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## Psychoanalytical Transgression from Communicative Mode to Fragmented Discourse Murnau's *Nosferatu* and Lynch's *Mulholland Drive* as Case Studies

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### Abstract:

Artists worldwide have been interested in psychoanalytical approaches since 1890s when the well-renowned neurologist Sigmund Freud started his psychotherapeutic research aiming at finding crucial answers to personality development and the relationship between the conscious and the subconscious. With the advent of cinema, Psychoanalysis has attracted many film directors because it suggests interesting conflict between inner human drives and authoritative social norms (Freud, 2005, p. 40). This conflict becomes the thematic tool of classical narrative that is mainly based on the representation of the duality between two contradictory trajectories; most of the times are referred to as the good and the bad. Psychoanalytical representation, in this context, is tackled as a linear reality as it follows a certain logical causation within an ascendant development of events. Psychoanalytical and classical films are, hereafter, communicative since they suggest networks of coded signs that can be decoded through a fathomable semiotic method. However, avant-gardist film directors try to adapt psychoanalytical modes with their nonconventional styles that are mainly based on fragmented narrative. On so doing, they abandon the communicative purpose of cinema to shape rather a mental discursive one.

**Keywords:** Psychoanalytical, conscious, subconscious, cinema, classical, narrative, linear reality, communicative, avant-gardist, discursive, modernist, sensation, pathos, ideological, cryptic, postmodernist, fragmented, ego, id, sequentially, chiaroscuro, subjective reality, super-ego, aesthetics, space, realism, modernism, postmodernism, icons, animalistic characteristics, metaphors, close up, light, expressionism

### 1. Introduction

After the Second World War, cinematic narrative becomes problematic as it was accused of ideological manipulation and absolutism. The duality it depicts between the good and the bad contribution to constructing imperial, sexist, and political attitudes against the other (the non-white), women, and minorities since it describes the white men as heroes while it represents the Other as savage, dangerous and backward. Modernist film directors such as Pasolini, Fellini, Antonioni, and Godard opt, as a reaction to the absolute classicism, for non-narrative styles to deconstruct the classical sensation and pathos (Eisenstein, 2004, p. 6) that shape the audience to manipulate later them within ideological agendas. The colonial and sexist themes, of course, are abandoned, while existentialist, skeptical, Marxist, and nihilist modes become noticeably active within avant-garde cinematic contexts. Psychoanalysis too retains its filmic existence as it transcends Freudian psychoanalytical approaches to apply works by other theorists such as Lacan whose approach is so compatible with the new *cryptic* narrative. Some postmodernist film directors, moreover, suggest discursive psychoanalytical works rather than narrative ones. In this article, the researcher tries to explore how psychoanalysis shifts its linear cinematic representation to adopt a fragmented aesthetics. In so doing, the researcher resorts to a semiotic method to deal with Murnau's *Nosferatu*<sup>1</sup>, while he interweaves Lynch's *Mulholland Drive*<sup>2</sup> with Lacanian psychoanalytical approach since semiotics cannot be effective within Lynch's purely fragmented discourse.

*Nosferatu* is a film by Friedrich Wilhelm Murnau<sup>3</sup> that was released in 1922. It is a kind of adaptation to Bram Stoker's *Dracula*. Since Murnau was not authorized to deal with this adaptation, he changes names and the structure of the events to look different. Instead of 'Dracula', he opts for 'Nosferatu' that almost suggests the same meaning. The main character, moreover, is named the Count 'Orlock' instead of 'Dracula'. This film, today, is considered a chef d'oeuvre that constitutes much food for thought for many critics all over the globe. For such a reason, Murnau chooses to be communicative. He uses logical and chronological time along with other linear elements such as the classical narrative, causation, and sensation to strengthen building blocks of interpretation.

<sup>1</sup>*Nosferatu*. F. W. Murnau, Film Arts Guild, 1922. Film.

<sup>2</sup>*Mulholland Drive*. David Lynch, Les Films Alain Sarde, Asymmetrical Productions, Babbo Inc, Canal +, The Picture Factory, 2001. Film.

<sup>3</sup>Friedrich Wilhelm Murnau (1888-1931) is a German expressionist film director.

