dominant cinema and its critique. If I have quoted the passage in length it is because it offers a good insight to what Greenaway is trying to do in The Baby of Mâcon. Greenaway continuously underlines the illusory nature of the representation by emphasizing the artifice of the representation, and how it is formed and thus invites the spectator to abandon the illusion, to break his/her suspension of disbelief. I think this is what the philosopher wants through the elimination of 'the fourth wall'.

The film also distracts the audience of the film by preventing voyeuristic consumption of the film. This is achieved by making different layers of the film coincide throughout the film, which obscure which one is reality and which one is illusion; who is the actor and who is the audience. It is possible to observe six major layers in the film. The story in the play constitutes the first layer, which seems to be an illusion. The interruption of the play by some real incidents such as real birth, real death of the Bishop's son, real rape and death of the Daughter, real death and dismembering of the body of the child, forms the second layer, which makes artifice reach its height and questions the suspension of disbelief. The third layer consists of the interventions of Cosimo de Medici to the play, which produce important effects on the progress of the play. The audience of the play and their participation to the play forms the fourth layer whereas the audience of the film constitute the fifth layer. The final layer is the final scene of the film where all other layers are unified. In this final layer all the audiences are transformed into actors. This layer sharply makes the spectator aware that he/she is not 'sitting in front of a keyhole' and that he is also an

actor -but not a character- in this complicated play too. In this sense, I think, the film offers its most clear critic of the passive voyeuristic spectator in this final layer.

This challenge to passive voyeurism is present in the violence scenes as well. As I have stated before in these scenes artifice reach its height and makes the suspension of disbelief unsustainable. However these scenes are important in another sense as well. They imply that like the cause of the violence in the play is distributed to Cosimo, the Church, the militia and the audience of the play, the violence in cinema can be distributed to the director, the actors, and the audience as well. In other words they point to the fact that violence in films does not derive merely from the content of the events but also from the way they are represented and appreciated. Death and rape are events that we often meet in films. However many films render them attractive through their representation and provides the spectator with a safe place by transforming him/her into a guiltless, irresponsible voyeur. In the *Baby of Mâcon* neither the representation is attractive nor the spectator is in safety. For example in the rape scene spectator's attention is focused on the violent act during ten minutes without any editing; without making him release by looking elsewhere; point-of-view shots, which are one of the tools providing emotional identification are avoided; and in the final scene the spectator is made to think that he is also a part of everything, even the rape.

The fact that Greenaway, on one hand interrogates the suspension of disbelief by making artifice reach its height and on the other hand he deals with violence in a

serious manner might seem conflicting in itself: How can the audience take violence to be serious within such an artifice which makes the suspension of disbelief unsustainable? How can the audience become distressed -as the reactions of the audience to the film in different countries show- in such a film which tries to make you understand that everything is the product of artifice?

I think we can explain this fact by referring to Eva Schaper's distinction between first-order beliefs and second-order beliefs (Boruah 55-9). Within Schaper's distinction first order-beliefs refer to beliefs that are imposed by the believer's knowledge that he is dealing with fiction whereas the second-order beliefs refer to beliefs about characters and events in fiction, which are involved in believer's emotional response to the events in the fictional world. Schaper argues that first-order beliefs imply second-order beliefs but second-order beliefs do not imply first-order beliefs. She explains this fact as follow

Beliefs about colour patches on a canvas or a wall, words on a page, musical notes in a score, actors on a stage, are what first makes possible my beliefs about Herod, Anna Karenina, or Richard II, for exemple. But, my beliefs about these personages are not beliefs about canvas or wall, words on a page, or actors on stage. They are beliefs about the doings and sufferings of these characters. (qtd. in Boruah 59)

In the light of Schaper's argument it could be said that The Baby of Mâcon make the audience of the film have first order beliefs since they are continuously made aware that they are dealing with fiction. Therefore it could be claimed that their feelings about the violence does not necessarily derive from the witnessing of the sufferings of victims. It seems rather that, as I have tried to show before, it is the form of representation of the fiction which gives the violence its seriousness and which

produce distress in the spectator. This is a representation which makes the spectator stand outside, examine, and think. In such a situation it is the idea, the thought expressed by the representation which becomes effective rather than the 'real' sufferings of the characters.

Greenaway shows us that cinematic representation is based on deception where it is not only the actors who deceive but also the director. The Baby of Mâcon never imply that what the audience of the film see is exactly the reality. The crucial point in the film is not whether the actor and the actress really suffered and died or not; but their importance, as well as the importance of the other elements of the film, lie in the ideas they reveal and make us think about as Greenaway implies:

I would like audiences to think about movies as well as to feel the need to emotionally identify with their content or characters. . . I want to proselytize for a cinema of ideas without necessarily arguing for any particular idea. I'm not overtly a political film-maker but I suppose there is a strong political motive in this position, for I am arguing for cinema for its own sake, and for its ability to hold thought and ideas without necessarily having to use conventional illustrative drama, without necessarily demanding that an audience should be battered into suspending disbelief or that such a thing is cinema's sole function. (qtd. in Hacker and Price 213)

4.3. On Narrative

Narrative is the most common tool used by dominant cinema to organize the material at hand. This is such an important characteristic of dominant cinema that many films, which do not conform the dominant conventions, have been distinguished from the films of dominant cinema by their being non-narrative. I think we can characterize the films of Peter Greenaway neither as being narrative; in the sense the films of dominant cinema are; nor as being totally non-narrative. However it is possible to say

that his films problematize narrativity, in that they involve several experimentation with narrative and with the alternative ways of structuring the material.

Claude Brémont describes the minimal condition in which a message can be said to have the status of narrative as follow

The message should place a subject (either animate or inanimate) at a time t , then a time $t+n$, and what becomes of the subject at the moment $t+n$ should follow the predicates characterizing it at the moment t . (qtd. in Elsaesser Early Cinema 68)

This definition, most importantly, points to the temporal, linear and chronological character of narrative. Christian Metz, who similarly defines narrative as a temporal sequence of events with a beginning and ending, points to an important function of narrative. He argues that narrative invents 'one time scheme in terms of another time scheme- and that is what distinguishes narrative from simple *description* (which creates space in time), as well as from the *image* (which creates one space in another space).' In order to exemplify this difference Metz gives the following example

A motionless and isolated shot of a stretch of desert is an image (space-significate - space-signifier); the several partial and successive shots of this desert waste make up a description (space-significate - time signifier); several successive shots of a caravan moving across the desert constitute a narrative (time-significate - time-signifier). (Film Language 18).

This formulation points to the fact that narrative is an economy of ordering various elements through time. Although cinema involved a sense of narrative starting from the films of Lumière brothers, but which are closer to *image* and *description*, it is not possible to observe such an economy until the films of D.W. Griffith. In this sense Griffith has been considered the inventor of narrative forms. For example in Intolerance (1916) he managed to tell the story of four historical events that took

place in different ages and different locations in 210 minutes by economizing on language-like codifications.

According to Greenaway many contemporary filmmakers are still using the same vocabulary used by Griffith; they are still making films that are based on novelistic unfolding of the plot: 'one story at a time told chronologically' (The Stairs Munich 21). This seems to be the definition of narrative, which can be derived from the definitions of Brémond and Metz as well.

Gilles Deleuze characterizes such kinds of films with 'organic narration' and his arguments concerning organic narration provide a good insight to dominant cinema's narrative as well. Organic narration, Deleuze argues, 'consists of the development of sensory-motor schemata as a result of which the characters react to situations or act in such a way as to disclose the situation' (127). This definition applies to the films of dominant cinema where the events unfold in a cause-and-effect chain, which is built around the psychologically motivated actions of the characters. Based on the previous argument, Deleuze argues that in organic narration, time is represented indirectly, which means that it is a consequence of action, it is dependent on movement and 'no matter how disordered it is, it remains in principle a chronological time (128). This is quite similar to the arguments that are previously stated. Deleuze also points that organic narration exhibits an economy of narration, in that it uses 'the simplest route, the most appropriate detour, the most effective speech, the minimum means for a maximum effect.' He describes organic narration as a truthful narration

as well, in that it claims to be true although it is a fiction. If we use Benjamin's description of organic works, which I have mentioned before, we can say that organic narration presents itself as a totality fixed in meaning too and I think this could also be derived from Deleuze's argument.

Greenaway, who continuously argues that the vocabulary of cinema is so rich that it cannot be slayed for the whole purpose of telling stories, which ask to be read in one direction, experiments with alternative ways of structuring in his films. Although it is possible to depict simple narratives in those films their whole structure cannot be reduced to just narrative. The three films that I will examine in this section involve several non-organic systems of structuring such as alphabet, numbers and color-coding, which problematize the organization of time. Moreover they exhibit a structure, which can be characterized by a multitude of meanings and narratives, which can exist simultaneously. This also implies that those films do not impose a single reading but rather open channels through which the films can be read in many direction.

4.3.1. A Zed and Two Noughts

It is possible to call A Zed and Two Noughts, as well as Drowning by Numbers, 'museum films', which is a term used by Elliott and Purdy to refer to

those films that alongside the narrative or dramatic structure that pushes the action forward, explore alternative logics (and desires) -such as accumulation, saturation, seriality, taxonomy- in their representation of the world.

