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Masculinity and the Sixties British Film

With 'Minor Corrections'

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Abstract

British cinema has increasingly been a focus of study for academics in the UK and elsewhere over the last 15 years but work upon the films has been dominated by a cultural history approach. This has meant that whilst the British cinematic *product* is well documented, and its place within culture understood, the films themselves have remained a secondary aspect - little regarded beyond their value as artefacts. This thesis seeks to address this practice by discussing the representation of a key aspect within the British national cinema, masculinity, via methodologies more typical of closer analyses - particularly psychoanalysis and narrative theory - although its generally interdisciplinary technique also means that the cultural studies method is equally, if contextually, important.

I analyse four films to demonstrate my theoretical schema - that the evidence *in* the text is primary whilst the context is secondary for interpreting the representation of masculinities in British film: *The Projected Man (*Curteis, 1966), *The Loneliness of the Long Distance Runner* (Richardson, 1962), *The Hill* (Lumet, 1965) and *Lawrence of Arabia* (Lean, 1962). With the notable exception of Lean's epic, none of these films have received significant analysis and in the case of *The Projected Man* and *The Hill* none at all. Therefore, the work herein is original both in the application of method and subject matter.

I have chosen to focus on films before 1966 because they precede the so-called 'swinging London' era, a period which has received much close cultural analysis. It would be a false economy to prioritise the 'counter-culture' of the late-60s because those films which manifest it cannot be said to represent wider discourses of sixties British identity but these earlier movies do reveal the political tensions in operation within the fiction of dominant and subordinate ideologies. Consequently, the four films within this thesis can be said to typify more accurately British cinema during the 1960s.

E. Anna Claydon. February 2003

To

Colin, Mum, Dad, Nan and Ted

… for believing in me

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Works Consulted (Divided into sections)

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Thankyou.

Anna Claydon

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from WH Auden, 'Fairground' (1966), *Selected Poems*, ed. Edward
Mendelson (London: Faber & Faber, 1979), 280-281.

[...]
As passive objects, packed tightly together
on Roller-Coaster or Ferris-Wheel, mortals
taste in their solid flesh the volitional
joys of a seraph.

Soon the Roundabout ends the clumsy conflict
of Right and Left; the riding mob melts into
one spinning sphere, the perfect shape performing
the perfect motion.

Mopped and mowed at, as their train worms through a tunnel,
by ancestral spooks, caressed by clammy cobwebs,
grinning initiates emerge into daylight
as tribal heroes.

Fun for Youth who knows his libertine spirit
is not a copy of Father's, but has yet to
learn that the tissues which lend it stamina,
like Mum's, are bourgeois.

Introduction

> If masculinity has had a role in imaging the nation, then so too has
> the nation played its part in constituting preferred norms of
> masculinity.[1]

Masculinity and the Sixties British Film analyses the representation of

masculinity in British cinema and applies differing but complimentary methodologies

to films of the era in order to address how masculinities are articulated in British

national cinema. In doing so, the work upon the films has highlighted certain

problems, emergent from the discussion of masculinity within British cinema studies,

related to the dominant mode of analysis, in Britain, of British cinema. Having

identified problems of approach with regards to British cinema analysis, this aspect,

as it relates to masculinity, has become an issue in itself; which has resulted in a

questioning of the field and how we talk about British films. The study has also, in

concentrating upon masculinities, raised questions about the discourse surrounding

the conceptualisation of masculinity as existing in a state of 'crisis'.

The majority of British films are about men and their primary status in

analysis is unchallenged by most British film specialists simply by evidence of their

subject matter; which principally covers war movies, male melodramas, gangsters

film and related genres[2]. My argument, in response to these kind of analyses, which

are primarily socio-historical in method, is that if masculinity in British films is a

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[1] John Beynon, *Masculinities and Culture* (London: Open UP, 2002) 1.
[2] E.g. Ali Catterall & Simon Wells, *Your Face Here: British Cult Movies Since the Sixties* (London: Fourth Estate, 2001); *All Our Yesterdays: 90 Years of British Cinema*, ed. Charles Barr (London: BFI, 1986) which only contains one essay on a female star; and James Chapman, *The British at War: Cinema, State and Propaganda, 1939-1945* (London: IB Tauris, 2000) with one chapter on 'Women and War'.

central thematic of our national cinema then British movies should be analysed using

the techniques of masculinity and film studies elsewhere, on American and other

cinemas. That is, broadly, utilising theories of close textual and subject analysis. From

this argument have developed the aspects I outlined above as specific elements within

my thesis. In order to answer the issues they raise, I bring together both the dominant

methodology of British cinema studies, debated in Chapter One, socio-historical

analysis, and the methods of close analysis and psychoanalysis employed by other

writers, which I also address more explicitly in the same chapter.

In terms of situating myself within the field of British cinema studies, I would

argue that my work shows the influence of spectatorship studies such as Jane Stokes'

On Screen Rivals: Cinema and Television in the United States and Britain (London:

MacMillan, 1999) and the related approaches to censorship found in Anthony

Aldgate's work, particularly *Censorship and the Permissive Society: British Cinema

and Theatre 1955-1965* (Oxford: Clarendon Press, 1995).

Spectatorship analyses are a growing area within film studies generally and

have been approached from both a psychoanalytical slant (for example in the case of

Mulvey's consideration of the spectator in her important 1975 essay 'Visual Pleasure

and Narrative Cinema', *The Sexual Subject: A Screen Reader on Sexuality*, London:

Routledge, 1992, 22-34), a socio-historical angle (Jackie Stacey, *Star Gazing*,

London: Routledge-AFI, 1992) and a mixture of the two in Judith Mayne's Louis

Althusser influenced *Cinema and Spectatorship* (London: Routledge, 1993) with its

concentration upon the ideological apparatus of the cinema. I would also argue that,

despite the fact I consider the socio-historical methodology of writers such as Aldgate

and Stokes to be limiting for closer film analysis, the critical, frequently Marxist,

perspective upon the British film industry and its products adopted by many British cinema historians is also a worthwhile attitude to assume when analysing films which question dominant ideologies. Taken together, the methodologies used within spectatorship studies, and socio-historical work upon the critical response to films, have influenced my own research processes in investigating the contexts of each film's production and release. Psychoanalytical readings of spectatorship have also proved influential for my consideration of subjectivity. Those psychoanalytical analyses, however, which have had an impact upon my own approach to the subject matter, have, beyond Mulvey, been from American authors such as Miriam Hansen, whose book *Babel and Babylon: Spectatorship in American Silent Film* (Cambridge, Mass: Harvard UP, 1991), in conjunction with Kaja Silverman's chapter on TE Lawrence in *Male Subjectivity at the Margins* (New York: Routledge, 1992), has been significant in shaping my perspective upon the subject of Chapter Five.

It has been my interest in psychoanalytical film theory which has, however, rooted my belief in the close analysis of films and, from this, the movement into more aesthetics centred image analysis. Within British cinema studies, there have been a number of authors who have used psychoanalysis as part of a cultural argument, the best known of these being John Hill in his 1986 study *Sex, Class and Realism: British Cinema 1956-1963* (London: BFI) but, as I shall discuss in Chapter Three, psychoanalysis in work on British films has, in my opinion, been predominantly oversimplified. Consequently, British writers of psychoanalytical film theory and criticism who have been of some influence within this thesis have not been British cinema specialists. Amongst them are Richard Dyer (see under 'Masculinity' and 'Film Theory and Technology' in the Works Consulted), Steve Neale (under

'Masculinity') and Elizabeth Cowie (under 'Psychoanalysis'). Thus, my own position within the field of British cinema studies lies at an intersection between students of film history, those of psychoanalytical film theory and those of the film text. Whilst my use of psychoanalysis is my own particular aspect within this triad, there are a number of other writers upon British cinema who find themselves in a position which is difficult to define. For Sarah Cardwell, for example, in her 2002 book *Adaptation Revisited* (Manchester: Manchester UP), her complicating third factor is adaptation theory and for Andrew Caine (whose book on teen movies in Britain and US will be published in 2004) the relationship between spectator, criticism and the film text comes into play. British cinema studies is experiencing a generational development, as in all fields, but it appears to be growing into a complex interdisciplinary subject where, I feel, it is only through close textual analysis that the importance of the film itself will remain.

Taking this close analytical approach, therefore, with the movies in this thesis, my specific arguments in relation to each film arise from the text itself, psychoanalytic and narratological research as well as historical study into the films' production (via earlier academic studies, contemporary reviews, letters and articles) and the arts during the period of the 60s more generally.

In presenting my arguments relating to each film and to the thesis more widely, I have structured this study in order so that a development of characterisation, subjectivity, abjectivity and masculinity follows through each chapter. The four films I use as case studies within my text trace, through their characterisations (although not in chronological order), a movement from a post-World War II masculinity being challenged by the contemporary world's morals to a masculinity for which nothing is

certain and an autonomous identity has become non-existent. This progression, or rather disintegration, of the subject into an abjected individual is central to the structuring of the internal debate within the thesis concerning the so-called 'crisis' of masculinity. The irony of this progression with regard to the films themselves is that the last film is actually the one which is set the furthest in the past – but, as I shall debate in my fifth chapter, it is also a film which could only have been made when it was, in the early '60s. The films within this text occupy a short period within the 1960s and later in this introductory chapter I shall discuss the period specificity in more detail but here, in brief, films from the early-mid sixties which address issues of British masculinity are more complex in their questioning of the complexities of masculinity in flux because British society itself was experiencing great changes. Consequently, the four films I analyse are films which question the ideological apparatuses of 'the establishment' and offer various modes of cultural rebellion which result in the rejection of the male protagonists from society.

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This project began, over five years ago, as an interest in examining homosociality in British male-cast only films of the 1960s and, via the avenues of increasing theoretical and methodological concerns which I shall discuss, has developed into a study which, focusing upon four texts, *The Projected Man* (Ian Curteis, 1966)[3], *The Loneliness of the Long Distance Runner* (Tony Richardson, 1962)[4], *The Hill* (Sidney Lumet, 1965)[5] and *Lawrence of Arabia* (David Lean, 1962)[6],

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[3] *The Projected Man*, dir. Ian Curteis, perf. Bryant Halliday, Mary Peach, 1966.
[4] *The Loneliness of the Long Distance Runner*, dir. Tony Richardson, perf. Tom Courtenay, 1962.
[5] *The Hill*, dir. Sidney Lumet, perf. Sean Connery, Harry Andrews, 1965.
[6] *Lawrence of Arabia*, dir. David Lean, perf. Peter O'Toole, Alec Guinness, Omar Sharif, 1962.

seeks to answer two questions: what type of constraints are placed upon British

cinema studies and does there exist a more useful tool for the analysis of masculinity

than the conventional dogma of a 'crisis' of masculinity?[7]

These questions are not separate issues but are interrelated in their emergence

from my research into the wider subjects of British cinema and masculinity. In

seeking other works within the field which examine how masculinity is analysed I

discovered that despite it being widely acknowledged that the representation of men

is a central factor in British cinema (see for example the subject matter covered in

British Genres: Cinema and Society by Marcia Landy or Sarah Street's *British*

National Cinema)[8], the analysis of these figures has remained predominantly socio-

historical; whilst other studies dealing with masculinity on film[9] have utilised

psychoanalytical theory, alongside sociology, as a way of discussing identity and

subjectivity. However, studying masculinity both on and off-screen, I have also

observed that the dominant mode of analysis has been to frame masculinity within a

concept of 'failing' maleness, or 'crisis', in which identity is challenged, specifically,

by growing female power. Key examples of these discussions can be read in Anthony

Clare's *On Men: Masculinity in Crisis* (London: Chatto & Windus, 2000), John

MacInnes' *The End of Masculinity: The Confusion of Sexual Genesis and Sexual*

[7] This concept has become dogmatic within British cinema studies generally because it has become used as a blanket justification for the actions of contemporary masculinities regardless of specific circumstances.

[8] Marcia Landy, *British Genres: Cinema and Society 1930-1960* (Princeton: Princeton UP, 1991); Sarah Street, *British National Cinema* (London: Routledge, 1997).

[9] E.g. Steven Cohan, *Masked Men: Masculinity and the Movies in the Fifties* (Bloomington, Indiana: Indiana UP, 1997) or Richard Dyer, *The Matter of Images: Essays in Representation* (London: Routledge, 1993).

Difference in Modern Society (Buckingham: Open UP, 1998) and Roger Horrocks'

Masculinity in Crisis: Myths, Fantasies and Realities (London: MacMillan, 1994).

Clare writes:

> Serious commentators declare that men are redundant, that women do not
> need them and children would be better off without them. At the beginning
> of the twenty-fist century it is difficult to avoid the conclusion that men are
> in serious trouble.
>
> (Clare, 3)

Whilst Horrocks notes, without actually challenging the idea as *not* being part of the

problem, that:

> It seems a straightforward assumption to make that 'new-wave' feminism,
> that is, the feminism arising in the sixties and continuing ever since, has
> produced a crisis of masculinity.
>
> (Horrocks, 6)

This explanation for masculinities which appear 'weakened', less-macho, or

non-normative, appears to me to be an overly simplistic answer to what is a complex

question of 'How do men deal with social change?' Indeed, both writers explore

patriarchy, the system of power which ensures male dominance over society, at some

length, but ultimately extend the debate through comparisons with feminist analyses

of the male subjugation of women. Thus, given these kind of debates surrounding

masculinity, and linked to any attempt to understand how the representation of

masculinity is articulated on film, is the necessary ancillary of discussing how it is

articulated upon the page.

My thesis questions, therefore, arise from examining not only how masculinity

is represented in British film but also how it is talked about. Addressing what can be

called the historical and conceptual framework for the representation of masculinity,

it is inevitable that the dominant approaches of British cinema criticism are brought

into focus and, viewed against writings upon masculinity in other national cinemas,

are seen to be lacking in close analytical method. Specifically, British criticism

centres upon the socio-historical placing of masculinity and discusses, ably, the

contextual basis for male roles in British films. This, however, is the limit of the

analyses most British cinema studies perform whereas in writing, for example, on

American masculinities, such as in discussions by Hansen and Silverman, the

representation of men has been understood within its context but articulated and

evidenced within the text through more focussed theoretical debates. For the purposes

of illustration, it is useful to juxtapose two specific examples, ones illustrating films

with which I have engaged in this thesis: Anthony Aldgate and Jeffrey Richards on

The Loneliness of the Long Distance Runner in *Best of British: Cinema and Society

from 1930 to the Present*[10], and Kaja Silverman on *Lawrence of Arabia* in *Male

Subjectivity at the Margins*[11], the chapter to which I referred earlier. Aldgate and

Richards provide a useful account of the history of the censorship and making of

Richardson's film, drawing on contemporary reviews and the censor's criticism in

analysing the New Wave sensibilities of the late 1950s and early 1960s. Their

material is engaging and unchallenging and, as I have used it myself, extremely useful

in understanding *context*; but they do not engage with the film's imagery or narrative

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[10] Anthony Aldgate & Jeffrey Richards, *Best of British: Cinema and Society from 1930 to the Present* (London: IB Tauris, 1999), 185-202.
[11] Kaja Silverman: *Male Subjectivity at the Margins* (London: Routledge, 1992), 299-338.

construction as a way of analysing or backing up their argument about the temporal

specificity of the film. Silverman, by contrast, discussing the representation of TE

Lawrence and drawing on the historical evidence of Lawrence's letters, then uses

specific narrative aspects of Lean's film to discuss the subjectivity of its enigmatic

protagonist. Her argument is that, by analysing Lawrence as a masochistic martyr in

the mould of St Sebastian, and seeking evidence of this within his writing, writing

about him and his representation in the 1962 film, Lawrence can be understood as a

subject on the margins of normative society and psychological drives: an argument

which greatly influences my own interpretation of Lawrence in Lean's film as the

ultimate dejected subject (a concept which shall be discussed further later). Through

her methodology, Silverman produces a synthesis of text and context to provide an

analysis of considerable depth and difficulty. It is this kind of cohesion of

methodologies which I seek to advance for British cinema in its analyses of its own

subjects and my hypothesis, concerning British cinema studies, is that the constraints

of the methodologies of socio-historical analysis placed upon the field are a reflection

of British culture's pre-occupation with history and society, or, more precisely, the

place of the individual in history. I take issue with this self-delimitation because it

alienates potential interest in the national cinema, making the films and their critics

appear self-absorbed in what is another issue in its own right, Britishness. Granted,

the majority of British Film experts come from within the disciplines of History

(Sarah Street), English (Andrew Higson) or Cultural Studies (Duncan Petrie) but if

British cinema is to be comprehended upon the same level as other films which are

the staple of Film Studies, as a field of its own, then, I argue, the boundaries of what is analysed, and how it is analysed, must be crossed.

My second hypothesis, relating to the question of how else we might talk about masculinity other than to describe it as being in a state of 'crisis', is that the male protagonists within the films, each representative of differing masculinities, are set apart from society and decentered in their relation to the world, rather than from their gendered and psycho-sexual identities, as the 'crisis' in masculinity argument maintains. At the root of this idea is a concern with the way in which the terminology of a 'crisis' in masculinity has been misused and warped. This misuse, I shall discuss in detail in Chapter One but here it is useful to briefly discuss the basic terminology which I use throughout my thesis in addressing the representation of the male characters and the difficulties they, as subjects, experience: masculinity, masculinism, patriarchy and imperialism.

Patriarchy is a term which literally means the 'Law of the Father' (to foreshadow the Lacanian term which is explored elsewhere in this thesis) and is chiefly familiar as a critical term through Marx and the feminist theories to develop from his work. Within this text, as generally in any discussion of the subject would imply, the word refers to the *system* which maintains the power of men over the dominant society. Matriarchy is the opposite of patriarchy, the system which maintains the power of women.

Masculinism is a term borrowed from Arthur Brittan's *Masculinity and Power* (1989, cited in *Masculinity, Law and the Family* by Richard Collier [London:

Routledge, 1995]) which he defines as the "ideology of patriarchy" (4). It is with this

definition that I apply the term within this work. Masculinism is the system of beliefs

within the larger framework of the physical power matrix of patriarchy: it informs the

laws which make patriarchy tangible within society.

Imperialism, and the related issue colonialism, is, like the Law, another

physical manifestation of patriarchy and is particularly inflected by notions of

paternalism. The fruits of imperialism, the socio-economic relationship of the Empire

to its colonies which mutually reinforces patriarchy through dependence and the

subordination of the Other through the mechanics of orientalism, are, when removed

from the parent state through, mainly, bloody conflict, means to the downfall of

patriarchal systems and challenge masculinism.

Masculinism is, however, despite its ontological roots within the word

masculine, not to be confused with masculinity as a concept. What is meant by the

term masculinity itself has been debated at depth. John MacInnes writes that

"masculinity exists only as various ideologies or fantasies" (2) and says, quite rightly,

that "we *cannot* reduce masculinity to maleness" (68), for in differentiating male and

female from masculinity and femininity, as gender theory requires us to, then it is

important to emphasise that masculinity is the constructed identification of the social

subject. What is *masculine* is defined by what society desires it to be, not by the

individual's sexual identity as male. Thus, masculinity is the social, gendered,

construct, the manifestation of masculinism upon the subject. However, with the

diminished empire and its persistent challenge to patriarchy, the discussion of

masculinity has increasingly moved towards the discussion of *masculinities*. As social

masculine tropes fragment with patriarchy's own disintegration, so in a sense,

masculinity is able to explore the alternative models of a gendered identity. Roger

Horrocks quotes David Morgan (*Discovering Men* [London: Routledge, 1992]):

> our use of the term 'masculinities' is a theoretical and political strategy
> designed to deconstruct conventional stereotypes which may get in the
> way of understanding the workings of patriarchy.
>
> (Horrocks, 5)

Consequently, a mode of analysis which examines the distancing of men from

a changing society, which analyses the fracturing of masculinity into masculinities

(some of which are still remote from normative ideologies) which understands them

as marginalised subjects, is more apt than a simplistic identification of personal crisis.

This means of analysis is typically psychoanalytical but instead of being principally

concerned with male relations with women (as in 'crisis' theories) concentrates upon

the issue of decentering as it relates to masculinism. In this sense, the type of analysis

I use for examining masculinity is comparable to that taken by feminists looking at

women from a political perspective: For example, Susan Jefford's analysis of Sarah

Connor in *Terminator 2: Judgement Day* (James Cameron, 1991) in 'Can Masculinity

be Terminated?' (*Screening the Male: Exploring Masculinities in Hollywood Cinema*

ed. Steven Cohan and Ian Rae Hark, London: Routledge, 1993); or Barbara Creed's

work on Ripley in *Alien* (Ridley Scott, 1979) in *The Monstrous-Feminine* (London:

Routledge, 1993).

In the chapter that follows this *Introduction* I shall focus upon providing an

overview and definitions of the factors influencing my two thesis questions. Firstly,

further discussing the problems, as I perceive them, with current dominant methodology in British cinema studies, I shall examine the perception of British cinema by others and the philosophical debates which surround how we talk about film. Secondly, considering the representation of masculinity on a wider level, I further my proposition that the rendering of men in British film is not driven by a concept of masculinity in 'crisis', but rather of identities challenging explicit changes in the role of masculinism. These arguments are not, in themselves, temporally dependent, but I have chosen to centre this study upon the watershed decade of the 1960s because it is a period in which the scale of political and social alterations maximise the potential for identities at odds with their individual contexts[12]. Thus, the 1960s represent a time during which the differing articulations of masculinity can be see in higher relief against the backdrop of time. In order to counter the popular historical beliefs surrounding an iconic concept of the sixties, one dictated by ideas of promiscuity, hallucinogenic drugs and the pop-scene - in other words, 'the swinging sixties', the four films I focus my analysis upon can be described as pre-'cultural revolution', i.e. pre-iconic sixties, texts[13].

I have chosen these films partly because they are representative of four different modes of production in the British film industry during the 1960s and partly for their pre-cultural revolution identification. Each of the modes of production in some way typifies the British industry during the era.

The first film, *The Projected Man* is an example of a 'B-movie', which

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[12] The 1960s is a watershed decade because of the changes in public law which altered society.
[13] The changes in Britain pre-1966 were primarily political (the election of Harold Wilson in 1964) and iconographic (the rise of The Beatles and Mary Quant) rather than the post-pill, post-abortion, post-homosexuality acts which legalised and sanctioned the era of the 'swinging sixties'.

fulfilled its obligation to the quota system that had been in place since 1927. This quota I shall discuss further in Chapter Two, but at a time when the exhibition of films was centred upon the double feature or programme it is important to consider the significance a film such as *The Projected Man* can potentially offer.

The second film I analyse, *The Loneliness of the Long Distance Runner*, was produced by the independent film company, Woodfall, and was chosen because of its generic factors; as an 'angry young man' film of the British New Wave, it captures the zeitgeist.

Both of these films are entirely British productions and embrace the divide Thomas Elsaesser recognised between an "'official' [British] cinema and an 'unofficial' cinema, a respectable cinema and a disreputable one"[14] - with *The Projected Man* and *The Loneliness of the Long Distance Runner* as examples of the latter, with their X-ratings.

The last two films I examine can be described as examples of the "'official' cinema" of Britain but are both bankrolled by American distributors and international production companies; *The Hill* by MGM and Seven Arts and *Lawrence of Arabia* by Columbia and Horizon Pictures. Whilst, for many, this funding would be an argument against defining these two films as British films, it is important to remember that since the silent era the British film industry could not have existed without American investment. As Sarah Street writes in *British National Cinema*:

> American finance reached a peak of £31.3 million imported in 1968 for production by their American subsidiaries [...] The success of the New Wave, the Beatles, James Bond films and the prospect of making big-budget films in Britain attracted dollars: 90% of production finance was American

[14] Thomas Elsaesser, quoted in Lester Friedman ed. *British Cinema and Thatcherism* (London: U of London P, 1991) and, in turn, quoted by Street, 2.

in 1967[15].

Thus, *The Hill* represents smaller-scale American investment in British narratives, actors and crews; and *Lawrence of Arabia*, at the other end of the spectrum to *The Projected Man* is a prestige picture and a blockbuster which was globally successful.

Consequently, produced and registered as British films, with narratives, cultural frames of reference and ideological concerns specific to questions of a British males identification, these movies iterate those representations of masculinity that are core to an imagining of Britishness.

Britishness is a complex idea which encompasses self-identification, cultural appropriation and the recognition of learned signifiers. The term itself is problematic; many people will consider themselves to be English, Scottish, Welsh or Irish rather than British. Nevertheless, it has become a defensive marker of identity for a small group of islands and those who occupy them, be they Anglo-Saxon or Anglo-Caribbean. Britishness, then, has become something harder to define from the inside than from the outside. However, there are a specific series of signifiers of Britishness that are part parody, part Imperial legacy and part romance.

There are only two real images of the British woman: the 'English Rose' and the middle-aged eccentric harridan; and although there are divisions and sub-divisions of these types, women within the media around the world are packaged and labelled as such - Diana Spencer, Margaret Thatcher, Kate Winslet and Judi Dench.

Masculine images are conjured much more frequently when envisaging Britishness. From the 'stiff upper lip' below a handle-bar moustache to the soldier

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[15] Ibid, 20.

Tommy Atkins, and the Artful Dodger, the iconography of the British recognised and stereotyped within films, TV and the media is repeatedly an image of the British male caught at either end of the class divide and trapped in the nineteenth century. British men in Hollywood films are either represented as upper class twits or the rough diamond with a heart of gold: and the problem with much recent mainstream British cinema, in its bid to make money in the American market, is that these models of masculinity are little challenged and frequently reinforced.

What these four films do, within their limitations, is to reveal British masculinities that are beyond the stereotyped British male and, having rejected the moulds established by other characters in the films, are projecting a new kind of masculine subjectivity which, whilst it is in flux, begins to move towards the less ensnared masculinity of the late 1960s. This rejection and, then, projection is heightened by the rebellion from within key establishments which reinforce masculinism; the army, industry (science) and the prison. Each of the films engage with their protagonists as symptoms of a larger problem which is specific to the British male of the post-war era: the fact that the failure of Empire as a definer of present culture also implies the disintegration of the Empire's paternalism and its patriarchal structures; that the death of Empire leads to the loss of self-identification (knowing what it means to be a man in this world) and consequently, to self-destruction.

In Chapter One I shall discuss how this loss of identity is not a 'crisis' of masculinity, as it is usually articulated, but rather of masculinism and explore the terminology in more detail. Here, however, I will summarise these definitions by saying that masculinity is used in two ways in this thesis; firstly, as a description of

the generic psycho-sexual 'maleness'; and secondly, in which context it is clear, as the specific and individual masculine identification each character manifests. The difference between masculinity and masculinism is that masculinism is the discourse which informs the power systems of patriarchy. Masculinism is to man what masculinity is to maleness or feminism to woman as femaleness to femininity: it is the ideology which informs the social and political inscription of gender.

As a historical framework for the era, I shall employ the template set out by Arthur Marwick in his expansive study *The Sixties* (1998)[16] of a "long sixties" from 1958-1973/4. Marwick's extensive work on the period in this text provides a schema which corresponds with my wish to refocus how sixties' films are perceived (as, in general terms, arbiters of sex, drugs and rock and roll) in that it acknowledges the multiplicity of experience in each of the regions he examines - that one part of society which involves itself in one cultural activity can be contrasted completely by another community in the same moment. *The Sixties* is effectively a combination of a spectatorship study (one of the nuanced modes which socio-historical methodologies take within film studies), a social history, and a political analysis which presents a panorama of the era and Marwick identifies three periods; 1958-1962/3, 1963/4 - 1968/9 and 1968/9 - 1973/4. Each period overlaps the other and Marwick emphasises that no decade, as a concept, is the literal 10 years a 'decade' describes. Of the three periods, it is the second which I focus upon in my own work, the time Marwick describes as a existing at the intersection of "[t]he first stirrings of a cultural revolution" and the "high sixties"[17]. The first period, 1958-1962/3, sets up many of

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[16] Arthur Marwick, *The Sixties: Cultural Revolution in Britain, France, Italy and the United States, c.1958-1974.* (Oxford: OUP, 1998).
[17] Marwick, xvii, 5-9.

the preconditions for the iconic sixties; the beatnik, the establishment of CND[18], and

beginnings of the British New Wave, as well as the fall-out from political events (the

1957 Wolfenden Report on homosexuality[19], the 1962 Profumo scandal[20]). Whilst the

third stage, 1968/9-1973/4, is labelled by Marwick as the era of "catching up"[21]. This

era may more accurately be described as framing a 'cultural revolution' for certain

(particularly more educated or monied) sections of society able to afford 'freedom';

with *Time*'s identification of 'Swinging London'[22], *Blow-Up*[23] and one of the first

super-models Twiggy, the student revolt of 1968 and the increasing protests against

the Vietnam war across Europe and America. The period I focus on, from 1962-66,

therefore, is in an important position, a cathartic point between little-voiced

discontent and violent physical unrest.

My approach to the films is to embrace a concept of applying multiple

methodologies to the cinematic text which shall encourage the discovery, within the

movies, of qualities which reveal the analytical potential of British films from the B-

movie to the Blockbuster. Central to all four discussions is the use of psychoanalysis

and the Lacanian discourse (through my linguistic framework) surrounding the

representation of the subject and his identification, or lack of it, with familial and

metaphorically familial figures. My methodology, in short, is to apply

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[18] CND (the Campaign for Nuclear Disarmament) was inaugurated on 17th February 1958 (Marwick, 65).

[19] The Wolfenden report was a expression of changing public perception of the 'problem' of homosexuality' and made a number of key recommendations (such as giving gay people a political identity through an 'age of consent') which were not acted upon until 1967.

[20] Subject of the 1988 film *Scandal* directed by Michael Caton-Jones and starring Joanne Whalley-Kilmer as Christine Keeler.

[21] Marwick, xv.

[22] *Time* first coined the term 'Swinging London' in its April 1966 issue.

[23] *Blow-Up*, dir. Michelangelo Antonioni, perf. David Hemmings, Sarah Miles, Vanessa Redgrave, Peter Bowles, 1966.

psychoanalytical theories to British films that have been little analysed and, using these and others theories specific to each chapter, such as narratology, carry out a close textual analysis of the film.

The Lacanian discourse of identification, to which I referred above, and those related to it, such as the power dialectics witnessed in each film, permits me to explore the representation of masculinity in terms with which the field of masculinity studies is familiar but which also, because of the focus of identification theory upon the subject, permits a depth of film text and character analysis which is rarely seen in British cinema studies (emphasising, as it has a tendency to in analysis, the socio-historical perspective[24]).

The theoretical influences upon my discussion of the subject originate with Freudian oedipal psychoanalysis, Lacanian identification, Kristevan abjection and Kleinian object-loss theories on one hand, and, in juxtaposition, the works of Deleuze on masochism and narrative, Genette's narratology and Foucault's understanding of the subjugated subject. On these I shall expand in the relevant discussions of the films, but I shall briefly outline the theories below.

Sigmund Freud hinged the vast majority of his work upon the concept of a conflict between the child and his (the subject is typically male in Freud) parents, the result of which is the child's independent identity and normative (i.e. heterosexual) sexuality. This conflict Freud labelled (firstly in 'A Special Kind of Object Choice in

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[24] Although there are always exceptions to the rule. It is interesting to note that many British cinema specialists when presenting conference papers. For example, John Hill at the University of Newcastle conference *Masculinity and Film* in 2000, presented a paper which was much wider in its methodology and achieved a more detailed analytical level than anything he had previously written: which prompts the question - what role to publishers play in this entire process? Do social histories and superficial analyses get published more frequently because of the lowest common denominator; the market?

Men' [1910][25] but previously referred to as a wider 'nuclear complex' in 'The Sexual Theories of Children' [1905][26]) after the classic Greek myth of Oedipus, the child who (without knowing who the man is) murders his father and then marries his mother and who, when he discovers his tragedy, blinds himself, having seen and done what he ought not to have seen or done. Freud appropriated the myth to explain a state the child must pass through in order to become 'normal'. The child's first sexual/oral love-object, he says, is the mother. The child must learn that this libidinal love for the mother is wrong, incestuous and so turn from the mother to the father as an ideal or role model. However, the love for the father must also not be a libidinal love and can only function as a delimiter of behaviour. The love for the father, then, becomes a love of the super-ego, controlling the forming ego of the child. The mother, meanwhile, having been turned into a monster from the child's perspective, with the oral identification as an all-consuming destroyer, in order to enable an alienation and a movement towards the father, must now be transformed back into a 'good object' and, as a model of femininity, marriageable, but within normative parameters. This is achieved, explains Freud, by the splitting of the mother into two roles: 'mother' and 'female' - societal role and passive sexual receptacle for 'male'. The father meantime, for the female child, is also split into two: the Law (the phallus) and the active sexual infiltrator, male. Freud's work is clearly influenced by the time at which he wrote, from the 1890s to the 1930s; a time when what Freud describes as

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[25] Sigmund Freud, 'A Special Kind of Object Choice', 1910, *The Standard Edition of the Complete Psychological Works of Sigmund Freud*, Vol.11, trans. James Strachey (London: The Hogarth Press, 1955), 163-176.
[26] Freud, 'The Sexual Theories of Children', 1908, *The Standard Edition of the Complete Psychological Works of Sigmund Freud*, Vol. 9, trans. James Strachey (London: The Hogarth Press, 1955), 207-226.

perverse, hysterical or melancholic is greatly inflected with notions of patriarchy, anti-pacifism and the 'place' of people within society. Two of the other theorists which have influenced this thesis, by way of development, address many of the problems raised by Freud: from a pro-Freudian position, in terms of both prejudice and temporal specificity, Jacques Lacan and Melanie Klein take the study of the Freudian models of masculinity and femininity as their opening onto understanding the development of the subject and identification.

Lacanian theory is chiefly present within my study of the masculine subjects of the four films through my use of terminology which was pioneered within Lacan's work; such as identification, the Law of the father and subjectivity. The theories behind these terms, as set out in *Ecrits*[27] and other works[28], inform the theoretical backdrop to the project and consequently deserve to be outlined as part of the foundation for my work. Lacan's writings are dominated by his own masculinism and, like Freud, assumptions of gender determinism; although he invigorates his discussion of gender formation with the political aspect missing from Freud by acknowledging the role of patriarchy as the 'punisher' of womankind in the role of the potential castrator of man. Even within *Totem and Taboo*[29], where Freud described the politicisation of sexual identity through marriage, Freud does not question the subordination of women.

For Lacan, the identification process and the development of subjectivity are

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[27] Jaques Lacan, *Ecrits: A Selection*, trans. Alan Sheridan, 1966 (London: Tavistock Publications, 1977).
[28] Lacan, *The Four Fundamental Concepts of Psycho-Analysis*, trans. Alan Sheridan, 1973 (London: Penguin, 1994).
[29] Freud, *Totem and Taboo*, 1913 (London: Routledge, 2001).

concurrent. The central identificatory moment, Lacan argues, is what he calls the "mirror stage" where the pre-oedipal child (6-18 months old) reaches a point of seeing himself, in a looking-glass, as 'I', an individual.

> This act, far from exhausting itself, as in the case of the monkey, once the image has been mastered and found empty, immediately rebounds in the case of the child in a series of gestures in which he experiences in play the relations between the movements assumed in the image and the reflected environment, and between this virtual complex and the reality it reduplicates - the child's own body, and the person and things, around him.[30]

Thus, seeing himself as 'I', the child is able to enter the negotiation between the world, others and himself (i.e. the oedipal phase) and to eventually emerge a subject, complete with super-ego, independent of his parents' mediation of the world he, the child, comprehends. The relevance of this theory for my work is that, although oedipal structures of family are central to understanding how the characters within each of the films function, the protagonists' identities are in flux - and are largely influenced by pre-oedipal conditioning of their interactions with the world. For the protagonists of *The Projected Man* and *Lawrence of Arabia* the trajectory is to reverse the progress of post-oedipal subjectivity but in *The Loneliness of the Long Distance Runner* and *The Hill*, the movement through and beyond the oedipal can be understood as driving the character's development.

The second Lacanian theory, which is implicit within my thesis, is Lacan's politicisation of the super-ego function as a Law which commands the subject, specifically, a symbolic Law of the Father, of which Lacan writes:

[...] to link the appearance of the signifier of the Father, as the author of

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[30] Lacan, 'The mirror stage as formative of the function of the I as revealed in psychoanalytic experience', *Ecrits: A Selection*, 1.

the Law, to death, even to the murder of the Father [the oedipal disavowal
of the father], thus showing that although this murder is the fruitful moment
of the debt through which the subject binds himself for life to the Law,
the symbolic father, in so far as he signifies this Law, is certainly the dead
Father.[31]

The role of fathers is, as shall be seen, a crucial aspect in understanding the

masculinities of the protagonists within each of the films, in particular *The Loneliness*

of the Long Distance Runner, *The Hill* and *Lawrence of Arabia*. More precisely, it is

the absence of the real father within the films which increases the impact of the

symbolic and imaginary father figures upon the identification or lack of it, by the

subject, with his environment.

Whilst Lacan's work privileges the male subject, the writings of Melanie

Klein favour an analysis of femininity[32] - although her theories are by no means

ideologically 'feminist' as we know the word today. Her reputation is founded upon

the work that she carried out with children, developing a theory of identification in

which the mother is the central model, albeit a contradictory and split object for the

child. This split she articulates in terms of a division of good and bad mother,

physically manifest in the image of the good and bad breasts - the nurturing, feeding

mother versus the smothering, or absent, withered mother. A student and former

patient of Freud, Klein links this conceptualisation of mothering and identification to

the oral and sadistic impulses of the child; particularly focusing upon Freud's '"A

Child is Being Beaten"'[33] in which fantasy is a key component of the realignment of

allegiance within the family structure. Kleinian theory is particularly useful for the

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[31] Ibid, 199.
[32] A useful reader is *The Selected Melanie Klein*, ed. Juliet Mitchell (London: Penguin, 1986).
[33] Freud, '"A Child is Being Beaten": A Contribution to the Study of the Origin of Sexual Perversions',
1919, trans. James Strachey, *The Standard Edition of the Complete Psychological Works of Sigmund
Freud*, Vol. 17 (London: Hogarth Press, 1955), 179-204.

examination, in my thesis, of the protagonist's interaction with female characters in

The Projected Man and *The Loneliness of the Long Distance Runner.*

In contrast to Lacan's and Klein's theories, the work of Deleuze and Foucault

may be described as actively anti-Freud's theories in the perspectives they manifest -

and Foucault is vigorously against psychoanalysis in his comprehension, set out in *A*

History of Sexuality (1978)[34], of a discourse of sexuality centred upon the power of

the state over the body, reiterating the problems of psychoanalysis and psychiatry (he

does not differentiate the two) as manifestations of a *medical* discourse designed to

compartmentalise, label and 'cure' aberrant mental and sexual behaviour:

> Psychiatry, to be sure, but also jurisprudence, legal medicine, agencies of
> social control, the surveillance of dangerous and endangered children, all
> functioned for a long time on the basis of 'degenerescence' and a heredity-
> perversion system.[35]

Deleuze, meanwhile, writing in 1971, in *Coldness and Cruelty*[36], also

discusses the comprehension of 'perversion' through medicine, saying that:

> Medicine distinguishes between syndromes and symptoms, a symptom
> being the specific sign of an illness, and a syndrome the meeting place
> [..] of manifestations issuing from very different origins and contexts
> [i.e. the mind].[37]

However, Deleuze and Foucault should not be seen as in entire agreement

with each other: Deleuze goes on to use psychoanalytical theory to extrapolate the

similarities and differences between sadism and masochism (or indeed their

interdependence) as a syndrome; whilst Foucault, although he recognises its

properties for analysis, turns away from psychoanalysis and towards a political

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[34] Michel Foucault, *A History of Sexuality Volume 1: An Introduction,* 1976, trans Robert Hurley
(Harmondsworth: Penguin, 1978).
[35] Foucault, 119.
[36] Gilles Deleuze, *Coldness and Cruelty*, 1971, trans. Jean McNeil, *Masochism* (New York: Zone
Books, 1991) 9-141.
[37] Ibid, 13.

articulation of subjectivity. Key to both writers, nevertheless, is a shared concern with the subjection of the body by external factors (people, institutions, and things) and the alienation of individuals from society at large.

In this thesis, three texts from the two men are crucial to my analyses of, in particular, *The Loneliness of the Long Distance Runner* and *The Hill*. From Deleuze, for narratological purposes, *Cinema 2: The Time-Image*[38] and, in examining sadomasochism in the films, *Coldness and Cruelty* and by Foucault, *Discipline and Punish: A History of the Prison*[39]. I shall, because the actual texts are important to my discussions as opposed to a wider theoretical framework, discuss these individual works in greater detail in the chapters to which they apply but here I shall briefly outline the concerns of each text.

Cinema 2: The Time-Image (1985) was one of Deleuze's final publications, before his death in 1990, and is the sequel to *Cinema 1: The Movement-Image* (1984). Both draw on the Edwardian-period work of Henri Bergson, especially his 1908 book *Matter and Memory*[40]. Deleuze's texts focus upon the understanding of the single shot, or image, as it relates to the interpretation of reality through perception, sight and memory. *Cinema 2*, in particular for my work here on *The Loneliness of the Long Distance Runner*, centres upon the analysis of memory and the representation of time, especially the flashback, and reconfigures the Bergsonian "perception-image"[41] or memory into a cinematic formula in which past, present and future are potentially

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[38] Deleuze, *Cinema 2: The Time-Image*, 1985 (London: The Athlone Press, 1989). The English language version of *Cinema 1* was also published by Athlone in 1989.
[39] Foucault, *Discipline and Punish: The Birth of the Prison*, 1977, trans Alan Sheridan (London: Penguin, 1991).
[40] Henri Bergson, *Matter and Memory*, 1908, trans. Nancy Margaret Pail and W. Scott Palmer (London: George Allen and Unwin, 1911).
[41] Ibid, 10-13.

contained within the same instance, what he calls the "crystal image"- a single object

reflecting many realities.

The second work by Deleuze which I use in my chapter on *The Hill, Coldness*

and Cruelty, was written at an earlier stage in Deleuze's career when he collaborated

with Félix Guattari to write texts which set out to unmask the oversimplifications

made by Freud, such as in *Anti-Oedipus*[42].

> It is often thought that Oedipus is an easy subject to deal with,
> something perfectly obvious, a 'given' that is there from the very
> beginning. But that is not so at all: Oedipus presupposes a fantastic
> repression of desiring-machines [i.e. the driven subject].[43]

Anti-Oedipus does not play a part in my work herein but Deleuze's comment

emphasises a crucial point in how I approach psychoanalysis in my work: Freud is *not*

God, although his theories provide a starting point for my analyses.

Coldness and Cruelty, like *Cinema 2* contains an interest in the paratextual -

that is the perception of the text as relating to a psychological condition or act, such

as remembering or fantasising; but the focus of the 1971 work is upon the writings of

Leopold von Sacher-Masoch and, in contrast, the Marquis de Sade: masochism and

sadism. Deleuze's central argument is that Freud's conflation, sadomasochism, is

incorrect and that, by analysing the textual traits of Sacher-Masoch and Sade's

writings, two distinct forms of power matrices can be seen. I shall discuss these

theories further within the chapter on *The Hill* but, in brief, it is my opinion that

Freudian sadomasochism as a straightforward process of turning in upon oneself[44] is

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[42] Gilles Deleuze and Félix Guattari, *Anti-Oedipus: Capitalism and Schizophrenia* (New York: Viking Penguin, 1977). Extracts in Lawrence Cahoone ed. *From Modernism to Postmodernism* (Oxford: Blackwell, 1996), 401-422.

[43] Ibid, 403.

[44] See Freud, "'A Child is Being Beaten'", 193-4. "masochism is not the manifestation of a primary instinct but originates from sadism which has been turned around upon the self".

an oversimplification whilst Deleuze's act of differentiation, although it reveals the

differences, tries too hard to separate what are in fact interdependent manifestations

of the death drive. Freud's assertion, that sadism and masochism are interdependent,

hinges upon the common destructive end-product of each 'perversion' and the

punitive aspect, which, drawing on Foucault (see below), is simply another rendering

of the absolute power of one individual over the body of the condemned.

Foucault's 1977 history of the prison system, in *Discipline and Punish*, alludes

to the role of sadism in the construction of the subject - he who is subjected to another

- in his discussion of the body of the condemned man and his torture at the

metaphorical hands of the monarch. Sadism does not form part of Foucault's

discussion explicitly, and he is sceptical of psychoanalysis in all his writings, but the

history he sets out (much of which centres upon documents from 18th and early 19th

century France, the era, and area, of de Sade and von Masoch) is, when cross-

referenced with Deleuze's description of the properties of sadism and masochism,[45]

one in which sadism exists institutionally.

The function of torture in punishment by the state is an important part of the

narrative of Sidney Lumet's film *The Hill* and Foucault's work, in tandem with

Nietzsche's commentary on suffering[46], provides a resonant theoretical basis upon

which the power structures of the film can be analysed. The discussion of these works

in reference to *The Hill* then creates a framework within which I continue to analyse

the performativity of suffering in the chapter which follows, on *Lawrence of Arabia*.

Foucault and Deleuze may appear an unusual pairing to use together with the

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[45] Deleuze notes throughout *Coldness and Cruelty* the narrative conventions of the works of de Sade and Masoch, the key figures of which are often key members of the community such as judges and the aristocracy.

[46] Friedrich Nietzsche, *On the Genealogy of Morals*, 1887, (New York: Vintage, 1989).

their clear differences of theoretical approach and politics, with Foucault's rejection

of psychoanalysis and Deleuze's critical but all the same psychoanalytical response to

Freudian theories. Nevertheless, their theories of subjectivity which both hinge upon,

despite specific differences of opinion, the power dialectic between that which is

strong and can enforce its strength and that which is weak and without the ability to

act. Consequently, my use of these two French contemporaries is rooted in

considering how their areas of similarity can assist in analysing the power structures

which are, in *The Hill* both institutional and personal. Key to both Deleuze and

Foucault remains the interrelationship between power and suffering and the drive

towards destruction, or death.

Melanie Klein also discusses death, particularly the effect of the loss of the

love-object upon the child[47]; and Deleuze and Foucault, both directly and indirectly,

discuss the filth of power, the execution, the prisons, the sadomasochist's torture-

chamber: but Julia Kristeva's theory of the abject from *Powers of Horror*[48] provides a

template for understanding the decentered, abjected and abjecting subject as

witnessed in these films and helps inform my abiding conceptualisation of the films'

protagonists.

Kristeva states that the abject is that which is so disgusting to us that we

exclude it from society and culture, make it taboo or untouchable. Developing as part

of her theories of the linguistic and political estrangement of the Other, in, for

example, *Revolution in Poetic Language*[49] and *Stranger to Ourselves*[50], Kristeva's

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[47] See Melanie Klein, 'Mourning and its Relation to Manic-Depressive States', 1940, *The Selected Melanie Klein*, ed. Juliet Mitchell (London: Penguin, 1986), 146-174.

[48] Julia Kristeva, *Powers of Horror: An Essay on Abjection*, 1980, trans Leon S Roudiez (New York: Columbia UP, 1982).

[49] Julia Kristeva, *Revolution of Poetic Language*, 1980, trans. Margaret Waller (New York: Columbia

articulation of abjection nuances Lacanian theories of the formation of the subject and builds upon the Freud's assertions that the super-ego and castration complexes are brought into being simultaneously to create a theory of subject formation based upon the "expelling/rejecting of the mother"[51] in which abjection and disgust are paramount. Her examples of that which is abjected vary from those manifestations of pre-oedipal oral fixation, such as excreta, and the corpse, to the nightmarish renderings of repressed fears in the imago of the monster; but these are all referred back to the subjectivities of the abjecting and the abjected individual. She also states, and this is important for my analysis of masculinity within the four films that the abjected individual, the *deject*, "places (himself), separates (himself), situates (himself), and therefore *strays* instead of getting his bearings, desiring, belonging, or refusing"[52]. The *deject*, then, is a lost subject, marginalised by society, who struggles to find a place within the world and thus possesses a decentred identification with everything which is Other and abject, made undesirable by the world. As Anna Smith writes in her 1996 study of Kristeva's work:

> The abject person [the deject] is the supreme example of the voyager, always straying, torn [...] and lacking [...the paternal function] that will attach him securely to language and the symbolic (the Other).[53]

Consequently, the difficulties of the male protagonists, each of whom find themselves in a alienated relationship to the language and symbols of the dominant ideology (which, for them, becomes the Other), can be analysed through

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UP, 1982).
[50] Julia Kristeva, *Stranger to Ourselves*, trans. Leon S. Roudiez (New York: Harvester Wheatsheaf, 1991).
[51] John Lechte, *Julia Kristeva* (London: Routledge, 1990), 159.
[52] Kristeva, *Powers of Horror*, 8.
[53] Anna Smith, *Julia Kristeva: Readings of Exile and Estrangement* (London: MacMillan, 1996), 150.

comprehending their varying states of abjectivity. These varying states I shall discuss

further in Chapter One.

In juxtaposition with Deleuze's narratological theory of the time-image, with

which I open out the structuring of *The Loneliness of the Long Distance Runner*, I

also utilise Gerard Genette's analysis of narrative discourse in his book of the same

name[54] to address form and, again, how time is represented, or understood as

represented, in Richardson's film. This, like Deleuze's *Cinema 2*, shall receive an

extended account in the relevant chapter but it again reveals the depth of narrative

analysis for which British film has the potential.

Many film theorists take issue with the use of psychoanalysis[55], my main

methodology, as a tool for examining the film text. Some, indeed, are completely

scathing of what they perceive as a negative influence upon film studies as a whole;

and view psychoanalysis as an analogical form of analysis which must be "treated

with caution"[56]. This argument, which arose at the very time psychoanalysis was

beginning to be used more widely in film studies by writers in Britain and America[57],

demanded that, as Perkin's title encapsulates, film must be analysed as film; the text

placed in primary position. Consequently, comparatively little has been seen in terms

of psychoanalytical film theory since the mid-1980s and what material does emerge is

notably on the cross-over areas of gender theory where identity and its formation are

central. My counter to the sceptics is that if we are to comprehend the text and its

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[54] Gerard Genette, *Narrative Discourse: An Essay in Method*, 1972, trans. Jane E Lewin (Ithaca, New York: Cornell UP, 1980).

[55] In 1975, Edward Buscombe, Christine Gledhill, Alan Lovell and Christopher Williams protested against what they saw as the takeover of film studies by psychoanalysis - the irony was that they were writers and academics involved with one of the key academic forums for psychoanalytical enquiry in film, *Screen*. 'Psychoanalysis and Film', 1975-6, *The Sexual Subject: A Screen Reader on Sexuality* (London: Routledge-Screen, 1992) 35-46.

[56] Victor Perkins, *Film as Film* (London: Da Capo Press, 1972) 139.

[57] For example in *Screen* and *m/f*.

actants (i.e. characters) then we must consider how characters are constructed as fictional identities on the screen able to elicit the spectators' empathy. Psychoanalysis helps us to perform this task.

In the second chapter of this study, I undertake an analysis, using Curteis' *The Projected Man*, of the subject's relationship to those surrounding him as one component of a number of oedipal and pre-oedipal triangles. I also further discuss Kristeva's theory of abjection, as approached by Barbara Creed's work on the "monstrous feminine" in the science fiction-horror genre[58], turning Creed's theories around from the representation of the abjected woman to that of the abjected man - identifying the male protagonist as being an abjected *monstrous masculine*. As a precursor to the analysis of the text, and in order to address issues of the status of a text such as *The Projected Man*, which is a 'B-movie', I argue that the mode of production, exhibition and reception for B-movies makes them an as yet under utilised but worthwhile avenue of investigation in the analysis of British film. In this discussion I set out the historical context for the production of the B-movie and examine the critical response to *The Projected Man*. This methodology then makes possible an analysis of the text which can be understood as the sum of text and context; story and *history*.

Chapter Three, on *The Loneliness of the Long Distance Runner*, takes the analysis of oedipality in film a stage further than the previous study by discussing, in its second part, how the subject's behaviour and interaction with others is dictated partly by mourning and loss of the love-object, partly by his seeking of more

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[58] Creed's work on the subject focuses upon the science fiction and horror genres' representation of women who represent patriarchy's worst primeval fears of strong, castrating, females..

satisfactory 'parental figures' and, partly by the competition between himself and those who may be understood as metaphorical, or symbolic, siblings. In the first part, however, I analyse how narrative and, especially, the flashback – the protagonist's interaction with his own recollections - articulate the subject. Of the chapters analysing the four films, this is the lengthiest and explores, through practice, the potential of parallel methodologies in detail. Central to the theoretical workings of this section of the thesis are the writings of Genette, Deleuze, Freud and Klein (as discussed earlier) but I also, again, use the historical context to here underpin the narratological and psychoanalytical analyses which take place – further emphasising the need for methodological integration in British film studies.

My fourth chapter, 'Climbing *The Hill*', extends the sense of decentred and abjected identities from the earlier studies by analysing the way in which Lumet's film constructs an aesthetic of power via a discussion of the narrative's varying encapsulations of power and suffering. A key aspect of this discussion is, once again, the variations upon the oedipal relations played out by the characters but, as this is a male cast only film, these relations are imbued with the concept of homosociality and displaced desires and drives. In writing about the film's representation of power and suffering, I again draw on Deleuze, here *Coldness and Cruelty*, but also use Foucault and Nietzsche to a significant extent in analysing how the power is enacted upon the individual by the system of the prison in which the film is set.

It is principally within this chapter that the theorists employed, especially Deleuze and Foucault, are not typically used together as much of their work is in disagreement: but it is important to point out here that the juxtapositioning of their theories, points of which share the same concerns, helps to develop the aligned and

complex representations within *The Hill*.

Penultimately, the final case study chapter, analysing David Lean's 1962 blockbuster *Lawrence of Arabia*, furthers the discussion of decentering and the loneliness of identity by discussing aspects of biography, Orientalism and sado-masochism. In placing this chapter last, I suggest that Lawrence's manifestly self-decentred identity is the furthest point of alienation available in pre-1966 British cinema: it is not so far from Lawrence's "transvestite of 'Araby'", as Majorie Garber called him in *Vested Interests*[59], to Mick Jagger's androgynous recluse in *Performance*[60]. *Lawrence of Arabia* marks the point in my argument in which the abjection of the protagonist becomes fully articulated in terms of his Otherness. It is here, and only here, that the crisis of masculinism which, as I shall discuss in detail in Chapter One, is how we should talk about what has been erroneously labelled as the 'crisis' in masculinity, can be said to become, by association with Lawrence's sexual Othering, a crisis of sexual *and* political identity.

Finally, I draw to an end by concluding with two discussions; one for each of my thesis questions, which were, to recall them – 1) what type of constraints are placed upon British cinema studies and 2) how can a notion of decentred masculinities in film become a more useful tool for the analysis of masculinity than the conventional dogma of a 'crisis' of masculinity?

I also close by looking at the implications of the answers I reach by discussing what the abjection of the male characters within the sixties British film means for both masculinity and the analysis of British cinema. This, I address by questioning

[59] Marjorie Garber, *Vested Interests* (London: Penguin, 1992), 304.
[60] *Performance*, dir. Nicholas Roeg and Donald Cammell, perf. James Fox, Mick Jagger, Anita Pallenberg, 1968/1970.

whether the abjection of a generation means that all contemporary British

masculinities, whether normative or subversive, are, in fact, *deject*?

Chapter One

British Cinema and Masculinities in Analysis

Introduction

In this chapter, I shall discuss the hypotheses which I set out in the

Introduction and the central theoretical bases for my thesis. I shall examine, firstly,

the nature of earlier work on British cinema and how the cinema has been

problematised by particular cultural concepts and methods of analysis, centering my

discussion upon an account of the social versus the aesthetic in British cinema and its

study. Secondly, I shall explore the idea of a 'crisis' in masculinity and how this

relates to the representation of British masculinities, extrapolating an alternative

perspective for the analysis of the perceived paradigm shift from male power to

powerlessness. Lastly, I shall discuss the theories proposing a decentering of

masculinity that will form the conceptual framework of this work.

1) Reconsidering Approaches to British Cinema

> [I]sn't there a certain incompatibility between the terms 'British' and
> 'cinema'? ... The weather itself is anticinematic.
> François Truffaut to Alfred Hitchcock[1]

It has become somewhat of a cliché to recount Truffaut's disapprobation to

British cinema that the terms 'British' and 'cinema' are anathema to each other but it

is as good a place as any for a study which argues for a reconfiguration of the critical

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[1] François Truffaut, *Hitchcock: A Definitive Study* (London: Paladin, 1986), 171.

case for British cinema to start. The statement demands that we have to try, rather than simply retort with Stephen Frear's trite "Bollocks to Truffaut"[2], to ask *why* does Truffaut believe this, and by extension, why do others agree with him?

In addressing the first of my hypotheses (that in order to increase the reach of British cinema studies we must increase the analytical techniques used to examine a wide range of film texts) I shall discuss the backdrop against which the 'problem' of British cinema is set and how my methodology seeks to challenge the expectations of both those who feel British films have nothing to offer film studies as a wider discipline and those who have argued a place, admittedly sufficiently for some, for British movies as manifestly a by-product of British culture.

I argue that it is in the methodology of the second group that part of the answer to Truffaut's question exists; wrapped-up in how British cinema has been perceived as a process of recording society rather than, primarily, an art-form with all the added factors of mimesis and explicit narrative discourse. Therefore, it is important to discuss the perception of film within British society.

The longstanding debate in Britain surrounding film as Art (or more widely, the nature of Art itself in a world dominated by 'popular' culture) has frequently resurfaced since the Edwardian period; when the narrative film surged in popularity against the 'magic show' of illusions offered by early cinema. In the juxtaposition between the technician and the artist (a fine line existing between both in many cases, as shall be seen below) many critics of the nascent global medium found their ground upon which to argue. In *The Cinema as Graphic Art*, the Soviet cameraman Vladimir

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[2] In his 1995 television documentary *Typically British* (BFI).

Nilsen said that:

> Cinema is a synthetic art. A cinematographic film is built up as a result
> of collaboration of a numerous creative group: scenarist, director,
> camera-man, sound-recordist, composer of the musical score, art
> director, and actor. [3]

Here, clearly, Nilsen refers to the fiction film (hence the scenarist and the actor) but is

his description not also true of the documentary collaboration, where the source

material is provided from the actant, rather than the actor? However, the emphasis

upon synthesis is the very factor which has led critics of the auteur theory to label

directors such as Alfred Hitchcock and Michael Powell as capable 'technicians'

rather than artists in the sense of the *auteur*[4]. Ernest Lindgren takes the question of

film art further by addressing this issue of the artist within the equation, referring to

the industry's own opinion of its product:

> The film offers no artist (they would add) the possibility of being able to
> Create out of the void a pure work of the imagination, as Cezanne did
> when he first stood before his naked canvas, or Michelangelo before the
> shapeless marble block, or Shakespeare with the blank sheet of paper in
> front of him. But what precisely is meant here by a 'pure work of
> imagination'? Does any artist in fact, create out of the void, out of
> nothingness?[5]

On these grounds, then, the art of the cinema is a product of a multiplicity of

authors/artists; *negating the individual creativity within what we refer to as the auteur*

theory. Nilsen, however, is writing a pro-Soviet text, with a dedication by Sergei

Eisenstein, and Lindgren writes rhetorically, going on to argue that:

Civilisation and culture develop with the growth of man's power to

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[3] Vladimir Nilsen, *The Cinema as Graphic Art*, 1936 (New York: Hill & Wang, 1959), 11.
[4] For example, Michael Powell "tended for most of his life to be dismissed as a brilliant if perverse,
technician" (*The Times*, Wednesday February 21st, 1990 - obituary) and "Alfred Hitchcock is the
supreme technician of the American cinema" (Andrew Sarris, *The American Cinema: Directions and
Directors 1929-1968*, 1968 (London: Da Capo Press, 1996), np).
[5] Ernest Lindgren, *The Art of the Film*, 1948 (London: Allen and Unwin, 1963), 5. Lindgren was one
of the founders of the National Film Archive at the British Film Institute.

subjugate the apparent chaos of the universe to order. To a large extent, of course, he exercises his power consciously and deliberately, concentrating on the objective aspects of experience which are common to us all, and drawing those deductions which are the basis of science and philosophy. The artist, on the other hand, is concerned not merely with the deductions which conscious reasoning can draw from experience, but with his reaction to experience as a complete human being.

And what has all this to do with the film? It has everything to do with it if, when we talk of the art of the film, we mean anything at all, and are not merely deluding ourselves with a high-sounding phrase. To being with it disposes of the argument that the film cannot be an art on the grounds that all one can do with it is to arrange fragments of moving image and fragments of sound in a certain order, and thus create certain relationships; for it is precisely in this business of ordering and arranging elements taken from life that creation in art consists.[6]

Hitchcock, responding to Truffaut's challenge, himself comments upon this debate:

If you examine the history of the cinema, you will see that the art of film-making was often held in contempt by the intellectuals. That must have been true in France, and it was even truer of the British. No well-bred English person would be seen going into a cinema; it simply wasn't done[7].
(Hitchcock to Truffaut)

Therefore, the divide in the early debate of film as Art is in part a) a rendering of the class-conscious 'high' versus 'low' art dichotomy and b) a belief that the cinema is a machine, the scientific editing to create illusion, independent of creativity rather than a tool for the creation of art, dependent upon the creativity of its constituent forces.

At the same time, however, as George Melford's *The Sheik* (1922[8]) was seducing 'low' audiences in the penny theatres, the intellectual, 'high' culture, Film Society in London (established by Ivor Montagu et al[9]) were showing John Grierson's

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[6] Ibid, 203-4.
[7] François Truffaut, *Hitchcock: A Definitive Study*, 171.
[8] *The Sheik*, dir. George Melford, perf. Rudolph Valentino, 1922
[9] The London Film Society was established in 1924 by Ivor Montagu, Basil Wright, Paul Rotha, Edward McKnight Kauffer, Adrian Brunel, George Bernard Shaw, Anthony Asquith, HG Wells, Maynard Keynes, Augustus John and Sidney Bernstein.

Drifters[10], Eisenstein's *Battleship Potemkin*[11] and Fritz Lang's *Metropolis*[12] to

illustrate the art of film as a dynamic mode for recreation, spectacle and fabulation.

The Film Society and its imitators around Britain during the pre-World War II period,

can be said to be instrumental in the formation of a British intellectual response to

film in which expressiveness and social vision were favoured regardless of their

genre. The division evident in the London Film Society's choice of programming, is

one which has ramifications for the positioning of texts within British cinema. The

split marks the areas which have become dominant in 'high culture' cinema, the

cinema of social conscience and prestige; the documentary, the historical film and the

fantasy (although the latter much more patchily but consider for example, *Things To*

Come - 1936[13] - and *2001: A Space Odyssey* - 1968[14]). With the exception of the

documentary, however, the other categories have come under attack as being

derivative texts (for example Roy Armes slating of the literary adaptation in *A*

Critical History of British Cinema, London: Secker & Warburg, 1978, 242), and

therefore *not* Art. An early criticism of British cinema's claims to a concept of film

art, perpetuated by Armes, was focussed upon the proportion of literary adaptations

and filmed plays which the national industry based its product upon, whereas the

American cinema was quickly creating its own cinematic mythologies through the

Western. British cinema it was said, then and now, had no indigenous contemporary

narrative original to the 'picture show'.

In her 1991 book, *British Genres: Cinema and Society 1930-1960*, American

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[10] *Drifters*. dir. John Grierson, 1929.

[11] *Battleship Potemkin*, dir. Sergei Eisenstein, 1925. The film was banned in Britain until the 1950s for fear of incitement to social unrest.

[12] *Metropolis*, dir. Fritz Lang, perf. Brigitte Helm, 1926.

[13] *Things to Come*, dir. William Cameron Menzies, perf. Raymond Massey, Ralph Richardson, 1936.

[14] *2002: A Space Odyssey*, dir. Stanley Kubrick, perf. Keir Dullea, 1968.

academic Marcia Landy sought to redress the claim that British cinema lacked originality by identifying and discussing the cultural specificity of British genre films, and how they have developed as sub-genres of their own. However, none of the genres Landy identifies, "the historical film, the war film, the film of empire, melodrama, the women's film, comedy, the horror film, and the social problem film" (Landy, 10) can be argued as solely the domain of British cinema; all national cinemas, and Hollywood, produce films which are any or some of these genres. What Landy maintains, recognising this issue, is that the differentiating quality within British cinema is sexual difference as a "structuring principle in the British genre film [;] and all of the genres discussed [...] bear the signs of this difference" (Landy, 10).

As such, any study which engages with sexual difference in British cinema, automatically contributes towards the debates surrounding a British national cinema.

In addition to recognizing the importance of sexual difference in British genres, Landy asked core questions about the 'problem' of British cinema and its perception; questions which reveal that she shares my concern with regards to the analytical methods adopted by many British cinema analysts. Her work on genre, she argued in *British Genres*, just as my textual and psychoanalytical work here, steps beyond the necessary work "to correct the distortions and silences surrounding British cinema" (Landy, 3) and into another space which views the historical context and political content as a route towards more critical analyses.

Recently, the British actor Jim Broadbent (who won the 2002 Best Supporting Actor Oscar for his portrayal of Iris Murdoch's husband, John Bayley, in the film

Iris[15], said, in a comment which summarises much of the general opinion of British genre cinema since the 1930s, that:

> I don't know what the problem is. They seem so derivative and predictable and shallow, really. By and large they are in no way profound; there's nothing rich about them, they have one idea and that's it. It makes you wonder where the money is going[16].

