

# Appendix: Case Study Film Synopses

## ***Taxi Driver* (M. Scorsese, USA, 1976)**

*Taxi Driver* tells the story of ex-marine, Travis Bickle (Robert De Niro), who suffers from insomnia and drives a cab at night in the most seedy areas of New York. Travis is an unhappy, social misfit who is lonely and psychologically fragile. He becomes increasingly angry at the degenerate surroundings of the city and the people who occupy the streets. We follow Travis's vision through the windscreen of his cab, one that also mirrors his increasingly psychotic and alienated state of mind. Travis becomes obsessed with the beautiful Betsy (Cybil Shepherd), a presidential campaign-worker whom he barely knows, but idealizes as he watches her at work from his cab across the street. He eventually plucks up courage to speak to her and takes her out for coffee. Later he takes her to a porn film, and she reacts angrily and rejects him. At first he cannot accept her rejection and then he grows angry and decides she is a bad person 'like all the others'. Meanwhile, Travis meets the young prostitute Iris (Jodie Foster), whom he wants to save from her pimp Sport (Harvey Keitel). Travis has an encounter with a jealous husband in the back of his cab (Martin Scorsese), who speaks of the 44 magnum gun as being the best weapon for his jealous revenge. Travis then decides to buy such a gun and he ends up buying a virtual arsenal of guns and weapons. After an unsuccessful attempt to kill the politician Pallantine, he kills Iris's pimp Sport instead and carries out his massacre of the men in Iris's house. At the end of the film, we learn that Travis has been made a hero, and Iris's father writes to thank him for returning his daughter to him. The last scene is of Betsy getting a lift and Travis now rejects her invitation to meet up again. But we are not given a happy ending with Travis driving off into the sunset. Instead, the music jars and the eyes of the jealous man appear briefly in his mirror to remind us that Travis is by no means at peace.

## ***A Perfect Murder* (A. Davis, USA, 1998)**

*A Perfect Murder* tells the story of a ruthless and powerful businessman, Steven Taylor (Michael Douglas), who plots to kill his wife Emily Bradford Taylor (Gwyneth Paltrow). She works as a translator for the UN, and is having an affair with struggling artist David Shaw (Viggo Mortenson). Unbeknown to his wife, Steven finds out about the affair, meets David and blackmails him about his criminal past. Steven says he will tell no one if David kills his wife for a million dollars. Steven appears to be motivated by sexual jealousy and the desire to obtain her trust fund when she dies. Steven is in dire financial trouble and Emily's money would save him from bankruptcy.

David agrees to do this and at a later meeting at his palatial apartment, Steven gives him instructions on how to carry out the murder. The plan is that Steven will go to his club to play cards and will phone Emily at home from his mobile

phone. In the meantime, Steven will leave a key for David who will let himself in. She will answer the phone in the kitchen, David will kill her and then leave, giving the impression of a random intruder having attacked his wife. This all goes according to plan – up to the point when Emily kills the intruder in the kitchen. When Steven returns, he discovers that the dead intruder is not David, but somebody else hired by David. The police arrive, headed by David Suchet as the American-Arab detective Mohamed Karaman. He strikes up a rapport with Emily who can speak Arabic.

David turns the tables and tries to blackmail Stephen about the murder plot, as he secretly recorded that conversation. The power struggle continues between the two men for the rest of the film. At one point, Steven tells Emily about David's criminal past and it seems that they may be reconciled. However, it gradually dawns on her that something is wrong when she finds that her key is missing. It transpires that Steven gave her key to David when planning the murder, and then when he found the body of the dead intruder, he mistakenly took the stranger's front-door key from his pocket, wrongly thinking it was Emily's, and gave it back to her. She tracks down the intruder's flat, finds that her key fits his lock and suspects that some plot has been hatched.

Steven meets David to give him his blackmail money. Steven then hides in the shower of the apartment in the train that David is to catch to Canada for his escape. David enters his carriage and with a nice Hitchcockian touch, Steven leaps out of the shower and kills him. Steven learns that David has sent Emily Steven's murder-plan instructions on a tape and hurries home to prevent Emily from playing it. However, while Steven takes a shower at home, she finds the tape and discovers her husband's plot to kill her. They fight and she shoots him dead. The sympathetic New York detective arrives to find that she has killed yet a second man in self-defence and comforts her, saying, 'What else could you do?'

### ***Dial M For Murder* (A. Hitchcock, USA, 1960)**

The film takes place in one setting, the sitting-room of a Maida Vale flat in London. The husband (played by Ray Milland) is an ex-tennis player who is married to a wealthy and beautiful wife (played by Grace Kelly). She has an ex-lover visit her, and he becomes anxious that she will divorce him and that he will be left penniless. He contacts and blackmails a 'shady school chum' (Whitefait, 1954) into killing his wife. As in the modern version, he phones her up whilst she is alone in the flat, and she fights off and kills the intruder with the scissors from her sewing box. The husband then takes advantage of the situation and decides to get her hung for murder instead. He almost succeeds, as she is arrested and convicted of murder. However, at the last moment, on the eve of her execution, the Scotland Yard Inspector discovers the truth and saves her.

### ***The End Of The Affair* (N. Jordan, USA, 1999)**

The film is set in London and the story moves back and forth between the years during and immediately after World War II. With one exception, when Sarah

tells her side of the story, the film is narrated throughout from the point of view of the male jealous protagonist, Maurice Bendrix, in an angry diary 'of hate'. The diary is used throughout the film as a narrative device to guide us temporally and spatially back and forward between the events that take place. The diary – and the film itself – begins from the perspective of the present, and Bendrix's voice-over takes us back to the year after the end of World War II when he goes for a walk on the common. He bumps into an old acquaintance Henry, they go back to his house and he tells Bendrix that he thinks his wife Sarah is having an affair. Bendrix appears effected by Henry's jealousy and offers to go to a private detective on his behalf. Henry refuses, but Bendrix does so anyway, and later on in the film he confronts Henry with the results of what he believes to be Sarah's infidelity. In the meantime, we learn that the source of Bendrix's anxious curiosity about Sarah's infidelity is his own powerful jealousy, and this is his real reason for hiring 'Parkis', the private detective, to follow her.

Following the meeting with Henry, Bendrix's voice-over takes us back to an earlier scene in 1939, when he first meets Sarah and from then on, the film is largely taken up with their passionate and illicit love affair during the war. A bomb drops on the house where they have been making love and Bendrix is injured but survives; and Sarah mysteriously ends the affair. The portrayal of the affair is intercut with scenes of Bendrix's 'post-affair' encounter with Sarah, his visit to the detective agency and his dealings with the detective 'Parkis' and his son 'Lance'. At one point he confronts the distressed Henry with 'evidence' of his wife's infidelity and tells him of his own past love affair with Sarah. It is only when he obtains Sarah's journal/diary that both he and we are enlightened as to what has really been going on and why Sarah ended the affair. It transpires that she has not been having affairs with other men, but has taken up a committed Christian relationship with God. In the minutes immediately following what she believed to be Bendrix's fatal accident, she promised God that she would end the affair if he 'let' Bendrix live. When Bendrix did live, she was convinced that a miracle had taken place and had no choice but to keep her promise.

Following this revelation, Bendrix persuades her to leave Henry for him and they are briefly reunited as lovers in Brighton. However, Henry arrives in Brighton to tell them that following the results of the doctor's tests, Sarah only has weeks to live and together they all return to London. Henry asks Bendrix to move in with Sarah and him, which he does, and the two men nurse her until her death. Having insisted on a non-Catholic burial, Bendrix learns from Parkis that God/Sarah is responsible for 'the miracle' of making the disfiguring birthmark on Lance's cheek disappear. For Bendrix, this perhaps is the final humiliation and evidence of God's 'cunning' in his battle to win over and convert souls. Thus by the end, Bendrix's rage is no longer aimed at Henry or Sarah, but at God for taking Sarah away from him. He refuses the 'comfort' of God and Roman Catholicism, and his final plea (to God) is just to be left alone.

