



Università degli Studi di Ferrara

**DOTTORATO DI RICERCA IN
"STUDI UMANISTICI E SOCIALI "**

CICLO XXVIII

COORDINATORE Prof. Carlo Peretto

**Italian Neorealism and Iranian Cinema:
A Deleuzian Reading**

Settore Scientifico Disciplinare L-ART/06

Dottoranda

Dott.ssa Faezeh Jafaryan

Tutore

Prof. Alberto Boschi

Anni 2013/2015

Table of Contents

INTRODUCTION.....	1
--------------------------	----------

PART I: THEORIES.....	5
------------------------------	----------

FIRST CHAPTER: FILM AND PHILOSOPHY	7
---	----------

Relationship between cinema and thought.....	9
--	---

Classical Film Theory	11
-----------------------------	----

Contemporary Film Theory.....	13
-------------------------------	----

Philosophy of cinema	18
----------------------------	----

SECOND CHAPTER: GILLES DELEUZE	23
---	-----------

Ideas and concepts.....	25
-------------------------	----

Philosophy of Cinema: two images.....	33
---------------------------------------	----

Movement-image	34
----------------------	----

The crisis of movement-image: beyond the movement	43
---	----

Time-image	48
------------------	----

Thought-image	56
---------------------	----

THIRD CHAPTER: NEOREALISM.....	61
---------------------------------------	-----------

Political and economic grounds	63
--------------------------------------	----

Origins of neorealism	64
-----------------------------	----

What is neorealism?	65
---------------------------	----

Stylistic features	68
--------------------------	----

New-Realism.....	69
------------------	----

Main figures	71
--------------------	----

FORTH CHAPTER: IRANIAN CINEMA	85
--	-----------

History.....	87
--------------	----

New-Wave.....	90
---------------	----

After Revolution.....	98
-----------------------	----

PART II: ANALYSIS.....	103
FIFTH CHAPTER: IRANIAN FILM IN THE LIGHT OF NEOREALISM.....	105
Italian Neorealism in Iran	107
Crisis of movement-image in neorealism	116
Crisis of movement-image in Iranian new-wave	123
The emergence of new image	127
<i>L'eclisse</i>	130
<i>Still life</i>	134
<i>Prince Ehtejab</i>	137
<i>The Cow</i>	139
<i>8 ½ - Hamoun</i>	142
<i>Cristo si è fermato a Eboli - The Wind Will Carry Us</i>	151
CONCLUSION	161
ILLUSTRATIONS	167
SELECTED FILMOGRAPHY	175
BIBLIOGRAPHY.....	177

Acknowledgments

I would like to express my sincere gratitude to my advisor Prof. Alberto Boschi for his valuable and constructive suggestions during the planning and development of this research work.

I am particularly grateful for the assistance given by Francesco Di Chiara for providing me with many useful bibliographic references and for his help in improving my English writing.

I would also like to extend my thanks to my family for their support and encouragement throughout my study and also to my dear friends Diletta Pavesi and Yasmeen Qaraqish who offered their helping hands whenever I was in need.

At the end I would like express appreciation to my beloved husband Mehrdad Parsa who supported me at all stages of my work intellectually and spiritually.

Introduction

In the world today that even modern discourses and debates over human rights and equality are unable to make peace and promote reconciliation among nations, and the shadow of war, terrorism and ethnic and religious intolerance threaten each moment of people's life, art might be the last resort, the only common language that can cross all boundaries, colors and distinctions and connect human souls with each other. If philosophical, political and ideological discourses do not find a way to bring humans and nations together, the real peace should be sought in the realm of art, where the boundaries are blurred and distances disappear. In this respect, the comparative studies of art of different nations and the search for their common grounds is undoubtedly the main vocation of researchers in the arena of art and thought. When we try to hear a similar voice in the calls of the souls of two nations with two different languages, cultures and origins, and that are thousands of kilometers far away, only then we do take a step towards unfulfilled promise of peace and rapprochement and toleration. Among other art forms, however, cinema has played a more important role in realizing this ideal. In spite of its short life span, cinema could soon become art of masses and attract a huge number of audiences. Although the popularity of cinema has been criticized by many thinkers such as Theodor Adorno, Jean Baudrillard, Vilem Flusser and in some way Gilles Deleuze and they treated cinema as a political propaganda, nevertheless, we cannot condone the significant role of cinema in connecting cultures and creating a new human nature. Through its material heterogeneity, namely theater, literature, music, photography or painting, cinema has been an influential factor in forming or transforming cultures. Although this influence has been exerted sometimes negatively in the direction of prompting violence, enslavement and mesmerization of masses, in artistic and independent cinematic movement we witness the advent of a new art whose essence, in Deleuze's view, is thought. For him the specificity of cinema in relation to other artistic form is its ability to present thought. He explains that cinema has proved through many specific films- and of course not all of them- that is able to represent ideas which can only be expressed through cinematic images. And as a medium which produces effect it can give an image of thought. In his point of view, there is an identity between cinematic image and thought, a sort of 'cinematic thinking'. This idea is extended in *Cinema 2*, the second volume of Deleuze's books on Film.

Here Deleuze tried to formulate philosophical concepts which are deeply cinematic. He pursues his vocation through focusing on cinematic image and treating cinema as a way of thinking. According to him, “film criticism shouldn’t just describe films but nor should it apply to them concepts taken from outside film. The job of criticism is to form concepts that aren’t of course ‘given’ in films but nonetheless relate specifically to cinema, and to some specific genre of film, to some specific film or other. Concepts specific to cinema, but which can only be formed philosophically” (Deleuze 1995, 57-58). This is what distinguishes Deleuze’s approach to cinema from various theories like psychoanalytic or feminist ones. Therefore this way of thinking about cinema is inseparable from films and entails complicated philosophical reflections based on elements like time, space and movement. At the end of the second book, Deleuze replaces that question of “what is cinema?” with the question of “what is philosophy?” because cinema is a conceptual practice using images and signs. He holds the view that cinema is different from other art forms, it is a form of pure thought. In fact, cinema possesses an autonomy that gives it an eminent state. At the end of *Cinema I*, he dedicates a chapter to Italian neorealism, explaining that it was neorealism that for the first time changed the nature of ‘cinematic thinking’ and replaced movement with time as the main idea of images.

The golden age of Italian cinema known as neorealism started in the mid-1940s, in the post-war era, when World War II consequences caused poverty, unemployment and many social problems. The necessity of representing socio-political conditions of Italian society, a thirst for reality and realism after a long period of censorship and unrealistic trends in cinema under Fascism, as well as the lack of technical facilities of filmmaking, led to the appearance of a new cinematic movement with its own stylistic features that exerted a considerable influence on subsequent films and cinematic movements. From this point of view, many cinematic researchers whether in Iran or from abroad, have tried to carry out an analysis of Iranian cinema, mainly focusing on the works of Abbas Kiarostami in terms of some neorealist characteristics. As a matter of fact, the comparison between Italian neorealism movement and Iranian cinema has constituted the main issue of a great deal of researches and academic thesis so far.

Since Iranian cinema has relatively a long history with various trends and filmmakers, in this study we will try to focus our analysis on a specific period of the history of Iranian cinema, known as ‘new-wave’, that during its short life could introduce many great filmmakers to the cinema of Iran. Iranian new-wave known as the golden age of Iranian cinema began in 1960s and lasted for only one decade but exerted a persistent influence on subsequent films and

filmmakers. In several ways new-wave offers analogies to neorealism: Both took a realistic approach either in form or the content. Many realistic features of neorealism- fidelity to social contemporary conditions, use of contemporary true subjects, location shooting, uncontrived, simple plots, predominance of medium and long shots, working class protagonists, dialogues in the vernacular, natural lighting and invisible style of filming, open ending and avoidance of superstars- can also be recognized in Iranian new-wave. In Neorealism mostly non-actors play the main roles but even when professional actors are present like in *Roma città aperta*, “their professional aptitudes have to do with the profession of being man” (Zavattini 1978, 75) and the concept of movie star is rejected. Similarly in Iranian new-wave superstars are absent and most parts are played by either non-actors or theater actors. Both movements possess a critical attitude and a deep sense of commitment toward social problems. Both are deeply rooted in literature. Neorealist directors were affected by Giovanni Verga’s literary movement ‘Verismo’ as well as American naturalistic and realistic novelists such as Sherwood Anderson, John Dos Passos, William Faulkner, Ernest Hemingway, and John Steinbeck. Likewise Iranian new-wave filmmakers were under the influence of Iranian modern literary fictions such as Gholām-Hosseini Sā’edi’s works. And finally both Italian neorealism and Iranian new-wave came to exist in response to the prior superficial and stereotypical film genres like ‘Telefoni Bianchi’ in Italy and ‘Film Farsi’ in Iran.

Regarding these common grounds and the influences that Italian films exerted on Iranian cinema when imported, dubbed and screened in Iran during 1950s and 1960s, in this study we tried to explore their similarities and differences from a philosophical perspective according to definitions and concepts that Deleuze applied to neorealism.