They argue that

In these films, the syntagmatic (or metonymic) axis of plot and narrative (the axis of combination) tends to be disrupted by the paradigmatic axis of

selection, foregrounded by various strategies of metaphor and display.
(Architecture and Allegory 90)

A Zed and Two Noughts involves several plots, which can also be divided into sub-plots. The main story concerns the affairs of two twin brothers, Oswald Deuce (Brian Deacon) and Oliver Deuce (Eric Deacon), after the death of their wives in a car accident, which is caused by a swan escaped from the zoo where the two brothers work as animal behaviorists. In an attempt to make sense of the death of their wives and reduce their grief, the brothers turn to science. Oswald studies the decay of plants and animals through time-lapse photography, whereas Oliver watches a documentary entitled 'Life on Earth'. In the meantime they visit Alba (Andrea Ferréol) who is the only survivor of the accident with one of her legs amputated. The sentimental and sexual relationship between the three, which develops in time, ends in a set of twins that no one knows who is the actual father. After having her second leg amputated Alba gives up her life and the brothers commit suicide in front of a camera, which will record the decay of their own bodies. However the snails covering their bodies and the electronic equipment around cause a breakdown of electricity and prevent the recording of the decay. This story can be considered as the syntagmatic axis of the film, which seems to consist of a simple narrative. However, as we will see, the film has a very rich paradigmatic axis full of metaphors opening the film to multiple readings.

Throughout the film we see intercuts to a little girl, Beta, the daughter of Alba, learning alphabet by associating letters in the alphabet with animal names; to the episodes from a documentary; to time-lapse photographs of decaying animals and

fruits; and to the affairs of different characters working in the zoo: Venus de Milo, the zoo prostitute; the gatekeeper wearing a dark blue uniform; Van Hoyten, the keeper of reptiles who makes a collection of black-and-white animals; Van Meegeren, the surgeon who admires Vermeer; Felipe Arc-en-Ciel, the legless man in white who is the governor of the zoo. . . These intercuts can be considered as certain subplots within the film, which provide the film with structuring elements and metaphors.

The plate of the car, which is crashed by the swan at the beginning of the film, indicates that the car's registration number is 'NID 26 B/W'. I think this very small detail that serves as a clue for what the film is about. 26 is the number of letters in the English alphabet; 'B/W' can be interpreted as the shortened version of Black/White; and 'NID' means, in French, nest, in particular, and a place which is habited by animals, in general. If we consider the fact that the car is driven by Alba, who speaks English with a French accent and who also uses French words in her speech, then we have enough reason to interpret 'NID' as a French word. The film uses alphabet as a structuring device and alphabet can be taken here as the representative of other structuring or classifying systems. The film also deals with several dichotomies which 'Black/White' can be taken as the representative of. Finally the film takes place in the zoo, which is a kind of 'NID'.¹⁹ The zoo, in this sense, functions as a connection point.

¹⁹ If we consider the fact that the swan crashing the car was pregnant and carrying eggs then the word 'NID' can also be interpreted as the nest.

The course of the film is accompanied by Beta's citing of the letters of the alphabet from A to Z through associating each letter with an animal name, which starts with that letter, as if she plays a game with the other characters: the characters ask Beta, 'A is for . . . ? B is for . . . ?' and Beta responds with an animal name. We do not hear all the letters in the film; but the letters that we hear are always in alphabetical order, which implies that Beta has been continuing to cite the letters while we were watching other things. The cuts to Beta playing the alphabet game are followed by Oswald's and Oliver's engagements with animals. For example when Beta associates 'B' with butterfly we cut to Oliver freeing butterflies from a cage. When she associates 'S' with swan we cut to Oswald who studies the decay of a swan through time-lapse photography. In this sense the scenes of Beta mark the transitions and the film concludes quickly after Beta associates the final letter, 'Z', with zebra. The alphabet game establishes another time for the film. The time period the film covers is more than nine months; but this takes place within the time frame determined by the sequence of letters. This alphabet game looks like an artifice employed by Greenaway to make the audience continuously aware of the fact that they are watching a film. The letters remind the audience about the film's progress; whether it is in the middle or close to the end... Whatever is told and shown in the film, it looks like just a fiction whose life is limited to the length of an alphabetical series.

Letters are used in another way as well. 'Z' is the final letter of the alphabet, but the first letter in the title of the film, if we reduce 'A Zed and Two Noughts' to 'ZOO'. Throughout the film a blue 'ZOO' sign in the form of neon lights. In the end of the

film -after Beta associates 'Z' with zebra- in the scene where Venus de Milo enters into the zebra enclosure, the 'ZOO' sign is seen in the background from behind. However there is something that looks wrong with the sign; the sign is seen in the form of 'OOZ'. Since the letters in the sign are seen from behind 'Z' should be backwards. Perhaps the sign is not seen from behind but just the order of the letters has changed; perhaps in the end of the film they have also been ordered alphabetically. This might be another way of expressing that the film has reached its end; with the ordering of the letters in its title alphabetically. This situation, I think, also questions the way we make sense of signs. We think that 'OOZ' refers to 'ZOO' seen from behind because we interpret the former by comparing it to the latter one, which is the one we are accustomed to see throughout the film. If we have seen 'OOZ' for the first time then we probably would not think that it is 'ZOO' seen from behind. There is another play with the 'ZOO' sign at the beginning of the film as well. In the scene where Oliver cries at the location of the accident we see the letters in the blue 'ZOO' sign slowly fading. When 'Z' fades we are left with two 'O's, which do not form any word, but which can be interpreted as the first letters in 'Oliver' and 'Oswald'. When one of the 'O's fades too we are left with a single 'O', which can be either a letter or a number, zero. The film's ending implies that both of these are possible. After Oliver and Oswald are informed by Alba that they are Siamese twins they become more and more similar to each other in terms of their appearances and in the end they wear a single suit, which, in a way, unites the two. In other words The two 'O's of the film become one 'O' in the end. However this single 'O' is also equal to zero, in that the brothers attempt to make sense of death

becomes vain and they commit suicide. All these show that every time there is a change in the order of the letters of the 'ZOO' sign there is also a change in our interpretation of it. We are always able to attribute new meanings to the new orderings.

The references to alphabet, the letters and the way they are ordered to create meaning is in fact a critique of structures, classification systems, and the attempts to make sense of the world through such structures and systems, which remain too shallow. All the characters in the film try to attribute some meaning to things through different engagements. The film establishes several binary oppositions out of those engagements such as life/death, creation/evolution, religion/science, real/fake, black/white, light/dark. I think the film's dealing with twinship and its heavily symmetrical compositions are another expression of its engagement with dichotomies.

As it is stated before Oliver and Oswald turn to science in order to find an answer to the death of their wives. The documentary entitled 'Life on Earth' watched by Oliver and the decaying plants and animals studied by Oswald, which remind of Muybridge's examination of the movement of bodies, are direct references to the theory of evolution. Amy Lawrence observes that decay films seen in the film represents the stages of evolution described by Darwin: '1) vegetable (apple), 2) crustacean (prawn), 3) fish (angelfish), 4) amphibious reptile (crocodile), birds (swan), small mammals (dog), large mammals (zebra)' (93).²⁰ The engagement of

²⁰ The names in the parentheses refer to the decay films in the film.

the brothers can be contrasted as the examination of life and death as well. The evolution theory is also confronted with the creation myth: The brothers speculate about Adam and Eve after the death of their wives; Van Hoyten, the gatekeeper, mocks with evolution theory by stating 'Darwin was a good storyteller. God it's all such a dreary fiction.'

Another dichotomy in the film is between black and white. The characters are dressed in monochrome colors. Milo and Van Hoyten are always seen in black suits; Alba in white, the assistant of Van Meegeren in red -but she reveals to Oscar and Beta that she prefers black-and-white stripped knickers. Felipe Arc-en-Ciel (rainbow in French) wears white suits but his name refers to a spectrum of colors, which are produced with the diffraction of white light. Moreover the zoo authorities stock the zoo with black and white animals, and kill the ones that do not fit in this category.

Another system in the film, which produces metaphorical meanings, is mythology. It is possible to interpret the zoo as a mythological universe where we meet the Roman mythological characters such as Jupiter (Zeus), Leda, Castor, Pollux (Polydeuces), Venus (Aphrodite), Mercury (Hermes), Neptune (Poseidon), Pluto (Hades).²¹

Richmond Y. Hathorn, in his book entitled Greek Mythology, writes that

Zeus had chosen Leda to be the mother of his children, and to trick her he pretended to be a swan pursued by an eagle, and when the tender-hearted Leda had given protection to the swan, he had his way with her. That very night Leda lay with her mortal husband; in due time she gave birth to the immortal Polydeuces and the mortal Castor. (346)

²¹ The names in the parentheses refer to the equivalents of the Roman characters in Greek mythology.