### ***The Piano* (J. Campion, Australia/New Zealand, 1993)**

*The Piano* is set in nineteenth-century colonial New Zealand. A mute Scottish woman, Ada, and her young daughter, Flora, are sent by her father to New

Zealand for an arranged marriage with a landowner, Stewart. She arrives from the rough seas with her daughter and her piano. After a night alone on the beach, Stewart and his estate manager (Baines) arrive with Maori servants to collect them. Stewart insists that they leave the piano behind and Ada is angry and upset. Later, she persuades Baines to take her and Flora back to the beach to play the piano. Baines then makes a deal with Stewart and exchanges some land for the piano on the beach. Part of the bargain is that Ada is to give Baines piano lessons. However, it transpires that he does not wish to learn to play, as instead he wants to listen to her play. Ada and Baines then strike up a new bargain (she negotiates one black note for every visit), whereby she can have her piano back if she allows him to caress her while she plays. She agrees and Flora is now told to wait outside while she visits Baines. Flora is jealous and unhappy about this.

In the meantime, Ada and Stewart are not getting on very well and sleep separately. They visit a local play (*Blue Beard*) and Baines sees Stewart and Ada holding hands and is jealous and leaves. On the next visit, Baines asks Ada to take off her clothes and lie with him. She agrees and Flora spies on them through a crack in the wall of Baines's hut. Later, Stewart punishes Flora for misbehaviour, and she tells him that Baines doesn't play the piano during his lessons. Meanwhile, Baines declares his love for Ada, he says that he wants to finish the lessons and he gives her the piano. Stewart is confused and annoyed about this, but the piano is sent back to Stewart's house.

Ada declares her love to Baines and they sleep together. Following Flora's revelations, Stewart's curiosity drives him to spy on Ada and Baines making love. Later, Stewart confronts Ada and locks her in the house and boards up the windows. Ada initiates some sensual encounters with Stewart, and later he unboards the windows and door. They hear that Baines has decided to leave the island. Ada promises Stewart that she will not visit Baines, but she breaks her promise by carving a message on a piano key and telling the reluctant Flora to take it to Baines. Flora betrays her mother by taking the key to Stewart instead. Stewart returns immediately in a rage, drags Ada outside and chops off her finger. He gives the finger to Flora to take to Baines. Stewart visits Baines and confronts him with a gun, but doesn't shoot him. He tells Baines that he wants to let Ada go and asks him to take her away. Ada, Baines and Flora leave the island with the piano. Ada changes her mind and tells them to cast the piano into the water. Her foot is caught in the rope attached to the piano and she nearly drowns, but to her surprise, she finds the will to live and manages to free herself. She goes on to make a new life with Baines and learns to speak, but can only do so in the dark. At night, she dreams of her piano at the bottom of the ocean with herself still attached to it.

### ***Unfaithful* (A. Lyne, USA/France, 2002)**

*Unfaithful* tells the story of a seemingly 'perfect' marriage and family life that is disrupted by the infidelity of the wife and the jealousy of a husband who kills the male rival in a moment of jealous rage. The film begins by showing us everyday domestic scenes of the husband, Edward (Richard Gere), the wife, Connie (Diane Lane), and their young son in the idealized setting of affluent

middle-class suburban family life. On a trip to town, however, Connie meets a handsome Frenchman, Paul (Oliver Martinez), who is a book dealer and lives in a converted loft. Unable to resist his charms, she soon begins a secret passionate affair with him, and her husband and child become increasingly displaced as the affair takes over her life. The husband grows suspicious and after hiring a private detective discovers her affair and goes to confront the lover in his warehouse apartment. In a sudden and unexpected fit of jealous rage, Edward hits Paul over the head with the glass snow globe (a gift first given to Connie by Edward, and then given to Paul by Connie).

Edward does his best to clean up the scene of the crime, rolls Paul's body up in a rug and drags it to the car and hides it in the boot. He manages to catch the end of his son's school performance and he cleans himself up in the school bathroom. Later he dumps the body at the rubbish tip and then tries to pretend nothing has happened. Eventually, the police turn up at the family home asking questions about the whereabouts of Paul, who is reported missing, and Edward tells Connie what he has done. She appears to forgive him and the rest of the film is about when and whether Edward should confess to the police. The closing shot is of the couple sitting in their car, with their son asleep on the backseat, outside the police station, discussing whether Edward should give himself up, or whether they should leave America and begin a new life elsewhere.

# Notes

## 1 Setting the Scene: Masculinity, Jealousy and Contemporary Culture

- 1 There is a wealth of sociological literature on the topic of late modernity, and the meaning of the term itself is a much contested one. Most sociologists agree that contemporary culture is characterized by risk, uncertainty and fragmentation (Bauman, 2000; Beck, 1992; Giddens, 1991) and that such changes have implications for the shaping of subjectivities (Elliott, 1996a; Giddens, 1991). For some, such as Giddens (1991), late modernity has, in a potentially positive way, given rise to 'the reflexive self', whereas others emphasize the emptiness and superficiality of consumer culture and the regulatory encroachment of the state and the paranoid, narcissistic defences that individuals and organizations develop as a result (Craib, 1994; Lasch, 1979). See Elliott (1996a) for a useful summary of these debates.
- 2 Bainbridge and Yates (2005) have applied the language of the British psychoanalyst D. W. Winnicott to this third, ambiguous model of masculinity, naming it 'transitional masculinity'.
- 3 The terms *emotion* and *affect* are often used interchangeably today. Broadly speaking, the term *affect* can be defined as 'the repercussions of an emotional experience', that are linked psychically to unconscious processes. Whereas the term *emotion* has social connotations that point to the influence of social and cultural codes and feeling rules (see Stearns, 1989), the term *affect* is used in psychoanalysis to connote its unconscious roots (Laplanche and Pontalis, 1988: 14). Where possible, both terms are used throughout this book to reflect these different uses. For a discussion of the terms *emotion* and *affect*, see Music, 2001: 3–5; and for a psychoanalytic discussion of *affect*, see Laplanche and Pontalis, 1988: 13–14.
- 4 Studies that have examined the alleged narcissism of contemporary Western culture point to the proliferation of popular psychology and self-help books today (Craib, 1994) and this also extends to self-help books, magazine features and hypnotherapy sessions that address the 'problem' of jealousy, and inform consumers on how best to 'overcome it'. These include: Paul Hawk's *Jealousy; Why It Happens and How to Overcome It* 1993, 'How to Handle Your Jealous Heart', *Good Housekeeping*, 1996, 'Overcome Jealousy Now: Harley Street Hypnotherapy'.
- 5 Following Kuhn (1994: 21), the term 'dominant cinema' is used to mean Hollywood or Hollywood influenced films.
- 6 See Chapter 6 for an in-depth discussion of Michael Douglas and *A Perfect Murder*.
- 7 See Chapter 4 for a discussion of these cinematic terms in relation to narratives of jealousy.
- 8 *Taxi Driver*, *The Piano* and *The End of The Affair* can be defined as 'cross-over' films because they appeal to both popular and arthouse audiences

and, as I discuss later, aspects of the other two films (*A Perfect Murder* and *Unfaithful*) are, if indirectly, influenced cinematically by the independent film sector. Given the influence of the art-house/independent sector on these films, then they are arguably useful markers of the relationship between the radical potential of cinema and spectatorship, masculinity and cultural change. Yet since their release, all films have been commercial box-office hits and have continued to sell well on DVD. Details of their commercial box-office success can be accessed on <http://www.Internetmovidatabase.com/>. All films chosen won major film awards in various categories, including Oscar and Bafta awards. On 8 November 2006, the Movie Database 'weighted average vote' from its users rated all the films no lower than 6.5 out of 10 and its gender differentiated popularity lists indicated that the five films were popular with men between the ages of 18 and 44, each scoring no less than 6.5.