Broadbent's damning remarks allude to the recent cycle of British gangster movies and the funding of British films by the National Lottery but the British film industry is experiencing an unprecedented period of international success because it is focusing on the potential of British films to sell in the US market (which is possibly why Broadbent sees them as "shallow"). However, British cinema's success in the American and other global box offices is the result of exporting two kinds of indigenous narrative variation. Firstly, the modern day romantic farce which has developed from the drawing room comedies of the early twentieth century. A British remake of *The Importance of Being Earnest*[17], financed by Miramax, was released in the summer of 2002, starring Rupert Everett and Colin Firth, which emphasised the continuity of British comic middle-class narratives from Wilde's 1895 play, through to *Bridget Jones' Diary* (2001)[18] and back to the Wilde again. Then, secondly, the costume drama (as the successes of Merchant Ivory and FilmFour have attested).

All costume dramas, indeed most British films then and now, share a common imperial influence upon the narrative, a story of class conflict, and an allusion to decadent, often diminishing opulence, with a nod to Britain's literary past which mark

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[15] *Iris*, dir. Richard Eyre, per. Judi Dench, Jim Broadbent, Kate Winslet, 2001.
[16] Comment to WENN, IMDb, 24.12.2001, http://www.filmnewsnow.com/ DecemberNews/ dec2101.htm. Accessed 08.05.2002.
[17] *The Importance of Being Earnest*, dir, Oliver Parker, perf. Rupert Everett, Colin Firth, Reese Witherspoon, Judi Dench, 2002.
[18]*Bridget Jones' Diary*, dir. Sharon Maguire, perf. Hugh Grant, Rene Zellweger, Colin Firth, 2001.

them as a specifically British text. Even Andrew Higson, one of the most prolific

specialists in British cinema over the last decade, discussing the 'hybridity' of 'post-

national' British cinema, cannot but help recognise the commonalities between the

genres across *Howards End* (1992)[19] to *Bhaji on the Beach* (1993)[20]:

> They [all] explore the complex and occasionally aggressive negotiations
> and resistances that take place between different cultural identities and
> formations in post-colonial England.[21]

Consequently, British cinema, having established two indigenous fictional

narrative variations, with narrative and visual conventions of their own, which

articulate a particular commentary about British identity, must be recognised as

having created its own mode of *artistic* expression within the fiction film. Therefore,

Truffaut's remarks, even within the context of the late 1960s, when he asked

Hitchcock the question, are based upon a false perception of the dominant narratives

within British cinema.

In recent years, British audiences have started to return to the cinema and

British films; the national cinema's growing popularity abroad is mirrored by the

upsurge in UK attendance from 15million to 53million in 2001.[22] Therefore, the

perception of British cinema as anachronistic and obsessed by history is undergoing

an alteration. This perception of the national cinema has been reinforced by many

Merchant Ivory films but dissipated in the anti-'heritage cinema' strain of British

movies such as *Elizabeth* (Shekhar Kapur, 1998). British films which purport to

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[19] *Howards End*, dir. James Ivory, perf. Anthony Hopkins, Emma Thompson, Helena Bonhma-Carter, Samuel West, 1992.

[20] *Bhaji on the Beach*, dir. Gurinder Chadha, perf. Kim Vithana, Sarita Khajuria, 1992.

[21] Andrew Higson, 'The Instability of the National', Andrew Higson ed., *British Cinema Past and Present* (London: Routledge, 2000), 38.

[22] http://www.bfi.org.uk/education/teachers/networks/infocus/1999_autumn/reachingout.html. Accessed 15.05.2002

represent historical times or people now view their subjects more creatively and are, consequently, stylistically and historically more interpretational and less accurate or conventional in their rendering. Linked to this, particularly since 1995, has been a increase of academic writing and conferences upon British cinema, especially upon the 'heritage cinema', the British crime film and class comedies (for example Andrew Higson, 2000, which developed from a 1998 conference at the University of East Anglia and Sarah Street, 1997).

However, this renaissance in British film study has, as in the case of earlier important literature on British cinema (such as Jeffrey Richards' and Anthony Aldgate's, *Best of British*, originally published by Blackwell in 1983), centred upon research into the production, politics and stars of the British film industry. This has meant that in seeking out academic criticism and analysis of British films, the reader finds not literature upon the films as texts in their own right but material upon the contextual influences upon the story the film narrates.

This focus upon the contextual is I believe, a mistaken priority in the analysis of British film when film analysis itself has generally moved beyond the foundation film histories provide . The emphasis upon the 'heritagisation' of British culture (the very thing which has been critiqued, even as part of the indigenous British costume drama narrative, as trivialising and nostalgic) has dominated how British cinema has been understood. Unlike other national cinemas, all evidence to support that British cinema is worthy of analysis, is based within the description of story, setting and socio-historical context. Landy chronicles this work as part of the early studies of British cinema twenty years ago, recognising the importance, as I do, of arguing for the British film industry:

scholars have undertaken a re-examination of all phases of the British
film apparatus: the relationships between British and American
producers, the characters and nature of directors, the studios that have
been central to the development of British cinema, the role of censorship,
the relations between cinema and state, the specific character of the films
produced, and the nature of the ideological discourse embedded in the
narratives.

(Landy, 3)

These kinds of analysis are, undoubtedly, crucial aspects in examining films

as texts operating *within* a culture, but they have only taken the analysis of the British

cinema through a posturing towards the textual. Examining writings upon other

cinemas since the advent of critical and analytical film studies in the 1950s, such as

Kaja Silverman's *Male Subjectivity on the Margins* (1992) and any of Steven Cohan's

works[23], it is easy to see how British cinema and its films have been abandoned by

textual analysis except in exceptional cases (which, typically, are situated by the

author as part of the Hollywood cinema, as in Silverman). This is partly because of

the privileging of Hollywood films across the discipline but it is also due to the

context of the lack of material which can inspire critical responses. Many British film

academics demonstrate an interest in the British cinema but few offer anything new

by way of analysing the films. To quote John Hill's 1986 title, the analysis of British

films is *still* a matter of "sex, class and realism"[24]; reduced to the cultural reasons for

each movie's characterisation and narrative

The knowledge and use of the socio-historical is important in establishing the

criteria for how we then examine the film and its *mise-en-scène* and I shall not

abandon it so easily as the British cinema text has been abandoned by others writing

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[23] For example, Steven Cohan, *Masked Men: Masculinity and Movies in the Fifties* (Bloomington,
Indiana: Indiana UP, 1997).
[24] John Hill, *Sex, Class and Realism: British Cinema 1958-1963* (London: BFI, 1986).

upon the subject but my abiding regulation shall be the analysis of the text and

character, informed by research and theories which are able to open out how the text

constructs its male subjects.

2) Questioning the 'Crisis' in Masculinity

> Men, either individually or in groups, may be plunged into crisis,
> but their sense of masculinity can, nevertheless, remain relatively secure.
> John Beynon, *Masculinities and Culture*, 76.

In the second part of this chapter I shall discuss the concept of a 'crisis' in

masculinity which has provided a framework for the analysis not only of masculinity

in British films but of masculinity in the cinema as a whole.

John Beynon's 2002 book *Masculinities and Culture*, which draws especially

upon British culture, raises many of the same questions as I do around the concept of

a 'crisis', summarising efficiently the contributory factors to the pro-'crisis' debate as

being "the loss of what had been long accepted as masculine 'rights' [...] and [...]

changes in male employment" (83). His chapter upon 'Masculinities and the Notion

of 'Crisis'' outlines the different conceptualisations of the 'crisis' but also asks to

what extent the 'crisis in masculinity' has become a get out clause for the 'blame

culture' of post-modernity, noting that "[t]he implication is that no self-respecting

man can be without a crisis: it has almost become a male obligation!" (95). Benyon

also points forward to the necessity of the questioning I am performing within this

thesis. Given the scope of Beynon's book, from the mid-19th century to the present, it

is interesting that he does not discuss the 1960s except in passing references to a few

key films which place the questioning of masculinity at their forefront (such as

Victim, Basil Dearden, 1960). My work upon this period and the issue of 'crisis' in masculinity is therefore somewhat in sympathy with Beynon's own study as it answers the questions he leaves unanswered. To return to his original point, that "[m]en, either individually or in groups, may be plunged into crisis, but their sense of masculinity can, nevertheless, remain relatively secure", the 'crisis' of masculinity is a phantom in which masculinity is not the issue but the political identity of the group, of "men-in-crisis" (76). The difference being that whilst both are linked to the gendered identity of men, and concepts of masculinity are employed in discussions of sexuality, to refer to masculinity in crisis weights the theory with the psychoanalytical concept of crisis; the psychoanalytical crisis which, as I shall discuss further later in this chapter, is applied wrongly on this mass scale. Benyon's term "men-in-crisis", however, emphasises the social cohort identity of men for which a crisis mean the challenging of men, not their sexuality.

My variant upon Beynon's "men-in-crisis" is more specific and shall be discussed within this thesis as the 'crisis' of 'masculinism'.

Every national cinema has its own culturally specific iconographies of masculinity. Within British cinema, which is often defined through the films of World War II (and therefore the male characters within those films) or social-realism (and the concept of 'Kitchen sink' cinema), the model of British masculinity has become dominated by the soldier or the Everyman. Hyper-masculinities, such as James Bond and Alfie (in the 1966 film of the same name), frame the way in which Other masculinities are read by the spectator and are offered up to the altar of patriarchy as masculine ideals.

Graham Dawson, amongst many other writers on British masculinity, has

persuasively argued that it is the iconography of the soldier which has provided an

image of 'perfect' British masculinity. In *Soldier Heroes* (Routledge, 1994), Dawson

writes that

> Celebrated as a hero in adventure stories telling of his dangerous and
> daring exploits, the soldier has become the quintessential figure of
> masculinity [...] A dominant conception of masculine identity - the
> true 'Englishman' - was both required and underpinned by the dominant
> version of British national identity in such a way that each reinforced the
> other. Within nationalist discourse, martial masculinity was complemented
> by a vision of domestic femininity, at home with the children and
> requiring protection. The nation itself came to be conceived as a gendered
> entity, analysis of which is necessarily bound up with the theorizing of
> dominant, hegemonic versions of masculinity, femininity and sexual
> difference.[25]

This assertion is deeply embedded in all British Ideological State

Apparatuses[26] and in the "heterosexual matrix"[27] which contribute to the formation of

British masculine identities. The image of the soldier - impenetrable, imperial,

militaristic and hence an absolute manifestation of the Law or the power of the King

(as discussed by Michel Foucault in *Discipline and Punish*), therefore serves as a

cultural superego to those men integrated into the British social system - and it is

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[25] Graham Dawson, *Soldier Heroes: British Adventure, Empire and the Imagining of Masculinities* (London: Routledge, 1994), 1,2.

[26] Ideological State Apparatuses - "the religious ISA (the system of different churches), the educational ISA (the system of the different public and private 'Schools'), the family ISA, the legal ISA, the political ISA (the political system, including the different parties), the trade-union ISA, the communications ISA (press, radio and television ,etc.), the cultural ISA (Literature, the Arts, sports, etc.)." - which function "*by ideology*" to reproduce both the productive forces and the existing relations of production. Louis Althusser, 'Ideology and Ideological State Apparatuses (Notes Towards an Investigation', *Essays on Ideology* (London: Verso, 1993), 17.

[27] The term used by Judith Butler in *Bodies that Matter: On the Discursive Limits of 'Sex'*, (London: Routledge, 1993) to describe the system of power and ideology which informs society which has at its core the concept the root of the word heterosexual (loving all sexes) meaning that society can comprehend and permit (within limits) the mirroring practices of sex with the other sex and sex with the same sex but cannot understand or allow the anarchy of sex with all sexes (i.e. bisexuality). Whilst , however, it must be noted that the military services have always legislated against male or female homosexuality, there has also existed a policy in the British and American forces of toleration through an unwritten 'If you don't tell us...' guideline. There is also a longstanding cultural reference within Britain to the sailor as rampantly sexual, both heterosexually and homosexually. Both of these limited manifestations of tolerance illustrate the extent to which the heterosexual matrix will permit the practice of homosexuality.

perhaps for this reason that the most successful British films have been those which emphasise those soldierly qualities (whether those qualities are the patriotism and regulation of the soldier or the more sexualised manifestations of imperial power) - especially the war film, the spy movie (such as the Bond franchise) or the imperial saga - pre- and post- empire.

Given this consciously militaristic and imperial rooting, then, of the British masculine ideal, most analyses of masculinity in British dramatic art-forms have understood the movement away from a national imperial identity as the root of a concept of changing masculinity and, by relation, the change of male relations to women, as the basis for a 'crisis' of British masculinity - a double whammy whereby not only is the British male identity challenged culturally but also on a psychosexual level. As a culturally and temporally specific argument, the second clause of this is flawed in its absolutism (as Beynon also notes, 83-86) whilst the first, increasingly fails large portions of British society and disavows, as does much of our western culture, the role of Other masculinities - whether those be racially, sexually or politically differentiated from the White-Anglo-Hetero-Male. Indeed, as journalists are fond of noting, the hooligans of the football terraces or, recently, the riot-stricken streets of Bradford and Oldham, are the very same men the British would have applauded *en masse* as 'our boys' in another era when war was as much about male physicality as it is now about technology and who's got the biggest cruise missiles. The problem for British society is then both an issue of what to do about aberrant British masculinities and how to deal with the displaced military identifications which become socially dysfunctional on 'civvie street'. British cinema has approached the breakdown in the imperial masculine identity by articulating male

discontent as varying forms of *insanity* - hence the use of the psychoanalytical term 'crisis' - and by contrasting this 'insanity' with the classical, hyper-masculine, heroic figure. From the pacifist refusing to enter into active conflict and viewed as weak, potentially impotent, frequently gay; to the despot, unnaturally strong with a false idea of his own power and therefore unstable; via the angry young man at odds with the world of National Service, Suez and the Cold War, the masculinity which dares to question the matrices of power is constantly presented by the cinema, trying to articulate and represent the problematised British male, as biologically inferior (small, weak, homosexual), politically at odds with the establishments (as those who own knowledge) and frequently stupid: and those contemporary masculinities which succeed in mainstream British cinema are still bound to the iconography of the soldier and the gentleman who in adhering to the dominant ideologies are *sane*.

What is seen in British cinema, is that those experiencing 'crisis' are insane, with 'crisis' as a form of male hysteria, an acting out of discontent and a projection of that dissatisfaction onto others. Crucially, the discontent is not necessarily one of masculinity as a psychological construct but of British male identity. The difference is that it is not the psychosexual which is being challenged, which is why the concept of a psychological 'crisis' misused in this context, but that the patriarchal, the power structure upon which the identification of Britishness hinges for male subjectivity is undergoing institutional collapse. As Richard Collier and Arthur Brittan would phrase it, the difference is between masculinity and masculinism – the "ideology of patriarchy"[28]. Therefore, what British cinema articulates is not the psychological crisis "in masculinity" but the dilemmas of ideology and identification, the political

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[28] Richard Collier, *Masculinity, Law and the Family* (London: Routledge, 1995), 6-7.

crisis "in *masculinism*".

The term 'crisis in masculinity' was always a weak phrase which was too vaguely applied to film *and* cultural studies and has become further confused by its overuse in the popular press. When originally first used in the mid-eighties as a way of articulating the affect, upon men, of women's gradual emancipation from the 1940s onwards, the term 'crisis' was used in the specific sense of a psychological 'crisis' – that point at which the subject reaches a point of alienation from those around him, resulting in a collapsing of the ego. The psychological 'crisis of masculinity' contained a social origin within feminism so male theorists such as Roger Horrocks argued, and consequently the debate surrounding the changing roles of men in the 80s and 90s was framed within the concept of 'crisis' as a configuration of the war of the sexes:

> If we can point to an ongoing crisis for male identity in the whole of the modern (post-Renaissance) era, none the less, within it there are periods of maximum crisis, and we seem to be living in one now . I am sure one reason for this is the development of feminism, which since the 1960s has acted like a depth charge amongst men[.]
> Horrocks, 10.

As a woman writing about masculinity, my work is inflected with the discourses offered by feminist theory for analysing the masculine subject and, influenced by the Lacanian theories of subjectivity Judith Butler and Kaja Silverman have developed and critiqued in their texts, understands masculinity as being just as under the negative influence of patriarchal/heterosexual ideologies as femininity. Nevertheless, the claims made by Horrocks and others do, I believe, need to be treated with caution as the projection of resentment towards the collapse of masculinism onto women. As psychologist Anthony Clare notes in *On Men: Masculinity in Crisis*: "[m]en [...] are not just fearful of, and angry with, women.

They are fearful of, and angry with, each other"(205).

It is this anger "with each other" which is manifested in the films I analyse in the following chapters - they way in which the characters who "like colonists seeing their empire crumble, don't like what is happening" (Clare, 4) take that frustration out upon each other, how they act out their dissatisfactions, with the failure of masculinism and the decentring of men from the political system, in films as part of the Cultural Ideological State Apparatus.

Thus, finally, to conclude this section. The 'crisis of masculinity' is something which British cinema studies should see beyond for the following reasons: a) the phrase has been misappropriated and misused by the dominant socio-historical methodology to articulate what is actually the hysteria of failed masculinism in the post-war environment; b) that, given this misuse, British cinema studies needs to reconsider how it discusses masculinity as a psychosexual condition of identity via addressing the way in which it offers an analysis of the national cinema as a whole; and c) that whilst the representation of men and masculinism is the main dramatic mode in the national cinema, the hybridity of the Higson's post-national cinema must include not simply cultural or racial hybridity by also a re-gendering of contemporary British cinema.

3) What are 'decentred' masculinities?: Abjection.

This last section of *Chapter One* is a brief discussion of the terminology which informs how I view the protagonists within my thesis as decentred from society and made abject.

In *The Self and Its Pleasures: Bataille, Lacan and the History of the Decentred Subject* (1992)[29] , Carolyn J Dean sets out a model of self-identity which has become increasingly fractured from mainstream society and sees the alienation of certain subjects from the normative institutions such as the church, the law, the army as an increasing motif in self-identification from the mid-nineteenth century onwards. Her study primarily recognises the decentred subject as being sado-masochistic, driven, by his exclusion from society, to autopunition or self-punishment (Dean, 32). The sado-masochistic subject is, in turn, a particularly distinct version of the abject individual, whose life, Julia Kristeva writes in *Powers of Horror*, is "not sustained by *desire* [but] on *exclusion*" (Kristeva, 6). The abjected person, she says, is made into "a *deject* who places (himself, separates (himself), situates (himself), and therefore *strays* instead of getting his bearings, desiring, belonging, or refusing" (Kristeva, 8). The deject, alienated from the world in his abjection is lost. This quote is one to which I shall return periodically in the chapters which analyse the four films as a reminder of the *dejection* of the abjected individual, the fact that to become "deject" is a decision based upon already being "abject" and therefore, like the projection of male self-resentment upon women, is a defence mechanism within an existence from which the male protagonist is decentred and made powerless.

This abjection of the protagonist is one reason why the discussion of sado-masochism plays an important role in the last two chapters of my thesis as it is the furthest point of decentring available to the subject. It is also a concept which helps to explain the journeys within identification undertaken within the four films. Kristeva

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[29] Carolyn J. Dean, *The Self and Its Pleasures: Bataille, Lacan and the History of the Decentred Subject* (Ithaca, New York: Cornell UP, 1992).

writes:

> A deviser of territories, languages, works, the deject never stops
> demarcating his universe who fluid confines - for they are constituted
> of non-object, the abject, constantly question his solidity and impel
> him to start afresh. A tireless builder, the deject is in short a *stray*.
> He is on a journey, during the night, the end of which keeps receding.
> He has a sense of the danger, of the loss that the pseudo-object attracting
> him represents for him, but he cannot help taking the risk at the very
> moment he sets himself apart. And the more he strays the more he is
> saved.   Kristeva, 8.

That the territory of the deject is a "non-object, the abject", causing the deject

to question himself repeatedly, emphasises the fact that whilst the initial exclusion or

rejection from society on some level is physical, the conscious act of straying and

becoming deject is a psychological process. The territory of the deject, the "non-

object" is the mind caught in an endless nightmare on the periphery of reality and the

psychological acts to reinforce the physical abjection. To recall Anna Smith's earlier

comment: "the abject person *is the supreme example of the voyager*" for which the

voyage is both part of the abjection and, because it focuses upon an end which is

constantly denied in the final instance, a potential means of salvation, of regaining the

deject's subjectivity. This suspension of the final conclusion for the deject seems akin

to the suspension of pleasure experienced by the masochist in *Coldness and Cruelty*

but is, in fact, nothing of the sort as the denial of escape from the nightmare does not

give the deject any kind of pleasure whatsoever. A similar argument could be pitched

at the abjected individual's self-dejection but the further removal from society into

the mind through dejection is an act designed to preserve the self from physical

attack - not, as the sado-masochist would seek to do, which Deleuze argues at various

points in *Coldness and Cruelty,* to eliminate the self.

Kristeva labels the psychological domain of the deject the "land of oblivion"

(Kristeva, 9), a place in which the deject's own conceptualisation of the abject is manifest and "constantly remembered" (ibid). "Once upon blotted out time", she writes, "the abject must have been a magnetized pole of covetness" (ibid). For the deject, therefore, the relived nightmares within the "land of oblivion" originate within desire, a desire Kristeva roots within "primal regression" (Kristeva, 12), that which is animalistic and sourced to the fear of the archaic, primeval, pre-oedipal mother. It is the 'improper' desire for the maternal or, potentially, the father, which is made abject within the self that. The deject abjects that which is both Other, an alter-ego, and part of oneself, hence the emphasis within *Powers of Horror* upon excreta and menstruation. Thus, within the "land of oblivion" "[t]he clean and proper (in the sense of incorporated and incorporable) becomes filth, the sought-after turns into the banished, fascination into shame" (Kristeva, 8).

Existing within their own lands of oblivion, the decentred masculinities (the monster, the delinquent, the criminal and the homosexual) of the four films trace how the process of decentring begins with exclusion by others and eventually *develops into* autopunition. This autopunition is central to comprehending the deject's voyage towards salvation and, as I said earlier, whilst it is not, in the suspension of the ending, linked to pleasure, it is, all the same, a masochistic and narcissistic response to abjection. As the chapters which follow progress, each of the masculinities become further and further abjected to a point where the final protagonist's subjectivity is so subsumed by the conviction he is to blame for his own failures that he must be punished. Smith writes:

> Accordingly, a borderline [sanity] patient who suffers from abjection will
> be unable to differentiate between his own subjective space and another's.
> He will view himself as an ideal for an Other [...], and thus as having a
> *false* self or selves. The subject of abjection is an exile preoccupied not

with his name but about his place.
                    Smith, 150.

In the last case study, the extent to which Lawrence of Arabia is "borderline"
will be seen, but throughout the films the preoccupation with place, and status, is
clearly articulated through the conflicts between characters and the protagonists'
relationship to the establishment.

The abjected protagonists of the films therefore, in their dejection, further
emphasise their difference from normative masculinity and the dominant ideology,
and seek to regain, through the exploration of their selves and places, the identities
which those who excluded them from society purloined. At the end of each film, the
narrative is resolved by a rejection the establishment and its expectations, and the
protagonists, whilst this succeeds to varying extents, are momentarily able to regain
their subjectivity by becoming "an ideal for the Other" and choosing an anti-
establishment position. Nevertheless, the salvation is pulled back from the protagonist
in the final instance; in death, in literal punishment, in negation of all which he has
fought for, and in the failure to be recognised. The "land of oblivion" remains the
place in which abjection is repeatedly, and unrelentingly, played out in the mind.

Conclusion

Within this chapter, I have delineated my positions to both the analysis of
British cinema and the concept of masculinity in 'crisis'. I have also briefly outlined
my interpretation of the decentred subject and abjection as the state in which the
protagonists within *The Projected Man, The Loneliness of the Long Distance Runner,
The Hill* and *Lawrence of Arabia* exist. In the four chapters which follow, I shall

discuss each of these positions and their related ideas further as appropriate and shall

return to the questions they raise in the concluding chapter of this thesis. I will

conclude here, however, by raising two questions for another tome: queries which

loom beside this chapter as a ghostly mirror of that which I have written. Firstly, if

masculinism is in crisis, as the ideology of patriarchy, threatened by a society which

advocates equality, then is not feminism also in crisis? Secondly, what shape will

post-masculinism take once , or if, the 'crisis' is worked through?

Chapter Two

Quality and Content: The British B-movie, the 'Monstrous Masculine'

and his Oedipal Conflict - *The Projected Man*

Introduction

If the 'crisis' to which many masculinity specialists refer is of masculinism

and not, as they maintain, masculinity, then a key aspect of the challenging of

patriarchy's ideology takes places within the changes society experiences. These

changes alter the way in which men interact with the world and other people and what

is a wider, social experience, is made personal, intimate. The film upon which this

discussion centres is a movie which is poised on the edge of social change in 1966

and manifests an interregnum between the *joi de vivre* of the early sixties and the

decade's later excesses.

The Projected Man (Ian Curteis, 1966), a science-fiction-horror thriller,

reconfigures the representation of masculinity during the pre-swinging sixties period

as one which admits a binarism within male identity. It explores this binarism through

the differing metaphorical family roles played out in the film between the core

characters: Paul Steiner, a scientist; 'Piggy' Hill, a fellow scientist and friend who

comes to help with Steiner's experiments; Chris Mitchell, Steiner's assistant; and

Blanchard, Steiner's superior.

In this chapter I shall centre my analysis of the film upon the representations

of, and relationship between, Steiner and Hill as characters which draw attention to,

and articulate, the binarism (or schizophrenia) of male identity. Each of the key

characters within the film perform at least two roles in relation to others, roles which can be configured and understood through a consideration of the oedipal complex whilst the antagonist, the *projected man* himself, Steiner-as-monster (as I shall refer to him after his metamorphosis), is made comprehensible via an analysis of his actions through psychoanalytically grounded theories of masculinity.

The Projected Man represents a decentred, monstrous figure of masculinity with a particular emphasis on the abject protagonist stuck within the early stages of the oedipal conflict alongside other key characters against which he is compared. Central to my psychoanalytical appraisal of the film shall be the theoretical framework provided by Julia Kristeva's *Powers of Horror* (discussed in Chapter One) as then further applied by Barbara Creed to the horror film in *The Monstrous-Feminine*.

Creed's text is an accessible articulation of feminist concerns surrounding the representation of women in fantasy which concentrates upon the representation of the castrating women in male horror fantasies such as *Alien* (Ridley Scott, 1979), particularly the pre-oedipal imagery of the *vagina dentata* (toothed vagina)[1]. However, in centralising its discussion upon the abjection of women by men in the fictions society produces, as *horrific*, the book does not consider the representation, or place, of the abjected man – what I call, playing upon Creed's original term, the *monstrous masculine*. Creed writes:

> I have used the term 'monstrous-feminine' as the term 'female monster'
> implies a simple reversal of 'male monster'. The reasons why the
> monstrous-feminine horrifies her audience are quite different from the
> reasons why the male monster horrifies his audience. A new term is needed
> to specify these differences[…] The phrase 'monstrous-feminine'

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[1] *vagina dentata*. Creed, 2-3..

emphasizes the importance of gender in the construction of her monstrosity.
(Creed, *The Monstrous-Feminine*, 3)

The "'male monster'", according to Steve Neale in his 1980 book, *Genre*[2], is

primarily a representation of the fear of castration "which ultimately produces and

delineates the monstrous" (Creed, 5, Neale, 61) – "soothing" the castration anxieties

of the male audience (Neale, 61). The 'monstrous-feminine' by contrast, being not a

reversal but an inversion of the monstrous figure, magnifies the castration anxiety by

representing a devouring, emasculating feminine, rather than woman as defined by

the lack of the penis/phallus (as in Lacan and Freud[3]). The *monstrous-masculine*

appears at the intersection of these monstrosities; being abjected from society, he can

only exist on the borders of definition, as being both things at once. He fails to *soothe*

the audience, as Neale would have him do, and therefore, like his feminine counter-

part, magnifies the fear through his eventual self-destruction and marked so-called

'feminine' traits. Examples of these traits can be seen in David Cronenberg's 1982

film *Videodrome*[4] with the protagonist's vaginal opening in his stomach, or, in the

case of this film, the jealousy felt by Steiner towards Hill and Mitchell as the romance

between them grows – jealousy being, in a non-politically correct world, a 'feminine'

emotion.

Steiner's interaction with other characters therefore, as the monstrous-

masculine within the film, is dictated by a) his fear of disempowerment, b) his death

drive as a manifestation of the wish to no longer be abject and, c) the psychological

confusion of the split personality the monster represents existing between both

positions. These aspects of the film and its protagonist I shall discuss further in the

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[2] Steve Neale, *Genre* (London: BFI, 1980)
[3] The Freudian theory being, simply, that not having a penis of her own, Woman seeks to castrate Man.
[4] *Videodrome*, dir. David Cronenberg, perf. Peter Weller, 1982

latter part of the chapter.

The Projected Man, a 'monster' movie, cheaply made and indifferently greeted by critics on its release alongside Terence Fisher's *Island of Terror* in the summer of 1966, also typifies that section of British film-making which has received little attention, the 'B-movie' or second feature. It is important, as I said in both the Introduction and Chapter One, that films be understood within their context as a preliminary to analysing the structures manifest within the film narrative. Therefore, in each of the case study chapters, the contextual will form a crucial part in framing the film texts. In the first half of this chapter, I shall concentrate upon examining the history and status of the British B-movie, the discourses surrounding B-movies and the production of *The Projected Man* as part of the 1960s' British film industry. The relevance of this discussion is to further one aspect of the debate which surrounds British cinema and the concept of quality, which I discussed in Chapter One, and, in analysing a B-movie, demonstrate that a British B-movie is as capable of complexity as the American B-movies of the 1950s, many of which have been address in depth within the field. Examples of these analyses include Harry M Benshoff's interesting *Monsters in the Closet: Homosexuality and the Horror Film* (Manchester: Manchester UP, 1997) and Patrick Luciano's *Them and Us: Archetypal Interpretations of Fifties Alien Invasion Movies* (Bloomington: Indiana UP, 1987). An additional function of my examination of the B-movie is, as I said briefly above, to enable *The Projected Man* to be seen within the production context of British cinema during the 1960s, at a time when American money dominates mainstream film manufacture but when there is still, as I shall discuss below, a quota in place designed to guarantee a percentage of British film releases. This quota should be seen within the political context of the

production of the four films as each raises the stakes further, from B-movie to

Independent, from Independent to mainstream US-funded feature and finally to

internationally funded prestige cinema with *Lawrence of Arabia*. Thus, the films can

be understood as being representative of the four main kinds of cinema production, in

Britain, during the sixties.

The anonymous critic of the *Kinematograph Weekly*, at the time of the film's

release, called the cast "competent" and noted that the "plot [was] at least as old as

HG Wells"[5] (see *Appendix A* for a plot synopsis) but few others commented upon

director Ian Curteis' debut film. Or realised that, despite the creaking story, a

variation based much more upon Mary Shelley's *Frankenstein*[6] and Robert Louis

Stephenson's *The Strange Case of Dr Jekyll and Mr Hyde*[7] than upon HG Wells, there

was something subversive being represented in this X certificate film, something that

could challenge the "hard-boiled child of today" (*Kinematograph Weekly*, 20) to

which the classification refused entry.

1) The Value of the B-Movie in British Cinema Analyses

a) B-Movies and the Quota.

The Projected Man was made and released in 1966 as a 'second feature', or

'B-movie', and sits on the cusp of the 'swinging London' era alongside Lewis

Gilbert's *Alfie*[8] and Michelangelo Antonioni's *Blow-Up*. Yet *The Projected Man*, a

science-fiction film along the classic theme of the egotistical scientist who takes his

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[5] *Kinematograph Weekly*, 21st July 1966, 20.
[6] Mary Shelley, *Frankenstein*, 1818 (London: Penguin, 1986).
[7] Robert Louis Stephenson, *The Strange Case of Dr. Jekyll and Mr. Hyde,* 1886 (Harmondsworth: Penguin, 1979)
[8] *Alfie*, dir. Lewis Gilbert, perf. Michael Caine, 1966.

experiments one step too far, appears curiously 'old-fashioned' by our contemporary understanding of the era's films, with little by way of the thematic promiscuity or 'free' style which identified, for many, both *Alfie* and *Blow-Up* as films of the "high sixties"[9]. However, it should be understood, that just as the conceptual 'swinging sixties' was a mainly metropolitan experience, so the mainstream British film industry was a traditionalist enterprise which, reliant upon international investment throughout the period, took few chances with its audience. *The Projected Man,* nevertheless, as I shall argue, despite surface appearances contrary to expectations, *does* open out what we might label as 'sixties' themes' on a much more integrated and socially subversive manner than its more blatant peers. The nature of B-movie production, on the edge of the industry system, means that filmmakers are given space and money to film narratives which, because they are designed primarily to fulfil a prescribed quota, escape the loopholes by which main features might become trapped. This quota, placed upon the British film industry by successive governments for decades, was a tangible part of how British films were funded for most of the mid-twentieth century and thus affected production (see Higson, 1995, Street, Barr and Landy, amongst other writers who address the pre-war period, for fuller accounts of the impact of the quota).

In 1927, due to the dire state of British film exhibition (which had fallen, after World War I, to a dismal 5% of all films seen in the UK), Stanley Baldwin's Conservative government introduced a Cinematograph Act; the crucial feature of which was an enforceable quota to encourage a rise in the exhibition and production of British films. The Act was nuanced so that whilst the crew of a film, its director

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[9] For example, Marwick in *The Sixties* and Richards and Aldgate in *Best of British.*

and writer were, in the majority, citizens of the British empire, the picture could,

technically, be the financial product of a larger American parent company (resulting

in the establishment of international off-shoot studios such as Gaumont British and

MGM UK[10]).

Whilst, as hoped, the percentage of British films being shown increased, the

Act also resulted in the creation of a plethora of new, small, British film companies

and a few larger British studios (particularly during the 1930s) which could, and

would, produce more grandiose films, such as those made at Alexander Korda's

decadent Denham Studios (responsible for *The Private Life of Henry VIII*, Korda,

1933[11], *The Drum*, Zoltan Korda, 1938[12], and *Things To Come*, William Cameron

Menzies, 1936, for example). The drive towards quantity led, inevitably, to a large

percentage of the new films coming from both the American off-shoot studios (with

large funds) and the small British companies, who had little of the up-to-date

technology[13] and money that made quality a visible property of the 1930s' cinema[14].

The large Hollywood corporations would make films as quickly as they could (and

because they had the budget, the production values themselves, using the studio's

stocks, were often comparable to smaller main features[15]) whilst the British

companies would be hampered, not only be time, but by materials. This led to the rise

of what has become known as the 'quota quickie', generally characterised (by Roy

Armes, for example) as quickly produced and under-rehearsed, badly written, poorly

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[10] Who arrived in Britain during the mid-1920s.
[11] *The Private Life of Henry VIII*, dir. Alexander Korda, perf. Charles Laughton, 1933.
[12] *The Drum*, dir. Zoltan Korda, perf. Raymond Massey, Sabu, 1938.
[13] Such as sound equipment capable of recording in any environment or more mobile cameras.
[14] Through the sets, costume, quality of the actors and quality of the recording - through the production values.
[15] For example, Michael Powell's early film *The Love Test* (1935).

recorded onto inferior sound equipment and amateurishly shot - a two reel

programme filler. Thus, quotes Landy from Michael Chanan's essay 'The Emergence

of an Industry' in James Curran and Vincent Porter's edited collection *British Cinema*

History (London: Wiedenfeld & Nicholson, 1983, 56): "the British cinema, such as it

was, lost all its self-confidence" (Landy, 24).

The quota remained in place until 1985, the Cinematograph Act having been

revised approximately every 10 years, when Margaret Thatcher's government

preferred a less interventionist approach[16]. During the 1950s and 60s, however, as

film classifications altered to reflect the changing perceptions of censorship and

'suitability', and falling audiences meant a shift in exhibition practises from multi-

film exhibition to dual-film presentation, an American concept replaced the concept

of the 'quickie'; the 'B-movie' or second feature, which would also fulfil the Quota.

B films are a distinct feature of the studio based industry of the 1950s and 60s

and whilst for some the B-movie market provided additional monies which could then

be driven back into the A-movie production base, for other studios, the B-movie was

a staple product upon which their entire commercial output was based.

As with the multitude of small film companies set up during the quota quickie

heyday of the 1920s and 30s, during the 1960s boom Britain saw a number of small

studios flourish. The best known of these, undoubtedly, has to be the Kent based

Hammer Studio which had been in business through various hands since the 1930s[17]

and was, during the fifties and sixties, the base for a film repertory company of actors

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[16] The Films Act of 1985 repealed the previous cinematograph acts and closed down the state funding systems previous legislation had put in place (such as the Eady Levy in 1951).
hrrp://www.bfi.org.uk/facts/legislation. Accessed 16.03.2002.
[17] Hammer was founded in 1932 by Enrique Carreras and William Hinds and their sons continued the business in the post-war era.

and production crew; but the most successful studio, in the sense of an organisation

which specialised in the 'double-programmer', has to be Merton Park Studios - for

whom many Hammer stalwarts would work between filming their own 'house

product' – as is the case with *Island of Terror*, the film *The Projected Man* was

exhibited alongside.

Merton Park Studios, based in London, and one of Britain's earliest sound-

recording studios during the 1930s, specialised in two things during the mid-1960s;

B-movies and commercials[18] and over the 17 years between 1946 and 1963 (which

historian Brian McFarlane sees as the dominant period for Britain's B-movie

industry) made no less than 114 B pictures, a number only rivalled by the

independent film-making Danziger brothers and more than double the second feature

output of Rank during the same period.[19] This is the equivalent of just over 6 movies

being made per year at Merton which, for a small studio, is again comparable with the

work of quota companies during the 1930s 'golden age of cinema', during which time

Merton were principally making documentaries, such as *Enough to Eat*[20].

In America, B-movies occupy a clear place within commercial film as a

differentiated product - usually acquiring, over time, the label 'cult' (as in extremely

popular with a limited audience). Here, in the UK however, as an aside to the

industry's manifest insecurity about the status of British cinema as a whole, with

Truffaut's accusations of anti-cinematicism on the one hand, and a subject choice on

the other hand which potentially marginalises the majority of the British audience,

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[18] Patricia Warren, *British Film Studios: An Illustrated Guide*, 2nd Edition (London: BT Batsford, 2001) 117.

[19] Brian McFarlane 'Pulp Fictions: The British B Film and the Field of Production', *Film Criticism*, 21.1 (1996): 55.

[20] *Enough to Eat*, dir. Edgar Anstey, 1936.

our B-movies have been nervously shuffled under the skirts of their manufacturers'

studios as the embarrassing child everyone tries to ignore but somehow cannot.

b) B-movies and Quality

In contemporary British cinemas very rarely do we see the double- or triple-

billers– which entertained previous generations and today, indeed, as a result of

changes in film marketing, the recognisable concept of the B-movie has vanished: low

budget films are dominantly 'independent' and the market for films has become

tightly specified via age ratings (e.g. U, PG, 12, 15, 18 rather than U, A, X) which

simply did not exist in their present form 30 years ago[21].

In his essay, 'Pulp Fictions: The British B Film and the Field of Cultural

Production', Brian McFarlane comments that;

> British B films [have] never acquired the respected place that a good
> many Hollywood B films did. Nevertheless, they are there and in great
> numbers...; and they occasionally throw up work that is worthy of more
> than passing attention.
> <div align="right">(McFarlane, 40)</div>

As such, although critics question the academic value of this group of texts

and are persistent with their cries of "why approach films which British culture has

refused to recognise?", I maintain that it is a failure of any analysis of British cinema

not to investigate some aspect of a body of work which represents a significant

percentage of its national product[22].

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[21] The PG, 15 and 18 were introduced in 1982, whilst the 12 wasn't brought in until 1994.
http:www.cinemaxs.co.uk/page 21.html. Accessed 16.03.2002.

[22] Jane Stokes (*On Screen Rivals: Cinema and Television in the United States and Britain*, MacMillan, 1999) cites the average number of British films released without the 1960s as around 90 per year (making 900 films during the decade). Of these, given the proportion of releases to McFarlane's Merton statistic, it is reasonable to suggest that for every 'A movie' there existed a 'B movie'.

It is a well documented fact that British cinema-going was in the grip of a

spiralling spectator downfall during the 1960s (e.g. Armes, 240, Stokes, 40) and so

there is a knock-on effect that the language of cinema-going altered from "Going to

the Pictures" to "Going to see a movie" or "a film"[23]. The product, thus, became more

important, more dominant in the spectators' minds rather than the experience (with

which, whilst the Hollywood studios of the late 1940s and 50s had explored it via

colour, Cinemascope and Cinerama, there was little left to experiment with) and so,

as a reflection of this prioritisation of the product, the double-bill of 2 'mediocre' (as

critics of the B-movie would identify them) films declined: the money being brought

in from exhibition was diminished and production, accordingly with less revenue,

reduced. As McFarlane says (with reference to Pierre Bourdieu, *The Field of Cultural*

Production[24]):

> B film production was a clear case of... 'the spontaneous
> correspondence of deliberate matching of production to
> demand' ([Bourdieu], 34): once the demand passed in the
> mid-to-late sixties, the B film ceased to be...
> (McFarlane, 57)

Thus, the B-movie of the 1960s forms part of the declining transitional phase

within British cinema from the largely conventional (in which the dominant ideology

of British society was upheld even within a context of testing it) to the anti-

conventional (in which ideologies and plurality become debated and accepted as a

manifestation of post-war diversity). This transition can also be seen within my

study's other texts: *Lawrence of Arabia*, echoing the epic structure of the 1950s

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[23] Reflected in the contrast between 1954's British and American releases (403 films, supply and demand being satisfied) and in 1964, with the collapse of the classical Hollywood system and falling attendance (231) Stokes, 40.
[24] Pierre Bourdieu, *The Field of Cultural Production*, Randall Johnson ed. (New York: Polity Press, 1993).

Hollywood spectacular; *The Loneliness of the Long Distance Runner*, manifestly

constituent of the British 'New Wave'; and *The Hill*, with its criticism of the British

institution working against nineteenth century imperialistic conventions. What the

transition also does, however, is to forge a space within the fantastic (most B-movies

fall into this category) where the exploration of taboo sexualities can be afforded

representation and, specifically, masculinity is permitted a non-conventional or

particularly psycho-sexual manifestation. As such, we can use the B-movie as a test

case for understanding those features which are present within the 'quality' films of

the 1960s but are extrapolated less evidently. In other words, a diminished level of

production quality does not imply a diminishing of content; and, therefore, B-movies

produced by British studios, with inflections of the national cultural identity, can

provide a rich vein for the analysis of British cinema.

The Projected Man is a case in point.

c) The B-Movie in Performance and Production

Sitting apart from the 'A' movies upon which this thesis centres its argument,

both in genre (fantasy to the other films' realisms) and production values, *The

Projected Man* fails to sustain its genre bound narrative. However, a film which can

be determined in terms of its failures as a weak film, a piece of cinematic 'pulp

fiction', can often contribute significantly to a discussion such as the one in which I

am engaged in that, in leaving holes in the plot, it reveals its thematic and sub-textual

skeleton more clearly, less self-consciously. Not all British B-movies of the 1960s are

by any means failures on the same terms (or any terms) as *The Projected Man*, and

Curteis' film was not received badly when it was first released but this film lays its bones bare and announces its concern with the image of man through its very title.

The projected man to which the film refers is a scientist, Dr Paul Steiner, and the plot follows the trajectory of what happens to him when he is accidentally transformed into a grotesquely disfigured monster, a creature which is a manifestation of or a projection (in the psychoanalytic sense) of the conflicts facing his masculinity within the narrative.

The problematisation of Steiner's status is triggered by the arrival of fellow scientist Dr Patricia Hill. Prior to her arrival, a simple power structure shaped the relationship between the three men in the film; Steiner, Blanchard (Steiner's boss and competitor for scientific recognition) and Mitchell (Steiner's assistant but employed by Blanchard). In this structure Mitchell functioned as son to both Steiner's phallic (creative) and Blanchard's non-phallic (law-giving) father figures. The conflict between the three is manifested as Steiner's paranoid recognition of the Blanchard-Mitchell connection and Blanchard's impotence as the figure of the Law, incapable of achieving Steiner's scientific leaps. The entry of Dr Hill is a complicating agent which conflicts with the immobile arrangement of power between the three men. She enters the equation as Steiner's former lover (and therefore symbolically Mitchell's mother), subordinate (as Steiner's daughter and Mitchell's sister), provider of the answer which saves the experiment (symbolic phallic father) and, as the plot develops, Mitchell's lover (implying a symbolic incestuous relationship with her brother). These symbolic functions can be seen in Hill's behaviour, dialogue between the characters and Mitchell and Steiner's responses to her.

Hill's role as a woman who possesses power but who also occupies positions

of manifest feminine sexuality and is a metaphorical daughter and sister means that she can be identified as a primal and powerful figure of femininity, frequently labelled within feminist theory as the *archaic* or *phallic* (i.e. pre-oedipal) mother[25]. The two terms, 'archaic' and 'phallic' are not, however, mutually exclusive.

The archaic mother, typified by the concepts of 'Gaia', 'Mother Earth' and 'Mother Nature' - a femininity which can both give life and take it away and become a consuming focus, a godlike Venus figure to masculinity[26]. The archaic mother is a primarily pagan representation of the creator. Woman, Woman as God - reversing the Judeo-Christian configuration of God the Father with Woman emerging from Adam's flesh. It is this mirroring of the male God the Father and female God the Creator (still weighted with the masculine interpretation of the world to effectively connote a *female* God the Father) which links to and confuses the archaic mother with the phallic woman.

The phallic woman is, importantly, *not* identified first and foremost as a mother but as woman and is configured through a) gender assignment and b) as a masculinised woman with all the political and ideological weighting of the concept of Man. To refer to the phallus is to refer to the imago[27] of masculinity - the image which represents the power of patriarchy, a sign of Man but is not a signification of the biological penis[28]. Therefore, the phallic woman is one image which is influenced by the power of the phallus as imago, which occupies a masculinised position in

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[25] Creed, page 16-30. Also Gaylyn Studlar, *In the Realm of Pleasure: Von Sternberg, Dietrich and the Masochistic Aesthetic* (Urbana, Ill: U of Illinois P, 1988), 30.

[26] Studlar, 63.

[27] *imago* - the Jungian term which refers to the way in which all emotions and responses to one's parents and cultural programming are transformed into an image-memory which is both reality (believable to the subject as here and now) and unreal (dreamlike).

[28] It is not a sign, because it does not appertain to represent the real; only the symbol of the real.

society (such as female judges or politicians like Margaret Thatcher[29]). The phallic woman is an agent of the Law of the Father but without actually being part of or colluding with the patriarchal system.

In *The Projected Man,* the actions which engender the complication and multiplication of Hill's roles can be neatly seen in the circumstances of Hill's arrival. In order to counter the Blanchard-Mitchell dyad in which Steiner's paranoia leads him to believe, and to re-establish Mitchell's role as a subordinate, he invites Dr. 'Piggy' Hill to help him complete his experiments - without Blanchard's knowledge. Hill arrives (although at this stage the spectator does not know it is this specific character) in a convertible sports car and meets Mitchell, also in a sports car at the laboratory gates (Figs. 1, 2, and 3). Thus, they have been established as identifying with a common signifier of modern sexuality, the masculine/phallic 'raciness' of the car - and, in turn, similarly compatible. Subsequently Hill is identified by Steiner as the woman in the MG and Mitchell (having been paired with her visually) echoes the audience's recognition of the actress with "We've met before" (Fig.4) and also, the recognition of 'Piggy' Hill's misidentification as masculine.

Fig 1: Sport cars meet at the entrance to the laboratory.

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[29] Who famously said of the 1960s, sounding like a female Colonel Blimp (an anachronistic figure of ridicule during World War I) that "what was sown in the sixties... fashionable theories and permissive claptrap set the scene for a society in which old values of discipline and restraint were denigrated" (Marwick, 4).

Fig 2: The identification of a driver with the car.

Fig 3: The counter identifying
Mitchell as the other driver.

Fig 4: "We've met before".

Consequently, Steiner's jealousy of their resulting relationship seems out of

place within the chronology of our introduction to Hill; we are told about her pre-

existing relationship with him after she has been identified and paired with Mitchell

and Steiner's jealousy is thus made improper. Accordingly, Steiner's jealousy and its

projection in the form of a monster can be understood as an articulation of

masculinity which functions as a representation of a crisis of masculinism. Steiner's

patriarchal rights over Hill, the woman, have been subverted and thus his world of

meanings, ruled by the ideology of patriarchy, has been shattered and he becomes

little more than animalistic as a monster, ruled by primal jealousy, overpowered by

the next generation, Mitchell.

Released by Universal as the first feature of a double bill shared with *Island*

of Terror the film is typical of British B-movies of the 1960s in that whilst it makes

consistent reference through setting to the '60s as a cultural construct (for example

via modern architecture and fashion) it does, in much of its content and style, revert

back to elements thought to be marketable and attractive to the audience in 1950s

American B-movies, such as a cold war thematic and a reliance upon the exploitation

of the feminine. The film is also highly derivative of the style and narratives of more

successful films of both the 1950s and '60s and borders on becoming a pastiche, with

references to and quotations from:

- the James Bond series, the phenomenon of mid-sixties British cinema -

  specifically to Ian Fleming's SPECTRE Organisation with a Blofeld-like faceless

  mastermind complete with cat (Fig. 5)[30];

- more stylistically, particularly in its use of sound, *Dr Who and the Daleks* (for

  example the laboratory soundtrack which is similar to the electronic whistles and

  whirrs of the T.A.R.D.I.S.), a development of the BBC TV series which had been

  released in 1965 with Peter Cushing as the Doctor[31];

- *Quatermass* (with its post-war derelict landscape echoed in the ruins to which

  Steiner is projected, the role of the female scientist sidekick and the serious tone

  of *The Projected Man*) - again a television serial, this time of the late 1950s, then

  filmed by Hammer and spawning three films, *The Quatermass Xperiment* (1955),

  Quatermass II (1957) and *Quatermass and the Pit* (1967)[32];

- and interestingly, many of the morality crime pictures of the '50s and early '60s,

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[30] Blofeld's cat in the relevant Bond films is, of course, white - the mirroring effect of this dark cat further reiterates the homage.

[31] *Doctor Who and the Daleks*, dir. Gordon Flemyng, perf. Peter Cushing, Roy Castle, 1965.

[32] *The Quatermass Xperiment*, dir. Val Guest, perf. Brian Donlevy, Jack Warner, 1955. *Quatermass II*, dir. Val Guests, perf. Brian Donlevy, John Longden, 1957. *Quatermass and the Pit*, dire. Roy Ward Baker, perf. Andrew Donald, Andrew Keir, 1967.

such as *Frightened City* (John Lemont, 1961 - which was Sean Connery's last

film pre-Bond[33]) and *The Long Arm* (Charles Frend, 1956 - featuring Jack

Hawkins as a *Dixon of Dock Green* - BBC TV, 1955-1976 - derived Scotland

Yard detective) which find their way into Curteis' film through the role of the

police detective, the burglars breaking into a building in the post-war ruins and

the conspiratorial subplot concerning Blanchard.

Fig. 5: Allusions to Blofeld's cat in Bond.

The Projected Man was director Ian Curteis' one and only film[34] and when it

was released, the *Monthly Film Bulletin* commented that "Ian Curteis is a director

who might well be worth watching" (142). However, like many directors within the

B-movie sector, where the perception was that you were either on your way up or on

your way down - as during the quota industry of the1930s - Curteis' '15 minutes of

fame' was not to be repeated and whilst other members of the cast and crew

continued their film careers, Curteis did not. Despite the capability he had shown

when working within the medium, perhaps its very derivative nature as a *de facto*

pastiche was an argument that he lacked any originality of his own. The

Kinematograph Weekly observed that:

[33] Which was re-released after the success of *Dr. No* in 1962.

[34] Although he has continued a successful career since as a screenwriter - more recently adapting a novel
of his ex-wife, Joanna Trollope, *The Choir* for the BBC (1996).

A considerable amount of time and care, as well as ingenuity, has been put
into the picture and this helps to give a new look to... a plot at least as old
as HG Wells... It's a pity about the X certificate, for there's nothing in the
horrors to harm the average, hard-boiled child of today... The cast is
competent without exception, and thus help to make the unlikely happening
more real; and it's all British.

(*Kinematograph Weekly*, 21 July 1966, 20)

They also commented that its attractions to the audience, other than the

"clever gadgetry" were an "exploitable title, colour, wide-screen [presentation] and

[its] quota ticket" (20). The quota was still in place in the 1960s, as I outlined earlier,

and thus to trumpet it as "all British", neatly side-lining the fact Bryant Halliday, who

played Steiner, was American, is a key factor in perceiving how movies such as *The*

Projected Man were launched. When the film was released with its Fisher partner in

the United States, in 1967, *Variety* commented that neither film had been tradeshown

by Universal and thus was suspicious of the claims of 'quality' either movie could

make, as critics are today when films are released without the usual press

screenings[35].

The casting of the film is particularly interesting in terms of the British B

movie, in that it distinctly reflects the typical crew and cast of the B film industry,

people who were not necessarily 'poor' actors or technicians. Bryant Halliday, for

example, whilst being a mainstay of a number of similar genre texts, later provided

the commentary for the 1965 "kaleidoscope of sensations", *Mondo Bizarre*[36]; Norman

Wooland (Blanchard) was better known, and had roles in *The Guns of Navarone*

(1961)[37], *The Fall of the Roman Empire* (1964)[38], and Olivier's *Richard III* (1955)[39]

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[35] *Variety*, 29th March 1967.

[36] *Mondo Bizarre*, dir. Manfred Durniok, documentary, 1965.

[37] *The Guns of Navarone* , dir. J. Lee Thompson, perf. Gregory Peck, David Niven, 1961.

[38] *The Fall of the Roman Empire* dir. Anthony Mann, perf. Alec Guinness, James Mason, 1964.

[39] *Richard III*, dir. Laurence Olivier, perf. Laurence Olivier, John Gielgud, Ralph Richardson, 1955.

to his credit; Derrick de Marney (Latham) had played Hitchcock's lead in the 1937

thriller *Young and Innocent*[40]; John Croydon (the producer) was partly responsible for

Went the Day Well? (1942)[41] and had produced *The Entertainer* (1960)[42]; Pat Green

(the associate producer)'s other credits included the 1964 Corman production of

Poe's *The Tomb of Ligeia*[43]; and art director Peter Mullins worked on, amongst other

films, *Alfie* (also 1966), *The Lovers* (1972)[44] and *Where Eagles Dare* (1968)[45].

The generic influences upon the film, from science-fiction and crime, are

associations which have long pervaded the fantastic and are part of the representation

which runs throughout the films within this thesis, of the transgression, via an

articulation of fantasy, of some form of boundary or law. Whilst this may be said to

be a truth of narrative in general, that it is only by the overcoming of obstacles

(whether these be events, attitudes or actions) that a plot can progress, *The Projected*

Man (as do *Lawrence of Arabia*, *The Hill* and *The Loneliness of the Long Distance*

Runner) offers a discussion of transgression which is thematically represented; here

by the conflict of science and nature within the film. As such, *The Projected Man* is

as much indebted to Gothic Faustian narratives[46] as it is to Hammer and the post-war

atomic age.

Paul Wells[47] and Brian McFarlane, writing respectively about American and

British B-movies, both reference the pinnacle of Anglo-American B movies as being

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[40] *Young and Innocent*, dir. Alfred Hitchcock, perf. Derrick de Marney, Nova Pilbeam, 1937.

[41] *Went the Day Well?*, dir. Alberto Cavalcanti, perf. Leslie Banks, Harry Fowler, Thora Hird, 1942.

[42] *The Entertainer*, dir. Tony Richardson, perf. Laurence Olivier, Joan Plowright, 1960.

[43] *The Tomb of Ligeia*, dir. Roger Corman, perf. Vincent Price, Elizabeth Shepherd , 1964.

[44] *The Lovers*, dir. Herbert Wise, perf. Richard Beckinsdale, Paula Wilcox, 1972.

[45] *Where Eagles Dare*, dir. Brian G. Hutton, perf. Richard Burton, Clint Eastwood, 1968.

[46] Such as *Frankenstein*, *The Strange Case of Dr. Jekyll and Mr. Hyde* and *The Picture of Dorian Gray* (Oscar Wilde, 1891)

[47] Paul Wells, 'The Invisible Man: Shrinking Masculinity in the 1950s Science Fiction B-movie', *You Tarzan: Masculinity, Movies and Men*, eds. Patricia Kirkham and Janet Thumin (London: Lawrence & Wishart, 1993), 181-199.

during the 1950s when popular culture was again re-invested in by a newly

empowered commercial, and highly competitive, capitalist society. McFarlane notes

that B films of the period may be described as playing a significant part, although

they are still subordinate, in the dominant field of cultural production, the A film,

and so retain a level of power within the consciousness of the cinema going public;

thus meaning that B films are often capable of carrying a distinct ideological message

within the framework of the fantastic. Wells, meanwhile follows this up by saying

that;

> The science-fiction B-movie of the 1950s works on a number of levels;
> it prioritises the fantastic above the contextual realism from which it
> emerges, thus initially distracting the viewer from its assumptions and
> redefinitions of domestic bonds and the roles of men and women
> (Wells, 182)

Thus, the science fiction B-movie operates a form of *Verfremsdungseffekt*[48]

which enables the spectator to open out the fantasy of the film and understand its

critical inner workings. Technically, within the picture itself, what this means is that

the use of the outlandish (for example the men from Mars or pod-people plots) or the

unbelievable, and the contrast of these images with those of the everyday (the small

town family or the courting couple) encourages the spectator to see the fantastic

elements of the film as functioning in a metaphorical manner and thus, by distancing

the viewer from the unbelievable, render the critique of the believable more potent.

This, it can be posited, is one reason for the existence or the identification of the

"cult movie" in that such films analyse what may be taboo within that dominant field

of production. Distancing the reality through fantasy creates a space within the field

of production where ideas which are difficult or controversial can be debated. In the

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[48] *Verfremsdungseffekt* - from Bertolt Brecht, an 'alienation device'.

case of *The Projected* Man this 'difficult' idea is the failure of the institutional

ideology of patriarchy, masculinism. To quote Wells again, parodying the trailers for

science-fiction-horror B-Movies of the era; "Beware of another kind of reading. It

came from beneath the subtext...! What we are witnessing... is a systematic

destabilising of a movie-made masculinity" (Wells, 181).

However, that Wells' text draws specifically upon American films, means that

the "movie-made masculinity" he refers to is an American masculinity whereas the

foci for this discussion are the properties of the British "movie-made masculinity". To

define this, the question of what constitutes the *image* of British masculinity in this

film has to be addressed.

2) The Oedipal, the Abject and the Monstrous Masculine

a) The Production of Masculinity

In Chapter One I discussed Graham Dawson's configuration of British

masculinity as one dictated by the concept of the soldier, the man at arms

representing his nation in both a political and socio-historical context but which has

affected the contemporary imaging of models of British masculinity in fiction, such as

James Bond. These are images of a heroic masculinity which draw greatly upon

Britain's Imperial past and European mythology. However, when we refer to Wells'

"movie-made masculinity", what is it that is understood by the description and is it

any different from the soldier identity upon which Dawson draws ?

Initially "movie-made" can be comprehended as fictional, centred upon a

system of iconographical representation which is primarily concerned with the image
of masculinity the dominant culture, patriarchy, wishes to convey; the ideal model of
masculinity, 'the man's man'. "Movie-made", therefore, means the image of
masculinity prescribed within normative society, the image of masculinity which
patriarchy has manufactured and as such is inflected by the same cultural influences
to which Dawson refers. To describe the manufacture of masculinity which, "movie-
made", is designed as a *performance* of masculinity, however, is also to consider the
concept, developed by Judith Butler, of gender 'performativity'.

'Performativity' is the discourse of gender as extrapolated and developed by
Judith Butler in her key texts *Gender Trouble*[49] and *Bodies that Matter* [50]. Gender,
being the cultural system of signs which identify 'man' or 'woman', whilst sex is the
biologism 'male' and 'female'. "Gender", writes Butler, "is a free-floating artifice
with the consequence that *man* and *masculine* might just as easily signify a female
body as a male one, and *woman* and *feminine* a male body as easily as a female one"
(*Gender Trouble*, 6).

Consequently, as an "artifice", gender is a construction of the dominant social
ideology or, in Butler's argument, the "[heterosexual] matrix[51] of power and
discourse relations that effectively produce and regulate the intelligibility of the [...]
concepts [of 'person', 'sex' or 'sexuality']" (*Bodies That Matter*, 32). Gender, then,
constructed, is imposed upon the framework of the male or female body as a shell or
a costume which influences how we interact with the world, how we *perform* political
or sexual identities. Therefore, gender is the performance of an identity the

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[49] Judith Butler, *Gender* Trouble (London: Routledge, 1989).
[50] Judith Butler, *Bodies That Matter* (London: Routledge, 1992).
[51] See note 27 in *Chapter One*.

heterosexual matrix has imposed upon the individual.

In 'Burning Acts - Injurious Speech' (1995) Butler writes that "If a word might be say to 'do' a thing, then it appears that the word not only signifies a thing but that this signification will also be the enactment of the thing"[52]. Words, she argues, are also involved in a performance of meaning and therefore, dialogue and speech not only state the 'thing' but make it 'active'. Sticks and stones may break your bones but the word can also hurt you. This discourse surrounding the linguistic aspects of performativity as related to sexuality and identity is related to the concept of *différance*. In recognizing that words, as signs, are performing the identity ascribed to them (and recalling Ferdinand de Saussure's labelling of the sign as 'arbitrary'[53]), Butler's configuration of 'injurious speech' incorporates the individuality of the sign outside the linguistic system; for example the sentence, which imposes order upon words. Grammar, therefore, becomes a manifestation of and metaphor for the heterosexual matrix. In language, consequently, grammar can Other particular words and make them unacceptable, throw them out. However, if the linguistic system is disempowered of the heterosexual and patriarchal inflection, language can also recognise the value of each performative sign as equal.

Différance, the Derridean term[54], refers to the way in which we perceive signs which are otherwise similar as *not the same*. It is the way in which all things can only be seen as individual by recognising that each object or subject is dissmiliar. It is the

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[52] Judith Butler, 'Burning Acts - Injurious Speech', *Performativity and Performance*, ed. Andrew Parker and Eve Kosofsky Sedgewick (London: Routledge), 198.

[53] Ferdinand de Saussure "The link between the signal and signification is arbitrary [...] There is no internal connexion" - 'Nature of the Linguistic Sign', 1915, *Modern Criticism and Theory*, ed. David Lodge (Harlow, Essex: Longman, 1988), 12.

[54] Jacques Derrida originally coined the term in *Writing and Différance* (1967), playing upon the word both in English as 'different' and the French *différance* which contains more significance.

way in which we construct the world around us based upon comprehending the

différance of its constituent signs and as such is related to the Lacanian idea of the

mirror stage without which humans cannot achieve subjectivity - or perceive

themselves as individual, separate, different from the world around them. In

recognising *différance*, in language, identities and sexualities, culture recognises the

equality of signification.

Otherness, on the other hand, is inextricably linked to signs of social

difference, the identification of a 'them' and an 'us'. Otherness can exist in any

discourse; race, sexuality, politics, gender but the key acts remain identical. In

identifying a person or culture as Other to the dominant culture, that dominant society

identifies the Other as exterior to itself, brushing its boundaries, 'them', alien and a

potential enemy. Consequently, when the counterpart is labelled as Other to 'us', it

will always, inevitably, become something which the dominant culture wishes to

make abject and in some cases eject it from its borders. The relationship of the Other

and its maker is *persistently* reflected in the power dynamic of that maker, the

Subject, and the Other.

When the psychoanalytical (the concept of subjectivity) and the political (the

process of Othering) are combined, which is particularly common in feminist

literatures, patriarchy is usually perceived as the site of the subject; for instance

Lacanian Law of the father interpolated within feminism as the patriarchal hegemony;

whilst the Other is conventionally read as that which is feminine - and matriarchy (the

rule of the *mother*[55]) is exorcised to the periphery of the subject's experience (i.e. the

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[55] *patriarchy* comes from the Latin word 'pater' - father, hence rule of the father, whilst *matriarchy* originates with 'mater', *mother*.

pre-oedipal[56]). Some theorists, including Butler, Luce Irigary[57] and Eve Kosofsky

Sedgwick[58], have suggested, in varying forms that the feminine Other is not simply

the opposite of the masculine Subject, but is, rather, to borrow from Irigary, "other-to-

the-Other"[59]; that the Other to the masculine Subject is, instead, the masculine

Object, the owner of the masculine narcissistic drive which urges the dominant power

to establish a field of production based upon itself and where women are completely

outside the system. As such, this provides the basis for Butler's "heterosexual

matrix" in which the homosocial relations between men account for both the

heterosexual domination of the object (i.e. Woman) which refuses the subject (simply

by not being like Man) and the homosexual interpolation of the masculine subject.