Alba, Felipe Arc-en-Ciel, Oliver and Oswald in the film can be considered as Leda, Zeus, Polydeuces, which is Romanized as Pollux (Hathorn 82), and Castor in the story above respectively. The swan crashing the car in the film is called Leda too and we are informed that she was pregnant. I think we can interpret Alba, who lays both with Felipe and the brothers and who gives birth to a set of twins, as the new Leda in the film. The surname of the brothers is 'Deuce', which is a part of 'Polydeuces'. Moreover one of the them engages in death -watching decay films- and the other in life -watching 'Life on Earth'-. Therefore they can be taken as representing mortality and immortality like Castor and Pollux. Felipe Arc-en-Ciel, whose name involves a reference to the sky and light, represents Zeus. Hathorn writes that the Indo-European name of Zeus means 'Bright (Sky)' and that he was hence a 'Sky-Father' (9). Moreover he is legless like Alba whom he lays with. I think this situation is similar to Zeus' laying with Leda, who is a swan, in the guise of a swan like her. However we know that Oliver and Oswald are not the sons of Leda and Felipe. Moreover as there is more than one Leda, there is more than one Castor and Pollux so there is no one to one relation between the mythological story and the film. I think this is not a problem because I do not think that Greenaway's aim is to repeat the same mythological story in the film, but it is rather to open channels which provide with multiple point of views and multiple readings which can exist simultaneously.

The other characters in the zoo can be associated with mythological characters as well. Venus de Milo can be taken as Venus, the love goddess (Hathorn 228). Van Hoyten, who wears a black suit and who collects black and white animals and who is

the keeper of reptiles, can be taken as Pluto, the god of underworld and death (Hathorn 88). The gatekeeper, whom Oliver calls 'everybody's pimp and messenger' can be taken as Mercury, 'the raider of herds as well as their guardian' (Hathorn 192), who 'appears as messenger of the gods both in *The Iliad* and in *The Odyssey*' (Hathorn 191). There is also a keeper of fish who can be considered as being Neptune 'the chief god of the see' (Hathorn 112) and there is the surgeon, Van Meegeren, who can be considered as a 'trickster god' and who has a very important function in the film. Hathorn writes that

As mankind looks toward the superhuman forces that shape his fate he has tendency to believe in existence of a spirit of perversity, of mischief, of opposition contrary to the universal order established by the supreme god . . . In many mythologies this spirit is personified in the Trickster, a picaresque and lustful figure who often takes animal form and always delights in deception. (189)

We are informed by Alba's words that Van Meegeren 'is the cousin of the faker of the fake Vermeers.' He is also an admirer of Vermeer and he attempts to reproduce his Vermeer's paintings through making Alba and his assistant look like certain female characters in Vermeer's paintings. His interest in forgery and deception is expressed in another way as well. He offers Alba with a fake leg -prosthesis-, which she refuses. He is also a faker of animals. Based on these facts it could be argued that Van Meegeren is the 'trickster god' of the zoo whose job is deception and hence represents the opposite of the other mythological gods in the zoo -the film.

Greenaway can also be considered as a faker of Vermeer, in that he decorates the sets of the film with reproductions of Vermeer paintings and he reproduces Vermeer's lighting in the film (qtd. in Woods 245). The fact that Van Meegeren is presented as

a surgeon who admires a painter recalls Benjamin's distinction between 'painter-magician' and 'cameraman-surgeon'. It could be argued that Greenaway is also a surgeon like Van Meegeren, in that one cuts and stitches bodies and the other texts and images. Moreover the fact that Greenaway's film consists of multiple fragments that can be arranged in many ways rather than of an organic whole, implies that Greenaway wants to play the role of 'cameraman-surgeon' rejecting the role of 'painter-magician'.²²

Consequently, it is not only the characters in A Zed and Two Noughts who try to order life and make sense of it through different patterns, classification systems. Greenaway also orders his film through such systems. However his works emphasizes at the same time the weakness or limitedness of such attempts in the face of an infinite variety of things and meanings. Van Hoyten cannot find an answer to the question whether a zebra is a black animal with white stripes or a white animals with black stripes because his system of ordering is based only to black/white dichotomy. Oliver's and Oswald's attempts to understand death through decay and Darwinian evolution is helpless in the face of death itself. Even the last experiment they set up is failed by nature, by the snails, which are described by Oliver as a 'primitive life form'. The snails not only disrupts the experiment but also the film, rejecting its attempt to order. When the snails cover the bodies of the brothers and all the electronic equipment around, including the record player they cause a short-circuit, which slowly distorts the music in the record and finally stops it. However it

²² Remember Benjamin's argument that in the case of 'cameraman-surgeon' the picture obtained does not consist of a whole, contrary to the case of 'painter-magician', but of 'multiple fragments which are assembled under a new law' (The Work of Art 234)

must be noted that it is not only the 'Teddy Bears' Picnic' song -which has been playing by the record at the moment of the experiment- which is distorted by the snails but also the music of the film that we have been hearing throughout the film.

Christian Metz argues that every narrative is a discourse made by someone (Film Language 20) and that this is also true of filmic narrative by referring to Albert Laffay's Logic du Cinéma. He states that the spectator perceives images which have been selected and arranged like the pictures in an album. However, he argues, it is not he who is turning the pages but the film itself which is spoken by some author (not necessarily the author of the film) behind (Film Language 21). I think A Zed and Two Noughts challenges such a structure. It is true that the film offers a series of pictures selected and arranged before, in that sense it can be considered as an album. However the system, which seems to hold these pictures together, is as simple as an alphabetical series. This simplicity suggests that the order it exhibits is too arbitrary and invites the spectator to search between the pages of the album and see how many new worlds and meanings, which are far different from and richer than the appearances on the surface, can be constructed. In this sense the film, in my opinion, invites the spectator to be the author of the film.

4.3.2. Drowning by Numbers

Drowning by Numbers structurally is very similar to A Zed and Two Noughts. The main story revolves around three women, all named Cissie Colpitts -grandmother, mother and granddaughter (Joan Plowright, Joely Richardson, Juliet Stevenson) who

drown their unsatisfactory husbands and conceal the crimes with the help of the local coroner, Madgett (Bernard Hill) who declares the drownings to be accidents while expecting some sexual gratification in return from each woman. When Madgett cannot get what he has expected and hence decides to reveal the truth the women drown him as well. Although that seems to be the main story, the film is mostly about numbers, which are the main structuring devices of the film.

The film starts with a teenage girl who names and counts the stars while skipping.²³ After counting a hundred she stops. When the oldest Cissie asks why she stopped she answers that, 'a hundred is enough. Once you've counted a hundred, all other hundreds are the same.' This scene functions as a prologue to the film, which gives a clue about the course of the film both in terms of its structure and its main story.²⁴ For example the first name she assigns is 'Antares', which sounds like 'Anteros', 'the god who represented the requital of love or revenge for love unrequited' (Hathorn 102). If we consider the fact that the women drown their husbands due to their unsatisfactoriness in terms of love then the name of the first star looks like a small clue for the film. Like the girl, the film also counts from 1 to 100. Throughout the course of the film we either see the numbers placed or written arbitrarily on objects, bodies in the scenes or we hear them in the dialogues. We see 1 on a tree just after the title of the film disappears and 100 on the boat, which is about to cause Madgett's drowning -which is also the last image of the film. The numbers between are seen or

²³ The names she assigns to the stars are not real names. They look like random names which include characters' names in Greenaway's other films such as *Kracklite*, *Spica*, *Hoyten*; artists' names like Kitaj, Kruger; mythological names and several others.

²⁴ The fact that the title of the film is superimposed after this scene strengthens the idea that the skipping girl's counting of the stars is a prologue.

heard always in strict order throughout the course of the film. In this sense it could be argued that the numbers in this film serve the same function with the letters of the alphabet in A Zed and Two Noughts. Greenaway's argument on the use of numbers in Drowning by Numbers is that

Narrative and number count both propel the film along -the narrative obeying the free-will choices made by the characters, and the implacable number-count -the limits of free-choice. However freewill is exercised -there are severe limitations. The boundaries are invariably marked. (Fear of Drowning 7).

The same argument could be made for the letters in A Zed and Two Noughts too. In that sense it seems that in both films it is not the characters' freewill and actions, which determine the limits of the course of the film -contrary to organic narratives- but it is the film materialized in the form of alphabet or number count, which determines the limits of the actions of the characters. Although sometimes the spectator might lose the track of the numbers by getting involved in the events the numbers always find a way to remind the spectator that they are there and counting.

Beside telling a simple story three times -a wife drowning her husband- the film introduces us to games, which are always organized by numbers and which are based on counting. This is achieved mainly through the Smut character (Jason Edwards) and his father Madgett. Madgett devises a series of games with complicated rules and regulations. Brueghel's painting entitled Children's Games stands beside his bed as if it is his inspiration when inventing games.²⁵ Smut imitates his father in two ways. First he is also engaged in corpses, in that he counts and collects them. Second he invents games by interpreting the events around him as if they are games with rules

²⁵ This is only one of the paintings used in the film to make an association. For example there is also Ruben's Samson and Delilah, which associates the vulnerability of man to woman.

and regulations. He even turns the deaths into games by recording them in his notebook with special marks, taking their photographs and celebrating every death with fireworks. There are several games in the film that people play such as Deadman's Catch, Hangsman's Cricket, Tug of War. While we see people playing a game we hear Smut's overvoice describing the game, its purpose and instructing the rules. However Smut's overvoice is not heard only during the games but throughout the course of the film, which implies that everything we see in the film can be easily transformed into games. Smut is able to name every event as if it is a game and sometimes as if he is the only player of the game. He is also a cataloguer. He divides the days of the week into 'yellow paint days' and 'red paint days', which looks again like a game.