Murnau's narrative connects causal events to develop a coherent and cohesive story with an exciting mode. His way of assembling shots and scenes within a systematic montage ends up in a reasonable *sequentiality*, as a sort of structure to tell his story. However, Murnau's expressionist option marks this film with certain aesthetic significations that accompany the mentioned logical and reasonable sequentiality. German Expressionism is viewed as an intensive mode embracing different sorts of aesthetics. Murnau, as a case in point, is excessively interested in aesthetic light. The contrast between lit shots and obscure ones in his *Nosferatu* is significant enough to evoke issues of *human conscious* and *subconscious*, especially the dark side of human soul or spirit. This is why Murnau uses *chiaroscuro*<sup>4</sup> technique to connote the 'non-organic life of things' (Deleuze, 1986, p. 50) and therefore the contradiction between the conscious and the subconscious since Expressionism borrows some of its tenets from Freudian psychoanalytic approach. *Nosferatu*, accordingly, depicts the two tensional conscious and subconscious throughout a specific way of dealing with lighting. The daylight world represents the Count Orlock when he is described as a normal person who is interested in ethics and social decorum. At night, the situation gets reversed because his diabolic soul reveals itself. The daylight signifies the *artificial conscious*; whereas, the night stands for the *innate subconscious*. This representation connects the external world controlled by culture with the inner side of human beings influenced with libidinal drives. Murnau within this context grapples with Freudian psychoanalytical theory with a kind of celebration to a *subjective reality* embodied in the way he represents Orlock. He creates this character to look half human and half animal as he links the human side to *culture*, while the animalistic side is connoted to *nature*.

Murnau's *Nosferatu* can be fully received if one utilizes Freud's research on how the conscious / culture gets in a tensional relationship with the subconscious / nature during the process of self-identification. According to Freud, the *ego*<sup>5</sup> is the developed version or copy of the *id*<sup>6</sup> after the *super-ego*<sup>7</sup> has interfered to repress innate and natural instincts. As these unconscious instincts are inhibited by conscious rules, the unconscious is allowed to operate only if it respects consciousness that determines many social regulations. Freud construes:

(...) it may be said that this transformation of an erotic object-choice into an alteration of the ego is also a method by which the ego can obtain control over the id and deepen its relations with it – at the cost, it is true, of acquiescing to a large extent in the id's experiences. When the ego assumes the features of the object, it is forcing itself, so to speak, upon the id as a love-object and is trying to make good the id's loss by saying: 'look, you can love me too – I am so like the object' (Freud, 2005, p. 36).

It is these interactions occurring amongst the ego, the id, and the super-ego that create certain energy be it positive or negative. In the case of Orlock, it renders rather a destructive dimension as it reveals wild and aggressive psychology that is referred to by psychiatrists as a pathological case. The way Orlock behaves during the day suggests, therefore, the conscious manifestation that is embodied in respecting conventions and social norms. He is, at this level, controlled by the super-ego. The daylight connotes the visible practices witnessed by everybody (consciousness), while the night stands for the wild id (the sub-conscious). The tension between the two, eventually, ends up in this context in destructive energy that sucks people's blood. In other cases, the results would be rather positive as the id gets in reconciliation with the super-ego allowing the individual to operate *according to the norms within social contexts*.

Bazin, nevertheless, criticizes Murnau and refuses the way German expressionism refers to reality. For Bazin, there is no subjective reality. Aesthetics is unable to transcend mundane reality, as there is only one tangible manifestation of it. Expressionism, therefore, cannot exercise other hidden or aesthetic aspects such as psychoanalytic representation of the subconscious or light psychoanalytical connotations. Bazin does not see any clear impact of expressionist aesthetics on the image:

One might be inclined to think that the plastics of this image are expressionistic. But this would be a superficial view. The composition of this image is in no sense pictorial. It adds nothing to the reality, it does not deform it, it forces it to reveal its structural depth, to bring out the preexisting relations which become constitutive of the drama (Bazin, 2005, p. 27).

Since Bazin tends to have a realist attitude towards reality, he believes that reality is what manifests out there rather than believing in the possibility of representing the non-concrete subconscious. Aesthetics, also, does not mean anything for him since it cannot modify, change or handle deep *subjective* modes only by relating aesthetic choices to significant ones. Reality, therefore, for realists operates within a tangible and visual space regardless the attempts trying to depict other aspects of this reality such as the psychoanalytical aspect in our context.

Metz corroborates the idea that cinema is *analogous*; that it cannot transcend what is *visible* over there. He believes that: '(the sound of a cannon on film resembles a real cannon sound) as for the image track (the image of a dog is like the dog)' (Metz, 1974, p. 69). So, there is no floor with this realist theory for subjective representations that is psychoanalysis in our study. However, since Eco insists on the arbitrary relationship between the image and the origin, he opposes both Bazin's realism and Metz' analogy as he explains:

The theory of the photo as an *analogue* of reality has been abandoned, even by those who once upheld it – we know that it is necessary to be trained to recognize the photographic image. We know that the image which takes shape on celluloid is analogous to the retinal image but not to that which we perceive (Eco, 1976, p. 594).