The scope of the research

In conventional definitions and according to historians of cinema, neorealism as a social movement is confined to the socio-political conditions of Italian society during 1940s and 1950s. Thus by the end of that social conditions and by economic recovery, this cinematic movement fell into decline in 1950s. For many thinkers and filmmakers, however, like Federico Fellini, Francesco Rosi, Andre Bazin and Gilles Deleuze neorealism continued in the next decade and entered a new phase. Since Deleuze's philosophy constitutes the theoretical framework of this study we extend the scope of the study to the works and directors who are less known as neorealist but started their professional career in neorealist period and in collaboration with neorealist directors, such as Fellini and Antonioni. Similarly in Iranian cinema and in analyzing new-wave filmmakers, we did not limit the study to the historical boundaries of the movement and considered some later works of directors who had started their career as a new-wave filmmaker like Dariush Mehrjoui and Abbas Kiarostami. In addition to a general study of both movements, four films have been analyzed individually and four films have been compared two by two. In using Deleuze's theories we concentrated mainly on his two cinematic books, *Cinema 1: The Movement-Image* and *Cinema 2: The Time-Image*. Nonetheless to elaborate some concepts or terms we made reference to his other books.

Methodology

Throughout his two cinematic books, Deleuze makes numerous references to filmmakers and cites examples of various films and different cinematic scenes in order to make intelligible his concepts and cinematic theories. In this study, we took a reverse path in a sense that in analyzing each film or sequence we made plenty of references to Deleuze's arguments specifically those he puts forward in his two-volume cinematic books. Using Deleuze's concepts and theories we tried to make a comparison between two cinematic movements: Italian neorealism and Iranian new-wave. Films were studied in terms of both content and structure.

Part I: Theories

First Chapter:

Film and Philosophy

Relationship between cinema and thought

When Plato instantiated the famous allegory of cave to distinguish real world from illusory images, he might never predict that many of thinkers and theorists of later centuries would use this discussion for their theorizing about a new artistic medium. Plato's cave is a place in which imprisoned people can only see shadows and phantoms of real world cast on the wall before them. In Plato's opinion, among those prisoners accustomed to this delusive world of illusory images, some may be able to break the chains, go out and face the sun and real world directly. In this respect, enchained prisoner of Plato's cave is analogous to a viewer seated in a dark movie theatre and free from external world, haunted by the projected images on the screen. It can be said that this similarity between Plato's cave and movie theatre has induced many of thinkers and philosophers to think and raise questions about the nature of cinema and possible relations between cinema and philosophy. What is cinema and what does it do? What is its difference with other kinds of art? Can we say it has a deeper relationship with thought and philosophy in comparison with other arts?

When the entrance of The Lumière brother's train in *Arrival of a Train at a Station* frightened viewers deadly, the first sparks of this idea twinkled in lots of minds that what kinds of relation cinema can have with reality and where its boundaries are. Undoubtedly, what raises such questions is the resemblance of reality with cinema through its pictorial nature. Cinematographic

images are temporal and spatial, consist of movement and sound and in general they are alive. This peculiar characteristic of cinema causes its closer linkage to reality than to thought and thinking. Whereas other kinds of art like painting, literature and music, each can only reflect some part of reality. This situation is comparable, to some extent, with attempts of people in the story of an Iranian poet, Molavi, who are trying to recognize an elephant in darkness¹. These arts because of the nature of their medium each can focus on parts of reality using their own particular way and therefore have a limited access to reality. Even theatre which some believe has less limitations and is closer to cinema, in a more accurate analysis shows other restrictions. Munsterberg in his *The Photoplay* (1916) makes a comparison between cinema and theatre, referring to cognitive/perceptual mechanisms of human mind and their similarities to cinematic techniques. In his belief, cinematic techniques such as close up, flashback, flash-forward etc. have a determinative role in drawing viewer's attention to gestures, images or particular objects. These techniques can demonstrate the privileged place of cinema and go beyond the theatre: "The close-up has objectified in our world of perception our mental act of attention and by it has furnished art with a means which far transcends the power of any theatre stage"².

Furthermore, cinematic techniques from framing to cutting all have proved that cinema goes beyond the mere representation of real world and in Arenheim's view provide a different perceptual condition. In this respect, the importance of cinema is not in illustrating of what exist but in depicting possibilities like spatial and temporal jumping, revealing the ignored and unseen parts of the world and generally releasing world from frozen viewer's perspective. What makes it reasonable to ask about the relations between cinema and thought is not the fact that cinema pays attention to what we are trying to understand by thinking, rather its role to transform the subject of thought. On the one hand, cinema can be an absolute reflection of real world; on the other hand, it can maximize the world through complicated cinematic techniques and thematic issues fraught with new ideas and creative concepts. But this maximising is not the same Platonic maximization by distinguishing tangible world from intangible world (world of forms). Rather it occurs through creation of partial and variable realities. In other words, contrary to prisoners of Plato's cave, viewers in movie theatre do not need to go out of cinema in order to

¹ Molavi, the 13th Century Persian poet and teacher of Sufism, included it in his Masnavi. In his retelling, "The Elephant in the Dark", some Hindus bring an elephant to be exhibited in a dark room. A number of men touch and feel the elephant in the dark and, depending upon where they touch it, they believe the elephant to be like a water spout (trunk), a fan (ear), a pillar (leg) and a throne (back). Molavi uses this story as an example of the limits of individual perception.

² Cited in Colman 2009, 23

access to the truth, because no absolute, perfect reality as an original version of world exist outside of movie theatre. By creating a new world, cinema can show us that truth is whatever it can be and can turn to it. In this regard, the question of ‘what is cinema?’ would be a movement toward discovering the boundaries of reality.

At the end, the controversy among philosophy and cinema is as old as the history. But we can classify, to some degree, theorists and thinkers who have worked in this field based on their approach to film study. First group known as film theorists in the general domain of Film Theory, tried to study the cinema in terms of cinematic techniques or dominant theories or intellectual currents. In other words they have thought about nature of cinema and its affects and functions in society and culture according to general and grand theories like Realism, Formalism, Feminism, Psychoanalysis, Semiology, Marxism.....

Classical Film Theory

What is known as ‘Film Theory’ in general is categorized in two branches: Classical Film Theory which formed around 1924 and Contemporary Film Theory raised around 1962. What separates these two categories is the formation of Film Semiotics. The main concern of Classical Film Theory is the quest for an essential characteristic of cinema. ‘...classical theorists effectively asked the questions: what are the specific or essential capabilities and features of film that allow it to function as a medium of art? (Smith, 2001, 467). For theorists such as German psychologist and writer Rudolph Arnheim and Russian film maker and critic Sergei Eisenstein the answer lies in the consideration of cinematic form. Formalism attitude emerged in response to this viewpoint that cinema is just a device for capturing external reality and so cannot be regarded as an art. Arnheim attempted to prove that in contrast to this vision cinema can go beyond the mere representation of ordinary reality and create different possibilities and experiences. ‘Arnheim has reservations about certain technological developments within the history of cinema because he believes that the artistic potential of film lies in its technological limitations’ (Choi, 2009, 291). He lists a set of cinematic features which differentiate filmic perception from natural perception. One of these features for example lies in the fact that cinematic images are two dimensional in contrary to our tree dimensional world. Such attributes can lead to completely different experiences and create special possibilities. Hence Arnheim is opposed to any new technological facilities that make cinematic experience closer to natural experience. Yet he is not accordant with pure Formalism and believes that ‘....‘informative’

modes of film making – like the documentary – are as legitimate an arena of artistic expression as the fiction film’(Smith, 2001, 465). In his view films on the one hand, must be faithful to reality and on the other hand, should search the way to avert it.

The second approach in Formalism belongs to Eisenstein. In his view, cinematic mechanism has always existed in human life and during all historical periods we can find images whether as a kind of pictorial language and human handwriting or as an ultra-human language. Eisenstein is seeking a new aspect of cinema through new encounter with reality and this entails to go beyond external reality. For this purpose he suggests “montage” as an important, determinative cinematic technique. In fact, by “montage” simple and documentary recording of reality ends and by putting different images together new ideas and concepts emerge. The importance of “montage” for Eisenstein is so great that he considers it as one of the main elements of cinema. ‘Throughout his career, Eisenstein would consider *montage* as both the technique of film editing and a broader artistic strategy for organizing the entirety of a work, its architectural dynamic’(Bordwell, 2009, 381). Eisenstein’s concept of “montage” was obviously influenced by Hegel's dialectic and therefore he developed a dialectic approach to “montage”. In short, he poses “montage” against the realism of photographic image and thus against the reduction of cinema to photography. Consequently, according to Eisenstein and Arnheim films can achieve a different and independent experience of reality.

The second phase of Classical Film Theory that formed around 1950s was mainly dominated by two cinema critics, Andre Bazin and Siegfried Kracauer. Recognized historically and philosophically as the first great theorist of Sound Film, Bazin showed a considerable departure from Formalists of silent cinema who emphasised on importance of creative transformation. Bazin in opposition to Eisenstein’s approach refers to a large number of films from Jean Renoir and Orson Welles to Robert J. Flaherty and Vittorio De Sica and remarks that notable cinematic works often reveal an accordance between cinematic images and reality. In his view, film must try to approach reality as much as possible. In his famous article *Ontology of the Photographic Image* first published in 1945, he introduced photographic image as a mechanical reproduction and main, distinctive characteristic of cinema.