When we look from the point of view of Smut we see that even the drownings can be interpreted as a game based on counting. The first Cissie counts until three when drowning her husband, and when all drownings are taken together they can be interpreted as a game of counting the drownings. The film, in a way, tells the story of a woman drowning a man three times. Each drowning is followed by the same sequence of events, which form a triplet, as well: autopsy, funeral, (un)reckoning in the car. Moreover after a while the drownings become more and more unreasonable and arbitrary. The last two drownings give the impression that they have taken place to complete a sequence, which is initiated by the first one.

The film also looks like a game of counting that Greenaway plays with the spectator. It is him who sets the rules and who determines when it begins and ends. The spectator can engage himself in seeking the numbers scattered throughout the frames and the text in order to count. When he/she counts a fifty he/she knows that there remains another fifty to count and when he/she reaches at hundred he/she accomplishes the game. In this sense it could be argued that the film emphasizes its being an artificial construct based on several rules as well. Greenaway suggests that

Cinema is like an elaborate game with rules. The aim of the game is to successfully suspend disbelief. The audience has been well trained over some eighty years of practice. Necessary circumstances are darkness and a bright projection -bulb and a screen. The audience agree to enter a dark space and sit facing in one direction. They will be prepared to sit for some two hours - usually in the evenings. (Fear of Drowning 83)

Greenaway's description, which sounds like Smut's description of the games in the film, points to the fact that films are in general games. However it refers mostly to the films of dominant cinema as games of suspension of disbelief.

This heavy reference to games does not seem to be based on an arbitrary decision by Greenaway. A game is based on numbering, counting, classifying, and in that sense it is a matter of ordering. The film ironically implies that all human effort to organize life into meaningful patterns and sequences through restrictions, classifications, predictions, rules can be called 'games' people play. For Greenaway what we call civilization is a set of 'elaborate conventions, rules and games' (Fear of Drowning 7). We can also interpret the civilization as a game whose object is to impose order on chaos. However the film; throughout the Smut character, who is able to impose any kind of pattern on events, and Madgett character, who is able to construct any kind of

narration for the events around him -like the drownings; implies that the number of theories, patterns and systems that can be applied to the facts are almost infinite. In this sense it could be claimed that the film mocks with the idea of ordering. It even mocks with the filmic narrative, which is another effort to order, by using numbers as a device for structuring the course of the film.

Although all the characters in the film participate into some kind of game it is mainly Smut and Madgett who construct and run those games, those organizing systems. However in the end they both become the losers. I think Smut and Madgett's situations do not differ much from those of Neville in The Draughtsman's Contract, Kracklite in The Belly of an Architect, Oswald and Oliver in A Zed and Two Noughts, and Albert Spica in The Cook, The Thief, His Wife and Her Lover, all of whom represent male characters engaged in imposing order on things in their own way but who fail in the end and become the losers. However despite the humiliations and exploitation they are subjected to by men the female characters in those films become the winners in the end like the three Cissies in Drowning by Numbers who can also be interpreted as one woman at three stages of her life. Several people have interpreted Greenaway's films as simple stories of men defeated by women. This is a recurrent theme in Greenaway's films but I think it is not quite right to interpret this theme so literally. In my opinion this 'men defeated by women' formula is just a metaphor, among many others, of the struggle between man and nature, which is one of the major topics Greenaway deals with. In his films women are associated with nature and reproduction whereas men are associated with ordering and production.

Moreover women are also presented as being one of the subjects/objects of men's effort to control, order and dominate. In that sense the victory of women over men in Greenaway's films can be interpreted as the victory of nature over human attempts to discipline it; in other words the victory of nature over culture and civilization.

Drowning by Numbers starts with the skipping girl who counts the stars, which are the most common metaphor of endlessness. Then Smut counts the hairs of a dog, leaves of a tree, which are not much different from counting the stars. The film continuously refers to the weakness of counting in the face of endless things to count. This idea is not expressed only through the attempts of the characters but also through the representation. The detailed frames, which are full of big and small inanimate objects as well as fruits and insects, recall the still-life paintings of seventeenth-century Dutch Art. Still life paintings exhibit a universe, which extends towards small details suggesting variety and richness and endlessness. Norbert Schneider points to an important difference of these paintings from their contemporaries. He writes that

'such paintings did not accord with the current notions of a dignified order -an order that should follow the etiquette of absolute monarchies and proclaim the sublime as a standard for all artistic endeavor (7).²⁶ When we look at those paintings we see that they are dominated by objects, fruits, animals, insects, and ordinary people engaged in daily works rather than highly meaningful religious motifs. They look as if they do not try to convey any messages, or any major truth. They exhibit such a variety and

²⁶ Schneider also points that still life paintings were given the lowest rank within the hierarchy of the genres of painting for some time.

richness that they resist meaning.²⁷ In that sense the inclusion of still lifes into the representation in Drowning by Numbers seems to be quite meaningful within the framework of the matter the film deals with. People's simple systems of counting and organizing turn into vanity in the face of the variety and endlessness of things themselves.²⁸

4.3.3. The Cook, the Thief, his Wife and her Lover

The Cook, the Thief, his Wife, and her Lover has been considered as the film by which Greenaway has come closest to mainstream cinema by several critics. This was mainly due to the relatively clear and direct story of the film. However although the film has a simple revenge story at its core its way of handling the story is not so simple. Moreover this is not the only story in the film and the film's narrative is quite distinct from the narratives of mainstream cinema, in that it opens to a variety of other stories through metaphors and structuring devices rather than exhibiting an organic whole.

The action mainly takes place in a French restaurant, 'Le Hollandais', which is owned by Albert Spica (Michael Gambon) and which offers a wide variety of foods prepared by the head cook, Richard (Richard Bohringer). Albert is a rude leader who

²⁷ I know that 'Vanitas' type still life paintings do not confirm that argument, in that they are assigned a fixed meaning. They have been considered as conveying the message that despite all material richness everything is transitory in the face of death itself. Here with the term still life I refer to the types other than Vanitas.

²⁸ The film uses another aspect of still life too, which is 'trompe l'oeil': a play between 'what appears to be there' and 'what we know to be there'. For example in the scene where Madgett takes the photographs of Smut in his room the oldest Cissie appears suddenly in the room with the flash of the camera. As another exempla, when the number 50, which is in the form of a large yellow marker on the beach at Cissie two's house, is seen from behind it looks like 05 but 5 should be backwards.

comes to the restaurant every night with his wife Georgina (Helen Mirren) and his cronies, and who tries to show off his richness and power by talking about everything he knows or does not know, and disturbing all the people around. On the first night they eat in the restaurant Georgina, who always look bored, notices a man who has been reading book while having his dinner on a corner. The man, Michael (Alan Howard), catches the eye of Georgina and soon they start a sexual relationship first in the lavatory and then, with the aid of Richard, in various parts of the kitchen. After a while Albert becomes aware of their relationship and the lovers flee to a book depository where Michael works. Albert finds Michael and kills him in the absence of Georgina by making one of his cronies ram the pages of a book -Michael's favorite book on French Revolution- down his throat with the handle of a wooden spoon. Georgina, in an attempt to take revenge , convinces Richard to cook the body of Michael and forces Albert to taste it. After Albert takes a piece of meat from Michael's cooked body to his mouth Georgina kills him with a gun.

The film starts with a crane shot, during which the camera moves up from stray dogs to two uniformed ushers who open the curtains. What we see during this crane shot, between the stray dogs and the curtains, is certain metallic constructions, which look like a scaffold in a film set. Therefore the opening shot gives the impression that what we are ready to see is a play within a film. This seems to be one of the strategies of Greenaway to reveal the artifice behind the film and make the audience remember that they are not watching a slice of life. the film ends with curtains

closing and it is structured as if it consists of seven acts, which are indicated by the insertion of the shots of the restaurant's daily menu.²⁹

It seems that Greenaway has been influenced by seventeenth-century Dutch still life paintings in his arrangement of the frames. The restaurant, especially the kitchen, looks as if it is homage to Dutch art with the still life objects it depicts. I think there is also a connection between the name of the restaurant, 'Le Hollandais', which means Dutch in French, and the Dutch art it refers to. It seemed to me that the aim of this reference extends beyond a mere repetition of art history in the film. Dutch still life paintings have been praised in general for their realistic look, which was considered to be resulting from the representational skill of the painter; from his skill in imitating nature. However there have been also alternative interpretations of still lifes such as Celeste Bursati who argues that those paintings are in fact the product of an artifice, which is naturalized in the final outcome. Bursati criticizes the realist view of still life for its failure to acknowledge that 'contrary to the fictions the paintings purvey, still lifes do not record as much as they *remake* the material world for particular kinds of visual consumption' (145). He argues that

artists draw attention to this naturalizing artifice by emphasizing particularizing details such as tiny veins delicately enumerated on the petal of a flower, the complex play of light as it passes through and reflects off of glass and metalware, or the telling highlight that reveals the differentiated textures of lemon peel, grape skin, nutshell, engraved silver, or plush velvet. (145)

It is possible to observe a parallelism between the discussion the nature of representation in still life paintings and the discussion on the nature of cinematic

²⁹ The use of the days of the week seems to have a similar function with the use of numbers in Drowning by Numbers and letters in A Zed and Two Noughts.

representation in terms of their relation to reality. In this sense still life seems to provide an appropriate metaphor for cinema and I guess Greenaway, in The Cook, the Thief, His Wife, and Her Lover, implies such a relationship between still life and cinema as well since reality/artifice formulation is one of the apparent dealings of the film.