<sup>4</sup>Chiaroscuro is a light technique that uses the contrast between dark and light.

<sup>5</sup>Ego: mediates and collaborates between the id and the super-ego to reach a kind of reconciliation in case of normal state and paranoid behaviors in case of pathological state.

<sup>6</sup>Id: instincts and natural drives.

<sup>7</sup>Super-ego: morals, culture and society that oppresses the id.

Thanks to Eco's insights that today cinema goes further than the idea of the analogy. Dealing with image, Eco uses *code* instead of *language* and tries to give it an arbitrary perspective since it does not suggest any analogy between the *icon* and the *origin*. For example, an image of a horse does not refer to horses in general, but rather to a specific horse. Moreover, the angle, the frame, and the perspective of the taken photo (image) are selective and reductive in the same time. What is included is meant to be salient, and what is outside the frame is meant to be obscured. It is within this semiotic context that psychoanalysis continues as a theme in cinematic experiences. Semiotics allows understanding well psychoanalytical filmic representation since it discards one-dimensional reality and involves, instead, a body of relationships amongst signifiers and signifieds to reach symbolic meanings. These meanings can shape different nuances, connotations, ideologies, theories, etc. In Murnau's *Nosferatu*, they construct purely psychoanalytic modes.

Eco, hereafter, highlights semiotic analysis to the films as he suggests the encoding / decoding process involving the sender / recipient relationship. The meaning, according to semiotic analysis, does not exist in one filmic element, but rather it is generated from the relationship between the signifier and the signified. If the scene of Orlock ascending the stairs, for instance, shows him as a single element, one cannot link any signification; nevertheless, if one links Orlock to his shadow crawling on the wall, s/he will understand that he resemble a spider. Sucking blood, therefore, is the sharing element between Orlock and spiders. The meaning, eventually, is the danger of this vampire. So Orlock as one element cannot generate any meaning, as it is the case for the shadow if it is represented as isolated from the whole network of filmic codes. It is, then, the relationship between two elements and more that generates meanings.

Following Eco's method, though *Nosferatu* expresses various inner psychoanalytical experiences, it suggests many interesting relationships amongst its *icon* allowing semiotic analysis to permeate intended critiques to the film. Let us first list the shots included in the scene that starts in the 22<sup>nd</sup> minute and that summarizes the main theme of the film. It depicts events and settings in close up, medium and knee shots since the aim is to create a psychological atmosphere and therefore to involve the spectator in the filmic world. Other films, especially the realistic ones choose to use full and long shots to keep the spectator away from direct contact with the events, as the aim is merely to create a documentary *style* and *effect*. In *Nosferatu*, however, the scene represents a medium shot on 'Hutter' who is sent by his employer to meet Orlock for a sale process. This medium shot is done on purpose because Murnau wants to show Hutter in relationship with the food he is eating and, hence, he gives importance to the knife that is used by Hutter. The second shot describes a close up on the Count Orlock to create certain suspicion since the shot allows a clear view on the black color circling his diabolic eyes. The third shot depicts a wall clock that has just pointed 12h00 (mid-night). The fourth and fifth shots represent a medium and an insert takes on Hutter while cutting his thumb by knife as an unexpected incident. Then, for the first time in this scene, Murnau uses a full shot to show the Count Orlock stands up and gets closer to Hutter in an attempt to suck the blood on Hutter's thumb. As a reason, Hutter steps back. This is followed by a title card indicating: '*let us chat together a moment my friend... until dawn, and I have the whole day to sleep*'. Still to mention that the Count Orlock is represented with animalistic characteristics. He has a strange nose and his nails are like claws.