He emphasised on the ability of film in representation of temporal and spatial continuity of world. ‘The cinematic frame implying a continuous field of space merely ‘masked’ by the frame, a continuous shot capturing a slice of reality in real time’(Smith, 2001, 468). He believes that in photographic representation there is an imprint of the world and this direct, causative relation

between representation and reality is the crucial attribute of cinematic representation. However he doesn't agree with absolute mere complying with reality since it will lose its artistic aspect. He describes a more subtle relationship between film and reality "in which film is the asymptote to reality, the imaginary line that the geometric curve approaches but never touches" (Monaco,1981,329). Indeed, image of reality should always be obtained in an open interpretation. For Bazin, Realism is meritorious because it gives the spectator this possibility to participate actively in film interpretation and this view is in contrast with Eisenstein's "montage" which restrains any other interpretation. "In analysing reality, montage presupposes of its very nature the unity of meaning of the dramatic event.... In short! montage by its very nature rules out ambiguity of expression"(Bazin,1967, 36). In Bazin's view by montage a restricted and edited world comes to exist, mostly reflecting personal world of film maker that turns spectacle to a passive viewer witnessing director's viewpoint. He suggests 'mise-en-scène', 'long shot' and 'deep focus' as necessary artifices that can convey a sense of reality to spectator. 'That depth of focus brings the spectator into a relation with the image closer to that which he enjoys with reality. Therefore it is correct to say that, independently of the contents of the image, its structure is more realistic' (ibid, 35).

Kracauer another theoretician of cinematic realism emphasises on external reality and like Bazin has a particular interest in Italian Neorealism which its main concern is illustrating the relations between person and society without exaggeration. In fact, the importance of Neorealism for Kracauer is that it's realistic images are more realistic than other cinematic realism. In his opinion, the climax of cinema is when it is able to illustrate mere reality without any intervention. But his realism focused more on content than on form because he believes that film is equipped to record physical reality. "He then develops what he calls a material esthetic rather than an esthetic of form"(Monaco,2009,320).

Contemporary Film Theory

In the last few decades the range of diverse cinematic theories has been so wide that it is hard to subsume all under the general title of Contemporary Film Theory. Great flood of different approaches such as 'Psychoanalytic theory of film', 'Feminist theory of film', 'Analytic theory of film', 'Cognitive theory of film'... and various outlooks of thinkers from Fredric Jameson, Slavoj Žižek, Laura Mulvey, Walter Benjamin and Jean Baudrillard to Stanley Cavell and Gilles Deleuze indicates that cinema has become a profound philosophical topic. By overlapping three

notable domains of 1960s, that is, Semiology, Psychoanalysis and Marxism, Contemporary Film Theory came to exist. In this period, film and cinema were evaluated and analysed through different theories and approaches like Structuralism, Feminism, Critical Theory, Cultural Studies, etc. Here we try to give a brief description of these three main approaches.

Semiotic reading of cinema at its first phase links with three thinkers of mid 1960s. Roland Barthes, Jean Mitry and Christian Metz. Dominant trend in this approach is influenced by semiotic theories of Ferdinand de Saussure and Charles Sanders Peirce, two prominent semioticians of twentieth Century. Cinematic semioticians attempt to explain the process of creating meaning through defining the sign and relations between signs. ‘The fundamental question behind film semiotics is the extent to which semiotic research helps us understand the cinema’ (Kickasola 2009,457). As we know, according to Saussure’s theory, signs govern the world; it means there is no reality beyond signs and their relations, or human subject comprehend reality just through signs. Meaning in every phenomenon is constructed in relation between signified and signifier- two fundamental parts of each sign-and through reciprocal and negative relations of sign within a semiotic system; that is, signs create meaning due to their difference with other signs. ‘All thought being performed by means of signs, logic may be regarded as the science of the general laws of signs’ (Peirce, 1955,62).

Based on this view, Barthes studied signs in other cultural phenomenon and tried to penetrate underlying ideology in cultural constructions. In his view, the purpose of structuralism and semiotic is the grasp of meaning-creation mechanisms in a text and especially in a film. Jean Mitry believes that we cannot have direct access to reality through films. ‘Yet, film does give us access to a rich image, an “analogon” to reality, which bears in it traces of the real’ (Kickasola 2009,460).

Christian Metz, one of the greatest figures of classical semiotic, tries in *Film Language* to investigate structures and functions of some particular cinematic elements including types of shots and manners of montage. ‘His project was less to describe what cinema means, but how it means’ (ibid,461). In fact he attempted to recognize the most basic unit of cinematic meaning. A few later, in *Language and Cinema* he proposed a more general semiotic model rather than linguistic model for cinema and took the first steps toward second phase of semiotic film theory, in which “semiotics proper really gives way to a number of suppositions regarding the nature of the spectator, the nature of interpretation, and the degree to which spectatorial experience can be generalized” (ibid,462). In short, Metz tried to explain that films convey the meaning via

“intermediate codes” not linguistic unit or morpheme since term of “code” does not impose any concrete meaning to the text. Keeping his distance from Bazin’s theory of realism, he discussed that entire cinematic analogon is just a network of interacting codes. Therefore semiotic in his first phase was an effort to find a universal “grammar” of the cinema through which every film from every genres and countries could be analyzed. While structuralist semioticians focused on recognizing and discovering what they called essence of cinema, post structuralist semioticians like other post-modernist theoretician cast doubt on any universal structure of knowledge and because of this reason their critical approach was exclusively fastened to a certain film.

In searching for a certain base and general mechanism, semioticians like other theorists and thinkers in 1970 and 1980, tended toward psychoanalysis. They started a psychological study of spectatorship with appeal to Sigmund Freud and Jacques Lacan’s theories. Although psychoanalytic criticism is not semiological *per se* but is founded on Saussure’s semiotic principles since Lacan’s theory about human identity is based on the notion of meaning-through-difference and “absence” in signification, which is taken from semiotic. In fact consciousness has a linguistic structure for Lacan. However Lacan’s theory has provided a basis for cinema as such.

For the first time at the beginning of 1970s, lots of film theorists tried to make a connection between cinema and psychoanalysis using Lacan’s theory specially his article *The Mirror Stage* (1949). Although Lacan never considered cinema himself, but according to these thinkers his concepts are largely capable for cinematic interpretations. In his article, Lacan discusses the term of mirror stage as a stage in the formation of the ego in a child around six to eighteen months. In this stage, child gains an understanding of itself as a differentiated body and distinguishes itself from others by looking in the mirror. In fact child can obtain an independent identity through discovering his image in the mirror. What is important in this process is the experience of totality and integrity for mirror can give a conterminous image. Indeed, mirror is a metaphor in Lacan’s allegory ‘but it stands for the mirror formed by “the other” in general, and archetypally the figure of the mother’ (Allen,2009,447).

Louis Althusser’s theory of ideology provides a ground on which many of film theorists are able to establish a similarity between Lacan’s mirror stage and experience of watching a film. He investigated social grounds required for constructing an identity. ‘For Althusser, ideology describes the process through which society cultivated compliant social subjects by appealing to their need to be recognized and to acquire a social identity’ (ibid,453).

Integrating Althusser's political theories and Lacan's thoughts, Lacanian film theorists among them Christian Metz, Peter Wollen and Laura Mulvey tried to develop a critical perception of cinematic experience in which cinema screen is analogous to Lacan's idea of mirror-misrecognition. "Just as the subject in front of the mirror (of the other) is bestowed an illusory sense of identity, cinematic representation engenders in the spectator an illusory sense of himself as someone who "identifies" with the position of the camera and therefore authors and owns the visual field of the film, while both the visual field and the position he perceives it from are actually the product of the system of representation" (ibid,453). According to Metz, cinematic spectator escapes even temporally from gaps and lacks of real world while watching a film. This cinematic experience which resembles the mirror stage, relates more than anything to "the imaginary" of Lacan. In Lacan's theory "the imaginary" can give a sense of entirety and 'united ego' to subject despite its gaps and vacancies although such identity can produce a degree of joyance while simultaneously is factitious. At the moment of identification with the image in the mirror, when the subject accepts its image as itself, it achieves a sense of mastery and perfection and this is enjoyable. On the other hand, the mirror stage shows that "I" is the result of a misunderstanding, where the subject is alienated. Therefore, although cinema in a similar way brings about a pleasant experience, behind it there is a self-deception. Consequently 'the task of psychoanalytic film theory became one of exposing the construction of the subject as an illusion and thereby revealing the truth of ideology from a cognitive standpoint that is outside it'(ibid,453).