The film, like A Zed and Two Noughts and Drowning by Numbers, presents with characters who have some system by which they try to order life. For exempla the kitchen is the site of such a system, in that it is a place where some raw materials are shaped and transformed into products of culture. Richard is the head of this system. If his system of ordering is cooking Albert's system of ordering is eating. All of his actions, including his cruelties, could be associated with eating. It could be said that Greenaway's ordering system is -more important than the days of the week- color-coding.

All the locations we see in the film are coded with the hues of a particular color: The parking-lot with blue, the kitchen with green, the restaurant with red, the lavatories with white, the hospital and the book depository with the hues of yellow. Among those places, the action mostly takes place in the kitchen, the restaurant and the lavatories with characters moving between. The passage from one place to the other is not given through cuts but with the lateral tracking of the camera, as if the places are continuous on a linear line and have only three walls. Among the characters, Georgina's, Albert's and his cronies' outfits change in color as well, as they move

between the kitchen, the restaurant, and the lavatories. For exempla in the first scene in the parking-lot Georgina and Albert dispute about the color of Georgina's outfit. Albert claims that it is black whereas Georgina states that it is blue. In fact it is dark blue. Albert and his cronies wear blue sashes on their black suits. When they move into the kitchen Georgina's outfit changes into green as well as Albert's and other's sashes, and when they move to the restaurant they change into red respectively. In the lavatories they become white. Each time those characters move between those places, a part of their outfits change in color and takes the color of the place throughout the film.

The color codification in terms of the places and costumes has several functions in the film. First the bodies of the actors look like one of the compositional elements of the representation rather than being totally transformed into characters which move the action forward. Second they produce a sense of artifice. Third the color codification interrupts the narrative by distracting the attention from the story to the formal changes in the film. It also offers the spectator room for becoming intellectually involved in the film by encouraging him to produce meanings from the fragments. For example it is only Richard and Michael -among the main characters- whose costumes do not change in color and these are the characters who are not dominated by Albert as much as the other characters. Based on that the change in the color of other characters' costumes can be interpreted as a metaphorical way of representing Albert's sphere of influence.

Although the film, on the surface, covers seven days of the week it has been argued that it refers to a wide range of history through the organization of the places by certain critics. Leon Steinmetz interprets the historical associations of the places as a 'joke on human progress.' He suggests that

The kitchen with its cast-iron stoves, huge cauldrons, dismembered fowls, and 'food of all sorts and in all stages of preparation' -is the eighteenth century, simultaneously pastoral and savage; the Dining Room, upholstered in opulent fabrics, gleaming with porcelain and silver, is the nineteenth century -lush, wealthy, and industrial; and the surgically sterile, futuristic Lavatory- is our modern times. (100)

I think the color codification of those three places is also a supporting factor for such an interpretation.

Another sub-theme, which can be read throughout the film, is the creation myth. Seven days of the film can be considered as the seven days of creation. Naked lovers, Georgina and Michael, making love in several parts of the kitchen remind of Adam and Eve. The film supports the idea that Albert is the evil both through his personality and through a word play that we observe in the scene where Georgina, Albert and his cronies move from the parking-lot to the kitchen after Roy has been tortured. When they enter into the kitchen Albert's cronies, in the background of the scene, join the pieces of a neon sign, which consists of letters. First the pieces joined make the word 'ASPIC', which refers to a poisonous snake in French. Later one of Albert's cronies changes the place of 'A' moving it to the end of the word. The sign turns into 'SPICA', the surname of Albert. Based on that Albert could be considered as representing the evil serpent, which led to the fall of Adam and Eve from the Garden of Eden by making them eat the apple of the tree of knowledge. In fact the

parts of the kitchen where the lovers meet can be taken as the Garden of Eden and their movement from the kitchen, which has also a religious atmosphere due to the songs of Pup, into the van full of rotten meats -whose driver is also called Eden- can be read as the Fall from Eden. If we consider the fact that all human suffering has started with eating -eating the apple- then the creation myth becomes an appropriate metaphor for the film, which has eating at its core which can further be interpreted as a metaphor for the capitalist society.³⁰

As I have tried to show even The Cook, the Thief, his Wife and her Lover, which is supposed to be the most straightforward film of Greenaway, is marked with multiple meanings and readings, which are opened by a multilayered organization of the material at hand through several formal codes, structures, and metaphors. I have previously borrowed the term 'museum films' from Elliott and Purdy to describe A Zed and Two Noughts and Drowning by Numbers. The same term applies to The Cook, the Thief, his Wife, and her Lover as well. I think these films resemble also to Borges' '*Chinese encyclopedia*' that is quoted in Foucault's preface to The Order of Things. The passage refers to a classification of animals (taxonomy):

Animals are divided into: (a) belonging to the Emperor, (b) embalmed, (c) tame, (d) sucking pigs, (e) sirens, (f) fabulous, (g) stray dogs, (h) included in the present classification, (i) frenzied, (j) innumerable, (k) drawn with a very fine camelhair brush (l) *et cetera*, (m) having just broken the water pitcher, (n) that from a long way off look like flies. (xv)

The passage, according to Foucault, demonstrates another system of thought, which at the same time points to the limitation of the conventional system of thought.

³⁰ The film has been widely interpreted as a critic of Thatcherian capitalism by several critics as well (Lawrence 166).

The 'animals' in this taxonomy, seem to be classified randomly; according to some random preferences and characteristics. As Foucault argues, the only thing that makes the taxonomy a system that links the categories to one another is the alphabetical enumeration, which exists only within the space of language. In this sense the taxonomy sounds like an irony on the conventional way human thought orders things by dividing them into categories on the basis of their similarities and differences, and suggests the possibility of an unlimited number of other arrangements.

The impression given by the organizing systems Greenaway uses in his films is similar to that of Borges' *Chinese encyclopedia*. The three films I have mentioned in this section have simple skeletal structures, which links the parts of the films to one another such as the alphabet, numbers, days of a week, color-coding. These structures, like the letters in Borges's *Chinese encyclopedia*, can be considered as an irony of the systems of ordering created by men. However the meanings those films present do not have any clear relationship between themselves. They seem to belong to different levels of thinking, different logics, different organizing systems like the categories in the *Chinese encyclopedia*.

Those films suggest that anything that move forward, like 1-2-3 or A-B-C or Monday-Tuesday-Wednesday, can be considered as a narrative. However they show that cinema is able to hold multiple meanings as well and that a simple narrative, one

story told chronologically, seems to be too easy in the face of such a multiplicity and richness. As the films imply, it is not only too easy but also illusory in the face of the complexities and multiplicity in life. The narratives of dominant cinema consist of single stories, which describe the world as something knowable, coherent, and continuous. They imply that, despite the difficulties, there is always a way to discipline or order it through well-directed human action. In this context Greenaway's films can be considered as the expressions of a revolt against such a reductionist illusion both on the level of the content and the form in cinematic representation.

4.4. On the Image, the Text, the Frame, the Chronology

Greenaway mentions his dissatisfaction with the limitation of cinema in the catalogue of his exhibition entitled The Stairs Munich Projection. Three of them concern the frame, the narrative and the audience. He argues that the persistence of a rectangular frame with a fixed aspect-ratio, which functions as a unifying element in a film, when coupled with the dominance of a linear and chronological narrative, which is under the ultimate control of the director, produces a passive audience whose ability of personal interpretation is reduced to the minimum (19-24).

Greenaway posits the existence of the rectangular frame in cinema, which does not exist in nature, as a factor which challenges the Bazinian idea that cinema is a window onto the world. His films -the ones I examined so far- exhibit a consciousness of the frame, in that they continuously drawing attention to the limits

of the frame through symmetrical compositions arranged according to those limits. Having recognized its persistence, Greenaway questions the flat, two-dimensional and fixedly proportional aspect of the cinematic frame. One of the specific questions he asks in relation to this matter is 'whether the frame can be changed at will to complement its content' (The Stairs Munich 20).

Another question he asks is 'whether cinema can deal with simultaneity of action' through ways other than simple split screens showing events like telephone conversation; and with the simultaneity of different perspectives as opposed to the chronological progress of the events and the shot/ reverse-shot formulation in a linear narrative (The Stairs Munich 21). This question could also be formulated as whether it is possible to reorganize filmic space in a Cubist manner.

It seemed to me that these questions; which can also be considered as a search for an active audience who is given enough opportunity to (re)imagine and to (re)interpret; lie at the core of Prospero's Books and The Pillow Book. In both films Greenaway experiments with different organizations of the filmic space by means of sophisticated video post-production techniques, including high-definition television (HDTV) and the digital Paint Box. The images layered one upon the other, frames with different aspect ratios superimposed one within the other, multiple screens, texts superimposed on images are some of the experimentations, which serve in Greenaway's films to produce multiple spaces, to rearrange the chronology, and to unsettle the hierarchical relationship between the image and the text.