The element of the blood in relationship with the Orlock's attempt to suck it indicates the idea of vampires. The way Murnau depicts Orlock's attraction to the bloody thumb becomes more suggestive if we compare two other elements; namely, the diabolic representation of the Count Orlock (his long nose and scary nails) with the word 'Nosferatu' that means in Serbian language 'immortality', we will conclude that the count Orlock is a typical vampire. Accordingly, we can understand the satanic atmospheres Murnau wants to convey if we relate the changing behavior of the count Orlock (his attempt to suck blood) with the title card showing the following writing: '*let us chat together a moment my friend... until dawn, and I have the whole day to sleep*'. The writing indicates that Orlock becomes inactive during the daylight; yet, he wants to spend the night talking to Hutter who starts feeling scared. The relationship between the two elements (two contradicting characters / reactions / behaviors etc.) signifies the predator / prey relationship. The obscured setting, the white and black squares on the castle floor and the gothic arcs are separate elements that give the satanic perspective to the scene when they are tackled in relationship with each other. All the previous codes indicate that Orlock is a *supernatural* creature since he does not die like living creatures; yet, he has no common things with any living creature. Moreover, the wall clock that points out the mid-night in relationship with the incident of the cutting thumb signifies the coming of the evil. This relationship, thus, conveys the bad omen overwhelming the whole atmosphere of the scene. This is very conventional, as the majority of people in the West believe that the evil, bad spirits, and vampires become active and energetic after mid-night and stops their devil activities at dawn.

Throughout the film, one can decipher many other interesting relationships. For example, if we compare the appearance of the real spider on the hospital wall with the appearance of Orlock's shadow crawling on his castle walls, we can understand the kind of *metaphors* used by Murnau. This latter wants, therefore, to convey that Orlock suck blood just like the spider since there are many things in common between the spider and Orlock. This is, of course, to characterize Orlock with animal behavior. This becomes very clear when Murnau represents another scene of wild plants to link the savage behavior with Orlock's one. The character of Nina is also very suggestive compared to the two men. She is, in fact, the woman that constructs a bridge between her husband Hutter and Orlock. Hutter is represented as handsome and ideal. He respects the social norms and conventions. In the contrary, Orlock is represented as savage and nocturnal monster. The way Hutter, however, looks at the mirror are a kind of identification with Orlock, especially when he feels the teeth traces of Orlock on his neck. Not only the mirror that constructs this relationship, but also Nina who opts for giving herself as a sacrifice to Orlock to save the inhabitants. She waits for Hutter in the harbor. The comer, however, is Orlock! Murnau relates Orlock's psychological desire to blood by Nina's desire to give herself as a sacrifice and this suggests that Nina, in fact, deal with only one person with two personalities. This renders *the ego* that embodied both the innate subconscious and the cultural conscious. Orlock, then, stands for the libido side of Hutter, which is a typically psychoanalytical

representation. All the contradicted elements, hereafter, refer to the already mentioned tension between the ego and the super-ego in one's psyche. On the whole, if one relates the different filmic elements (narrative, settings, characters, props, costume, make up, etc.) to each other, s/he can conclude many significant psychoanalytic meanings, as Murnau's *Nosferatu* is fraught with such dimension.

Film aesthetics after the Second World War abandons narrative styles to oppose in general the way totalitarian ideologies use classical linearity to construct conflicts between nations, groups, and individuals. This linear narrative is viewed as one of the reasons behind the loss of confidence that is expressed in all sorts of European artistic works. Themes, also, are revisited and criticized to change imperialist representations such as Nationalism, absolutism, propaganda, historical works, etc. Psychoanalytical approaches, however, becomes able to transgress this change by retaining its thematic and aesthetic filmic position. Of course Freudian approaches are modified and developed to update the world changes. This is one reason why psychoanalysis can endure and resist. Lacanian psychoanalysis goes a step further to study external factors in human psychological development. Focusing on external factors makes psychoanalysis look open and non-reductive *vis-à-vis* human's surroundings including societal dimensions. Lacanian approaches, also, are not linear since they involve more complicated interpretations and reactions. This, as the researcher believes, is a compatible approach that goes hand in hand with the cryptic and multiple style of the modernist and postmodernist cinema discarding narratives, but highlighting *discursive aesthetics*.

Lynch's *Mulholland Drive* represents a cryptic story of an amnesic woman who is named Haring. After this woman has survived a serious car accident, she walks to the nearby city that is Los Angeles. There, she gets in a hidden way into a house that has been just left by an old woman. She chooses the name of Rita after the name of Rita Hayworth, the actress whose image appears in a film poster (Gilda). Haring/Rita pays attention to this poster throughout a mirror, which is very significant at the Lacanian psychoanalytical point of view. Betty tries to help Haring/Rita to remember her who exactly is she.