- 9 This 'rescue narrative' and its relationship to male jealousy are explored in Chapter 5.
- 10 From a Freudian perspective, all heterosexual jealousies are psychologically related to (frustrated) Oedipal sexual desire (Freud, 1922), including bisexual desire.
- 11 The aim is therefore to refuse the essentialist implications of male jealousy as a timeless, innate emotion without difference.
- 12 The concept of the 'other' has a variety of connotations within the different psychoanalytic theories of subjectivity and the unconscious (see Evans, 1996; and Frosh, 1997; for further discussion of these theoretical differences). For Lacan, subjectivity is irrevocably formed in otherness, first through an imaginary relationship to the mother and then to the symbolic father and patriarchal language. Lacan distinguishes between the term 'the little other' and 'the big Other': the former is inscribed in the imaginary order, whereas the latter refers to the symbolic sphere of language and the law (Evans, 1996: 132–3).
- 13 For example, classical Freudian psychoanalytic explanations of masculinity have argued that masculinity is formed fearfully and competitively in relation to fantasies of the castrating Oedipal father, who may also be idealized as a defence (Freud, 1923; Jones, 1929), or to use the psychoanalytic approach first taken by Melanie Klein, as the outcome of earlier, pre-Oedipal fantasies associated with the phallic mother and the need to separate from her (Maguire, 1995; Minsky, 1998). See Chapter 2 for further discussion.
- 14 Alongside Winnicott (1971), this third model of masculinity and jealousy also owes much to Bollas's (1992) theory of the 'good enough Oedipus complex'. These ideas are expanded in Chapter 2. See also Yates (2000).
- 15 Jeffords argues that throughout the late 1980s and 1990s, 'fathering was a key characterization and narrative for displaying the "new" Hollywood masculinities' (1993: 254).
- 16 An example of such attitudes can be found with the UK Men's Movement, and the UK pro-family Cheltenham Group, who bemoan the loss of traditional, more distinctive gender roles of mothers and fathers in the family (Brosman, 1995; Collier, 1996: 24).
- 17 The growth of a commercial gay culture has been influential in challenging the necessary relationship between masculinity and heterosexuality by depicting men as objects of erotic desire (Gill, Henwood and Richards, 2000: 104).

- 18 For example, see Cohen and Jones, 'Are Men the New Women? Or why men are losing more than their dignity in the battle of the sexes' (2000: 1); Watson, 'Exit Macho Man: Are Men the New Women?' (2000: 27).
- 19 There are parallels here with the discussion earlier in this chapter about the representation of fatherhood and the absent mother in Hollywood movies
- 20 See Hammond (1993) for an extended discussion of contemporary male and female melodramas.
- 21 In the 1980s, when images of the 'new man' began to emerge, feminist writers asked whether representations of new masculinities in the media signified anything more meaningful for feminist politics than the late capitalist market readjusting itself to a popular feminist culture (Moore, 1988). These arguments echo debates in feminist film scholarship about the relationship between representations of new men and a broader backlash against feminism (Butler, 2000; Rowe, 1995).
- 22 The 'tragedy' of Shakespeare's *Othello* is often cited when discussing the enigma of masculine jealousy and the play has been adapted for cinema several times. See for example Lawrence Olivier's classical Shakespearian version in 1965 and the recent adaptation *O* (2001), which was represented as a High School drama. See Vaughan (1996) for an extended cultural history of *Othello*.
- 23 For instance, see Delingpole, 1996: 24; Grant, 1996: 58; and Peachment, 1996: 14.
- 24 The relationship between destructive morbid jealousy and homosexuality was also a recurring theme in twentieth-century medical discourses about jealousy and is related to the feminization of jealousy as a condition connoting weakness and over-dependency (Mitchell, 2000; Mullen, 1991).
- 25 Thereby also reproducing the stereotypical links between images of black masculinity and sexual potency. For further press reviews on this theme, see Malcom, 1996: 8–9; Shone, 1996: 6–7; and Walker, 1996: 32.
- 26 Press reviews and archive material for the films cited can be accessed at the British Film Institute Library, London.

## Part I The Psycho-Cultural Shaping of Masculine Jealousy

### 2 Psychoanalytic Understandings of Masculinity and Jealousy

- 1 For instance, see Cobb and Marks, 1979; De Silva, 1997; Dolan and Bishay, 1996.
- 2 Psychoanalytic theory argues that jealousy becomes problematic at the point that it interferes with love and work (Freud, 1917a: 289).
- 3 For instance, see Cohan, 1987; Freud, 1911, 1922; Jones, 1929; Klein, 1957; Lagache, 1938, 1949; Mollon, 2002; Riviere, 1932.
- 4 As I go on to discuss later in this chapter, the 'depressive position' refers both to an early psychic stage of development (one that follows the 'Paranoid Schizoid' position) and to a state of mind. The depressive position infers a capacity to acknowledge the goodness and separateness of the maternal object and also a capacity to cope with the losses and contradictions of object relations (Klein, 1952: 79).



- 5 Freud's tolerant tone perhaps indicates the extent to which he had come to terms with his own jealous feelings, first, in relation to the sibling rivalry he felt toward his younger brother Julius, who died at only eight months, and also his sister Anna, and second, during his courtship of Martha Bernays. The fact that it took him 40 years from that time to address jealousy indicates, perhaps, the extent to which he had to struggle with it (Baumgart, 1990; Houzel, 2001).
- 6 Freud suggests that a person's jealousy becomes a suitable case for treatment when the symptoms are 'accompanied by intense suffering and, as an objective fact, it threatens the communal life of a family' (1917a: 289).
- 7 For further discussion, see Fenichel, 1946: 513.
- 8 The mirror does not have to be literally a mirror. It can be a (m)other's face or reaction.
- 9 This psychic schism is reinforced when the subject enters the symbolic realm of culture, when the subject takes on his or her position within the language system. In learning to speak, culture enters the subject and structures its desires in relation to the phallus and patriarchal law (Lacan, [1953] 1977: 68)
- 10 The film is an adaptation of Christopher Hampton's 1985 stage play *Les Liaisons Dangereuses*, which was based on a scandalous eighteenth-century novel by Choderlos de Laclos. For a more recent film adaptation of the story set in contemporary America, see *Cruel Intentions* (1999).
- 11 There are similarities with Mitchell's (2002) argument that male hysteria vanished as a psychiatric illness because it was projected on to the 'problem' of femininity instead.
- 12 There are parallels to be drawn here between his use of the mask metaphor in relation to the notion of repressed homosexuality and Joan Riviere's 1929 paper on 'Womanliness as Masquerade', published in the same year.
- 13 For a discussion of this issue, see Gay, 1988; Maguire, 1995; Weeks, 1992. As Maguire points out, 'Homosexuality created an irresolvable and theoretical dilemma for Freud who argued against those who wanted to "abolish" it' (1995: 197). Freud's enlightened views of homosexuality were nevertheless qualified by his belief that homosexuality is related to 'arrested development (a refusal to acknowledge the social limits of Oedipal desire) and also narcissism, (seeking the self in the guise of another)' (Maguire, 1995: 198).
- 14 For further discussion, see Rose, 1987; Weeks, 1985.
- 15 See Neale (1983) for further discussion on this theme.
- 16 Her ideas were influenced by the work of Joan Riviere who in 1932 devoted an entire paper to the question of jealousy and its relationship to envy.
- 17 Melanie Klein spelt the term 'fantasy' 'phantasy' to denote its unconscious roots (see Hinshelwood (1991) for further discussion). I will use that spelling when referring to Klein's work.
- 18 See Bishop, 1996; and Riviere, 1932 for further discussion of these psychic processes.
- 19 For example, see Freud, 1911, 1913, 1917a, 1933; Klein, 1946, 1955; Lacan, 1991.
- 20 In cultural terms, the emphasis on lateral rather than vertical relationships may also reflect the turn from Oedipus as 'the myth of our time' and loss of

patriarchal social structures associated with it, to Narcissus (Benjamin, 1990).