It could be said that these two films are in the form of *mise-en-page* rather than shots connected to one another in a seamless way, and that they reflect the painterly and writerly attitude of Greenaway. Based on that it is possible to establish a parallelism between Greenaway's view of the cinematic representation in these films and Alexandre Astruc's view of the cinema as *caméra stylo*. The term *caméra stylo*, which is coined by Astruc in the 1950s, refers to cinema as a type of free writing-in-movement which is freed from its ties to theatrical or novelistic narrative and Bazinian realism. He states

I would like to call this new age of cinema the age of *caméra stylo*. By it I mean that the cinema will gradually break free from the tyranny of what is visual, from the image for its own sake, from immediate and concrete demands of narrative, to become a means of writing just as flexible and subtle as written language. (qtd. in Oswald 248)

It could be concluded out of this passage that Astruc's view of cinematic representation, which is summarized in the term *caméra stylo*, differs significantly from his contemporary, Bazin's view of the cinematic representation. Astruc emphasizes the relationship between the elements in the film frame which is open to free manipulation of the filmmaker whereas Bazin emphasizes the importance of seizing visual reality in the film image. Laura Oswald who formulates the term *cinema-graphia* out of Astruc's *caméra stylo* compares the approaches of Bazin and Astruc to cinema as follow

Bazin claimed that the origins of cinema in photography determined a priori subservience of film discourse to the laws of photographic realism, including the codes shaping an illusion of unbroken space and a coherent and complete composition within the frame. Astruc, on the other hand, shifted focus away from the image as such to the movement between sounds and images in the film chain, suggesting means of locating the 'essence' of cinema in the play of difference and contrast between elements of film enunciation. (249)

Oswald, setting out from Astruc's *caméra stylo* develops the term *cinema-graphia* and suggests it as an alternative for the term *cinematography*. She argues that

whereas the conventional term 'cinematography' names 'the art or science of motion-picture photography', 'cinema-graphia' names a kind of writing freed from the tyranny of the image for its own sake . . .

Rather than signifying a theory and practice of cinema founded on the presence of meaning to consciousness *within* the frame, cinema-graphia designates a theory and practice of cinema focused on relations between elements of the enunciation, *across* the frame. (250)

Both Astruc's *caméra stylo* and Oswald's *cinema-graphia* emphasize the use of the camera not just as an implement for recording reality or for producing an organic whole where meaning lies in totality but as an implement for shaping meaning across the filmic space. In that sense their view of the cinematic representation involve the use of the camera freely like the pen used by a writer.

Astruc's ideas about cinematic representation have been influential on the directors of French New Wave movement and I think it is possible to observe such an influence on Greenaway as well. When talking about the use of digital Paint Box in Prospero's Books and The Pillow Book Greenaway states that

This machine, as its name suggests links the vocabulary of electronic picture making with the traditions of the artist's pen, palette and brush, and like them permits a personal signature. (qtd. in Elliott and Purdy, Peter Greenaway and Technologies of Representation 21)

As the statement points out the digital Paint Box endows the filmmaker with the freedom of manipulating the relationship between the elements in the filmic space in the way he/she desires and this is what Astruc's emphasizes with *caméra stylo*.

4.4.1. Prospero's Books

Prospero's Books is an adaptation of Shakespeare's last play, The Tempest, to cinema. At first look such an adaptation by Greenaway might seem to be in conflict with his criticism that 'cinema is still mimicking theater . . . It is still in the business of transferring text into film' (The Stairs Munich 13). However Greenaway, in Prospero's Books, provides a 'cinematic' commentary for Shakespeare's text rather than simply transferring the dramatic story of the play into images, and in this sense the film differs from several other adaptations of Shakespeare's -and other writers'- plays to cinema, which do not add almost anything 'cinematic' except transferring texts into images. Those adaptations generally use almost the same vocabulary with the text whereas Prospero's Books adds a 'cinematic' vocabulary to it.

Cinema's capacity to offer multiple perspectives has been considered to be one of the aspects which distinguish its spatial field from that of the written text (Buchman 12-32). However this aspect has generally been used in a way that only renders cinema more capable of emphasizing the dramatic dimension of the text or the play and of increasing the audience's emotional involvement. It is still the story or the dramatic dimension of the text which is dominant in most adaptations from novel or theater to cinema. In Prospero's Books neither the story nor the dramatic dimension of Shakespeare's The Tempest is dominant.

At first look the film, like The Tempest, seems to revolve around Prospero (John Gielgud), Duke of Milan, who lives on a small island for twelve years. We learn

throughout the course of the film that Prospero has been deposed by his brother with the aid of the King of Naples and sent to exile together with his daughter Miranda in a boat. With the help of the knowledge involved in the books, which has been thrown into the boat by his loyal counselor, Prospero has arrived at the small island where he lives now. Those books, which are very briefly mentioned in The Tempest (Jacobsen 136), have been put at the core of the film by Greenaway.

The island, as well as its inhabitants, looks like a product of Prospero's imagination guided by the knowledge he got from his books. All the characters in the film can only talk with the words given them by Prospero. In fact it could be said that they do not even talk because these words are voiced by Prospero as well. John Gielgud, who is the person who proposed Greenaway to put The Tempest on screen, states that the scenario consists entirely of Shakespeare's text: 'there is not a word in it that is not in the play.' Based on these it could be concluded that Prospero is not only the protagonist of the film/play but also its creator; he is in a way both Prospero and Greenaway as well. This can also be supported by the fact that everything in the film is the product of his imagination. Throughout the film we see Prospero sitting in his cell reading his books and writing/creating the play that we see as well as participating in what he creates.

The books, which consist of twenty-four volumes -Greenaway assumes-, function as a framework for the organization of the course of the film. In this sense they are similar to the numbers in Drowning by Numbers and letters in A Zed and Two

Noughts. The superimposition of frames showing each open book over the frame of the main action, accompanied by the number and the title of each book below, functions, in a way, as chapter headings in a book.

The only story in the film is that Prospero magically creates a storm and causes his brother and his courtiers who have been sailing from Africa shipwreck onto the island in order to take revenge. However in the end he forgives them and marries his daughter to the son of the King of Naples. He liberates the inhabitants of the island by giving them a voice of their own. In an attempt to liberate himself from the past he closes his books and destroys them. In the end of the film Prospero turns to the audience and asks them release him from the world he has created.

However the focus of the film is not this story but the process of telling it. The story is told through superimposed frames with a different aspect ratio, which relate to the past, present, and future; and it is supported by the interplay between reality and imagination, written and spoken word, image and the text. These formal experimentations, including the animation of the images in the books, distract our attention from the course of the story to the representation before our eyes and ask for a free participation rather than a subordination to 'what happens next'.

Mariacristina Cavecchi interprets Prospero's Books as a mannerist work. She argues that the film exhibits a 'mannerist tendency to disrupt the spatial unity and to combine things from different spheres of reality.' Mannerism has been described as

the 'stylish style' between Renaissance and Baroque, which gave priority to variety and multiplicity as opposed to Aristotelian unity (Sherman 19-23, 140-51). Departure from naturalness, attention to details, emphasis on the parts rather than the whole, tendency to place the expression of artistic qualities before the subject are some of the main characteristics of mannerist works. Within the framework of such a description Cavecchi's observation seems to be right since these characteristics are also observable in Prospero's Books. Greenaway creates multiple layers, or spaces, which become significant on their own. There is almost nothing that makes them chronologically or spatially continuous, except the twenty-four books, which appear on the screen in successive order and which gives an organization to those spaces outside chronology. It is possible to say that in Prospero's Books filmic unity turns into a polyphony of multiple spaces.

The film opens with the close-up of a text, which is written and read by Prospero:

Knowing I lov'd my books,
he furnished me from mine
own library with volumes
that I prize above my
Dukedom.

After a while it becomes clear that Prospero is writing the play that we see on the screen, in other words our watching the play and Prospero's writing it are simultaneous. In this sense the film declares explicitly at the beginning that what we see is originally a text, something written. Just at the first scene Greenaway experiments with the interaction between two different spaces: the space of the word -spoken word and written word- and the space of the image, which makes up the film. The following image is the image of the first book, 'A Book of Water', forming

a second frame -drawn by the edges of the book- within the black film frame. The voice of Prospero describing the characteristics and the content of the book accompanies the image showing the opening pages of the book. At the beginning we only see texts and drawings on the pages, then some other images -the clouds, a ship on a wavy open sea-, which are superimposed on the pages forming further frames. We cut from Prospero's hand superimposed on the same image of the book to a medium shot showing him turning the pages of the book and glancing at the pages. We can say that what we have seen so far are what Prospero sees and imagines on the pages of the book. In this sense it could be said that the frames within frames and superimpositions have replaced shot/reverse-shot system. The first difference between the two is that the former exhibits different moments and spaces simultaneously whereas the latter consecutively, and the second difference is that in the latter case you are always sure about what you see but in the former you are not, you just try to find a possible interpretation. After this scene we cut to the close up of another word in the process of being written on a piece of paper with a pen. As the pen writes the word 'boatswain' the close up of Prospero experimenting with the different pronunciations of the word 'bosun' is superimposed on the page. We see simultaneously Prospero reciting 'bosun' in different styles -angry, interrogative, curious, etc.- and the pen writing 'boatswain' repetitively. While the layer of image showing the writing remains in close up we cut to a medium shot of Prospero speaking the word in the second layer of image. It appears that Prospero is in a bathhouse. In this sense the film again exhibits Prospero writing in his cell and Prospero in bathhouse -two different space-time, simultaneously. All these

juxtaposition of shots, frames, superimpositions, which look independent and discontinuous at first instance constitute the process through which Prospero creates the tempest that causes his enemies shipwreck onto the island. We see Prospero examining the victims in a mirror. We can say that Greenaway presents this tempest through a series of associations, which are only possible in cinema. the part of the film so far is also characteristic of the whole film. Frames within frames, superimpositions, interaction between the written word, spoken word, and the image, simultaneity of actions are dominant overall the film. Although the film's source is a text, and it has also books at its core it creates a really cinematic discourse out of text.