Throughout the journey of rediscovering Rita's identity, Lynch represents many detached and fragmented events that are open to interpretations. Haring/Gita decides to change her look escaping the unknown and the fearful feelings she gets after discovering a dead body in the house that she visits along with Betty. They have found the address of this house in Rita's purse... Rita/Haring and Betty make love... On attending a show, Rita finds in her purse a box that matches a mysterious blue key she has already found in her purse. At home, Rita/Haring takes out the key and suddenly Betty disappeared... Rita/Haring faints, as an actress awakes up... Rita/Haring finds this actress takes after Betty. This actress, eventually, is not skillful... Throughout the events, there are certain reciprocal personifications between Haring/Gita and Betty that raises the degree of confusion, fragmentation, and paranoia.

Lynch does not want to influence his audience or shape their attitudes. He rather wants to derange them by suggesting a fragmented story, detached characters, and cryptic events. The researcher finds this mode in Godard films as it is, for him, not necessarily for events to have any *logical link* to the story since the aim is to disrupt the linearity and to show the fragmented side of *reality* (Godard, 1972, p. 47). The aim, therefore, is to create an intellectual relationship between the sender and the recipient rather than shaping her/his attitudes throughout sensation and pathos.

Some modernist and postmodernist films, then, become more discursive than narrative. Since everything around us can be discourse, films become interrelated with mundane and non-linear social, political, ideological and economic issues. The *nuances* generated from the recipient sender interaction is what matters for directors such as Godard and Lynch who are interested more in multidimensional realities rather than absolute ones. In so doing, they oppose narrative way of creating certain kind of meanings to obscure other different kind of meanings. This is why films adopt other empirical ways of telling stories to represent reality as disrupted and plural. In *Mulholland Drive* case, Lynch chooses discourse rather than narrative to transmit his psychoanalytical nuances.

*Mulholland Drive* is an example that represents *confusion*, as suggested by postmodernism, by using hyperrealism in representing the two interrelated characters, namely Betty and Haring/Gita, an actress and an amnesiac woman who forgets everything after an accident in *Mulholland Drive*. In fact, Betty's reality is uncertain and not tangible. However, Haring and Betty are one. They are overlapped just like the conscious and the subconscious. The events, that they are experiencing, are rather *cryptic* and *mysterious* to create a real confusion around them. This is based on a psychoanalytical background, namely the Lacan's *identification* in his *The Mirror Stage as Formative of the Function of the / as revealed in psychoanalytic Experience*. According to Lacan, the self becomes *objectified* throughout the reciprocal process of identification. When the self-manifests as the subject and the object in the same time, it ends up being fragmented before it constructs and shapes the ego within its libidinal dimension. The mirror stage as an external factor, that is crucial in this process, determines the relationship between the individual and the society (Lacan, 2006, p. 77). What emphasizes the Lacanian philosophy in this film is the scene of the mirror when Haring/Rita looks at the mirror reflecting both her face and a poster of a film hung on the wall. It is this contact with the mirror that makes Haring think of the name of Rita since it is shown on the poster. This scene, along with other scenes relating Rita to Betty, suggests the transformation of the 'subject' which is the 'I' into an 'object' to be viewed in order to develop the I/self and eventually to create a libidinal relationship with the image / the object (Lacan, 2006, p. 76).

Lynch opts for these unrelated stories that are connected in unusual way to convey confusing psychoanalytical and subconscious aspects of the characters. In this film, one cannot tell whether the end is really the beginning and viceversa just like the Lacanian reciprocal relationship between the subject and the object. Events seem to lead to other events, but in reality nothing leads to anywhere since everything is twisting with contradicted incidents: the history of Hollywood, dreams, hypnotic characters, reality, surrealism, etc. This film sequential, therefore, is broken and causing too much fragmented elements including the confusing relationship between the conscious and the subconscious... This

confusion in *Mulholland Drive* reflects the characters' paranoid psychological state in relationship with external factors. It is throughout the mirror that Haring/Gita tries to construct her identity. The whole social context where she operates and interacts is merely another kind of this mirror contributing in an imaginary identity:

It suffices to understand the mirror stage in this context as an *identification*, in the full sense analysis gives to the term: namely, the transformation that takes place in the subject when he assumes (assume) an image that is seemingly predestined to have an effect at this phase, as witnessed by the use in analytic theory of antiquity's term, 'imago' (Lacan, 2006, p. 76).