For Jean-Louis Baudry another Lacanian theoretician, cinematic image is like a visual deception. "While watching a film, we remain unaware of the act of production that created the images for us, and in this way the cinematic Introduction experience dupes us. When we buy into the illusion, we have a sense of control over what we see on the screen"(McGowan 2007,3-4). What is very important here is the concept of 'gaze'. At first Lacan's utilization of 'gaze' was close to Sartre's phenomenological interpretation of this concept, but later he developed his own explanation. Reconciling the concept of 'gaze' with the act of 'looking' Sartre believed that 'gaze' allowed the subject to consider *the other*¹ as a subject too. In fact, *I* as a subject can communicate to *the other* as the subject when I accept that he/she always sees me. In the contrary, Lacan established a distinction between the concept of 'gaze' and the act of 'looking'. For Lacan the concept of 'gaze' becomes the object of 'looking', it means 'the gaze' is no longer

¹ All emphases are mine

subjective rather its objective. When a subject looks at an object, it's in fact the object which is looking at the subject. The first psychoanalytic film theories, unaware of such a complicated interpretation of 'the gaze' for Lacan, considered it as the spectator's deviant gaze. This was particularly the central point of Feminism criticism. One of the greatest figures of this stream was Laura Mulvey. In her famous essay *Visual Pleasure and Narrative Cinema*, published in 1975, she associates "the gaze" with male spectatorship and with the ideological operations of patriarchal society. She tried to prove that cinema and especially classical Hollywood cinema, presents an erotic and gendered image of women and satisfies male desire like voyeurism and exhibitionism. Therefore such films "allow the male spectator to identify with the gaze of the camera and the male protagonist, and female characters function solely as objects to be looked at (McGowan,2007, 4). In her opinion, all movies, are produced according to dominant culture of Hollywood, women on the screen are the object of mail gaze. Mulvey concludes that male gaze operates in three ways: first, the gaze of camera to woman as a passive person, that is, as the raw material, second, the gaze of male characters to female characters which is the most dominant look, and third the gaze of spectators who must identify with male characters (Mulvey,1999,843). In 1970s and 1980s, Lacanian Film Theory and Feminism Film Theory encountered with a wave of criticism, primarily referring to their negligence in diverse spectatorships.

Psychoanalytic Film Theory, known as 'theory' in general, comes to an end in 1996 after the advent of a new approach known as 'post-theory' by David Bordwell and Noël Carroll. As Gilles Deleuze mentions, the first problem of "theory" or Psychoanalytical Film Theory is that it applies psychological concepts in film criticism simply and easily without ensuring of their accordance and consistency. For "these opponents of Lacanian film theory, the theory's great error lies in its attempt to account for everything on the level of theory alone without empirical verification" (McGowan, 2007, 4-5). It leads to a stereotypical interpretation that always deny the unique, specific aspects of film. One of the most important figures of this stream is Slavoj Žižek contemporary thinker, working on cultural studies and interdisciplinary fields. He writes his critics about popular culture, Hollywood, cinema and philosophy by effacing the boundaries between serious art and popular art. He uses films to determine relations between modernism and post-modernism, subject and object and ideology mechanism in psychoanalysis. In short Žižek can be known as an heir of Psychoanalytic Film Theory since the major part of his works focuses on the conjunction of Lacan's theory and film studies.

Therefore “post-theory” criticism was aimed at huge amount of psychoanalytic concepts applied to cinema. However, ‘post-theory’ approach is close to another approach to cinematic studies, that is, ‘Analytic Film Theory’, which has close affinities with Deleuze’s philosophy of cinema.

Philosophy of cinema

As mentioned before, film theorists uses films and cinema to explain intellectual theories of the time. But in addition, the relation between cinema and thought can be traced out of realm of Film Theory and among philosophers which don’t consider cinema under the shadow of grand theories. Rather, they believe that cinema is worthy of thinking independently and essentially. These philosophers, who take cinema as a subject for their philosophy, search the specific possibilities of cinema for thinking. Hence arguments and controversies in “Philosophy of film” primarily are provoked around how philosophy and cinema can relate. Jerry Goodenough in his introduction on *Film as Philosophy*, classifies this relation between film and philosophy into four levels. According to his view, at the first level, philosophy is a collection of fundamental questions about the nature of cinema, the technology and process and social meanings of watching films. “This raises interesting questions about human perception, and the psychological as well as social conventions involved in the cinematic experience” (Goodenough 2005,1-2). Questions such as: what are the necessary and sufficient conditions of being a film? How dose cinematic perception happen? How do spectators engage imaginatively in films? and so on. In fact at this level, medium of cinema becomes a subject for philosophical thinking. Goodenough calls this approach ‘philosophy and the cinematic experience’. At the second level, films can illustrate traditional themes and contents of philosophy which have provoked lots of controversies among philosophers and thinkers during history of philosophy. Raising the issues such as the difference between appearance and reality, individual identity, moral and ethical values, and so on. These films can play an educational role in better understanding or even finding solutions for longstanding philosophical problems. The third level of relationship between film and philosophy can be found in films which directly engage in philosophical problems. These films that depict a philosopher biography or refer to a philosophical stream are called ‘film about philosophy’. The final level of this relation that reveals the most important and conceivable form of the relationship between film and philosophy is known as ‘film as philosophy’; when a film is able to produce ideas regardless of philosophical currents. In other

words, such films by their forms and aesthetic aspects could establish an immanent link to philosophical world or respond to an idea or philosophical problem. We can find this kind of philosophy of film in Godard's films. Stephen Mulhall writes about Alien series in his book *On Film*:

I do not look to these films as handy or popular illustrations of views and arguments properly developed by philosophers; I see them rather as themselves reflecting on and evaluating such views and arguments, as thinking seriously and systematically about them in just the ways that philosophers do. Such films are not philosophy's raw material, nor a source for its ornamentation; they are philosophical exercises, philosophy in action- film as philosophizing (Mulhall, 2002, 2).

Nevertheless, in all these cases this question comes to mind that: what can films do philosophically which philosophical books and text cannot? Considering film as philosophy, what is the advantage of cinema over a philosophical written text? And indeed, why should we illustrate an idea when it can be expressed by a book? In Analytical philosophy, answers of these questions can be explained by Wittgenstein's idea: idea of "showing" against thinking or saying. What distinguishes film from each philosophical written text, is its unique characteristic, that is showing. As Julian Baggini states:

Film, like philosophy, can represent reality to us truthfully in such a way as to make us understand it better or more accurately than before. Film can achieve this through fictions which can include non-literal modes of representation such as metaphor, whereas philosophy usually achieves the same goal through more literal modes of description. Philosophy thus *says* while film *shows*, its form of showing being distinct from more literal forms, such as demonstration.¹

Therefore, philosophical approach to cinema attempts to indicate that film can do philosophizing and regarding its specific form it can be even more successful than any philosophical text. And thus it yet can be said that this approach is against the view of the most film theorists for whom cinema is nothing more than a cultural production which finally can confirm the validity of a psychoanalytical or political theory. In this regard, cinema possesses the same dignity which Wittgenstein gave to philosophy, that is, something different from science or a collection of doctrines, cinema as an activity for revealing the truth, and even more for creating philosophy, creating reality. Cinema is an ability to reach the uncanny which is beyond the language boundaries. It has this capacity to illustrate what is meaningless in language. Extending Wittgenstein's view, it can be said that any attempt to verbalize

¹ Cited in Goodenough, 2005, 22

philosophical problems leads to nonsense thus philosophy must be shown or illustrated and this will be possible in cinema, where there is no difference between *the uncanny*, *the unspeakable* and *the cinematic*. In this way, we can draw a distinction between ‘Film Theory’ and ‘Film Philosophy’. Different approach in Film Theory uses movies as instruments to prove their theories. Whereas in Film Philosophy it is believed that films in terms of its form can solve lots of philosophical problems even better than a written text. What can be said can be expressed by language, but cinema should ‘show’ whatever cannot be expressed by language. On the other hand, Film Philosophy tries to put any assumed basis and ground aside and avoid any irrelevant conceptualizing.

Here we try to take a look at theories of some philosophers who consider cinema as a subject for their philosophizing.

One of these thinkers is Walter Benjamin, German philosopher who has introduced in his *The Work of Art in the Age of Mechanical Reproduction* (1936) a different outlook on position of art especially cinema in the new world. He believed that cinema is different from classical arts. In his view the traditional artistic object has an “aura” which makes it unique and special. It means “original artworks are believed to bring about a sensation of a distance, however close it may be that is tied to their unique existence and physical presence and therefore falls outside of the scope of reproducibility” (Symons 2009, 310). But the advent of mechanical reproduction removes the “aura” of artistic object. A copy of Mona Lisa which can be found everywhere and every time, change the experience of watching it in the Louvre. But if reproduction of Mona Lisa is considered as a cheap and inferior version in relation to the original painting, all copies of *Citizen Kane* either on DVD versions or on the screen are equal. “Benjamin rather optimistically announces that with cinema, a new collectivity takes shape: unlike traditional forms of art, film does not appeal to the individual in any private or museum-like isolated space, but brings about a public sphere of its own, thus reaching entire groups of people at a time”(ibid,301). According to Benjamin, freedom of the sense of consternation and respect in front of the sacred aura of art work can make viewer understand the world in a new way and according to modern cinematographic methods: “The revelation of normally imperceptible or ‘optically unconscious’ sights through the close-up, and the dynamic rush and interplay of objects and events embodied by montage”¹. Therefore by mechanical reproduction and

¹ Cited in Smith,2001, 468

elimination of the aura, art works and particularly movies are accessible to public free from narrow cycle of capitalist property.