Butler writes:

> Within a language that rests on univocal signification, the female
> sex represents the uncontainable and undesignatable. In this sense,
> women are the sex which is not 'one', but multiple. In opposition of
> [Simone de] Beauvoir, for whom women are designated as the
> Other, [Luce] Irigary argues that both the Subject and the Other
> are masculine mainstays of a closed phallogocentric signifying
> economy that achieves its totalizing goal through the exclusion
> of the feminine altogether.
>
> (Butler, *Gender Trouble*, 9)

The Projected Man therefore operates within the confines of heterosexual

imaging (the iconography created within the dominant ideology to uphold

heterosexuality) and this can be seen in the representation of Steiner as the jealous

lover/patriarch, Blanchard's role as traitorous head of the laboratory, Mitchell's

challenge to Steiner's supremacy over Hill and the multiple functioning of Dr Hill

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[56] The pre-oedipal being that period in a child's existence prior to the configuration of the super-ego.

[57] Irigary quoted and discussed within Margaret Whitford, *Luce Irigary: Philosophy in the Feminine* (London: Routledge, 1991), 104.

[58] Eve Kosofsky Sedgewick, *Epistemology of the Closet* (Berkeley: U of California P, 1990).

[59] Irigary quoted and discussed within Margaret Whitford, *Luse Irigary: Philosophy in the Feminine* (London: Routledge, 1991), 104.

herself as symbolic father, mother and lover.

The feminine, as I outlined earlier in discussing the phallic woman, is incorporated into the masculine as not only is it imitative of the male subject but is 'defeminised', identity removed and therefore made 'undesignatable' as suggested by Butler above, via misleading signifiers, reinforcing the performative. However, paradoxically, and it is here where Butler's account of Irigary falls down in reference to *The Projected Man*; the feminine is also, still, the object of masculine sexual desire. It is not excluded but, passed between male characters to perpetuate the dominant homosociality, is, to turn her statement around, designatable. Thus, as Butler states, the feminine, both undesignatable and designatable, outside yet also within language, signification and meaning, is 'multiple'.

The signification of the name Dr 'Piggy' Hill is also multiple. It operates as a signifier of status and, with an animalistic nickname, does not inform us as to the doctor's gender. Indeed, 'Piggy' could refer to an unkind schoolboy sobriquet with echoes of William Goldman's Piggy in *The Lord of the Flies* (dir. Peter Brook, 1963) but, rather, 'Piggy' turns out to be a female pathologist played by Mary Peach.

'Piggy' Hill, therefore as a name, imitates the masculine and for Patricia Hill the scientist, creating an identity which is independent of her gender (and hence both defies and is not reliant upon her place with the masculinist economy) is attractive to the men around her as an indication of the masculine narcissistic appropriation of that which is, whilst still woman, not signified as feminine. Hill is therefore, as I said earlier, from her introduction in the sports car and inclusion within the narrative as a concept, symbolically and narratively an example of the masculine, strong, phallic woman: Hill is sexed rather than gendered. An example of this is seen when Hill

comments to Mitchell that she likes "beer and pie too when I'm working hard". This subverts the conventional feminine labels by placing Hill within the primarily male domain of the public house. However, the dialogue take place not within a pub but in her flat, her territory, emphasising her independence from masculine culture. A failure of the film, however, is that it does not sustain this approach to Hill with conviction; the scene which I described above also emphasises the domestication of Hill within the *mise-en-scène*. Dr Hill is never "other-to-the-other" but the dictates of convention demand that she become subservient to Mitchell once he is established as her lover. The narrative is confused between offering a more radical female role whereby Hill initiates the action (the experiment succeeds because of her and it is her decisiveness which leads her to enter the London Electricity Board garage to find Steiner-as-monster) but presents a woman who follows the lead of men (Mitchell makes decisions for both of them after Steiner kidnaps Sheila).

> Mitchell: Inspector.
> Insp.: What is it?
> Mitchell: If you go in there someone's going to get killed.
> Insp.: Any suggestions.
> Mitchell: Well... only that somehow we've got to persuade him to come back to the laboratory.
> Insp.: And how do you expect to do that?
> Hill: [Wearily] Let me go. I'll get him to come back.
> Mitchell: Don't be crazy. Look at that. You can't go in there alone.
> Hill. Chris... You go back to the laboratory and start the reversal tape. The inspector will watch out for me.
> Mitchell: I will if he goes with you.
> Hill: No. I must go alone.

This dialogue emphasises Hill's independence of Mitchell and of the masculine establishment (represented by the policeman) but it also lodges within the narrative the concept of Hill's actions as "crazy" - the traditional female hysteric acting irrationally. Mitchell says *"Don't* be crazy" but Hill enters the garage

nevertheless and, consequently, her behaviour manifests the making of a choice

between the older jealousy ridden, superseded masculinity, Steiner, and the younger

man, Mitchell. However, to return to the multiplicity of Hill as a phallic woman and

mother-figure, her choice is not the choice between lovers but the action of the

archaic mother rescuing the Promethean Steiner from being 'eaten' by the police

men's bullets.

Whilst the film does not deliver what it initially proposes and confusedly

represents the independent woman as, like Steiner in many ways, a split personality

ruled by head or heart, it does, however, succeed in not reducing Hill to a sexual

object. Following their night together, for example, it is not Hill who is seen

provocatively undressed but Mitchell, bare chested and objectified (Fig. 6). However,

the film does succumb to the generic presentation of one female character, Sheila the

secretary (whose role mirrors that of Hill in being the instigator of the *failure* to

project Steiner to Blanchard's house, in opposition to Hill's *success* in projecting the

rat in the early stages of the film) as a sexual object (Fig. 7).

Fig 6. Mitchell, objectified.   Fig 7. Sheila the sexual object.

Hill rejects the advances of Steiner, her lover in previous years, for his

assistant Mitchell. This provides the motivation for Steiner-as-monster as Mitchell

denies their homosociality in favour of a heterosexuality where Hill is re-identified

via the setting of their love scenes together at her home, as feminine. Thus, Mitchell also rejects the societal model Steiner proposes. Steiner's jealousy, the cause of his split identity, already exists before the experiment goes horribly wrong, as is seen in the drinks scene before the sabotaged demonstration when Steiner distractedly watches Hill and Mitchell. His status as the laboratory's key scientist, and therefore his identity, is challenged by Blanchard's machinations and paranoia feeds his growing distrust of Mitchell but it is Mitchell's appropriation of *his* friend, former student and lover, and her rejection of him, which creates the schizophrenia of Steiner-as-monster even before Sheila has pulled the lever to project his deformed masculinity into the ruins of bombed-out London.

Hill's rejection of Steiner's desire, however, is not simply a rejection of him as a sexual partner but is also a rejection of him as a father-figure for her character as a child (echoed in her nickname) or daughter. Compounded with these two functions, then, we have not only the incestuous implication of a father-daughter romance but also, as Mitchell is represented as a son to Steiner in the first scenes of the film, brother/sister incest.

At this stage, Steiner-as-monster exists in both the post-oedipal and the pre-oedipal space awaiting a dramatic conclusion to the conflict, sending his split ego in each direction. He is schizophrenically divided between the Steiner who is the developed human subject and has achieved self-identification and the animalistic, irrational monster. This dramatic conclusion arrives when Steiner-as-monster witnesses the 'primal scene' between Hill and Mitchell who now, paradoxically, also occupy the place of the parental (in that they possess the knowledge to return Steiner to his previous state) and thus Steiner recedes into the refuge of the darkened abyss at

the power station which enables a return to the pre-oedipal womb-like safety and from where he can only be born or brought out, by Hill.

b) The Monstrous Masculine and Binarism

Steiner and Steiner-as-monster are split personalities of the same masculinity made monstrous by the struggle between the post and pre-oedipal subjectivities within the character and manifested through violence and jealousy. As Anna Smith says, the deject, "unable to differentiate between his own subjective space and another's [...has] a *false* self or selves" (Smith, 150) as thus, a kind of schizophrenic response to the world is to be expected by the abjected individual. Before his transfiguration into the monster, Steiner is already ostracised, rejected and ridiculed... and excluded from society (here the scientific establishment) as unwanted. After it, he is, like his monstrous feminine counterpart, given a preternatural means of destruction as the electric charge plays both upon the means of his projection and his attempts as a scientist to be godlike. This is again something central to the monstrous masculine as a wider concept but despite his preternatural abilities the monstrous masculine possesses enough humanity to withdraw into the "land of oblivion" and towards the life of the deject, driven by the desire for, in this case, the mother, made abject. This conclusion is seen repeatedly in the climaxes of other monstrous masculinities on film, *The Picture of Dorian Gray* (1945, Albert Lewin), *The Strange Case of Dr. Jekyll and Mr. Hyde* (Robert Mamoulin, 1932), *An American Werewolf in London* (John Landis, 1981) and Kenneth Branagh's *Mary Shelley's Frankenstein* (1994); the monstrous masculine is ultimately self-destructive.

What this withdrawal from society and self-destruction of the monstrous

masculine (within all these texts) suggests is that narrative conventions require that

the aberrant masculinities represented by the monstrous be brought in line and made

to conform with the 'normal'. However, the monstrous masculine, as a deject, is

caught within a catch-22 situation. If he does not conform, the aberrant masculinity is

destroyed; if he attempts to achieve integration back into society, he is driven towards

autopunition and, consequently in the case of *The Projected Man*, death. This is not

dissimilar to the way in which the monstrous feminine is treated within film and so,

therefore, is a reiteration of the behaviour of both sexes as being within the remit of

masculinism to physically punish those who fail to conform. Therefore, within the

context of the abject monstrous masculine who, corpse-like "is death infecting life"

(Kristeva, 4) but who is yet still living, the binary identifications with establishment

and anti-establishment, science and nature, Man and God, Man and animal, civilised

and savage, life and death, are to be expected as the wrenching of the deject between

the incorporated desire and the desire made abject. All of which ultimately result in

conscious self-destruction.

c) The role of martyrdom in The Projected Man

The punitive reach of masculinism is, because of the ingraining of the

ideology within male self-identification, as much a matter of autopunition

(punishment of the self) as it is of punishment by the mechanisms of the Law (which

shall be discussed in Chapter Four). It is manifested, as I said above, through the self-

destruction of the monstrous masculinism in order to prevent him creating more

damage to 'society'; it is manifested through acts of martyrdom (see figs. 8 and 9).

Fig 8. Steiner-as-monster.   Fig 9. Steiner's humanity returns through suicide.
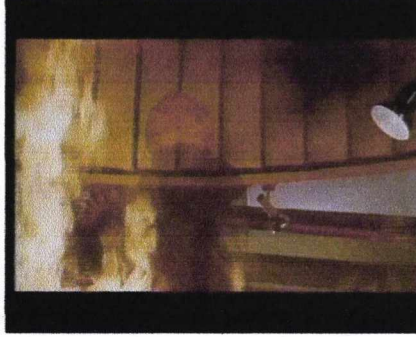
Martyrdom is a recurrent theme within many British films of the 1960s,

including those, to a greater or lesser extent, within this thesis. It can be argued that

the act of self-destruction is a specifically post-Colonial British symptom of the

British masculine identity: it is the manifestation of the guilt of Empire. Nevertheless,

martyrdom and suicide both reflect a narcissistic belief in the subject's value to

society in which the act of self-destruction contains the potential for pleasure and

therefore is masochistic at its root. Therefore, in order to understand why Steiner

commits suicide in the final scene of the film, it is important to examine the extent to

which he might be described as a masochist.

Lacan argues that the symbolic father is always a castrated figure and thus that

the person who speaks the law is never actually the Law itself[60]. This recalls Freud's

statement in 'A Child is Being Beaten'(1919) that: "The person beating is never the

father, but is either left undetermined [...] or turns into [...] a representative of the

father, such as a teacher." (185). Therefore, it is the manifestation of the Law, Hill,

who is the symbolic father, as well as the phallic mother, for Steiner in the position of

child, occupying all positions of Freud's subject in 'A Child is being Beaten'. He

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[60] Translator's note quoting Lacan, 'Of a question preliminary to any possible treatment of psychosis', *Ecrits*, 1977, *The Four Fundamentals Concepts of Psycho-Analysis* (London: Penguin, 1994), 281-282.

begins as sibling, competing with Mitchell for the attention of both the symbolic

father (Hill) and the Name-of-the-father (suggested at the beginning of the film, we

can posit, as being Blanchard) but then moves through Freud's unremembered

'second phase' to his own beating, where Hill occupies the place of dominatrix,

manifestation of the Law, in the masochistic fantasy. However, in order to do this,

and to reach a masochistic space, Hill's 'symbolic father' must be recognised by

Steiner as a displacement of his own desire whereby he is responsible not only for

engineering the fantasy but for his own punishment (which would not be

incompatible with a configuration of the deject's continuous nightmare). If the beater

is always *symbolic* of the father it is thus quite feasible for the beater to be a woman

and, as an adult producing the fantasy, the agent of self-victimisation. As Deleuze

notes in *Coldness and Cruelty*: "It is not a child but a father that is being beaten. The

mascochist thus liberates himself... *for a rebirth in which the father will have no part*"

(Deleuze, 66). In *The Projected Man* then, Steiner's liberated, masochistic split self is

able, after he has been transformed into the monster, to reject Blanchard as Name-of-

the-Father, or the Law, in favour of Hill's alternative.

The sado-masochistic drive towards both destruction and self-destruction is,

within science-fiction horror films, conventionally represented via a manifestation of

hysteria, whether it be through the conversion of the trauma into the psychosomatic or

the identification of the hysteric with another individual and hence imitation of that

person. Hysteria is also, most often, characterized as a female 'ailment' but in *The

Projected Man* it is the masculine which is dominantly hysterical as Steiner's

transformation into the monster projects not only of his jealousy towards Hill and

Mitchell but also his psychosomatic hysteria after the accident. Lacan says of the

hysteric that s/he "produces knowledge... and is unsure as to being man or woman":
hysteria is essentially an effect not just of the production of knowledge but of the
realisation of the lack of knowledge, the lack of certainty about one's identity. Steiner
and Blanchard thus, as scientists, are both 'producers' of knowledge; yet both are
impotent and become hysterics - the monster and his victim. Elisabeth Bronfen[61],
following through this line of thought, has written that "[i]n a sense, the language of
hysteria stages the performative quality of any syndrome; it presents a parody of
psychosomatic illness" (Bronfen, 102): and a parody, in the end, is consistently an
impotent manifestation of the accepted 'reality'.

As such, the hysterical Steiner is ever more firmly positioned within the very
matrix which frames his oedipally driven dilemma with Hill and Mitchell and is the
architect of his fantastic masochism. His jealousy of Hill and Steiner is transformed,
via the fantasy into the psychosomatic projection which can only fail to win Hill
back. Referring to Freud's 'Hysterical Phantasies and their Relation to Bisexuality'
(1908), Bronfen notes, paraphrasing Freud that "the hysteric often plays both the
masculine and feminine parts, the subject and object of mutilation and seduction"
(Bronfen, 160). Thus, Steiner sits across the abyss between the subject, its other and
the "other-of-the-other", making his position untenable, his identity displaced and
disintegrated.

These ideas lie at the very heart of *The Projected Man* and the ultimate
projection of the film is of the inability of masculinities which exist outside the
normative to fail to control the "emergence of drives and imperatives [Man] has not
previously encountered or acknowledged" (Wells, 187). Hill's function, as the

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[61] Elisabeth Bronfen, *The Knotted Subject: Hysteria and Its Discontents* (Princeton, New Jersey: Princeton UP, 1998).

symbolic father and the phallic mother, is a catalyst for Steiner's very real crisis of identity. However, it is her political function in these roles which is the central challenge to Steiner's own concept of his masculinity and consequently, his transfiguration into the monstrous masculine and subsequent death represents the martyrdom of anachronistic, paternalistic, masculinism.

3) Salvations and Conclusions

When *The Projected Man* was released the BFI's *Monthly Film Bulletin* (September 1966) commented thus:

> An odd mixture, this. It begins well, with the lovely collection of bizarre equipment and noises in the laboratory, and a fair amount of tension generated between the characters; but after that it begins to go gradually downhill. The general dullness of both cast and dialogue grows more apparent; Steiner's appearance as the monster is sadly conventional; and what might have been a grandiose finale when the monster flees to the local power station to recharge the reserves of electricity in his body, is weakly side-stepped (142).

That the finale is "side-stepped" is a key feature in finally understanding how *The Projected Man* functions. To reiterate: the monster Steiner creates, and which Wells describes as being "other directed" (187) is Steiner himself and the title of the film doubles in referring to the psychoanalytical projection of Steiner's 'other' as well as his physiological manifestation - thus making the narrative of the film indelibly close to that of Robert Louis Stevenson's much filmed *The Strange Case of Dr Jekyll and Mr Hyde*. It is a seeming failure of the film that the power station scene is side-stepped, as it lessens the impact of the film's conclusion. However, it is only by blocking Steiner-as-monster's destructive objective that the film engineers a psychological closure whereby Steiner is provided with a semi-religious redemption

through his own martyrdom, the fire light flaming behind his head as he dies.

The climax of the "brutally masculine" (Wells, 187) as represented by Steiner-as-monster must narratively be prevented if the key factor of the science-fiction B-movie (as well as the political resolution for the non-normative masculinity) is, as Wells says, the destabilisation of the "movie-made" masculine. In doing so, *The Projected Man*, with its references to television is also a film which echoes the destabilisation of movies during the 1960s and, in making the projection technology derivative of "television waves", demonises the newest mass media. Alongside this destabilisation of the movies, the "movie-made" masculinities of the stereotypical male characters within Curteis' film are made impotent by the confused but definitely *not* stereotypical representation of the female catalyst, Hill. Salvation for the "movie-made" masculinity, so *The Projected Man* suggests, come in the form of liberated Woman.

In this chapter I have shown how a small-scale British B-movie takes on the conventions of its genre and constructs a narrative which can be read as much in terms of the uncertain identity of its protagonist/monster as through its plotting of a typical "monster movie". I have discussed the status of B-movie analysis in British cinema studies and have demonstrated the uses of the B-movie in analysing the changing relationship between masculinity and women which, narratively, is a reflection of social alterations on the wider level. What *The Projected Man* has posited is a failure of old-school masculinities, as represented by Steiner, to adapt to the increased manifestation of female sexuality and power. What it has suggested as a solution, is that the monstrous masculine be expelled from sixties, youthful society,

and, literally, disappeared.

In my next chapter, I shall examine a film in which the contrasts of generations are also played out but from the reverse perspective of Steiner's masculinist identity crisis, *The Loneliness of the Long Distance Runner*. The concept of the monstrous masculine, discussed above, is the most literal manifestation of the abjection of the protagonist within the four films as an object of disgust for others but it is a resonant image to which I shall return occasionally.

Finally, to conclude, *The Projected Man* appears to represent sixties masculinities as failing against the ascendant power of strong women such as Patricia Hill, which is one side of the 'crisis' in masculinity argument. However, what this really does is to say that this power is not the result of feminism but of something which is seen more contemporarily within the iconography of the 'ladette', what John Beynon labels "Womanism", the political manifestation of the phallic woman. This phallic woman, the holder of the Law, is to be seen again within *The Loneliness of the Long Distance Runner* but, rather than the salvation of masculinity, she is the root of its problems.

Chapter Three

Narrative, the Subject and Identity in

The Loneliness of the Long Distance Runner.

Introduction

The study of *The Projected Man* in my previous chapter extrapolated a mode

of '60s masculinity for which a concept of 'crisis' is less to do with any threat of

feminism (although the ambiguous Hill is a positive influence upon the narrative) and

is more of a personal, individual, critical moment when identity is challenged by

changes in circumstance. Steiner feels threatened by a new world, or global economy,

one of Cold War paranoia and sexual competition, attempting to take over his old

world of experimentation and the excitement of the new. Ironically, both worlds

include aspects of the cultural identity of the 1960s but again the narrative emphasises

the concept of a cultural watershed. Mitchell and Hill, though scientists, belong to the

'swinging sixties' whilst Steiner belongs to the 1950s - is the 'man in the white suit'

experimenting upon himself. Steiner, then, may be typified as the older generation,

observing critically but with jealousy the changes taking place - yet when he tries to

become part of those transformations and enter the television age, becomes further

embittered at what he cannot be. He is that form of post-war masculinity, which

becomes impotent in the face of change.

In this chapter, I shall discuss the intermediary position between Steiner and

Mitchell; the male identity which negates any concept of cultural impotence by

operating as an anarchist cathexis of power and powerlessness, in the space between

"yes I can" and "no you won't", if you will, in the pre-Wilson early -1960s - the

Angry Young Man.

In undertaking an analysis of this modality of challenged masculinism, I shall

focus upon Tony Richardson's 1962 adaptation of Alan Sillitoe's short story, *The*

Loneliness of the Long Distance Runner, throughout which a young prisoner retraces

his route to criminality and the borstal through playing out, in his imagination, the

events which have significantly affected his recent history.

The fourth film made by the British New Wave company, Woodfall[1], *The*

Loneliness of the Long Distance Runner, is one of the so-called 'Angry Young Men'

films of the 'Kitchen sink' series of movies which feature so strongly in the late-

fifties and early 1960s. The cycle is more precisely labelled as one of 'social realist'[2]

texts with a cinematic and literary history which goes back to the 1930s and feature

films of that period, such as *The Stars Look Down* (1939[3]) influenced by the 'poetic

realism' of Humphrey Jennings'[4] documentaries. The British New Wave of the 1950s

and 60s, therefore, was not so much a 'new' aesthetic-political concern but rather the

reinvigoration of social realism on film.

The British experiment was itself also part of a larger European post-war

project, encapsulated by the films, in France (the *nouvelle vague*), of Godard and his

Cahiers du Cinema colleagues[5], and in Italy, slightly earlier, with neo-realists such as

De Sica and Visconti[6]. There was a concern in all three national cinemas with

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[1] Woodfall Productions was established as a development of the Royal Court Theatre's English Stage Company and was formed in 1957 to film the play with which the Royal Court had been re-launched, John Osborne's *Look Back in Anger* (1956).

[2] Social realism seeks to represent those who conventionally do not have a voice, the working classes.

[3] *The Stars Look Down*, dir. perf. Michael Redgrave, Margaret Lockwood, 1939.

[4] Such as *Listen to Britain* (1942) and *A Diary for Timothy* (1945)

[5] *Cahiers du Cinema* was founded in 1951 by Jacques Doniol-Valcroze, La Duca and Andre Bazin. Godard, Truffaut, Jacques Rivette and Claude Charbrol were the key four writers for the periodical.

[6] Vittorio De Sica (*Shoeshine* 1946, *The Bicycle Thieves*, 1948) and Luchino Visconti (*Ossessione*,

authenticity and representation, with a political and aesthetic articulation of the world

that revealed the mechanisms of the 'real' and a dramatisation of 'ordinariness', or of

'the everyday'.

In Britain, the New Wave feature films developed out of the affiliation of

'new' writers, such as John Osborne, Keith Waterhouse, Willis Hall and Edward

Bond (in the theatre)[7], and John Braine and Alan Sillitoe (in novels)[8], with 'new'

directors, cameramen and producers like Tony Richardson, Lindsay Anderson and

Karel Reisz (who alternated the roles of directing and producing)[9], Walter Lassally

and Oswald Morris (who filmed the many of the New Wave cycle movies)[10] and the

Canadian producer Harry Saltzman[11]. It is also from Osborne that the term 'Angry

Young Man' originates, though, admittedly, rather from George Fearon's labelling of

the playwright than from anything he said directly himself[12]. In 1956, Osborne and

Richardson had produced Osborne's debut play, *Look Back in Anger*, at the

innovative Royal Court Theatre and this was rapidly followed in 1959 by its film

version from the newly formed Woodfall company (Richardson, Anderson, Reisz,

Osborne, and Saltzman). The importance of the 1930s', pre-war modernist, influence

on the British New Wave is to be seen in the documentary history of Richardson,

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1942, *La Terra Trema*, 1948).

[7] John Osborne, *Look Back in Anger* (1956); Keith Waterhouse, Willis Hall, *Billy Liar* (1959); and Edward Bond, *Saved* (1965).

[8] John Braine, *Room at the Top* (1957) and Alan Sillitoe, *Saturday Night and Sunday Morning* (1958)

[9] Richardson directed *Look Back in Anger*, *The Entertainer* (1960) *A Taste of Honey* (1961), *The Loneliness of the Long Distance Runner and Tom Jones* (1964); he produced *Saturday Night and Sunday Morning* (1960) and *The Loneliness of the Long Distance Runner*. Anderson directed *This Sporting Life* (1963) and, later, outside Woodfall, *If...* (1968). Reisz directed *Saturday Night and Sunday Morning* and produced *This Sporting Life*.

[10] Lassally was director of cinematography for *A Taste of Honey*, *The Loneliness of the Long Distance Runner*, *Tom Jones*; Morris for *The Entertainer*, *The Hill* which I examine in Chapter Four and many of the 1960s and 1970s Bond movies.

[11] Saltzman would go on to leave Woodfall for Cubby Brocolli and Eon Productions after the release of *A Taste of Honey* as the co-producer of *Dr. No* (1962)

[12] John Osborne, *Looking Back: Never Explain, Never Apologise* (London: Faber & Faber, 1999) 298.

Anderson and Reisz with the loose 'Free Cinema' cohort - and their critical work with

the journal *Sequence*[13] during the 1950s - when they produced the documentaries *O*

Dreamland! (Anderson, 1953), *Momma Don't Allow* (Richardson, 1955) and *We Are*

The Lambeth Boys (Reisz, 1956)[14], determinedly realist films which bear easy

comparison with Humphrey Jennings' *Spare Time* (1939[15]) and Edgar Anstey's

Housing Problems (1935[16]).

The New Wave films, from *Look Back in Anger*[17] and *Room At The Top*[18] (the

latter directed by Jack Clayton for Romulus in 1958 and not a Woodfall film but still

part of the series due to the nature of its engagement with social-realist issues) to *This*

Sporting Life[19] in 1963 and *Darling* in 1965[20] (marking the border between the New

Wave and the 'Swinging Sixties' movies of the mid to late '60s), are a distinct body

and described, since their inception, as 'Kitchen Sink' cinema, are identifiable as a

genre, or rather sub-genre of the social-problem film which was already established in

'50s British cinema, sharing thematic concerns with earlier texts such as *Sapphire*

(Basil Dearden, 1955)[21] and *The Blue Lamp* (also Dearden, 1949)[22] - like race, youth,

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[13] *Sequence* (1946-1952) was an early imitator of *Sight and Sound* but was greatly influenced by the work of *Cahiers du Cinema* in its latter years. Richardson, Anderson and Reisz were all regular contributors.

[14] *O Dreamland!* (Anderson, 1953), *Momma Don't Allow* (Richardson, 1955) and *We Are the Lambeth Boys* (Reisz, 1956). The label, 'Free Cinema' was given to the documentarists by an NFT (National Film Theatre) showing of their work in 1956.

[15] *Spare Time* dir. Humphrey Jennings, 1939. This film chronicled the leisure time of four groups of key industries' workers across pre-war Britain.

[16] *Housing Problems*, directed by Edgar Anstey in 1935 and paid for by the Coal and Gas Company to argue for and encourage local councils to build new housing and eradicate the Victorian slums of London, was the first film to involve interviews with the working classes in their own homes and within their own idioms.

[17] *Look Back in Anger*, dir. Tony Richardson, perf. Richard Burton, Claire Bloom, 1959.

[18] *Room at the Top*, dir. Jack Clayton, perf. Laurence Harvey, Simone Signoret, Heather Sears, 1958.

[19] *This Sporting Life*, dir. Lindsay Anderson, perf. Richard Harris, Rachel Roberts, Alan Badel, William Hartnell, 1963.

[20] *Darling*, dir. John Schlesinger, per. Julie Christie, Dirk Bogarde, Laurence Harvey, 1965

[21] *Sapphire*. dir. Basil Dearden, perf. Nigel Patrick, Yvonnne Mitchell, 1955.

[22] *The Blue Lamp*, dir. Basil Dearden, perf. Jack Warner, Dirk Bogarde, 1949.

delinquency and crime. What marks the 'angry young man/kitchen sink' sub-genre as different from these films, however, is the openness of representation, and the cognition, within the films, that the problems are not just of a few individuals (as, for example, delinquency is seen in earlier films) but of a generation - an element recognised by *Private Eye* in 1962 with a satirical 'photo-story' of the genre (see Cartoon 1)[23]. In the sense, then, of belonging to a generation, the youths of the New Wave cinema are closer relations of the sexualised and politicised youngsters in American problem films of the '50s such as *Rebel Without A Cause* and *The Blackboard Jungle* (both 1955[24]) - films which were considered to be potentially subversive in Britain and received limited showings under specific conditions in this country[25].

This chapter, through narratological and psychoanalytical means, examines how one such 'Angry Young Man' film, *The Loneliness of the Long Distance Runner*, constructs the identity of its subject. It sets out to discuss the process of how the discontented protagonist becomes marginalised from society; he is both decentered by others and by himself, both abjected and excluded as a 'horror', the 'delinquent' - and self-abjecting in defence. Throughout the chapter, critical historical material shall also be employed, where relevant, to assist in contextualising and debating the representation of the protagonist as part of the zeitgeist. As with the previous chapter, the presence and discussion of the film and responses to it more widely help to establish *The Loneliness of the Long Distance Runner* as part of the British film

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[23] *Private Eye*, May 1962 - from *The Life and Times of Private Eye: 1961-1971*, ed. Richard Ingrams (London: Penguin, 1971), 42-44.

[24] *Rebel Without a Cause*, dir. Nicholas Ray, perf. James Dean, 1955. The *Blackboard Jungle* dir. Richard Brooks, perf. Glenn Ford, Sidney Poitier, 1955.

[25] As discussed by Tom Dewe Matthews in *Censored: What They Didn't Allow You To See, and Why - The Story of Film Censorship in Britain* (London: Chatto and Windus, 1994), 146.

a taste of living

NOW SHOWING

cert **X**
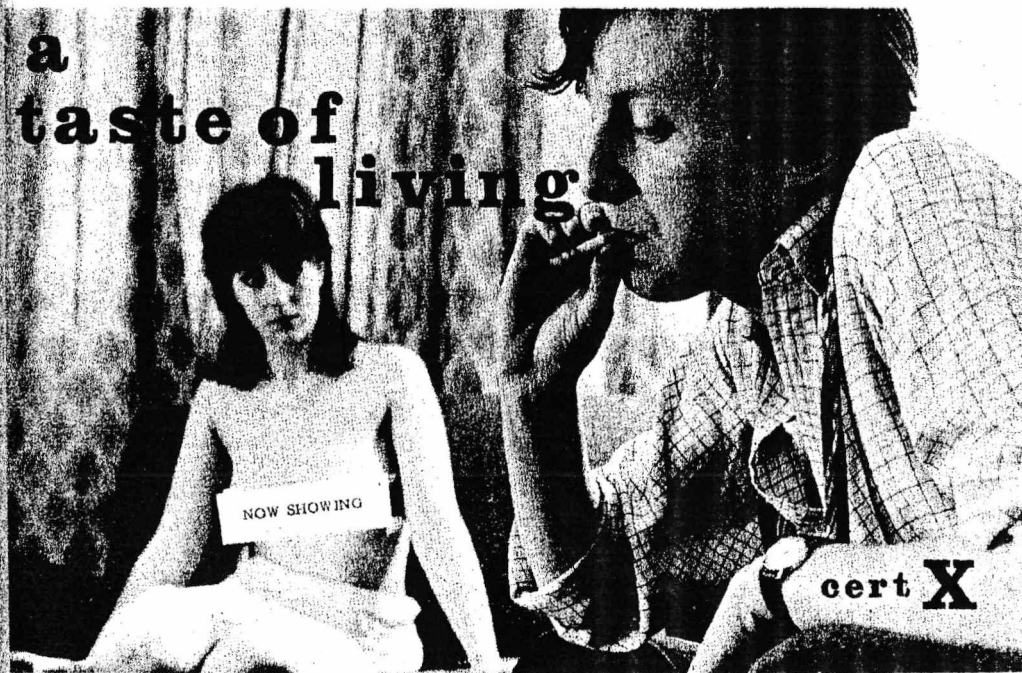
HOW WE MADE 'TASTE'
by Karl Ritzinger

It all began when Tony rang me one morning to suggest lunch. "I've got an idea here that might interest you" he said. We met at the Caprice, and after a Truite Ronay and some excellent Balsacher '47 we got down to coffee and cigars. "I thought we might do something on the lines of a film" he suggested. I was definitely interested. We met again the following week at the Trattoria via Appia in Frith Street, and after some of their superb Veal Valpolicella Tony took up the subject again. "About this film" he said, "I've been looking at the takings of Karel and John's latest, and I definitely think there's something in it". We discussed the various problems involved, such as distribution and budgeting, but I told him that I liked the idea a lot.

Within a matter of days we had the luck to beat Woodfall to the rights of Stan Blister's little known novel "A Waste of Living" - by a mere £50, as it turned out - and although we knew that the generally drab, pessimistic tone of the book would have to be changed for the screen, by changing the title and cutting the double-suicide ending, we felt that we had here the raw material of a really down-to-earth portrayal of life as it is actually lived in the North of England, by the great mass of the people who actually live there.

We were lucky enough to find two exciting new cheap unknowns in Alfred Weights and Shirley-June Tush to play the lead parts of the latently homosexual professional lacrosse player Arthur Sidmouth, and Doreen, the girl who watches sympathetically from a bar stool in the film's opening shots as Arthur vomits up his half-pint of ginger shandy. (CONT .)

There's only one way to put pace into a picture: that's to keep your characters running".
KARL RITZINGER

The next day Arthur goes to the park on a lonely long-distance training run.
As he runs he muses to himself: "Twenty-five quid a bloody week and what've you got to show for it at the bloody end but a cupboard full of filthy bloody shirts and a hangover from Saturday night. Being alive these days you might as well be bloody dead, what with the Government and the price of beer".
At this moment he meets Doreen, who has been down to the corner to get a packet of fags for her Mum
A. Hullo then.
D. Hullo.
A. What'yer doing then?
D. Bin down to corner to get some fags for me Mum.
A. My name's Arthur.
D. I'm Doreen.

Within minutes they are on Art and 'reen terms. They walk innocently hand in hand through the park, high above the smoke and the squalid terraces - in another, cleaner, purer world of their dreams . . .

A. 'Reen?
D. Yes, Art?
A. What you say we go over to my place - me Mum's out and me Dad's over at Club.
D. Really, I don't think my Mum would go much on that.
But the waiting millions at the box-office would, and cannot be denied, and soon the couple are on their innocent way, past little laughing groups of white and coloured children playing together in the mean streets . . . .

Cartoon 1: Private Eye May 1962.
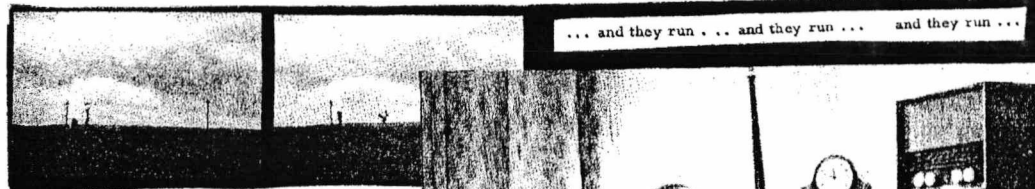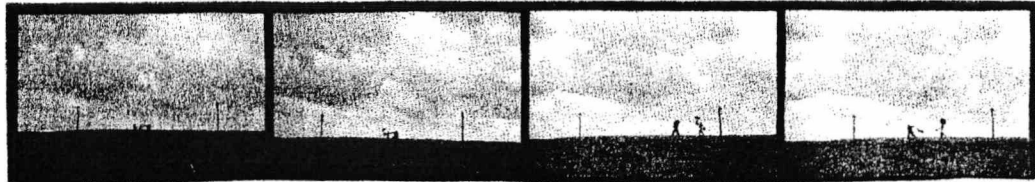
... and they run ... and they run ... and they run ...

The next scene speaks for itself.

Naturally, since it's her first time and since this is a British movie, the following scene ensues some weeks later . . .

D. Arthur ?
A. Yes, love, what is it ?

D. Arthur, something hasn't happened that should have happened.

A. What do you mean, something hasn't happened that should have happened ?

D. What I mean is that unless the something that should have happened and hasn't happened doesn't happen soon, something that shouldn't happen's going to to happen.

A. But are you sure love that just because the something that hasn't happened that should have happened hasn't happened, it really means that what shouldn't happen's going to happen ?

D. All I know is if something that should happen soon doesn't happen soon, something else has got to happen.

A. I just don't know what on earth you're on about woman.

D. What I mean, Arthur, is . . . . we're going to have a . . .

A. . . . bloody hell. Alright, I better go and see my Aunty. She knows what to do about these things . . .

. . . and so, when all else has failed, and the thing that shouldn't have happened finally happens, Arthur and Doreen get married

. . . and live squalidly . . .
. . . ever . . .
. . . after.

THE END
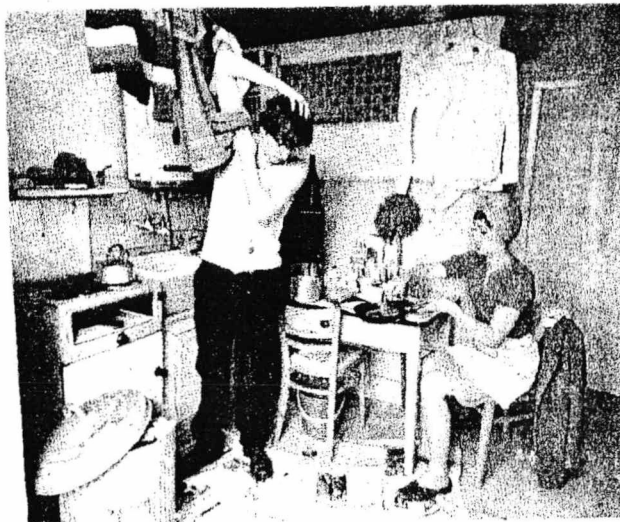
Cartoon 1 : continued

industry and reiterate the historical specificity of the film's production.

Films of the New Wave have, typically, been examined by considering the socio-political context and issues of sexuality in a simplistic class/sex war dialectic. By analysing Richardson's film through the analysis of text and psychology, I shall offer an alternative avenue for the examination of texts which are manifestly concerned with issues of sociology but which contain the potential for a less socio-historical disquisition.

Previous works which have focused upon British cinema, such as John Hill's *Sex, Class and Realism*[26], Michelene Wandor's *Look Back in Gender*[27], Robert Murphy's *Sixties British Cinema*[28] and others by Jeffrey Richards[29], Anthony Aldgate[30] and Andrew Higson[31] are important accounts which contextualise the thematic and representational concerns of the films but they are not concerned with analysing the texts in depth as 'artworks'. Indeed, for Hill and Wandor, whilst both attempt to psychoanalyse their subjects they actually produce analyses which reinforce the conventional misogyny argument grounded in Marxist-Freudian theories, rather than offering a counter-attack, because they view the psycho-sexual as solely articulated through a male/female power dialectic. For Wandor, this dialectic is a conscious focus in her book, with the word gender in the title. She does not seek to reclaim anything for women represented in the British New Wave texts, principally

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[26] *Sex, Class and Realism* (see note 24 in Chapter One) is still perceived as an important survey of the period but in terms of a more even-handed analysis of the cinema in the period, Aldgate's book below is more valuable. Nevertheless, Hill's book, as a Marxist critique remains interesting and, at the time is was written, in 1986, was building on very little comparative work.

[27] Michelene Wandor, *Look Back in Gender: Sexuality and the Family in Post-War British Drama* (London: Methuen, 1987).

[28] Robert Murphy, *Sixties British Cinema* (London: BFI, 1992).

[29] Jeffrey Richards, *Films and British National Identity: From Dickens to Dad's Army* (Manchester, MUP, 1997).

[30] Anthony Aldgate, *Censorship in the Permissive Society* (Oxford: Oxford UP, 1995)

[31] Andrew Higson, *Waving the Flag: Constructing a National Cinema in Britain* (Oxford: OUP, 1995).

theatre but rather, through focusing upon the family and its patriarchal reconstruction

of the individual place within the unit, elides the roles of women outside the "wives

or potential wives" functions Hill ascribed them (Hill, 159). Of the term "kitchen

sink" itself, she notes, "functions as an emblem of the [specific] male psyche in

crisis" (Wandor, 8).

As I discussed more widely in *Chapter One*, most British cinema studies are

observational rather than analytical, reporting on interesting aspects of what is seen,

using what I have called the 'social artefact' technique of description in which the

'analysis' of the film is comparable to the archaeological rendering of an object's

detail and is a re-representation rather than an interpretation. In this chapter I

demonstrate, via my methodology, how contextual and textual knowledge can by

utilised together to elucidate the textual subject and the *mise-en-scène* of the film.

The first half of the study centres upon a discussion of narrative time and

subjectivity within the frameworks of Gerard Genette[32] and Gilles Deleuze[33]; whilst

in the second half, I will discuss how the *fabula* iterates the implicitly male identity of

the protagonist, by analysing (using psychoanalytical theories) his familial and

pseudo-familial relationships with other characters. Finally, I shall conclude with a

summary of how this analysis has opened out the understanding of the representation

of masculinities during the early 1960s and discuss how the new methodology may

impact upon the disquisition of later British cinema. At the conceptual centre of

these components remains the assumption of the protagonist's abjection and

marginalisation as a non-normative masculinity in conflict with the masculinism of

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[32] Gerard Genette, *Narrative Discourse: An Essay In Method*, 1972 (Ithaca, New York: Cornell UP, 1980)
[33] Gilles Deleuze, *Cinema 2: The Time Image*, 1985 (London: The Athlone Press, 1989)

mainstream society.

1: Narrative and the Subject

> Running's always been a big thing in our family. Especially running
> away from the police. It's hard to understand. All I know is that
> you've got to run. Run without knowing why, through fields and
> woods, for the winning post's no end, even though barmy crowds
> might be cheering themsen's daft. That's what the loneliness of the
> long distance runner feels like.
>   Colin Smith's voice-over in the title sequence.

The bid for freedom is the dominating theme in Tony Richardson's 1962 film

The Loneliness of the Long Distance Runner. Its protagonist, Colin Smith (Tom

Courtenay), imprisoned in a youth borstal for theft from a bakery, seeks freedom from

the world around him as represented by all manifestations of the Law (social and

familial, as set out by Lacan with its apotheosis 'the Law of the Father'[34]). In order to

do this he escapes the physical gaol by remembering the immediate past building up

to his arrest and initiates a battle of wills with the borstal governor, tricking the man

(Michael Redgrave) into believing he is becoming a reformed character. The result of

this is that Colin is given the privilege of running long, cross-country, distances,

unsupervised, as training for a 'Challenge Cup' with a local public school. Finally,

Colin throws the race at the finishing post to demonstrate that the patriarchal law of

the governor and his establishment can not transmute the working-class anarchist into

a puppet.

The narrative of the film is split between the present time of the borstal and

the past in Nottingham (the site of Colin's flashbacks). These flashbacks, presented as

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[34] Lacan, 1977 and 1994.

memories, dominate the action of the film for most of the text's duration in that their

pacing (via editing) is significantly faster and, by comparison with the borstal scenes

(until the last third of the film) more happens in terms of the plot's development. This

creates the effect of slowing the action in the borstal and emphasising the penal

environment as a dulling atmosphere versus the speed and vitality of the Nottingham

sequences (Richardson uses ellipses and speeds up the film to accentuate this effect).

Key to the narration of the film, then, are two factors: the time of

representation and how the interaction between the movement back and forth

constructs story and character. Within the context of considering the abjected

individual, this use of time and flashbacks or memory can be related to Kristeva's

"land of oblivion" which I discussed in Chapter One. Kristeva notes that "[t]he time

of abjection is double: a time of oblivion and thunder, of veiled infinity and the

moment when revelation bursts forth" (Kristeva, 9) and, like the time of abjection, the

flashback's within Richardson's film function, in part, to help Colin reconsider his

past actions, eventually, within the race at the end of the film, becoming a series of

revelations which lead directly to his final conduct. Thus, the examination of these

flashback sequences not only reveals the mechanisms of narration within the film but

assists in formulating a concept of the deject protagonist as existing in his own space.

As Kristeva writes (which I also cited earlier) "he cannot help taking the risk at the

very moment he sets himself apart" (Kristeva, 8). The representation of time,

therefore, the "constantly remembered [...] blotted out time" (ibid), is directly linked

to the protagonist's comprehension of his own exclusion; his own abjection from

dominant society. Consequently, Nottingham and the past, the prison and the present,

become doubly powerful as the revelation of abjection and the process of dejection.

a) The "Time-Image" and "Aberrant Movement"

In order to consider the representation of time and the interaction between past and present as aspects of the narration, I will draw upon the work of Gilles Deleuze. In *Cinema 2: The Time-Image*, Deleuze argues for a comprehension of the film image based upon the relation between the "movement-image" (the subject of *Cinema 1*[35]), the shot which "expresses the whole that changes... already a potential montage" (*Cinema 2*, 35) in that each movement manifests the difference of objects within the take, and the "time-image" which draws on the change, or movement, of time within the narration. The time-image falls into two areas, the direct and indirect image. The indirect time-image is present within the movement-image's subordination of time and can be understood as a condition of representing normality - i.e. the unconscious knowledge of change or progress (time) within movement. An example of this would be to consider the inner workings of the objectively framed flashback. Within the flashback, time passes but time itself is not drawn attention to by the actions of each scene. Indirect time, then, within the movement-image, is a convention of cinema, part of the collusion between the spectator and the film to 'ignore' the uneventful within the narrative and is key to the plotting of the narration. The movement-image and the indirect time-image are, consequently, structurally related in the playing-through of a shot or scene. Direct time, however, relates to what Deleuze calls "aberrant movement", which "calls into question the status of time as indirect representation" (36):

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[35] Gilles Deleuze, *Cinema 1: The Movement Image*, 1984 (London: The Athlone Press, 1989).

> What the aberrant movement reveals is time as everything, as 'infinite
> opening', as anteriority over all normal movement defined by motivity [sic]:
> time has to be anterior to the controlled flow of every action [...]
> If normal movement subordinates the time of which it gives us an indirect
> representation, aberrant movement speaks up for an anteriority of time that
> it presents to us directly, on the basis of the disproportion of scales, the
> dissipation of centre and the false continuity of the images themselves.
>   (Deleuze, *Cinema 2*, 37)

The aberrant movement, such as the flashback, or the elliptical editing of time

within the frame,[36] is inseparable from time: "time as everything", Deleuze notes.

Thus, if the non-aberrant movement-image, subordinating time, is conventional, it

follows that the aberrant movement-image, in which time is the primary feature, is

unconventional, a manifestation of non-classical narrative. As Deleuze comments,

however, remarking on 'modern' (i.e. post-World War Two, particularly *nouvelle*

vague) cinema, the aberration from the conventional, classical norm of

movement/time-image, is not something problematised by film because it is also a

common feature of all film narrative which must always, somehow, represent the

movement of time implicit in the text's duration and order: "Movement is no longer

simply aberrant, aberration is now valid in itself and designates time as its direct

cause."(41). Indeed, he also notes, more specifically, that "the aim of *cinema-verité*[37]

[is] *not to achieve a real as would exist independently of the image, but to achieve a*

before and an after as they coexist with the image, as they are inseparable from the

image [:] *to achieve the direct presentation of time.*" (38).

In saying the above, Deleuze refers to the stylistic of *cinema-verite* (e.g. in

films by makers such as Jean Rouch and Edgar Morin[38] where "the camera is a tool

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[36] For example in the final sequence of John Boorman's 1973 film *Zardoz* in which Sean Connery and Charlotte Rampling age and 'die' *within the frame.*

[37] *cinema-verité* - the cinema of truth, seeking to represent a truth about reality.

[38] Jean Rouch and anthropologist Edgar Morin collaborated to produce *Chronicle of a Summer* (1961).

[…] to explore [its] subjects' preoccupations"[39]) to construct an image which *directly* alludes to the passage of time by avoiding filming and editing devices which present film time as a contraction of story time. Instead, *cinema-verité* emphasises what Deleuze describes as the dominant feature of the movement-image; its potential for montage in the single shot, via, for example, the continuous hand-held shot in Richard Lester's *Direct Cinema*[40] influenced press-conference scene in *A Hard Day's Night* (1964)[41].

Cinema-verité as a precursor and form of *Direct Cinema* (both of which were foreshadowed by the Free Cinema's documentaries[42]), then, according to Deleuze, seeks to construct a real which contains the past and the present in the single movement/time-image (this can be expanded to the larger scale concept of the *mise-en-scène*). This real-world construct is relevant for analysing *The Loneliness of the Long Distance Runner* as a product of the New Wave impulse and shall be implicitly present throughout this chapter.

The temporal content of the image, being both past and present, is crucial to Deleuze's articulation of 'actual' image versus 'recollection' or 'virtual' image. The present within the text, Deleuze postulates, is actual, a reality; whereas, the past, the recollection, is memory data within the mind and, hence, virtual. However, the act of remembering, actualises the recollection, bringing it into the experience of 'now' and

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Other Rouch films include *The Lion Hunters* (1965) and *Jaguar* (1954-1967).

[39] Kevin MacDonald and Mark Cousins, *Imagining Reality: The Faber Book of Documentary*, 1996 (London: Faber and Faber, 1998), 250.

[40] Direct Cinema - Americans Robert Drew, Richard Leacock et al who "deliberately chose subjects who were so involved with what they were doing they forgot all about the camera". MacDonald & Cousins, 250.

[41] *A Hard Day's Night*. dir. Richard Lester, perf. The Beatles, 1964.

[42] Free Cinema as a name alludes the concept of independence and freedom from conventions in order to represent people and event more 'truthfully' (*Every Day Except Christmas* -Lindsay Anderson, 1957 -, for example was a 'day in the life' narrative of Covent Garden market) and influenced Direct Cinema both stylistically and conceptually.

makes the past present. This constitutes a system or recall in which past constantly

becomes present and present past:

> In short, the past appears as the most general form of an already-there,
> a pre-existence in general, which our recollections presuppose, even our
> first recollection, if there was one, and which our perceptions, even the
> first, make use of. From this point of view the present itself exists only as
> an infinitely contracted past which is constituted at the extreme point of
> the already-there. (Deleuze, 98)

This past/present dyad which exists in the image/recollection, Deleuze also

conceptualises as an asymmetrical split, a cracked mirror-image where one time

dominates but does not eradicate the other within itself, or as he calls it, 'the crystal-

image'. The example he uses, somewhat literally, to illustrate what is meant by the

crystal-image is the hall of mirrors sequence in *Citizen Kane* (Orson Welles, 1941[43]).

Kane is reflected in the first mirror (present) but he is also, subsequently, reflected

back and forth between the mirrors (past and future). Within the image, held still in

the frame for a moment, it is difficult for the spectator to determine which of the

reflections is the first image of Kane, therefore making it impossible to establish the

order of time in the image - past and present become one and the same - until Kane

steps forward and the movement enables an identification of the primary reflection[44].

The use of the mirror metaphor articulates Deleuze's argument neatly and he furthers

this by emphasising the subjectivity of the reflection; the actual (the present, the real,

the object) he notes, is always objective, whilst the virtual (the past, the recollected,

the reflection) is subjective (83). This split may be an oversimplification of the actual

and the virtual as they might, in certain cases, be confused by circumstances where

the nature of reality is questioned but, nevertheless, it functions as a useful

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[43] *Citizen Kane*, dir. Orson Welles, perf. Orson Welles, Joseph Cotton, 1941.
[44] Gilles Deleuze, *Cinema 2: The Time Image*, 70. See 98-125 for a more general discussion of the representation of time in *Citizen Kane*.

generalisation which draws us back to the politicisation of the time-image: if the non-aberrant movement/time-image draws on the actual as its dominant object and the aberrant movement/time-image emphasises virtual time as its object, and argues that the virtual is 'truer' than the actual, then the use of an aberrant chronology is a politicisation of narration. Consequently, the use of flashback in *The Loneliness of the Long Distance Runner*, the use of the aberrant chronology, aberrant movement which manifests time can be understood, via the loosely framed manifesto (which I shall discuss later) set out by the Free Cinema group in which "style means an attitude"[45], as a political device to demonstrate that the reaction to 'the establishment', and therefore convention, can only be manifested through the rejection of the straight-forward, linear, consensual, movement-image and the validation of the aberrant time-image, criticising convention via practice. Literally, the rebellion is articulated as the need to stop moving in a conventional form and to directly represent aberrant time as a freedom - i.e. to reclaim movement from its metronomic, incessant, passage (Cronos - as Deleuze labels formal time) and to be able to break it up according to one's will (Chronos - his counter, the *h* emphasising the pagan element[46])

For Colin, the long distance runner, the ability to break up measured time and to unite past and present via the recollection-image actively enables freedom. For him, the act of remembering is as important for the subjective ego within time as the process of making the memory is for reinforcing his sense of identity. Colin must actively move in order to prevent the inertia of Cronos, he must run to retain his self-determination and his identity, to keep 'free'. Yet Colin, as a fictional character for

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[45] Tony Richardson. *Long Distance Runner: A Memoir* (London: Faber and Faber, 1993) 69.
[46] Gilles Deleuze (1985) 81. "We see in the crystal the perpetual foundation of time, non-chronological time, Cronos and not Chronos".

whom we suspend our disbelief, does not exist within time. As a character in a

fiction, Colin is caught within the time-image of the film's duration - he exists for an

hour and three quarters, and to tell his story, time must be edited to reveal only the

narratively 'interesting' moments, as Deleuze notes is the function of the 'movement

image' – whilst at the same moment, the narration exercises aberrant time to

represent the rebellion of the character and the text. As an individual, read by the

spectator as 'real', he is doing time, taken out of one world and placed within another

which operates upon another clock. Time is always a construct which is placed upon

the world as a measure and is regarded as permanent, 'real'; but within the borstal

walls it is made malleable, marked by another construction (the timetable of the

institution with its regime of football, kitchen duty and gardening), so that it can

never be a measure of 'real world' duration (when time on the outside of the prison is

perceived as a 'reality') and is always unreliable, unreal; if the timetable, the regime,

is broken, by action or imagination, time and freedom are regained. The narrative of

The Loneliness of the Long Distance Runner, therefore, to summarise, breaks time

into memory and, thereby, both frees Colin from mental imprisonment and itself from

the inertia of conventional narrative modes. Its fragmentation of time is not simply a

stylistic mode or a manifestation of past events relative to Colin's life in the borstal

but is also a critique of normative cultural tropes; a posturing towards the aims of

cinema-verité by centring on Colin's 'preoccupations' and not representing the events

which happen to him objectively. Freedom then, and the shattering of creative inertia

via flashback as seen in the film, is part and parcel of understanding both how the

narrative works diegetically and how the film operates ideologically.

b) 'Anachronic Narration'

In *The Loneliness of the Long Distance Runner* Colin's subjectivity within

time and space is embedded into the narrative discourse through what Gerard Genette

divides into tense ("in which the relationship between the time of the story and the

time of the discourse is expressed"[47]), aspect ("or the way in which the story is

perceived by the narrator"[48]) and mood ("the type of discourse used by the

narrator"[49]), as well as being represented through the story. Consequently, the features

of Genette's narrative discourse are narrator centred and the narrative style and voice

employed by Richardson in the film foreground the anti-hero narrator's subjectivity

within the *mise-en-scène*, conforming to what Genette describes as the "extradiegetic-

homodiegetic paradigm"[50]. The use of flashback/ memory within the film therefore

self-consciously narrates Colin's subjectivity, anisochronically (i.e. out of sequence)

moving between the immediate and memory – Colin's present at the borstal and his

past in Nottingham.

This movement between past and present enables Colin's subjectivity and

masculinity to be sited in a culturally bound gender discourse. In this sense, the film

performatively produces Colin, placing him as both subject and narrator within the

diegesis. It is by examining this performance that I shall open up the specifics of the

discourse as manifest in *The Loneliness of the Long Distance Runner* and, by utilising

the narrative theories of, particularly, Genette, will demonstrate how narration itself

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[47] Gerard Genette, 29.

[48] Ibid, 29.

[49] Ibid, 29.

[50] Ibid , 248. Extradiegetic: additional, external to the story, e.g. a narrator. Homodiegetic: A story
which "deals with the same line of action as the first narrative" (50). Extradiegetic-homodiegetic: A
paradigm in which there exists as "narrator in the first degree who tells his own story".

conveys subjectivity and gender.

Christian Metz argues that narrative is inherently a "doubly temporal sequence", in which "[t]here is the time of the thing told and the time of the narrative (the time of the signified and the time of the signifier[51])". This, to a certain extent, foreshadows Deleuze's recognition of the containment, with the shot, the image, of all temporal positions as a crystal-image; but it also emphasises what Deleuze does not and Genette does, that the image is, first and foremost, a construct, a narrated instance. It is implicit however, within all three writers that there is a temporal disjunction between the represented signifier and the agent of the recollection itself - resulting in a narrative folding of time thus:

Signified ← → Signifier
(memory, (the time
recollection/ of the storytelling/
narrated) narrative)
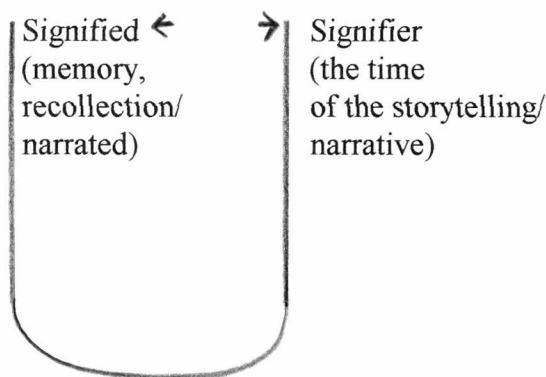
Chart 1: Temporal fold in narrative.

Few texts fall outside Metz's basic definition of the narrative system, even those which appear unconventional in their approach to narration can frequently be revealed as conforming, on a lower level, to specific formal methodologies. There is always that element within the act of narrating, of telling to others a tale of something which has happened, which *de facto* says that a story is being narrated from a future position; and all narratives are simply variations upon earlier themes, making all narratives simply recollection-images - it is the narration and content, those feature

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[51] Christian Metz, *Film Language: A Semiotics of the Cinema* (New York: Oxford UP, 1974), 18. Quoted in Genette, 33.

specific to the film's particular version of the story which affect both the order of narration and the content, which provide the differentiation.

Richardson's film conforms, in its structure and wider thematic content, to the story of the rebel (indeed in Canada the film was shown as *A Rebel With A Cause,* capitalising on 1955's *Rebel Without A Cause - Film Index International*, CD-ROM). This generic type is one of the key narrative strands in literature from Icarus in Greek mythology[52] to *Billy Elliot* (Stephen Daldry, 2000), and therefore shares certain characteristics with these narratives, such as the journey towards self-awareness and the individual in opposition to the community. These factors therefore, as generic identifiers, are features of the content, style and form of the narrative. It is the extra, added facets, those specific elements of the film such as *mise-en-scène*, temporal narration and character details, which determine how the text is specifically identified as New Wave; in particular the representation of direct time via the flashbacks.

c) Anachronic Narration II: 'Style' and 'Form'

Style and form are frequently confused ideas, with the difference in definition conventionally situated within the concept of authorial intent - what the director does which is particular to him. In *The Critical Dictionary of Film and Television Theory*[53], the editors quote Bordwell and Thompson (*Film Art*, 5th Edition, New York: McGraw-Hill, 1997) and their definition of film style as "the repeated and salient uses of film techniques characteristic of a single film or a group of films" (435); and, via

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[52] Icarus, a teenage hero in Greek mythology, ignored the warnings of his father and flew too close to the sun, making the wax sealant on his feather wings melt, and so he fell to his death.
[53] *The Critical Dictionary of Film and Television Theory*. eds. Roberta E. Pearson & Philip Simpson (London: Routledge, 2001) entry for 'Film Style', 435.

formalism, refer to form as "the process of art rather than the finished text", including

"issues such as plot structure, tendencies in characterisation and narrative form and

perspective" (181). Style according to these definitions, therefore, is the technical

manifestation of devices specific to a film or group of films; be that a group defined

by director or 'movement' or genre (i.e. Richardson, the New Wave, or the social-

problem film); whereas form, also technical, refers to how the film is narrated as a

text (prologue, titles sequence, flashbacks and so on). The conceptualisation of a split

between style and form is not without its problems, as Elizabeth Cowie argues in her

m/f article 'Fantasia'[54], form and style can be and are frequently indivisible

components of the film image. The form of *The Loneliness of the Long Distance*

Runner, with reference to Bordwell and Thompson's split of style and form, is shaped

by the frequency of the flashbacks which manifest a movement between the "time of

the thing told", Nottingham, and "the time of the narrative", the borstal (although as a

film, the "time of the narrative" is also the duration of the text); whilst the style is

those technical devices common to the film which mark it as either a unified object or

as part of a unified group - for example, the way in which Richardson uses speeded

up moments within the film or the way in which, like the other New Wave films, the

film makes 'salient' uses of the locations within the film. Nevertheless, if those

technical devices are formal ones in themselves – is the flashback not also a technical

device for narration? – then style and form, in this case, are interdependent.

Consequently, *The Loneliness of the Long Distance Runner* can be understood as not

only conscious of Colin's subjectivity but self-reflexively concerned with how stories

are told: structure, style and narrative tradition.

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[54] Elizabeth Cowie, Extract from 'Fantasia' (*m/f*, 1984) *Contemporary Film Theory*, ed. Anthony Easthope (London: Longman, 1993), 147-161.

In previous analyses of the film (mainly by contemporary reviewers; few have

approached it since[55]), its style and form have repeatedly been confused; not in the

sense of creating a Bordwellian parametric system (whereby "the film's stylistic

system creates patterns *distinct from the demands of the syuzhet* [plot] *system*" –

David Bordwell, *Narration in the Fiction Film*, 1985, 275) but rather as incorrectly

identifying what were, conventionally at this time, perceived as separate concepts.

When Tony Richardson, Karel Reisz and Lindsay Anderson created the *ad hoc* Free

Cinema group they signed a 'manifesto' outlining their beliefs in relation to cinema.

This manifesto informed their later works and has affected how critics have

considered their films:

> As filmmakers we believe that
>> No film can be too personal.
>> The image speaks. Sound amplifies and comments. Size is
>> irrelevant.
>> Perfection is not an aim.
>> An attitude means a style. A style means an attitude.
>>> Tony, Richardson, *Long Distance Runner: A Memoir*
>>> (London: Faber & Faber, 1993), 69.

The manifesto aims are, in themselves, open to interpretation but, roughly,

they mean that: the personal story of the individual exists at the heart of their work;

that yes, the image is important, but so is sound used ideologically; the scale of the

film is irrelevant (a film is not 'good' simply because it is on a large canvas); and

perfection, being fantasy, is not a desired end result. Finally, the last statement refers

to the power of the author whereby the attitude or political ideology of the filmmaker

is reflected in the style of the film. What was central for its signatories, however, was

an abiding opposition to Hollywood and mainstream British studio practices funded

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[55] The most significant work done recently upon *The Loneliness of the Long Distance Runner* has been carried out by Jeffrey Richards and Anthony Aldgate in *Best of British* (1999) and Aldgate in *Censorship and the Permissive Society* (1995).

by the American distributors[56].

Critics, also seeking an identity for the British cinema which was not dependent upon American dollars, and looking for the British New Wave to be similar to the continental *nouvelle vague*, saw the non-conventional narrative as evidence of a nascent British auteurism and equated the story with the film-makers/New Wave's style. An example of this can be seen in Peter Harcourt's disappointed comments upon the film, which nevertheless do evoke the contemporaneity of the text:

> Instead of subtly evoking a minutely personal yet symptomatic state of mind, the film's vision has been narrowed to an examination of a social situation, and to the offering of an analysis which rings disquietingly false [...] Everywhere there is anger, sullenness, and discontent [...] In the film there is confusion rather than an ambiguity of feeling, a confusion which finds its reflection in the style itself.
> Peter Harcourt, 'I'd Rather Be Like I Am: Some Comments on *The Loneliness of the Long Distance Runner*', *Sight & Sound* 32.3 (Winter 1962/3), 18).

Harcourt identifies that the film opts for a confused Colin as opposed to the ambiguous protagonist of Alan Sillitoes's original short story; the formal style of the film, in its oscillation and use of association is 'confused' in order to mirror Colin's own mind. As he says to Audrey in Skegness, "I've been learning a lot lately. Trouble is, I'm not quite sure what I've been learning."

The form, as Harcourt sees it, is the style; the use of flashbacks and other formal devices are, for him, manifestations of Richardson's authorial intent. The style, though, is not the narrative structure of the film: it is what is seen and heard on the screen on a smaller, specific level; the image composition, the photography, the

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[56] Most British cinema production during the 1960s was funded by American companies. Stokes (1999) and Marwick (1998).

pre-dominance of mid-distance shots and hand-held cameras and the structuring

within the flashbacks (such as the shopping sequence). What Harcourt sees in *The*

Loneliness of the Long Distance Runner is film as semiology – signs and meanings –

to borrow Peter Wollen's phrase[57].

d) The Temporal Narrative

In order to read the structure of a film, or any text, not only must we seek out

those individual signs but also the system in which those signifiers exist. As I noted

earlier, Metz's understanding of the narrative system, drawn from his 1974 work on

semiology and the cinema[58], views narrative as "doubly temporal" (18). As a

temporal narrative, in which the plot in dependent upon the representation of time,

The Loneliness of the Long Distance Runner follows a system of what Gerard Genette

describes as "anachronic narration" (Genette's term for non-linear narration[59]) which

requires description and analysis if we are to understand how the narration of the film

contributes to the construction of the subject.