- 21 The associations of romantic jealousy with what Shakespeare called 'the knawing worm of suspicion' and the voyeurism that accompanies it found more concrete expression in the naming of *jalousie* blinds in seventeenth-century France which had horizontal slats (Baumgart, 1990: 111). Given that romantic jealousy is often associated with Oedipal suspicion and the voyeuristic wish to spy on the unfaithful beloved, one can understand why the blinds were given their name, because they enabled a person to spy on another without being seen.
- 22 The emphasis given to the rivalry with the pre-Oedipal mother rather than the Oedipal father in the construction of subjectivities has become dominant in British psychoanalysis and can be traced back to the 1930s, when Melanie Klein and Ernest Jones first challenged the phallogocentrism of Freud's theories (Maguire; 1995; Mitchell, 1975, 2000).
- 23 There is also an implicit analogy being made here between American foreign policy in Vietnam and the more recent American invasion of Iraq and the neo-conservative ideology that supported that invasion.

### 3 Theories of Masculinity, Cinema, Spectatorship and the Jealous Gaze

- 1 For example, see Cook, 1982; Neale, 1982, 1983.
- 2 Lacan argues that in terms of the child's changing perception of the world, the Symbolic follows the imaginary stage and is associated with the Oedipal crisis and the subject's acquisition of language and gendered identity and a submission to the law.
- 3 Feminist film-makers also became involved in producing an alternative women's cinema that challenged the old patriarchal images of femininity (Kuhn, 1994).
- 4 The character of Travis Bickle in *Taxi Driver* inspired John Hinckley to stalk Jodie Foster (who played Iris in the film) and in 1981 to attempt to assassinate Ronald Reagan. For a discussion of Stalking and its relationship to contemporary culture, see Nicol, 2006.
- 5 For an excellent summary of Freud's ideas on fetishism and their application to cinema, see Cook and Berninck, 1999: 347–9.
- 6 In 1981, following criticism about the absence of the feminine gaze in her analysis, Mulvey published 'Afterthoughts on Visual Pleasure and Narrative Cinema' inspired by *Duel In the Sun*, to acknowledge that women also read films in active rather than passive ways.
- 7 Mackinnon (2003) argues that the male gaze and the embodied male spectator are conflated in Mulvey's account and that Mulvey's theory fails to take account of the social spectator, and the social differences between men.
- 8 However, Dyer argues that there is more at stake for the male viewer, who, in terms of castration anxiety, has more to lose (1982: 269).
- 9 From a Lacanian perspective, learning to speak coincides with the castration complex and the acceptance of the symbolic father and his laws. Thus, the acquisition of language challenges the subject's narcissism.

- 10 Neale insists on the social influence of gender as a social and cultural formation (1983: 11).
- 11 Silverman (1980, 1988) explores the masochistic male gaze and focuses on the moments of rupture in the text where the power of the male gaze breaks down.
- 12 I am using the term 'Kleinian' to connote a school of psychoanalytic thought which includes the work of Karen Horney.
- 13 Klein spelt the term 'fantasy' with a *ph*(antasy) to distinguish it from conscious fantasy and to denote its unconscious roots.
- 14 See, for instance, Carveth and Gold, 1999; Creed, 1993; Gabbard and Gabbard, 1987.
- 15 See also Radstone (1995a) for a discussion of this approach.
- 16 See Cohan and Hark's 'Introduction' to their volume about masculinities in Hollywood cinema (1993: 3).
- 17 For instance, see Bainbridge and Yates, 2005; Kirkham and Thumim, 1993, 1995; *Screen* special issues on Trauma in 2001 and 2003.
- 18 Like Neale (1982), Radstone (1995a, 1996) focuses on the need to mourn and to come to terms with the fallibility of the idealized father.

#### 4 Analysing Jealousy Texts from a Psycho-Cultural Perspective

- 1 A film's *mode of address* 'refers to the ways in which the text assumes certain responses, which may or may not be operative in different reception conditions' (Mayne, 1993: 29).
- 2 It is often argued that a feature of postmodern cinema is the nature of its ambiguous, less fixed mode of address (Hill, 1998).
- 3 One can argue that contemporary addresses to the Hollywood industry and its institutions are also a move away from the implied voluntarism of cultural studies audience research which emphasizes the role of negotiation over globalization and media institutions (Morley, 2002).
- 4 There is debate about the extent to which the content of such films are determined and influenced by the commercial considerations of the Hollywood industry (Wyatt, 1998). For example, Miramax is now a subsidiary company of Disney, which is a global leader in the entertainment industry. In backing low-budget art-house films in the independent sector, Miramax helped Disney reach out to new niche markets (for further discussion see Polan, 2001: 18; Wyatt, 1998: 81).
- 5 See also Dyer, 1998b: 35; Storey, 1996: 73.
- 6 For further discussion, see Staiger, 1993, 2005.
- 7 For example, as Crofts argues:

As written texts, reviews offer detailed, condensed, and discursively rich evidences of readings of films ... They also have value as indicating broader community responses to film. Given that reviewers are both opinion leaders and responsible to the commonality of their readerships, conceived as broad market sectors with certain reading competencies and forms of cultural capital, reviews give indicative – not definitive – pointers to prevailing discursive assumptions among the communities of those who write and read film reviews.

(2000: 154)

- 8 Dyer applies these categories to analyse the cultural construction of stars (1998b: 60).
- 9 For instance, see McDonald, 2000; Turner, 2004.
- 10 For instance, see Kirkham and Thumim, 1993, 1995; Minsky (1998).
- 11 It has been defined as 'all the elements placed in front of the camera to be photographed: the settings and props, lighting, costumes and make up, and figure behaviour' (Bordwell and Thompson, 1997: 480).
- 12 As in the earlier chapter on psychoanalytic understandings of male jealousy, the case studies do not only refer to the evocation of desires in a Lacanian sense, but also where appropriate they discuss the jealous wishes, anxieties and defences discussed in Kleinian and Object Relations theory.
- 13 A good example of this can be found in Radstone's (1995a) analysis of *Sea Of Love* (1989). Radstone draws on cultural and Lacanian psychoanalytic theories to chart the symbolic male Oedipal trajectory of the 'hero' played by Al Pacino, and his relationship to patriarchy and the symbolic father.
- 14 The case studies do not specifically dwell on the questions of genre in any depth; however, each of the films broadly contains generic elements common to melodramatic film dramas.
- 15 See also Lupton, 1998: 85; Walster and Rapson, 1996: 96.
- 16 There are certain parallels between what is being described in terms of affect and spectatorship and Linda Williams's work on 'Body Genres' (1991) in terms of the power to induce a physical response in spectators.
- 17 De Niro reportedly imagined being a crab as part of preparation for the role of Travis (Taubin, 2000).
- 18 The films analysed in these chapters are as follows: *Taxi Driver* (1976/1996), *A Perfect Murder* (1998), *The End Of The Affair* (1999), *The Piano* (1993) and *Unfaithful* (2002).