The film continuously experiments with the interaction between the space of the word and the space of the image through Prospero. Just as Greenaway develops his film out of a text, so Prospero creates his universe in relation to what he reads in his books. However those books do not involve just strings of words but an interplay between image and text. Greenaway animates the books on the screen. Prospero creates the events by writing and by calling out what he has written, in other words he builds his outer world through writing and speaking, which result in images. We also have access to his inner world through mirror images. Prospero examines his imaginations in mirrors -which can be considered as another way through which Greenaway creates frame-within-frame. The view of his imaginations in the mirrors gives him the possibility of acting on them as if the mirrors reflect a simulation of a future reality. For example in the end of the film Prospero forgives his enemies after being confronted with the disastrous result of his revenge plan in the mirrors hold up

by Ariel. The process through which Prospero creates events associates the process of filmmaking. As their titles and descriptions suggest, the books represent the accumulation of every kind of knowledge and experiences, which might be taken as representing the accumulated knowledge and experience by a filmmaker, like Greenaway, too. In this sense both Prospero and the filmmaker construct their ideas through such an accumulation; shape them with images and words, and watch them on the mirror/screen.

The film plays with the interaction between the spoken word and the written word, and between the text and the image without creating a hierarchical relationship. Prospero's experimentation with different pronunciations of the word 'bosun' and the film's juxtaposition of this spoken word with the written word 'boatswain' exemplify this fact. Prospero's speaking the word repeatedly robs it from its significance -its function- and turns it into an ordinary thing, 'a thing to be played with' (Lawrence 142). The superimposition of the written word 'boatswain' -which has the same meaning with the word 'bosun' in colloquial language (The Oxford English Dictionary)- on top of the image of Prospero draws attention to the difference between the spoken word and the written word. It could be said that Greenaway's approach towards these two different spaces is similar to Derrida's approach to speech/writing opposition in Saussure and Western metaphysics. First Prospero's experimentation with the spoken word can be considered as an example which challenges the natural unity that is assumed to exist between the phonic signifier (the

spoken word) and the signified (sound image) by Saussure.³¹ I think Prospero's pronunciation cannot be reduced to a signifier/signified relationship. It remains on the level of signifier. Second the way the film juxtaposes the spoken and the written word suggests that writing is not just a corrupted derivation or a supplement to spoken word, as Derrida argues in Of Grammatology, but it is something that belongs to a different space, to a different performance. Moreover every word that is spoken in the film is first written, like in the case of 'boatswain' / 'bosun' but this does not mean that Greenaway tries to reverse the hierarchy. It seemed to me that the film presents spoken word, written word, text, and image as separate inscriptions participating in a more general writing, which articulates the differences between them. This seems similar to what Derrida means with 'arche-writing'. The writings and speeches accompanying images do not explain or clarify each other. On the contrary their juxtaposition becomes something, which defies any clear and unitary meaning.

The film owes its experimentation with such relationships to the high technology it uses. With the use of HDTV and digital Paint Box the film is no longer a mere reproduction of once-recorded images but a form of writing, a form of inscription on the filmic space. Dominant cinema attributes primacy to 'the visual' in the way Saussure does to the 'speech'. Saussure believes in the existence of a one-to-one correspondence between the spoken word and the external world. Dominant cinema suggests the same correspondence by replacing 'the spoken word' with 'the visual'.

³¹ Saussure argues on this subject in Course in General Linguistic. For a clear explanation on Derrida's discussion of Saussure's arguments see also Beardsworth 6-18.

We cannot deny that Prospero's Books is highly visual. However we cannot say that 'the visual' in it functions in that way neither. On the contrary the film denies such a relationship between the visual and the external world, by stressing continuously the artifice, illusion, the frames which are further framed. The meaning, in Prospero's Books, does not derive from the images and texts it depicts but rather from the way they are manipulated across the screen.

4.4.2. The Pillow Book

It was The Pillow Book of Sei Shonagon, one of the Japanese literary classics, which inspired Greenaway to make his last film, The Pillow Book. However the film, Greenaway states, does not include the whole content of the book and it does not follow its novelistic narrative; in other words it does not illustrate it. It only picks up some of the sentiments and ideas present in it and makes some quotations (The Pillow Book 5). The film has many characteristics in common with the Prospero's Books, in terms of its structure and just Prospero's Books is not an adaptation of theater in ordinary sense, so The Pillow Book is not an ordinary adaptation of novel. Here I will only mention some additional aspects of the film when compared to Prospero's Books.

The film mainly tells the story of a Japanese girl, Nagiko (Vivian Wu), who is interested in delighted by calligraphy like her father who used to write a special greeting in calligraphy on her face on every birthday when she was a child. After a short unsatisfactory marriage Nagiko starts to search for an ideal calligrapher to offer

her body to be used by him as paper. However the English bisexual translator she meets in Hong Kong, Jerome (Ewan McGregor), convinces her that she should be the pen not the paper. Hereafter she starts to write calligraphic texts on the bodies of men, including the body of the translator who becomes her lover, and send them to the gay publisher (Yoshi Oida) who used to be her father's publisher as well. The film revolves around the relationship between Nagiko, the publisher, and Jerome, which ends in the suicide of Jerome and the murder of the Publisher.

Greenaway continues on the experimentations he has started in Prospero's Books in The Pillow Book as well while adding more variety. The film involves not only frames-within-frames but also multiple screens with varying aspect ratios -sometimes as small as a postage stamp. Moreover these are not just placed at the center of the screen, contrary to Prospero's Books, but scattered across the screen. They can appear anywhere. There is again a huge amount of text on the screen. Sometimes they appear above and below the frames in the form of English or French words, sometimes they are in the form of calligraphic text on a page, which is superimposed on the images, sometimes they are directly superimposed on the positive and negative spaces as if they decorate walls and other flat surfaces in a room, and finally of course, they appear in the form of calligraphies written on the bodies. Even the subtitles can be considered as being a part of the spaces defined by the film. Because sometimes the subtitles seem to serve functions other than translating foreign languages like making associations or producing contrasts. The end credits of the film have also such an aspect. They move to the sides of the screen as if they want to

open room for the growing plant, which is the last image of the film. In this sense the interaction between the image and the text is one of the focuses of the film, like in the case of Prospero's Books. The texts and images are sometimes accompanied by Nagiko's over-voice and sometimes by that of her aunt reading passages from The Pillow Book of Sei Shonagon. There are some foreign languages, which are not translated and which therefore sounds like a kind of musical rhythm. These untranslated voices associate the word 'bosun' spoken by Prospero repeatedly.

It seems that it is not a coincidence that the film has so much to do with calligraphy. An article on the web about calligraphy in The Pillow Book, defines calligraphy as the Chinese and Japanese writing systems and compares it to the Western writing system as follows

The Chinese and Japanese writing systems remain essentially pictographic, with every schoolchild learning the images lie behind the characters. Such a system can be read without pronouncing the words in the head. The abstracted images pass directly into the mind as meaning. The phonetic systems of the West retain no memory of their pictographic origins. Words are pronounced silently in the head (a fairly modern skill: the medieval reader mumbled as he read); meaning is 'heard'.³²

This description implies that calligraphy combines text, image, and meaning whereas the western writing combines text and sound while holding meaning as a derivation from sound. For Greenaway Western writing represents the divorce between image and the text and the calligraphy suggests the possibility of reuniting them (qtd. in Cody). I have already discussed how Greenaway attempts to unsettle the hierarchical relationship between the image and the text. The same attempt is also observable in

³² The article is mentioned to belong to Cinema Mondo rather than a specific author. It is available in the address: movienet.cultnet.fi/mondonet/movies/pillow/calli.htm.

The Pillow Book and in that sense the reference to calligraphy in the film can be considered as a metaphorical expression of such an attempt. Calligraphy could also be, Greenaway argues, 'a good template for cinema' in that cinema has the capacity to reunite the image and the text (qtd. in Woods 266). The Pillow Book exemplifies Greenaway's attempt to experiment with this capacity, in that the film tries to interweave the image and the text through various ways, while keeping their identity.

The Pillow Book has a lot of things to do with the body and the film's implications about the body have been the subject of several articles on the film such as Paula Willoquet-Maricondi's article entitled 'Fleshing the Text: Greenaway's Pillow Book and the Erasure of the Body'. Maricondi, in her article refers to David Abram's argument that alphabetic writing brought a split between language and the body and she argues that 'The Pillow Book brings the written word and the body together.' I think the film refers to such a relationship between writing and the body in certain metaphorical ways. First it puts writings back on the bodies, second it emphasizes calligraphy, which is considered to involve bodily gestures as well as emotional states and physical characteristics of the body, and third it continuously associates writing with the sacrifice of the body. Although I find this relationship between writing and the body worthy of discussion, I do not want to keep it long here since it extends beyond the framework of this study.

Beside the interplay between the image and the text, the film exhibit an unconventional organization of filmic space-time. It is possible to summarize the

most important aspects of it, in terms of this organization, in three items, which are interdependent: multiplicity of views, the notion of being able to change the aspect-ratio of the frames and rearranged chronology.