It is useful to employ Genette's theories upon time and narrative on a smaller

level as they complement Deleuze's ideas with regard to their larger representation of

time and reality to the self. Deleuze (developing the ideas of Henri Bergson from

Matter and Memory[60]), conceives of the 'crystal-image' within film and time in

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[57] Peter Wollen, *Signs and Meanings in the Cinema*, (London: Secker and Warburg, 1972).

[58] Christian Metz, *Film Language: A Semiotics of the Cinema*, trans. Michael Taylor (New York, Oxford UP, 1974).

[59] Genette, 48. "An anachrony can reach into the past or the future, either more or less from the 'present' moment".

[60] Henri Bergson, *Matter and Memory* (Publisher , 1908). In which he configured a concept of perception and memory, the "recollection" as a system of imaging which frames the perception of reality - "Perception in its pure state, is the, in very truth, a part of things" (68).

which the present contains both the past and the future, as I described earlier, whereas Genette, describing the system of narration for which time is dominant, views the narrative in a constant state of flux back and forth between past and present whereby narration confuses any concept of the real. These are related positions in that they emphasise the plasticity of reality. For both theorists, the role of memory in the representation of time to the self is crucial. Memory, in turn, reflecting the self upon the subject, is highly important for the development of identity and the enunciation of 'I' in the world of experience. Therefore, in using Genette's framework for analysing the representation of time and memory in *The Loneliness of the Long Distance Runner*, I shall open out the construction of subjectivity for Richardson's protagonist, Colin Smith.

The film subdivides into 14 segments (see Chart 2), which, as I've indicated, oscillate between the 'present'/now (borstal) and the 'past'/memory (Nottingham). All actions in Nottingham are causally related to all actions in the borstal, with the actions of segments 11 and 13 (the build up to the bakery robbery) finding their resulting effect in segment 2 (Colin's arrival at the borstal). Until the eighth segment (when Colin is woken for his early morning run), the movement back and forth is instigated by a third party. For example, at the end of segment 2 (see figures 10, 11 and 12), the flashback is triggered by the governor remarking, as he passes Colin showering, that "It's not hard to guess what sort of home life that lad had" - this dialogue continues across the panning shot of the governor which cuts to an extreme close-up of the protagonist, during which there is a silencing of the present diegetic sound (the noises of the changing room) and a secondary aural overlap of past diegetic sounds of Colin's family moving the narrative, and the image, into the

Chart 2: Segmentation based upon changing time frames in *The Loneliness of the*

Long Distance Runner

Segment	Duration	Chronology/ Location	General Description/Key Dialogue/Sound	What activates change?
1	1'30''	Indeterminate	Colin:[...]the *winning post's no* end, even though barmy crowds might be cheering themsen's daft. *Titles sequence.* Military music/ 'Jerusalem'.	Richardson credit - fade to>
2	15'08''	Present-Borstal	Arrival on bus to football match and showers. After gov.> Sounds dull then overlaps seg.3.	Governor: It's not hard to guess what sort of home life that lad had. Line prompts memory.
3	9'58''	Past-Nottingham	*Colin at home,* mum complaining, doctor with dad to implication of dad's death.	*Colin sees medicine* unopened in living room, exits to father (unseen).
4	4'37''	Present-Borstal	Running (race where Colin beats Stacey) to dismantling of gas masks. Colin: I'm going to let them think they've got me house trained but they never will the bastards.	Liverpudlian: He smiled at y', he actually smiled.
5	3'21''	Past-Nottingham	After dad's funeral, insurance money to placement of 'fancy man' in home - TV ref.	Mum counts money then looks sad - unclear if crying.
6	15'21''	Present-Borstal	Stacey and cronies in garden. Food riot - missing Stacey - concert ('Jerusalem'). Colin running alone - upbeat music.	On back looking at sky cut *with* advertising star shape into seg.7.

7	2'43''	Past-Nottingham	Shopping to 'Rolla-Roy' ad (new TV) and Colin burning *money over dad's photo'*.	Drops burning money to the floor. Cut to >
8	2'04''	Present-Borstal	Woken up early, running practice.	Straight cut from running.
9	7'38''	Past-Nottingham and Skegness	Skegness sequence to end of beach.	Puddles on beach become puddles on run.
10	0'32''	Present-Borstal	Colin running through puddles.	Puddles overlap from previous sequence.
11	11'29''	Past-Skegness and Nottingham	End of Skegness - sound of TV overlaps with Skegness image. TV argument to bakery robbery.	Mike and Colin's laughter at their theft.
12	0'03''	Present-Borstal	Running, smiling.	Ma: Colin!
13	5'51''	Past-Nottingham	Policeman comes to door to Colin's arrest.	Policeman: You thieving little bastard! Running away in the rain.
14	15'40''	Present-Borstal	*Running in wet conditions. New prisoners arrive, Mike is among them. Mike: Who's bloody side are you on?* Arrival of public school boys. The race (flashbacks start predominantly with sound but images occur more frequently, faster editing). Last images: scrap shop - gas masks, freeze, 'Jerusalem'.	Flashbacks organised into: a) playing the game b) why does Colin run? *c) the establishment* on all levels - Redgrave becomes the politician on the TV Colin and Mike ridiculed earlier.

analepsis proper.

Fig. 10: "It's not hard to guess what sort of home life that lad had".

Fig. 11: Colin showers.

Fig. 12: Flashback to his mother.

This flashback, therefore, can be read as being motivated by the governor's words and, if this issue of who motivates the analepsis is taken further, invites a questioning of the spectator's belief in the film's 'real' world; the dialogue is heard by both the spectator and the protagonist, so who is the prompt? Is Colin's Nottingham life entirely the governor's construct? This is one such ambiguity which affects how we perceive Colin's flashbacks but as the close-up is centred on Colin not the governor, it is an unlikely conclusion. However, there is a second, more pertinent, ambiguity concerning this flashback - i.e. whether the analepsis is subjective or objective. Is Colin's recollection of his home life a subjective memory and, formally, a subjective flashback or is it within the composition of the narrative, objective?

Whilst the flashback is prompted by a third figure and is shot from a position which narrates Colin within the image, it is, as emphasised by the close-up to Colin's face on the cut to the past life, a representation of something personal to Colin, a memory; and Colin's actions within the flashback with him as the primary subject shape the event. However, this subjectivity is countered by the way the film narrates Colin's place within the home sequence; he enters off-screen and the governor's leading-in dialogue is an encouragement to the spectator and the film text to visualise that home life he has weighted with such negative inferences. Consequently, this sequence is neither fully subjective nor objective as whilst its content places Colin as the primary subject, its form is pseudo-objectively filmed to emphasise the spectatorial role as witness. As Elizabeth Cowie writes[61]:

> While the cinematic flashback signals a past time, what is shown is the present tense, and the events shown, although motivated as the subjective knowledge or memory of a character, are rarely shown through subjective camera, that is, through the optical point-of-view of the character. Instead the character remembering is also shown within the scene (the camera's look is therefore 'objective'), thus she is split, she is the object of the visual narration in the past while she is the subject of her story spoken over the images of the film's present-time.
>> Elizabeth Cowie, 'Traumatic Memories of Remembering and Forgetting', *Between the Psyche and the Polis* (London: Ashgate, 2000), 199.

From segment 8, however, the 'flashbacks' are shaped in terms of Colin's self-prompted (i.e. from thoughts instigated by passive things or images), fully subjective, daydream recollections as he runs, un-tethered to the solid forms of the borstal.

The structure of narrative time(s) within the film can be represented, via Genette's methodology, as a timescape thus:

A?-B7-C1-D8-E2-F9-G3-H10-I4-J11-K5-L12-M6-N13

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[61] Cowie is referring to the female protagonist of *Hiroshima, Mon Amour* (dir. Alan Resnais, 1959) but her statement is also applicable to Richardson's film.

This timescape formula should be read in terms of A-N as the plot, the order of the narrative, whereas the numbers, from 1-13, represent the discontinuity of the story. Lastly, the ? stands for the indeterminacy of the titles' sequence. Thus, it can be understood that the first main segment (here indicated as B - segment 2 within chart 2) takes place roughly halfway through the duration of the story, whilst the sequence C (segment 3), which follows B, is much earlier.

The interrelation of each section is crucial to the spectator's reading of the film as a whole: it is clear from Colin's arrival at the Borstal and the advance mention of the bakery robbery in the scene with the psychologist that what the spectator sees in flashback is causally related to the following situation and events. Genette writes of the anachronic relations ("subjective and objective retrospections, subjective and objective anticipations, and simple returns to each of these two positions"[62]) that "the distinction between subjective and objective anachronies is not a matter of temporality but arises from other categories [of mood]"[63]. That the film uses the subjective and pseudo-subjective to motivate temporal change, however, indicates that mood, whilst distinct from tense, is also integral to the 'hows' and 'whens' of the various textual analepses.

To explore mood within *The Loneliness of the Long Distance Runner*, I shall examine Colin's flashback to a weekend with Mike and their girlfriends in Skegness. Mood, to reiterate, is "the type of discourse used by the narrator" (Genette, 29) - i.e. the modality of the narrative - whilst tense refers to the relationship of temporal setting and temporal telling - the time of the story and the time of its telling.

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[62] Genette, 39.
[63] Genette, 39.

e) Skegness

The trip to Skegness takes place because Colin has insurance money arising

from his father's death. This is Colin's one act of squandering money in defiance of

his mother's more acquisitional consumerism and, what is important, it highlights the

difference between Colin and his mother; that he shares the money with his best

friend and the girls, Gladys and Audrey, whilst Mrs Smith spends her cash on things

designed to selfishly, please herself (a fur coat, for example, leaving Colin to

comment that his own is threadbare). Two factors motivate the holiday; escape from

Nottingham and being able to sleep with their girlfriends (played by Topsy Jane and

Julia Foster) away from the prying eyes of conventional society. The choice of the

seaside town is also pertinent because it is iconically a place on the periphery of

something 'other', closer to the elsewhere by virtue of being a hinterland and, by

connotation, to ideas of the exotic (i.e. sex).

Seaside towns such as Blackpool and Skegness, with their bright lights and

risqué theatricals, have been perceived as escapist landscapes for decades in British

culture (as Richardson's earlier film *The Entertainer* articulates) and subsequently,

the trip to Skegness is partly about the attempt to live out a fantasy in a landscape

which, because it marks out the physical borders of cultural identity, also represents

the transgression of social limits[64].

A further important reference to Skegness as a setting should also be pointed

out as it links to the location specificity of the film and the social-realism of the

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[64] The seaside town is frequently used as the setting of transgressive narratives in British cinema. For example in *Hindle Wakes* (Victor Saville, 1931), *The Entertainer* (1960) and *Bhaji on the Beach* (Gurinder Chadha, 1992) whilst the borders transgressed take on different properties (class, age, race) the seaside town as a place where opposite meet (land and sea) becomes a mythic landscape.

British New Wave films. In the industrial midlands and north, particularly, there is a

tradition, since the late nineteenth century (when the seaside resort was at its peak of

popularity with all classes), of what is varyingly labelled the 'wakes', the 'July

fortnight' or 'the closedown'. This comes out of the industries' decision to close all

works for a set period during the year, every year, and is comparable to the French

habit of a long holiday in August. Each town or city's workers, however, did not, until

more recently, with the advent of cheap package tours, scatter to far-flung corners of

Europe. Rather, the workers would typically descend upon the same holiday location

year after year. The result of this is that particular locations, i.e. seaside resorts, have

become associated with certain towns and cities: Birmingham to Blackpool;

Tamworth, Staffordshire to Rhyl, in Wales; Leicester and Nottingham to Skegness. In

the south, along similar lines, Londoners are associated with visits to Brighton. This

particular aspect of the worker's holiday is acknowledged in all the British films I

have mentioned above and as such, the seaside resort chosen within *The Loneliness of

the Long Distance Runner* is a carefully selected realist location which draws on

community tradition and, therefore, community identity.

The Skegness flashback sequence is triggered during Colin's early morning

run in segment 8 and forms a unified segment of its own (segment 9) but it is

activated in a less conscious manner than previous instances[65]. This diminishing of

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[65] Or more specifically, in a less "writerly" manner. What is meant by a description of writerliness is an acknowledgement by the text of its own status as a construct, a drawing of the viewer's attention to the technique of manufacture whereby the reader's function *vis-à-vis* the text is to no longer be "a consumer, but a producer of the text" (4). This concept as applied to film is drawn from Roland Barthes' semiotic system articulated in *S/Z* (New York: Hill and Wang, 1974). Barthes' opposing designation for narrative style is the idea of the "readerly"; "any classical text" (4), which is "controlled by the principle of non-contradiction... by attaching narrated events together with a kind of logical paste" (156). The "readerly" therefore is reliant upon the consensus between the audience to suture (Jean-Pierre Oudart, 'Cinema and Suture', *Screen* 18.4 1977) the film or literary text into a unified object via a system of culturally agreed conventions. Note Barthes division of the "writerly" = modern

the conscious transition within the sequence, is because Richardson has established a

schema, a series of recognisable conventions, signifying an imminent analepsis:

close-ups and abstract, unfocussed looks by the protagonist, changes in music

(particularly the slowing of the theme), changes in sound (overlapping dialogue and

the silencing of the present reality for example), and focusing upon an image leading

to a match with a component of the flashback.

The Skegness sequence is led into by the use of the musical device, slowing to

an imperfect cadence (where the music sounds unfinished but the rhythm conforms to

a conclusion[66]), a slight echo, signifying distraction, and then a straight cut to a pub

scene where the music resolves as Mike crosses from a bar to the table where Colin,

Audrey and Gladys sit. This is the technique of the flashback but it is not the mood;

rather, the mood is the discursive association of Colin's freedom in running with the

freedom he felt in Skegness. Walking along the beach, he tells Audrey:

> I came to Skegness when I was 4. They [his parents] were happy that
> day and flush for money. And when they were paddlin' in the sea, I ran
> away to try and get lost. And I did get lost. But I couldn't stay lost for
> long because after about, oh, 4 hours, they came and found me sitting
> on the steps of this big building, singing and waving a stick at anybody
> that went by... I didn't half cry when they took me back to the beach.
> I was always trying to get lost when I was a kid. I soon found out you
> can't get lost though.

The significant act of the flashback here centres, therefore, not on the time of

the recent visit (with Audrey) but upon the time of an earlier visit remembered whilst

revisiting the location. The recollection is significant because it demonstrates that

Colin's escapist drive has existed since childhood but, as it re-prioritises the narrative

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versus the "readerly" = classic.

[66] In which rather than resolving the harmony from dominant (5th note to the root) to tonic (the root) -
what is known as a Perfect cadence - the music is left open for further development in other keys with a
conclusion of the phrase which reverses the above movement.

levels - making the brief recounting more important for the plot than the visit to

Skegness itself - it confuses the issue of tense somewhat for the spectator in that

whilst the significant act is the recollection of Colin's visit as a child, the significance

of the memory is not only in its content but in how and to whom Colin relates it,

marking the increased closeness with Audrey. This is also emphasised by the fact this

memory, of Colin as a small boy, is told and not shown - the significance, therefore,

in terms of the image, is reversed to conventional narration's dependence upon the

time of the telling simply as a backdrop to the story itself. The order of the narration

is thus; but the image remains in the past:

Flashback to ← PRESENT: The Run
Flashback to ← PAST: The flashback to Skegness
RECOUNTED FURTHER PAST: The memory of Colin as a four-year-old;

and the relationship is more between the time of the run (present at the borstal) and

the time of the telling of Colin's memory (as a child). This further reverses the

normal, conventional, dynamics of order tense refers to by placing the time of the

telling in the past, not the future and feeds into the heart of the 'paradox of fiction'

(whereby we suspend disbelief and "behave at once as if we know, and as if we do

not know, that we are perceiving a mere fiction" (Murray Smith)[67], or the telling of

the story in the spectator's time/reality). *Mood* and *tense* are, therefore, integral to the

transition from present to past. The discourse relates to time because the discourse

shapes how far back Colin's flashbacks will carry or echo.

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[67] Murray Smith, *Engaging Characters* (Oxford: Oxford UP, 1995) 3.

f) Analepses: Repetition and Completion

Unlike most texts which employ the use of flashback, *The Loneliness of the Long Distance Runner* does not have a "dominant position" in time (as Genette terms it) but rather a dominant situation in space, the borstal, and frequently within this spatial situation, the run. This also illustrates how mood and tense are frequently related and, because of the differences in how each recollection is subjectively triggered by Colin during each run, is also inevitably tied to the third feature of narrative discourse, the aspect. In other words, the analepsis, triggered by external events, is not, as in some narratives, simply a retrospective introduction to data and objectively framed (as in a text which uses inter-titles such as 'two years earlier') but is subjectively articulated first by mood (memory) and then by aspect (how the memory is imagined).

It is useful to conceptualise the analepses of Richardson's film in terms of a single analepsis, filled with ellipses, into which we dip from the dominant situation of borstal narrative. This enables us to perceive the unity of the story in Nottingham and to see Colin's life at home as the homodiegetic analepsis that it is, "deal[ing] with the same line of action as the first narrative" (Genette, 48), despite that fact that the spectator is presented with two story levels. The second story, however, of Colin's life before the borstal, is not a sub-text, that is secondary to the first narrative; it fills out the *mise-en-scène* of the film by emphasising the impact of the second narrative on the first, and increases the audience's identification with the characters rather than solely instigating it.

In making his distinctions of the varying sorts of homodiegetic analepses,

Genette distinguishes between the completing analepsis which "fill in, after the event, an earlier [temporal] gap in the narrative" (54) and the paralipsis which "does not skip over a moment of time, as in an ellipsis, but… side-steps a given element"[68]. *The Loneliness of the Long Distance Runner* incorporates both types into the narrative, particularly in the final analeptic montage of the race where completing and paraliptic analepses are used for rhetorical and empathetic impact as Colin reappraises why he is running the race. Key analepses are: Audrey's questioning of Colin, "I can't understand why you keep running away from things, Col? Why, then, why?"(a completing analepsis); when the police are stripping Colin's home apart; and when Colin enters his parents' bedroom to find his dead father, mouth agape and open eyed (paralipses and completing analepses). Each of these instances do not take place within the main analepses of the film but represent moments which the viewer has accepted have taken place earlier (particularly in the cases of the last two examples) - an instance of suturing. When the police come to search the Smith house for the money from the bakery robbery (it is hidden in a drain pipe) in segment 13, within the main flashback, the spectator is shown 'highlights' of the search - especially the failure of the police to empty the aspidistra pot of its plant (where Colin and Mike have buried the empty cash tin). However, it is a feature of the spectator's suspension of disbelief that s/he will, in order to smooth over the cracks of filmic temporal contraction, create a summary of what has taken place off-screen: i.e. the spectator does not understand the police search of the house to entail only the living room but fills in the narrative gaps - completes the analepsis imaginatively. Therefore, the return to the police stripping Colin's bedroom completes the flashback because there

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[68] Genette, 52.

existed a gap in the narrative to begin with but is paraliptic because the action

sidestepped by the previous evocation was given, assumed by the spectator to have

been part of what had taken place. This is also evident in the recollection of Colin's

dead father. In the first flashback (literally, for Colin's father's death is set up in

segment 3, the site of the film's first analepsis) it is inferred that Colin discovers his

father's corpse by cutting back to the borstal on Colin's lurch towards the door;

having seen the unopened medicine on the mantelpiece and noting the quiet house (a

contrast to the earlier scene when the angry cries - "I a'n't 'avin' any of your

medicines!" - of Mr Smith are clearly heard as a background to their lives). Seeing the

discovery, then, in the final race montage is a true completion of the analepsis in that

it picks up the reverse of the shot as Colin hurried to the door previously and, again,

represents a sidestepped, paraliptic event the spectator has already read into the text.

The first example to which I referred, Audrey's "Why do you keep running

away from things, Col? Why?", is different from most of the other completing

analepses within the last montage in that its function is purely as a completing device.

Earlier in the film, Audrey's questioning of Colin has not been sidestepped; it plays

an important role in Colin's reappraisal of his identity, as I shall discuss in the second

part of this chapter. Her line here can be seen as a reiteration, or summarising, of her

position and Colin's relationship with her: she is the person who pushes Colin to find

answers. Audrey's image within the montage, however, does complete because it

unifies the instances of her queries - filling-in and completing in a sense which is not

simply temporal (the shot of her places it within the Skegness sequence as she sits on

sand) but conceptual.

The final race also includes what Genette labels "repeating analepses" or
'recalls', [in which] we no longer escape redundancy, for in these

the narrative openly, sometimes explicitly, retraces its own path...
[T]hey are the narrative's allusions to its own past, what Lämmert
calls Ruckgriffe, or "retroceptions"[69].

These repeated analepses are crucial to Colin's reconsideration of his situation in the

final segment of the film (consisting in images, amongst others, of his mother

slapping him - figure 13, the television politician and the bakery raid) but they too are

not simply repeated recollections.
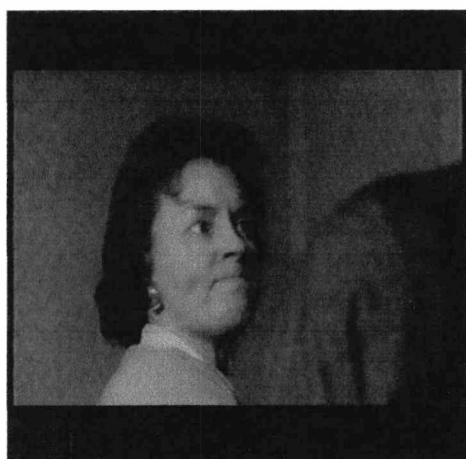
Fig. 13. On the downswing of Mrs Smith's slap, to illustrate that the repeated image
of Mrs Smith's slap centres upon her angry face.

In the case of Mrs Smith's slap, in the original memory, whilst her hit is a site

of tension within the scene, it is the content of the dialogue which is emphasised as a

prompt for Colin's actions: one can say that her challenge "and don't come back until

you've got some money" is the cause of the robbery. Later, however, when the

incident is recalled again the significant act alters to the slap itself - and subsequently,

the recollections of the montage are subject to what Genette calls "deferred or

postponed significance"[70]. This is further emphasised by the changes in the way an

event is remembered and then elaborated upon outside recollection; not only does the

aspect alter but the mood is transmogrified from memory into subjective imagination.

[69] Genette, 54. He cites Eberhart Lämmert, *Bauformen des Erzählens* (Stuttgart, 1955) Part II.
[70] In that the recollection lacks significance until it is re-experienced. Genette, 57.

For example, when Colin recalls the image of the television politician and his speech, the brief dialogue changes from patriotism and policy to patriotism on "the playing fields of our playing fields" (i.e. symbolist gibberish) and the politician's countenance is converted into the governor, clearly placed in a non-realistic situation against a blank black background, pontificating with his Macmillan-Wilsonesque pipe.

g) Prolepses: The Title Sequence

The Loneliness of the Long Distance Runner does not contain any prolepses in the sense to which Genette refers *within the main body of the film* although it does make use of advance mention; a reference in the first narrative, particularly in the psychologist scene where Colin is interviewed, often leads to its introduction in the analepsis. The spectator knows, for example, before he or she see it, that Colin's father is recently dead. The film does, however, employ a technique common in the cinema (but not that frequent in other media) of using a temporally indeterminate and neutral space to introduce the film.

In Richardson's text, the title sequence might be described in terms of Genette's "open analepsis" where the "conclusion cannot be localised"[71] as Colin's external introductory voice-over conventionally places him in a future point looking back at the borstal and his life in Nottingham. However, is the title sequence, regardless of its indeterminacy, an analepsis? The borstal is not the past within the film but a present - Colin's dialogue makes no reference to being at a future point (for example by making reference to 'x' number of years ago) - and the sequence serves as

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[71] Genette, 83.

a prologue to the main action, visually referring to an indeterminate future point (a

place as yet undefined by the text but which, by implication of order, must be in the

future): therefore, the moment is actually an open prolepsis, a term which Genette

does not use because his prolepses have more specific references (although the

nearest would be a "completing prolepsis" - 71). Equally, here, a conclusion cannot

be localised but the sequence also incorporates a link to the film's "(atemporal)

commentarial discourse"[72] identified by Genette as a feature of the unplaceable event.

The title sequence, nevertheless, is not wholly unplaceable. Colin's costume, the

weather and his actions mean that the spectator can read, with hindsight, the opening

as taking place after he arrives at the young offenders' institute; but it is temporally

unlocaliseable to any given segment within the borstal narrative (given that Colin is

always seen running in this manner after the first race scene with Stacey and the other

boys). Consequently, *it is incorrect to say (as Genette implies[73]) that an analepsis or*

prolepsis can only reflect the "commentarial" (or rather meta-) discourse if it is

impossible to place. The shopping sequence within the analepsis following Colin's

father's death, for example, is concretely placeable yet it is also, as I shall show later,

manifestly part of the anti-commercial/establishment meta-discourse of the film.

The title sequence, localisable in context as taking place whilst at the borstal,

via the device of verisimilitudinous imaging, kicks off the spectators' identification of

Colin as narrator and anti-hero; as facilitator of the "commentarial" discourse. Using

narrative convention and connotation to construct a sense of identification and of the

subject, the sequence functions to foreground all key elements of the narrative in an

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[72] Genette, 83.

[73] Genette, 83. "To be unplaceable they need only to be attached to some even (which would require the narrative to define them as being earlier or later) but to the (atemporal) narrative discourse".

indeterminate and therefore seemingly objective space. What I mean by this "seemingly objective space" within the film is the sense in which by making the sequence unlocalisable (i.e. indeterminate) and filming from behind Colin, observing him, the prologue appears, initially, without identity, a blank landscape viewed impassively by the spectator (see fig. 14). What reveals this objective space to be subjective is Colin's dialogue and, later, the overtaking of the runner by the camera with Colin's slight movement of recognition to his right.

Fig. 14: The opening sequence.

In examining the title sequence, we can also see the difficulties of analysing voice in the film. Voice is one of the more complex features of Genette's model of narrative discourse and is distinct from tense in the schemata but, like mood (and with which it is often confused), in the case of *The Loneliness of the Long Distance Runner*, voice is an integral element in understanding how the film moves between the objective and subjective image (and often between timescapes). Here I shall only look at those modes of voice that relate to cinematic narration but Genette's exploration configures the complexities of a multitude of voices. Briefly, voice concentrates upon who is narrating. This is not the same as who is writing but it could be, in the case of film, who is directing the action (though not who is directing the actors). Voice is an internal concern of the text, not an external one. Genette does not

provide the reader with a neat, explanatory, one-liner definition but he does tie voice

("where someone narrates"[74]) to the concepts of enunciation and subjectivity in

language. Consequently, we can say that voice is the narrative action that positions

the narrator within the text.

Genette identifies four types of narrating:

subsequent (the classical position of the past-tense narrative, undoubtedly
far and away the most frequent);
prior (predictive narrative, generally in the future tense, but not prohibited
from being conjugated in the present...);
simultaneous (narrative in the present contemporaneous with the action);
and interpolat[ive] (between the moments of action)[75].

It could be argued that, because the events of *The Loneliness of the Long*

Distance Runner swap between times, the narrating is both subsequent and

simultaneous; but this is not sustainable. The past events are memories existing

within the present and therefore their re-telling (especially when altered by Colin's

imagination) is neither past nor present tense but rather equivalent to the problematic

position of the journal and letter which Genette relates:

The journal and the epistolary confidence constantly combine what
in broadcasting language is called the live and pre-recorded account,
the quasi-interior monologue and the account after the event. Here
the narrator is at one and the same time still the hero and already
someone else: the events of the day are already in the past, and the
'point of view' may have been modified since then; the feelings of the
evening or the next day are fully of the present, and here focalisation
through the narrator is at the same time focalisation through the hero.[76]

This is the case for *The Loneliness of the Long Distance Runner*: Once the

main action begins after the titles sequence and the spectator is taken back through

Colin's memory, it is Colin who narrates from within but, seen within the analepses,

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[74] Genette, 213.
[75] Genette, 217.
[76] Genette, 218.

he is also the hero (and anti-hero in his defiant stand against the establishment with

which the spectator is guided by the film to identify) being narrated by his future self.

This difference of voice is demonstrated in the film's opening by the juxtaposition of

dialogue and image in a temporal/cognitive mismatch, as I discussed above.

Before either music or titles begin the viewer is presented with a single figure

running down a lane on what appears to be a wintry morning; he is moving away from

the camera. The music starts, moving seamlessly between a solo cello playing

'Jerusalem' and a military band playing a march; gradually the camera moves closer

to Colin and, at the crescendo of both 'Jerusalem' and the military fanfare, coinciding

with Tony Richardson's credit for direction, fades into a close up of Colin seated on a

bus. In the musically silent space of the sequence's beginning, Colin narrates his

opening monologue, the soliloquy with which I opened this chapter:

> Running's always been a big thing in our family. Especially running
> away from the police. It's hard to understand. All I know is that
> you've got to run. Run without knowing why, through fields and
> woods, for the winning post's no end, even though barmy crowds
> might be cheering themsen's daft. That's what the loneliness of the
> long distance runner feels like.

This voice, disembodied from the image, could be anyone; it is the narrator,

speaking autobiographically. It is not an interior monologue, however; it has an

audience, and the narrator addresses *us*. The spectator associates the dialogue and the

image for one simple reason; the figure on the screen is running. Therefore, the

spectator identifies the narrator and the individual seen as the same person, the

narrator is a character in the story, who exists in the extradiegetic-homodiegetic

paradigm ("a narrator in the first degree who tells his own story"[77]). Unlike

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[77] Genette, 248.

Woodfall's earlier film *Saturday Night and Sunday Morning*[78], *The Loneliness of the*

Long Distance Runner lacks the explicit use of interior monologue. There are no

instances late in the film when Colin's voice-over reappears but, because the structure

of the film is based upon the narrator's memories, each flashback can be perceived as

an interior monologue told in third person which is nevertheless understood as an

autobiographical re-visioning (or recollection-image in Deleuze/Bergsonian terms),

such as the epistolary confidence to which Genette referred. Thus, it can be seen that

the narrator of the film is one who frames the story from some external position to the

action but who presents the story as an illusion of contemporaneous duration; but this

is not how the spectator may watch the film. Instead we may believe the illusion, the

prologue (that is the narrative function of the titles sequence), is perceived as separate

and, because it is anachronically displaced, of little relevance for the main proportion

of the text. Like the introduction to a worthy tome which informs us of the whys and

wherefores before we read, the titles sequence is easily passed over and conceived of

as being inconsequential for the 'real' story, giving us data about which we only care

if we are reading for 'a reason' (as opposed to for 'enjoyment'). Therefore,

conceptually, the spectator is permitted to continue the illusion and deceive him or

herself that the narration is simultaneous to the action it relates: i.e. that we are shown

a 'spontaneous' happening, not told a constructed narrative. As Cowie notes; "Film...

engages the viewer in a process of memory but it does so in a present-tense narration;

insofar as film shows rather than tells it does so as an ongoing present which unfolds

before our eyes" (Cowie, 2000, 197). The spectator 'reads' a film much less

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[78] *Saturday Night and Sunday Morning*, dir. Tony Richardson, perf. Albert Finney, Rachel Roberts, Shirley Ann Field, 1960. The film opens with a monologue by Arthur Seaton (Finney) which is similar to Colin Smith's ethical position on the establishment with its clarion call of "Don't let the bastards get yer down".

sophisticatedly than being able to break it down into its narrative discourse, the first

'reading' of the text is much more akin to Barthes' understanding of how we

comprehend the information before us; it is about the extent to which

images/phonemes signify, and what they signify rather than the process of narration.

h) Memory and Subjectivity

What is being narrated in the opening of the film is more than the image

would initially appear to convey; it is filled with information. The protagonist's

action fills the screen; he is running away from the camera. This connotes an *active*

seeking of freedom, a bid for freedom from pursuit as opposed to, for the moment, a

passive surrender to the hegemony, and, combined with Colin's dialogue that

"Running's always been a big thing" in his family, introduces the concept of running

as a condition of his identity. The 'loneliness' of the runner is because he is

permanently, actively running away from things that chase him - the establishment,

'the police', and 'the barmy crowds'. To draw us back to the vitality of Nottingham

versus the inertia of the borstal, I want to suggest that Colin's determined act of flight,

then, is away from the stagnation of the conventional (or as Alan Sillitoe puts it in his

original short story, the "In-Laws"[79]) and towards the vigour and anti-

establishmentarian beliefs of the "Out-Laws".

However, the action of running away from society, fulfilling certain criteria

which identify him as a 'delinquent' (that is one who is "failing in, or neglectful of, a

duty or obligation; defaulting; faulty; more generally, guilty of a misdeed or offence"

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[79] Alan Sillitoe, 'The Loneliness of the Long Distance Runner', 1959, *Collected Stories* (London: Flamingo-Harper-Collins, 1996) 3.

- *Oxford English Dictionary* Volume IV, 419[80]), is also contradictory and, because it complies with society's expectations of delinquency, a *passive* activity. Therefore, *not to run*, which denies the labelling as delinquent, emerges as the active rebellion. Colin, consequently, whichever way he turns, is caught in a position of loneliness, an deject in relation to the world surrounding him.[81]

The film here, however, is not representing this kind of freedom, for Colin, to the spectator since, what we see, whilst it may connote freedom does not absolutely signify that quality. Colin's running attempts to escape from the camera, and his acknowledgement of its presence by a slight turn of the head as it closes on him, inform the viewer that Colin is not free and that the chase has caught up on him.

The camera, following behind Colin, is doubly interpreted by the spectator as occupying both their perspective and the director's perspective as traditional omniscient narrator. The spectator/camera in this case is not, perceptually, objectively chasing the lonely runner but trying to catch up with him, to assuage his loneliness and to accompany him on his run. In short, as the spectator catches up with Colin's pathetic figure, his or her identification and sympathy with him increases. The 'loneliness of the long distance runner' throughout the film, then, is a construct. Out running alone, Colin is never lonely; he is, rather, accompanied by his mother (Avis Bunnage), Mike (James Bolam), Audrey (Topsy Jane) and others; free to be accompanied by his memories and, as his opening narration is an acknowledgement of the spectator, accompanied by the audience to his history.

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[80] The concept of the delinquent, however, is in film the sum of a series of visual conventions set out in American films which have centred upon the young criminal; for example James Cagney's protagonist in *The Public Enemy* (1931) or James Dean in *Rebel Without a Cause:* leather jackets, a cock-sure manner and the cigarette sloping from the corner of the mouth as the protagonist observes the world with which he is surrounded.

[81] As I noted in *Chapter One*, the act of self-dejection is an expression of free-will.

Therefore, Colin's existence and identity, whilst they may depend upon his running from the establishment do not rely upon his aloneness. Instead, they depend upon his relations with those around him; the people with whom he is in conflict (his mother, her 'fancy man', the police inspector, the governor, Stacey), his role models (his father primarily), those who try to help him (the psychiatrist, Audrey) and his friends (Mike). His subjectivity, his sense of his own identity as a subject in relation to others is signified by his interaction with other characters as well as being something the film signifies through its style. The spectator empathises with the subject because they are encouraged to see from his perspective by "centrally imagining"[82] themselves in his position; but they sympathise ("acentrally imagine"[83]) because, as external spectators, they witness how others react to his bid for freedom.

The flashbacks (analepses) within *The Loneliness of the Long Distance Runner* have in the past been criticised as being too self-conscious[84] but, as I have demonstrated, they are an integral feature of the film's structure; key to its communication of the protagonist's subjectivity not merely in terms of point-of-view or aspect but also in terms of perception or mood (how he perceives the world rather than how he sees it). The content of the memories or flashbacks, then, is as important as how the spectator sees them.

As the analepses within *The Loneliness of the Long Distance Runner* are constructed of and by memory, they can be described as a) liable to error and b)

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[82] Smith, 94.
[83] Smith, 81.
[84] For example Roy Armes' scathing *A Critical History of British Cinema* (London: Secker & Warburg, 1978). "*The Loneliness of the Long Distance* Runner [...] offers no more than a combination of the received wisdom of the film industry and a few superficial modish tricks. The director's failures of empathy and the clumsily derivative visual style are compounded by the way in which he dominates his films at the expense of his writers" (269)

mediated through the imagination as similar recollections, not as thought, popularly,

as a video being replayed[85]. Memory is schematised into a series of generalities where

occasional instances become prominent.

Genette writes of memory that:

The remembering activity of the intermediary subject is thus a
factor in (I should say a means of) the emancipation of the narrative
with respect to diegetic temporality on the two connected planes of
simple anachronism and iteration, which is a more complex
anachronism[86].

The intermediary subject is the actant or character (in this case Colin) and, as I

have stated earlier, his recourse into memory is an active bid for ideological or

political freedom[87]. What Genette's comments reiterate is that recollection, because it

is an emancipatory activity, is narratively freed from the concepts of realist story

time. This is because memory is an imaginative activity, relying on expectations

learnt from experience to fill in the forgotten instances. Memories can be recited, or

remembered positively, negatively or neutrally. A memory, imagined, exaggerated,

re-articulated, mediated and classified as a 'good' experience or a 'bad' experience is,

like a dream, the imagination's resource for the fantastic interpretation of the 'real'.

In *Matter and Memory*, Henri Bergson (on whom Deleuze draws in his work

on the movement and time-images), wrote of the "spontaneous recollection" memory

that it "appears to be memory par excellence" (Bergson, 95) and that "the images

stored up in the spontaneous memory [...] are dream-images". (ibid, 97). What

Bergson means by a spontaneous recollection is best explained by its juxtaposition

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[85] Recollections, as both Bergson and Deleuze note, are subject to change and re-imaged/ined by the mind in line with the changing significances such memories have for the subject.

[86] Genette, 156.

[87] Becoming another act of self-dejection in which Colin removes himself from the present ruled by the establishment and replaces himself into the past, in which he possessed rights.

against the "learnt recollection" (ibid, 95) - the manifestation of lessons within our experience, such as in the learning of object naming. There are flaws with Bergson's theory in that, written in 1908, it reflects the contemporary belief that memory is in some way a storehouse of the mind and personality but, as we understand better today, through the analysis of patients who have lost their memories, the memory does not work as a record of events. However, and this is how Deleuze's reconfiguration is useful for film, the film text and medium engages in an active process of recording data, events, and replaying them through film characters, stories and plots, is self-reflexive. Bergsonian spontaneous recollection then, has as its key, the mechanical repetition rather than the reiteration of the knowledge within the perception. As Bergson writes, "time can add nothing to its image without disfiguring it; it retains in memory its place and time" (ibid, 24) . This, however, is not to say that it is not influenced by the subjectivity of the initial perception; particularly the "pure perception[,] which exists in theory rather than in fact" (ibid, 26) - to reiterate, the spontaneous recollection, from the perception, is a "dream-image", which we use, on the basis of having recollected the past moment, to interpret our present instance. This is the point at which virtual and actual perception within both Bergson and Deleuze produce the crystal-image of simultaneous present and recollection; "Our representation of things," writes Bergson, "would thus arise from the fact that they are thrown back and *reflected* by our freedom" (ibid, 29, my italics). These facets of memory as the crystal-image can be seen in *The Loneliness of the Long Distance Runner* by examining specific recollections and how they work.

The way in which Colin's rememberings are initiated is particularly emphasised by the use of Richardson's most common flashback device - visual

association. For example, when the puddles of the solitary run become pools on the

Skegness beach and the pouring rain as Colin is arrested is paralleled with the heavy

drizzle of his reverie-filled exercise. However, it is the content of the flashbacks that

reveal the most about Colin, particularly in those which contain moments of pure

subjective perception; such as when Colin and Mike watch the politician on television

with the sound off, the advertisement-like shopping sequence, or the final race as

Colin weighs the arguments in his mind.

i) Pure Perception: The Television, the Politician and Colin Smith

In the various analepses of the film the style noticeably diverges to and from

the objective and the subjective (although as I have said, the triggering of each

flashback is varyingly from a third person or subjective position). Once inside the

memory, it is only in specific instances that the protagonist's subjective mental point-

of-view is made clear by a non-naturalist (i.e. fantastical) style. Colin, as narrator,

frames the analepsis within conventional narrative parameters and the plot opens out

in a linear fashion but where the spectator adopts Colin the character's perspective,

time, in particular, is distorted by accelerated and jolting Keystone Cop-like motion to

critically emphasise how the anti-hero sees the world around him as moving against

him, from another impetus, at another rate[88].

The scene where the spectator is shown Colin and his friend, Mike, watching

a politician on TV which they then perceptually speed up to a ridiculous level takes

place in the segment building up to the robbery of the bakery and is the only moment

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[88] One of the stylistic facets disliked by contemporary reviewers such as Harcourt.

within the film where Colin's subjectivity is conspicuously shared by Mike. This shared perspective works in two ways: firstly to iterate that Colin's view of the world is not unique to him, but rather, as both character's have an Everyman quality to them, to his generation; and secondly, because the two characters share the experience, as a way of making the spectator believe this narrated moment to be more reliable that the usual audience comprehension of subjective narration (i.e. the point-of-view shot).

This sequence also functions to establish two further objects of the narrative. First of all, how Colin's conflict with his mother's 'fancy man' drives him from the home, which symbolises the supplanting of Mr Smith's power by the eviction of his blood: the younger children are not specifically identified as Colin's whole siblings and it can be further inferred that, as Colin refers to his mother's perpetual infidelity when speaking to Audrey in Skegness, they are, potentially, half-siblings. Then, subsequently, how the establishment is felt to be of little relevance to the 'angry young men' of the period, persisting in maintaining an out of date, anachronous, class discourse of playing fields and imperial patriotism (see Appendix B for the full scripting of this scene).

"I want to talk to you tonight about the challenge of prosperity", the politician begins. "Patriotism is not in favour with the intellectuals now, but I believe that Britain is emerging into an age when she will be greater than ever." The tone of his speech has the timbre of another age. "What I am looking for", he continues, "is a spirit of rededication such as we feel at a coronation or at a royal birth". It is important to recollect when considering Colin's generation's disaffection with the system that this is the generation of the New Elizabethans, those seen, in 1953, as the

arbiters of a new renaissance. In a sense, this new renaissance is visible in the culture

of the 1950s and 60s - but it is a renaissance of protest and rebellion against

everything the old Empire stood for (something particularly emphasised in writing

and art during the 50s and 60s with the rise of the 'Beatnik' and the rantings of Jimmy

Porter in *Look Back in Anger*). It is against this background, with the politician re-

emerging audibly within the scene to refer to the 1960 publication of DH Lawrence's

Lady Chatterley's Lover[89], that Colin's frustration at the surrogate father figure of his

mother's lover manifests itself.

The 'fancy man', as Colin refers to him, earning him the slap from his mother

to which I referred earlier, moves into the family house very quickly once Colin's

father has died. His first action, on the day of the funeral (in segment 5), is to bring in

a television and place it in his mistress' home. It is an conspicuously commercial act

and in most of the New Wave films television is criticised for its opiate quality -

dulling the minds of those who watch it. In *Saturday Night and Sunday Morning*

Arthur berates his father for watching quiz shows and in *The Loneliness of the Long*

Distance Runner not only does Richardson use the style of the advertisement to

follow the family's increased spending power after Mr Smith's death, but the

simpering 'Rolla-Roy' advertisement ("All the boys love a girl in a Rolla-Roy", See

fig. 15 below) becomes a motif connoting all that is false, fake and conventional -

reoccurring in the final montage sequence of the film.

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[89] The prosecution in infamous trial of *Lady Chatterley's Lover*, written by D.H Lawrence decades
before but banned in Britain, asked "Would you want your servants to read this?" - ensuring that the
trial became a focus of class conflict as much as one of 'decency'.

Fig. 15: "All the boys love a girl in a Rolla-Roy"

Further, it is worthwhile noting a dichotomy between Sillitoe's original short story

and Richardson's film - that the critique of television is an addition. In Sillitoe's text,

whilst the friends are nicknamed by Mrs Smith as the "telly boys" and they watch the

politician, spouting his demands, with the sound off, it is not a site of contention. The

"telly boys" entertain and amuse Mrs Smith and her lover with this performance and,

added to this as diffusion of conflict (which has ramifications for the representation

of Colin's relationship with the surrogate father figure), the advertisements from

which Colin and Mike disgustedly turn away (the 'Rolla-Roy' advert prompts Colin

to exit the living room and symbolically burn the pound note his mother has given

him from his father's life insurance) are, in the story, something which captivates the

youths.

> [I]t's surprising how quick you can get used to a different life. To
> begin with, the adverts off the telly had shown us how much more there
> was in the world to buy than we'd ever dreamed of when we'd looked
> into shop windows... And the telly made all these things seem twenty
> times better than we'd ever thought they were. Even adverts in the
> cinema were cool and tame, because now we were seeing them in
> private at home. We used to cock our noses up at things in shops
> that didn't move, but suddenly we saw their real value because
> they jumped and glittered around the screen...
>   Alan Sillitoe, 'The Loneliness of the Long Distance
>   Runner', 1959, *Collected Stories* (London: Flamingo-
>   HarperCollins, 1996), 11.

When the television first arrives in the house, Colin accuses his mother's lover

of stealing it - or at the very least liberating it from the back of a lorry. There is an irony, therefore, that what we see being shown are advertisements on the still young ITV encouraging purchasing power and the political broadcast warning against "continental existentialism" and falling morality. This is one reason why Colin and Mike respond to the politician's lecture as they do (mimicking and commenting upon the accent of the patrician) - it is a manifestation of everything their lives are not. The politician remarks, referring to the "Welfare State" that; "In these days, when we are all enjoying greater luxury than before… with our unemployment benefits, our family allowances and our old age pensions… a new mood of self-discipline is abroad in the land". To this Colin and Mike reply with derisive snorts and sarcasm - they do not recognise this "Welfare State" just as Cathy doesn't in *Cathy Come Home* (Ken Loach, 1966[90]) and are part of the community failed by it, living in the same pre-fabricated bungalows they were bombed into during World War II. The world they recognise is the world in which the spiv lover exists, and Colin recalls his earlier remarks about the television by saying "*I don't know what you're getting so narked about. You nicked the bloody thing didn't you?*"

As Colin and Mike watch the politician on television, then, the shared perception speeding up of the image serves to render the establishment as unreal and ridiculous - something which has little everyday impact upon that disestablished section of society. It is, also, a childlike rendering - they are the "telly *boys*", giggling at the screen, trying to work Mrs Smith's lover like a double-act (reminiscent of Jimmy and Cliff in *Look Back in Anger* as they wreck Helena's rehearsal at the local

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[90] *Cathy Come Home*, dir. Ken Loach, perf. Carol White, Ray Brooks, 1966. Originally a BBC 2 Wednesday play this has vicariously been cited as the inspiration for the homeless charity Shelter, although as Shelter note on their own website (www.shelter.org) it was more of a coincidence of timing and luck.

theatre) with subterfuge from Mike whilst Colin comes in closer for the punch line.

This childish element to their subjective perception of the establishment, where the

patrician is ineffective, is further added to by the lover's failure to also act as an adult

and Mrs Smith's actions at the scene's end. "Colin, what the hell are you playing at?"

she demands, entering the room. "Well, he's trying to tell me what to do in me own

'ouse", he replies. "Everything is this 'ouse belongs to me," she retorts. "So get that

straight. Now turn it up". The petulant child (for this is Colin's role here) mutters "Do

it yourself"... and so the argument goes on until Colin screams his real grievance

(which has nothing to do with the television); "You brought your fancy man in here

before me father was cold!" For which she slaps him and orders him to get out - "and

don't come back 'til you've got some money" - a demand which echoes Colin's

wishes to replace his father's function as breadwinner but which also emphasises that

money equates with power for Mrs Smith. The slap itself is very important - as is

Colin's remark before it - because it will become a repeated analepsis in the final

montage (as I have discussed) and is a manifestation of both Colin's response to his

mother (she cares more for her lover than either him or his father) and society (it has

metaphorically 'slapped him in the face').

Mrs Smith, therefore, controlling access to the television, (and, it is inferred

by contextual knowledge of the father's lengthy illness, has been doing so for some

time), is how Colin perceives power or the Law: and as a female holder of the Law, is

a problematic, castrating figure - as I shall discuss later. She is, however, a seriously

flawed character - her power is wielded not as the iconic figure of Justice -

objectively, blindly - but is corrupted by her own desires and sexual imperatives. This

is one reason why her role in the shopping sequence becomes a key factor in

summarising Colin's view of his mother: it combines buying power and consumerist

desire with sexual power and desire as she flirts openly with the salesmen.

j) Pure Perception II: Advertising, Music and Interpretation

The shopping sequence is a prime example of the combination of the

subjective and "writerly" within the film; as extradiegetic-homodiegetic narrator

Colin both instigates and shapes the action through his responses to his mother's

behaviour but he is also on the periphery, seen 'objectively' within the framing of the

scenes; he becomes a silent chorus, his criticism upon his face, seen, this time, by the

subjective empathy of the spectator.

The sequence functions as a tragicomic commentary upon the values of

capitalism juxtaposed with Colin and his father's demonstrable socialism

(contemporary censor Audrey Field decried Colin for being "a good hero of the

British Soviet"[91]), and as the *Daily Cinema* noted "mocks savagely what it hates"[92];

but it also extends the critical perception of Colin's mother by illustrating her flirting

with a number of salesmen. Consequently, and typically of British New Wave cinema

(e.g. in *Look Back in Anger* and *Saturday Night and Sunday Morning*), not only is the

feminine associated with capitalism and consumerism but also with immorality and

the concept of the soul's prostitution for materialism[93].

These scenes of shopping can be interpreted as perceptual imaginative (pure

perception) realism; that is how Colin perceives the actions in order to make them

[91] Cited by Anthony Aldgate in *Censorship and the Permissive Society*, 99.
[92] *The Daily Cinema*, 8666 (26th Sept. 1962): 6.
[93] Jane Stokes devotes a chapter to this subject in *On Screen Rivals*, 77-92.

entertaining (after the manner in which he and Mike turn down the volume of the

television and emphasise the gestural ridiculousness of the politician). It is useful to

conceive the scenes in Brechtian terms; the spectator is distanced by the form of the

sequence and therefore can more accurately judge what is before them and the

entertainment itself becomes a means of heightening the critiques of consumerism.

Colin becomes like Brecht's Arturo Ui looking upon the action and mocking it

through imitation[94]. The real is perceived by the imagination and the fantastic within

it, rather that by the senses and the concrete.

If we think back to how the sequence is initiated, this perception of the real as

created by the imagination is reiterated; Colin lies on his back, exhilarated from his

run, looking at the sky through the trees above and then flashes back via an

advertising-like star shaped device to the shopping trip (see figures 16, 17 and 18

below).

Fig. 16: The trees swirl dizzyingly.

[94] Brecht, *The Resistable Rise of Arturo Ui* (1941): a "gangster play" satire based upon Hitler.
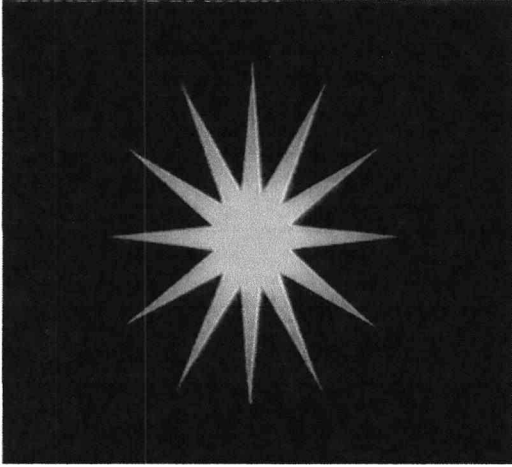
Fig. 17: The star device.

Fig. 18. Shop window.

The form is amusing due to the light swing music and the comedy in Mrs

Smith's flirtatious interactions with the salespeople; yet it is also, given the critiques

of commercialism and consumerism within the 'kitchen sink' films, a trenchant

parody with Colin placed on the periphery of shots as an observer. The juxtaposition

of comedy and Colin's frowning form on the edge of the frames accents the confusion

he feels as a member of the disaffected youth, as an 'angry young man', acting out his

revenge in his imagination (like Keith Waterhouse and Willis Hall's *Billy Liar*[95]).

Remembering the action of shopping with the insurance money, Colin's recollection

is littered with advertisement clichés, such as the star device, the pummelling of the

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[95] Keith Waterhouse's original novel *Billy Liar* (1959) was turned into a successful play by Waterhouse and Willis Hall in 1960-61 and then released as film in 1963 with Tom Courtenay in the title role.

bed and the speed of the shots to give as much information as possible, and this serves

to ridicule his mothers actions as the simpering customer, selfishly attracted to the

lure of *objects* whilst Colin stands aside in his battered raincoat.

The sequence is shot sympathetically in rhythm with the popular, light music,

with riffs matching the repeated star motif used by Richardson to echo advertisements

of the period. This music differs from other themes heard within the film in style but,

like all the music in *The Loneliness of the Long Distance Runner* is used diegetically

and as part of what Genette called "the commentarial discourse" (that which provides

a commentary upon the narrative, e.g. a chorus or a musical riff which highlights, by

tone, how the spectator should read the scene) .

There are three musical themes which are central to the soundtrack of the

film: 'Jerusalem' – used to represent the institution and the limitations of society

place upon the individual, is sung by the prisoners of the borstal with gusto but,

nevertheless, is an enforced act by the establishment and is also the melody inter-cut

with a brass swing band in the opening titles; the John Addison brass swing I referred

to above, which is used on Colin's runs and in the flashbacks when he is with his

friends; and finally, in the race, this is inter-cut with a formal bass band playing a

military march – used to emphasise the presence of the establishment once more. The

juxtaposition of formal musical styles with jazz or swing is a common feature of a

number of New Wave films; it can most notably be seen in *Room at the Top* and *Look*

Back in Anger as it evokes old versus young, establishment versus anti-establishment

and middle-class versus working-class. In the shopping sequence, the use of a swing

melody, albeit in a critical context, marks the advertisement as an entertainment

designed to draw in the working-class consumer – but as the film reveals in the way it

plays out not only this advertisement-*like* interpretation of events but the 'Rolla-Roy'

advert, is that consumerism has replaced religion as the "opium of the people"[96], as

the family watch the flickering screen in darkened rooms as if they were praying to an

altar.

The shots of Colin, however, within the shopping sequence, are, as I said

earlier, a counter to the quick paced interactions of Mrs Smith with her commercial

environment. He moves more slowly and remains removed from the action. As he is

the protagonist, the spectator's 'opinion' of the drama is shaped by his responses and

we align ourselves with his disdain of the events.

k) Perception, Memory and Catharsis: The Race

The flashbacks of the final run (see Appendix B), the race, carry this

perceptual imaginative real one step further and make Colin's subjectivity paramount

in their visualisation of his remembering by altering the articulation of scenes we

have already seen (both in Nottingham and at the borstal) represented 'realistically'.

The flashbacks are not triggered by the world around Colin; their predominance and

increasing pace indicate that, instead, they are daydreams as Colin runs instinctively

past James Fox's public school rival until they finally submerge even instinct and

bring him to a halt just short of the finishing line. That the recollections begin to

dominate is a manifestation of Colin's bid to solve the problem of his lack of freedom

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[96] Karl Marx, 'From 'A Contribution to the Critique of Hegel's Philosophy of Right'', 1844, *The Portable Karl Marx* (London: Penguin, no date), 115-124. "Religion is the sigh of the oppressed creature, the heart of the heartless world, just as it is the spirit of spiritless conditions. It is the *opium* of the people", 115.

(as an individual). Some theories[97] argue that the function of dreams (night or day) is to enable the subject to discover how to solve a problem and that recurring dreams/recollections are an emphasis of those factor integral to the dilemma. Therefore, Genette's concept of "deferred or postponed" significance again comes into play as does Bergson's "learnt recollection", which plays on the lessons of experience. Consequently, it is the images that change which reveal the most about Colin's changing perceptions and point toward the actions that he will take. By turning the governor into the politician, for example, Colin succeeds in realising that the governor's power and satisfaction is artificially based upon an inflation of his idea of what the boys 'owe' him, just as the politician rattles on about what youth of the country 'owes' their nation[98]. This means that, in fact, Colin can easily have autonomous power over the establishment regardless of where they put him (which is why the return to the workshop in the film's conclusion is not a failure). What the new images and Colin's altered perception tell the spectator in this sequence is that running is, as Audrey infers, no way out. Colin may run, but the establishment enjoys the chase just as much; therefore, in order to subvert their power and all forms of the Law, to stop running succeeds where running will always fail.

A second level of revelation is enacted by the role of recalled analepses such as Mrs Smith's slap and Audrey's "Why do you keep running away from things, Col? Why?"

As I stated earlier, the repeated slap is an example of deferred significance. When it first appears, the scene weights Mrs Smith's dialogue by framing the shot

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[97] Including Freud in *The Interpretation of Dreams* (1900).

[98] A concept which has been rejected by many since World War II, as the millions of people who sign petitions demonstrating pacifism now attest.

over her right shoulder and puts the emphasis on her reaction to Colin's insult ("You

brought your 'fancy man' in here before me father was cold!"). Later, recalled, the

image is retraced and re-framed from Colin's perspective. This focuses Colin as a

victim within the montage, somebody to whom things happen rather than one who

makes things happen (as the first scene articulates it) and consequently contributes to

the film's representation of Colin's sense of his own subjectivity; his sense of victim-

hood. The image, therefore, further supports Colin's final solution - to convert action

into non-action - and thereby refuses the label of victim. The conversion of action into

non-action seems to actively contradict Colin's rebellion against inertia and is a

considerably more passive act than the acting out of his frustrations through the

robbery. However, once in the borstal, Colin's running is problematised by the

governor's sanction bidding Colin to run for the establishment. Therefore, in the

prison, the running performs two functions: a) that Colin is physically and,

importantly, mentally freed to recollect; and b) that his 'freedom' is a conditional

privilege given by the establishment and for the purposes of the establishment's gain

(an idea further emphasised by the governor's reference to the Olympics).

Consequently, to refuse to move, refuses the establishment's contract.

Audrey's questioning of Colin in the final montage manifests the query at the

centre of all rebellion plots: why does the rebel act in the way he does? The film

attempts to answer this at a number of points throughout its duration by the inclusion

of scenes that enable the spectator to piece together Colin's motivation. Audrey is, for

the majority of the time, the common factor in these instances; such as when they talk

on the beach at Skegness (and I shall discuss her role more specifically later): but the

difference in the final montage is that her question is not part of the spectatorial

investigation but part of Colin's questioning of himself. The montage, fully subjective in its initiation and content, is designed to represent Colin's self-examination and lead to his cathartic moment of realisation.

It is not surprising that Richardson chooses this mode of editing between the time frames in the last third of the film; switching between thought, memory and action (memory prompting thought and thought prompting action) because the role of psychological association has been introduced early on, via the psychologist, as a method for understanding the disaffected youths of the borstal. His interaction with Colin is not only important in terms of placing the concept of "state of mind"[99] and hence the state of the subject within the film's content but also initiates the suggestion of stylistic association as part of the text/image and manifests the complexity of the film's attempt to narrate Colin's subjectivity.

Thus use of Genette and, to a lesser extent, Deleuze, has enabled me to articulate the detail of not only how the flashbacks operate and occur but also to outline *why* they happen by revealing the tense and mood, in particular, of the narrative discourse within *The Loneliness of the Long Distance Runner*. The use of the theoretical schemas has assisted in analysing Colin Smith's textual role as both subject and narration within the analepses and the 'present' of the borstal – emphasising, to return to Metz's equation from earlier, the temporal doubling of both narrative and narrator. Genette's conceptualisation of a minutiae of analepses of differing types has contributed to my analysis of the complex structure taken on by the film as a text, whilst Deleuze's work, drawing on Bergson, has added to the discussion of memory and the perception of reality within Richardson's film.

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[99] Harcourt, 16.

l) Conclusions to Section One

The narration *The Loneliness of the Long Distance* as I have explored it, centres upon demonstrating how the recollection-image, within a non-conventional temporal framework, can articulate the perceptions of the subject. This subject the narrative centralises by a narration of time and place which symptomatically reflects the subjectivity of the decentred protagonist. What the analysis of the narrative has revealed about Colin Smith is that, first and foremost, his subjectivity is a state of mind, which can only be explored through the representation of memory. In a sense, the editing of the film alludes to a stream-of-consciousness development as Colin responds to the present by recalling the past. This is established as a condition of his subjectivity by the multiple level flashbacks in the Skegness sequence that I discussed earlier. Taking place in the past and the present of the film's narration, the recollection becomes a method Colin uses, as a self-aware individual, to understand events. Consequently, if memory is central to the formation of subjectivity then it is also crucial in how Colin formulates a template of masculinity in relationship to other men. Colin's line that "I've been learning a lot lately", weighted with the context of his father's death and the presence of the spiv, is not just about learning about life but learning about what it means to 'be a man'.

If we are to further the understanding of the subjectivity of the decentered protagonist, Colin, he must be analysed in terms of his identification with others and his place within the story, as opposed to his place within the formal narration. It is this context within the 'community' of family and friends which I shall focus upon in the second half of this chapter and Colin's status as an 'Angry Young Man'.

2) Identity and the Subject

In the second part of this chapter I shall discuss the different formative relationships Colin has with other characters and how these contribute to his subjectivity, his sense of identity. My methodology shall be largely psychoanalytical, mainly utilising the theories of Freud and Melanie Klein, but I shall also illustrate cinematic and social context in order to discuss the contributory factors which build Colin's fictional personality. I move here from a narrative analysis technique to the analysis of character and dramatic (rather than textual) action.

Colin's masculine identity is, within the film, implicitly represented via the narrative as one which, although it is not in conflict with itself, is diametrically opposed to the way in which others identify him as an individual. Therefore, the interactions with other characters, marked by their genders and his self-conceptualisation, articulate the 'maturity' of his masculine identity as others see it, in varying contexts. In this sense, the film is more categorically concerned with the formation of identity than with masculinity specifically and Colin is represented as developing from a pre-oedipal infant resenting his mother to the fully self-aware individual who throws the race. The narrative of the film, accordingly, manifests a journey of self-awareness which, whilst it is apparent to the spectator (who perceives his rejection of the race as a realisation of autonomy), is not explicit and is fragmented by the emphasis the film places upon the representation of Deleuzian direct time, in turn playing out Colin's confusion as he constructs his self-identity.

Colin's actions imply a level of autonomous behaviour. This behaviour is evident throughout the film but it only becomes fully autonomous at the end of the

race (given that most of Colin's earlier actions are reactions, not self-motivated acts).

This autonomy, or seeking of autonomy, is typical of the 'Angry Young Man' of the

British New Wave cinema and is a marker of the rebellion against the political

consensus which governed the pre-1964 state apparatus. However, Colin Smith is

much younger than most of the 'Kitchen-Sink' anti-heroes (in Sillitoe's original text

he is only 15; in the film he is in his late teens[100]) and *The Loneliness of the Long*

Distance Runner is a journey which does not simply engage with psychological self-

awareness but with what we now term, thematically, a 'coming of age' journey[101]. As

I noted in the first half of this chapter, the features of growing autonomy and maturity

are typical of the rebel narrative. Colin is also, unlike his fellow discontents, a

criminal, a delinquent in the accurate sense of the term[102]. The nature of his

autonomy, turned against society, consequently problematises his future role within

that society, refusing to validate his identity whilst at the same time valorising (via

framing him as protagonist) his refusal to comply with the governor.

There is no such thing as a stereotypical Angry Young Man, although there are

certain features which reveal him as a type[103]. Colin shares more with other fictional

'Angry Young Men' than the prototype Jimmy Porter of *Look Back in Anger*. He does

not have a university education like Porter but he has enough education to "know I

want to learn more" and be cynical about the world ("I'm beginning to see that it

should be altered", he says). Porter, in many ways, is more representative of the

writers and producers who articulated the discontent of the grammar school

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[100] Although Tom Courtenay was 22 when the film was made.
[101] Which became such a dominant thematic device during the 1980s that it have now become a sub-genre - the *coming-of-age* melodrama.
[102] See page 127.
[103] Conflict with parents, conflict with the law, heterosexuality, occasional moments of ranting.

scholarship boy (post-1944 Education Act) in a world where class discourses still prevented the true meritocracy sought by post-war, working-class society from becoming fully actualised. Colin is also different from Sillitoe's earlier character, Arthur Seaton, in *Saturday Night and Sunday Morning*, in that the misogyny which writers such as John Hill and Michelene Wandor have argued is present in all the 'angry young men' texts, is less pronounced in this adaptation. Colin and Mike do not *use* Audrey and Gladys in the same way Arthur and Jimmy clearly *use* the women in their lives. In *The Loneliness of the Long Distance Runner*, Audrey in particular is shown to share Colin's concerns about the world even if she is less determined and unsure how to act upon her own discontent; "Back, back, back... I wish we never had to go back!", she cries at the end of the Skegness sequence. This is an echo of the frustrated pregnant teenager Jo in Woodfall's earlier film *A Taste of Honey* - the 'angry young woman'. The discontent within Woodfall's post-Arthur Seaton films is more apparent as the discontent of a generation and any hatred, misogyny or otherwise, is focussed upon the parental age-group: the children detesting the parents for the world in which they have grown.