## Part II Masculine Jealousy in the Movies

### 5 *Taxi Driver*: The Psychopathic Hero and the Rescue Romance: How Jealousy Drives the Narrative Along (*M. Scorsese, USA, 1976*)

- 1 Larsen (1999) cites its place in the American Film Institute's '100 films of all time'.
- 2 For instance, see: <http://www.boxoffice.com/cgi/classicsearch.p1>; <http://www.All-reviews.com/movie/videoreview/>; [www.imdb.com./taxidriver/ttoo75314/user-comments](http://www.imdb.com./taxidriver/ttoo75314/user-comments).
- 3 *Taxi Driver* is also a film about an attempt to assassinate a politician and the story was inspired by a real-life failed assassination attempt by Arthur Bremer on Alabama Governor George Wallis in 1972. The scriptwriter Paul Schrader was influenced by the journal of Bremer's *An Assassin's Diary* (1973). Following the film's release in 1976, John Hinckley Junior claimed that the film inspired his attempt to kill Ronald Reagan in 1981.
- 4 As Pam Cook notes, Scorsese is a renowned '*cinéphile*', and Scorsese refers knowingly to earlier films of the classic cinema, often to make a point about the present. As Cook argues: 'One of the characteristics of New Hollywood that marks it off from classic Hollywood is that it's produced and consumed by knowledgeable intellectuals. It sells itself on the basis of reflexivity, calling up classic Hollywood to differentiate itself from it' (1982: 40).

- 5 Approximately 1930–1960s.
- 6 De Niro's New York Italian street credentials are also emphasized in the studio publicity for his early films, where we are told that he grew up in 'New York's tough lower East Side, known as Little Italy' (BFI, 1979).
- 7 The most famous case of this was his preparation for the role of the boxer Jake La Motta, in *Raging Bull* (1980) where he gained several stones in weight to portray the character in his later years of physical decline.
- 8 Neale (1983) argues that given the social taboos about homosexuality, the male body can only be the object of the erotic male gaze at the cinema if it is depicted in an action scene, or scarred or wounded in some way
- 9 See also Cannon, 1997; Coleman, 1976; Damiani, 2000; Malcom, 1976, Shorter, 1976.
- 10 See J. Rice's (1976) discussion of Herrmann's score and his other musical film scores, which include *Vertigo* (1958).
- 11 See also Scorsese's *The Big Shave* (1967), which he made as a critique of the Vietnam war.
- 12 From the perspective of the psychoanalyst Melanie Klein, such splitting maintains the goodness of the primary object, in its most fundamental form, the breast. For Freud (1910), the 'prostitute'/madonna divide is related to Oedipal guilt and anxiety and reflects much more the divisions within the subject about the ideational content of their own sexuality.
- 13 There is a telling contrast here with films of the past when kidnapped and distressed young women were depicted as having a stronger sense of familial place and belonging. A good example of this is *The Searchers* (1956) as many of its narrative themes and images are re-worked (often consciously by Scorsese) in *Taxi Driver* (Buscombe, 2000; Taubin, 2000). In both films, the jealousy of the male protagonist occupies a central, if at times less obvious role in driving the narrative. In both cases, the hero is also located outside society and driven by a fear and hatred of the other.
- 14 See Berardinelli, 1998; Fox, 1996; Larsen, 1999.
- 15 For 1990s reviews, see Cannon, 1997; Ebert, 1996. 1976 reviews include: Blake, 1976: 4; Canby, 1976: 36; Christie, 1976: 10; Davis, 1976: 8; Rice, 1976: 109–23.
- 16 Past reviews include: Arnold, 1976; Blake, 1976: 4; Malcom, 1976: 61; Murf, 1976; Robinson, 1976: 7; Westerbeck Jn., 1976. For present reviews see: Berardinelli, 1998; Cannon, 1997; Henkel, 1999.
- 17 The work of director Tarantino, is most often cited here (see Butler, 2000).

## 6 Michael Douglas: Envy, Greed and Jealous Desire in *A Perfect Murder* (A. Davis, USA, 1998)

- 1 To illustrate this, I refer to the (mainly) UK press reviews of Douglas the star, before and during the film, alongside the reviews of the film itself.
- 2 For instance, see Andrews, 1998: 22; Sweet, 1998: 5; Williams, 1998: 9.
- 3 For instance, see Marshall, 1988: 14–15; Stanbrook, 1988: 18; Thomson, 1995: 22–3.
- 4 As in the piece in *Today* newspaper: 'My fatal attractions, by Michael Douglas' (Ambrose, 1988: 9). It was also widely reported that Douglas was being pursued by mistresses and obsessed fans, see Burke, 1988: 98–100; Marshall, 1988: 14–15.

- 5 It is reported that her father refused to attend the premiere of *Great Expectations* because of 'her passionate love scenes' (McDonald, 1998: 2).
- 6 For instance, see Sweet, 1998: 5; Queenan, 1998: 16–17.
- 7 Some of his later films represent a departure from his more macho image. See, for example, *The Wonder Boys*, (2000) and *Traffic* (2001).
- 8 See BFI press file on *A Perfect Murder* (BFI, 1998).
- 9 See Christopher, 1998: 44; Sweet, 1998: 5; Walker, 1998: 26.
- 10 Freud's (1913) account of the primal horde tells the story of a group of brothers who kill their father because of their resentment of his authority and their sexual rivalry. Their subsequent guilt is later warded off, by idealizing the memory of the powerful patriarch through totems, sacrificial objects and religious worship of God the father.
- 11 See, for instance, French, 1998: 6; Shone, 1998: 7; Walker, 1998: 26.
- 12 See also Bishop, 1996; and Weiland, 2000 for a psychoanalytic discussion of this type of love.
- 13 Hitchcock's films have in the past been the focus of much critical feminist attention and have played an important role in the development of feminist film theory (for example, see Modleski, 1988; Mulvey, 1975).
- 14 For instance, see Queenan, 1998: 16–17; Shone, 1998: 7; Berardinelli, 1998.

## 7 Englishness, Nation and Masculine Jealousy in *The End Of The Affair* (N. Jordan, USA/UK, 1999)<sup>1</sup>

- 1 An earlier version of this chapter was published in the *Journal of Cultural Research*, 10(3), July 2006, pp. 219–35.
- 2 Heritage films are by definition set in the past and contain a range of different generic elements that tend to draw on dominant notions of 'England's rich historical and cultural heritage' (Hill, 1999: 77).
- 3 The station café played a key role in *Brief Encounter* (1945) as the setting for the forbidden love affair between the characters of Celia Johnson and Trevor Howard. See Dyer (1993) for an extended analysis of *Brief Encounter*.
- 4 For details of his biography and acting career see Thomson, 2002: 286–7.
- 5 The construction of Fiennes as the epitome of well-bred Englishness dates back to 1992, when he first received national press publicity for playing T. E. Lawrence in a television film *A Dangerous Man – Lawrence After Arabia*, (ITV, 18 April, 1992). Headlines proclaimed him as 'the great white hope' (Gritten, 1992: 34–9). In 1992, Fiennes played 'Heathcliff' in a film re-make of *Wuthering Heights* (1992), where reviews chose instead to emphasize his Byronic 'black side' (Jones, 1992: 54). The different aspects of Fiennes's acting and film persona came together in his performance as Count Amassy in *The English Patient* (1996), where his reputation as an English heartthrob was confirmed.
- 6 See Spicer (2003) for a discussion of masculinity in British popular cinema.
- 7 For example, see Jones, 1994: 29–31; Gerrard, 1999: 30–4.
- 8 The maternal Oedipal sub-plot of Fiennes's life was publically reinforced in 1995 when he played a 'mother-obsessed *Hamlet*' at the Hackney Empire theatre in London, and reportedly fell in love with his co-star Francesca Annis, who played 'his' (i.e., *Hamlet's*) mother, Gertrude (Covenay, 1997: 20).