This characteristic of art in modern world impelled Theodor Adorno , German philosopher and critic of twentieth century to criticize the art and culture of modern period and assign it as the product of capitalist ideology which assumes equal identity for all human beings as if “the whole world is passed through the filter of the culture industry” (Adorno, 2002, 99). In his view, art of modern period has lost its independence and authenticity and more and more has become dependent to the values of late capitalism. Distinguishing ‘serious art’ from ‘light art’, he states that culture industry tries to extirpate the independent art. According to him, cinema is the most obvious example of culture industry. By complicated techniques of cinematography which represents the world and objects each day closer to our perceptions of everyday life, cinema completes this illusion that external world is in a simple continuity with the world of films. “According to this tendency, life is to be made indistinguishable from the sound film...film denies its audience any dimension in which they might roam freely in imagination” (Adorno, 2002, 100). Hence what is central to his philosophy is more an infrastructural analysis of the relationship between cinema and society than aesthetics of cinematic techniques. In his opinion, in contrary to Benjamin “the culture industry marks less an "era of mechanical *reproduction* than an era in which reproduction is entirely subordinated to the needs of mass production- both of cultural commodities and of the masses that will consume them” (Kuhlken,2009,54).

Stanley Cavell, contemporary American philosopher in Anglo-Saxon tradition, is influenced by analytical philosophy. He tries to prove either in his cinematic books or other books about painting and photography, that cinema is able to have a philosophical approach. In his book *The World Viewed* (1971), he attempts to reach an ontology of cinematic image. Unlike Bazin he does not believe that photographic images are more realistic than paintings since although the world on screen is real but does not exist now. “Early in its history the cinema discovered the possibility of *calling* attention to persons and parts of persons and objects; but it is equally a possibility of the medium not to call attention to them but, rather, to let the world happen, to let its parts draw attention to themselves according to their natural weight” (Cavell,1979,25). He states films can give the viewer a new perception of the world because he/she can watch unseen parts of the world without human intervention. Like Bazin he also believes that cinema has this capability to present reality.

Nonetheless, Cavell focuses not on serious art, rather on classic Hollywood. Unlike common perception, he tried to prove that Hollywood cinema is capable of being taken seriously and it is not necessary to disregard the films we love in film studies. In *Pursuits of Happiness* (PH, 1981), he started to read films focusing on human relationship and “develops its understanding of genre when it asserts that instances of a genre do not share a set of features that can be completely specified. We may say they share *every* feature, so long as we remember, first, that what counts as a feature is not determinable apart from critical analysis” (Rothman, 2009, 347). In summary, Cavell’s cinematic approach and in general analytic film theory have close affinities with Deleuze’s cinematic arguments. Cavell believes that cinema can allow the world to appear as for Deleuze, cinema is able to free reality from fixed standpoint of human.

Among thinkers and philosophers who has worked on cinema, Gilles Deleuz consider cinema more than others and in a more serious way and managed to obtain a deep understanding of singularity of cinema. Deleuz has been called philosopher of cinema because of his philosophical approach to cinema. He expresses his philosophical theories about cinema in his two books: *Cinema 1: The Movement-Image* (1983) and *Cinema 2: The Time-Image* (1985) which are mostly about concepts of movement, time, natural perception, cinematographic perception.

Second chapter:

Gilles Deleuze

Ideas and concepts

Gilles Deleuze, famous French thinker, is one of the most prominent figures of post-structuralism. As a post-modern philosopher, using the thought of philosophers such as Bergson, Nietzsche, Spinoza and even British experimental philosophers and combining them with concepts taken from other sciences like biology, physics and mathematics, he attempts to construct a philosophy which is capable of criticizing central themes of modernity including identity, subjectivity, representation and etc. Regarding his main concepts like multiplicity, becoming and ‘Rhizome’, his philosophy is primarily based on ‘difference’. In Deleuze’s words “philosophy must constitute itself as the theory of what we are doing, not as a theory of what there is”¹. Like other post-structuralist thinkers, he seeks to escape from closed rigid systems and structures that hinder understanding of life as a flux of becoming. According to Deleuze “All life is constant becoming, including inorganic, organic and even virtual life” (Colebrook, 2002, xlii). In this regard, he transcends existentialism, which claims that human life is only a result of her decisions and choices, since in his opinion not only human decisions but also all nature is the results of conflicting and intersecting forces. In other words, in contrast to structuralists who try to explain the world by means of organized and shaped structures like language, culture or representation, Deleuze points out to the forces beyond these structures,

¹ Cited in khalfa, 1999, 3

seeking the forces of difference that create the structures of language and culture that allow us to live an ordered and meaningful world. In his opinion “Instead of just accepting the questions and terms within which a culture already operates, we need to look at (and transform) the assumptions, propositions, distinctions or differences upon which any system of thought relies (Colebrook, 2002, x1). Therefore, Deleuze’s philosophy can be considered as a quest for new ways of thinking by means of altering the pre-existing grounds of our thought and the relations we establish among concepts in order to achieve a level of differences and creative forces of life. These differences are ‘imperceptible’ except through cultural and linguistic structures.

According to Deleuze, western thought has always tried to unify thinking and assign differences as a deviation from the norm. Whereas Deleuze believes, intellectual evolutions take place through regarding these creative differences. Deleuze refers to this totality or plane of these pre-human, pre-linguistic and profound differences with various terms: “as the abstract machine, as chaos, as the body without organs, as difference in itself, or as the virtual multiplicity” (Colebrook, 2002, xlii).

In this respect, if we consider the whole world as a combination of movements and becoming, frozen philosophical concepts can no longer give a comprehensive explanation of the world. This is where Deleuze is in opposition to the classic philosophy. In classic philosophy, audience is compelled to adhere to pre-existing concepts instead of creating new ones. In contrary, Deleuze in *What is philosophy?* collaborated with Felix Guattari, provides a new definition of philosophy: “creation of new concepts”. According to Deleuze philosophy as creative power of life, bears meaning only during creation and difference. Philosophy is not something we apply to life. “By thinking differently we create ourselves anew, no longer accepting already created and accepted values and assumptions (Colebrook, 2002, xvii). Studying the concept of difference throughout the history of philosophy, we come to French philosopher Henri Bergson, who has always tried to separate himself from mainstream philosophy and whose thoughts has had a profound influence on Deleuze. In this regard, alongside criticizing the history of philosophy, Deleuze proceeded to criticize Freudian-Lacanian Psychoanalysis. He introduces a new concept of subject whose original identity is proliferated due to desiring flow.

In contrary to Cartesian subject, Deleuze supposes human being as a desiring machine whose being is possible through desiring, divergence and discontinuity. This means that there is a primary state of Schizophrenia for subject, a state of free divergent desiring and the subject attains an integrated identity only by domination of social historical and cultural institutions.

That is why Deleuze and Guattari use the term *Schizoanalysis* to describe their own approach in psychoanalysis. In *Schizoanalysis* what takes precedence is not the psyche, but the ‘scissors or impersonal and mobile fragments. Instead of supposing any fixed structures like language and logic that order life, they attempt to show that life is an open and creative whole of proliferating connections. “Their ‘schizo’ is not a psychological type (not a schizophrenic), but a way of thinking a life, not governed by any fixed norm or image of self – a self in flux and becoming, rather than a self that has submitted to law” (Colebrook, 2002a, 5). This is his concern about releasing thought and desire, which proves that Deleuze is one of those thinkers who meditate dynamism and instability of thought in contrast to making a system of ideas. Indeed, Deleuze in each of his books intends to create new words and concepts, conveying a sense of dynamism in thought. For this reason, it is believed that his philosophy is lacking an integrated and closed system.

In addition, as it is true about the other figures of contemporary philosophy, such as Baudrillard, Kristeva and Lyotard, Deleuze should not be treated merely as a philosopher, for in the major part of his work he makes use of other fields including psychoanalysis, politics, art literature and so on. One of his most important works about philosophy of cinema is written in two books: *Cinema 1: The Movement-Image* and *Cinema 2: The Time-Image*. According to Deleuze, cinema is well able to create new possibilities for thinking. We must also mention that although wide range of Deleuze’s philosophical ideas, connecting philosophy with other intellectual domains, represents his interactions with different philosophers and writers, regarding philosophy of cinema, however, what are particularly notable here is Bergson’s influence on Deleuze and especially his notion of time, which will be discussed in more detail in the next chapter. Assuming a fundamental relation between Deleuze’s philosophical ideas and his theories about cinema, first we must provide a brief description of some general Deleuzian concepts, which paves the way to his theories about cinema.