Therefore, in order to understand Colin's identity as a 'real' person through his relationships with others, it is useful to examine how these interactions are based upon the familial interactions which society interpolates into his own framework. This familial and metaphorical familial structure to Colin's world further emphasises that the film is largely concerned with the concept of identification and Colin's alienation as a decentred subject and is, furthermore, appropriate as an analytical method because the development of Colin's autonomous identity is dependent upon his completion of the oedipal conflict which remains unresolved by his father's early

death.

a) Identification

The relationship of family to self is crucial to the development of identity as it is understood by psychoanalysis. Identity is created by understanding the subject as separate from the Other. Identity is formed by being able to differentiate the individual from those around us, by being able to identify what marks out difference. In Lacanian theory, the central moment of self-identification is the "mirror-stage", during which the child, seeing a reflection in the mirror, recognises that reflection for the first time as a separate being and differentiates it from others and objects which surround it. Making the connection between the reflection and the reflected, the child perceives himself/herself as no longer part of the world in an organic sense but rather as an individual subject. The development of identity and subjectivity are interdependent. This development (which I discussed briefly in the Introduction) is further useful for conceptualising how the delinquent, Colin, the deject, *identifies* and communicates with others who, one could say, are still part of the mirror image, reflected as a single entity (the memory with which Colin, remembering, can have no interaction).

In *The Loneliness of the Long Distance* Runner, the flashbacks, it can be argued, are a mirror of the self, reflecting to the subject his own actions but also emphasising his distance from the mirrored "sheets of the past" (as Deleuze calls them in *Cinema 2*, 98-125) Memory, as a reflection, a plane of existence in which we watch ourselves from a position *outside*, functions as a manifestation of the super-

ego, marking out and censuring the behaviour of the ego, making it a portable mirror encouraging the subject to development into the self. Mirrors, however, also appear in a more literal sense throughout the film: Colin's reflection in a shop window; as he enters his parents' bedroom to burn the pound note his mother has given him, he is seen reflected in the photograph of his father on the bedroom table; as he runs across the fields, puddles reflect the world like a mirror at his feet; when Mike arrives at the borstal and listens to the descriptions of his friend, the other characters, part of that world, describe Colin back to him as a narrative.

I have earlier described the race as a cathexis for Colin's autonomy. Autonomy is only possible when the subject is capable of self-identification; therefore, whilst Colin is constantly being reflected back to himself, both externally and internally, it is not until the race, and the montage both upon the screen and in Colin's memory, that he realises the meaning of those reflections.

Of the specific reflections created within the frame, the most significant for comprehending Colin's self-identity is the image of him reflected in the photograph of his father and the fact that the images merge and become undifferentiated. This image (juxtaposed with Colin's following action, watching the pound note burn, his previous behaviour in the manager's office when he and his mother receive the insurance money, and with Colin's avowed wish to be the 'man of the house') emphasises Colin's identification with his father and Colin's rejection of the Law of the Mother in favour of the Father, now only a symbol, for Colin as a subject. Colin's subjectivity, then, is based upon his relation to his father as role model. A role model who is described as a "union man" and who is seen as a discontented figure reluctant to do the bidding of the establishment (the manager and the doctor who prescribes

painkillers for the dying man). In this sense then, Colin's actions within the film

conform to the influence upon him the symbolic role model of his father would hold.

Therefore, Colin's reflection in the photograph, undifferentiated from the image of

his father, yet still clearly, via the use of physical space within the frame, an

individual, is symbolic of Colin's self-identification as his father's replacement.

b) The Familial/Societal Relation

Colin's relation to his father as an abiding influence is the dominant

relationship which shapes his interaction with other characters but three types of

inter-family relation in all can be identified within *The Loneliness of the Long*

Distance Runner, involving both biological, non-biological and metaphorical figures

in these roles: the father, the mother, and the sibling.

The father is forever implicated as the Law, as rule-maker shaping the child's

passage through the oedipal process and therefore all the men who are referred to as

father-figures within the film play an important role in the shaping of Colin's identity:

his real father, a dead presence; his mother's 'fancy man' and Colin's rival for the

mother, who at one moment actively denounces a parental role with Colin and at

another attempts to impose the Law upon the boy; the governor, who refers to all the

inmates as "my boys"; and the borstal trustee, the 'Daddy', first Stacey and then,

finally, Colin himself. In order to develop a discussion of the models of masculinity

which influence the construction of Colin's subjectivity, I shall take each of these

father figures in turn.

c) Father Figures: Mourning and the Testing Reality

Colin's biological father dies shortly before Colin enters the borstal and the

death has a number of key influences upon the plot of the film: Firstly, Colin's

mother's 'fancy man' moves in and acquires a television for the house; secondly,

Colin, Mike and the girls are able to go to Skegness for the weekend, with insurance

money from his father's death; thirdly, Colin attempts to become the 'man of the

house', to replace his dead father, and creates conflict with his mother and her partner

in the scenes leading up to the robbery at the baker's (an act of attempted provision

for the family); and fourthly, Colin realises his solidarity with his father's anti-

establishmentarian beliefs (signified by the burning of the pound note). The spectator

is not shown the father's death initially, but he is a metaphorical apparition

influencing the narrative throughout the film, referred to by Colin when he tells his

story to the psychologist (who scribbles frantically when he hears that the father-

figure is absent) and to Audrey in Skegness. In the final montage sequences of the

race, *Colin finds his father dead, mouth agape, open eyed, half-falling out of bed.*

This reiterates the significance of Smith senior to the prior events. Consequently,

with Colin's father's death as an important event within the narrative, it is valuable to

address the process of dealing with familial death as a basis for understanding Colin's

rebellious behaviour. Melanie Klein wrote that *"[a]n essential part of the work of*

mourning is the testing of reality"[104] and it this this idea of testing the world, which I

will show enables us to understand psychoanalytically why Colin challenges the

establishment (one model of 'reality') within the film. It is worth noting that the

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[104] Melanie Klein, 'Mourning and its relation to manic-depressive states', 1940, *The Selected Melanie Klein* (London: Penguin, 1986) 40.

mourning for lost fathers plays an important role both in this film and in *Look Back in Anger*[105]: the mourning process itself (for metaphorical and real father figures) is enough to suggest one possible motive for the Angry Young Man of the 1950s and 60s - the anger at the lost.

To mourn is to regret the loss of a love object, whether that object is a thing - as in a fetish, a country, a beloved childhood toy, an experience - or a person, mother, father or lover, for example. In 'Mourning and Melancholia' (1917), Freud says (and it is from him that Klein developed her own theories) that:

> The testing of reality, having shown that the loved one no longer
> exists, requires forthwith that all the libido shall be withdrawn from
> its attachments to th[e] object.[106]

What Freud (and afterwards Klein) mean by this testing of the real is that the absence of the loved object in the experience of the everyday 'reality' is proof of its non-existence and that any desire (the libido) the subject had for the object is, initially, in a reactionary manner, turned away from - converted into a contrary emotion. Comfort is found through distancing the ego from the object, by placing the self under strict controls. The work of mourning following the loss of the love object, Freud says, is to reach a position of completion where the "ego becomes free and uninhibited again" ('Mourning and Melancholia', 145). The mourning process, then, potentially takes three forms; grief, melancholia and mania. Grief, Freud states, is the 'normal' outcome of the loss but does not categorically render an explanation of the condition (although Jane Littlewood's 1992 study of mourning, *Aspects of Grief: Bereavement in Adult Life*, indicates a key 'normal' feature of grief is the following

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[105] In which Jimmy Porter refers to having watched his father die of cancer.
[106] Sigmund Freud, 'Mourning and Melancholia', 1917, *A General Selection from the Works of Sigmund Freud*, 1937, ed. John Rickman (London: The Hogarth Press, 1953), 44.

through of certain 'rituals' which emphasise the parallel movements of the dead into

an acceptance of death and the living into the recognition of life and future[107]). It is

the other two mourning states which Freud sees as being aberrant working methods.

Firstly, melancholia, of which he writes:

> [t]he distinguishing mental features [...] are a profoundly painful dejection,
> abrogation of interest in the outside world, loss of the capacity to love,
> inhibition of all activity, and a lowering of the self-regarding feelings to a
> degree that finds utterance in self-reproaches and self-revilings, and
> culminated in a delusional expectation of punishment (143).

Then, secondly, mania, which differs because the content is altered; "both the

disorders [...] wrestl[e] with the same 'complex', [but whilst] in melancholia the ego

has succumbed to it, [...] in mania it has mastered the complex and thrust it aside"

(155). In mania, the subject typically projects his "self-revilings" onto others and

disowns them, leading to a sadistic relation with others (especially the surviving

parent in such a case) whereas in melancholia, the key factor is the introjection of

what is perceived as the love-object's failure to stay with the subject, resulting in self

hate. Lily Pincus, in her 1976 book, *Death and the Family*[108], quoted by Littlewood,

notes the form regression (melancholia) and progression (mania) take with the death

of a parent:

> In looking at the responses of sons and daughters to the loss of a
> parent [...] I could observe none of [the] need for regression,
> rather the opposite: there was a need for self-assertion, for taking
> the dead parent's place both in relation to the surviving parent and
> the family and in relation to the lost parent's position, his work, his
> creativity. Therefore, it seems that the loss of a spouse, a sexual
> partner, raises the need to regress, whilst the loss of a parent raises
> the need to progress. (Pincus, 210)

Pincus, is should be noted, is using 'progress' as a positive state but the

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[107] Jane Littlewood, *Aspects of Grief: Bereavement in Adult Life* (London: Routledge, 1992), 162-3.
[108] Lily Pincus, *Death and the Family* (London: Faber and Faber, 1976).

progress he provides is reliant upon the hysterical acting out and imitation, by the child, of the lost parent. Therefore, a sense of projection onto the world, of the deceased's behaviour and position, in his absence, is illustrative of mania in mourning. Whether either melancholia or mania, the love object cannot be relinquished by the still-mourning subject and any "substitute-object" is rejected, made to suffer (Freud, 'Mourning and Melancholia', 151-2).

We can see evidence of the mourning process in Colin's behaviour throughout the film (his anger at his dead father, his resentment of the replacement, his anger at his mother for not respecting his father, the recall within the narrative to his father's death) and, subsequently, his journey is not just towards autonomy, but through and beyond a literal mourning for his lost love object, his father, to the reintegration of the ego into the identity of the subject, a fundamental action of identification..

d) The Spiv and The Delinquent

That Colin's father is replaced rapidly with the spiv lover by his mother is a marker of the tested reality to which Freud and Klein refer and provides one piece of evidence that Colin's behaviour is driven by the mourning activity; the spiv becomes the "substitute-object" as well as a rival. As "substitute-object", the spiv is placed within the familial triangle by Colin's mother and performs two functions; as a substitute for his father as love-object and as a substitute for the lost object within Colin's unfinished oedipal conflict between father and son (finally concluded in Colin's identification with this father as he burns the pound note), therefore a rival for the attentions of the mother. These functions are confusing for Colin but his rejection

of the substitute on both levels is comprehensive. As I discussed earlier, Colin's first conflict with his mother's lover comes shortly after his father's death when the lover and Colin challenge each other (effectively) for the 'gaffer'ship of the family and it is further reiterated by the affray when Colin and Mike watch the politician on television (exemplifying Pincus' commentary and illustrating Colin's mania). In the later scene, the 'fancy man' attempts to coerce Colin into an inferior position by reprimanding his behaviour but, notably, fails because it is Mrs Smith who retains the power in the household (therefore making her position a clear target for the boy's mania and hatred as again, a substitute for Colin's father). However, a key to understanding the relationship between the characters is the lover's response to the police inspector's question "Are you his father?": "No! I am not 'is bloody father!". Therefore, whilst Mrs Smith may have brought the spiv into the home as a male figure, not only does he fail to function as an alternative role model for Colin but he also negates the identification himself, refusing the substitution process. Indeed, the presence of the man in the house pulls the protagonist closer to his biological father, as Colin's examination of the photograph and what follows, illustrate.

The role of the spiv in juxtaposition to Colin's delinquent is also important as part of the placing of the film within a genre (the social-problem film) and reinforces the concept, manifested by the spiv as replacement father, of the delinquent as descendant of earlier petty criminals, socially, if not actually, the 'son' of the spiv. In his PhD thesis, *The Representation of Masculinity in British Feature Films, 1943-1960* (1998), since published with the prefix *Typical Men*, Andrew Spicer,

extrapolating the "male cultural types"[109] within British cinema, notes the "folk devil" link between of the war-time and immediately post-war spiv with the 1950s and early '60s delinquent:

> As a figure of nightmare, the spiv gave a recognisable shape to fears about wartime dislocation and the growth of crime and violence which spoiled over into the post-war 'austerity' period [...]. The spiv became part of an increasing cultural fascination about the city and the type of men it breeds [...].
> It was the delinquent who, across [the] media, replaced the spiv-gangster as the folk devil around whom debates about wartime dislocation and post-war social change could be conducted. However, the delinquent was an unstable type, the product of conflicting forces and its development was confused and incoherent.   (Spicer, 173)

The delinquent in the 1960s is, as I said earlier, one form of the Angry Young Man but, importantly, considering Spicer's negative assertion that this new "folk devil" is "confused and incoherent", I would argue that whilst the figure itself is confused, its development is no more confused than the movement from the sassy female characters of 1930s 'screwball' comedies into the feminist heroines of later movies.

The spiv, Colin's replacement father, is a signifier of war-time tensions, an oblique cross-reference, through his costuming and alleged petty-criminal behaviour, to rationing, deprivation and the willingness of the majority to bend the rules for a moment's pleasure; but like the pre-fabricated bungalows in which Colin and Mike live, he is an anachronism, a reminder that, whilst in most cities during the early sixties the evidence of World War Two was still to be seen on the ground, the war was long over and was on the way to becoming its own fantastic "folk devil" (for example in *Billy Liar*, Billy repeatedly re-runs the war in a fantasy where he is the

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[109] Andrew Howard Spicer, *The Representation of Masculinity in British Feature Films, 1943-1960*. PhD Thesis (Westminster University, 1998), i.

regal, Churchillesque, leader of a fictional country). Colin, meantime, the delinquent, is part of the generation who played on the wreckage of the bombed sites if they were old enough and, in their formative years, witnessed a society which was both heavily regulated, and yet, ironically liberated by the "Well, there's a war on" state of emergency refrain. Therefore, the delinquent as the "folk devil" is, culturally, the child of war - at war with himself and society and is the flip-side of the other teenage debate of the 1950s and '60s - the teenage consumer boosted by increased earnings. The delinquent circumvents the normative societal practices, just as other manifestations of the Angry Young Man, but in his case, the anti-conventional does not mean marital affairs (as in *Saturday Night and Sunday Morning*), or social-climbing (*Room at the Top*), or the equation of sex and violence (in *This Sporting Life*) - rather the anti-conventional means working against society's Law. The delinquent then develops directly from the spiv as his rejection of society's Law is not in itself a rejection of society. The abject delinquent is forced to turn his back on society but only because he is excluded from its ranks. The spiv (both conceptually and as Mrs Smith's lover) is integral to society as a system of under-the-counter provision. One could say that even his relationship with Colin's mother is an example of this, an under-the-counter provision of sex when her dying husband is an absent, spent, force. Colin, the delinquent, is also crucial to the system as the obverse side of society (minus to its plus), 'canon fodder' for the theories of Michael Redgrave's governor and the psychologist; but as his relationship with Audrey and his friendship with Mike shows, he is also, in his own way, *part* of normative heterosexual/ homosocial society.

e) Institutional Paternalism

Michael Redgrave's governor, the third father figure offered by the film, is a paternalistic representative, just as the Tory politician on TV, of the patriarchal establishment against which Colin reacts; he is also another example of a substitute object being offered to Colin and, unsurprisingly, is rejected, although here in an especially sadistic manner (another key feature of Freud's account of the mourning subject's interaction with others[110]) as Colin builds a trust which is then unredeemingly shattered . The governor (he is never given a character name within the text) is educated, well-spoken, Law-abiding and resoundingly middle-class with his woollen overcoat and pipe making a visual reference to both Harold Wilson and Macmillan. Repeatedly, he refers to the prisoners as "boys" and sees their redemption from crime in the re-directing of other energies via sport.

The importance of sport to the governor emphasises, literally, the conceptualisation of 'playing the game' and the ethics of the public school within the borstal; "*If you'll play ball with us, we'll play ball with you*", he says to the young men on their arrival at Ruxton Towers - the name of the borstal evocative of the public school (*Enid Blyton's girls' boarding school of the 1950s was called 'Mallory Towers'*). Rugby and cricket are replaced in the borstal by football and cross-country running and, *further reiterating the middle and upper-class values being imposed* upon the working-class inmates, the governor brings in Radleigh Public School to

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[110] Freud, 1919, 151-2. "If the object/love which cannot be given up, takes refuge in narcissistic identification [e.g. Colin sees himself in his father and admires this/his father],while the object itself is abandoned, then hate is expended upon this new substitute object, railing at it, depreciating it, making it suffer and deriving sadistic gratification from its suffering".

race against on Ruxton's sports' day. In his 1989 book, *Sport and the British*[111],

Richard Holt discusses how sport, the public school and the concept of the delinquent

(here in the guise of the 'hooligan') are linked:

> [T]he public school had to cope with the 'problem' of puberty and of what
> later was called adolescence on behalf of the parents. In this connection
> the most commonly used adjective in the public schoolmaster's
> vocabulary was 'manly'. Sport played an essential role in the achieve-
> ment of a kind of proper manliness that parents and teachers desired (89).
> Who are the hooligans? [...] Judging by surveys and convictions they are
> largely white, urban, unskilled school-leavers in their teens (329).

The hooligans, the delinquents, the Colins of this world, as seen by Holt, are

the working class, without the 'sport ethic' as juxtaposed to the public school boys

being controlled by the rules of 'playing the game', which is little more than regulated

hooliganism. There is little difference between the two social groups - as *The*

Loneliness of the Long Distance Runner plays on in the joke, as the runners prepare,

about the parents of the rich boys paying for them to become 'men' *in what still*

amounts to a restrictive institution whilst the borstal boys "get it for free".

The governor then, is the schoolmaster, in *loco parentis* over the boys of the

borstal, training them via sport, to be 'manly' - at least in the terms of forming

characters society would 'welcome' - Olympic athletes.

f) Paternity and Violence

The fourth and final figure of 'fatherhood' within *The Loneliness of the Long*

Distance Runner is the 'Daddy', first Stacey and then Colin. The 'Daddy' is, in prison

terms, a trustee but scholastically the 'head boy'. In either terminology, he has a

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[111] Richard Holt, *Sport and the British: A Modern History* (Oxford: Clarendon Press, 1989).

privileged relationship with the governor and therefore takes on the role of 'favourite

son'. The 'Daddy' is not a name used by the establishment but by the inmates

themselves and is, therefore, an indication of the power relations between the

prisoners; he is a manifestation of the borstal's internal laws and a ratification of the

external Law (as represented by the governor and the police). When Colin first

arrives at the borstal, after collecting his uniform and seeing the governor with the

other new inmates, he quickly comes to verbal blows with Stacey:

> Colin: [To Stacey] I was just wondering whether you were the... er...
>   'governor's assistant' [The other new boys laugh edgily]
> Stacey: [Aggressively] You'll find it pays to play it by the governor's
>   game 'ere... Always remember they've got the whip hand.

The intention behind Colin's question is clear. It is weighted with inferences

of homosexuality and designed to goad Stacey. Within minutes of meeting the

'Daddy', Colin challenges his masculinity and, by including the governor in his joke,

the governor's own sexuality. Stacey's reply, a warning if not an actual threat, further

complicates the issue by referring to the Law in violent terms - "they've got the whip

hand". Therefore, the Law, as Stacey or the governor, it is implied, is a conflagration

of physical violence and game playing (sexual or otherwise): the Law is a sadist.

Later, in a rare objective shot of the dormitory as the boys undress for bed

(Colin is not seen), an exchange between two prisoners' takes place after Stacey

knocks a pack of cards flying and one begins to get irate:

> P1: Use your loaf. He's 'the Daddy', Stacey.
> P2: What's 'the Daddy'?
> P1: Well, he sort of runs things around here.

'The Daddy' is a purely punitive manifestation of the Law of the Father.

However, *it is against this father and not the other substitutes that Colin is able to*

perform the ritual of supplanting the father as the dominant male figure. This, Colin

performs by changing the perception others have of Stacey, making him ridiculous
(the "governor's assistant" joke), physically weak (beating him in the cross-country
run and on the football field), unredeemed by the governor's system and unreliable
(by engaging with Colin in a fight). These are all acts which question not only
Stacey's status but also his masculinity. At no point is Colin's masculinity questioned,
it is explicitly manifested in the film via his relationship with Audrey and his conflict
with the spiv, but the movement, for Colin, from 'new boy' to 'the Daddy' is an
important marker of the development of his subjectivity as an adult.

g) Mother-figures: Good mother/Bad mother

The second family relationship is that of the child and his mother. To explore
this, I shall utilize the Freud derived theories of Melanie Klein. Klein argued that the
progress through the Oedipus complex was predicated upon the "complete dominance
of sadism"[112] at this stage of the infant's development. This sadism, she further
posited, was integral to the mechanism by which the boy turns his affections away
from the mother as object of desire and towards the father, via conflict, then
introjection, into the object for emulation. At the heart of this mechanism, and
therefore the sadism of the child, is the relation of the infant to the signifier of the
mother, the breast: an "oral-sadistic relation" which through its interiorisation of "a
devoured, and therefore devouring, breast create[s] the prototype of all internal
persecutors, and furthermore that the internalisation of an injured and therefore
dreaded breast on the one hand, and of a satisfying and helpful breast on the other, is

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[112] Melanie Klein, 'Infantile Anxiety Situations Reflected in a Work of Art and in the Creative Impulse', 1929, *The Selected Melanie* Klein, 87.

the core of the super-ego."[113] Thus there is a basic divide, within Kleinian theory

between a 'bad' breast, wherein lies the root of paranoia and mania, and a 'good'

breast, from which the infant finds the unifying super-ego.

> The primal processes of projection and introjection... initiate object
> relations; by projecting, i.e. deflecting libido and aggression onto the
> mother's breast, the basis for object relations is established; by intro-
> jecting the object, first of all the breast, relations to internal objects
> come into being [and we see]... the beginning of the super-ego.
> (Klein, 203)

The 'good' and 'bad' breasts have a further impact in that the object relation

is then projected onto the mother herself, leading the identification of the parent as

'good' or 'bad'. Klein explains this by conceptualising the splitting of the object as an

implication of the active splitting of the ego: "[E]xpelled in hatred, split parts of the

ego [such as the fear of annihilation taking the form of the fear of persecution] are

projected onto the mother"[114] but this splitting also leads to the development of the

super-ego and therefore to the movement of the unified subject.

> As the ego becomes more fully organised, the internalised imagos
> will appropriate more closely to reality and the ego will identify itself
> more fully with 'good' objects. The dread of persecution which was
> first felt on the ego's account, now related to the good object as well
> as, from now on, preservation of the good object is synonymous
> with the survival of the ego.   (Klein, 118)

Therefore, having passed through the oedipal stage, the boy should now see

those properties associated with the 'good' breast and mother as those which are

desirable in a future partner and those which are bound up with the 'bad' breast or

mother as undesirable. Klein links these qualities to, respectively; a virginal, non-

devouring figure - "pregenital" - and a sexual, ravenous manifestation - "genital" and

castrating (Klein, 'Early Stages of the Oedipus Complex' (1928), *The Selected*

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[113] Klein, 1929, 50-51.
[114] Klein, 'Notes on Some Schizoid Mechanisms', 1946, *Selected Melanie Klein*, 83.

Melanie Klein, 76). In these identifications we can see the basis for the representation of women in culture, a division which has been crudely labelled as the 'virgin and the whore' in art and film, partially based upon the Virgin Mary/Mary Magdalene dyad in Christianity. This division is clearly, and somewhat literally, manifest in the two key female influences upon Colin, his mother 'the whore' and Audrey 'the virgin'.

h) Audrey: The Good Mother

Audrey, Colin's girlfriend, is cast as a positive, normalising, influence upon the 'wayward' young protagonist. She is from Birmingham originally, but, unlike comparable transient female figures in other New Wave texts (such as Julie Christie in *Darling* - 1965[115] - or Carol White in *Cathy Come Home* and *Poor Cow* - 1966 and '67[116]), her movement has been a brief distance of about 50 miles and, furthermore, she is not a woman alone in the metropolis, independent and free of family ties; her move to Nottingham, we learn from her reference to having told her parents she's staying with Gladys when the foursome go to Skegness for the weekend, is marked as a family move and therefore a normative migration, not part of a larger youth movement to the city. Indeed, when she first meets Colin and Mike, she and Gladys joke about having visited London for a day and the tourist experience of the capital; emphasising the urban naïveté of the girls. Audrey's narrative role is twofold. Firstly, as Colin's girlfriend she, like Mike as his friend, accents the fact that these characters are emblematic and typical of their generation rather than atypical . She is not a rebel like Colin; she just wishes she could be, as her comments reveal in Skegness. Her

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[115] *Darling*, dir. John Schlesinger, perf. Julie Christie, Dirk Bogarde, 1965.
[116] *Poor Cow*, dir. Ken Loach, perf, Cathy White, 1967.

normative behaviour signifies that the discontent of this generation is not simply packaged in the criminal but is deeply embedded. Secondly, it is Audrey's function to ask Colin the questions which the spectator, and therefore society, want answering; the whys and whats. It is her incessant "Why, Col, why?" in the final montage sequence during the race, which accents her role. Her questioning which leads us to perceive Colin's problems as sited in his problematic relationship with his parents - particularly his mother. Audrey pulls from Colin the answers to the questions the psychologist fails to elicit. She is (to use a racing metaphor) straight down the line, her questions are asked openly and honestly instead of being couched in the inferences and associations of the psychologist's enquiries. This means, as Colin does answer, that he trusts her; she is not the establishment but she is representative of less conflict ridden society, that thing labelled 'normal'. She is 'good' because she listens where others do not; she is Colin's confidant and does not turn him away in the manner his mother constantly does in the run-down pre-fabricated bungalow. She is iconically the good mother, manifestation of the 'good breast', because she begins their relationship shyly and virginally (at this time, conventionally) waiting for Colin's moves, placing him in a position of precedence he is not permitted in his own home after his father's death. After the implied consummation of their relationship in the Bed & Breakfast in Skegness, her behaviour changes little (unlike Joe Lampton's middle-class conquest's prissy and harping "Have I changed?" refrain in *Room at the Top*) - it is simply marked by the fluidity of her movement and the removal of her thick overcoat, revealing more of her figure (see fig. 19). Her questions to Colin, however, increase and become more open, less 'leading' (when before they had a closed insistence in their tone - "Why don't you do...?" as opposed to "What do you

think you'll do...?"). It is at this point, on Skegness beach, running through the dunes, that Colin also opens up to her. Her interaction with him is not dependent upon the fact that their relationship is now sexual but it is altered by the more philosophical aspects of that intimacy (he is now more willing to tell her about his thoughts, his frustrations and his hopes) and she is consequently, something reinforced by conventional narrative (love story) expectations, marked out as wife (and therefore, by association, potential mother) material. Audrey has replaced Colin's mother as the significant woman in his life and therefore Colin begins to compare the two as the positive and negative poles of what a wife/mother 'should' be.

Fig. 19. Audrey having removed her coat, the symbol of her virginity, after she and Colin have spent the night together.

j) Mrs Smith: Bad Mother?

Mrs Smith is, in time on screen, a less prominent figure but that does not lessen her significance. Colin's actions are frequently triggered by his mother's behaviour (or the knock-on effect of that behaviour). She is the first thing we see when Colin initially flashes back, her voice calling his name overlaps the present and the past later in the film, it is her spending binge with the insurance money which

prompts the spoof on advertising (imagined by Colin) with her flirtatious winking at the salesmen, and it is the argument with her and her lover over Colin's power in the household, with the television as agent, followed by her sharp slap, which immediately precedes and thus seems to prompt Colin and Mike to rob the bakery. Her influence upon Colin, by and large, is not positive. She elicits a response from Colin but not as a behavioural model; he instead dismisses her in rejecting her money and her lover. When the police come to interview Colin, however, she defends him, briefly performing the role of 'Mother' but she also teaches that the establishment are to be treated with deceit and contempt. Her rare moments of 'motherly' behaviour are ineffective in Colin's eyes. The key offence, as he sees it, is his mother's inferred promiscuity. When Mrs Smith slaps him it is because he has called her a "whore" and her lover her "fancy man". It is plain from the narrative that this relationship is not a new arrangement; the spiv makes reference to picking up the television set as if it was a decision made some time previously - this is also the first moment of conflict between Colin and his mother's lover:

> [The young children are acting wildly]
> Fancy man: Come on, do what you mother says.
> Colin: Eh. Keep your hands to yourself. I'm the gaffer now.
> FM: You think so.
> Colin: I don't think so, I know so.
> Mother: Oh for goodness sake, Colin. Haven't we had enough trouble.
> FM: Well, I'm going out. Pick up that television set [Kisses Mrs Smith.
> Moves to door - to Colin]. Alright gaffer? [Exits]

The key to recognising the longevity of this 'arrangement' is the use of "that" by the lover. It presumes past knowledge on behalf of those within the conversation. The exchange is also crucial as it helps to extrapolate how Colin perceives his role. He wants to be the gaffer, the head of the household but is prevented by both the 'fancy man's' sarcasm, which belittles him, and his mother's reprimand, which

doubles that negation of power by a reiteration of his position as her child.

Added to this are Colin's comments to Audrey on the dunes at Skegness:

There was always rows in our 'ouse though. Mostly about money.
Mam and Dad fought like cat an' dog. Dad threatening to bash
Mam's face in because she was doing it on with other blokes; Mam
cursing Dad for not bringing enough money into the 'ouse. That's how
most people live and I'm beginning to see that it should be altered.

Finally, there is Mrs Smith's failure to visit the borstal. Colin says to the
warden that it is too far for her to come but it is evident during the race sequence that
the borstal sports day is as any other school sports day, many parents are present, but
not Colin's mother. This typifies Colin's understanding of his relationship with his
mother. His father may be absent in a literal sense, but his mother is absent in a sense
of the significant parental role model . She lacks mothering skills with Colin (he
recalls being lost for four hours as a child before his parents began to search) and
therefore is, simply, a bad mother in the traditional judiciary sense. Thus, Colin's
definition of a bad mother becomes the legal, establishment meaning he more widely
abhors.

k) Sibling Rivalries: Colin and Mike

The third and last familial relationship within the film is the relationship
between siblings; between Colin and Mike this relationship can be described as a sort
of childish camaraderie. Earlier, I referred to their interaction as the "telly boys" with
Mrs Smith and her lover: this label unifies their identity and they are close friends in a
manner more evocative of brothers - Mike is never seen in his own house and always
in juxtposition with Colin; Colin's mother comments upon the fact that Mike is ever-

present in their house when they return to the pre-fab' after robbing the bakery and

Mike is comfortable within the environment, goading the spiv as much as Colin does,

initially, in the politician sequence. During the Nottingham and Skegness sequences,

Colin and Mike appear happy in their homosociality, neither questions the actions of

the other and (although it is clearer in the short story with a gap of three years

between the two) a hierarchy is established. This hierarchy, with Colin as the 'leader'

of the two, is maintained when Mike arrives at the borstal near the end of the film but

now it is a stratification imposed by the self-contained system within the prison. Colin

is, by this point, the 'Daddy' and Mike, as a 'new boy' is at the bottom of the heap.

Previously, the hierarchy had been subtle (represented by Colin's considered actions

in contrast to Mike's impulsive behaviour in, for example, the bakery robbery) and

based on respect and influence whereas in the borstal, the relationship of the 'Daddy'

to the 'new boy' is as a bully and marked by the weighting of parent/child (as

discussed earlier). However, the relationship is still viewed, by the spectator as one of

sibling friends. This is reinforced by the film itself, with the first look of recognition

between the two and Colin's change from imperious 'Daddy' snatching food in the

canteen, to welcoming friend seemingly ignoring the hierarchy to bring his "comrade"

closer into the fold. This welcome, though, quickly turns sour, as Mike's entrance into

the narrative at this point is a crucial moment for Colin's sense of his identity; Mike

judges Colin, as 'trustee', as 'Daddy' as "the governor's assistant", with the values of

the outside world, the 'reality' lost by the institutionalisation of the borstal

experience:

> Colin: How did y get in here?
> Mike: Oh,… got caught nickin' a car, kicked the copper and Gladys
> was put on probation.
> C: Hard luck. How's Audrey?

M: Ah, she's alright. She'd like to hear from you. She can't wait 'til you get out.

C: Neither can I.

Stacey's former crony 1: 'Ave you noticed this funny kind o' smell?

SFC2: 'orrible smell.

SFC1: Um.

SFC2: Wouldn't be you by any chance would it?

C: Ah, leave off him, he's a friend of mine.

SFC2: I though I could smell Nottingham; stinks more than Liverpool!

SFC1: If it is, we'll 'ave to get you cleaned up a bit.

C: I said knock it off, didn't I.

M: I can take care of m'self.

C: Sure y'can. That's why you're here.

M: Bit o' bad luck, that's all.

SFC1: Your mate's king o' this borstal y'know?

M: How d'y' mean?

Bosworth: Why, 'e's a great sportsman.

Colin's crony: Yeh. Goes like a bleedin' greyhound does old smoky.

C: […] They've got me on this long distance running trick.

M: What?

C: Yeh, racing against a bunch of berks from a public school. They're toning me up like a race horse - only I don't get so well looked after as a race horse, that's the only thing! Tha' wants me to be a professional runner […] and retire at 32 […]

Bosworth: Think of that load o' cake. Great big jaguar and a fancy tart sendin' y' letters!

Col. cron.: Mobbed in the streets!

M: Who's bloody side are y' on all of a sudden?

SFC1: 'e's the governor's blue eyed boy now.

Mike looks at Colin, Colin looks back a little unsteadily.

Revealing the extent to which Colin and the other inmates are institution-

alised, Colin's running has become a joke and, possibly, a way out of the poverty and

crime's vicious circle into a world of glamour and social popularity. The prisoners

may be hostile to the governor's programme but, subtly, trapped within their own

community, it is showing its effects. Colin is comfortable with the idea of retirement

at 32 and the "load o' cake". He has, unwittingly, bought into the commercialism/

consumerism of normative society and Mike's comments within this scene not only

prod at Colin's anti-establishment conscience but also that of the other characters

present at the dining table (as can be seen in their discomfort at the remarks Mike

makes). Mike, therefore, not only manifests the sibling relationship but additionally, explicit in twins, the concept of doubling. Mike and Colin, at this point, are the two aspects of Colin's identity and Mike's role is to pose back to Colin his earlier self. Colin is tasting freedom through his running to the extent that he has forgotten his original claim, shortly after his fight with Stacey, that: "I'm nobody's favourite [...] What's the point of scarpering? The best thing to do is to be cunning an' stay where you are. You see, I'm going to let them think they've got me 'ouse trained but they never will, the bastards. To get me beat they'll 'ave to stick a rope around me neck."; whereas Mike is still glowering at the establishment, and has increased his stake in criminality by kicking the policeman and including Gladys in his activities. Consequently, Colin has become egotistical (his pride in his behaviour is a key to this, and the rewards of his running preen his self-satisfaction) and Mike functions as a superego, demonstrating the cultural model Colin should aspire to. This is the aim the governor has in mind - that by example, the delinquents should learn how to be better citizens but the film subverts this by arguing that Colin learns (and should learn) to be a better rebel: "a good hero of the British Soviet". So, the relationship between Colin and Mike, as brothers, is based upon the concept of keeping the ego in check, their identities are dependent upon their 'twin-ness', the doubling which makes their role as manifestations of a generation more concrete.

What is interesting about this suggestion, that in order to succeed as an individual a generation must rebel against the establishment, a suggestion posited throughout the film, is that, as with any proposed model of behaviour, it has implications for the representation and manifestation of masculinity within the generation. This is one of the reasons that the films of the British New Wave are so

important in terms of contextualising British masculinities in sixties British cinema.

Characters as diverse as James Bond and Chas in Roeg and Cammell's *Performance*

could not have had the specificity to British culture that they did without being

influenced, both positively and negatively, by the concept of discontented youth.

l) Sibling Rivalries II: Colin and Stacey - 'A Child Is Being Beaten'

The second fraternal coupling within the film is between Colin and Stacey,

who, as I have already discussed, are also involved in a parent and child oedipal

conflict. However, in relation to the governor, both boys are 'sons', and, hence,

brothers. The crux of this brotherhood is the competition between Stacey and Colin

for the governor's trust, or, as we should see it, the father's love. Therefore, it is

useful to consider the conflict of the triangular relation in terms of Freud's *'A Child is*

Being Beaten' in which the central proposition is that the child's fantasy (of a child

being beaten by an adult figure from which the dreamer gets a sexual, sado-

masochistic pleasure) manifests how he/she understands their relationship to the

parent and other children (especially siblings). Freud writes:

> The child being beaten is never the one producing the phantasy, but
> it is invariably another child, most often a brother or a sister, if there
> is any [...] The person beating is never the father, but is left undetermined
> [...] or turns in a characteristic way into a representative of the father, such
> as a teacher. (184, 185)

In *The Loneliness of the Long Distance Runner*, the governor is clearly the

metaphorical father to the boys and Freud's use of the teacher and the school as a

setting in 'A Child is Being Beaten' echoes further within Richardson's film. Which

of the boys, however, Stacey or Colin, is the creator of the fantasy or the recipient? As

Colin's position alters, and he supplants Stacey after the attempted escape following

the fight between the two in the courtyard, Colin emerges the 'winner' of their

conflict and therefore, takes the place of the creator of the fantasy; whereas Stacey

literally ends the film as the beaten subject of the Law (recollect the images within

the final race sequence which recall Stacey's capture and beating by the borstal staff).

Freud says that, however, whilst the "form of this phantasy is sadistic: the satisfaction

which is derived from it is masochistic. Its significance lies in the fact that it has

taken over the libidinal cathexis of the repressed portion and at the same time the

sense of guilt which is attached to the content of that portion" (191). Thus, the attack

on the child (Stacey) by the beater (the governor, the Law) must be read as a

metaphor for the creator of the fantasy's own guilt for desiring the father within the

oedipal conflict and his wish to be beaten himself. So, Stacey, like Mike, functions as

a repressed part of Colin's masculine identity, and Colin's final suspension of the race

can be read in sado-masochistic terms, suspending the punishment and also

proclaiming the punitive Laws exercised by the governor as father to be irrelevant.

Either configuration of the sibling relationship within *The Loneliness of the

Long Distance Runner* is, as I have shown, a relationship of conflict but for Colin and

Mike, their symbiotic doubling and functioning as each other's superegos, is a

manifestation of conflict or cruelty in order to prevent the disintegration of the ego;

for Colin and Stacey the relation is sadistic. Most of Colin's familial relations fail to

supply a replacement rather than substitute for the lost love-object, with the exception

of Audrey, and, consequently, Colin's return to the gas-masks dismantling shop is a

return which, laden with the intertextuality of World War II iconography, alludes to

the missing father, the love-object which can never be replaced.

Conclusions to Chapter Three

In this chapter, the most substantial within this thesis in both breadth and treatment, I have demonstrated how a film which has often been dismissed as 'gimmicky' in its narrative construction is in fact a rich and fascinating film which withstands much analysis. I have used the methodologies of film history, psychoanalysis and narratology to debate how the subjectivity of Colin Smith is constructed by both the narration and the narrative and have discussed the concept of the Angry Young Man as a socially, psychoanalytically and politically framed subject within British New Wave cinema.

Of each of the films in this text, *The Loneliness of the Long Distance Runner* offers the clearest articulation of the Kristevan deject in Colin's self-exclusion from the dominant social behaviours but it is also emphasises that this is a position of class conflict with the patriarchal society. Colin Smith is not, as Jimmy Porter is, a masculinist protagonist in 'crisis' but acts in response to the crisis experienced by the establishment with which he is surrounded. His delinquency is less a manifestation of deep rooted psychological discontent than a way of preserving his individuality amidst the paranoia manifested by the governor and the TV politician. Consequently, Colin Smith is still a victim of the crisis of masculinism but is one for whom, as John Beynon said, his "masculinity remain[s] relatively secure"(76).

In the next two chapters, I shall move on to examining how the masculine identities within Sidney Lumet's *The Hill* and David Lean's *Lawrence of Arabia* are manifested in an Other landscape and how the films represent the institutions of

Imperialism, as equivalent to masculinism. In both, it shall be seen how the Angry

Young Man of this chapter and the Monstrous Masculine of Chapter Two pervade the

tensions of the decentred male.

Chapter Four

Climbing *The Hill*: Power, Punishment and

Suffering within the Masculine Institution

Introduction

In my analysis of *The Loneliness of the Long Distance Runner* I discussed the

way in which the narrative's use of analepses and the protagonists development of an

autonomy articulated through memory operate to set Colin Smith free from the binds

of the borstal, the young offenders' institution which marks him out as a criminal and

delinquent in the sight of society.

The prison as a metaphor of nation is an important theme within a significant

proportion of modern Western literature, from the panoptic workhouses of Dickens to

the dungeons of Dumas[1], and cinema has inherited the image as a site of dramatic

intimacy which encourages the spectator to see the action in the mundane and

repetitive as a parallel for the habitual existence of human life (for example in

Papillion - Franklin J. Schaffner, 1973 - and *The Shawshank Redemption* - Frank

Darabont, 1994). The prison narrative problematises society's relationship to the

prisoner and emphasises the ambiguity of ideas of good and evil: taking us closer to

those abjected, thrown out from the world, the narrative encourages us to question our

own abjectivity.

In this chapter I shall discuss, with reference to Sidney Lumet's 1965 film *The*

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[1] For example, *Oliver Twist* (1839), *Little Dorrit* (1857), *Nicholas Nickleby* (1839), *Great Expectations* (1861), *Hard Times* (1854) from Charles Dickens and *The Count of Monte Cristo* (1844-5), *The Three Musketeers* (1844), *The Man in the Iron Mask* (1848-50) by Alexandre Dumas.

Hill, how abjection, represented and articulated through sado-masochistic structures of power, operates as a penal system which is informed by and reflective of a concept of Imperialist British masculinity made anachronistic within a post-Imperial setting. This thematic framework is one which British cinema has explored at length in post-war films which reflect the military structures of wartime culture (for example *The Colditz Story*[2], *Bridge on the River Kwai* or *Ice Cold in Alex*[3]) but Lumet's film engages in an anti-establishmentarian debate which mirrors the time of the movie's production.

What I am seeking to achieve is an analysis of: the effects of masculinism in an institutional form upon masculinities which, although they have been abjected by the Law, desire to be re-educated and reinstated into the social system. Ancillary to this is an investigation of the methods of social re-programming and whether, or not, re-education succeeds. In doing so I shall examine the way in which punishment is used, by whom and on whom within the film.

In *The Hill* (for a synopsis see Appendix C), as in both *The Projected Man* and *The Loneliness of the Long Distance Runner*, the dramatic tension exists in the relations between key characters and their responses to actions rather than within the action itself. These relationships can be comprehended via familial metaphors reiterated within the film's action and dialogue. In this discussion, the central relations I focus upon shall be those in which the role of the protagonist (Sean Connery as Non-Commissioned Office Roberts) is a catalyst for other actions and reactions. This configuration necessarily includes most of the characters at the

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[2] *The Colditz Story*, dir. Guy Hamilton, perf. John Mills, Christopher Rhodes, 1954.
[3] *The Bridge on the River Kwai*, dir. David Lean, perf. Alec Guinness, William Holden, 1957. *Ice Cold in Alex*, dir. J. Lee Thompson, perf. John Mills, Anthony Quayle, 1960.

narrative's centre but also recognises that, unlike the other films within my thesis, *The Hill*'s narrative, despite Roberts' function as both a catalyst and protagonist, is principally an ensemble narrative (demonstrating the theatrical roots of the text[4] in the scale of the sequences which are cinematically dramatised by Oswald Morris' heightened monochromatic photography[5])

1) Power and Punishment

Whilst the prison stands as one metaphor of the nation state, so, also, does the army as the physical representation of a nation, or its monarch's, power. *The Hill* doubles the resonance of its rendering of the abjected protagonist by setting the narrative within a military prison where the convicts are soldiers who have acted against the institution of the Army and its Laws and therefore may be perceived, although not legally, as formally trusted servants of the nation who have committed acts of treason against the state. Consequently, the characters within the film are doubly abjected by society and are no longer, within the eyes of the Law, subjects in the sense of political citizens of a state. The narrative of *The Hill*, addressing this state of non-subjectivity, follows the attempts by the prisoners to regain their subjectivity but eventually proves this to be impossible for the abjected individual because every action works against him. If he tries to operate within the Laws of society, they will reject him - and leave him deject; abandoned and abandoning.

The concept of servitude within an institution (what soldiers do for their

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[4] The film was based upon the semi-autobiographical novel and play by Ray Rigby - who wrote the screenplay with RS Allen.

[5] Morris won the Best Black and White Cinematography BAFTA for 1965.

country, how we describe the time a prisoner 'serves', how every layer of power operates, with one individual serving another) is a key aspect in understanding how masculinity is created within the epistemological framework of British tradition. A child subjects himself to and therefore serves the will of adult Laws before discovering his own subjectivity and making the adult kow-tow to him in the process of oedipal power transformation. Then, emerging into a wider world beyond the familial relation, makes every relationship metaphorically familial: bosses become fathers, friends become reconciled siblings, competitors become *un*reconciled siblings, women are described as mothering those who are weaker - even lovers are sought on the basis of their relation to the familial model (whether that be in replication of an individual, raising the issue of the incest drive in the child once more, or in rejection of the template). How this process functions as a central element in the development of masculinity in British society is that our institutions are designed to repeat this metaphorical familial identification *ad infinitum* - and consequently, masculinity, or the development of the masculine subject, is tested and re-tested in a continual reiteration of the oedipal complex. The Army is no exception to this rule, which can be seen as much in the institutions of business as those we calls the 'services' and, if anything, the rigid reliance upon written regulations means that this process of a constant challenge to masculinity is ground into the very fabric of military tradition.

The Hill is, with the exception of a prostitute who functions purely as backdrop, a male cast only film in which different characters take on particular gendered roles within an oedipal interpretation of their relationships, *apropos* the theoretical model above. Set within a British military prison during World War II,

Lumet's film concerns the passage of five men through their first few incarcerated days. Each prisoner conforms, it appears initially, to a particular criminal stereotype; although these can easily also be identified as the stock characters of any conventional war film and, in particular, any movie within the prisoner-of-war sub-genre:

- The spiv (as discussed in the previous chapter)

- The aggressive man (not the same as the angry or 'hard' man in that there is a lack of focus on the aggression and it becomes a character trait)

- The sensitive type (typically depicted as a dreamer, often killed within the narrative - e.g. the young soldier - Lieutenant Joyce - in David Lean's 1957 *The Bridge on the River Kwai*)

- The colonial representative (anachronistic, defensive, racist)

- The imperfect hero (wherein his journey towards being a hero is a redemptive journey - e.g. John Mill's character in J. Lee Thompson's 1960 film *Ice Cold in Alex*)

All of these character types can be condensed into figurative roles.

However, characters signified as sexually other, or gendered as what we might conventionally consider 'feminine' are *not* to be read automatically as homosexual within the film's discourse of power, despite the dialogue of the movie, which in the hands of some roles *does* present a homophobia typical of the dominant ideology (via such references as this to one character as "one of those cads who can't make up his mind whether he's a boy or a girl" - Williams to Stephens). Rather, what we see in operation within the film is a homosocial society which in turn reflects the military

structures of wider society and the framework for masculine identification is based

upon mutually exclusive power dynamics - weak versus strong.

Each role within the film can be measured in terms of the soldiering ideal, that

which Graham Dawson has described as being "the quintessential figure of

masculinity" and that, as "popular imperialism" created an "especially potent

configuration... [of] new imperialist patriotism, the virtues of manhood and war"[6],

specifically a British ideal. These images are themselves drawn from a long line of

representational conventions such as the Greek mythic heroes (ironically so, given the

acceptance of hetero- and homo-sexual drives within ancient Greek masculinity) but

are also centred upon the biblical concept of masculinity as a whole which does not

require an Other - i.e. Adam - and thus eschew femininity as the opposite to whole,

unified or hard making it partial, fragmentary and soft. How this baseline for the

iconography of masculinity is made specifically British is via the development of

Empire in which the coloniser (the British soldier as representative of the King, a

symbol of patriarchy) dominates another land that is typically referred to in feminine

terms, is frequently made exotic through a process, which shall be discussed in

Chapter Five, of orientalisation[7]. As the late Anthony Easthope wrote referring to

masculinity more widely in *What A Man's Gotta Do: The Masculine Myth in Popular*

Culture (1986)[8]:

> The masculine ego must master everything. If the physical world on the
> outside can be overcome as nature, on the outside it may be dominated

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[6] Graham Dawson, 1.

[7] orientalisation - from orientalism, the ideology of making the Other exotic and feminised. The term originates with Edward Said's 1979 book *Orientalism* (New York: Vintage).

[8] Anthony Easthope, *What A Man's Gotta Do: The Masculine Myth in Popular* Culture (London: Palladin, 1986). The book draws on militaristic/Western iconographies, films (such as *Red River* - Howard Hawks, 1948 and *The Deer Hunter* - Michael Cimino, 1978) and the history of art's representations of men .

as the body, and an idea of the body [as 'hard', impenetrable' and "unified"].

Easthope (1986), 51.

Thus the Imperialist *mastering* of the Other leads to a configuration of Imperial masculinity which, dependent upon male soldiers, becomes *in*dependent of women and femininity. Consequently, the Imperial British masculine identity (which is increasingly anachronistic and irrelevant from the 1960s onwards) is a self-replicating militaristic side-effect of Empire based upon independence from the Other but also military and punitive power over it.

In *The Hill* the Imperial British masculine identity is represented by the Regimental Sergeant-Major (Harry Andrews) and should principally be comprehended as an icon of masculinity, symbolic of the past, if not of sexual maleness. Power, punishment and suffering are subsequently, as the tools of the Imperialist masculine identity, witnessed as being intrinsically part of an out-of-date hegemony which forges the masculine identity, whether it be into a "toy soldier"[9] or into a 'rebel with a cause'. This latter aspect identifies *The Hill* as being related to a more general feature of British cinema during the sixties in that it focuses, like *The Loneliness of the Long Distance Runner*, upon the discontent attempting to force his way into a more just landscape. In this sense, the central protagonist of the film (Sean Connery's disgraced NCO Roberts) can be said to share as much with Jimmy Porter, Arthur Seaton and Colin Smith as he does with the rebels of more distant times, such as Captain Nolan, 'hero' of the charge of the Light Brigade[10].

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[9] As Roberts refers to the RSM's intentions.

[10] An interpretation of which was filmed three years after *The Hill* by Tony Richardson, developing both the historical context of the 'Angry Young Man' and the Restoration drama style of *Tom Jones*. *The Charge of the Light Brigade*, dir. Tony Richardson, perf. David Hemmings, Vanessa Redgrave, 1968 and *Tom Jones*, dir. Tony Richardson, perf. Albert Finney, 1964.

The film of the 'cherry bums''[11] infamous charge during the Crimean War is a pertinent narrative comparison to the framing of both the situation within *The Hill*'s action and that which has already taken place before the film begins. Roberts' defiance of his officer's orders whilst still sending his own men into battle and retaining the chain of command is parallel to Nolan's forced actions in the face of the general farce which Cardigan had planned using his own out-of-date King's Regulations. Thus one interpretation of the opening gambit of *The Hill* with its establishing dialogue between the RSM and the Medical Officer (Michael Redgrave) about Roberts' insurrection, something evidently followed by the soldiers, is that it may be seen to initiate its action if not strictly in *media res* then more apparently as a sequel to a plot which has gone before: *The Hill* is a narrative of consequences which result from unseen previous incidents that are as dramatic as the events Lumet's film plays out but still remain enigmatic.

In most films where the concept of injustice is raised, the spectator expects (according to plot conventions developed over time) a symmetrical return, via a process of discovery, to freedom, for example in *The Wrong Man* (Alfred Hitchcock, 1951)[12]. Consequently, because the dialogue within the film takes narrative space to establish Robert's actions prior to arrest and further iterates his moral and ethical superiority, it is assumed by the spectator that the finale of the film will climax with his freedom, or at the very least the open implication of possible freedom (see Chart 3 below).

However, this positive conclusion is closed off in the final moments of the

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[11] The soldiers of the Light Brigade were nicknamed the 'cherry bums' because of their tight red britches.

[12] *The Wrong Man,* dir. Alfred Hitchcock, perf. Henry Fonda (1951). A jazz musician (Fonda) is accused of murder and has to prove his innocence , which he eventually does by finding the criminal.

narrative and the expectation is cut short by a complicating action which disrupts

Roberts' "through-line of action"[13] (see Chart 4). The heroic figure into which

Roberts has developed does not gain the freedom through justice he seeks; making

him a parallel futile hero within the narrative conclusion of *The Hill* and again

comparable to Nolan, with his futile death in *The Charge of the Light Brigade*.
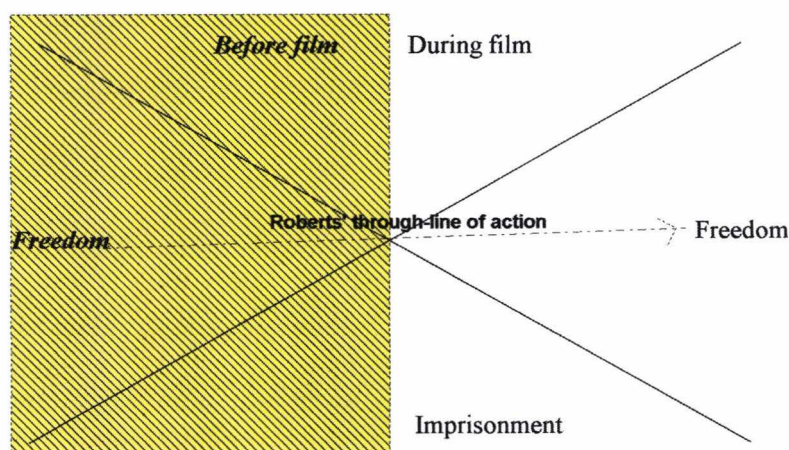
Chart 3: Narrative structure as expected within conventional dictates.
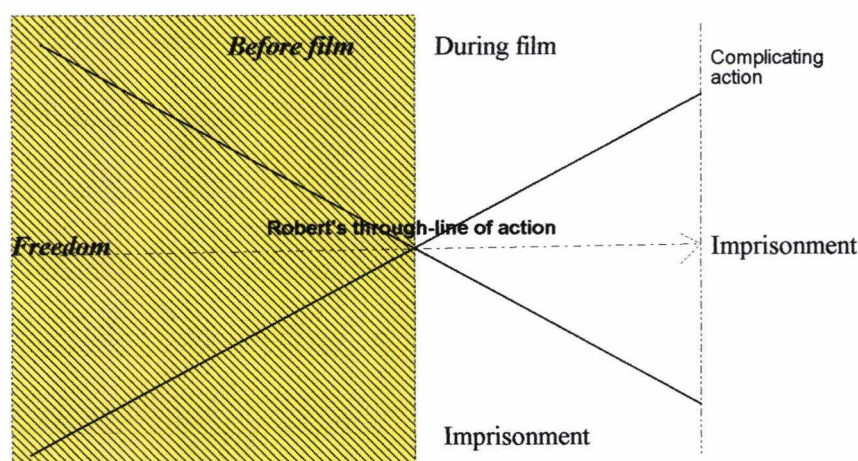
Chart 4. The narrative complicating action blocks the spectator's expectations of the conclusion.

This kind of narrative rejection of convention is a structuring and stylistic

device with which we are more familiar in contemporary non-classical film narrative

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[13] "Through-line of action" being the narrative trajectory of a character. The term originates with the work of Konstantin Stanislavski. See Jean Benedetti, *Stanislavski: An Introduction - The System* (London: Methuen, 1989), 41, 42, 60.

and it is one which can be seen throughout post-war British cinema from the finalé to

Ealing's *Kind Hearts and Coronets* in 1949[14] to *The Italian Job* (1969)[15] and *Get*

Carter (1971)[16], through to the post-modern conclusion of *Four Weddings and a*

Funeral (1994), which rejects film conventions of happy endings by refusing the

marital conclusion to a romantic-comedy[17]. In and of itself, this narrative variation is

not specific to British cinema but is part of wider developments within film narrative

and narration in the post-war period.

In *The Hill*, nevertheless, the narrative rejection of convention within this

particular cross-genre text (prisoner-of-war film/thriller) is made new and exciting

through its disavowal of the concepts that justice always wins and that 'good will out'

in the protagonist's absolute dejection from society. His 'crime' has made him abject

but his rejection of the establishment makes him deject: the difference lying in

Roberts' self-imagery in relation to society. He is "a *deject* who places (himself),

separates (himself), situates (himself), and therefore *strays* instead of getting his

bearings" (Kristeva, 8 - her italics). In this context of the protagonist as abjected and

self-dejecting, the conclusion of the film can only ever disavow the ending which

would re-integrate the hero into society, as it did in both *The Projected Man* and *The*

Loneliness of the Long Distance Runner. Having placed himself apart from the

system of institutional meaning and devalued the Kings Rules and Regulations,

Roberts' must remain punished by the dominant ideology even when he occupies the

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[14] *Kind Hearts and Coronets,* dir. Robert Hamer, perf. Alec Guinness, Dennis Price, Joan Littlewood, Valerie Hobson (1949).

[15] *The Italian Job*, dir.Peter Collinson, perf. Michael Caine, Noel Coward, Benny Hill (1969).

[16] *Get Carter*, dir. Mike Hodges, perf. Michael Caine, John Osborne (1971).

[17] In the final scene of *Four Weddings and a Funeral*, Hugh Grant and Andie MacDowell's characters agree to *not* get married, a reversal of the usual romance genre ending *vis-à-vis Sense and Sensibility* (1996, Ang Lee) or *Sleepless in Seattle* (1993, Nora Ephron).

place of the victim.

Although set during World War II, the narrative *The Hill* plays out is relevant to any representation or consideration of British masculinity during the 1960s, particularly throughout the earlier period immediately following the ending of National Service in 1960. Established at the end of World War II, National Service was a means of temporarily boosting the numbers within the greatly reduced regular forces without conscription. It lasted for two full years (as a minimum, the forces reserved the right to keep the men longer if war broke out) and became the focus for a number of British films during the 1950s, including the first *Carry On...*, *Carry on Sergeant* (1958)[18] and the Boulting brothers' *Private's Progress* (1958)[19]. Most of the soldiers who fought during the Korean War were doing so as part of their National Service. It can also be traced however, as an important influence upon the growing extent of working-class representation and, specifically, in the disenchantment articulated by a generation better educated and with more money in their pockets than their parents: a generation famously described by Jimmy Porter (paraphrasing the conservatism of the middle-classes) as getting "our cooking from Paris... our politics form Moscow, and our morals from Port Said" (*Look Back in Anger*[20]). In *Saturday Night and Sunday Morning* for example, released in 1960, whilst Arthur Seaton has not, we assume, been called to arms, Jack (Brenda's husband) endorses the military framework by calling upon his brother and a friend, who are still in the army, to defend against Arthur's challenge to 'traditional' family values (his affair with

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[18] *Carry On Sergeant,* dir. Gerald Thomas, perf. Kenneth Williams, Bob Monkhouse, Kenneth Connor, 1958.

[19] *Private's Progress,* dir. John Boulting, perf. Ian Carmichael, Dennis Price, 1958.

[20] John Osborne, *Look Back in Anger*, 1956, *Look Back in Anger and Other Plays: Collected Plays Volume One* (London: Faber & Faber, 1993), 13.

Brenda). These "National Service lads" as they are referred to in the film, are not the

jovial, comic soldiers of either Ian Carmichael or Kenneth Connor, rather they are

violent bullies. This is indicative of the New Wave generation's approach to any

representation of the establishment; it is essentially an infringer of liberties and it is

also an indication of why, what Arthur Marwick calls in *The Sixties*, "the High

Sixties"[21], becomes a bacchanalian invigoration of the concept Freedom (in exactly

the same way that the Restoration after Cromwell's Commonweal was performatively

liberated).

These aspects, the impact of National Service and the growing anti-

establishmentarian ethos of the 'angry' generation, are helpful for understanding the

dramatic force of *The Hill* as a film of the 1960s. However, they have to be

understood alongside another influence within the film which cannot be evaded; the

iconography of Connery as James Bond, the epitome of British military masculinity in

British sixties cinema and widely discussed in all the surveys of the period. There is,

therefore, very little which is new to say about Bond other than to cite James

Chapman's 1999 book *Licence To Thrill* (London: Routledge) as a comprehensive

analysis of the character and films.

Primarily, *The Hill* was a vehicle for its star, Sean Connery, a revenge upon

Bond, with whose image Connery was already beginning to become weary having

made *Dr No* (Terence Young, 1962), *From Russia With Love* (Terence Young, 1963)

and *Goldfinger* (Guy Hamilton, 1964). As such it was specifically antithetical to the

Bond series: unglamorous, black and white and spatially confined - there are no

exotic landscapes here; even the desert becomes a weapon against the protagonist.

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[21] Marwick, *The Sixties,* 5-9.

Before becoming a hero, Roberts the protagonist must progress narratively along a

trajectory of redemption. He begins the film framed by the contextual information as

a coward and until the enigma, established early on in the film, of why he rejected

his officer's orders to go into battle is answered, he cannot progress further. As a mid-

Bond Connery role, the ambiguity of his figure as disavowing conventional ideas of

the heroic was a risk but the part does neatly bring together Connery's career pre-

Bond (dominated by underworld characters such as Paddy Damion in *The Frightened

City* (John Lemont, 1961), which was re-released after *Dr. No* came out) and the

matinee-idol heroics of 007.

In a 1997 interview with Mark Cousins, Connery commented, relating the film

to his own experiences as a teenager in the navy, that *The Hill* was "what I would

have written" and Cousins goes further to remark that "[t]he style of *The Hill* is as

rebellious as its content: no girls, locations, colour, music, post-synching [...] or stand-

ins - Lumet and Connery reject[ed] the fantasy world of the Bonds in favour of

aesthetic rigour."[22]

Whilst the Bond films and Connery as Bond were being accused of sadism by

critics such as Alexander Walker and Richard Whitehall:

> [*Dr. No* is t]he perfect film for a sado-masochistic society.
> (Richard Whitehall, *Films and Filming*, November 1962)[23].

> By putting their tongues often enough in their cheeks,
> the producers manage to turn Ian Fleming's often unsavoury
> plot ingredients into what you could call sadism for the family
> (Alexander Walker, *Evening Standard*, 4 October 1962)[24].

Connery's part in *The Hill* attempted to subvert the iconography that was developing

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[22] Mark Cousins, 'King of the Hill', *Sight and Sound* (7:5, 1997), 23.
[23] http://www.eofftv.com/critical/dr_no_critical.htm. Accessed 15.02.2003.
[24] Ibid.

around him, with Connery playing the part of the victim instead of the sadist and

reversing his social position as manifestly part of exclusive society to one rejected by

the establishment. In reversing the power dialectics of Connery's increasingly typical

character types, the part of Roberts functions to magnify the critique of the narrative.

Here is an actor who is foremostly associated with a part which is dominant, powerful

and influential, playing another part which is formerly like Bond (after a fashion as an

NCO) but which is repressed by social forces and coerced into submission.

Like the hill itself, the device upon which the prisoners are punished (or

tortured depending upon the context), the structures of power within the film are

pyramidal with the institutional Army as a metaphor for the state at the top, followed

by those who wield the physical manifestation of that power, with the prisoners, the

masses, at the base. In the film, however, the political pyramid is stopped short, the

apex of the means of torture is absent, lacking the absolutism of a 'successful'

regime; indicating a power which is absent, mythical, present in references to its very

absence through the manifestation of state and military tradition, the King's Rules

and Regulations. In *Discipline and Punish* (1977) Michel Foucault identifies the

pyramidal power structure to be the earliest model of institutional power operating

top-down from the King to the condemned with those stages in between as being the

legal manifestations of the King's Law[25]. Within *The Hill* this kind of structure is

emphasized by the fact that whilst the commandant (Norman Bird) is absent, seen to

be endorsing a *laissez-faire* attitude towards his duties, he still solicits the automatic

respect a concept such as the upper-class and a monarch's 'divine right' commands.

The RSM (Harry Andrews), in the meantime, is referred to as being, in the novel from

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[25] Foucault, *Discipline and Punish*, e.g 29.

which the film closely draws, "the King's man". The commandant is simply a

figurehead, a representation of the absent King - the Law of the King, his

regulations. Political and physical power in *The Hill*, therefore, is in the hands of the

RSM, who lives by 'the book' and his Staff sergeants, who live under his rule:

> Every member of my staff's got my full backing. There's the
> commandant of course - the commandant signs bits of paper,
> he'd sign his own death warrant if I gave it to him, but I run this
> place, you get that. The commandant doesn't like to be troubled
> with trivialities, so only take up serious matters with him, like
> arson, or sudden death - but see me first always.