- 9 The notion of reflexive masculinity has much in common with descriptions of the late modern emotional subject, who can deconstruct his or her emotions as they are lived and experienced. For further discussion, see Giddens, 1991, 1992; Lupton, 1998.
- 10 See Lacan's *Encore*, cited in Benvenuto and Kennedy, 1986: 190.
- 11 Contrary to the book and the earlier 1955 version of the film, Bendrix is given an extra act within which to win back Sarah from God and take her away to Brighton for a romantic weekend. Sarah gives up her religious pact with God and falls back helplessly into his arms and the audience are saved from that particular jealous loss.
- 12 For instance, see Muller and Burke, 'Critic and Priest Discuss "The End Of The Affair"', 1955: 27–30.
- 13 For example, see *Mona Lisa* (1986), *The Crying Game* (1992), *Interview With The Vampire* (1994), *The Butcher Boy* (1997).
- 14 For coverage of the censorship controversy, see Billson, 2000: 10; Dawtrey, 2000: 18.
- 15 For instance, see Bradshaw, 2000: 2; Fisher, 2000: 37; Walker, 2000: 29.
- 16 See Bainbridge and Yates (2005) for further discussion of these themes.

## 8 *The Piano: A Feminine Narrative of Masculine Jealousies* (*J. Campion, Australia/New Zealand, 1993*)

- 1 This positive interpretation of *The Piano* as a feminist film is a contested position. Some feminist film scholars argue that *The Piano* pleurably reproduces for the spectator old patriarchal subject positions, and also reinforces patriarchal relations of exchange between men and women (Gillett, 1995; Polan, 2001).
- 2 Many commentators on the film discuss feminist perspectives on *The Piano*. See, for example, Bruzzi, Dyson, Gillett in 'Reports and Debates' sections in *Screen*, 1995; and Gordon, 1996; Margolis, 2000; Coombs and Gemmell, 1999.
- 3 The James Mason tag was cited in newspaper articles about him throughout the 1980s. See, for example, 'The man they call the new James Mason' (Mann, 1984: 15); and apparently 'even Mason was impressed' by Neill (Taylor, 1989: 19).
- 4 For example, see Bamigboye, 1980: 15.
- 5 This includes the black piano notes, the whiteness of Ada's skin, the darkness of the forest where Baines lives and the whiteness of Flora's dress and her wings in her angel costume.
- 6 This illustrates the critique that the Maori cast are used merely as foils for the European characters (Hardy, 2000).
- 7 For bell hooks, 'Baines is the Tarzan of the Piano', who reinforces the nineteenth-century romantic myth of the heroic half native white man who protects the innocent 'happy go lucky' Maoris from the bad colonizers (Pihama, 2000: 126).
- 8 He even tries to mirror his rival Baines, when after watching Ada and Baines together, he unsuccessfully tries to rape his wife in the forest. See Hardy (2000: 80) for a discussion of this.
- 9 The breadth and content of the reviews reflect the film's cross-over between art-house and popular entertainment.

- 10 See, for example, Billson, 1993: 4; Errigo, 1993: 42; French, 1993: 4.
- 11 In this respect, as mentioned earlier, the film follows in the cinematic tradition of 'the woman's film' and female melodrama, where strong female characters play a central role in the drama (Gledhill, 1987).
- 12 As Crofts (2000) argues, this explains the near ecstatic reviews of the film on the part of some female reviewers: 'For a while I could not think, let alone write about the Piano without shaking. Precipitating a flood of feelings, *The Piano* demands as much a physical and emotional response as an intellectual one' (Francke, 1993a: 224–5).
- 13 See also Billington, 1993: 30; Davenport, 1993a: 20; Mars-Jones, 1993: 26.
- 14 See also Brown, 1993: 37; Mars Jones, 1993: 26; Romney, 1993: 33–4.
- 15 See also Billson, 1993: 4; Dalton, 1993: 22; Malcolm, 1993: 4; Steyn, 1993: 46.

## 9 *Unfaithful: A Tale of Female Infidelity and the Jealousy of a Good Husband* (A. Lyne, USA/France, 2002)

- 1 For a summary of the plot-line and related web links and images for *La Femme Infidèle*, see: <http://www.imdb.com/title/tt0064323/>
- 2 See Harwood (1997) for a critical discussion of *Fatal Attraction* and also <http://www.imdb.com/title/tt0093010/> for a synopsis of the film and related web links.
- 3 The names and jobs of the main characters in the film are laden with symbolic irony in this context as 'Constance' (Connie) is the name of the unfaithful wife (Diane Lane), the cuckolded husband Edward (Richard Gere) runs a security firm, the lover Paul, (Oliver Martinez) sells antique romantic French books, and the 8-year-old son Charlie dresses up in a rabbit costume for his school play, thus recalling the rabbit of bunny-boiling incident that so threatened the family in *Fatal Attraction* (Nathan, 2002: 12).
- 4 Diane Lane received an Oscar for Best Actress for her performance as Connie.
- 5 Profiles of Lyne reinforce his non-macho, high-powered director image. As one journalist recalls: 'with his long, straggly ginger hair and rumpled blue shirt, he doesn't look like a man who earned a billion dollars for the Hollywood studio system. Even his middle-class Home Counties accent seems all wrong' (Tabakoff, 1993: 17).
- 6 Thereby evoking Ariel Levy's (2005) feminist critique of 'raunch culture'.
- 7 And, of course, remake of Kubrick's 1962 film *Lolita*.
- 8 For further discussion of this double standard, see Lupton (1998).
- 9 Critics have likened Lyne to 'a whore posing as a moralist' (Macaulay, 2002: 18).
- 10 *Madame Bovary* tells the story of a frustrated doctor's wife (Emma Bovary), who seeks to escape the boredom of her domestic life through love affairs and living beyond her means.
- 11 For example, one journalist, citing his notorious reticence, likens interviewing him to 'interviewing a number 3 bus' (Lane, 2002: 3).
- 12 In the early stages of his career, Gere was often likened to John Travolta – who was first offered the role of the 'Armani-clad escort' in *American Gigolo* (Macaulay, 2001: 16). When Travolta pulled out of the film, Paul Schrader offered it to Gere instead. For an example of the kind of publicity where the