Ontology of becoming

Although supposing any fundamental ground for Deleuze’s philosophy is a non-Deleuzian job, it can be affirmed that his thinking is based on becoming. By postulating the necessity of regarding the ontology of becoming, Deleuze has shown that his approach is more influenced by Empirical Philosophy rather than Continental Philosophy. Contrary to Rationalism, which studies the nature of things using abstract notions, Empiricism involves in a material world and

deals with the state of affairs. Empiricism is less based on a given and assumed interpretation than experiencing and involvement in differences of the material world. Arguing against the idea of integrity in things, Deleuze states that the main characteristic of western thought is an assumption of the transcendental which functions as a basis for our thoughts and concerns. . He believes “the error of western thought has been to begin from some already existing thing, some transcendence, any given point of reality (such as matter, the subject, God or being)” (Colebrook, 2003, xxix). However, the transcendental for Deleuze is nothing more than experience and multiplicity. In other words, against this view that the world is made of essences, we must say only multiplicities exist. Original beings are not inalterable and fixed, but are connections, linkages and multiplicities; everything is becoming. Assuming a transcendental ground for the world is in contrary to the life and its dynamic flow. That is why Deleuze, following Bergson separates becoming from the viewpoint of a perceiving subject. In fact, even supposing a united single self is against the true states of affairs. The subject can only affirm its creative power during this becoming. One of the most important concepts Deleuze defines here is “open whole” versus closed sets, which hamper this creativity. “The whole is not a closed set, but on the contrary, that by virtue of which the set is never absolutely closed, never completely sheltered, that which keeps it open somewhere as if by the finest thread which attaches it to the rest of the universe” (Deleuze, 1986, 10). Every “open whole” is composed of multiplicities and different powers, which constantly moves toward transformations and differences. In explaining the meaning of ‘open whole’ Deleuze uses an allegory, which has a prominent role in his thinking: ‘Rhizome’. The Rhizome is a botanical term refers to a progressive and external plant growth. A rhizome is a kind of plant, which does not germinate in soil, and it has a horizontal movement on the surface of the earth. Rhizome unlike arborescent movement is a temporal root, moving on the surface in different directions. Rhizome as Deleuze states has neither beginning nor end, it is always in the middle. “The tree is filiations, but the rhizome is alliance, uniquely alliance. The tree imposes the verb "to be," but the fabric of the rhizome is the conjunction, "and. . . and.. . and. . ." This conjunction carries enough force to shake and uproot the verb "to be"” (Deleuze and Guattari, 1987, 46). In this regard, this rhizomatic movement is becoming, creating “assemblages” during it’s movement. According to Deleuze life is nothing more than this rhizomatic movement, creating differences and multiplicities by its becoming. Therefore, the truth of all things is not at the beginning or at the end, rather it is in the middle.

Rhizomatic model has a fundamental difference with traditional epistemological model. Against this idea that human being tends to explain and interpret every phenomenon he faces in the process of understanding, the diverse, pluralistic model of thinking defines the world and subject in different rhizomatic directions. Rhizomatic movement is a creative, pluralistic movement in different directions with infinite diverse possibilities. Although western thoughts has always had this tendency to consider some beings superior to others and separate two kinds of being, mind from matter, but these two take form during experience. "For Deleuze, though, mind is one mode of becoming that expresses a life that undertakes a multiplicity of becoming" (Colebrook, 2002,95). For example, thinking as a creation of new concepts occurs through this divergent progressive passage. Linkages and connections of rhizome can provoke new possibilities of new beings. Deleuze believes that reality is not a set of constant components; rather it is a production of continuous changing forces, which create not one whole but the wholes. "The supposed real world that would lie behind the flux of becoming is not, Deleuze insists, a stable world of being; there 'is' nothing other than the flow of becoming (ibid, 125). And this is immanence of becoming, that is, the presence of multiplicities and the flow of becoming in everything without any a priori basis.

Consequently, life faces with infinite possibilities of virtual and actual Rhizomatic situations, forming reality of the world through combination. Regarding junctions and connections of Rhizome, actual possibilities are not mere realities connecting to the present, rather the actual and the virtual both construct reality. As we will see in Bergson, the virtual, here has a different meaning from it's traditional signification and is not imputed to a mere capability of actualization. The virtual is not absent. By looking at multiple implications of Rhizomatic model, it can be inferred that the virtual is always actual and vice versa, because continuous becoming prevents us from believing in an essence for which the verb "to be" is defined. For instance, what can be considered as implications and significations of a cinematographic image are not limited to the tangible and actual ideas, rather it is a plane of signs with incessant reference to the signified. Hence, it can be said that meaning fluctuate between actual and virtual planes and what can be obtained at the end, is a combination of these two. In other words, the meaning of a sequence is always a combination of explicit and implicit meaning. Perceiving actual meaning of the image, we must take into consideration the possible links to it's virtual meaning. In Deleuze's view, everything in the world has such situation. Moreover, reality takes form in a process of difference and repetition. The importance of this notion in Deleuze

philosophy is to the extent that some know him as a ‘philosopher of difference’. He argues that instead of assuming a pre-existing unity, we must pay attention to the nature of the world as it unfolds. “Life is difference, the power to think differently, to become different and to create differences” (Colebrook, 2002,13). The process of difference and repetition is akin to binds of rhizome, being repeated in every direction, creating difference, new path, by each repetition. Difference and repetition is the fundamental power of life. For example, considering Ridley Scott’s *Blade Runner*, which is an adaption of Philip K.Dick’s *Do Androids Dream of Electric Sheep?* , we find out, although Scott’s film is a repetition and adaption of Dick’s novel, the film takes a different path largely. It relates to the specific capabilities of cinema in the first step (that is, the difference between textual and cinematographic medium). Through possibilities of cinematic form on the one hand, and Scott’s own creations and imaginations on the other, a new experience of the same thing can occur. In fact, repeating themes of the novel is not repeating the main elements without any creation; rather it can be generator and dynamic through his mental forces. The difference for Deleuze is this specialty or singularity of each person, each moment and each perception.

According to Deleuze, difference and repetition function through data named images. He argues, that the world is nothing but the images. Rather than speaking about essences or transcendental forms, he discusses only about representations and images without attaching any essence to them. In this case, a painting is no longer considered as a third version of reality; because there is no transcendental form of tree, for example, whose tangible version, is duplicated in painting. In this way, Deleuze’s approach is called ‘overturning of Platonism’. “In a reversal of Platonism we do away with the foundation of being, acknowledging the immanence of becoming (becoming as all there is without ground or foundation). The supposed real world that would lie behind the flux of becoming is not, Deleuze insists, a stable world of being; there is nothing other than the flow of becoming” (ibid,125).

Regarding the world as becoming, implies that just these representations and images exist; everything is simulacrum, we live in the world of simulacra and we ourselves are nothing other than images. “On a standard understanding, images or what we perceive are images *of* some *transcendent* reality. The image would be a copy of the real, a secondary or virtual ‘becoming’ added on to being. (There would be a world – or being – that was then perceived, or went through time and becoming, through all the images we have of it)”(ibid,128). Nevertheless, against this view, Deleuze points to the immanence of the image, explaining that we must consider our

perception as a molecular perception, that is, as an image in constant interaction with other images. Human beings tend to imagine an actual world taking precedence over any simulation and representation, but for Deleuze “there is an ‘original’ process of simulation. Beings or things emerge from processes of copying, doubling, imaging and simulation” (ibid, 98). What is original is just this simulations and images. Life is nothing rather than simulation, because we are (and will be) nothing but images. Here we witness how Deleuze’s philosophical arguments postulate *a priori* connection with philosophy of cinema. For Deleuze, world is a huge cinema in the continuous flow of producing creative images.

Powers of thinking: philosophy and art

According to Deleuze, life and thought are embodied in three general areas: philosophy, art and science. He designates each as powers of thinking, deeply based on their possibilities, capabilities and creations and it would cease their progression if we restrict them to the limited, definite disciplines. According to Deleuze & Guattari in *What is philosophy?* Life is fragmented into these three dimensions; each extends the amplitude of life during its dynamic, continuous movement. In this regard, “It is not that we have a world or life that philosophers or writers then describe or interpret. Each act of art, science or philosophy is itself an event and transfiguration of life” (Colebrook, 2002, 12). Although each of these dimensions produce new possibilities for the life, their ways of creating new experience are different. Philosophy creates new concepts, seeking to challenge problems and think differently. Science looks for certain knowledge through observations and determinate results, generating functions; art act through making an impact and affection. Deleuze believes that “neither philosophy, nor art, nor science were ‘academic’ pursuits in search of disinterested knowledge. Rather, all thinking is an art and event of life and Deleuze regarded the three main modes of thinking – art, science and philosophy– as powers to transform life”(Colebrook,2002,12).

This creative power of philosophy, art and science proves that thought is productive and if we understand this productivity, we can grasp more and more possibilities and capabilities of life, creating new truth. Thought has this ability to transcend fixed and abstract images and think about the whole of life. The power of thinking in life is embodied by the concept of difference. Life is the difference, the power of thinking differently; becoming different and creating differences and philosophy greets the difference of life. Philosophy is a power not a discipline

but “it is also enabled by its encounter with other powers; events in science and art will require and provoke new problems in philosophy” (ibid, 12). Life and thought can go beyond fixed and conventional point of view by means of philosophy and art since these two fields contradict that prevailing attitude which tries to confine the differences and complexity of life to unity and similarity. Philosophical concepts act against these reductive and generalizing attitudes. “Concepts are philosophical precisely because they create possibilities for thinking beyond what is already known or assumed” (ibid, 19). Nevertheless, as philosophy takes language away from simple definitions of concepts and problems, art also creates affects and precepts. Among philosophy, art and science, Deleuze and Guattari accord a privileged position to art. In *What is Philosophy?* “art as a category has developed in to the means by which Deleuze and Guattari can operate affect, temporality, emotion, mortality, perception and becoming” (Colman,2005,16). In his arguments about art, he speaks about different fields like music, photography, cinema, visual arts, literature and architecture, and in all cases he recognizes the main function of art to make an impact. It is possible to observe the power of affect in art. Affects can exceed conventional emotions, transforming subject’s relation to the events. A concept or an idea can be expressed through a philosophical text but in art and its most noticeable form, according to Deleuze, that is cinema, the concept can be conveyed by affection. For example, the main theme of *Lost Highway* by David Lynch, mental dissociation and schizophrenic state is not just expressed but conveyed by making effects through creating a new cinematic form - nested structure of film and inconsequent narrative - which demonstrates a fundamental fear. Therefore, “art is not just an ornament or style used to make data more palatable or consumable. Art may well have meanings or messages but what makes it *art* is not its content but its *affect*, the sensible force or style through which it produces content” (Colebrook, 2002, 24). It is proved in many cases that a philosophical idea can have a stronger impression on subject’s mind through artistic affection. In art, we encounter with affection in its purest form and in this regard, art has a non-descriptive aspect. According to Deleuze “the descriptive nature of art lies with art's ability not merely to *re*describe; rather art has a material capacity to evoke and to question through non-mimetic means, by producing different affects” (Colman,2005,16). Art is able to produce singular impersonal affects and precepts, going beyond an individual given subject. Generally, art seeks to create new ways of thinking and affecting.