Yet, crucially, the commandant and the King's Rules and Regulations are

depicted as ineffective, ridiculous, stupid. In the most important scene in terms of

extrapolating the similarities and differences of both Sergeant-Majors (Roberts is

addressed as Sergeant-Major by his co-prisoner, McGrath), Roberts says of the RSM's

adherence King's Rules and Regulations; "Queen Victoria's dead! It's out of date! All

I know is that I can't do things that don't make sense to me any more and you can,

you can still live by the book: but it's out of date, it's stupid and out of date!"

Roberts' remark that Queen Victoria is dead emphasises further the perception of the

absent monarch and draws the attention of the spectator to the failure not only of a

pyramidal hierarchy in practical terms but also to the failure (referred to throughout

the film and highlighted by Ossie Davis' Caribbean Jacko King) of the British empire

and its pyramid of nations:

> RSM: Oh, you'd quit eh?... You'd sign away our bloody empire?
> Roberts: Yes! Give it to Jacko, maybe he can use it.
>   ...
> RMS: King!
> King: Sir.
> RSM: Would you like to drill with these men?
> King: Anything you order, I can do, sir.
> RSM: ... You can't drill with them, you're black.
> King: I already know that, sir.

> RSM: ... King's Rules and Regulations laid down in black and
> white; the Hottentots, Besutus, Voodoo boys and sons
> of witchdoctors do their square bashing separate and
> away from the white men.
> King: I'm a British subject of the West Indies.
> RSM: You're black.
> King: That makes me happy when I see some white men, sir.

The role of Jacko King is a crucial, if understated, aspect of understanding the film as a 'state of the nation' critique. In Rigby's original novel (and also in the play), King is still West Indian but is known as Jacko Bokumbo[26]. This naming immediately locates him in a different kind of colonial position and associates him with H. Rider Haggard's Masai warrior Bosambo in *King Solomon's Mines*[27]. Jacko Bokumbo, rather than Jacko King, is a man little removed from his slave forefathers in that he carries an African name and so the RSM's references to "Hotentots, Basutus, Voodoo boys and sons of witchdoctors" whilst still patently racist and indicative of his Imperialist attitude makes, within the epistemology of the novel at least, some contextual sense. The second implication of this renaming of the character within the film, irrespective of the claims of realism (as any colonial historian knows, slaves did not retain their African names but were often renamed by their owners) is that by renaming the character he now can be said to signify differently; to perform a different semiotic function within the film to that within the original texts.

Three important conclusions can be drawn from the colonial identification and significance of Jacko King:

a) that a West Indian from a slave family is likely to have been historically named after his owner or job. In the seventeenth and eighteenth centuries the British royal family owned a major share in the slave trade and thus King can

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[26] Ray Rigby, *The Hill* (London: WH Allen, 1965), 28-29. .
[27] H Rider Haggard, *King Solomon's Mines,* 1885.

be said to be living under the mantle of the monarch;

b) that in a film which on one level of interpretation is dominated by the implication of regal and state power, a character named King and discussed as the heir of British 'interests' can be described as signifying the future of the state's *materialistic* manifestations (people as property); and

c) on the mirroring level of interpretation which recognises King's double function, the character alludes to the rejection, by colonial peoples post-World War II, of British sovereignty in favour of self-rule. King's double symbolic function therefore is on the one side a symbol of the past of Empire and on the other a symbol of its future.

However, the film does not simplistically state that the King's Regulations are, in themselves, negative - what it implies is that if used 'by the book', without consideration or with questionable motives, they are the tool of the totalitarian; "para this and para undersection x, y z that" becomes a variation of Orwellian doublethink. As Roberts says to King; "there'd be no bloody army left if we didn't obey orders!... It's not just disobeying orders; it's rules, regulations, me". Individuals and the interpretation of the King's Rules and Regulations are situated at the heart of this army's power on a microcosmic scale but still we are left, irrevocably, with a headless power structure, ruled by the traditions of 'a constitution' and men who possess a little persuasion: a power structure which is closed off, isolationist, patriarchal; a manifestation of British rule, power and culture.

The early pyramidal power structure as seen in *The Hill*, nevertheless, is not the sole form in which penal power in manifested in the film; we can also recognise the use of spectacle, humiliation and torture as devices within the narrative. These are

indicative of Michel Foucault's middle period as discussed in *Discipline and Punish* (primarily the eighteenth-century, each era overlaps) and the technology of punishment particular to the stage: the spectacularisation of condemnation without the presence of the monarch as torturer; the chain-gang, whereby convicts are put on parade for the benefit of exhibiting to the people that the state is restricting their (the prisoners') freedom: "The great spectacle of the chain-gang was linked with the old tradition of the public execution [and torture]" (Foucault, 262) and so was also indelibly linked to the mechanisms of representation which centre around the humiliation of the condemned.

In *The Hill* the twin roles of spectacle and humiliation in punishment are seen in the daily Reveille in which all soldiers (prisoners and warders) participate. The convicts line up, flies feeding off their sweat with the Union Jack flying high overhead as a representation of the political state. It is at this juncture that the experience of the penal system is manifested within the film as being a punishment not simply of the prisoners but also of the warders. As Roberts says to Bartlett whilst they wait for the commandant's arrival: "They're all doing time, even the screws".

British culture (and also bearing in mind that this film is set upon the mythic landscape of World War II's desert battlefield) is notably one which is overtly concerned with the concept of 'Tradition', and, frequently, with 'Tradition' as ceremonial ritual: the way in which the formal mechanisms of power emphasise their superiority through visual apparatuses in which power is witnessed as the cipher of mythic Britannia. These visual apparatuses, which include the media's response to 'events' such as war, charity and immigration, are not simply the rituals we associate

with monarchy's pomp and circumstance but are also manifested as the rituals of punishment; being detained at 'His Majesty's Pleasure'.

In *Discipline and Punish*, Michel Foucault refers to early (from the 16th to the late-18th century) punishment and methods of imprisonment which regarded the concept that the crime was first and foremost a crime against the body of the King and thus, in theory, viewed all crime as potentially treasonable (hence the larger percentage of crimes punishable by death and spectacularised torture). Of this Foucault said that:

> The justice of the King was shown to be an armed justice. The
> sword that punished the guilty was also the sword that destroyed
> enemies... it was... a reminder that every crime constituted as it
> were a rebellion against the law and that the criminal was an enemy
> of the prince.
>
> <div align="right">(Foucault, 50)</div>

> [T]orture... revealed truth and showed the operation of power...
> It ... made the body of the condemned man the place where the
> vengeance of the sovereign was applied, the anchoring point
> for a manifestation of power, an opportunity of affirming the
> dissymmetry of forces.
>
> <div align="right">(Foucault, 55)</div>

What is crucial here are two points which Foucault raises: a) that not only is the operation of the sovereign's (and by implication, particularly in modern mechanisms of power and punishment, the state's) power wielded primarily by the military but that b) the purpose of the seen punishment is to 'reveal', 'show' and 'manifest' the power of the ruler; "A whole military machine surrounded the scaffold: cavalry of the watch, archers, guardsmen, soldiers..." (Foucault, 50) As a result, Foucault notes, referring to the system in the middle period of the 18th century (when the prison moves from the power of the King to the power of the state via the chain-gang and the panopticon), that "[t]he art of punishing, then, must rest on a whole

technology of representation" (Foucault, 104):

> It is an art of conflicting energies, an art of images linked by
> association, the forging of stable connections that defy time:
> it is a matter of establishing the representation of opposing
> values, of establishing differences between the opposing
> forces, of setting up a complex of obstacle-signs that may
> subject the movement of forces to a power relation.
>   (Foucault, 104)

What is being referred to here, and is present in the prison system and in *The*
Hill is a system of representation, of symbols, which refuses to acknowledge
temporality as an arbitrary sequence but rather sees temporality as ordered duration.
Within the technology of representation which iterates the punishments of the early
period, the time between the start of punishment and its end is, instead of being
commanded by the unpredictability and hence freedom of the everyday, dictated by
the excessive practise of continuous repetition and thus constraint. An example of this
within *The Hill* can be seen by the ritualistic repetition of the quick-march to the hill,
or, more emphatically, in the prison timetable itself and the morning parade for the
commandant in torturous heat.

As such, what is established is a "political ceremony" where there is an
"excessive, yet regulated manifestation of power;... a spectacular expression of
potency, an 'expenditure', exaggerated and coded, in which power renewed its
rigour" (Foucault, 187-8). Each manifestation of power establishes that level of
difference which identifies the condemned or the prisoner as 'wrong' and the ruler as
'right' and this, in turn, can be seen as establishing the "obstacle-sign" to the prisoner,
resulting in the movement of forces, the prisoner's attempt to overcome the obstacle-
sign, to re-identify the manifestation of power as being part of his own political/
ethical position rather than that part of belonging to the Other.

In *The Hill*, this "technology of representation" is manifest in the obstacle of the hill itself, built by the prisoners, climbed by them as a punishment, and seemingly a permanent symbol of the continuities of penal servitude. Within the film the spectator witnesses the hill being climbed five times. Lumet uses differing point-of-view shots to reveal the meaning of the hill to each prisoner and emphasises the physical strain by having the actors wired for sound as they struggle up and down; their laboured breathing becoming one of the few moments of abstracted diegetic sound within the film (the others being at the film's opening and at its close - the sounds of obedience; of orders being shouted at convicts). Yet, made of sand, the demise of the hill is threatened through inter-textual references (particularly the biblical parable of the 'house built on sand') . Once the hill itself loses its symbolic power, the prisoners can regain their own. In the film this loss occurs shortly before Stephens dies from Williams' exhaustion torture whilst the prisoners' endless climbing of the hill collapses into the laughter of the weary, the fearful and those who have recognised the ridiculous within power (however minute it is in real terms and however much it leads to an alteration of the perception of effect and a manifestation of the transcendence of tyranny).

The death of Stephens is the central catalytic action for the second half of the plot of *The Hill*. It is the turning point within the film's narrative as it represents the moment at which the military code and the physical discipline (which like the King's Regulations is ambiguously represented because it is embodied by orders which are variously condemned and obeyed) begins to fall apart. It is the point at which Roberts regains his status among the other prisoners and acts directly, obtaining power via his wish to "make a report about Williams". It is the instance when Williams' control

over himself and the men not only exceeds the excessiveness that the RSM has encouraged in him but becomes an issue of megalomaniacal violence: discipline as the delinquency described by Foucault as "the vengeance of the prison on justice" (Foucault, 255) and as such not solely manifest in the convict but also potentially within the prison officer.

Staff Sergeant Williams' self-discipline is always tenuous; the hold he possesses over himself is limited. In the first sequence of the film set at night, Williams attempts to submit himself to the test of the hill but he gives up, despite the RSM's previous claim that "any fit man could climb the hill". From this early stage within the narrative, Williams lacks the control to keep going, to be as disciplined as he would like to believe he is. Given the lack of condemnation, in the discourse of the film, of the King's Rule and Regulations and army discipline (the latter which Roberts defends to King) it is also important for the film narrative that it establishes that Williams, as the direct cause of the film's central events, is an outsider. His entry to the prison is a doubling of the prisoners' roles in creating narrative impetus via their arrival but unlike their standing as time-worn soldiers, part of the military system, Williams, newly volunteered, is Other to the army in a different sense:

> RSM: You the new Staff?
> Williams: Sir.
> RSM: Name, Staff?
> Williams: Staff Williams, sir.
> [...]
> RSM: Worked in the civvie jails 'aven't you?
> Williams: Yes, sir.
> RSM: And Aldershot?
> Williams: Yes, sir.
> RSM: Why give up the comforts of civvie life?
> Williams: Wanted overseas, sir.
> RSM: Gerry bombed the Scrubs? Is that right?
> Williams: Yes, sir.
> RSM: Then you'll like it here. Nice and peaceful, isn't it

> Staff Harris?
> [Harris laughs]
> Williams: Do my job anywhere I'm sent, sir.
> RSM: Huh? Enjoy prison work?
> Williams: Fancy I'm the right man for the job, sir.
> RSM: Do you? Staff Harris don't reckon himself a man
> on a mission. Is that right, Harris?

Williams demonstrates, through his reactions to the prisoners' and Harris'

responses to his bullying conduct, an unusual position in relationship to the work

itself: he enjoys it and is sadistic in his relations with his subordinates (which shall be

discussed more specifically later), seeking to subjugate them to his power. This

enjoyment is tied to the mission to which the RSM refers; vengeance upon the

Germans. A mission he will fulfil by a) continuing his job and b) returning soldiers to

the fighting forces.

Foucault comments that "Disciplinary punishment is... not so much the

vengeance of an outraged law as it is repetition, its reduplicated insistence" (Foucault,

180) and Williams can be seen by the spectator to constantly repeat and reduplicate

the Law which has been outraged by emphasizing its physical manifestation; just as

the bombing of His Majesty's Prison Wormwood Scrubs is a reduplicated effect of

the rules of war. Thus, we can see that Williams' discipline is never anything more

than an *image* of discipline - which is why, as a sign, Williams the prison officer at

first appears to function satisfactorily. However, Williams wields power through

violence and as a man who seeks power at all costs (except his own suffering). This

violence, as a reflection of the fact he has instantaneous, spontaneous and direct

power, and the power to suspend the end of punishment through torture, gives him

satisfaction.

The actions which frustrate and cut off William's satisfaction, conversely, are

those created by the prisoners' gradual cohesion as a group. The key scene which initiates their developing unity takes place shortly after their arrival as they repeatedly climb up and down the hill, finally collapsing into the sand with anarchical laughter. It is not until this scene that the five prisoners, Roberts ('the imperfect hero'), McGrath ('the aggressive man'), Stephens ('the sensitive man'), King ('the colonial representative') and Bartlett ('the spiv') become a group, a unit, and thus stronger in the face of the system. Prior to this, they have remained disparate, alienated from each other and from themselves, existing under the labels the RSM has given them which equate to the character labels above; but as the narrative reveals each character and engages the sympathy of the spectator, even in the most unlikely quarters, so each convict is shown to be and finds himself to be more than his classification.

The black-marketeer Bartlett, played by Roy Kinnear, the "unlikely quarter", remains unlikeable because of his failure to form any sort of relationship or identity other than that of the stereotype he has been assigned but, like the others, he is a victim of the system if not specifically of Williams. However, Bartlett can also be understood, aligning him with Williams, as a delinquent because he has spent the majority of his adult life, it is implied by his conversation with the RSM, in the prison system:

> RSM: How many times you been inside now?
> Bartlett: Nine, sir.
> RSM: Just about die for your pension, eh? When did you last see action?
> Bartlett: Action, sire, um, let me see...
> RSM: You've never seen any?
> Bartlett: Well I never quite got round to it, sir.
> RSM: No, you didn't, did you.
> Bartlett: Luck of the game, sir...

The exhaustion created by the technologies of punishment, which Bartlett is about to experience, collapses not only the body but also the mind and the spectator is

shown two results: a) the inability to construct the facade behind which each actant

hides and b) the failure to organise reality into any meaning other than that of

automatic obedience. Stephens alone falls into the latter position and the former is

most apparent in McGrath and King. This, it can be said, is how the prison system

works: Foucault comments upon the concept of the cell as a site for reflection and as

the basic individual spatial unit within any disciplinary rule[28]; and the RSM,

reprimanding Williams in the final scene of the film, says; "You don't bolt them in

this game, you break them, gently break them, then you build them up again into men,

into soldiers". It is the particulars of how the men are disciplined which engenders the

failure of the prison system within *The Hill*. To begin with, the men are five together

in a cell (at the RSM's instigation) and are given little time for any meditation upon

the crimes they were convicted of in the sense Foucault indicates, with the monastery

model as a template, as they are continually woken during the night by the 'Gestapo'

lamp which arbitrarily turns off and on, a method of sleep deprivation torture utilised

by the Nazis (hence the name) and, during the day, kept physically active. Foucault

also writes; "Discipline... arranges a positive economy; it poses the principle of a

theoretically ever-growing use of time: exhaustion rather than use" (Foucault, 154).

However, "[t]he chief function of the disciplinary power is to [also] 'train'"

(Foucault, 170). Williams leads them to exhaustion and beyond but his relentless

torture does not teach them anything or promise any end, without which punishment,

for Foucault, cannot function as a means towards redemption (Foucault, 107). As

such, *The Hill* reveals a penal system which is closer to the 19th century corrective

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[8] [28] Foucault, *Discipline and Punish*, 143. "the disciplinary space is always, basically, cellular".

technology of punishment which Foucault discusses as the model of modern prisons but is a system in failure. This, we can see in the RSM's unheeded wish to re-mould the fallen Roberts:

> RSM: You used to be an NCO, you used to be a soldier.
> You've forgotten. Now I'm going to teach you, teach you
> from the beginning, I'll make you into something the army
> can be proud of. You'll double, drill, do any damn thing
> I'll tell you. Roberts, you'll be lost, lost, unless somebody's
> shouting an order at you.

Thus, the mechanisms, the technology of punishment and discipline which should produce "toy soldiers" (such as Roberts in the past) for the army, fail to do so because they are undermined by Williams' anti-didactic approach. Added to this, the five prisoners, in shifting their identities from those assigned to them by convention, the court and its categorisation of criminality, to self-identities more true to their own subjectivities and forming an uneasy alliance against Williams, alter the terms of their imprisonment. Collapsing into the sand they ignore the sergeants sent to order them up and threaten the men who have doused them with water. They defy water's signification elsewhere by recognising the irony that water torture in a desert is, like the hill itself now, a torture devoid of power. Now, and only now that they are unified in some manner can they begin to laugh in the cell and end the infighting.

Back in the cell, after the scene on the hill, Stephens, having responded like an automaton to Bartlett's joke commands - "Attention! Left, right, left, right, about turn." - falls to the cell floor, dead.

The three characters affected most significantly by Williams' methods of torture are Stephens, Roberts and King; each of whom in some way or another should not be there (to paraphrase Staff Harris - Ian Bannen - talking to Stephens after he has been found with whitewashed kit, see the third quote below). Stephens (Alfred

Lynch) has been sent to prison for going AWOL (Absent WithOut Leave), or, to put it

another way, he has been jailed because he wanted to see his wife. Immediately on his

introduction within the narrative, he is labelled as 'weak', 'soft' and thus, by

association, 'feminine' - the opposite of how the RSM believes a soldier should

behave (i.e. like himself, hard, as starched stiff as his shirts, what he identifies as

masculine):

> RSM: Went absent, Stephens?
> Stephens: Yes, sir.
> RSM: Didn't fancy the sound of gunfire?
> Stephens: Wasn't that sir...
> RSM: Tried to stow away on a boat leaving for England?
> Stephens: No, I was trying to get home sir, you see, it was...
> RSM: Not very smart of you Stephens, the smart thing to do
>   is to go to the airport, give a Yank 20 quid and he'd
>   fly you to Hong Kong if you wanted to.
> Stephens: I know but it was home I wanted sir.
> RSM: Wanted to see your wife, Stephens?
> Stephens: Yes, sir.
> RSM: If every man who wanted a cuddle and a little bit of
>   loving kindness took off for England then there wouldn't
>   be any bloody army left over here would there?
> Stephens: No, sir.
> RSM: You're out of place here, Stephens. Obey orders and
>   get out as soon as you can.

Williams adds to the RSM's judgement a more subversive interpretation; that

Stephens' 'weakness' is a manifestation of latent homosexuality. The interpretation,

however, is not sustained within the film narrative beyond Williams' accusations as

Stephens constantly emphasises his heterosexuality. Deprived of his wedding ring and

his wife made into a vulgar fiction (by Bartlett, who looks at and talks about

photographs of Mrs Stephens as if they were pornography), he is now represented as

not only less than a man but also, because of his repeated denials, less than

homosexual:

> Williams: One of these shy lads are you, Stephens? Well?

Stephens: Well...
Williams: Well?
Stephens: I was...
Williams: You what? One of these cads who can't make up
        his mind whether he's a boy or a girl.
Stephens: I'm married, sir.
Williams: Are you now? And who's who in your little partnership?...

Identified as occupying a position of Otherness (however inaccurately),

Stephens is now placed as the bearer of the gaze and, his character is more developed

at this early stage within the film, his torture is perceived as the central narrative

event, his role as that of the protagonist; an interpretation backed up by the point-of-

view shots as Stephens climbs the hill wearing a gas mask. It is Stephens' survival

which becomes paramount. As Harris says to him:

You shouldn't be in here, you shouldn't even be in the army.
We had a queer in here a few weeks back... That man he had
a way with her. She sang and she laughed all day... Put her
over the hill and she went into a dance routine, better than
those belly-dancers at the cabaret. She wasn't any stronger than
you, but she knew how to survive.

Stephens, although still labelled as homosexual, despite his proclamations, is

still a weak subject and, in this case, identified as weaker still than the comparative

Other. "She" knew how to survive but you do not, is the implication of Harris' story,

which interestingly weaves itself into altering the gendered adjective of the previous

prisoner. As such, when Stephens finally does die, there is a certain inevitability about

it. He is simply a narrative device (albeit more developed than many such characters

within films) designed to unify the remaining prisoners and force them, particularly

Roberts, to act. As a result, Stephen's death, to return to the original questions this

article asks, can be read as a transcendent act triggering the redistribution of the

film's power relations.

The pyramid of the hill as reflected in this reading of the power system

however is not the only manifestation of forces which may be represented by the structure.

Having discussed the structural operation of power which orders *The Hill* on an institutional level, in terms of interpreting its meta-narrative, it is important to examine the operation of power between the characters more specifically, questioning who exerts influence over whom? It is through this movement of forces that the dynamics within the plot progress. Any alteration in who possesses power creates a cause and effect response in respect to its status as narrative event - and hence the development of the plot.

2) Suffering

In order to identify the nature of the power schema which causes suffering within *The Hill*, I shall analyse the interaction between different roles and the ramifications any situations may have for the matrices of power that are institutionally present.

The wider structure of the political framework within the narrative of *The Hill* is a reflection of the power (and its failure) of the King over the people. This reflection has a further implication insofar that, as the power of the Law, it can be interpreted through the politics of Jacques Lacan's Law of the Father, embodied in the Name-of-the-Father, manifest in the figurehead himself and perceived as the dominant epistemological framework operating within Lumet's film. As such, any interaction between the central characters can be read through a familial model. In *The Hill*, the familial system of the Father's Law operates upon three significant

levels: as a variation upon the pyramidal power structure (absence of the Father, yet

the presence of his noun - the Name-of-the-Father, the King's Rules and

Regulations); as the basis of an Imperialist paternalistic discourse surrounding King

and country; and as the model for the characters' behaviour within the film.

The RSM, I have already noted, sees himself as the manifestation of the Law

within the prison and thus the previous extrapolation can be followed through to

suggest that he perceives his relationship with his subordinates as being one of

fatherhood: but what sort of father is he?

In Lacan's later works[32], we see two figures of the father as God articulated;

the Old Testament omniscient 'fire and brimstone' father and the New Testament

symbolic father to which one submits but who has little real power.

The latter figure lacks power despite his self-belief that he possesses power -

and thus is a castrated figure operating *under* the laws of the Old Testament God. In

other words, whilst Christ and God are one and the same in Christian theology, Christ

is still the 'son of God' and must succumb to his father's omnipotent dominance. In

The Hill, the RSM can be perceived to occupy the position of the Christ figure who

will finally be crucified. "Who the hell runs this place!? Retract all you've said

sonny", the RSM says to Harris nearing the film's conclusion but Harris

(linguistically signified as son at this instance) does not retract what he says,

reiterating the RSM's lack of power.

The RSM is also, however, but less paradoxically, associated with creativity in

The Hill, albeit the creation of artificiality, as Roberts remarks, "The RSM likes

making toy soldiers" and he says himself, "you break them... then you build them up

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[32] Lacan, 1973, *The Four Fundamental Concepts of Psycho-Analysis* (London: Penguin, 1994). 36, 59, 113 and translator's note 281-282.

again into men, into soldiers". The RSM then, creates from that which is broken

something which is two things; man and toy, natural and artificial; the product of the

Name-of-the-Father, manufactured by the "technology of punishment" (Foucault).

This fracturing of the subject establishes a doubling within the identity of the

protagonist, a schizophrenic confusion. The "toy soldier", as Roberts was once, is

continually torn between the rules and regulations and his humanity and he manifests

a desire to effect an alteration in reality via a mediation of the natural (human

instinct) and artificial (regulation). This desire, or dream, is a fantasy which structures

Roberts relation to the other characters and which enables his working through of the

issues surrounding his own incarceration. Consequently, Roberts shares with the RSM

a desire to restore the broken soldiers to the army as unified subjects but Roberts

fantasy is dependent upon the individuality of the soldier to exercise free-will and not

as the 'toy' of the military machine. The fantasy of the RSM however, is the group

fantasy of the establishment and its dominant fiction (with reference to Silverman,

Male Subjectivity at the Margins[33]).

This does not, however, alter the perception of the RSM as a father-figure for

the prison colony. How does he function more specifically? With which characters is

he aligned or juxtaposed? Firstly, because he is the superior officer of the three

primary warders, he is associated with Harris and Williams. The relationship with

Harris pre-dates that with Williams and Harris informally addresses the RSM as Bert,

offers him confectionary before raising issues of doubt about Williams (literally

sweetening him up), and the RSM accuses Harris, jocularly, of being "soft" on the

prisoners, or the "lads" as he refers to them. Williams is introduced, like the new

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[33] Kaja Silverman, *Male Subjectivity at the Margins*, 15-51.

prisoners, at the film's start and his arrival may be described as the "complicating action" (with reference to Edward Branigan[34]) for the status quo of the prison. Williams' methods are more violent (physically and psychologically) towards the convicts but he is signified as being closer to the RSM in outlook via his posture and stiffly ironed uniform and the RSM quickly warms to him. However, Williams' performance is one of controlled appearance and his difference from the RSM is also manifested by comparison, as, after late night drunkenness the RSM showers briskly, singing, and Williams limply, bowed beneath the shower head. Harris attempts to influence the RSM through liberal persuasion; Williams through mimicry and the exertion of physical power. It is clear who wins this fight for the attention of the RSM as Harris is very nearly arrested towards the end of the film for insubordination but what the RSM does not notice, in the fight of the siblings over the father, is that Williams now possesses power over the father too, as Harris protests: "You ain't running this place, Bert, Williams is! Look at him! He took over days ago, you still haven't caught on." In this shot, Williams occupies the foreground in close-up to Roberts' point of view shot and dominates the space, with the RSM and Harris out of focus at the rear and Williams has become the manifestation of the Old Testament God, despite his youth, in comparison to the RSM. He articulates the limited panopticism of *The Hill*'s penal colony by being ever present when the men are punished and is, therefore omniscient and, at first, seemingly omnipotent (although as we know this is not true, he is a false God and so, as the RSM worships him, so Baal will crumble).

The conflict between Harris and Williams can also be read within the terms of

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[34] Edward Branigan, *Narrative Comprehension and Film* (London: Routledge, 1992),18.

the situation Freud describes in 'A Child is Being Beaten' and which was also helpful

in analysing *The Loneliness of the Long Distance Runner* in which a child fantasizes

the beating of another child, usually a sibling, by its father; "My father is beating the

child whom I hate" (Freud, 185). This gradually progresses through to the conclusion

that "I am being beaten by my father" (Freud, 185) - and is contributory to the child's

reappraisal of its relationship with its father as part of the oedipal complex, in which

the parent of the same sex must be dismissed as the primary love object yet the parent

of the opposite sex must also be disavowed sexually and rejected whilst at the same

time becoming a) the role model for the child and b) the template of a heterosexual

relationship. Freud sees the oedipal process as having failed if the child does not

achieve either disavowal of each parent, resulting in an incestuous fantasy - which in

the case of 'A Child is Being Beaten' is "transformed into the corresponding

masochistic one" (Freud, 190) where the child is stimulated by the beating by its

father because the act is a manifestation of the father's recognition of the child. The

form of the child's pleasure in the first phase, when the father beats another child,

however, is, according to Freud, purely sadistic yet he emphasises that it is to the

form alone that the description can apply; "the satisfaction which is derived from it is

masochistic. Its significance lies in the fact that it has taken over the libidinal cathexis

of the repressed portion and at the same time the sense of guilt which is attached to

the content of that portion" (Freud, 191).

Williams, as Rigby writes in the novel (147), conforms to the narrative

conventions of De Sade's sadists (see Deleuze, *Coldness and Cruelty* - the libertine is

cold, his victims merely numbers, he is representative of the Law yet acts as if he is

beyond it) The central importance of this triad, of the father, beaten child and

watching child, for understanding the narrative of *The Hill* is the fact that Williams supplants the RSM, becoming the Law, leaving the RSM to depart the narrative forlornly muttering; "In 25 years I've never known anything like it, never, not in 25 years, never...". We must also note, though, that Williams' reign does not last long and he is, in turn, destroyed - leaving Harris, who he also victimises by souring Harris' friendship with the RSM, in charge, subverting the group fantasy. in which he functions as a sibling for Williams (and consequently, is the beaten child). Harris is perceived as being 'soft' upon the prisoners, as being different from the other warders - he speaks informally, moves without the regimentation of the parade (as the RSM and Williams do) and is seen to care about the convicts, taking a stand against Williams and helping the injured Roberts to the Medical Office after the RSM has ordered him outside. Also, perhaps crucially, it is Harris who talks in more detail about the plight of the homosexual in the prison.

Having been marked out by the narrative as the 'kinder', more sympathetic warder, and it is to Harris that the gender transgressing discussion of the homosexual prisoner falls. He is, unlike Stephens' problematic position, seen as being in sympathy with any status as Other but, having said that, his place within the narrative, whilst it affirms the relationship with the RSM as a conventional weak-strong dyad, is not specifically an identity which can be described as 'nurturing', using terminology of motherhood if the RSM and Harris are the 'parents' of the prison in a traditional sense. Rather, Harris, occupying a position of Other among the warders exists in a sympathetic understanding of the prisoners (95% of whom have no "mission" either, as the RSM describes Harris, as they are conscripts). This positioning of Harris as a protecting character aligns him with Lacan's New Testament God, Christ, the 'Good'

Father, whilst Williams, as the opposite of Harris and the inheritor of the RSM's

powers, can be understood as the 'Bad' Father.

I have described the prisoners in relation to their warders as being children but

this is insufficient to describe the interaction between the two positions (child and

parent) and between themselves as a feature of the RSM's self-conceptualisation as

the father-figure. If Williams, as inheritor of the RSM's powers is the Bad Father,

then the RSM is also, but unlike Williams he is self-deluding and impotent and

portrayed as a disciplined man, whilst Williams actualises the power he obtains

through violence as the sadistic father. Roberts, meanwhile, like the RSM, is a

Sergeant-Major, but he is a shadow of the professional toy soldier, "I was a good toy

clockwork soldier, just like you are", as he says to his erstwhile peer. This aspect of

Roberts' past is recognised by both characters as the frustrated RSM pleads with a

man he cannot comprehend; "We're both regulars, we are the army. What the hell else

are we supposed to do?". As the RSM's equal within the cell, Roberts can be seen as

occupying the parental position among the five prisoners, but as the in-cell Good

Father (Harris' equivalent), even though he initially lacks power. This is also referred

to as an aspect of his relationship with those soldiers under him when he refers to

them as "the boys":

> I took them in. And on the way we lost half our tanks, so I pulled
> the boys out, I put the Major in the picture, told him that the
> situation was hopeless - that if the mines didn't get us, Gerry's
> anti-tank guns would.

However, just as Williams competes with Harris and the RSM for power,

competition exists amongst the five prisoners, particularly between Roberts and

McGrath. It is clear from the beginning of the film that McGrath sees himself in

opposition to most of the other prisoners. This, it is worth noting, is in part to do with

his generic designation as the "aggressive man" but he is also directly challenging

Roberts' authority, asking the key questions about Roberts' fatal bid to prevent the

demise of his men (although it is only to King that Roberts finally replies) and

physically attacking him in the cell as a "coward". Alongside this is McGrath's final

acknowledgement of Roberts as Sergeant-Major once the power as discussed earlier

has been redistributed; thus confirming that McGrath's struggle for power with

Roberts has ended and so McGrath becomes a much weaker character with a nihilistic

perspective:

> Roberts: I'm getting word outside... Somebody's gotta find out what's
> going on in here, what's happening.
> McGrath: We're inside, Sergeant-Major, inside. And the bloody outside
> world doesn't give a damn. We're the horrible two per cent; the dodgy
> boys, the spivs, the cowards, the thieves. We're the weak chain in the
> system...

Viewing the conflict between Roberts and McGrath in terms of the Oedipus

complex the implication is that McGrath is the child who has challenged his father

but who has failed. As such, and whilst he does not engage in an incestuous regard for

his father-figure, he does fail in creating an organised vital identity, in working

through the Oedipus complex, thus making McGrath driven by the masochistic death

drive Freud assigns to the pre-oedipal and failed oedipal subject as set out in *Beyond*

The Pleasure Principle (1920)[35].

Another child within the narrative, however, is the problematic character of

Bartlett, who, as noted earlier, is largely without sympathy throughout the film.

Bartlett is a sycophantic spiv who has, by his reckoning, been inside 9 times during

the war. He has been raised by the penal system and is best described within

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[35] Sigmund Freud, *Beyond the Pleasure Principle*, 1920, *The Essentials of Psycho-Analysis: The
Definitive Collection of Sigmund Freud's Writing* (London: Penguin, 1991).

Foucault's terms as a delinquent:

> The delinquent is to be distinguished from the offender by the fact
> that it is not so much his act as his life that is relevant in
> characterising him [...] It is said that the prison fabricated delinquents;
> it is true that it brings back, almost inevitably, before the courts those
> who have been there [...] Delinquency is the vengeance of the prison
> on justice. It is a revenge formidable enough to leave the judge
> speechless.[36]

Bartlett persistently requests to be moved from the cell and, next to Williams, is directly responsible for Stephens' collapse - having initiated the joke orders to which Stephens responds . Essentially, he is a negative entity within the prisoners' interaction and is perceived as being other to them. One conceptualisation of this Otherness could be to see him as the only real criminal amongst them, having sold army supplies to other powers. However, because character is doubly abjected, from society at large and the group of prisoners who perceive themselves as innocents and him as guilty, Bartlett's role as a child must be seen as beyond the dynamics of the group in terms of identifying possible oedipal relations; he is *not* a sibling.

Each character in *The Hill*, however, prisoners and warders, *is* signified as Other in some way. Other to each other, to their preconceptions of the normative identity within the army; and so despite the rule of the army establishment that difference is not in the interests of warfare, the narrative presents an immediate prison population (excluding the majority who are "toy soldiers" doing their exercises in the courtyard) which is constructed entirely from outsiders. They are all outcasts from society in some way, including the RSM who says, revealing both his divorce from normal army society and his wish to be part of it by normalising his work; "I've done

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[36] Foucault, *Discipline and Punish*, 251, 252, 255.

25 years, and where the hell do you think I'd like to be now? Nobody's gonna pin a medal on us, we'll get this straight. One job's as important as the next".

In *Coldness and Cruelty* (1971), Gilles Deleuze argues that behind the fantasies and balances of power in sadism, that which drives Williams to his torture of the prisoners, lies a web of relations based upon the oedipal and pre-oedipal association with the parents. Sadism, he posited, lay with the oedipal raising of the father as an ego-ideal whereby the mother and the siblings were injured. Thus it can be argued that the prison-warder as representative of the King as ego-ideal who is permitted by this father-figure to punish (and injure) is a prime potential subject for sadism. For Williams, his sadism, from his perspective, is sanctioned by the Law.

In *The Hill*, the sadistic structures of power can be seen and are reiterated within the narrative. They become further representations of the technologies of punishment and abjection which seek to make the penal system itself disgusting and thus strengthen the 'state of the nation' critique the film offers. Williams, as the sadist aiming to destroy the personalities of his prisoners without relent is the arbiter of the anti-didactic; he does not teach or educate, unlike the RSM's wish to re-educate and reform and, as is typical of Deleuze's sadist; "nothing is more alien to the sadist than the wish to... educate" (*Coldness and Cruelty*, 18). This also, again, ties back to the Lacanian father figures as Williams as Old Testament God/Bad Father is concerned with the demonstration of power. As I have discussed, the prison system which is in operation within *The Hill* manifests all three of Foucault's epochs of punishment (emphasising the mechanisms by which power wields punishment rather than the historical specificity), the last being the corrective and that which the RSM appears to adhere to. Thus, the RSM occupies the opposite position to Williams, as the educator,

and as such is, as I alluded to on page 211 not the effective Bad Father, or the Good Father but exists somewhere between the two as an impotent but patriarchal figure. As the opposite to William's anti-didactic sadist, however, the RSM can be understood as the powerless figure trapped within a contract and accepting castration in order to achieve 'peace'.

According to Deleuze's template of de Sade and Sacher-Masoch's narrative conventions within *Coldness and Cruelty* (established throughout the book), the masochist within narrative tends, more so than the sadist, to follow a particular pattern of behaviour and fantasy. For the RSM, the fantasy he is playing out is that of his beneficent teacher, bringing lost causes back to the fold and is closely related to the group fantasy of the prison system in general to which I referred earlier. What he does not do is raise a character, signified as feminine, to a pedestal as Venus-like, as mythological, perfect and impenetrable. The nearest he does come to such an action is his support of Williams, who in the masochistic fantasy narrative, as a sadist, would rather occupy the space of the third figure, Apollo (the godlike man for the godlike woman), and thus end the fantasy for the masochist. Indeed, this fantasy, as placed upon the relationships within *The Hill* better suits an alternative description of the dynamic between the RSM, Harris and Williams with the roles of Harris and the RSM (subordinate and master) as the masochist and his dominatrix with Williams still as the Apollo-like figure. As such, and if Harris is the masochist in this triad, his role upon an oedipal level as sibling (with reference to Freud's 'A Child is being Beaten'[37]) is substantiated by his willing subjection to his father's (the RSM's)

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[37] Deleuze's work demonstrates distinct disagreements with Freudian theory, a disdain he shares with Foucault, but the use of Freud with Deleuze in this context is a useful combination where they agree on the structural mechanism of masochism.

beating yet his final rebellion as Williams the sadistic younger brother watches, and

encourages, the action.

Considering this configuration of the relationship between the three warders,

the RSM is more successfully defined by Freud's mutually dependent

sadomasochism:

> A sadist is always at the same time a masochist, although the active or
> passive aspect of the perversion may be more strongly developed in him.[38]

Whilst Harris, although a masochist, does as Sacher-Masoch's hero in *Venus*

in Furs (1870) and rejects the contract once the sadistic Williams attempts to take

total control.

With reference to the prisoners, however, the sadistic and masochistic models

are less easily defined. Do the prisoners allow themselves to be punished; are they

therefore masochists? It can be argued that having broken the Law the prisoners have

broken the contract they make with the army as master and that as such, the

relationship of the prisoners to the sadist is a post-masochistic fantasy (similar to

Harris' relation with Williams): but what of a character such as Bartlett for whom the

prison is a way of life and who can be said to perceive his contract as being with the

prison, or with himself, rather than with the military institution on a more general

scale? Bartlett's fantasy in operation is not to see action and therefore, the contract he

has to break the law, because of the categorization of punishment, fulfils the needs of

his fantasy. Neither, however, is he a masochist, because his central concern, from the

moment the victimization of the five prisoners begins is to escape to another cell

where events to not encroach upon his illusion of prison-reality. Bartlett, at any rate,

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[38] Sigmund Freud, 'Three Essays on the Theory of Sexuality (An Excerpt), 1905, *Essential Papers on Masochism*, ed. Margaret Ann Fitzpatrick Hanley (Ann Arbor, Michigan: Spring Press, 1995), 87.

comfortable with his crime, and as I said earlier, probably the only convict of the five

who can be said to be 'guilty', does not seek out that which will lead to his pain. For

the others, however, although they might not be masochistic, the consequence of

being 'innocent' and having been law-biding soldiers is that they actually do feel guilt

for their actions and so, especially in the case of Stephens, in one way or another,

effectively punish themselves. Deleuze comments;

> The man who obeys the law does not... become righteous
> or feel righteous; on the contrary, he feels guilty in advance,
> and the more strict his obedience, the greater his guilt.
> (Deleuze, *Coldness and Cruelty*, 84)

Theoretically, therefore, the RSM should feel the guiltiest of all the

characters and be in the grip of a compulsion to confess everything. This, as we

witness, is not so, rather he seeks to 'cover-up' Williams' manslaughter of Stephens

but his failure to define the parameters of behaviour when they are clearly needed can

by interpreted as an inverse reaction, the closing off of the self from one's beliefs.

This aspect of the prisoners' and the warders' prospective guilt within their

motivated reaction to the sadism of Williams is a crucial element in understanding

why acting against Williams takes some time and also why the subversion of the

institutional power in the end collapses into anarchical violence. "Man... does not

repudiate suffering as such", writes Friedrich Nietzsche, "he desires it, he even seeks

it out, provided he is shown a meaning for it, a purpose for suffering. The

meaninglessness of suffering, not suffering itself, was the curse that lay over mankind

so far - and the ascetic ideal offered man meaning!"[39] and Foucault continues this line

of enquiry:

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[39] Friedrich Nietzsche, *On the Genealogy of Morals* (New York: Vintage, 1989), 28.

> Force reacts against its growing lassitude and gains strength; it
> imposes limits, inflicts torments and mortifications; it masks these
> actions as a higher morality, and, in exchange, regains its strength.
> In this manner the ascetic ideal was born[40].

The imposition of laws, of restrictions, of codes is society's methodological

approach to the controlling of who possesses the power. If these are broken, we

punish - we exert our power through force. In *The Hill* one of the central concerns

surrounding the epistemological framework is the degree to which forces are exerted

and the manner in which suffering is given meaning.

According to Nietzsche, man seeks out suffering (for punishment) for which

there is an expression of meaning (via the broken law). This, he and Foucault appear

to agree, is resultant in the ascetic ideal, whereby the punishment itself is raised up as

the embodiment of the power of its meaning and thus the articulation, for example, of

self-flagellation or self-starvation is no longer an evocation of the power of the

individual but of the institution's or the establishment's hold upon that person.

However, whilst in thinking primarily of the ascetic as an individual acting upon

himself, asceticism need not exclude the individual within the group extolling such

practises and masking them as part of "a higher morality". The ascetic, then,

potentially turns power not only upon himself but upon others in order to argue for a

false transcending of meaninglessness, or of base society. As such, the ascetic may

also be thought of in terms of Nietzsche's *Ubermensch* or Superman, he who

transcends the lives of the *untermensch* to achieve a higher state of existence and

power.

Much of Nietzsche's work concerns itself with the articulation of power

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[40] Michel Foucault, 'Nietzsche, Genealogy, History', *Language, Counter-Memory, Practice* (Ithaca, New York: Cornell UP) in Cahoone (1996), 367.

within Greek mythology and his own choice of *Ubermensch* was made from a

Dionysian model, with Promethean overtones, which manifests itself as "the maker of

history" (Zygmunt Bauman, 'The Fall of the Legislator', 130[41]). The "maker of

history", the *Ubermensch*, is always the creator of narrative and so fulfils a God-like

position within any power structure, forcing the narrative, or the law created by him

"to submit to his will and not necessarily counting on its willingness to surrender"

(Ibid, 130). As such, he is commander of his own fantasy, creator of his own

knowledge and history. However, Prometheus, myth tells us, will fail; "[k]nowledge,

taken in excess without hunger, even contrary to need, no longer acts as a

transforming motive impelling to action and remains hidden in a certain chaotic inner

world... and so the whole of modern culture is essentially internal" (Nietzsche, *On the

Advantage and Disadvantage of History for Life*, 24-5[42]). Imprisoned, chained to the

rock as his innards (his liver representative of the body as knowledge) are repeatedly

consumed, Prometheus, the damned *Ubermensch*, punished by the law he attempted

to transcend, is forced into a perpetual replaying of his horrific fantasy whereby the

suffering itself means life and regeneration. It is at this point, when the act of

violence or death is perceived as being life-giving or as a rebirth, that the possessor of

the power, the God-like individual is at his strongest; "the law," writes Foucault, "is a

calculated and relentless pleasure, delight in the promised blood, which permits the

perpetual instigation of new dominations and the staging of meticulously repeated

scenes of violence"[43]. The power, the domination of the law, lies in its reiteration

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[41] Zygmunt Bauman, 'The Fall of the Legislator', *Postmodernism: A Reader*, ed. Thomas Docherty
(New York: Harvester-Wheatsheaf, 1993), 130.
[42] Quoted in Jürgen Habermas, 'The Entry into Postmodernism: Nietzsche as a Turning Point', Cahoone
ed. (1996), 52.
[43] Foucault, 'Nietzsche, Genealogy, History', 368.

upon the "body of the condemned"[44].

> The body manifests the stigmata of past experiences and also gives
> rise to desire, failings and errors, [it] is the inscribed surface of events.
> (Foucault, 'Nietzsche, Genealogy, History', 366).

> It is always the body that is at issue... power relations have an immediate
> hold upon it; they invest it, mark it... force it to emit signs.
> (Foucault, *Discipline and Punish*, 25)

Written upon by the law, by punishment, Prometheus' body, reborn each

morning, prefiguring the Christian resurrection and stigmata, is unified with that of

the *Ubermensch* being punished by his own power.

Williams, we can say, aspires to be the *Ubermensch* but repeatedly fails in his

sadomasochistic urge. As such, his frustration at this failure is turned outwards just as

the sadist's wish for ever-worsening libertinage forces him to seek victims amongst

the lower orders.

In *The Hill*, Williams and the RSM cannot become unified, *Ubermensch* and

Prometheus, as Williams, in his failure, is only an allusion to the omniscient god and

the RSM is again the victim of a higher power. Also, the RSM is not the only

Promethean figure; he shares his fate, to continue being devoured by the system, with

Roberts: each are trapped in the repetitious masochistic cycle of death and rebirth.

However, what does the rebirth and the masochistic pleasure found in the anticipation

of it mean for the "maker of history" (Williams) or the emitter of signs (the RSM)?

What does it mean, within the context of *The Hill* to make history, what is meant by

'history'?

Conventionally, we would say that history is time which has passed made up

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[44] Foucault, *Discipline and Punish*, 34.

of a series of recorded events and memories which articulate a concept of change.

Convention would also dictate that we think of an event as some thing which has

taken place but as Foucault argues, and I consider quite rightly;

> An event... is not a decision, a treaty, a reign, or a battle, but the
> reversal of a relationship of forces, the usurpation of power, the
> appropriation of a vocabulary turned against those who had once
> used it, a feeble domination that poisons itself as it grows lax, the
> entry of a masked 'other'.
>
> (Foucault, 'Nietzsche, Genealogy, History', 370-1)

Change, and thus the progression of history, is hinged upon those events

which are the resulting effects of a reversal of power and not upon the causes of

conflict. For example, a battle may take place and if the 'rebels' do not win, the

power structures are not reversed or the problems of a country addressed. If the rebels

do win, there is a reversal of forces and change is perceived via the linguistic system

of those who formerly held the power. What this also means is that the battle itself,

the cause for war, need not be fought as power may be usurped by surreptitious

means.

Thus, in Lumet's film it is only possible for Roberts to win over Williams and

the system by using its language, by "making a report" by knowing "para this and

para undersection x,y,z that". As such, it can be argued that the power of the "maker

of history" does not reside with the acts of violence themselves but with the ability of

his body (a system of signs) to coerce or to educate those who did dominate into a

nihilistic realisation of their own failure and thus a negation of their power, their

egoistic will. As Nietzsche writes; "to eliminate the will altogether... what would that

mean but to castrate the intellect?"[45] The elimination of the will, of the ego, is also a

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[45] Nietzsche, *Genealogy of Morals,* Quoted in Sabina Lovibond, 'Feminism and Postmodernism',
Postmodernism: A Reader, 400.

trait of the sadistic fantasy as identities are obliterated and flesh mingles with flesh.

This castration of the intellect by the "maker of history" can be seen as being the deprivation of knowledge and figuratively as Zeus' punishment of Prometheus. What remains the key factor, however, of this castration, is that it is, in part, unrecognised as an inflicted torment or a mortification (with reference to Foucault). Instead it is gratefully received as the betrayal of a dictatorial liberator, an oxymoronic saviour.

The narrative of Prometheus and of the *Ubermensch* is one born of a long history of power reversals and is, in essence, one which has remained little altered in its reiterations; but it can be seen played out at various levels within *The Hill*. Firstly, to summarise: the *Ubermensch* can be perceived as Williams in terms of his Old Testament God status and sadistic practices. This is not a fully satisfactory explanation as Williams is, in his own way, a lacking figure, his oedipal takeover being an act in failure but it does elaborate upon Williams' motivation for his actions. Secondly, Prometheus can be aligned with Christ, and hence the New Testament God; a god on earth, punished for the future sins of man having given them fire - as Christ is said to have died for the sins of humanity. As such, Prometheus can be seen as the RSM but, and perhaps more interestingly, Roberts can also be interpreted in these terms (and the lighting of Connery with a halo in key heroic scenes - such as Stephens' last tearful scene before his death - reinforces this). Roberts broke the law of the ruler but gave the power of choice over his orders to his men, and so is inevitably destined to repeat and regenerate within the cell and over the hill.

In both Sade and Masoch, the *Ubermensch* attempts to shatter his Promethean binds by working within the historical process rather than against it like Prometheus

himself. The sadomasochistic *Ubermensch*, which does not exist as such in Sade or Sacher-Masoch because of their configuration of the individual psycho-sexual forms, wished to steal the fire and be reborn but not to be caught doing it: just as Williams wants to possess physical control through violence over the men but not to be punished for doing so. In order to demonstrate this use of the historical process it is useful to return again to Foucault and his account of Plato's modalities of history, of which there are three kinds; "[t]he first is parodic, directed against reality... the second is dissociative, directed against identity... [and] the third is sacrificial, directed against truth"[46], and are qualified in turn as being anti-recollection, anti-continuity and anti-knowledge.

This Platonic history situates itself in opposition to hegemonic narrative as the purveyor of an institutional 'truth' yet at the same time identifies the truth as being knowledge, which as Foucault says, "rests upon injustice" (376), the presumption of guilt. Thus the narrative being created by the promethean is first and foremost a narrative working against these normative structural 'truths' (reality, identity and time) and against the "feeble domination" of the Law in order to write its own history (370-1). To make this more concrete it is useful to consider the way in which Sade articulates his orgies. Firstly, his libertines parody the establishment laws through their status (in *The One Hundred and Twenty Days of Sodom* (1795) they are a duke, a bishop, a count and a former magistrate). Secondly, identity is obliterated as the concept of property (who/what belongs to who within a normative social framework) is blurred. Thirdly, the numerous victims are sacrificed for the pleasure, or corrupt knowledge, of the libertines; and, finally, the entire event is transformed into

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[46] Foucault, 'Nietzsche, Genealogy, History,' 374.

narrative and retold as fiction:

> [T]he sensations communicated by the organs of hearing are
> the most flattering and those whose impressions are the
> liveliest; as a consequence, our four villains... had, to this
> end, devised something quite clever indeed.
>
> It was this: after having immuned themselves within
> everything that was the best able to satisfy the sense through
> lust,... the plan was to have described to them, in the greatest
> detail and in due order, every one of debauchery's
> extravagances, all its divagations, all its ramifications, all its
> contingencies, all of what is termed in libertine language its
> passions.
>
> (Sade, 218)

In Sacher-Masoch's *Venus in Furs* the three modalities of history are no less

active. The "maker of history" in this narrative fantasy parodies his position of power

in his enactment of slavery; he dissociates himself as slave from himself as lover by

taking on a new identity (for example dressing a servant's uniform); and he sacrifices

himself, his pleasure, in an extended suspension, for the pleasure of his mistress,

failing to acknowledge her truth. Alongside these factors, masochism also displays a

narrative concern for history and the repetition of violence via its Greek mythological

reference to Venus and Apollo.

> It was a large oil painting done in the powerful colours of the Flemish
> school, and its subject was quite unusual. A beautiful woman, naked
> beneath her dark furs, was resting on an ottoman, supported by her arm.
> A playful smile hovered on her lips and her thick hair was tied in a
> Grecian knot and dusted with snow-white powder. Her right hand
> played with a whip while her bare foot rested nonchalantly on a man
> who lay on the ground before her like a slave, like a dog.
>
> (Sacher-Masoch, 148)

In Sacher-Masoch the narrative function of power is played out and reiterated.

The fantasy is dreamt, the dream is explained self-referentially by the masochist (in

Venus in Furs), the painting is created, then the fantasy parodies itself until it finally

turns upon the masochist and thus the fantasy returns to dream as a nightmare.

In *The Hill*, the modalities of history can be viewed as the different ways in which the technology of punishment is represented or manifested; the prison as beyond reality, as destructive of independent identity and, in terms of Roberts' rebellion and the RSM's fall, with an anti-epistemological objective.

The masochist and the sadist have both explored the suffering and the narrativisation of their bodily events; and for the sadistic *Ubermensch* meaning has been discovered in the "chaotic inner world" of an excess of knowledge whilst at the same time damning him to forever repeat his actions until they lose all identity and are reduced to numbers; so many times up the hill, so many times down it, so many men in the system, so many out.

For Prometheus (the RSM and Roberts) meaning in suffering and power has been first attained and then lost. Nietzsche wrote that "our evolution... wants to protect the strong against the weak species"[47].Darwinian evolution seemed for him to account for the domination of the powerful and the subordination of the powerless via the illusion of their own power.

It is, perhaps, inevitable that Roberts' bid for power fails for, although the power of the hill is diminished in the end, he does not surmount it, an event which the film has narrated repeatedly; at the opening, when Williams tries to test himself, when Stephens is forced over and over it again and finally dies, when the five prisoners collapse into laughter; and neither does he successfully take on its tradition and turn it against itself leading to self-destruction. All these attempts denote failure in the end, the hill has won and the prison system itself will continue the operation of

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[47] Quoted but un-sourced in VB Shklovsky in Streitdter and Sempel eds. *Texte der Russichen Formalisten* (Munich, 1972), 13. In turn from Raymond Williams, *The Politics of Modernism: Against the New Conformists* (London: Verso, 1989), 50.

the machinery of power.

Conclusions

In analysing *The Hill* I have shown how the matrices of power, which shape the interaction of the characters within the masculine institution of the army and the prison, are both institutional and personal manifestations of the need to reinforce the difference of the jailer and his prisoners. The film reveals, through the failures of the warders, that the institution is built upon a system of self-reinforcing sadistic and masochistic relations which are represented as symptomatic of the collapse of the army and the prison as masculinist institutions. It articulates the false economies of the dominant ideology by creating heroic criminals and questioning the reasons for their incarceration, thus arguing that the process of abjecting non-normative masculinities is invalid and immoral.

Using the prison as a metaphor for the nation within film, a metaphor which is supported by the level of analysis of the army as a system of power, *The Hill* asks pertinent questions for the role of punitive, authoritarian masculinities within the 1960s and appears to answer that they have no place, like the King's Rules and Regulations; they are out of date. However, neither does it offer a solution; rather *The Hill*'s conclusion is pessimistic and nihilistically rejects the hope of justice for the abject and condemns Promethean man, who would wish more for mankind, to a continuity of degradation.

The pessimism of the film, within its interpretation as a critique of the nation as being anachronistic, means that its view of individualism and new masculinities is

as cynical as that offered by Richardson's version of *The Loneliness of the Long Distance Runner*. *The Hill* as a representation of nation, like *Hamlet* argues that the system is riven with corruption; when the youth attempt to struggle against it, they end up being destroyed.

The film's concluding nihilism also ties into the abjection of the soldiers within Kristeva's "land of oblivion" which I discussed in Chapter One. To recap, the "land of oblivion" is a place in which the dejected individual's own version of the abject, that which is disgusting to him, is manifested and "constantly remembered" (Kristeva, 9). This abject, for the deject, is something which was previously desired, something which used to be perceived as part of the individual's subjectivity which he/she wished to retain but which has, now, become filth: "the sought-after turns into the banished, fascination into shame" (Kristeva, 8). The "land of oblivion", therefore is that which was desired made horrific and constantly repeating the psychological territory of the deject.

At the end of *The Hill*, the resolution desired by Roberts, which will re-integrate him into society through justice, is denied. As with the final scene of *The Loneliness of the Long Distance Runner*, the implication is that his punishment will begin over again, repeated, echoing the torture at Williams' hands, remembered, eventually becoming a learnt passive behaviour. The second factor which enables an identification of the prison as Roberts' psychological domain is that, throughout the film, it is repeatedly emphasised that he is someone who has rejected the King's Rules and Regulations from within a system he was otherwise loyal to. The army for Roberts, and for Williams to a certain extent, was something he desired and perceived as being part of his identity but which, having failed him and turned him away,

making him abject to itself, has become a thing of disgust which he is both appalled by and attracted to in his faith in Harris and military justice.

In this chapter, Foucault and Nietzsche, in particular, have offered useful frameworks with which to analyse power in films which address the institutions of masculinism; but they have also shown the importance of the history of representations, and the technologies of power, for comprehending how masculinism has reached a point where it can, being challenged, fall into a condition of 'crisis'.

The 'crisis' of masculinism is not only a manifestation of the way in which society alters, but is influenced by how it alters. Who challenges masculinism is as important as why and the 'crisis' become comprehensive when that challenge comes from within. When men themselves question the ideology by which they live and question their beliefs, the crumbling of an ideological empire is more effective than the typical claim that feminism is behind the 'crisis of masculinity'. Women for many years were written off by male psychologists or thinkers as 'hysterical' for their Marxist belief that they were being oppressed. However, because men are still dominant within the system and have a voice, male commentators upon the failures of masculinism carry more 'intellectual' weight in arguments surrounding any contemporary 'male issues'. Thus, characters like Roberts and Harris within films, force a debate amongst their mostly male audience (as generically a war film, the target audience is male) upon the uncomfortable questions of masculine power and the anachronisms of patriarchy, and whether, or not, men should steal back the fire from the gods of Maledom.

In the last chapter, I shall look at how one Promethean, 'Lawrence of Arabia', a "maker of history", attempts to become a deject and lose himself in the multitude of

identities David Lean's film, *Lawrence of Arabia*, offers the spectator.

Chapter Five

Figuring the Other: *Lawrence of Arabia*

Lawrence of Arabia was one of the few films made during the
sixties that touched the imagination of a generation.
<div align="right">Stephen Farber[*]</div>

What better fantasy figure could the fags of the world have to
pin in their minds than Lawrence in his long white dress marching
across a train.
<div align="right">Joan Buck[+]</div>

Introduction

This last case study focuses upon David Lean's 1962 film *Lawrence of Arabia*

and asks how the mechanisms of masculinity, as offered within the narrative,

construct an enigmatic, ambiguous character who articulates an Otherness specific to

the decentred avatar of the post-Imperial, post-masculinist British male (it is

convention to capitalise Other in this sense to differentiate the descriptive other from

the political Other). I shall discuss three factors which contribute to an analysis of

Lawrence's Otherness and the Othering which operates within the narrative: Firstly,

how the production of *Lawrence of Arabia* is a timely signifier of changing

sensibilities in British representations of masculinity; next, how sadomasochism is

used to formulate Lawrence's masculinity; and lastly, how the film configures desire

aimed both at Lawrence and at the Arab Other. Each of the chapters in this thesis has

sought to demonstrate how the use of multiple methodologies can elucidate the

analysis of British films and those masculinities represented within the text. Those

methodologies have, thus far, been psychoanalytical, narratological and, via film

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[*] See note 9.
[+] See note 9.

criticism and industrial-political context analysis, historical. In this chapter, my

analysis begins along lines more typical of conventional film histories but then opens

out to examine the dichotomies of representation offered by the film. *Lawrence of*

Arabia, unlike the other films in this study, is a biopic which attempts to answer, as

do all biopics, questions about its protagonist. In such a case, not only is the film text

as text important but the subject also becomes a text which must be read, interpreted

and deconstructed. Consequently, TE Lawrence, writings by him and upon him are

crucial to my discussion of how Lean's film constructs its subject.

Throughout my examination of the film I seek to answer the questions Lean's

film raise about TE Lawrence by analysing the figure of the Other Lean's film offers

as part of its inscription of the enigmatic. In doing so Lawrence's masculinity, as one

which can only be represented as non-normative from this period onwards, will

emerge more clearly from the rich imagery of Lean's 1962 epic.

Lawrence of Arabia is, of all the characters I have discussed so far within this

thesis, the subject at the furthest remove from normative society, and, in the tradition

of the abjected individual, goes out of his way to place himself as an alienated deject.

TE Lawrence, the man who knows not who he is: the illegitimate son of an Irish

baron who has disavowed his baronetcy, whose parents hide away behind middle-

class Victorian piety[1]; Lawrence of Arabia, the 'uncrowned king of the Arabs', the

'prince of Mecca', for whom the desert is home; TE Shaw, the little man on the

motorbike, anxious to abase himself within first the Tank Corps and then the RAF, to

lose Lawrence on the one hand and yet, as he was described by Lowell Thomas, keen

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[1] His father was, before leaving his wife for his nanny, Lawrence's mother, Sir Thomas Chapman. Ironically, the 'Lawrences', especially 'Mrs Lawrence' were devout Christians and were strict and moralistic parents according to the numerous biographies of TE Lawrence.

to back "into the limelight"[2]. All these contradictions lead to the central question

asked by the film - "Who *is* Lawrence of Arabia?" and, as I shall discuss, the film can

not answer this enigma definitively. Lawrence exists on the periphery of everything

which is normative; society, reality, heterosexuality - and is a subject on the margins

(hence Kaja Silverman's choice of him as a study in her book *Male Subjectivity on

the Margins*). Decentred, abject, he acts out the obliteration of identity and attempts

to realise his fantasies under the mantle of a malleable self, making his appeal as

resonant within twentieth century culture as that of the masked superheroes: as

Bentley says to Feisal "I want hero", and then, of Lawrence after a Turkish soldier

attempts to shoot him, that he can "only be killed by a golden bullet". Enigmatic and

charismatic, the very things which made TE Lawrence a deject, which reinforced his

Otherness from society, are the things which make 'Lawrence of Arabia' fascinatingly

hypnotic for the audience of Lean's film.

1) Censorship and Reception

In the first section of this chapter I shall examine the timeliness of producing a

film based upon TE Lawrence's time in Arabia and why it was only during the 1960s

that a movie which attempted to discuss the difficult questions surrounding

'Lawrence of Arabia' and his masculinity could be made.

Lawrence of Arabia is not a film which is thought of by those seeing the

sixties in purely 'revolutionary' terms as being typical of British film output of the

period; rather it is considered in terms of its relationship to Lean's oeuvre - as the film

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[2] Lowell Thomas, the source for Bentley within the film. AW Lawrence, ed. *TE Lawrence by his Friends* (London: Jonathan Cape, 1937), 215. Published shortly after Lawrence's death as a tribute.

which occupies the space between *The Bridge on the River Kwai* (1958) and *Doctor Zhivago* (1965)[3] and as one of the few 'traditional' epics of the decade (and, often by inference, dated). The status of *Lawrence of Arabia* as one of the most expensive and successful films of the 60s[4] (it was 'roadshown'[5], which was unusual for a British film on release at the time), however, has meant that it has always had a popular fanbase and it took on the potential for cult status within months of release with parodies such as MAD Magazine's cartoon 'Flawrence of Arabia'[6]. Although comparable to Lean's later films in its large scale, *Lawrence of Arabia* has retained a following at times when Lean's other films have been less popular and the BFI 's Top 100 British Films of the Twentieth Century survey, conducted in 1999, placed the 1962 epic in third place (with Lean's earlier film *Brief Encounter*[7] at number two). Popularity has meant that *Lawrence of Arabia* has, as a text, been little challenged but much discussed in periodicals and books, and the circumstances surrounding its production and release are comparatively well known.

During the 1960s, despite British cinema's growing and evident popularity in foreign markets, with the exception of the British New Wave films, with which *Lawrence of Arabia* is contemporary, most British films were seen as anachronistic, permanently harking back to what others have identified as a 'golden age' of British

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[3] *Doctor Zhivago*, dir. David Lean, perf. Omar Sharif, Julie Christie, Alec Guinness, 1965.

[4] Columbia, when announcing the film, gave *Lawrence of Arabia* a blank cheque but had to rail the budget in when it reached $10 million and shift the production from Jordan to Spain. Steven Spielberg notes, in his interview on the 2001 DVD edition of *Lawrence of Arabia* that in today's terms, the final cost of the film would be circa $285 million.

[5] That is, copies of the film toured countries, with attendant publicity and elaborate programmes. Steve Neale, 'What is the Blockbuster?', *Regeneration Genre*, Symposium, University of Kent at Canterbury, 19.06.2000.

[6] Steven C. Caton *Lawrence of Arabia: A Film's Anthropology* (Berkeley, California: U of California P, 1999), 212.