- two stars are compared, see 'An Officer And A Gentleman Takes On A Disco Battle Of The Sexies!' (Connew, 1983: 16–17).
- 13 They divorced shortly afterwards.
  - 14 Although caustically labelled 'The Dalai Luvvi' (Worrall, 1997: 8), his commitment to Buddhism appears genuine and he has been involved in the campaign to free Tibet from China.
  - 15 Gere has a reputation for his enigmatic pronouncements. In 2003, Gere won the Plain English Campaign's 'Foot in Mouth' prize with the words: 'I know who I am. No one else knows who I am. If I was a giraffe and somebody said I was a snake, I'd think, "No actually I'm a giraffe"' (Anon, 2002: 29).
  - 16 Reports say that Gere began a philosophy degree at the University of Massachusetts in 1967, but then dropped out of university to become an actor and then a hippy before turning to acting as a serious career. For an excellent summary of his life and early career, see Price's 1982 *Rolling Stone* interview with Gere (Price, 1982: 13–16).
  - 17 In *Unfaithful*, such forces are represented as female desire.
  - 18 The same can be said of the opposition leader David Cameron, who at the time of writing, is the Conservative leader of the Opposition party in the United Kingdom.
  - 19 Indeed, to be a credible political leader, this appears to be an important criterion, as the publicity surrounding Gordon Brown's new family perhaps illustrates (Sands, 2006: 11).
  - 20 For example, see: [http://dir.yahoo.com/Society\\_and\\_Culture/Holidays\\_and\\_Observances/Father\\_s\\_Day/](http://dir.yahoo.com/Society_and_Culture/Holidays_and_Observances/Father_s_Day/) Accessed 10 August 2006.
  - 21 There are a 'record number of committed Christians' in the UK New Labour government, who are 'united in their family values' (Patterson, 2006: 16). It is interesting, then, that at the time of writing Deputy Prime Minister Prescott has kept his job, despite his much-publicized extra-marital affairs.
  - 22 Such pressures were also feminized in the film and linked to the unreasonable demands of his neurotic, materialistic wife.
  - 23 In 1991, a House of Lords ruling in the United Kingdom made 'marital rape' illegal (Collier, 1996: 19).
  - 24 The fathers' rights group Fathers4Justice have staged a number of publicized stunts to promote the rights of fathers. They recently reformed as Real Fathers4Justice, see their website at: <http://www.realfathersforjustice.org> for an example of a US fathers' rights organization, see The Fatherhood Coalition at: <http://www.fatherhoodcoalition.org/>.
  - 25 And, some might say, have been left wanting. For a discussion of these issues, see Clarke (2006).
  - 26 For a discussion of these themes, see Moi (1987) and Stearns (1989).
  - 27 Of course the affluence of the surroundings and the depiction of the black maid, the only black character in the film, makes it anything but ordinary, and signifies instead a particular vision of white middle-class America.
  - 28 Evoking the scene in the famous adultery film *Brief Encounter* (1945), in which Celia Johnson's character gets grit in her eye and Trevor Howard helps her, Connie cuts her knee and Paul offers to clean it up for her.
  - 29 Even though the symbolism regarding the cultural binary divisions of gender has outlived the reality of Western families, where women now mostly take paid work.

- 30 A point that is reinforced by Gere (2002) and Lyne (2002) who have discussed the motivations of the characters in relation to the film's alleged existentialism and the nature of choices made by the protagonists in relation to the jealousy triangle.
- 31 And which is explored in Chapter 2 of this book.
- 32 'The phallic mother' is a classical psychoanalytic concept from the Kleinian tradition. The concept has been defined thus: 'the latter is mainly a pre-Oedipal fantasy, that the woman (mother) is endowed with a phallus (external or internal). In later life, it is met in men who feel masochistic and submissive towards women' (Limentani, 1993: 282).
- 33 There are a number of episodes where Connie is seen to consciously initiate and pursue the affair with Paul. For example: when she first agrees to let Paul give her a plaster for her cut knee; when she later calls him from Grand Central Station and then agrees to go to his flat for coffee; and when she says she knows she must leave Paul's flat and go home, but does not.
- 34 As, for example, with Freud, who in his essay 'Female Sexuality' (1931) argues that because they anatomically lack the threat of castration, females have weaker super-egos than males and so by implication are more narcissistic and lack the moral conscience of their brothers. For a feminist discussion of Freud and femininity, see Benjamin, 1990.
- 35 Again, see Freud (1931).
- 36 Connie is meant to be in her late thirties and in fact looks quite youthful. Paul is meant to be in his early twenties and Edward in his forties.
- 37 When Connie discovers the photograph of Edward, Charlie and herself tucked into a compartment at the bottom of the globe, she also finds a rather corny message from Edward saying: 'To my beautiful wife, the best part of every day!'
- 38 The depiction of the rivalrous aggression between father and son is a recurring trope in the history of Hollywood cinema and can be found both in films, and in their various forms, such as John Wayne Westerns, *The Red River* (1948) and *The Searchers* (1956) and the idealization of the strong patriarch in *The Godfather* trilogy (1971, 1974, 1990). For an excellent, critical depiction of the morbidly jealous father, see Ray Winstone's performance as the violent husband in *Nil By Mouth* (1997) and for a powerful representation of sexual rivalry for the son's girlfriend, see *Damage* (1992).
- 39 As, for instance, with Michael Douglas in *A Perfect Murder* (1998).
- 40 As one reviewer puts it: 'You naturally warm to her. It makes for perfect casting. Lane's displays of self-disgust and excitement give her deviance a sympathetic arc: the cathartic release of a wife coming to realize her idyllic has run out of spontaneity' (Nathan, 2002: 12).
- 41 The film *Howards End* (1992) provides a good example of this.

## 10 Conclusion: Towards an Understanding of Masculinity, Jealousy and Cinema

- 1 See Moi (1987) for a useful discussion of this point.
- 2 As mentioned in earlier chapters, there is a substantial body of literature within psychosocial and cultural studies about the nature of contemporary culture and the implications of social and cultural change for the shaping of identities today; see Craib, 1994; Elliott, 1996; Giddens; 1991. There has, how-

ever, been less psychosocial research carried out into the relationship between gender, culture and society today. For exceptions to this, see Frosh, 1994; Jefferson, 1994.

- 3 Psychoanalytic theory defines emotional ambivalence as 'the holding of contradictory feeling states in the relationship towards one object' (Hinshelwood, 1991: 218).
- 4 In his study of jealousy, Stenner argues that the relationship between the 1960s discourse of permissive heterosexuality and anti-jealousy is still used by young men today, who utilize it in opposition to possessiveness and over-emotional femininity (1992: 122–3). The men in his study use a 'laddish' discourse of anti-jealousy to express their need for sexual freedom and independence. The 'permissive', 'laddish', anti-jealousy stance of the men in Stenner's study of jealous narratives, contrasts with the women in his research, who use a companionate, 'have and to hold' relational model of heterosexuality as a guide for their relationships. The 'have and to hold' discourse is associated with 1950s heterosexuality and emphasizes sexual fidelity and 'privileges love, security and romance'.
- 5 Throughout the 1990s, psychiatric and criminal reports of its actual incidences were as strong as ever and may continue to be on the increase (see Burton, Regan and Kelly, 1998; Kelly, 1997).
- 6 As Van Sommers argues, while in European 'honour' societies, men were encouraged to be 'active and competitive' and could win back their honour if it had been stolen, 'female honour and shame were, by contrast, passive and defensive and once lost could not be reclaimed' (1988: 114).
- 7 From a Freudian perspective, this is defined as an inevitable symptom of penis envy (Freud, 1931).
- 8 The Married Women's Property Act in 1882 can be seen as a key moment in this history.
- 9 See Chapter 7 for further discussion of this point in relation to the film *The End of The Affair* (1999).
- 10 One cannot, from such a small sample, make any definite conclusions about the nature of masculinity and cultural change. However, as with most cultural research in this field, the aim is not to provide some definite empirical 'proof', but rather to contribute to a greater understanding of developing trends and provide the basis for further research in the area. For useful discussions on the aims and strategies of film and cultural studies research, see Bordwell and Thompson, 1997; Gledhill, 1995; Nicols, 1985; Staiger, 2005.
- 11 Thus invoking my earlier discussion regarding the contemporary fascination with stalkers.
- 12 As discussed below, Richard Gere's vulnerable 'everyman' depiction of the cuckolded husband in *Unfaithful* also received a luke-warm reception from male critics.
- 13 Yates and Day Sclater define 'transitional phenomena' thus:  
 Winnicott (1971) explicitly links his description of cultural experience in adult life to the 'transitional phenomena' of infancy and to the space that emerges between mother and child for play. He argues that the psychic significance of this space, in which subjectivity is constituted and re-constituted, remains throughout our lives.