The identity generated by the mirror process can lead to a paranoid personality and the 'social dialectic that structures human knowledge' (Lacan, 2006, p. 77) as Lacan construes. *Mulholland Drive*, also, suggests this paranoid mode at all the levels. Haring/Gita's personality, Betty's drives, the film's cryptic structure, and the whole mode seems to be paranoid. The diner scene, for example, is very suggestive in terms of this *paranoiac* and *cryptic* dimension. This scene lasts more than ten minutes, which is unusual in Hollywood films; yet, Lynch wants to go beyond the norms by blurring the boundaries between the normal and the abnormal/paranoiac. The scene presents two characters that have no logical relationship to the preceded or followed events. Herb and Dan meet in a restaurant in Hollywood. While Herb is eating his meal, Dan is not eating, as his dish appears untouched. Moreover, he seems very frightened and unstable. What is odd in this scene is that the two main characters of the film appear around another table in the background, where normally the extras are put. David Lynch, hereafter, wants to exchange the roles between extras and main actors and gives the importance to the extras (played by famous actors!) by giving them dialogues and framing them in close ups. Nevertheless, the two men resemble the two main female characters as they may even reflect them. The two women and the two men deconstruct, also, the notion of the traditional couple that consists of woman and man. Here, the couples may represent *problematic* homosexual presence. Lacan explains how in the age of eighteen months libidinal drives manifest throughout the mirror process. This libidinal manifestation accompanies individuals throughout their lives:

(...) this activity has a specific meaning up to the age of eighteen months, and reveals both a libidinal dynamism that has hitherto remained problematic and an ontological structure of the human world that fits in with my reflections on paranoid knowledge (Lacan, 2006, p. 76).

The problematic, confusing, and paranoid dimension of Lacanian approach goes hand in hand with Lynchean cryptic representation. This scene represents an overlapped relationship between reality and dreams (sometimes nightmares). For Lynch, this is like poetry and music that is not consumed by any one. It rather goes for the *abstract* that cannot be expressed in words. This idea shares what Pasolini has described as poetic cinema that is different from prose cinema (Pasolini, 1984, p. 545). For Lynch, not everything has a meaning, but meanings themselves may differ from one to another. Meanings are arbitrary and films, for him, should address the deep psychological state rather than the mind. This reflects Lacanian belief that self-identification itself is a matter of imagination and illusion. The situation in both Lacanian findings and Lynchean representation resembles dreams and nightmares. It is throughout these dreams that the individual shapes her/his personality and identity (Lacan, 2006, p. 77).

Reality for Lynch therefore, goes further than Bazin, Metz, or even Murnau's one. It transgresses both linear representation and internal factors. All his filmic elements contribute in constructing these deep psychological dimensions. The camera movement is not stable too to give the impression of anxiety and fear. As for the sound, sometimes is resonant, but sometimes it is muffled which reflects again the interrelation between the real life and the nightmare. In this scene, nothing is stable, real, or concrete. However, everything is twisted with contradictory and abstract filmic elements including the psychoanalytical non-linear sequentality.

The question that can be asked within this context, is how could psychoanalysis transgress linear narrative to fragmented discourses? If one understands how fragmented styles are all operating within a deconstructive mode to everything coherent and homogeneous, s/he will conclude that this transformation is so normal. What may seem not normal is how psychoanalysis survives after discarding many theories such as historicity, structuralism, religiosity, etc.? This may be understood due to the existentialist strategy that becomes very active and effective after the Second World War.

Though Lacan may oppose some of the existentialist tenets, especially when he transcends inner human interactions to highlight external factors (Lacan, 2006, p. 80), he still operates within the existentialist mechanism. He believes that there are no psychoanalytical meanings unless there is an individual action that operates. The 'imago' for him, manifests in the mundane practices of the individual in society (Lacan, 2006, p. 76). Lacan, moreover, suggests a journey from 'insufficiency' to 'anticipation'. In fact, insufficiency shapes the *id* within the process of identification. The anticipation, however, is a kind of initiative stage in this process. In the film it is the journey of Haring/Gita from the mirror time of contact until her libidinal, imagery, confusing, and paranoid stage. The whole mode, hereafter, is existentialist, as Sartre believes that: 'Existence precedes essence; or, if you prefer, that subjectivity must be our point of departure' (Sartre, 2007, p. 20).

## 2. Conclusion

The duality between conscious and subconscious is represented in classical cinema in a linear and understood narrative. This cinematic choice allows communicative modes since it shapes meanings, nuances, and connotations within a coding/decoding process. However, avant-gardists opt for deranging their audiences by shifting the mentioned duality from its narrative level to a cryptic non-narrative one to represent the fragmented side of human psyche. Cinema, for avant-gardists, is not communicative but rather discursive.

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