[7] *Brief Encounter*, dir. David Lean, perf. Trevor Howard, Celia Johnson, 1946.

cinema in the 1940s and early 1950s[8]. As an epic biography on a Hollywood scale

(funded by Columbia Pictures at a final cost of $30m), superficially, *Lawrence of*

Arabia appears to conform to the idea of British cinema trying to relive a glorious

imperial past. This perception of the film as an anachronism has, luckily, not

restricted the variety of ways in which the film has been analysed but it has meant

that it is rarely thought of as being, in some manner, symptomatically representative

of the era. Yet, as the remarks from Farber and Buck[9], with which I opened this

chapter, emphasise, *Lawrence of Arabia* is a film of a particular time; of a specific

framing and response. Thus, before moving into the way in which the film articulates

the ambiguity of TE Lawrence's identity, I shall discuss the 'timeliness' of Lean's

movie and how the final text is, in fact, dependent upon the period in which it was

made; and as such capable of touching "the imagination of a generation".

> Writing in *Films and Filming* in 1963, Lean wrote that:
> In treating Lawrence as a character we have not been able to
> avoid, or indeed wanted to avoid the controversial aspects of
> his private life[10].

Those "controversial aspects" to which Lean referred within the film were

Lawrence's masochism and instances of sadism, the implication of his homosexuality

(although Lean said "We have not implied that Lawrence was a homosexual" he did

qualify it by adding that it depended "on what you call homosexual" - 13).

Prior to the late 1950s and the 1957 Wolfenden Report on homosexuality,

which advised that the private act be made legal between men over the age of 21,

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[8] For example, Sarah Street, *British National Cinema* (London: Routledge, 1997) or Marcia Landy *British Genres: Cinema and Society 1930-1960* (Princeton, New Jersey: Princeton UP, 1991).
[9] Stephen Farber, 'Look What They've Done to *Lawrence of Arabia*', *New York Times*, 02.05.1971, Section 2: 11. Joan Buck, Interview with Peter O'Toole, *Interview* 26 (Oct. 1972): 6. In Caton (1999), 3.
[10] David Lean, 'Out of the Wilderness', *Films and Filming*, 4.4 (Jan. 1963): 13.

these elements of Lawrence's lifestyle would have continued to be heavily censored

and one could therefore expect that any film biography of Lawrence of Arabia would

have remained a thin imperialistic epic after the style of *Gunga Din*[11] or *The Four*

Feathers[12]- as indeed it almost did with Alexander Korda's numerous attempts to film

Lawrence's truncated (and self-censored) version of his desert war *Revolt in the*

Desert, attempts thwarted by political diplomacy with the Turkish government during

the 1920s and 30s.

The Wolfenden Report of '57, meanwhile, was an important indicator of

altering intellectual/public opinion in relationship to male homosexuality (lesbianism

still remained relatively ignored at this stage) but it was not until the watershed year

of 1967, ten years later, that the law itself would alter. In the interim, however, the

way in which homosexuality was represented in the theatre and film began to change

and, although a divisive subject, it was no longer taboo. The change in public

perception, albeit the perception of educated politicians and academic advisors to the

government, those in positions of responsibility, was a crucial marker which would

allow filmmakers such as Lean and young playwrights like John Osborne (in, for

example, *A Patriot for Me*[13]) to tentatively explore modern sexual themes which lent

themselves to social drama.

The change in the theatre's approach to homosexuality began with its response

to Shelagh Delany's 1958 play *A Taste of Honey* which was, according to Anthony

Aldgate, "the first important test of how far the theatre censors had really changed

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[11] *Gunga Din*, dir. George Stevens, perf. Cary Grant, Joan Fontaine, 1939.
[12] *The Four Feathers*, dir. Zoltan Korda, perf. Ralph Richardson, 1939. Zoltan Korda was the intended director for his brother Alexander's version of *Revolt in the Desert*.
[13] John Osborne, *A Patriot for Me* (London: Faber & Faber, 1965).

their outlook regarding the depiction of homosexuality"[14] since 1957 when the Lord

Chamberlain's Office, who were the centuries old theatrical equivalent of the Film

Censor, had put in place a framework for its representation:

> a) Every play will continue to be judged on its merits and only
>   those dealing seriously with the subject will be passed;
> b) Plays violently homosexual will not be passed;
> c) Homosexual characters will not be allowed if their inclusion
>   within the piece is unnecessary to the action of theme of the play;
> d) Embraces between homosexuals will not be allowed.[15]

The interpretation of homosexuality within *Lawrence of Arabia* hinges upon

implication and innuendo, not upon such concrete actions as the Lord Chamberlain's

office set out, but the investigation of Lean's film, to answer "Who is Lawrence?" (a

question which reverberates throughout the narrative, echoed in the soldier's call to

Lawrence as he stands beside the Suez canal, dubbed by Lean himself, "Who are

you?") means that it is one of a series of possible solutions. Simply approaching the

probability of a latent sexuality which is non-normative placed the film in a

controversial position for its era.

The alterations within theatre censorship prompted change within the cinema

and before *Lawrence of Arabia* was passed, the BBFC (British Board of Film

Censors) permitted four other films which concerned themselves with homosexuality

through the barricades, although significantly censored at script stage; *The Trial of

Oscar Wilde* (Ken Hughes) and *Oscar Wilde* (Gregory Ratoff) in 1960[16], and *Victim*

(Basil Dearden) and the movie of *A Taste of Honey* (Tony Richardson) in 1961[17]. All

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[14] Aldgate, *Censorship and the Permissive Society*, 125.

[15] Ibid, 125.

[16] *The Trials of Oscar Wilde*, dir. Ken Hughes, perf. Peter Finch, Yvonne Mitchell, James Mason, 1960. *Oscar Wilde*, dir. Gregory Ratoff, perf. Robert Morley, Ralph Richardson, 1960.

[17] *Victim*, dir. Basil Dearden, perf. Dirk Bogarde, Sylvia Syms, Dennis Price, 1961. *A Taste of Honey*, dir. Tony Richardson, perf. Rita Tushingham, Dora Bryan, Murray Melvin, 1961.

four were given 'X' certificates to denote their 'adult' themes yet *Lawrence of Arabia*, released in December 1962, was presented as an 'A' certificate. Was this simply a matter of changing perceptions or was there something far more complex in operation here? Lean's film does not explicitly state anything about TE Lawrence, or draw conclusions from those actions of the character that it does represent. The spectator sees and yet does not see his homosexuality, his rape or his sado-masochism. In a sense, the film could be said to de-emphasise Lawrence's sexuality by making it difficult to determine what exactly *does* happen but rather, in repressing the representation of sexuality via Lawrence's pained expressions and introspective movements, the film actually draws attention to that quality of repression. Lean shapes a suggestion of who the 'hero' is but then retires, leaving the audience to answer for itself who exactly is Lawrence of Arabia?

Certification has always been a contentious concept surrounding film and censorship. It pigeon-holes films which cannot necessarily be cordoned off into being one thing or another. Today, this has reached the problematic and ridiculous height of a bartering system between so many profanities or so many types of scene against a fewer number of more explicit words or a lesser contingent of violent attacks. This means that a PG can have no violence but a proliferation of unsuitable 'language' and a 15 can exchange its dialogue budget for graphic sex. Throughout the 1960s (see Aldgate, 1995, for example), there existed a simpler but equally imperfect rating system in Britain which had its origins in the foundation of the BBFC in 1913; U (Universal - still in operation - suitable for children), A (Adult - for those over 16) and, from 1951, the X certificate (for those over 21, the age of legal maturity). However, as Robert Murphy notes, although

[t]he X category had originally been introduced in 1951 as a
means of allowing films unsuitable for children to be seen by
discerning adults,... it had quickly acquired an aura of
disreputability.[18]

The blur between what the 'A' certificate was and the properties of the 'X'

rating is similar to that between 15 and 18 in contemporary cinema (see Dewe

Matthews, 1994, for example) . The 'A', as the 15, made claims upon an audience it

configured as adult enough to follow particular themes and narratives which were

deemed unsuitable for children under the specified age, yet the 'X' and its successor

'18' take away that assumption of audience maturity and inferred that whilst the

content may remain little different, the mode of representation could be that more

graphic. The luridity of the 'X' movie or the 'Blue movie' as it became known was a

problem with which the BBFC of the late '50s and early '60s felt they had to deal.

John Trevelyan, the secretary during this period, sought, according to Murphy, to "re-

establish its respectability" and the arena of the New British Cinema, from *Look Back*

in Anger (1958) onwards, with its strong themes and controversies, allowed an

opportunity to engage the plan. When Jack Clayton's *Room at the Top* (1959) was

released, for example, Frank Jackson applauded it by saying:

At long last a British film which is truly adult. Room at the Top
has an 'X' certificate and deserves it - not for any cheap
sensationalism but because it is an unblushingly frank portrayal of
intimate human relationships.[19]

Thus, the 'X' certificate was, if only partially, redeemed from the sensational and the

fantastic and returned to what can be described the realism of the New Wave.

What marked out the difference between the 'A' and the 'X' category then, I

would argue, given that the definition appeared to lie in the extent of sensation and

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[18] Robert Murphy, *Sixties British Cinema* (London: BFI, 1992), 15.
[19] Frank Jackson, *Reynold's News*, 25.01.1959.

potential disreputability, was the proportion of represented sexuality within the film -

how much reference there was to sex, of any kind.

In *Lawrence of Arabia*, as in *Seven Pillars of Wisdom* (Lawrence's full 1926

account of the time he spent with the Arabs), the references to sex are buried within

Lawrence's relationship with the serving boys Daud and Farraj and his interaction

with Sherif Ali. Also, structurally, Lawrence's abuse at Dera'a which is placed as the

catalyst of his downfall within the film, understood as his rape, means that the plot

itself is shaped by sexual activity. However, that the sexuality within the film is all

represented via Lean's use of metaphor and connotation, even when those images

take on the properties of the sensational, such as the wounds seeping through

Lawrence's uniform (fig. 20), lessens the impact and the certainty of the spectator in

ascribing what exactly the relationship or the act is or has been.

Fig. 20: The blood seeps through Lawrence's army uniform.

This uncertainty on the behalf of the viewer as to what he or she is actually

watching is, I argue, why *Lawrence of Arabia* received an 'A' certificate but the

implicit nature of its subject matter, implied metaphorically or otherwise, means that

it is only from 1960 onwards that a film such as Lean's Lawrence could have been

produced. The censor's records for *Lawrence of Arabia* are, unfortunately, amongst

those lost in the late 1960s when they BBFC destroyed a large proportion of their

documents[20] in a general clear-out. The destruction of the *Lawrence of Arabia* file,

however, when contrasted to those, such as *The Loneliness of the Long Distance*

Runner file, which still exists, would appear to indicate that there was little potential

controversy seen by the censor, despite the nature of the film's production from fresh

script to reel to editing only hours before the Royal Performance in December 1962[21].

Which, in turn, is ironic given John Box's comments upon the direction Lean gave

Jose Ferrer in the Dera'a sequence where each cough into his handkerchief is,

metaphorically, an orgasm[22].

The second phase of understanding why this particular version of the life of

TE Lawrence came about is to consider the interrelationship between the biopic and

the biography.

2) Imaging Lawrence

Robert Bolt and Lean both claimed to have based their version of events upon

Seven Pillars of Wisdom - indeed the rights were bought from Lawrence's brother

AW Lawrence with the express directive that the Lean film was to be named after the

1924 account (something which Spiegel never intended and AW Lawrence eventually

was relieved *didn't* happen as he detested the end product[23]) - but it was Anthony

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[20] Letter from the BBFC in reply to my enquiries about this film, March 2000.

[21] Kevin Brownlow, *David Lean*, 1996 (London: Faber & Faber, 1997), 473-5.

[22] John Box, Interview with Ian Christie, 'John Box Masterclass', Kent International Film Festival, Canterbury Christchurch University College, 13.10.2000. "David was so clever... he told the actor [...] when you're standing at the top of the stairs I want you to have an orgasm... I want you to take out your handkerchief and start coughing... The sound is so critical".

[23] Brownlow, 409.

Nutting, who on the basis of his 1961 book *Lawrence of Arabia: The Man and the Motive*, was appointed as "biographical advisor" to the film[24]. Nutting's Lawrence, thus, is crucial to Lean and Bolt's later construction of a model of Lawrence. William H Chace notes thus:

> [Nutting's] vision of Lawrence the man... informs the manner
> adopted by... O'Toole... [whose] Lawrence is something of
> an epicene Hamlet: driven, inward, possessed by urges he
> cannot name or express, glamorous yet oddly frail... We are
> given... a neurasthenic and interior figure, one whose debilities
> strangely mock the desert vistas captured by... Lean. This
> Lawrence is a thoroughly introspective and wounded man who
> does not really enter, much less fill, the panoramic landscape he
> is reputed to have dominated.[25]

Chace's description of O'Toole's Lawrence is apposite; O'Toole's performance is subtle in its revelation of Lawrence's discovery of his anti-destiny, his drive to destruction within the landscape. One could say, indeed, that O'Toole's Lawrence sees the ghost of Thomas Chapman, all around him in the mirages of the desert and is driven to insanity by the uncertainty of his identity.

Chace's opinion of Lean's film is grounded in his contrasting of it with Lawrence's primary text and, as with other revisionist literary criticism texts, the film (the text which has familiarised many more with the *idea* of Lawrence than has the written account) is only given a cursory nod. What stands out here, however, is Chace's recognition of Nutting's account within the performance O'Toole gives - the "introspective and wounded man" who shares much with Nutting's "tortured" hero. Chace goes further:

> "Tortured" is a word appearing with telling frequency in Nutting's
> book, and with it he embraces two meanings: that life had unfairly

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[24] Brownlow, 480.
[25] William H Chace, 'TE Lawrence: The Uses of Heroism', *TE Lawrence: Writer, Soldier, Legend - New Essays*. Jeffrey Meyers, ed. (London: MacMillan, 1989), 128.

treated Lawrence and Lawrence inflicted considerable pain upon
himself.   (Chace, 145-6)

Nutting's 1961 biography then, is principally concerned with the framing of

its Lawrence through his psychology - and sees Lawrence as the victim of

circumstances, removing much of the political Lawrence early biographers were keen

to put in place in their 'military' histories of the Arabian revolt[26].

By 1961, Lawrence had, biographically speaking, became a victim of his own

mythologies and Nutting's text lay at the heart of a period of critical revision with

regards to who and what TE Lawrence was: "Lawrence's reputation was somewhat in

dispute: was he a hero or merely a self-aggrandizing charlatan"[27]. It is this dichotomy

between myth and biography which is central to Lean's attempt to answer who

Lawrence is - and what this results in is a *mythography*, a story which owes as much

to popular beliefs as it does to the unanswered questions of a man's existence. It is

this *mythography* which permits a film of Lawrence's life, in 1962, to allude to

Lawrence's non-normative sexual drives, to his rape, and to criticise the

establishment. The myth of a man who is dead, cannot sue for defamation,

inaccuracies, or libel.

Both before and after Lawrence's death there had been a series of laudatory

biographies published which had built on the myth of 'Lawrence of Arabia' by way of

eulogy and testimonial (although Lawrence distanced himself from Lowell Thomas'

travesty of fact, noted below). In 1955, however, Richard Aldington produced his now

infamous biography of Lawrence, *Lawrence of Arabia: A Biographical Enquiry*

which was "as hostile to the myth built up around Lawrence... as it [was] to Lawrence

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[26] For example Lowell Thomas' *With Lawrence in Arabia*, 2nd Edition (London: Hutchinson & Co., 1924).
[27] Steven M. Silverman, *David Lean* (London: Andre Deutsch, 1989), 132.

himself"[28]. In and of itself there was nothing wrong with *what* Aldington was setting out to perform but as Michael Asher, Lawrence's most recent biographer comments, "Aldington's 'debunking' was made with such ill-conceived sarcasm and vitriol that he virtually demolished his own case"[29].

Aldington's text was rapidly followed in 1956 by Colin Wilson's novel *The Outsider*[30] which, in linking its protagonist with Lawrence more sympathetically presented Lawrence as a man imprisoned by his thoughts, in "an unending misery because he knows the meaning of freedom" (Wilson, 76). The appraisal of "the pathetic figure of TE Lawrence" (Valentine Cunningham[31]) during the 1950s was part of the labelling of what and who constituted the Modernist movement; and so the vision of the intellectual at war modelled upon the WWI poets (with some of whom Lawrence corresponded during the 1920s) was applied. A vision of an aesthete, self-distance from society, voicing concern at the degradations of war, a Kristevan *deject*; a man who is lost. The parallel to the modernist authors of World War I is a useful way in which Lawrence can be comprehended but the revising of the myth of 'Lawrence of Arabia' is a manifestation of the requirement for the dominant culture to find a way of normalising him: Lawrence the sensitive artist thus emerges.

The empire myth, by way of contrast, denied his difference by identifying him as part of that military gentleman soldier tradition going back to General Gordon in a not dissimilar fashion to the Modernist framing which identified him as one 'outsider' amongst many. Lawrence's uniqueness, in order for him to be understood by society is necessarily removed to that his motives are made intelligible. *Lawrence of Arabia*

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[28] Chace, 142.
[29] Michael Asher, *Lawrence: The Uncrowned King of Arabia* (London: Penguin, 1999), 353.
[30] Colin Wilson, *The Outsider* (London: Gollancz, 1956).
[31] Valentine Cunningham, *British Writers of the Thirties* (Oxford: Clarendon Press), 156.

can also be seen to be performing this role and there is a sense in which David Lean

and screenwriter Robert Bolt, intent on creating a Lawrence drawn from the

biographical models, distil their protagonist from these parameters. Writing to Robert

Graves in 1924, TE Lawrence wondered about the legacy of the period upon his life:

> What's the cause that you, as SS (Siegfried Sassoon) and I...
> can't get away from the war? Here are you riddled with thought:
> SS yawing about like a ship aback: me in the ranks, finding
> squalor and maltreatment the only permitted existence: what's
> the matter with us all?[32]

Thus Modernism is, in terms of understanding Lawrence as part of a literary-

historical context, a useful mode in which we can comprehend the "tortured"

Lawrence set out by Nutting. To an audience today, it is more comprehensible to

consider him in this light than as the messianic figure as which BH Liddell Hart

constructed him in *TE Lawrence: In Arabia and After* (1935)[33]:

> He is the message, not his book. (405)
> I have come to view him as a man driven by an intense *religious*
> urge - in the deeper sense. (461)
> The message is more positive than the man. (467)

This 'saviour' of the desert, an image upon which Lean also plays, assists the

film in emphasising Lawrence's development of a megalomaniacal personality –

rather than, as Liddell Hart implies, a man with a manifest destiny to save the Arabs

from themselves. The investment in the iconography of Christ within the film is

furthered by references to the uncanny (Lawrence's feats of survival initially) which

construct a Lawrence who truly becomes the stuff of classical mythology worthy of

Herculean endeavours (for example as Lawrence 'walks on water', crossing a large

puddle in Dera'a).

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[32] Letter 112 (To Robert Graves), Edward Garnett, ed. *The Selected Letters of TE Lawrence* (London: The Reprint Society-Jonathan Cape, 1941) 209

[33] BH Liddell Hart, *TE Lawrence: In Arabia and After,* 1934 (London: Jonanthan Cape, 1935).

In order to develop the audience's involvement with the mystery of Lawrence, Lean offers the spectator multiple interpretations as if framed by different characters; notably Ali, Bentley and Dryden. Ali begins an uneasy friendship with Lawrence after first meeting him at the watering hole, emerging from the desert as a mirage. As their relationship develops, he bestows him with gifts, such as the white wedding robes with which 'El Orenz' becomes identified (see fig. 21) but increasingly Ali becomes an onlooker to Lawrence's actions. From sharing the task of persuading Auda to join the Arab army, Ali views Lawrence despairingly in the final reel as he massacres the Turkish flange. Thus Ali becomes more distanced from Lawrence, occupying the space of the spectator and the film audience develops an increasing allegiance to Ali and his judgment of Lawrence's behaviour. This allegiance is forged in the Dera'a sequence when Ali watches, squinting, Lawrence's abuse (see fig. 22), and then turns away in terror. The audience observes Ali watching and no-one witnesses exactly what takes place, it is too terrible even to Sherif Ali to see and becomes the unrepresentable - the truth of which only Lawrence can know.

Fig. 21: Ali presents Lawrence with the bridegroom's white robes.

Fig. 22: Ali watches from a distance as Lawrence is tortured and raped.

Bentley's perspective upon Lawrence is also pertinent, for if Ali, the spectator

within the film can be said to represent the cinema audience, Bentley is a

metaphorical characterisation of the film-maker trying the discover the identity of his

subject. If the film's role is to ascertain the identity of Lawrence of Arabia then

Bentley's function within the film is to ask the question directly and to represent

Lawrence back to himself. In the train destruction sequence, which like the Dera'a

sequence I shall examine further later, we see a journalist enamoured by his hero;

"That's m'boy", he says as he photographs Lawrence atop the train: but by the time

the corrupted protagonist sits on his camel after the massacre of the Turks, Bentley's

perspective has altered; "Here", he says, "let me take you dirty rotten picture for the

dirty rotten newspapers". Bentley's trajectory is one of learning to hate your subject,

just as Lean noted in *Films and Filming* that he didn't particularly like Lawrence by

the end of the film.[34]

In amalgamating biographical and mythological information, *Lawrence of*

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[34] Lean, 13.

Arabia moves away from the function of the biography - to present an account of a

life which claims to discover a 'truth' about its subject - and is, instead, representative

of two 'bio'-genres: the cultural mythography, such as *The Private Life of Henry VIII*

or *Wilson*[35]; and the biblical epic framed through one narrative, for example *Ben-*

Hur[36]. It can also be described as what Leon Hunt calls the "male epic" despite his

assertion that *Lawrence of Arabia* does not fit his four tenets[37]:

> 1: A heroic, central male character, after whom the film is named -
> 2: The hero is somehow 'transfigured' and becomes more than a
>   man. Sometimes this takes on religious overtones... or simply
>   involves the hero becoming a legend...
> 3: The display of the male body...
> 4: ... love stories between heterosexual men.
>   (Leon Hunt, 'What Are Big Boys Made Of?...' *You Tarzan*, 66-7)[38]

Subsequently, *Lawrence of Arabia* is not only a spectacular epic of dying empire but

also of a genre dying along side the Hollywood studio system of the 1950s and 60s.

Lawrence of Arabia, however, cannot be straightforwardly described as a

'Hollywood epic'. Like the first James Bond movies (*Dr No* and *From Russia with*

Love, 1962 and 1964 respectively), the majority of the money came from the US.

Columbia boasted that the film would be given an open budget, essentially a free

hand; but the final roll-call of talent, with the exception of Spiegel and a selection of

other key players, was dominantly British. Thus, again like the Bond films, Lawrence

can be seen as a response by mainstream cinema to the challenge the invigorated, 'X'

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[35] *Wilson*, dir. Henry King, perf. Alexander Knox, Charles Coburn, 1944.

[36] *Ben-Hur*, dir. William Wyler, Gus Agosti & Alberto Cardone, perf. Charlton Heston, 1959.

[37] Hunt identifies two types of "male epic" - "the Italian 'peplum' movies, especially those chronocling the adventures of Hercules, Maciste and Ursus, and those made in Hollywood and a co-productions with Spain or Italy, such as *Ben-Hur*" (66) but Lawrence, he fails to recognise is part of the later group and also conforms to his tenets are other factors he raises, such as the addressing of narcissism (70).

[38] Leon Hunt, 'What are Big Boy's Made Of? *Spartacus, El Cid* and the Male Epic', *You Tarzan: Masculinity, Movies and Men*, ed. Patricia Kirkham and Janet Thumin (London: Lawrence & Wishart, 1993), 65-83.

certified, New Wave was laying down before the industry.

As I noted in the Introduction, quoting Sarah Street (*British National Cinema*, 20), the British industry was 90% funded by American studios by 1967. This means that, in considering films made by Britons about British themes in the 1960s, the definition of a British film is, on the surface, quite difficult. As was the case with *The Hill*. The scale of *Lawrence of Arabia*, too, means that some writers (such as American Steven C. Caton) assume the Hollywood (i.e. US mainstream) status of the film. Nevertheless, Lean's film is not only a British film in its political perspective, and material factors such as cast and crew but is also European in outlook with its critique of America via the cynical fast-talking journalist Bentley. These elements mean that *Lawrence of Arabia* lends itself much more favourably to the cultural models of the British and the Other seen within pre-war British empire films.

During the 1950s and '60s, a distinct brand of euro-epics developed, particularly under the eye of Samuel Bronston, producer of *55 Days at Peking* (Nicholas Ray, 1962) and *The Fall of the Roman Empire* (Anthony Mann, 1964). *Lawrence of Arabia*, despite much of its location shooting in Jordan, is firmly part of this production group; with the last half of its shoot taking place in Spanish 'spaghetti western' country, Almeria (the sobriquet 'spaghetti' refers to the Italian directors such as Sergio Leone but most were filmed in Spain). With a largely British cast, Anthony Quinn was the only American on the film, a concession to Columbia Pictures' money-men concerned about US takings, *Lawrence of Arabia* was primarily a Spiegel/Lean project which needed the money only an American distributor could afford in order to achieve its scope. It was not, unlike *Ben-Hur* or *The Robe* (Henry Koster, 1953 - the first film to use Cinemascope), a Hollywood bid to strike back at the television

audiences with cineramic scale, despite the use of 70mm film – and neither was it a

remake capitalising on the success of previous era. *Lawrence of Arabia*, big and

expensive as it may have been, is an anti-Hollywood epic in the vein of Ken Hughes'

Cromwell (1970, also distributed by Columbia). The desert is dusty, images are lost

and regained, the characters are seen 'warts and all' and the protagonist is not a

classical hero in the sense to which Hunt refers, he is an anti-hero.

3) Casting Lawrence

In this third part of the chapter, I shall discuss, in a move which returns to the

timely qualities of filming Lawrence's life during the 1960s, how Lawrence the anti-

hero was cast. This process and the characterisation of Lawrence developed because

of the final casting, is important in assisting an analysis of the model of masculinity

explored by Lean's film. A consideration of the casting also affords a discussion of

how the sixties' Lawrence of Arabia is a Lawrence for "a generation".

David Lean was one of the last survivors, with Freddie Young, of the silent era

in British cinema still working in the 1960s and, a traditionalist in how he constructed

his films (A to B, cause and effect linearity), saw, according to Kevin Browlow, the

experimentation of the New Wave filmmakers as a very threat to cinema as

storytelling. "In the sixties", writes Brownlow, "David's love affair with the cinema

underwent a profound change. He began to visit the cinema less and less. And what

he saw began to depress him; this was not a cinema he was familiar with"

(Brownlow, 492). Lean's response to the New Wave, however, was within the

confines of his formalist conventions as experimental and as groundbreaking as he

forced the boundaries of what Freddie Young could film on widescreen celluloid. Contradicting Brownlow's statement, the editor of *Lawrence of Arabia*, Anne V Coates, notes in the documentary, *The Making of Lawrence of Arabia* (2000 – on the 2001 DVD issue of the film), that, actually, what Lean saw in the British New Wave, although very different to his traditional practices, re-invigorated him, leading him to borrow techniques from the new directors and use them within *Lawrence of Arabia*, such as overlapping sound and jump cuts.

Another key feature of how Lean was in the process of recasting himself for a new cinematic era is the change in his approach to casting. In *The Bridge Over the River Kwai*, his previous film, Lean and Spiegel had taken few chances in their casting choices, with Hollywood heavyweight William Holden and other actors upon whom he had relied more than once; Alec Guinness and Jack Hawkins – actors used repeatedly by Lean throughout his career. Guinness, for example, featured in one of Lean's earliest films, *Great Expectations* (1946)[39], as Herbert Pocket, and was also in his last film, *A Passage to India* (1984)[40]. At one point Guinness was vaguely considered by the production team to play Lawrence himself, having performed the character in Terence Rattigan's play *Ross*[41], about the older Lawrence hiding from society in the RAF but it was decided that a younger man was required. The evidence for those who were allegedly considered, from Montgomery Clift to Dirk Bogarde (who was also cast in an earlier failed version, from which *Ross* was drawn[42]) is that

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[39] *Great Expectations*, dir. David Lean, perf. John Mills, Jean Simmons, Valerie Hobson, Alec Guinness, 1946.

[40] *A Passage to India*, dir. David Lean, perf. Alec Guinness, Peggy Ashcroft, Judy Davies, Roshan Seth, Art Malik, 1984.

[41] *Ross* opened on 12th May 1960.

[42] The film rights to *Ross* had been bought by Herbert Wilcox in advance of its theatrical premiere and filming was originally planned to begin in March 1960 with Laurence Harvey in the lead but aware of the Lean project, the financial backing was withdrawn and the project scrapped. Brownlow, 411.

Lean and Spiegel were conscious of the need to cast an actor who offered something

dynamically different to the Charlton Hestons and Victor Matures of Cinerama and

Cinemascope because they were seeking an actor who could represent the

complexities of TE Lawrence, not the picture-book hero. The common factor,

however, across all the men and the other parts they played on stage and screen, is the

quality of unpredictability, of being a little dangerous, of being, in short,

contemporary rebels.

The story of how and why Peter O'Toole was cast as TE Lawrence is complex

and littered by the erroneous claims of different sources[43] but what is agreed upon by

most writers upon the subject is that, prior to O'Toole's engagement, Spiegel and

Lean had resolutely chosen, and lost, two other Lawrences for "a generation". It is

useful to discuss these other Lawrences which Lean and Spiegel intended to present to

the audience because they are both inflected by iconography of their own and, as

actors, although sharing that dangerous aura, the unpredictability to which I referred

earlier, a complete contrast to Peter O'Toole. Each actor, in his own way, is an

enunciation of the timeliness of a film of *Lawrence of Arabia* in 1962 and, in having

been considered, auditioned and screen tested, their personas as performers enable us

to understand further Lean's conceptualisation of Lawrence's character.

The first, and best known alternative Lawrence was the possibility of Marlon

Brando, whose Mark Anthony had impressed Spiegel (who had produced *On the

Waterfront*[44]). In 1959, when the film was still very much at a pre-production stage,

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[43] For example Katherine Hepburn's claims which I discuss below in Stephen M. Silverman, 130.
[44] *On the Waterfront*, dir. Elia Kazan, perf. Marlon Brando, Eve Marie Saint, 1954.

Lean had noted in a memo that "Brando would be good as Lawrence because an audience should never feel certain about the man":

> They should sometimes look at him with affection and admiration, and sometimes in horror - not quite understanding. Lawrence is not a stock character and that's his fascination[45].

Four months later, at the press conference for the film, Spiegel added to this by commenting that: "In a way they [Lawrence and Brando] are very much alike... Both have that mystic tortured quality of doubting their own destiny"[46].

The "mystic tortured quality" of Brando would have been the Lawrence filmed by Lean had it not been, however, for the over-running of the location shooting on *Mutiny On The Bounty*[47]. This would not have made Lawrence any less of a character identified with by a generation but the nature of Marlon Brando's star status would have inevitably influenced the interpretation of his Lawrence of Arabia with the spectators' expectations of 'Macho' Marlon.

Having dropped out of the film at a comparatively early stage , Lean and Spiegel searched for a British Brando and discovered Albert Finney (who is described, in a different context, by Peter Stead, within these terms[48]), prior to the release of *Saturday Night and Sunday Morning*, but performing in the title role of the play Tom Courtenay would star in on film, *Billy Liar*. Finney worked for four days and went through a full screen test (which cost only £20,000 less than the entire *Saturday Night and Sunday Morning* budget of £120,000) and publicity shots but

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[45] October 1959 memo. Brownlow, 410.
[46] February 1960 press conference. Brownlow, 409.
[47] *Mutiny on the Bounty*, dir. Lewis Milestone, perf. Marlon Brando, Alec Guinness, 1962.
[48] Peter Stead, *Film and the Working Class: The Feature Film in British and American Society,* 1989 (London: Routledge, 1991), 190, 194-5.

then quit telling Lean and Spiegel that he wasn't ready for stardom[49]. Again, like the

casting of O'Toole, Finney's motivation for resigning is debateable but in his

autobiography, Nutting remembers Lean exasperatedly saying "I can't work with this

beatnik!"[50] Thus, Finney would have also been of decided appeal to the generation to

which Stephen Farber refers . However, as *Lawrence of Arabia* was eventually

released a considerable time after *Saturday Night and Sunday Morning*, Finney's

performance would have, again like Brando, been seen in relationship to his other

lead role as Arthur Seaton. So, casting the lead began all over again and the part

found its way to Finney's RADA contemporary[51], Peter O'Toole.

As I commented earlier, how O'Toole became cast as Lawrence has become

something of a mythical tale in itself. Lean claimed variously that a) he chose him on

the basis of a small part in *The Day They Robbed the Bank of England* (Guillermin,

1959. Brownlow, 416) - and - b) that O'Toole was 'spotted' by Katherine Hepburn

playing Private Bamforth in *The Long and The Short and The Tall* at the Royal Court

Theatre. The Hepburn story is substantiated by the account she gave Stephen M

Silverman (130); seeing the Willis Hall play she thought "he was just great. And I

suggested him to Sam Spiegel". The truth, however, is more likely to lie somewhere

between both statements; Lean saw O'Toole in the 1958 film and his ability was

evidence in the Royal Court production - and it was based upon that, that he decided

O'Toole should play Lawrence.

Unlike Brando and Finney, O'Toole was much more of a blank canvas upon

which to paint an image of 'Lawrence of Arabia'. Admittedly, he was too tall (by a

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[49] Brownlow, 415.
[50] Ibid, 415.
[51] Peter O'Toole, *Loitering With Intent* (London: Pan-MacMillan, 1997).

foot) and too conventionally handsome to at least pass for being physically similar to

TE Lawrence but he did, importantly, possess the piercing blue eyes for which

Lawrence was often remembered by commentators. Consequently, Lean makes much

use of O'Toole's ability to express absolute fear through his eyes, with repeated

extreme close-ups of Lawrence in tense moments (see fig. 23).

Fig. 23: Peter O'Toole's eyes.

The blank canvas approach appeared to work (as it would for James Bond)

and *Variety* applauded Spiegel's choice by saying:

> O'Toole has a presence which will attract women tab buyers
> and convincingly builds up a picture of the mystery man.
> Spiegel's gamble with this newish British actor has rousingly
> come off.[52]

However, not all critics responded so favourably to O'Toole's Lawrence. *The*

Monthly Film Bulletin, for example, whilst praising O'Toole's "likeable, intelligent

and devoted" performance, felt that it lacked "the ultimate star quality which would

lift the film along with it"[53]. Generally, Lean's film was received more successfully in

the US, where the film's real history was little known, and the comments of the

Monthly Film Bulletin can be juxtaposed with those of *The Hollywood Reporter* as an

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[52] *Variety*, 12.19.1962 [US date format]: np.
[53] *Monthly Film Bulletin* 30.349 (Feb. 1962): 18.

indication of just how different the responses were:

> Peter O'Toole is a major star with this one role. A handsome,
> sensitive actor, he moves with grace and speaks with charm.[54]

Contemporary British critics attacked *Lawrence of Arabia* for its lack of

historical truth - whichever Lawrence 'truth' they ascribed to; and O'Toole's

performance was under fire as part of the attack. Stanley Weintraub wrote that:

> Whatever the virtues of the film's stunning desert photography,
> its Lawrence bears much the same relation to Colonel Thomas
> Edward Lawrence that Elizabeth Taylor's Cleopatra does to that
> famous lady.[55]

Alongside this, Roger Sandall, heralding the film, which no-one denied looked

good, as a "galumphing camelodrama", attacked Spiegel's attempt to combine the

historical and the "spectacular legendary contradiction" of the Lawrence myth:

> It can't be done. One or the other must go. O'Toole's tormented
> hermaphrodite... would have had a hard time directing a revolt
> of disaffected eunuchs, let alone a military campaign.[56]

However, as a biopic, the film views the contradictions as documented and

thus historical features of Lawrence's life and identity; if Lean had abandoned one of

what Sandall sees as inevitably divided properties, *Lawrence of Arabia* would have

served a very different function as either drama-documentary or solely psychological

portrait. As it is, in combining Lawrence's version of the history with the varying

perspectives upon his character, Lean's film brings into sharp focus the purpose of

Lowell Thomas's mythmaking and TE Lawrence's evasion of recognition in his later

life (without specifically referring to either). In this sense, the discrepancies and

contradictions in the film which reflect the contextual material, function integrally to

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[54] *The Hollywood Reporter*, 12.19.1962 [US date format]: 1.
[55] Stanley Weintraub, Review of *Lawrence of Arabia*, *Film Quarterly* 17.3 (Spring 1964): 51.
[56] Roger Sandall, Review of *Lawrence of Arabia*, 16.3 (Spring 1963): 56, 57.

assist in representing Lawrence's confusion and refuse, as Lean said was the

intention, to offer a definitive version of TE Lawrence. Thus the *Kinematograph*

Weekly says:

> The film's innuendos, barbs and barbarities, like its unprecedented
> highlights, are a means to an end and this is to give every adult an
> opportunity to form his own opinion of the most controversial
> figure of comparatively recent times.
>> (*Kinematograph Weekly*, 13.12.1962, 146.)

Consequently, the opinion, critical or otherwise, of the film, would be shaped

by the response of the individual spectator, not a general consensus - hence the

contradictory arguments around the film are nearly as numerous as those about

Lawrence himself.

In the next parts of this chapter I shall examine these contradictory arguments

by analysing specific "privileged moments"[57] within the film. These sequences have

been privileged by previous writers and by comments made by Robert Bolt about

writing the screenplay in interview with Kevin Brownlow. The key argument upon

which I shall concentrate is the evaluation of Lean's Lawrence as a sadist, something

claimed by Michael Asher, Kevin Brownlow, contemporary reviewers of the film an

many other writers upon the film. However, Lawrence himself was, as his letters and

Seven Pillars of Wisdom show, principally a masochist. Therefore, I shall examine

how this masochism, *as well as* the sadism, which are core to TE Lawrence's

subjectivity, and hence his masculinity, are inscribed within *Lawrence of Arabia*.

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[57] As Victor Perkins refers to those instances critics choose to analyse within films. *Film as Film*, 1972
(London: Da Capo Press, 1994). It is not that I follow Perkins' approach in focusing upon particular
moments but that I borrow his term.

4: Masculinity in Lawrence of Arabia

Myth makes psyche intelligible.   (Lyn Cowan)[58]

The myths surrounding 'Lawrence of Arabia' were framed so that they could

be identified with, by either masculinists or those within the minority, as an ideal of

masculinity; that is, one posed in order that it may be understood politically as a

manifestation of ideological power. For Lawrence, the contradictions of his

personality assist in producing multiple interpretations but these varying versions are

largely determined by the divide between the homophobia of the dominant ideology

(patriarchy) and the heterophilia (that is all-inclusiveness) of the various non-

dominant ideologies. The myths of 'Lawrence of Arabia' can be used to support

either the masculinist version of the masculine gentleman-soldier or by marginalized

masculinities to show how the sadomasochistic homosexual can contribute fully to

the machine of war. However, because TE Lawrence wrote extensively about his

relationship with the iconic Lawrence and the problems of his own subjectivity, both

fictions have approached his masculinity not only on a level of cultural criticism but

also through the mode of literary interpretation. This quality of translation within the

framing has fore-grounded the weaknesses of the arguments in assessing Lawrence's

masculinity because it relies heavily upon gleaning a 'truth' from highly contradictory

primary texts (Lawrence's letters and *Seven Pillars of Wisdom*) but regardless of the

error in relying upon Lawrence's own words, the debates have attempted, by

addressing the mythography of Lawrence to make the psyche intelligible to an

audience which is ready to believe the multiple fictions of alternative ideologies.

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[58] Lyn Cowan, *Masochism: A Jungian View* (Ann Arbor, Michigan: Spring Publications, 1982), 7.

In *This Mad Masquerade: Stardom and Masculinity in the Jazz Age*, Gaylyn

Studlar writes of cinema and society in the 1920s that:

> The divergence of the nostalgic past and modernity's
> iconographies was crucial to the[ ] attempt to forge
> a new masculinity, dynamically modern and transformative
> and yet naturally instinctive and nostalgically rooted in [the
> past][59].

This was the project of the dominant fiction which shaped the construction of

Lawrence's masculinity but it was also a mutually reinforcing act. As Kaja Silverman

had noted; "[i]f ideology [the "dominant fiction"] is central to the maintenance of [..]

masculinity, the affirmation of [...] masculinity is equally central to the maintenance

of... governing society" (Silverman, *Male Subjectivity at the Margins*, 16). Thus, even

within a period which is both nostalgic and modern, such as the World War I era, on

the one hand hankering for the Victorian and on the other for Modernist progression,

the maintenance of a masculinity approved by the dominant fiction is integral to

supporting the status quo and vice-versa. If masculinism, the dominant fiction, is

maintained then the dominant masculinity will survive, if it falls, the dominance is

fractured and splinters into masculinities.

The myth of Lawrence may attempt to make his psyche intelligible but as a

myth of masculinity it is also a historically bound representation. The "nostalgic past"

to which Studlar refers is the past of the unified male hero when gender and sex can

assume an *essential* verisimilitude and the iconography of modernity is dependent

upon a morphic masculinity rooted in a centred sexual identity. That is, that within

the nostalgic past (the imagined, ideal past) to be masculine and male meant the same

thing and was without challenge; whereas within the modern, the present, masculinity

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[59] Gaylyn Studlar, *This Mad Masquerade: Stardom and Masculinity in the Jazz Age* (New York: Columbia UP, 1996), 54.

is different to maleness and can be seen in multiple forms linked to the individual's sexual identity. The new masculinity being forged was, then, above all, to be active, constantly moving and secure in its gendering, its dominant narrative: a narrative which was individual and had little to do with society's ideologies.

In Lean's film, parallels are being made between a 'crisis' of masculinity in the 1920s (and the subsequent need to rearticulate the male role model in the shape of a much tampered with TE Lawrence) and the idea of masculinity in the 1960s also hovering on the edge of an abyss of lost identity. As in *The Hill*, Lawrence as a soldier becomes a useful device to shape a discussion of masculinity and in his functions as a character can also be seen the echoes of the Angry Young Man, hence the Lawrence for a "new generation" to which Farber referred.

The basis of the Angry Young Man as a core representation of masculinity during the 1960s was discussed in my earlier analysis *of The Loneliness of the Long Distance Runner* but it is this context against which *Lawrence of Arabia* should be understood in its approach to it protagonist's masculine identity (see fig. 24 with Lawrence riding the symbol of 1950s and '60s rebellion, the motorbike, with the connotations of Brando's iconography). This is something, indeed, which the casting process of the film emphasises and, as I said earlier, why both Marlon Brando (who in *The Wild One* and *On the Waterfront* played rebellious American angry young men) and Albert Finney (who in Richardson's *The Entertainer* played a national serviceman shipped out to Suez) would have been equally suitably cast as Lawrence.

Fig. 24: Lawrence rides to his death in the opening sequence of the film.

In *Sexual Difference: Masculinity and Psychoanalysis*[60], Stephen Frosh notes

that "the problematizing of masculinity... is part of a general dislocation of identity

and selfhood in contemporary society" (Frosh, 91). Lean's film concerns itself both

with Lawrence's dislocated identity and his conceptualisation of the self and thus the

question "Who is Lawrence?" becomes an investigation into why is Lawrence,

representative of a dying Imperial masculinity, a problem? Who Lawrence is, relies

upon an attempt to answer the problem of his masculinity - and the solution is not as

simple as saying Lawrence is a man, he is a multitude of ciphers for the masculinity

of the 1960s. The mythography frames the enigma of TE Lawrence with the enigma

of what it means to talk of contemporary male subjectivity.

5) The Non-Normative Lawrence

> Homosexuality appeared as one of the forms of sexuality
> when it was transposed from sodomy into a kind
> of interior androgyny, a hermaphroditism of the soul.
> The sodomite had been a temporary aberration;
> the homosexual was now a species.
>   Michel Foucault, *The History of Sexuality* Vol 1, 43.[61]

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[60] Stephen Frosh, *Sexual Difference: Masculinity and Psychoanalysis* (London: Routledge, 1994).
[61] Michel Foucault, *The History of Sexuality* Volume 1, 1976 (London: Penguin, 1978).

> We might say that the masochist is hermaphrodite and
> the sadist androgynous.
>> Gilles Deleuze, *Coldness and Cruelty*, 68.

When David Lean referred to representing the "controversial aspects" of TE

Lawrence's life it can be interpreted that he meant those elements of Lawrence's

personality and the myth surrounding him which point to an infringement of

dominant, normalised behaviour - modes of behaviour which identify Lawrence as

operating within a non-normative discourse as (to varying extents depending upon the

ideology inflecting the interpretation) a homosexual, a sadist and/or a masochist. In

Lawrence of Arabia Lawrence's homosexuality (active or impotent) is not greatly

emphasised but he is signified as being representative of a different masculinity. A

boy in the eyes of the British military at the film's beginning; an immortal, "I am

invisible", in his own mythology; a warrior and a wife in the robes Ali gives him. He

is not conventional, he is not automatically signified as feminine, but he is Other.

Although Foucault and Deleuze differ in their use of the terms hermaphrodite and

androgyne in very specific ways[62], they do clearly site the non-conformist sexual

identity as being both unsexed and all-sexed - or - perhaps more so - un-gendered,

unlabelled by societal expectations or identifiers so that, it is intimated, they bear the

signs of all gendering. Thus, Lean's identification of Lawrence has little to do with

his homosexuality and everything to do with the ways in which his Otherness is

manifested, or represented, within his personality. Subsequently, the representation of

Lawrence in the film is centrally concerned with Lawrence's self-identification from

within a position of Otherness and the external attempts of men to brand him or

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[62] Deleuze does not imply that the masochist is always homosexual given his study of Sacher-Masoch's writings whereas Foucault appears to say that the homosexual is within his context.

identify him as one thing or another.

The way in which Lean articulates Lawrence's Otherness without direct reference to his homosexuality, nevertheless, does not mean that it is not thematically paralleled or connoted through specific imagery. Centrally, the film magnifies Lawrence's sadomasochism on order to avow his sexual difference from normative masculinity. The absence of explicit homosexuality does not connote, necessarily, a disavowal but, more typically points to a displacement of 'X' for 'Y' and consequently, the destructiveness of sadomasochism activates the eroticisation of non-conventional sexuality (to reverse Stanley Coen's configuration that "Eroticisation tames destructiveness"[63]).

If *Lawrence of Arabia* does identify Lawrence as a sadomasochist rather than as either a masochist (as the literature does) or a sadist (as other critics of the film have) it must find some way of representing this consistently from the beginning of the narrative. Does Lean achieve the representation of what is inherently a contradictory sexual desire system within the single instance or is he, caught within the confines of the camera limited to demonstrating the dualities of sadomasochism by splitting their representation - and thus creating the space for critics to see the acts as developments from one position to another? To answer this I shall analyse the representations of different forms of violence within the film in the next two sections; the 'rape' at Dera'a (in which the *mise-en-scène* of desire is conventionally used to supply the traumatic basis of a masochism) and the massacre of the Turks shortly after (used by Asher and Brownlow to support the case for a sadistic Lawrence).

Given the acceptance of the premise that Lawrence's sexuality is, however

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[63] Stanley J. Coen, 'The Excitement of Sadomasochism', 1992, *Essential Papers on Masochism*, (NewYork: New York UP, 1995), 387.

configured, different to the 'normal', what is the implication of Lawrence as that

model for a generation (the generation of heterosexuals Farber implies as well as the

generation of gays to which Buck refers)?

In order to discuss the nature of Lawrence as a model of masculinity for the

"new generation" beyond the political Angry Young Man template, it is necessary to

consider why Lean's Lawrence appeals to both heterosexual and homosexual

audiences. "The modern male", writes Anita Phillips, "profess[es] no knowledge of

homosexual desire and revile[s] gay men, while addicted to images of buddy bonding

in cinematic and televisual culture" (Phillips, 89)[64]. Thus, the appeal to the

heterosexual audience, whilst closed in by dominant fiction, is located within the

homosociality of the relationship between Lawrence and Ali. Graham Dawson

qualifies this further by describing Lawrence as "a perfect man who is at the very

same time also womanly, able to integrate femininity within himself, and thus

transcend gender difference" (Dawson, 1991, 139). This is clearly linked to how

Lawrence's Otherness works within the film and, because it denies gender

identification, why Lawrence can appeal to spectators on both sides of normative

behaviour.

Secondly, is Lawrence a role model or simply a recognised characteristic of a

generation? Does Lean really present, morally, the 'perfect man'?

In *Seven Pillars of Wisdom*, TE Lawrence wrote that "the truth was I did not

like the 'myself' I could see and hear" (Lawrence, 584) and, invited to construct our

own opinion, we are also witness to others judging Lawrence by his actions. In the

second half of *Lawrence of Arabia*, for example, as Lawrence's self-control dwindles,

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[64] Anita Phillips, *A Defence of Masochism* (London: Faber & Faber, 1998).

Lean encourages the spectator, by framing Ali as an intermediary witness between the

audience and the action, to see Lawrence as Ali does, critically. Increasingly Ali's

judgment of Lawrence distances him and the spectator from the actions of the

protagonist and Lawrence becomes a dominantly destructive cipher for military

imperial power and his own lost identity. Abdullah Habib Almaani phrases

Lawrence's destructiveness as a restoration of his masculinity "through a symbolic act

of defloration" (Almaani, 99[65]). This is an idea again influenced by the concept of the

soldier as the 'perfect man' but it directly contravenes Dawson's model and denies

the appeal of Lawrence's Otherness as a strength of the film. If, however, Lawrence's

masculinity is restored, the diminution of his appeal from a position of perfection also

means that, with reference to Lawrence's destruction, normative masculine behaviour

becomes a negative identifier of the ideal.

6) Dera'a

> [The] operation of power... renders masculinity intelligible
> through specific visual codes and establishes certain
> injunctions to look, guiding the eye across the space of
> representation.
> > Sean Nixon, *Hard Looks: Masculinity, Spectatorship
> > and Contemporary Consumption* (London: U College London
> > P), 12.

In David Lean's representation of the violence done to Lawrence at Dera'a the

infringement of his integrity is performed more by the exchange of looks and their

framing than by the beating of which we see little. The visual codes of the look,

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[65] Abdullah Habib Almaani, "'You are an interesting man"; Gender, Empire and Desire in David Lean's
Lawrence of Arabia', *Swinging Single: Representing Sexuality in the 1960s*, Hillary Rodner and Moya
Luckett eds, (Minneapolis: U of Minneapolis P, 1999), 77-104.

constituted by 'the gaze' between characters or between image and spectator are

clearly demarcated within the sequence by their division into four categories; the look

accompanied by the grin, the wide-eyed 'rabbit caught in headlights' look, the survey,

and the observation (the narrating eye of the camera). These are formally structured

into an exchange of images which crescendo three times within the sequence to then

die away and be rebuilt until Lawrence's final collapse into the mud outside the

Turkish barrack clenching his fist (see fig. 25). The pattern of the sequence, therefore,

can be understood as a series of suspensions which conclude with a masochistic

climax (i.e. the loss of self - Lawrence = mud) as a nihilistic journey from supreme

confidence (egoism) to the negation of identity.

Fig. 25: Lawrence thrown into the mud.

The conversation of looks in the Dera'a sequence (see Appendix D for the

dialogue) begins not where we would conventionally place it, because of the closed

frame, with the close-ups between Lawrence and the Turkish Bey, but at the

beginning of the sequence as Lawrence watches a car, out of frame, move away at

speed. This is replied to by the camera revealing the passenger to be a Turkish officer.

Placed centre-left of the frame, in medium close-up and dominating the space, it is

clear that this individual (who the spectator recognises as 'star' actor José Ferrer) to

be somehow significant. Cutting back to Lawrence and Ali, the Sherif asks Lawrence "What are you looking for?" and Lawrence replies that he seeks "Someway to announce myself". This announcement to which Lawrence refers is not simply to state "Here I am" but implies "*I* am here" and is can be read as a reference to questioning how we identify 'Lawrence of Arabia', what name does he bear, how do we hail him?

The way in which Lawrence announces himself is articulated by the look as Turkish soldiers, passing the two men, turn back to hail the real and imposter Arabs. Lean now presents the spectator with a key contradiction of Lawrence's personality - the wish not to be seen but the desire to be seen ("backing into the limelight") - as responding to Ali's warning about how they look, Lawrence replies "I am invisible". His desire is to be announced (the flamboyance of his walk across the puddle emphasises this in the cut from the previous scene's messianic challenge "Who will walk on water with me?") but his wish the instance this is challenged or he is recognised is not to be seen. In *Seven Pillars of Wisdom*, Lawrence wrote that "[t]here was a craving to be famous, and a horror of known to like being known"[66] and it is this which the exchange of looks and recognitions acknowledges in the opening of the Dera'a sequence. The 'invisibility' of Lawrence and his walk across the puddle also alludes to the representation of the supernatural Lawrence which Liddell Hart envisaged. Prior to this point in the narrative, Lawrence's god-like boasts and actions are successfully carried through but here, Lawrence as god becomes fallible and, crucially, visible. The mantle of disguise does not enable him to escape from himself.

These initial looks do not serve to eroticise or spectacularise the body of

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[66] *Seven Pillars of Wisdom: A Triumph*, 1926 (Harmondsworth: Penguin, 1962), 580.

Lawrence. However, the dialogic of an erotic discourse is initiated shortly after as the leader of the group of Turkish soldiers surveys the blue-eyed 'Arab', sending Ali away and saying "You'll do".

The 'rape' at Dera'a is frequently understood as operating at the psychological heart of both the film and the life of the man it portrays. In *Lawrence of Arabia*, Lean contributes to this interpretation by placing the sequence shortly after the intermission which, although it is not strictly half-way through the film, is a structural device plotting the change of Lawrence from a passive (and more clearly dominated by masochism) character to an active (manifesting a sadomasochism) role. The Dera'a sequence can also be subdivided into three parts; the arrival in the town and Lawrence's capture, the 'torture' inside the officer's barrack, and Ali's perspective from outside. Subsequently, there is a formal emphasis on the central experience of Dera'a.

The central portion of the sequence is particularly noticeable in its use of the extreme close-up and in the immediacy of the male form within the frame. Within it, there are two key exchanges of which the second directly inverts the composition of the first. Due to the nature of how these interrelate, they will be referred to as the primary and secondary exchanges within the scene.

The primary exchange between Lawrence (frame left) and the Turkish Bey (frame right) takes place between shot 22 and 33 and gradually, by tightening the frame, increases the intimacy of the series of looks it manufactures.

Within this tightening, the majority of looks between Lawrence and the Bey are, from Lawrence, the wide-eyed (connoting fear, see fig 23 earlier) and, from the Bey, the survey (connoting his desire for Lawrence as 'meat'). Lawrence's Circassian

Arab is denied language beyond short replies and so the communication between the

two is dependent upon facial expression and visual codification. Despite the Bey's

questioning, what this 'Arab' is, is of little matter; even when the Bey decides that

his prisoner is a deserter and can be thus given an identification based upon the visual

code of the uniform, this recognition is removed to return Lawrence to a John Doe, a

thing.

> Turkish Bey: You are a deserter.
> Lawrence: No offendi.
> Bey: Yes... but from which army? Not that it matters, a man
> cannot always be in uniform.

Throughout the film, uniforms are used as an important coded system and

Lawrence variously dons and abandons the clothing of the British and the Arabs. In

the Dera'a sequence, Lawrence is ostensibly disguised by wearing the dirty clothes of

one of his men, removing the white garb which has become the uniform of 'El Orenz'

but, importantly, the borrowed robed are still dominantly cream/white against Sherif

Ali's persistently all black costume. Thus, when the Bey rips Lawrence's disguise

from his shoulders revealing the "deserter's" pale skin, and then comments that "a

man cannot always be in uniform", not only do his words connote the individuality of

the soldier and allude to nudity but he refers to stripping Lawrence of the uniform, or

the identity, 'Lawrence of Arabia' - eradicating the identity of the man standing

before him. Lawrence's skin revealed, Lean resists the spectacularisation of the male

body by pulling back to show O'Toole's torso and, instead, pushes in ever closer to

produce extreme close-ups, first of Lawrence's moist wide eyes and second of the

Bey's glistening lips (see fig. 26).

This juxtaposition is provocative and sexual, emphasising Lawrence's fear

(and the spectator's sympathy) alongside the Bey's desire. Also, by retaining the body

of Lawrence as something not to be looked at by the audience, Lean alters the

relationship of the image and the spectator whereby the voyeuristic gaze is denied.

Fig. 26: José Ferrer's mouth.

 This denial of voyeurism is reiterated by the composition of the sequence's third

portion as Ali watches Lawrence's torture off-screen and occupies an intermediary

position between the event and the camera.

The secondary exchange of looks within the sequence (and upon which I shall

not spend long because of the similarity of the system of looks/camera moves within

the first exchange) begins with the conscious spectacularisation of Lawrence's body

with connotations of crucifixion iconography as he is thrown onto a bench, face

down, his arms outstretched. The image makes reference to Lawrence's entrance into

Dera'a but it is rapidly moved away from as Lean's composition follows the close-up

pattern employed in the primary exchange. Here, however, whilst Lawrence's look is

little different, the look from the Turkish officer is, rather than the survey, the leer

(the look with grin). This use of the grin *desexualises* the secondary exchange,

making it more sadistic but also, in the performance of the Turkish soldiers, somehow

impotent and ridiculous, placing emphasis upon the power of the Bey as that which is

really threatening to Lawrence, as the Bey comes to the door of his quarters to watch

Lawrence's torture, coughing into his handkerchief in the orgasm Lean suggested he

perform.

7) The Massacre of the Turks

> Sadism[:]... imaginative masochism combined with a triumphant
> masculine egocentricity.
>
> (Marie Bonaparte, 'Some Biopsychical Aspects...'
> *Essential Papers on Masochism*, 449.)

If sadism is, as Bonaparte writes "imaginative masochism" then this second

violent sequence, typically used to demonstrate Lawrence's sadism, in which

Lawrence and his men massacre many Turkish soldiers, is where Lean comes closest

to being able to represent sadomasochism in one instance. Unlike the Dera'a

sequence, the structuring of how the characters are seen is less to do with how

characters look at each other and more to do with the image the spectator sees. The

audience is placed in a privileged position which other characters are excluded from

the most time - as is emphasised when Ali searches for Lawrence amidst the battle.

From the beginning of the sequence the images clearly construct a Lawrence who has

lost control or only tenuously has a grip on reality and, by inverting actions and

dialogue from earlier scenes, Lean represents a reversal within Lawrence's behaviour.

Key to this are two moments within the sequence; as Ali attempts to dissuade the

increasingly wild-eyed Lawrence from charging on the Turks (see fig. 27, which is in

the midst of the battle as Ali tries to put a stop to the massacre), and when Lawrence

shoots a Turkish soldier with his arms raised in surrender (fig. 28).
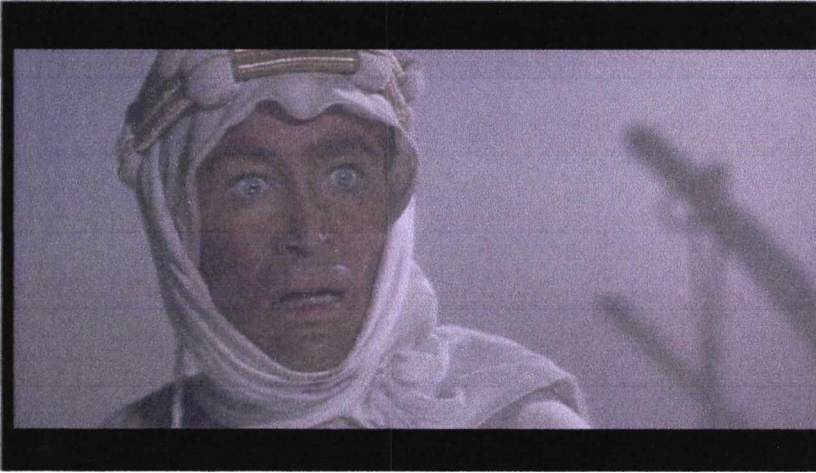
Fig. 27: The wild-eyed Lawrence in the midst of the attack on the Turks.

Fig. 28: Lawrence shoots a surrendering Turkish soldier.

Not only is Lawrence's loss of control a crucial narrative event in this sequence but so

is the way in which Lean frames Lawrence's motives for the massacre: Lawrence's

torture at Dera'a. How is this demonstrated within the image and dialogue? Firstly, by

the personalisation of the destruction. The Turks' battle at the village is made

intimately relevant to one Arab who charges at the Turkish guns and is killed. The

attack on his village is an attack upon him for which he must be avenged and, thus

because of Lawrence's experience and Ali's dialogue ("Think of Damascus, 'Orenz")

the action is perceived as a space in which Lawrence can have his revenge on the

Turkish Bey and his soldiers. Secondly, as Lawrence shoots Turks, Ali walks up

behind him and says "Stop it" (echoing the train sequence where Lawrence is shot),

Lawrence turns quickly and looks at Ali (compositionally this is nearly direct to camera, see fig. 27) with such fear in his eyes that he seems to have stepped into madness. This look specifically imitates the look on Lawrence's face as the nature of the Turkish Bey's desire dawns on him.

Later, after the massacre, the next image of Lawrence sat dusty and introspective on a camel is framed by Bentley's perspective as he arises on the scene. Steven C. Caton describes it as a manifestation of Lawrence coming "to understand the darker aspects of his nature, particularly the sadomasochism and megalomania", and as he does so "he sinks into horror and despair, becoming not simply vulnerable but supremely passive". (Caton, 205) The image of Lawrence here is, though, more than simply passive; it is apathetic, tinctured by disgust. Looking at this dishevelled and bloodied figure Bentley ironically commentates on his own role where now the icon has little to do with reality:

> Bentley: Oh you rotten man. Let me take your rotten bloody
> picture... for the rotten bloody newspapers.

A "rotten... man" Lawrence's demise is already determined. From white silk to dusty and bloodied muslin Lawrence is aged from a young man upright on his camel to an old, craggy, bent figure slouched over the animal.

8) Figuring the Other.

In order to represent the enigmas of the Lawrence myth, the public and private mysteries which have contrived to build the idea of 'Lawrence of Arabia', within the parameters permitted by convention and understanding in the early 1960s, the film required a representational framework against which this Lawrence could be placed

and apprehended. What Lean's film required, just as much as the dominant and non-dominant fictions, was a way in which it could perceive Lawrence as historically part of a larger whole; as *de facto*, part of a 'normal' historical process. This normalising process in *Lawrence of Arabia* is the use of the narrative conventions of the imperial epic, inflected with the imperialist discourses of Lawrence's period. One of the key ways in which these conventions are fulfilled is through the use of authentic locations - the way in which the film articulates landscape.

How landscapes are seen within film are as artistically and culturally bound by the idea of normative conventions as the representation of people. Landscapes and countries are categorised into systems of imagination which link image to ideology. Hence the concept of the 'unformed' landscape, the wilderness in whatever shape, as something waiting for the colonising hand of humanity. However, this is a European concept (imported into other cultures such as America by European colonisers) which has inflected the iconography of the land and one which has risen from a combination of Judeo-Christian ideas of the landscape waiting for people to occupy it and the political justification of that; the invasion of foreign (i.e. outside Europe) lands. As Ella Shohat has written:

> The metaphoric portrayal of the (non-European) land as a
> 'virgin' coyly awaiting the touch of the colonizer implied that
> whole continents... could only benefit from the emanation of
> colonial praxis. The revivification of wasted soil evokes a
> quasi-devine process of endowing life and meaning ex-nihilo,
> of bringing order from chaos, plenitude from lack... The
> engendering of 'civilization', then, is clearly phallocentric, not
> unlike the mythical woman's birth from Adam's rib.
> (Shohat, 21)[67]

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[67] Ella Shohat, 'Gender and Culture of Empire: Toward a Feminist Ethnography of the Cinema', *Visions of the East: Orientalism in Film*, Matthew Bernstein and Gaylyn Studlar eds. (London: IB Tauris, 1997), 19-68.

So, in theory, the representation of the landscape beyond Europe, driven by the ideology of the dominant fiction, is consequently not only another landscape but also an Other, feminised and made exotic. It becomes a desired and desiring representation of colonial discovery; the language of which has grown from sexual metaphors which veil and reveal the eroticised Mother Earth - penetrating jungles, entering the inner reaches, diving into 'the unknown'.

The eroticised landscape of *Lawrence of Arabia* as an imperialist epic is that of the desert, the wasteland incarnate; an inverted spectacular seascape, featureless, difficult and dangerous for anybody except its nomads to navigate. In Lean's film, the desert is more than mere backdrop, it almost becomes a character in itself, and Anthony Nutting was prompt to note that:

> Perhaps this is being a little frivolous, but in a sense it is a picture not so much about Lawrence as about a love affair between a director, a cameraman [i.e. Freddie Young] and a desert.[68]

There are three key ways in which the desert is shot within the film, which can be epitomised thus: a) the extreme long shot, such as the arrival of Sherif Ali or the transition to the blazing sun from Lawrence's extinguishing of the match; b) the medium shots, as in the Feisal's camp as Lawrence is surrounded by people, where background is seen in more detail; or c) the long shots into which people or objects travel horizontally, such as the Turkish train's destruction or Lawrence's journey to Cairo across the Sinai desert. In each type of shot, however, the desert is kept in deep focus for the majority of the time, which is one reason why the Ali/mirage entrance is effective. This equality of the desert image, within the film, to any other objects or people being shown is one of the reasons the desert can be argued as almost a

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[68] Brownlow, 480.

character: it is given a presence on the screen which is shared with the actors.

Lean's love affair with the desert is, however, more than simply his reaction to it - it is mediated by the convention of its representation as Other, as a site of romance.