Multiple screens scattered across the screen enable the spectator to view either different events belonging to different time-spaces simultaneously or the segments which make a single event from different perspectives like in the case of cubist paintings. This encourages the spectator to involve in a lateral thinking process. The screens differ in their sizes depending on their content. Although the use of multiple screens in this way exhibit a different arrangement of the filmic time-space it is the frames-within-frames which directly present the spectator with a rearranged chronology. It is possible to observe a chronology in the film, but this chronology is not in chronological order. This is achieved by inserting a second frame with a smaller size within the main frame. While the main frame shows an event the inserted frame shows the event at a few moment before or after, and sometimes the inserted frame shows the event following the one in the main frame. In this way the image becomes not mere presentation of an action, but the presentation of time. The film does not present time as something directly dependent on the action. The past present and future are not in classical order, they interweave, they coexist and becomes parallel to our perception of time. In that sense, I think, the image in the film can be considered as a different form of 'time-image' that Deleuze describes in the second volume of his book entitled Cinema and compares it to the 'movement-image'.

The Pillow Book, like Prospero's Books, uses the possibilities of HDTV and digital Paint Box and mixes cinema language with TV and video languages. Many of the experimentations in the film recall those that have been tried by experimental video artists rather than the films of certain filmmakers. It is certain that Greenaway is not the first one who uses split screens, multiple screens, superimpositions, etc. However this is not a factor that reduces the importance of those films because their significance lie not simply in the techniques they involve but in the way these techniques are used; in the concepts they are serviced to. It could be said that Greenaway gives a new order to what is at hand -which can also be said for his previous films. There are many films, which are based on the reflections of technological developments in cinema, but which still uses the old narrative conventions. A great part of their significance lie in the special effects they involve. In other words it is the technology, which dominates the film. In The Pillow Book, like in Prospero's Books, cinema is not made slave to technology but rather it is technology which is put under the service of cinema. It serves to Greenaway's experimenting with and expansion of the vocabulary of cinema rather than becoming its own special show.

4. CONCLUSION

Throughout a large part of this study I have tried to order the works of an artist who has ironized all kinds of ordering mechanisms through his works. I have searched for some meaningful patterns in the films, which continuously point to the vanity in such a search in the face of the ultimate multiplicity of possible meanings. However this study has never claimed that it is an exact and exhaustive analysis of those films. The aim has generally been to show how they stimulate the mind through a wide variety of references, juxtapositions and how they turn into a set of ideas on art, representation, and cinema behind the cover story once the spectator follows those stimulations.

Peter Brunette and David Wills, in their book entitled Screen/Play, argue that ‘in film criticism, as in literary criticism, the understanding or interpretation of a text taken to be the best is usually the one that manages to explain the greatest number of particular textual details’ (34). Some of the details I have mentioned in this study -the car plate and mythological names in A Zed and Two Noughts, the belly and the visionary architects in The Belly of an Architect, the word plays, etc.- might look as if I have been trying to achieve what Brunette and Wills criticize. Moreover they might also look as if they are diverting the study from its main purpose. However I

believe that such details constitute a great part of the significance of Greenaway's films. In other words such an attempt was necessary in the case of an analysis of those films. Because as it is tried to be shown throughout the study Greenaway works through metaphors and allegory, which serve to make his films represent many different meanings simultaneously. Therefore there is always the possibility that any element, which might look as being unimportant or non-serious at first look, could be a gate opening to an important idea or a serious argument. Moreover the details that are mentioned in this study are only those which relate to the topics within the framework of this study and they represent an average percentage among many other possible examples. Just as it is not absolutely necessary to catch all the numbers one by one in Drowning by Numbers in order to see that the film counts from 1 to 100, so an average number of examples was enough to argue that the films were opening to multiple meanings and encouraging multiple readings through metaphors. In addition, some of the connections that are established between the ideas observed in those films and the arguments of several philosophers might look as being excessive or exaggerated. However I believe that such connections points to the capacity of those films to provide the viewer with such a possibility even if the connections might look irrelevant. As Allan Woods argues ' a work of art is not a crossword puzzle, to be solved, with only a single correct answer; it is better to have counted and lost count than never to have counted at all' (25).

Cinema has always been a field of investigations and experimentation as well as the object of excitement, interest and admiration due to the capacities of the medium.

The history of cinema has been shaped by films representing different approaches towards film and filmmaking. However although there has always been an alternative mode of film practice beside the dominant one -like avant-garde film whose history dates back to 1920s- those alternatives have never been able to compete with the dominant at the level of the support of producers and audience. Today a single mode of filmmaking dominates the cinemas of various countries. This is, as it is argued in this study, Hollywood-type cinema, which is based on stars, storytelling, identification, emotional involvement and catharsis, and which still in the process of using mainly the medium's capacity of producing photographic images in movement and sound.

The conservativeness of dominant cinema has been a motivation for alternative film practices, which question the conventional viewing habits and limitations of dominant cinema. Those alternative practices can be characterized by their emphasis on the medium and their experimentations with it as if they seek to redefine or 'reinvent' cinema. Godard's statement that 'cinema is twenty-four frames a second, and that's truth' has become a symbol for such practices. This is a very important statement, in that it refers to the filmic material as being the true object of the film. In other words it implies that the only truth a film can convey is the artificiality of itself. The emphasis on how a film is made is the most important characteristic of the alternative film practices.

As this study argues Peter Greenaway's work is one of those alternative practices. The analyses of his films imply that for him cinema is a medium of thought and investigation on cinematic representation itself as well as on representation and art in general. Rather than claiming to be a window onto the world his films present themselves as the sites of convergence of several theories of representation, different artistic genres as different modes of representation, and different media. Rather than isolating cinema as an organic whole independent of the other modes of representation, Greenaway, subjects it to the questions and discussions that have been asked in the history of representation including the cinematic representation and tests its potentials and limitations in the light of those questions and discussions. In this sense the cinema that is implied by those films does not derive its particularity from its being photographic images in movement, its impression of reality and its ability to tell entertaining stories but rather from its capacity of holding multiple meanings and of self-reflexively questioning the notion of representation in cinema.

Greenaway's films do not suppress the artificiality of cinema, on the contrary they emphasize it. Moreover this artificiality is one of the factors which encourage the spectator to read the films allegorically. However although they present with many layers of meanings they do not imply or impose any true reading. On the contrary they imply that they are just one of the possible orderings and self-reflexively they call into question their own way of ordering.

A consideration of Greenaway's films in chronological order points to a development in Greenaway's engagement with the question of cinematic representation. A comparison of The Draughtsman's Contract and The Pillow Book, while considering at the same time the films in-between, suggests a gradual change in Greenaway's way of dealing with cinematic representation. For example while The Draughtsman's Contract and The Belly of an Architect comments on cinematic representation indirectly as a part of representation in general Prospero's Books and The Pillow Book raise more directly questions on cinematic representation. It is also possible to observe an increase in the variety of Greenaway's experimentations with the possibilities and limitations of cinematic representation. However this should not be considered as a progress but rather as a continuation of a search.

Greenaway has been making a new film entitled Eight and a Half Woman, which is expected to be shown in 1999 Cannes Film Festival. The information on this film support the argument above as well. In an interview Greenaway describes the film as being an homage to Godard and Fellini, a film about the structure of film language, and about eight and a half male sexual fantasies. Since the film is not available yet for watching I quoted his own arguments on the film below:

The title 'Eight and a Half Woman' obviously refer to Fellini. I think it's the most intelligent movie about the cinema, ever made. Later there were many films like that, but this one is about the very conception, it's about where the ideas come from. It's a very important film for every filmmaker, and it's also celebrates Italian Fellini women, in the famous fantasy sequence. It is a centerpoint of some era in European filmmaking. After that point, what I call 'Casablanca Syndrome' began to break up. It all begins with quoting Fellini films, and finishes with quoting Godard films, because Godard is the man who break the European cinema apart. (qtd. in Orlinski)

It seems that Eight and a Half Woman will be the film through which Greenaway most directly will speak on cinema. It is also said that the film will be a comedy. This, in fact, points to an important characteristic of Greenaway's films, which distinguishes them in one respect from avant-garde films. Greenaway shares almost all of the principles of avant-garde filmmakers concerning cinematic representation. However his films cross the boundaries of the hierarchies of cinema by carrying those principles to the heart of dominant cinema. The fact that Eight and a Half Woman will be a comedy does not mean that Greenaway gets closer to the dominant cinema. In fact there have always been something of the dominant in Greenaway's films. A reconsideration of the cover stories in his films would reveal this fact. However, as we have seen, those stories become very negligible in the face of the multiplicity of ideas they involve. Greenaway, in his films, show us that it is always too easy to tell stories and cinema is able to offer more than that. It is not important that Greenaway makes a comedy film, or a horror film -he has already done many 'murder films'-, or a melodrama; the important thing is 'what kind of' a comedy film, horror film, or melodramatic film he makes. I can claim that in either case they will be films made not in dominant cinema's conventions but, in Greenaway's own terms.

Finally, a large number of articles have been written based on the stories, characters, and events in Greenaway's films. While this study focuses on cinematic representation in those films it does not claim the inferiority or inappropriateness of such studies. The aim is just to point to the fact that there is always something more

in those films than what is explicitly shown and told. And these are: SENTENCES
ON CINEMA . . .



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