Philosophy of Cinema: two images

As we know, cinema is one of the most important event of the modern life not just because it is a product of modern age, but due to its great impact on people's life and thinking. Only by cinema can we think of a way of seeing which is not dependent on the human eye. Therefore, cinema offers a percept, which is not limited to a subject. Our everyday seeing of the world is from our interested perspective. I order the flow of perceptions into my world. I can see a desk or a chair inasmuch as I presuppose a world in which there exists some furniture. Cinema, however, can present images and percept free from this organizing structure of everyday life. And here is the point where Deleuze starts to develop his ideas about cinema.

In fact, Deleuze's theories present a challenge to two dominant cinematic trends of the post-war period: realist and phenomenological approach of Andre Bazin, on the one hand, and the linguistic and psychoanalytical approach of Christian Metz, on the other. Since he has always tried to discover the specificity of each of art forms, the specificity of cinema for him lies in the fact that cinematic perception is liberated from any subject's perspective. In contrary to phenomenological approaches which retain subjective or natural perception as the model of reference.

In Deleuze's opinion, cinema is not simply another way of representation of information, but a kind of philosophical practice. Cinema for Deleuze is an art form, which can convey thought. 'Cinema itself is a new practice of images and signs, whose theory philosophy must produce as conceptual practice' (Deleuze 1989, 280). Therefore, Deleuze's film theory goes against the traditional film theory according to which, images are representations of other (transcendental) worlds. In Deleuze's rhizomatic model of thinking in which there is no hierarchies, beginnings and endings, cinematic images can create thinking in a multiple way.

Deleuze's definition of cinema is not based on the majority of films throughout history of cinema. For he seeks to define everything- thought, perception, cinema etc. - not according to what something is but how it becomes. "This means looking at something carried to its 'nth power'" (Colebrook b, 34). In other words, he attempts to define everything not by their already given forms but through their style of becoming. But what does cinema do? It connects a number of images in a sequence and then cuts the sequence and reconnects them. Like every day perception, cinema organize the flux of images into an ordered whole. Although sometimes

instead of connecting images in a significant sequence, it can present images in purely optical form.

By disturbing the sequence of images, cinema is able to pose a challenge to the whole of life. Indeed Deleuze explains “how the technique of cinema that begins with a realism that strives to represent life eventually develops to alter the possible perception of life”. (Colebrook b, 31). According to Deleuze, what reveals the potential of cinema is this liberation of the sequence of images from a single point of view, which in Deleuze’s term is ‘any point whatever’. This will lead to a new mode of individuation, a mode that is non-personal and not related to any transcendental subject. Referring to this type of individuation, Deleuze makes use of the term *Haecceity*.

A season, a winter, a summer, an hour, a date has perfect individuality lacking nothing, even though this individuality is different from that of a thing or a subject. They are haecceities in the sense that they consist entirely of relations of movement and rest between molecules or particles, capacities to affect and be affected. (Deleuze, 1986, 205)

In other words, cinema is no longer an image world in front of the gaze of a spectator-subject; rather it produces images, which are not reducible to any subjective perception. Camera can see and percept without imposing any concepts on us. And in this way, we can speak of confrontation with a new mode of philosophy. With the help of cinema, we are able to create new thoughts as we normally do in philosophy, but not through creating new concepts, rather cinema as an art form can create affections. Through images, cinematic perception, which is liberated from any subjective perception, has this capacity to produce new ways of thinking the world. Two main classes of cinematic images, which Deleuze introduces in his books *Cinema 1* and *Cinema 2* are movement-image and time-image. By these two concepts, Deleuze makes a fundamental distinction in the whole history of cinema and “account for the mutation that occurred in postwar cinema and for the break that separated classic cinema from modern cinema” (Marrati, 2008, 2).

Movement-image

Movement is the first distinctive feature of cinema. Whereas other kinds of art produce fixed images, cinematic images illustrate the movement. Deleuze in his first book *Cinema 1* deals with the issue of movement and explores the works that provides an understanding of movement-image, using Henry Bergson’s theories.

In the first chapter of *Cinema 1*, Deleuze explains his interpretation of Bergson's thesis about movement, which he finds useful for extending his cinematic approach. The first Bergson's thesis criticizes the traditional perception of movement, which confuses movement with the place, where it occurs and separate movement from a moving object. In this view, movement is nothing other than a cycle of stable and immobile moments. We are used to presuppose a single homogeneous space in which movements take place. "Space covered is past, movement is present, the act of covering. The space covered is divisible, indeed infinitely divisible; whilst movement is indivisible or cannot be divided without changing qualitatively each time is divided" (Deleuze, 1986, 1). This perception leads to a concept of "mechanical and abstract time" which should be combined with immobile sections. But for Bergson, true movement is the mobile object, perceptible only in a dynamic and continuous flow, which is not distinct from duration. As Deleuze mentions, "cinematographic illusion" is what Bergson calls this incorrect principle of "immobile sections + abstract time". For Bergson cinema gives a wrong image of movement because it juxtaposes fixed images and accelerates them as if there is a movement. Nevertheless, Deleuze believes that Bergson's suspicion about cinema is unjustified, in that, "cinema does not give us an image to which movement is added, it immediately gives us a movement-image. It does give us a section, but a section which is mobile, not an immobile section + abstract movement" (ibid, 2). In other words, cinematic images for Deleuze are not some fixed images combined by mechanically added movements, rather they are images of which movement is an essence. He will explain this more with the help of Bergson's second thesis about movement.

The second thesis about movement also involves with the previous mistake (i.e. supposing movement as a series of fixed and immobile instants) except that it indicates that it can happen in two ways, ancient and modern. In antiquity, people were used to understand the movement with regard to notable and privileged instants of life that is distinguished positions which highlight a period of time. In this regard, movement is considered as a passage from one phase to another, one from to the other form (e.g. movement as a transition from childhood to adolescence, from adolescence to adulthood). This attitude disappeared in the light of modern science in favor of *any-instant-whatever*; equal instants which have no difference with each other. "Time consists not of a string of indivisible, quintessential moments, but of a sequence of equidistant, indifferent, and interchangeable instants" (Bogue, 2003, 22). This is the distinction between cinematic and photographic image. Photographic image tends to separate privileged

image while cinematic image illustrates each moment in a single continuity. “It is in this sense that the cinema is the system which reproduces movement as a function of any-instant-whatever that is, as a function of equidistant instants, selected so as to create an impression of continuity”(Deleuze, 1986,2).

Nevertheless, the advancement of cinema is apparently based on privileged instants. Eisenstein’s films are an example of such particular instants (like crisis, sickness,..). Emphasizing on specific periods and junctures in human life, his works seek to reveal the truth as singularities. But these particular images have nothing in common with photographic privileged images, since they are remarkable or singular points belonging to movement. In other words, Eisenstein’s privileged instants are considered as any-instant-whatever which can be “regular or singular, ordinary or remarkable” (Deleuze,1986,6). And this is the distinction between ancient dialectic and Eisenstein’s modern dialectic according to which, the singular or remarkable instants are some kind of any-instant-whatever.

In general, Bergson argues that cinema belongs to this modern concept of movement that is, reconstructing movement by means of equidistant instants.

Wrong though the modern interpretation of movement is, Deleuze states that it can call upon another philosophy. As mentioned above, in Bergson’s view, both ancient and modern interpretations of movement are wrong, for they consider an abstract external aspect of time which then is added to the immobile section, particular poses or any-instant-whatever. Whereas true time “is not an external frame in which events occur but is identical with invention itself...time as duration, incessant qualitative change” (Marrati, 2008,14). Bergson believes that cinema does not acquire the most fundamental aspect of time, which is invention-time. Deleuze argues that “Bergson’s second thesis- although it stops half way- makes possible another way of looking at the cinema, a way in which it would no longer be just the perfected apparatus of the oldest illusion, but, on the contrary, the organ for perfecting the new reality”(Deleuze, 1986, 8). Cinema makes it possible to look for something new among its any-instant-whatever. It can insist on special moments, creating different reality. Therefore in fact, movement implies a transformation in duration or in the whole.