The sand of the desert buries, makes secret, makes taboo, things which are precious – the erotic exotic; but closer to Lean's experience, the desert was the place occupied by the Rudolph Valentinos of the 1920s and the shifting sands about Tutankhamun's tomb, imbued with the echoes of a colonised wasteland, a void locked in a distant time. Inevitably, therefore, as with any landscape idealised and vitalised by a mythic treatment, the reality of the desert was unexpected by Lean when he went to see it in 1960, as he wrote to Michael Wilson:

> It gave me a shock when it wasn't at all what I expected from my boyhood diet of *The Sheik*, *The Garden of Allah* and *Beau Geste*... The *Seven Pillars* country is something quite different.[69]

The mythography, however, has little to do with reality and more to do with the ideal and, inflected by the colonial discourse, the idyll. Thus, despite Lean's discovery that the desert wasn't what he thought, he still provides a cinematic spectacular backdrop which derives from *The Sheik* and *Beau Geste*[70]. The landscape of *Seven Pillars of Wisdom* may have been "something quite different" from what Lean expected but the desert he wanted to show was one which would communicate Lawrence's love of it to the western cinema audiences. It needed to be a desert which conformed to European ideas of the exotic, it needed to seduce the spectator.

Within *Lawrence of Arabia*, Lean achieved this seduction by taking the expanse of the 70mm frame and filling it with a richly coloured landscape where the

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[69] Brownlow, 412. Quoting Letter to Michael Wilson, then screenwriter on the film, 24.04.1960.
[70] *Beau Geste*, dir. Herbert Brenon, perf. Ronald Colman, Neil Hamilton, 1926.

presence of other humans is minimal and the composition pulls the eye further into the image. The desert both emphasises the spectators' distance from the events (for example, Sherif Ali's entrance) and makes it attainable by establishing sympathies with the Arabian characters.

The discourse of the colonial exotic with which Lean frames his film is, in sexualising the properties of the Other landscape, also a discourse which Western ideology applies to individuals. This dialogue and its mode of representing Otherness is labelled Orientalism. To describe it as a colonial idiom is to account for its political history but the term Orientalism (brought into more common usage by Edward Said's monograph of the same name[71]) introduces a comprehension of its aesthetic structuring. The 'Orient' is not simply the far East, China, Japan or India for example, but is, to borrow Ziauddin Sardar's phrase, everything which is "east of the West"[72].

Subsequently, considering the dichotomies of the West/East in cinema, Israeli critic Ella Shohat has written of *Lawrence of Arabia* in terms of it being an example of Western cinema's "spectacular historiography" of the East. "The phantasm of the Orient", writes Shohat, "gives an outlet for a carnivalesque play"[73] of transgressive and Orientalist gender play which can send heroes spinning from the conventions of identity into an Orientalist fantasia invested in by imperialism. The landscape, like the stage, becomes the arena for subversion and its players take on the desert as they would a costume. *Lawrence of Arabia* is more than simply a historiography. The Orientalist enigmas and fantasies which Lean and his cinematographer engineer on the screen contribute, rather, to the comprehensive mythography of Lawrence.

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[71] Edward Said, *Orientalism* (New York: Vintage, 1979).

[72] Ziauddin Sardar, *Orientalism* (Buckingham: Open UP) 1999, 11.

[73] Shohat, 53.

In 1989, when the movie was re-released in its restored version, Richard

Combs wrote in the *Monthly Film Bulletin* that "Lawrence remains a chimera of

possibilities"[74] – echoing the contemporary critics of the movie's original release –

and when Sam Spiegel, the producer, was interviewed, in December 1962, for the

Journal of the Society of Film and Television Arts, he said that;

> We have tried not to resolve the enigma of Lawrence but to
> perpetuate the legend, and to show why it continues to haunt
> us after all these years.

The enigmatic is a central part of the exotic as understood by Orientalism, it is

the mystery which pulls the spectator in closer to the object and doubles as a

connotation of both intimacy and distance. Thus, the enigmatic character or hero is of

paramount narrative performance in a film which centres Otherness as, whilst it

draws the interest of the audience, it allows the spectator to maintain their critical

perception. As a result, Lean and Bolt create a Lawrence who, as a performance, can

be seen as simultaneously drawing in and alienating the audience. This we can see

expressed in Lean's memo of October 1959 (which I cited earlier) but interestingly, it

is also later apparent that the alienation effect of O'Toole's Lawrence is a secondary

feature in how Lean would have wished the enigmatic anti-hero to be represented. In

1962, days after the premier, Lean wrote to Bolt that "given the time to be alone with

him a little more we could have gone a stage further and given the audience real

compassion" (Brownlow, 483).

In order to understand how Lawrence is made into an 'Oriental' idol it is

important to elucidate the components of the enigmatic which shape him. Central to

this is the role of masquerade and the performativity of gender identity as played upon

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[74] Richard Combs, '*Lawrence of Arabia:* Adrift in the Empire of the Sun', *Monthly Film Bulletin* 56.665 (1989): 168.

within the film.

Ziauddin Sardar has written that;

> [Scholarly] Orientalism thus constructs the Orient as a passive,
> childlike entity that can be loved and abused, shaped and contained,
> managed and consumed.
> … it codifies Western desires into academic disciplines and then
> projects those desires onto its study of the Orient.[75]

The Orient, Sardar shows, has become a fetishised object for Western

scholarship – a substitute for the lost love object of an entire culture – the pre-

Modern feudal power structures which dominate Western European myths and

legends. The roots of Orientalism thus lie in the Crusades and early Christianity and

its scholars have constantly returned to these themes as a justification for their

studies: These people who are "less" than us also hold the keys to understanding

ourselves. Orientalism is, as Sardar writes, "a form of inward reflection". The Orient,

land of Sheherazade and science we hunger to comprehend – how can these

"barbarians" be descendent from the Egyptians, the Hittites, the Persian kings of

ancient Biblical texts? Orientalism seeks to answer this question but by dividing the

East and West even further, by denying that the new Islamic cultures can conceivably

be worthy cousins of the Greco-Roman-Judeo-Christian tradition. Sardar continues:

> Orientalism then is the great lie at the centre of Western civilization:
> a lie about the nature of the West and about the nature of the great
> cultures and civilizations to the East of the West, a lie about Us and
> Them.[76]

Thus, Orientalism, upholding the exotic, the desired, is centrally concerned

with maintaining the difference of the East from the West by mystifying the Orient,

and Islam, as "'a problem', an… obstacle between Western civilization and its

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[75] Sardar, 6.
[76] Ibid, 11.

destiny: globalization"[77].

In 'A Whole New (Disney) World Order'[78], Alan Nadel writes that Hollywood films (and Lawrence can be described as a "Hollywood, England" production - to borrow Alexander Walker's phrase[79]), demonstrate this concept of a manifest destiny by "plac[ing] the Orient... at a double remove from the source of its representation"[80]. At a "double remove", the Orient is placed at a safe distance by the culture which, in fetishising it, has made it taboo. Film, the photographic image, veils the Oriental exotic within a Victorian sensibility to accentuate its enigma. As Marjorie Garber writes; "The photograph... is a 'film' that presents itself for the viewer to believe that some reality lies behind it. Here... is [film's] specific if figural relevance to Middle Eastern representation: for [it is], in these particulars, very like the veil"[81].

So, how does *Lawrence of Arabia* constitute itself as an Orientalist text? It does so through the central narrative representation of Lawrence as the problematic, the enigma that Lean's movie sets itself and which I have been discussing throughout this chapter.

Spiegel referred to "resolving", or re-solving the mystery of 'Lawrence of Arabia'; this reference acknowledges the myriad of theories and voices which have proffered 'reasons' for the actions and behaviour of TE Lawrence and his denial of the self, from the conventional – resulting from his reaction to the 'rape' at Dera'a – to the explanation of a traumatic relationship with his mother. Nevertheless,

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[77] Ibid, 55.
[78] Alan Nadel, 'A Whole New (Disney) World Order: *Aladdin,* Atomic Power and the Muslim Middle East', *Visions of the East: Orientalism on Film* (London: IB Tauris, 1997), 184-200.
[79] Alexander Walker, *Hollywood, England: The British Industry in the Sixties*, 1974 (London: Harrap, 1986).
[80] Nadel, 184.
[81] Marjorie Garber, *Vested Interests: Cross-Dressing and Cultural Anxiety* (London: Penguin, 1992), 304.

irrespective of Spiegel's claim and of the representational ambiguities within the movie (such as Lawrence's relationship with Sherif Ali and the detail of his attack at the hands of the Turkish Bey) *Lawrence of Arabia* does attempt to answer the mystery of TE Lawrence by shaping the events of the film into Before and After his traumatic experience, via the use of the intermission: Before, Lawrence performs the role of the passive jester yet After he is an active tyrant.

The added confusion between Lawrence's masochism and moments of sadism is a further contributor to the Lawrence "enigma" and, placed alongside the implication of his homosexuality, reinforced the identification of Lawrence as Other. Within the film, this is figured by his feminised signification as Sherif Ali's bride dressed in silk 'wedding robes' blazing a brilliant pure white in the desert light – an image which leads, in part, to Marjorie Garber's description of Lawrence as the "transvestite of 'Araby'" (304).

Lawrence's Otherness is also imaged through into the iconography of martyrdom, as the film demonstrates in the sequence after the taking of Aqaba when Lawrence has achieved the impossible by traversing the desert, transformed himself into an Arab by deed and appearance, yet will still set off again, into the desert, to reach Allenby in Cairo. The following exchange between Auda and Lawrence takes place:

> Auda: You'll cross Sinai?
> Lawrence: Moses did.
> Auda: And you'll take the children? [That is Daud and Farraj]
> Lawrence: Moses did.
> Auda: Moses was a prophet and beloved of God.
> (Cut to the 'children' shouting after Lawrence, "Lord, Lord!")

This image of the prophet Lawrence is further reiterated by Lean's juxtaposition of Bentley's dialogue on arrival at the carnage of Damascus, "Jesus

wept", and the cut to Lawrence's weeping figure.

There can be no doubt when describing Lawrence the academic, in labelling

him as being inherently Orientalist. In *Culture and Imperialism* (1994), Edward Said

assessed Lawrence's position thus:

> Lawrence of Arabia, at the head of his Arab warriors, liv[ed]
> the romance of the desert, invent[ed] guerrilla warfare,
> hobnobb[ed] with princes and statesmen, translat[ed] Homer,
> and tried to hold onto Britain's 'Brown Dominion'.[82]

For TE Lawrence, however, Said's black and white view of his actions was

less clearly, more painfully, cut in so far as he recognised the cultural paradox in

which he was caught; his complicity yet also his fervent wish not to be part of it. The

very activities Said cites against Lawrence are frequently the locus of his most

agonising and self-revelatory moments within *Seven Pillars of Wisdom* as he comes to

terms with his own multiple roles. It is an agony and an anger which becomes visibly

manifest in Lean's film through Peter O'Toole's tightly nuanced performance against

Jack Hawkins' Allenby and Claude Rains' Dryden around the fountain before the

film's Intermission where, as Allenby and Dryden explain their plans, Lawrence

uncomfortably postures and fidgets in false acquiescence. Both Lawrence's dilemma

and what is present within the scene can be justly represented by two quotes from

Seven Pillars of Wisdom, which Lean and writer Robert Bolt used as their primary

source:

> Always feeling and illusion were at war within me, reason strong
> enough to win, but not strong enough to annihilate the vanquished
> or refrain from liking them better...[83]
> I was raising the Arabs on false pretences, and exercising a false
> authority over my dupes, on little more evidence than their faces...[84]

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[82] Edward Said, *Culture and Imperialism* (London: Vintage, 1994), 133.
[83] Lawrence, 581.
[84] Ibid, 387.

Lawrence's 'failings' as an Orientalist do not, however, lie simply in his

military actions or his recognition that he was playing an Imperial role he no longer

believed in. Rather, they centred upon the Orientalism he fails to recognise within

himself as an archaeologist: He fell into the trap of romanticising the Middle East, via

the victor's history, as 'Crusader country'. Even as an undergraduate, when he

preoccupied himself with studying crusader castles and practising a strict adolescent

asceticism, he manifested not only his readiness to be actively part of a discourse of

Orientalism but also his boyish affiliation with and loyalty to the Romances of Middle

Eastern exoticism and Western mythological literatures; the Arabian Nights,

Doughty's *Deserta Arabia* and Malory's *Le Mort d'Artur*[85]. Lawrence's Orientalism

was a wish to recognise in the East a Romantic past lost amidst modern reality – the

fetishised "inward reflection" to which I referred earlier. His Orientalism desired a

landscape he could fill with fantastic echoes of another time. So, similarly, did David

Lean's mirage of the Arabian Orient reveal itself in *Lawrence of Arabia*.

It was, as I have been outlining, Lawrence's transgressive persona which

helped to construct him as an Orientalist enigma connoting excess but this publicly

understood Lawrence is one which has emerged after his death in 1935. The great

claim made for Lawrence as a modern hero, however, is not bound in the posthumous

reappraisal of his life. Rather, it is imperialistically grounded in the popular myth that

he brought together the warring Arab tribes to battle against the Turkish as a single

entity when they were, within the Orientalist myth, incapable of doing so. This brings

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[85] Charles Montagu Doughty, *Deserta Arabia* (1888), a travelogue. Sir Thomas Malory, *La Mort d'Artur* (1451-1471), a prose romance upon the mythic King Arthur.

together two facets of Orientalism "bringing order from chaos, plenitude from lack" (Shohat, quoted earlier), and the colonialist language of salvation (doing the impossible, committing miracles for a lost people) which is mirrored in the links made between the Lawrence/Christ mythologies. In the mythography of Lawrence the juxtaposition of 'El Orenz' the 'Oriental' and TE Lawrence the archaeologist add up to the icon 'Lawrence of Arabia', the heroic signifier of *spectacular* Orientalism.

In *Lawrence of Arabia*, despite the balanced presentation of the myth via Bolt's intelligent script, Lean does, return to an essentialist, Orientalist perspective of the Arabs and, in particular, reduces Auda's Howeitat tribe to the stereotypical. This is a problem of Lean's own Orientalism but it is also a manifestation of that of the spectator and of the producer; the spectacle the audience recognises (i.e. the stereotype) holds more glamour, more action, than the unified Arab army - movement grasps the attention of the viewer whilst stillness fails. Also, generically, *Lawrence of Arabia* is, of course, a war movie - where each side is made stereotypical in order to mark out their difference (the interest of Lean's film being that it represents two opposing 'Orientals'; the Westernised Turks and the 'barbarian' Arabs - and an argument within the representation of both groups is that being Westernised is negative for the self-identification of ethnicity, whilst staying 'true' to one's *Otherness* is positive).

One scene in which the varying Others of the film are juxtaposed is the sequence, immediately after the film's Intermission, before Dera'a, when the now more aggressive and focussed Lawrence attacks and destroys a Turkish troop train, is nearly shot by a survivor and then performs for his minions, stomping across the overturned train carriages, silhouetted against the dazzling sun, photographed by the

cynical yet hero-worshipping journalist Bentley. The significance of the sequence lies

in how what it presents relates to the change in Lawrence after the Intermission. The

dialogue of the scene begins, not with his order to ceasefire, interestingly, but with his

unheeded screams to "Stop it!" and it is only when Auda realises what Lawrence is

trying to do and passes the message down the line that the barrage does, indeed,

cease. Lawrence, newly dynamic, resplendent in clean robes to mark a new beginning

of sorts, not longer has the power to control the soldiers he supposedly united.

As Auda's troops ransack the train and its dead occupants ('to the victors the

spoils'), Lawrence surveys the field. This marauding is an image drawn straight from

the actions of the crusades and, before that, the pillaging Vikings - it is an image of

war centred around the antithesis to being 'gentlemanly', British warfare and 'playing

the game', playing by rules. The Arabian battle sees honour in blood and goods (Auda

later says to Lawrence that he must find an "honourable" target, a train carrying

horses, as it emerges) and avows the physicality of war, whilst the British battle, at a

distance, bound by regulation, disavows the bloodiness of the battlefield. Yet,

ironically, there is far more gameplay and 'boys with toys' in the Arab mode of battle

as seen here with Auda's hankering after the clock, Bentley's tourist-like snap-

shooting and Lawrence's stare-out with the Turkish boy-soldier - his eyes highlighted

in parallel to O'Toole's own penetrating look.

These all contribute to the representation of chaos and the concept of

Otherness based simply upon not being British but it is Auda's reaction to Bentley's

photography which is most striking as part of an Orientalist discourse. The film, in a

moment of sheer fiction, constructs the Oriental as primitively fearful of the camera,

whereas Lawrence happily performs for it; the rational westerner:

Auda: (To Bentley, shaking the camera) Am I in this?
Bentley: Eh?
Lawrence: Did you take his picture?
Bentley: Yeh. (Auda smashes the camera against the carriage wall).
Auda: (To Lawrence) You are using up your nine lives... very quickly.
                                                           Exit Auda
Bentley: (To Lawrence) Charming company you keep.
Lawrence: Auda? He'' a bit old fashioned, he thinks that these things
            will steal his virtue. He thinks you're a kind of thief.
Bentley: Is it alright if I take your picture?
Lawrence: (Rubs his hands together) Alright.
Bentley: Okay...

The use of the camera to comment upon the Arabian character cannot in itself

be described as spectacular but, as Bentley remarks that he wishes he could have got a

picture of Auda killing a man with a sword, the implication is that what the camera

sees, as another pair of eyes within the narrative representative of the audience, is a

spectacle: something we have a burning desire to see, to witness. Thus, the film

reflexively refers to the role of the photographic (i.e. still) camera versus the movie

camera via the sword kill and enables the film to construct, within itself, a discussion

of representation on film. Given that the film is, as a mythography, chiefly

constructed from the biographical material on TE Lawrence, this debate within the

film is a fitting commentary on the process by Lean, Speigel and Bolt. The inclusion

of Bentley within the film, standing of Lowell Thomas, was not a necessary narrative

device for either the story or the spectator's empathy with Lawrence. As I outlined

earlier, Ali becomes a mediator between the spectator and Lawrence at key points

and, once Bentley arrives, continues as such. Consequently, the presence of Bentley,

the media, the man with the camera, is there to draw the spectator's attention to the

process of mythmaking.

The sequence concludes by returning to the iconic Lawrence as pin-up, ending

with Bentley photographing him, arm raised in salute, fingers poised in a religious

two-digit blessing, and commenting "That's my boy!". This point marks the end of

Lawrence's transformation from the passive masochist of the first part of the film to a

more complex sadomasochism as he poses triumphantly claiming victory over a battle

he could not stop and the spectator is presented with a mismatch of image and

perception; Lawrence as hero is narratively also Lawrence as tragic failure in this

scene and the tone of the film turns upon his parade across the carriage roofs as,

crossing a shadowy line, Maurice Jarre's heroic theme returns but now as a

discordant, fractured and dissonant description of an anti-hero on the verge of a

breakdown which shall be triggered his torture at the hands of the Turkish Bey.

Lawrence's figuring as the Other is completed in his growing insanity.

Conclusion

Towards the end of Keith Waterhouse's *Billy Liar* (London: Penguin, 1959),

Billy ponders, as he watches people carrying out their lives that "I was amazed and

intrigued that they should all be content to be nobody but themselves" (Waterhouse,

112). Ironically, this is the same kind of amazement which Lean's film reveals in its

deserta fantasia. The question "Who is Lawrence?" can not be answered; Lawrence

can only ever be somebody else.

In this chapter I have explored, in some significant scope, the creation and

representation of the mythography of Lawrence of Arabia in Lean's film as a

manifestation which could only take this form during the early 1960s. I have also

examined how Lawrence's subjectivity becomes increasingly lost as, firstly, he

becomes egotistically driven my his own arrogance and then, after the rape in Dera'a,

he attempts to drown out the rape through his violence to others and growing sadism.

As a British film of the 1960s, paid for by the dying American studio system on a blank cheque and starring an unknown in the lead role, *Lawrence of Arabia* was a film which succeeded beyond what must have been the Columbia bank-man's dreams as he finally set a limit on the film's budget in 1961. *Lawrence* succeeded where *Cleopatra* (Joseph L Mankiewicz, 1963) would fail abysmally, it's protagonist was relevant to a contemporary audience and its production aesthetics were more real than fantasy. The man it offered as TE Lawrence was a complex flawed individual, more accessible and human that Taylor's pantomime harlot and the complexity of this depiction of a British hero and soldier was a recognition that masculinity is more than a series of soldiering stereotypes. Whilst *The Hill* argues against prejudice towards different kinds of masculinities through its different characters, it still, with Sean Connery as Roberts, ultimately presented a stereotypical muscled masculine body as the ideal. In *Lawrence of Arabia*, by contrast, those who represent the military ideal (Allenby, Brighton) are, in the end, more critically depicted than the "pathetic figure of TE Lawrence" (Cunningham, 156).

Conclusions

'The Winning Post's No End'

The study of masculinity in British film is, as I have shown, capable of undergoing a textual and psychoanalytical level of analysis which British cinema studies has, up to this point, not undertaken to any great extent. In the Introduction and Chapter One, I discussed the precedents already established within British cinema studies and work on masculinity which shape the concepts of British film studies as the study of cultural artefacts and modern masculinity as existing in a state of 'crisis' shaped by feminism. In response, I argued that British cinema should be addressed principally through the textual and theoretical methodologies with which other films are analysed. Alongside this, I said that the socio-cultural artefact method of discussing British films needs to be reconsidered as ascertaining context if the potentially deeper qualities of British films are to be recognised. I also argued that to discuss masculinity as being in wholesale 'crisis' is an error which ignored the root meaning of the term as an individual crisis of identity and that what actually needs to be dealt with is the crisis in *masculinism*, the institutionalised belief which centres upon the 'superiority' of men.

These hypotheses I have proved through demonstration in my analyses of the four films upon which this thesis centred. These four films have also, within the context of the British film industry of the 1960s, been viewed as representative of the four modes of British film production during the period: the b-movie, the independent

production, small-scale US investment, and the prestige picture or blockbuster.

In Chapter Two, specifically written about a b-movie in order so that the issues of quality and content within an example of British pulp cinema could be taken in hand, I analysed the psychoanalytical structures which informed the characters' actions and opened out the textual aspects of the films which assert its status as a b-movie on the brink of the 'swinging sixties' able to take risks with the representation of sexuality and identity.

Chapter Three also employed psychoanalysis significantly in analysing the characterisation of the 'angry young man'. Typically discussed in terms of the anti-feminist 'crisis of masculinity', I examined the protagonist and his relations with other characters within the framework of his frustration as a post-war discontent towards the anachronistic masculinist establishment. The second theoretical and textual influence upon this chapter was a discussion of the narrative of the film through the theories of Gerard Genette and Gilles Deleuze and an analysis of how the protagonist's identity is, in part, created within the atemporal narration of the film.

In Chapter Four, the analysis of the masculinity within the masculine institution magnified the institutionalisation of masculinism as a system of power. Key to this chapter were the theories of Foucault and Nietzsche alongside a discussion of how sadism informs the manifestation of the technologies of power. The specificity of the film's representation of rebellious but conventional masculinities is situated in the contextual comprehension of the film as a post-imperial and post-National service text in which the textual iteration is the anachronistic framework upon which the army is built and against which post-colonial identities must rebel.

The final chapter, Chapter Five, took the theoretical propositions of the previous chapter a stage further by moving the sadism or sadomasochism from the film's villain to its hero but its central foci were firstly, the representation of the mythography rather than biography of TE Lawrence and secondly, the configuration of Lawrence as a doubled Other within the film's narrative (sadomasochist, homosexual, Lawrence and yet also *not* Lawrence), a representation of which was only possible with the changes in censorship of the late 1950s and early 1960s.

Throughout all of the chapters within this thesis I have used contextual information drawn from original and secondary sources alongside the textual evidence in order to establish the parameters within which the films were viewed on their release. This is in part because unlike many American films, which are well known and have been analysed solely as film texts, the films analysed here are not established as texts. Even *Lawrence of Arabia*, which has received the most previous analysis, has principally be discussed within the context of production and textual comparison (to *Seven Pillars of Wisdom*). I have maintained throughout that the socio-cultural research into British film is a necessary part of British film studies and I have used it myself; but what I have shown is that the analysis of the films as texts must and can surpass the depth of any contextual investigation.

~

The constraints placed upon British cinema studies are ones both of habit and ideology. British cinema has received little textual analysis in print partly because few have thought about doing it but also because, and I attest to this given the kind of

material heard regularly at conferences, when research is written up for publication

the kind of analysis which is often witnessed in spoken papers is edited out, which

should be resisted. The other constraints of habit merge with the ideological

constraints; the debate surrounding the quality, range and depth of British film existed

for so long within the national cinema's history that both British academics and

audience's have been distance by their own uncertainties about the 'value' of British

cinema in a Hollywood dominated industry. The last ideological constraint is also a

practical one and I have discussed it at more length earlier in this thesis - that because

the dominant methodologies have been historical, the film as text has been elided in

favour of the circumstances of its making. In approaching the texts as I have, within

this text, it is my fervent hope, that I can persuade others of the value in British film

and I shall extend my methodological framework onto other contemporary films[1].

The second thesis question I asked in the Introduction was how can a notion

of decentred masculinities in film become a more useful tool for the analysis of

masculinity that the conventional dogma of a 'crisis' of masculinity?

I have shown, throughout this thesis, that the crisis experienced by men is a

crisis of masculinism, and not masculinity, because the experiences of all

masculinities on film and within culture are centred upon the subject's experience of

them as external to society and set apart. All subjects, therefore, conceptualise

themselves as somehow distanced. In the case of the four protagonists within the four

films, articulating a specific response to the crisis in masculinism, that separation

from society is something which abjects them and encourages their self-dejection and

---

[1] As in my recent publication, 'Masculinity, Fantasy and *Bhaji on the Beach*', *Picturing South Asian Culture in English*, eds. Tasleem Shakur and Karen D'Souza (Liverpool: Open House Press, 2003), 151-161.

thus they become nihilists without ego (an essentially masochistic position in relationship to the world). Each of these characters exists within his own "land of oblivion", in a repetition from which the only freedom, as Steiner discovers in *The Projected Man*, is suicide, the ultimate rejection of self. The studying of decentred masculinities has therefore opened out the motivations of the characters as distinct and individual. As something of a common feature of narrative film (in which the protagonist is typically *alone*), the process of decentering offers a framework for the analysis of masculinity on a wider scale, regardless of the specific nature the crisis in masculinism manifests and irrespective of the national cinema, from 1966 to the present.

The future of the decentred masculinities of the sixties British cinema can be seen in abundance in the representation of masculinity in contemporary British cinema, from the brothers in both *East is East* and *Bhaji on the Beach* to the gangsters of films like *Lock, Stock and Two Smoking Barrels* (Guy Richie, 1999). Even a film such as *Bridget Jones' Diary* with its cads and nice-guys, presents these stereotypical ideals as failing icons of masculinism. Ultimately, the contemporary, postmodern, British cinema suggests, not only do all men exist in a position of dejection but also many women, the Bridget Joneses who were only ever pseudo-feminists. Thus, the crisis within masculinism has created not only a struggle for masculinities' identifications with the world but also a questioning of feminism, which we can see articulated through the sad concept of post-feminism.

The conclusion of a lengthy project such as this is metaphorically a 'winning post'. Having run through the ribbons at the end of the track however, leaves both the writing here and the research which has gone into composing this text, at an anti-

climax asking "Well, where now?"; but as Colin Smith says in the opening titles "The

winning post's no end"... it is just a beginning.
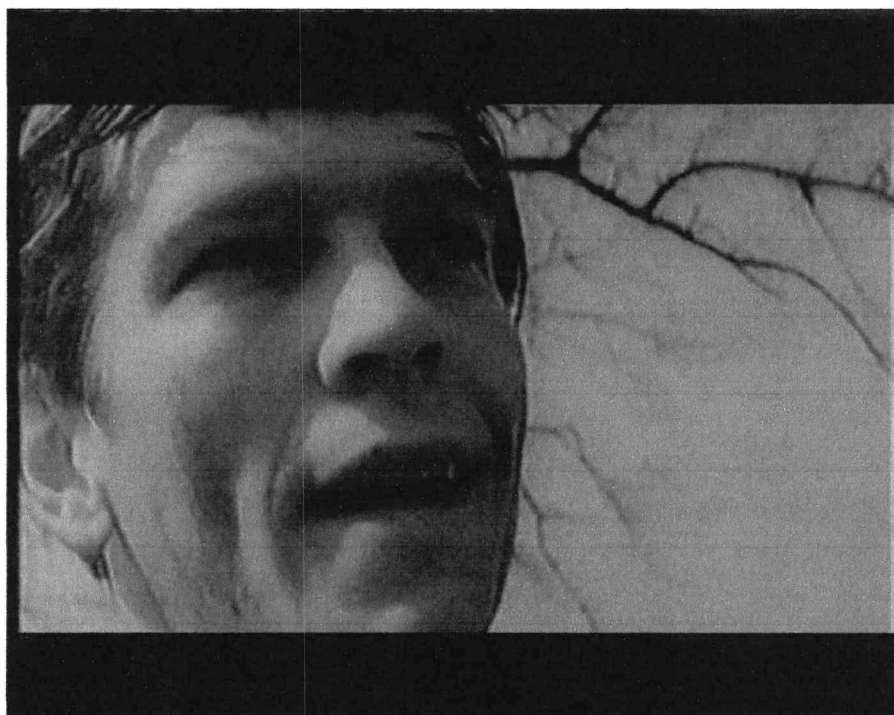
Appendix A

The Projected Man (1966)

a) film details

The Projected Man (1966, GB)
Dir. Ian Curteis
Prod. John Croydon, Maurice Foster - M.L.C. Productions
Loc. Merton Park Studios, London
Dur. 90mins

Perf.		
	Bryant Haliday	Professor Steiner
	Mary Peach	Dr. Pat Hill
	Norman Wooland	Dr. Blanchard
	Ronald Allen	Christopher Mitchell
	Derek Farr	Inspector Davis
	Tracey Crisp	Sheila Anderson
	Derrick De Marney	Latham
	Gerard Heinz	Professor Lembach
	Sam Kydd	Harry
	Terry Scully	Steve
	Norma West	Gloria
	Frank Gatliff	Dr. Wilson
Crew.	Pat Green	Associate Producer
	John C.Cooper	Script
	Peter Bryan	Script
	Frank Quattrocchi	Original story
	Stan Pavey	Photography
	Brian Rhodes	2nd Unit Photographer
	Flo Nordhoff	Special Effects
	Robert Hedges	Special Effects
	Mike Hope	Special Effects
	Derek Holding	Editor
	Peter Mullins	Art Director
	Kenneth Jones	Music composed and conducted
	Sidney Rider	Sound
	Red Law	Sound

Information drawn from *Film Index International.* CD-Rom. BFI, 1993-1998.

b) film synopsis

Scientist Dr. Paul Steiner is trying to create a way of moving one object from one place to another via an adaptation of 'television waves', a technique he calls 'projection'. Unfortunately, his experiments keep failing at the last hurdle when the live subject die seconds after being projected. He calls in an old friend, 'Piggy' Hill to help him and his assistant, Chris Mitchell, before the laboratory boss, Blanchard, calls an end to his work. Blanchard meanwhile, is in secret communications with a shadowy, Blofeld-like super-spy and aims to sabotage the experiments even if they *do* work.

Hill arrives and turns out to be a blonde, female scientist to whom Mitchell is immediately attracted whilst Steiner, her former mentor and (it is implied) love, watches jealously as they flirt. Hill, however, is also extremely capable and sees the flaw in the experiment quickly – remedying a solution. With a successful 'projection' performed, Blanchard steps up his campaign before Steiner is to demonstrate the machine to men of power, vandalising the computer. Mitchell realises afterwards that the trial has been sabotaged, although Steiner is now suspicious of his colleague's allegiances. After arguing with Blanchard, Steiner decides to attempt to project himself into Blanchard's house; thus proving the experiment to the man from Geneva. Steiner's attempt, however, goes horribly wrong and he is transformed into a hideous monster with the power to electrify victims by touching them. His jealousy of Mitchell and now distrust of Hill is magnified and he goes after them for revenge. However, with every discharge of power, Steiner loses strength and eventually is pursued into a warehouse of the London Electricity Board, where he hides.

Hill follows him in, then tries to coax him out and back to the laboratory to correct, if they can, the damage. Steiner is finally lured out, following Hill from the warehouse as Quazimodo would Ezmerelda, and they return the lab. In the final instance, though, Steiner destroys himself with the projection machine and, as he vanishes, he turns, revealing again his human side, and pain.

Appendix B

The Loneliness of the Long Distance Runner (1962)

a) film details

The Loneliness of the Long Distance Runner (1962, GB)
Aka *Rebel With A Cause*
Dir. Tony Richardson
Prod. Tony Richardson - Woodfall Film Productions
Dur. 104mins

Perf.		
	Tom Courtenay	Colin Smith
	James Bolam	Mike
	Avis Bunnage	Mrs. Smith
	Michael Redgrave	Governor
	Alec McCowan	Brown
	Joe Robinson	Roach
	Topsy Jane	Audrey
	Julia Foster	Gladys
	Dervis Ward	Detective
	James Cairncross	Jones
	Philip Martin	Stacey
	Peter Madden	Mr. Smith
	Peter Duguid	Doctor
	John Bull	Ronalds
	William Ash	Gunthorpe
	Raymond Dyer	Gordon
	Peter Kriss	Scott
	Anthony Sagar	Fenton
	John Thaw	Bosworth
	Dallas Cavell	Lord Jaspers
	Anita Oliver	Alice
	Brian Hammond	Johnny
	John Brooking	Green
	Christopher Parker	Bill
	Frank Finlay	Booking Office Clerk
	Robert Percival	Tory Politician
	Ray Austin	Cragi
	James Fox	Uncredited public school boy
Crew.	Michael Holden	Associate Producer
	Alan Kaplan	Production Executive
	Leigh Aman	Production Supervisor
	Basil Rayburn	Assistant Director
	Alan Sillitoe	Screenplay and original story
	Walter Lassally	Photography
	Antony Gibbs	Editor
	Ralph Brinton	Art Director

Edward Marshall	Art Director
John Addison	Music
Norman Bolland	Sound Recording
Stephen Dalby	Sound
Don Challis	Sound

Awards:

British Academy Awards (Baftas)   1962
  Outstanding newcomer - Tom Courtenay

Information drawn from *Film Index International*. CD-Rom. BFI, 1993-1998.

b) film synopsis

  A young man, Colin Smith, arrives at a borstal in the middle of the countryside on a cold morning and is processed by the authorities with other new inmates, step by step, finally meeting the governor and his trustee, Stacey, in the governor's office. Sport is important to the governor of the borstal and he believes it will be the redemption of the prisoners, his 'boys'. After playing a competitive game of football, the boys shower and the governor, crossing the room with a new teacher who is full of theories of psychoanalysis, comments upon the home life of 'that boy' – i.e. Colin – may have had. This triggers the first of a number of flashbacks, which structure the film, as Colin remembers his life before the borstal. Cutting back and forth between Colin's new life in the borstal and his past life in Nottingham, the film show its protagonist re-examining his past and present action. Colin is from a large family where he is the eldest child of 5. His father has died recently and Colin found his body. His mother, meanwhile, has been having an affair with a spiv-like character who quickly moves in on the family space after the father's burial. Colin resents this action and there is an atmosphere of friction between him, his mother and the spiv. Colin has a girlfriend, Audrey, and a best friend, Mike.

  Due to his father's death, Colin's family is temporarily flush for money and go on a consumerist spending spree. Mrs Smith spends a lot of cash on furniture and clothes, flirting with the salesmen whilst Colin looks on disapprovingly. Colin, in the meantime, takes Audrey, Mike and Gladys, Mike's girlfriend, to Skegness for the weekend.

  Mike and Colin are petty criminals and Audrey, from a more typically 'nuclear' family background, persistently tries to persuade Colin of the error of his ways. Colin and Mike, however, after and argument with Colin's mother's lover, opportunistically rob a bakery. Colin is eventually caught with the stolen goods (money) and sent to the borstal.

  At the borstal, Colin is sent on long distance running exercises by the governor, who spots his running potential (when he beats the aggressive Stacey in a cross-country run) and the prospect for the borstal to win a 'Challenge Cup' against a local public school. It is on these practice runs that the majority of Colin's flashbacks, which retrace the story I have outlined above; and when the race finally arrives, as Colin nears the finishing line, he reappraises the experience the film has played out via his memory, realising that the only way he can be free, keep his identity as an

anarchist delinquent, in opposition to society, is to stop running. Which he does, just short of the winning line, glaring defiantly at the governor.

c) shot by shot account of the race (based upon identifying analepses)

[1   The beginning of the race is preceded by conversation between establishment figures and shots of the tense governor, the gun starts the race and boys on both sides cheer. A band plays a military march as the camera follows Colin and his opponent running through the field.]

2 Colin runs...

  Flashback 1 (Sound only): PE Instructor: Keep those knees up there.
          Come on Smith, higher up! (Overlapping sound) Governor:
          You know when the day comes for you to say goodbye to
          Ruxton Towers ...) cut into

3 Flashback 2 (Governor to Smith in Garden from earlier): you
          may find you've got a great future ahead of you as an athlete.
          Overlapping sound...

4 Colin running the race...

  Flashback 3 (Sound) Governor: If you put your heart into it).

5 The opponent running.

6 Colin running...

  Flashback 4 (Sound) Bosworth: Great big jaguar and a fancy tart sending
          y'fan letters. Segway into Mike: Mobbed in the streets.

7 Flashback 5 Shot of wire fencing. Sound. Gov: If you'll play ball with us
          (slight reverberation on sound)...

8 Flashback 6 Shot of hand reaching cash tin from draw (bakery
          robbery scene). Policeman: Thieving young bastard.

9 Flashback 7 Locking the borstal gates. Sound. Gov. ...We'll play ball with you
          (reverb. again).

10 Colin running...

  Flashback 8 (Sound) Mike: How d'you mean? One of the inmates: Kept
          like a bleedin' greyhound.

11 Flashback 9 Shot of Ruxton Towers: Sound. Another inmate: Your mate's
          King of this borstal you know.

12 Colin running...

  Flashback 10 Sound: Gov. Athletics, sports.

13 (Flashback 11 or objective narration, indeterminate) Shot of prize cup.

14 Flashback 12 Living room at home in Nottingham - camera pans.
          Sound: Advert: Rolla Roy. Mother: Where the bloody 'ell 'ave you
          bin? Children's noise overlaps -

15 Colin running - sweat now visible...

16 Flashback 13 As 12, camera pans to door. Sound: Girl in a Rolla
          Roy. Boys love a girl in a Rolla Roy. Audrey: You can stop
          that for a start. Camera pans to open door. Sound: Colin's
          father: I'm not taking any bill neither. Mother: Shut up, you.
          Camera pans further to bed. Sound: Everything in this house

belongs to me, so just get that straight.

17 Flashback 14 Colin is slapped by his mother.

18 Colin running, appear to respond to the hit of the previous flashback...
   Flashback 15 Sound: Wants teaching a bloody lesson that one.

19 Shot of prize shield... Flashback 16 (Sound) Gov.: He'll learn.

20 Shot of cheering boys on the line. Gov. looks at his watch: They should
           be half way round by now.

21 Colin runs into the wood. Brass band music again.

22 Medium close-up of Colin as he closes on his opponent.

23 Shot of opponent looking backwards.

24 Shot of Colin...
   Flashback 17 (Sound) Gov.: It's my ambition to see you take that...

25 Flashback 18 Shot of prize cup. (Sound) Gov. ...Challenge cup...

26 Colin running...
   Flashback 19 (Sound) Gov.: ...from Ranleigh School for us

27 Rear shot of opponent.
   Flashback 20 over opponent's image. (Sound) Stacey: Keep
           back Smith.

28 Shot of Stacey from the first race. Stacey: You'll slow the bastards down.

29 Colin running. Band crescendo again.

30 Shot of feet running in leaves.

31 Shot of cup. Sound of thudding feet.

32 Back of opponent.

33 Shot of Colin overtaking opponent. Music cadences and moves into the trio
           section.

34 Flashback 21 (Sound) Policeman: You think you're clever. don't you?
           Policeman at the door: Tell me where that money is...

35 Flashback 22 Colin opening door (Sound of 21). Policeman: I'll get you off
           with probation.

35 Dead father in bed - rapid zoom in (Sound of 21). Policeman (to 'fancy man'
           earlier): You his father?

36 Shot of Colin stunned at father (Sound of 21). Policeman - Tell me where that
           money is.

37 Flashback 23 (Montage) a) Shot of gambling machine. 'Kerchink' sound.

38 b) Shot of note on floor. (Sound) Mike: What's the first thing you'd...

39 c) Shot of counting money. (Sound) ...do if you won 75,000 quid?

40 d) Shot of burning note (from earlier). Sound of running feet.

41 Flashback 23ii e) Shot of Psychologist.

42 f) Shot of tape recorder: (Sound) Psychologist: Girl...

43 Flashback 23iii g) Audrey from above (not in earlier film): I can't understand
           why you're always trying to run away from things.

44 h) Shot of prize cups. (Sound) Audrey as before: Why?

45 Colin running, sun in camera lens... (Sound) Audrey: Why then?

46 Shot of the Governor. Gov.: There they are, coming over the top of the hill.
           All look.

47 Shot of hill. (Sound) Tannoy announcer: Yes, somebody's coming
           over the top of the hill now. We can't see who it is yet.

48 Shot of Gov. and co. watching. (Sound) Announcer: Is it going to be Ranleigh

       or Ruxton?

49 Shot of figure running down hill. (Sound) Announcer: It's Smith!
       Ranleigh headmaster: Looks like your man.

50 Shot of boys cheering Smith on. Camera follows them in, banter
       between the governor and the headmaster. (Sound) Announcer:
       Come on Smith, come on.

51 Close up of Colin, he acknowledges this by turning his head slightly to the crowd.
       (Sound) Announcer: He's got a good lead there.

52 Colin's point-of-view shot of the waiting crowd at the line.
       (Sound) Announcer: Ooh, he's got energy in reserve.

53 Shots of crowds at the lines, and back to...

54 Colin running...

55 Flashback 26 (Montage) a) (Sound) Gov.: The sooner we have your co-
       operation, the sooner you'll be out of here.

56 Shot of gov. and co. Flashback 26ii b) (Sound) Stacey: And always remember,
       they've got the whip hand.

57 Colin running. Flashback 26iii (Sound) c) Audrey: What do you want to do,
       Col?
    Flashback 26iv (Sound) d) Policeman: You'd better curb your tongue...

58 Shot of the policeman looking around and wallpaper being ripped off the wall,
       Colin looking on (Sound) Policeman: ...or else when we get you
       down the nick you'll have a few bruises for your trouble.

59 Colin running. Thudding sound of feet slows.

60 Shot of Governor on line: What the?!

61 Shot of the other masters.

62 Shot of Colin stopping, then jogging.
    Flashback 27 (Sound) Gov: I can image no greater honour...

63 Distance shot of crowd around the line (Sound). Gov.: ...than for a man to
       represent Ruxton Towers...

64 Shot of prize cup (Sound). Gov.: ...at the...

65 Low angle shot of Colin (Sound). Gov.: ...Olympic games.

66 Colin running.
    Flashback 28 (Sound)Politician: Athletics, sports.

67 Shot of politician on TV. Politician: On the playing fields of the national
       playing fields.

68 'Flashback' 29 (original text, not analepsis in content) - the governor as the
       politician, pipe in hand: Gov. You'll learn to trust yourselves and
       we'll go on trusting ourselves.

69 'Flashback' 30 (original, but completing analepsis) Stacey being thumped in
       the stomach by the warder (Sound). Gov. (from 29): And then
       there'll be a little bit of trust...

70 Colin running (Sound). Gov.:... all the way round.

71 Colin running.
    Flashback 31 (Sound) Mother: That's what you think (Sound from 29).
       Gov: Understand that, remember it.
    Flashback 32 (Sound) Audrey (from last Skegness scene) - Back,...

72 (32 continued) Shot of beach lapped by sea water (Sound). Audrey: ... back,
       back, I wish we never had to go back!

73 Colin running. (Sound of 32) Audrey: Don't you?

74 Colin stops running briefly.

75 The establishment figures panic and discuss why he's doing it.

76 Flashback 33. Closing on Colin - Shots cut closer in four jumps (Sound).
Inmate to Mike: He's the governor's blue-eyed boy isn't he?

77 Flashback 34 Stacey: Well you'll learn.

78 Flashback 35 Mike: Who's bloody side are you on all...

79 Shot of cup 1. (Sound) Mike: ...of a...

80 Shot of cup 2. (Sound) Mike: ...sudden?

81 Shot of cup 3.

82 Colin running.
Flashback 36 (Sound) Gov: You don't get anywhere without effort lad.

83 A rapid montage -(Flashback 37)

84 (a) politician,

85 (b) governor,

86 (c) mother,

87 (d)Stacey: (Sound over) Father: I'm not bleedin' taking anything
for anybody!

88 Colin running, slowing.

89 Flashback 38. Shot of dead father.

90 Colin running.

91 Flashback 39 (rhythmic montage) a) Mike

92 Colin running.

93 b) Audrey,

94 Colin running.

95 Ruxton Towers.

96 Colin running (Sound). Crowd: Run, run...

97 Shot of prize cup.

98 Crowd: ...run, run, run... (continuation of sound through)

99 Shot of prize cup.

100 Colin staggering.
Flashback 40 Shot of Burning note.

101 Colin comes to a stop, shouting.

102 Desperation of crowd and establishment.

103 Colin stops, makes eye contact...

104 Shot

105 Reverse

106 Shot. ...with the governor and waves opponent by.

107 Shot from behind Colin towards irate crowd. The Sound disappears in his
'victory' and cuts...

(108 ... to final scene in workshop.)

d) script of the 'telly boys'.

TV Pol.: I want to talk to you tonight about the challenge of prosperity.
C & M: [derisive snort]

TV Pol.: Patriotism is not in favour with the intellectuals now, but I believe
that Britain is emerging into an age when she will be greater than
ever.

Mike: Here, here!

TV Pol.: And I ask you to hold fast in this faith because this is our strength.

C & M: [looks of disgust]

TV Pol.: What I'm looking for...

Mike: I know what I'm looking for.

TV Pol.: ...is a spirit of rededication such as we feel at a coronation or at a
royal birth.

Colin: Ooh dear, look at him. I'm a crout.

TV Pol.: in these days ,when we are all enjoying greater luxury than before...

Mike: Ha!

TV Pol.: .. with out unemployment benefits, our family allowances and our
old age pensions...

Mike: I ain't drawing mine!

TV Pol.: I believe that a ...

Mike (to Colin): Take ahold of yourself lad.

TV Pol.: ...a new mood of self-discipline is abroad in the land [Colin starts
making 'upper-class' wordless intonations]. Our young people
have never been infected by a disease of [Mike shakes finger at
screen parodying the politician] continental existentialism.

Colin: ...and all who sail in her.

TV Pol.: Unlike the Americans, our cousins in affluence, we have shown
ourselves strong in the face of the virus of the state...

[Colin gets up and turns the sound down, both of them start laughing. The
politician, at normal speed shakes his finger at them: they laugh even more
uproariously, the image is unnaturally speeded up and they collapse in
hysterics. Enter Mum and 'fancy man'.]

Mum: Eh look, the 'Telly Boys'.

[The 'fancy man' turns up the television]

TV Pol.: ...and finally the general release of *Lady Chatterley's Lover*.

[Colin turns it down, grins at the 'fancy man'. Mike laughs but much more
quietly]

'Fancy Man': [gets up and faces them] What's going on then?

Colin: We don't want the sound on.

FM: Well I do. Do y'mind? [turns it up]

Colin: [getting up] Yes - I told you this is our 'ouse.

FM: You're a real mixer, aren't you? Always stirring it up.

Colin: And I give the orders 'ere.

FM: Not to me you don't!

Colin: I don't know what you're getting so narked about. You nicked the
bloody thing didn't you?

[Mike laughs]

FM: I did not.

Mike: You got a fag?

FM: [to Mike] No, don't, don't make a monkey out of me chum. [To Colin]
And as for you, I've just about had e-bloody-nough! [goes to turn up

the volume, Colin tries to stop him] You cheeky young bastard, you get back.

[Enter mum].

Mum: Colin! What the hell are you playing at?

Colin: Well he's trying to tell me what to do in me own 'ouse.

FM: I'll knock your block off!

Mum: [to FM] Shut up you. [to Colin] Everything in this 'ouse belongs to me. So get that straight. Now turn it up.

Colin: Do it you'self.

Mum: Don't you talk to me like that. Turn it up!

Colin: I'm not 'having anybody orderin' me about!

Mum: That's what you think. I slave from morning 'til night and all you do is sit around with that gormless good for nothing there.

Colin: You brought your fancy man in here before me father was cold!

Mum: [Slaps him, pause] Get out.

[Colin and Mike leave]

Mum: [calling after them] And don't come back 'til you've got some money.

Appendix C

The Hill (1965)

a) film details

The Hill (1965, GB)
Dir Sidney Lumet
Prod. Kenneth Hyman - Seven Arts Productions/Metro-Goldwyn-Mayer
Loc. Northern Africa
Dur. 123mins

Perf.		
	Sean Connery	Joe Roberts
	Harry Andrews	R.S.M Wilson
	Ian Bannen	Harris
	Alfred Lynch	George Stephens
	Ossie Davis	Jacko King
	Roy Kinnear	Monty Bartlett
	Jack Watson	Jock McGrath
	Ian Hendry	Williams
	Michael Redgrave	Medical Officer
	Norman Bird	Commandant
	Neil McCarthy	Burton
	Howard Goorney	Walters
	Tony Caunter	Martin
Crew.	Clifton Brandon	Production Manager
	Frank Ernst	Assistant Director
	Pedro Vidal	Assistant Director
	Ray Rigby	Script
	Ray Rigby	Original play
	R.S. Allen	Original play
	Oswald Morris	Photography
	Thelma Connell	Editor
	Herbert Smith	Art Director
	David Bowen	Sound Recording
	A.W. Watkins	Sound

Awards:
   Cannes Festival Awards   1965
    Best Scenario - Ray Rigby
   British Academy Awards (Baftas)   1965
    Best Black and White Cinematography - Oswald Morris

Information drawn from *Film Index International*. CD-Rom. BFI, 1993-1998.

b) film synopsis

Five new prisoners arrive at a British Army prison somewhere in the North African desert during World War II, one of whom is a disgraced Sergeant Major (Roberts - Sean Connery). The RSM for the prison (Harry Andrews) has already decided that this particular man will be punished severely and as such chooses to ignore the actions of one of his new Staff Sergeants (Williams - Ian Hendry) when it is apparent Roberts is being abused, let alone punished. Williams' actions, however, as well as victimising Roberts, also result in the death of another prisoner (Stephens - Alfred Lynch) due to physical exhaustion. This death leads to Roberts demanding to make a report to the commandant (who has little to do with the actual running of the institution) and, as a result of the threat this poses to Williams, his violent beating by Williams and a further two prison officers. Having been beaten, however, another Staff Sergeant, Harris (Ian Bannen), who has opposed Williams throughout, supports Roberts' claim officially, despite the RSM and Williams' attempts to discredit him and the case appears to have been won by Roberts. At the last instance, though, two of the surviving prisoners (King and McGrath), who have themselves rebelled against the Army's rule, turn upon Williams in revenge and any ground they had won as prisoners versus prison officers is lost.

Appendix

Lawrence of Arabia (1962)

a) film details

Lawrence of Arabia (1962, GB)
Aka *Seven Pillars of Wisdom*
Dir. David Lean
Prod. Sam Spiegel - Horizon Pictures (GB)
Dur. 222 mins

Perf.		
	Peter O'Toole	TE Lawrence
	Alec Guinness	Prince Feisal
	Anthony Quinn	Auda Abu Tayi
	Jack Hawkins	General Allenby
	Omar Sharif	Sherif Ali
	José Ferrer	Turkish Bey
	Anthony Quayle	Col. Brighton
	Claude Rains	Mr. Dryden
	Arthur Kennedy	Jackson Bentley
	Donald Wolfit	General Murray
	I.S. Johar	Gasim
	Gamil Ratib	Majid
	Michel Ray	Farraj
	John Dimech	Daud
	Zia Mohyeddin	Tafas
	Howard Marion-Crawford	Medical Officer
	Jack Gwillim	Club Secretary
	Hugh Miller	R.A.M.C. Colonel
Crew.	Eva Monley	Production Assistant
	André Smagghe	2nd Unit Director
	Noël Howard	2nd Unit Director
	Roy Stevens	Assistant Director
	Barbara Cole	Script Supervisor
	Robert Bolt	(Credited Scriptwriter)
	Michael Wilson	[Actual scriptwriter]
	Freddie Young	Photography
	Skeets Kelly	2nd Unit Photographer
	Nicolas Roeg	2nd Unit Photographer
	Peter Newbrook	2nd Unit Photographer
	Ernest Day	Camera Operator
	Anne V. Coates	Editor
	John Box	Production Designer
	John Stoll	Art Director
	John Box	Art Director
	Phyllis Dalton	Costumes
	A.G. Scott	Hair

Maurice Jarre	Music
Gerard Schurmann	Orchestrations
Paddy Cunningham	Sound Recording
Winston Ryder	Sound Editor

Awards:

American Academy Awards (Oscars)	1962
Best Film	
British Academy Awards (Baftas)	1962
Best Film	
British Academy Awards (Baftas)	1962
Best British Film	
British Academy Awards (Baftas)	1962
Best Actor - Peter O'Toole	
British Academy Awards (Baftas)	1962
Best Screenplay - Robert Bolt	
American Academy Awards (Oscars)	1962
Best Director - David Lean	
American Academy Awards (Oscars)	1962
Best Cinematography - Freddie Young	
American Academy Awards (Oscars)	1962
Best Art Direction - Set Decoration - John Box	
American Academy Awards (Oscars)	1962
Best Art Direction - Set Decoration - John Stoll	
American Academy Awards (Oscars)	1962
Best Art Direction - Set Decoration - Dario Simoni	
American Academy Awards (Oscars)	1962
Best Sound - John Box	
American Academy Awards (Oscars)	1962
Best Film Editing - Anne V. Coates	
American Academy Awards (Oscars)	1962
Best Original Score - Maurice Jarre	

Information drawn from *Film Index International*. CD-Rom. BFI, 1993-1998.

b) film synopsis

The film opens with Lawrence's death and the aftermath of his memorial service, then flashing back to a hand painting the coastal lines of Northern Africa upon a map, Lawrence in Cairo, and the main body of the film.

From the boredom of colouring in military maps in Cairo, Lawrence is thrown into the drama of King Feisal's Arab army and their attempt to overthrow the Turks from their ancient lands and regain Damascus. He is instructed to serve merely as a translator and intermediary between the central military powers and Feisal but disobeys ("it is not insolence, sir, it is my manner", Lawrence says to his superior officer when he does not salute before leaving for the desert) and begins to intervene in the actions of the Beduin rebels, encouraging Feisal to attempt to unite the tribes

against the Turks and retake Damascus. After an initial *contretemp*, Lawrence
becomes friends with Feisal's right-hand man Sherif Ali and the two young men
become inseparable - Ali gives Lawrence the distinctive white marriage robes with
which he is associated. Feisal and Lawrence then persuade the respected Arab leader
Auda Abu Tayi to join their crusade and the most powerful tribes are united in an
audacious attack upon the port town of Akaba from the land side - a heroic feat which
earns Lawrence an almost messianic status amongst the men as he follows it by
crossing still more desert to get the message to Cairo, the script making clear parallels
between his actions and those of Moses crossing the desert of Sinai.

In Cairo, having lost one of his servant boys en route in the sands, Lawrence
argues with his superiors, General Allenby and the civil servant Dryden, to supply the
Arabs with weapons. Allenby is reluctant and empty promises are thrown back and
forth between the men, with Lawrence's discomfort at his compliance with the
imperial power clearly etched on his dusty face. Lawrence leaves them, with the
promise that he will take Damascus before the British - since it is the only hope of the
Arabs keeping the city. The first half of the film comes to an end and an interval takes
place.

The second part of the film begins with Lawrence and his men in a campaign
to destroy as many Turkish trains as they can and a furthering of the messianic
iconography of Lawrence as he parades in his robes, backlit, leader of these men. Yet
there is a disjuncture of images at play from the beginning of this section of the film.
Lawrence commands but is not in command, Auda has to tell his men to stop firing
despite Lawrence's cries; Lawrence leads but is not in control, he holds back as the
men kill, finally following them to the destroyed train, and takes possession of their
achievements, bowing to applause he has not earned. This is the beginning of
Lawrence's downfall, as the change in Maurice Jarre's music signifies with its new
dissonance.

The central catalytic events of the film's second half are Lawrence's abuse in
Dera'a (see below) at the hands a Turkish Bey and the insane revenge he then metes
out on a flange of the Turkish army discovered as they travel towards Damascus. The
'rape' as many have seen it, is directly linked to Lawrence's attack upon the Turks,
with his cry of "No prisoners" and he becomes lost in the violence. Even Ali shows
disdain, disgust and distress at his friend and his wide-eyed madness; and Bentley
turns from admiring Lawrence and applauding his efforts in the train scene to calling
him a "rotten" man.

Eventually, the Arabs take Damascus, as Lawrence has promised they would
but by now his power is diminished and the unified Arab army is again falling into
disarray (connoted by the failure of the Arabs to keep Damascus supplied with
energy). The British come in and the politicians take over, returning Lawrence again
to the status of a nobody, as Feisal, Dryden and Allenby discuss the Sykes-Picot
agreement. Lawrence leaves Arabia in a car, dusty and bedraggled, again in British
uniform. As he sees a group of Arabs on camelback, he perks-up slightly, trying to see
if he or they will recognise each other, but he does not and they do not, and Lawrence
becomes lost behind the dirty windshield of the car - his identity as Lawrence of
Arabia, 'prince of Mecca' blurred and lost.

c) shot by shot account of Dera'a (8'16" in total)

1: A muddy street, a car comes down the centre, dogs bark. Two figures cross the space. One in brown and white, Lawrence, walks slowly into the centre, the car hoots at him, he jumps to one side. CUT TO

2: Lawrence on the left, Ali, in black on the right, watch the car out of the shot. Ali: This is madness. CUT TO

3: An uniformed Turkish officer (Jose Ferrer), in the rear of the car. CUT TO

4: Ali to Lawrence: What are you looking for?
Lawrence: Some way to announce myself. Lawrence moves out the frame to the left.
Ali: [Raising his hand]: Be patient with him God! CUT TO

5: Ali on the right of the frame, Lawrence walks through a puddle, looks as if he 'walks on water' (reference to previous scene, "Who will walk on water with me?"). Lawrence laughs. CUT TO

6: Turkish soldiers patrol, walking around a building towards the camera. CUT TO

7: Reverse shot. Lawrence and Ali pass them. Ali warns Lawrence about how they look. "I am invisible", he responds. As they walk around a corner, the soldiers look at them. The camera closes on Ali and Lawrence (MCU).

8: Turk: Halt.

9: Lawrence: Walk on.

10: Turk: Halt. He puts his hand on Lawrence's shoulder, they turn towards the soldiers and are taken away. CUT TO

11: Very low angle. A man sits at desk. Feet march in and line up. CUT TO

12: Medium close-up on Lawrence, looking right. The soldier behind him does the same. CUT TO

13: The officer seen in the car sits at the desk, flanked by attendants, his head buried in his hands. The attendants come to attention. CUT TO

14: Close-up on the officer. His head still hidden. He looks up and towards the line-up. CUT TO

15: As 12. reverse to 14. Lawrence lowers his eyes.

16: Medium close-up. The Turkish officer rises from the desk and is tracked to the line-up. He looks at each man, they react individually. Lawrence appears the only 'Arab'. CUT TO

17: Medium close-up of the Turk who arrested Lawrence, smiling. CUT TO

18: The officer turns on the left of the frame and crosses the arresting soldier, turns again, coughs and points at Lawrence.
Officer: You. CUT TO

19: Medium close-up of Lawrence, he returns the Officer's look. Others look at him and begin to exit. CUT TO

20: The other men exit quickly, cutting a diagonal between Lawrence and the officer. Lawrence watches their movement. The officer looks at Lawrence and the Turkish soldiers move in surrounding Lawrence. CUT TO

21: Officer (on the right of frame): You have blue eyes.
Lawrence (on the left): Yes, effendi [...]
Officer (shot tracks officer to the arresting Turk): It's an interesting face (shot tracks back to the original composition and the officer pulls Lawrence's top robe off). CUT TO

22: Lawrence's tope robe falls to the ground, followed by the rope which binds his

hear gear, landing at his feet and the officer's boots. The officer is on tip-toe. CUT TO

23: The shot comes from behind Lawrence's right shoulder. The officer removes Lawrence's head wear, revealing his blonde hair. Lawrence looks scared. The officer rips his under-robe from him, exposing his pale skin. CUT TO

24: Composition as 21. The officer prods a scar on Lawrence's arm.
Officer: Where did you get that? CUT TO

25: Lawrence replies, "It is old, effendi". The officer accuses him of being a deserter.
Lawrence: No, effendi! CUT TO

26: Officer (ignoring him): Yes... but from which army? Not that it matters; a man cannot always be in uniform. CUT TO

27: Lawrence looks more concerned, his acquiescent smile fading. The officer caresses his skin, as if it were a purchase he is testing for quality. CUT TO

28: Close-up of the officer: Your skin is very fair. CUT TO

29: Extreme close-up of Lawrence's moist wide eyes. CUT TO

32: Extreme close-up of the officer's mouth, his moustache precise, his lips glistening.
CUT TO

33: Lawrence grimaces and moves. The shot remains on Lawrence but we hear a soft impact with something. CUT TO

34: The Turk who arrested Lawrence punches him in the face and the camera follows around to them helping the officer up, his eyes watering. CUT TO

35: Lawrence looks back defiantly. CUT TO

36: The officer, centre frame: Beat him. CUT TO

37: Low-angle. The men come to attention and the officer walks away, looking uncomfortable. A bench is place in centre frame and Lawrence is pushed into it. CUT TO

38: The officer walks up some steps, pausing at the door, leaving it open a crack. CUT TO

39: The arresting officer holds a whip, the camera tracks the movement of the whip and Lawrence's body up to his head in medium close-up, so that we can see the soldier holding his arms and the whip being held before him. CUT TO

40: The soldier looks at his whip and begins to walk away. CUT TO – as end 39.

41: The soldier hits the whip against the wall, making it more harmful. CUT TO

42: From Lawrence's left shoulder. The Turkish soldier pulls on Lawrence's arms, grinning. He looks from Lawrence to the arresting officer, who raises the whip behind Lawrence. The whip makes contact – Lawrence flinches. CUT TO

43: Reverse shot, Lawrence looks at the Turk holding his arms. He looks determined, defiant, unafraid. There is movement from the arresting officer, with a whip behind Lawrence. The whip makes contact; Lawrence flinches. CUT TO

44: As shot 42 but in medium close-up, the Turk seeks a response.

45: As 43. As action. Lawrence responds. CUT TO

46: As 44. The Turk smiles at seeing Lawrence's discomfort. CUT TO

47: As 43. Lawrence's face registers more pain. CUT TO

48: As 43. The soldier grins now but his smile sinks as footsteps are heard off-screen. CUT TO

49: As 42. Lawrence turns his head. A sweat has broken on his brow. CUT TO

50: The Officer stands, middle-distance, at his door, his uniform unfastened,

watching. CUT TO

51: As 49. Lawrence still looks towards the officer but cringes as the whip comes down upon him. CUT TO

52: As 50. The Officer coughs, holding a handkerchief to his mouth, and backs from the door. CUT TO

53: Ali stands outside in twilight, listening. The camera tracks Ali moving towards the building. CUT TO

54: Ali in medium close-up, watching from a pillar. His face shows concern. He moves away from the pillar. Atmospheric music in a minor key begins as he squints with horror at what little, it is inferred, he can see. CUT TO

55: As at the end of 54. Night. Ali moves away from the pillar and toward the camera with a stunned expression. He hears a noise and turns back to the pillar. Lawrence is ejected from the building into a puddle. Ali runs towards Lawrence.

56: Lawrence in medium close-up, very pale, lies in a muddy pool. Dissonant chords play against the Lawrence theme very slowly and the camera zooms in on Lawrence and he clenches his fist, turning away from both Ali and the camera. DISSOLVE...

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Red River. Dir. Howard Hawks. Perf. Montgomery Clift, John Wayne. Prod. United Artists, 1948.

Richard III. Dir. Laurence Olivier. Perf. Laurence Olivier, John Gielgud, Ralph Richardson, Claire Bloom. Prod. London Film Productions/Laurence Olivier Productions/Big Ben Films, 1955.

Rita, Sue and Bob Too. Dir. Alan Clarke. Perf. Siobhan Finneran, Michelle Holmes, George Costigan. Prod. Film Four International/Umbrella Entertainment/ British Screen/National Film Development Fund, 1986.

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Rachel Roberts, Brian Pringle, Shirley-Ann Field. Prod. Woodfall, 1960.

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Sheik, The. Dir. George Melford. Perf. Rudolph Valentino, Agnes Ayres, Adolph Menjou. Prod. Jesse L Lasky/Paramount. 1922.

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