- 14 Throughout this book, I have used the term *late modernity* to describe the nature of the contemporary post-industrial world, where the old certainties have been lost, but where opportunities for a new reflexive awareness on the part of individuals, society and culture now exist alongside a negative and reactive potential for destruction. In contrast to the terms *postmodernity* and *postmodernism*, which denote a break with *modernism* and its goals as linked to the Enlightenment project, *late modernity* acknowledges both the psychosocial continuities and discontinuities with those modernist goals, social conditions and cultural aspirations. For further discussion of these terms and related cultural and sociological debates about modernism and postmodernism, see Giddens, 1991; Elliott, 1996.
- 15 The open-endedness of many 'New Hollywood' cross-over films suggest their potential as feminist texts, reflecting the feminization of popular culture more generally. Yet, as we have seen in relation to this and other films, there may be a number of narrative factors contained in a film and its publicity, which may undermine its status as a feminist text.
- 16 As made popular in the Lerner musical *Camelot* (1967), based on the T. H. White version of the myth, *Once and Future King* (1939).
- 17 Sharon Stone starred in the original 1992 version with Michael Douglas.

# Filmography

- 9 1/2 Weeks*, A. Lyne, USA, 1986.  
*A Perfect Murder*, A. Davies, USA, 1998.  
*About a Boy*, C. and P. Weitz, UK, 2002.  
*American Beauty*, S. Mendes, USA, 1999.  
*American Gigolo*, P. Schraeder, USA, 1980.  
*American Psycho*, M. Harron, USA, 2000.  
*An Officer and a Gentleman*, T. Hackford, USA, 1982.  
*Basic Instinct 2*, M. Caton Jones, Germany/UK/USA, 2006.  
*Basic Instinct*, P. Verhoeven, USA, 1992.  
*Beau Travail*, C. Denis, France, 1998.  
*Ben Hur*, W. Wyler, USA, 1959.  
*Billy Elliott*, S. Daldry, France/UK, 2000.  
*Boiler Room*, B. Younger, USA, 2000.  
*Bonnie and Clyde*, A. Penn, USA, 1967.  
*Boogie Nights*, P. Thomas Anderson, USA, 1997.  
*Breathless*, J. McBride, USA, 1983.  
*Bridget Jones' Diary*, S. Maguire, USA/GB, 2001.  
*Brief Encounter*, D. Lean, Coward-Cineguild, GB, 1945.  
*Brokeback Mountain*, A. Lee, USA, 2005.  
*Broken Flowers*, J. Jarmusch, USA/FR, 2005.  
*Caché (Hidden)*, M. Haneke, France, 2005.  
*Camelot*, J. Logan, USA, 1967.  
*Cape Fear*, M. Scorsese, USA, 1991.  
*Captain Corelli's Mandolin*, J. Madden, USA/France/GB, 2001.  
*Casino Royale*, M. Campbell, USA/Germany/GB/Czech Republic, 2006.  
*Chariots of Fire*, H. Hudson, GB, 1981.  
*Citizen Kane*, O. Welles, USA, 1941.  
*Closer*, M. Nichols, USA, 2004.  
*Cruel Intentions*, R. Kumble, USA, 1999.  
*Damage*, L. Malle, Germany/GB/France, 1992.  
*Dangerous Liaisons*, S. Frears, GB/USA, 1988.  
*Dead Ringers* D. Cronenberg, Canada/USA, 1988.  
*Death Wish*, M. Winner, USA, 1974.  
*Dial M For Murder*, A. Hitchcock, USA, 1954.  
*Dirty Harry*, D. Siegal, USA, 1971.  
*Disclosure*, B. Levinson, USA, 1994.  
*Duel In the Sun*, K. Vidor, USA, 1946.  
*East Of Eden*, E. Kazan, USA, 1955.  
*Easy Rider*, D. Hopper, USA, 1969.  
*Enduring Love*, R. Mitchell, GB, 2004.  
*Eternal Sunshine of the Spotless Mind*, M. Gandry, USA, 2004.  
*Falling Down*, J. Schumacher, USA, 1992.  
*Fatal Attraction*, A. Lyne, USA, 1987.

- Fight Club*, D. Fincher, USA/Germany, 1999.  
*First Knight*, J. Zucker, USA, 1995.  
*Forrest Gump*, R. Zemeckis, USA, 1994.  
*Gaslight*, T. Dickinson, GB, 1940.  
*Gilda*, C. Vidor, USA, 1946.  
*Gladiator*, R. Scott, GB/USA, 2000.  
*High Fidelity*, S. Frears, USA, 2000.  
*Howards End*, J. Ivory, GB/Japan, 1992.  
*Il Postino*, M. Radford, France/Italy/Belgium, 1994.  
*In The Company of Men*, N. La Bute, USA, 1997.  
*Indecent Proposal*, A. Lyne, USA, 1993.  
*Interview With The Vampire*, N. Jordan, USA, 1994.  
*King Arthur*, A. Fuqua, USA/Ireland/GB, 2004.  
*Kramer versus Kramer*, R. Benton, USA, 1979.  
*L.A. Confidential*, C. Hanson, USA, 1997.  
*La Femme Infidèle*, C. Chabrol, France, 1968.  
*Lolita*, S. Kubrick, USA, 1962.  
*Lolita*, A. Lyne, USA/France, 1997.  
*Magnolia*, P. T. Anderson, USA, 1999.  
*Mean Streets*, M. Scorsese, USA, 1973.  
*Memento*, C. Nolan, USA, 2000.  
*Mission Impossible 11*, J. Woo, USA, 2000.  
*Mona Lisa*, N. Jordan, GB, 1986.  
*Moulin Rouge!*, B. Lurman, USA, 2002.  
*My Brilliant Career*, G. Armstrong, Australia, 1979.  
*Mystic River*, C. Eastwood, USA, 2003.  
*Nil By Mouth*, G. Oldman, GB, 1997.  
*Notting Hill*, R. Mitchell, GB/USA, 1999.  
*O*, T. Blake Nelson, USA, 2001.  
*One Hour Photo*, M. Romanek, USA, 2002.  
*Othello*, O. Welles, France/USA, 1952.  
*Othello*, S. Burge and J. Dexter, UK, 1965.  
*Othello*, O. Parker, GB/USA/France, 1995.  
*Pearl Harbor*, M. Bay, USA, 2001.  
*Pretty Woman*, G. Marshall, USA, 1990.  
*Psycho*, A. Hitchcock, USA, 1960.  
*Quiz Show*, R. Redford, USA, 1994.  
*Raging Bull*, M. Scorsese, USA, 1980.  
*Rebecca*, A. Hitchcock, USA, 1940.  
*Rebel Without a Cause*, N. Ray, USA, 1955.  
*Reservoir Dogs*, Q. Tarrantino, USA, 1993.  
*Se7en*, D. Fincher, USA, 1995.  
*Sex, Lies, and Videotape*, S. Soderbergh, USA, 1989.  
*Shine*, S. Hicks, USA, 1996.  
*Sister Act*, E. Ardolino, USA, 1992.  
*Sleeping With the Enemy*, J. Ruben, USA, 1991.  
*Spartacus*, S. Kubrick, USA, 1960.  
*Taxi Driver*, M. Scorsese, USA, 1976, re-released 1996.  
*The Bad Lieutenant*, A. Ferrara, USA, 1993.

- The Ballad of Jack and Rose*, R. Miller, USA, 2005  
*The Big Shave*, M. Scorsese, USA, 1967.  
*The Butcher Boy*, N. Jordan, USA, 1997.  
*The Constant Gardener*, F. Meirelleses, Germany/GB, 2005.  
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