According to Bergson’s third thesis about movement, summarized in a bare formula, “not only is the instant an immobile section of movement, but movement is a mobile section of duration, that is, of the Whole or of a whole” (Deleuze, 1986, 8). In fact, movement implies a transformation in duration or the whole. Usually movement is construed as displacement of

objects in the space; movement as “translation in space”. However, Bergson disagrees with this definition, considering movement a qualitative transformation, which can change the whole. Rabbit and turtle move from the beginning and reach the end of the road, but it is not just their bodies, which settle in a new situation, rather a profound change takes place in the whole, the whole that encompasses the rabbit, the turtle and the distance between them. Certainly, a transformation occurs but not through local displacement of objects, but in a whole, in which the smallest particle bring about transformation. Bergson provides a more famous example: when we try to dissolve some sugar in a glass of water, we experience duration, that is, the time of the sugar’s dissolution and the qualitative transformation in a whole. The process of sugar’s dissolution in the water makes change in the whole. Bergson concludes that in the whole world, only movements of the components and the whole exist. Thus the whole is not given and givable since its nature is nothing rather than continuous change, which leads to creating new things. Deleuze argues that we must make a distinction between the whole and sets. Sets are closed and reflect conventional time and space within the whole. But the whole is open and cannot be divided without changing qualitatively at each stage of the division. Individual movements in sets are part of the movement of the whole, organized by abstract time. “Each set is itself an immobile cut, and its temporal prolongation a succession of immobile cuts in an abstract time” (Bogue,2003,25). Through sets, we are able to perceive the world easier and so they are useful for our survival for within a closed set we can see unchanging things. Since images in the sets are fixed, “cinematographic illusion” has dominance because in closed systems movement is limited within definitive bounds. Whilst the movement is demonstrated in the whole as open flow.

To define the whole, Deleuze states, it would be defined by relations constructing duration as a whole. Relations are not some inherent characteristics of objects; rather they are external to their terms. Movements of objects in a set, makes a transformation in the whole only by these relations. “Relations do not belong to objects, but to the whole, on condition that this is not confused with a closed set of objects.”(Deleuze, 1986, 10). Duration is expressed by means of relations that are established among objects in a set. Therefore Deleuze adopts the position that movement has two aspects: “on the one hand, that which happens between objects or parts; on the other hand that which expresses the duration or the whole” (ibid,11). Movement connects objects of closed system with open duration and relates duration to the objects. The whole is ramified into objects through movement and objects become integrated in the whole again.

Finally, we must draw a distinction between three situations: immobile sections, mobile sections and duration. For example, watching a landscape from the camera frame, we see on the one hand moving or immobile objects, which constitute closed systems and translation is the only aspect of movement between them. On the other hand, we see mobile sections, which are parts of duration. In this level, movement is nothing other than variation of relations among objects. And in the third level, we bear witness to duration per se which is continuous even out of this frame. According to Deleuze this distinction can help us to understand Bergson's thesis; i) there are instantaneous images or immobile sections of duration; ii) there are mobile sections of duration, that is, movement-images; iii) finally there are time-images or duration-images.

Therefore, with the help of Bergson's thesis about movement, Deleuze developed his unique cinematic concepts. He coins the term movement-image in order to explain the nature of cinematic images. Cinema is not a set of images added by movement but a movement-image. And it is done by means of cinematic techniques like moving camera "where the play of camera angles moving across a visual field gives us the direct expression of movement, and there by opens thought up to the very mobility of life"(Colebrook, 2002, 30).

Deleuze puts forward the argument that over the first fifty years of history of cinema the movement-images prevail. "From 1895 to 1945 cinema became the seventh art by embodying images not in movement but *as* movement"(Cloney, 2005, 174).

Plan, montage and movement

As we have mentioned, movement has two inseparable aspects: movement among objects of a system and movement in the whole as duration. Nonetheless, there is always a possibility to gain an understanding of duration from a closed set or vice versa, that is, we can always think of these two aspects interweaving. Different attitudes of the relations between these two aspects help Deleuze to draw a distinction, on this ground, between fundamental cinematic elements; frame, shot montage. These essential elements are present in all kinds of films: classic, silent, sound, modern, commercial, experimental, documentary, etc. As Deleuze points out, somehow, it can be said that these elements are inevitable consequences of confrontation of camera with the world.

Plan¹ for Deleuze is the basic unit of movement in cinema. He lays emphasis on the relation between plan and movement. Plan is determined by cutting (*découpage*) and is “the determination of the movement which is established in the closed system, between elements or parts of the set” (Deleuze 1986,18). The movement of plan on the one hand changes the relative position of parts of the system and on the other hand, is the mobile section of a whole whose movement is expressed in the transformation of duration. It can be said that the plan is an intermediary between the frame of the camera that delimits a closed set and the montage “as that process of cutting and splicing whereby the open whole of *durée* plays through and informs the entire film”(Bogue,2003,42). To clarify the double nature of movement, Deleuze exemplifies a scene of Hitchcock’s *Frenzy*. In this sequence, the camera follows a man and woman who climb a staircase and arrive in front of a door and the man opens it. Then the camera leaves them, coming down the stairs, rising up the external wall of the apartment up to the opaque window of the apartment. The movement of camera in this scene transforms the relative position of the sets, while this translation expresses a change in the whole, an impending event, that is, the woman’s murder. As Deleuze mentions, this scene indicates that “the shot [plan] is movement considered from this dual point of view: the translation of the parts of a set which spreads out in space, the change of a whole which is transformed in duration” (Deleuze, 1986, 20). Deleuze argues that the plan is the movement-image, a mobile section of duration that connects the movement with the whole. We usually tend to see movement as the relation between fixed objects but in cinematic image, we can understand movement disengaged from bodies. “And the fundamental devices that help us see such disengaged motion are the movement of the camera and the movement between shots established in montage” (Bogue,2003,46). That is why in cinema (classic cinema of course) we see not only the movement of objects but also the movement-image. The camera, howsoever it moves, has a single function: “extracting from vehicles or moving bodies the movement which is their common substance or extracting from movements the mobility which is their essence” (Deleuze,1985, 23). Moving camera tries to illustrate a pure movement and establish an existence independent of any character or specific point of view. Montage likewise maintains the continuities between plans. If the plan is the determination of the movement in closed

¹ Plan is an equivalent French of Shot. But we prefer, as does Deleuze, to use Plan rather than Shot because Shot refers only to the spatial distance of the subject from the camera and the term Take is used for the temporal duration of a single recording of a scene. Plan according to French film theory signifies both spatial distance and temporal continuity and well matches with the nature of movement-image for Deleuze. (for more details see Bogue, 2003)

systems, montage is the determination of the whole which can give an indirect image of time; the plan is the movement-image and montage “is composition, the assemblage of movement-images as constituting an indirect image of time”(Deleuze, 1986, 30). Montage can give us an indirect image of time because it is inferred from movement-images and their relations. The importance of montage lies in the fact that it can be considered as the representative of open whole in the film. In sum, film is the outcome of montage, which displays duration through frame and plan.

The equivalence of movement and image

Bergson in the first chapter of *Matter and Memory* (1990), addresses a major problem in history of philosophy; the problem of “opposition between the order of consciousness and the order of things, between materialism and idealism, between the project of reconstructing the order of consciousness from movements of the material universe and that of reconstructing the universe from representations of consciousness” (Marrati, 2008, 28). According to traditional psychology, consciousness is a vessel which contains unextended and qualitative images, and attributes extended and quantitative movements to space. Besides Husserl, Bergson also attempted to fill the gap between consciousness and the world. Despite Husserl who believed consciousness is always consciousness of something, that is, “consciousness cannot exist outside its relations with the objects at which it is aimed”(Marrati, 2008, 29), for Bergson consciousness *is* something. What does this mean? Instead of supposing a subject or consciousness which percept images and things of the world, Bergson introduces a universe of images in themselves. According to him, an object is an image, but the image that exists in itself. Assuming matter as sets of images, he accounts for a world, consisting of images as they appear. Bergson explains his ideas in the form of a series of equivalences. The equivalence of image and movement is the first one. That is, everything in the world is image as they appear. The world for Bergson is in constant appearing, and he calls what appears image. There is no distinction between mobile image and its movement. Every image is a combination of actions and reactions. “There is no moving body [*mobile*], which is distinct from executed movement. There is nothing moved which is distinct from the received movement. Everything, that is to say every image, is indistinguishable from its actions and reactions; this is universal variation” (Deleuze, 1986, 58). Every image acts on others and reacts to others. As my body, my eye, my

brain, is image, they have their actions and reactions. In this state matter is inseparable to entities, just the image exist in itself, on a plane of immanence. This image is matter, “the absolute identity of the image and movement. The identity of the image and movement leads us to conclude immediately that the movement-image and matter are identical”(ibid, 59).

Three varieties of movement-image

In this a-centered universe, where everything is image and reacts on everything else, there are very special images -living images- which can create a gap between action and reaction. While other images have predictable interactions and any particular action results in particular reaction immediately, there are special images for which, a particular action does not necessarily result in particular reaction. Reactions of these images, which are known as “centers of indetermination” in Bergson’s term, are accompanied with a halt and delay in creative way. Thus, we can draw a distinction between two images or two entities; objects with predictable reactions and “centers of indetermination” with delayed selected reactions. Actually, these living images are an internal in the universal interaction of matter-flows. “They introduce a gap in the universal interplay of mechanical causes and effects, a delay in reaction and frequently a shift in direction that exhibit what we may call choice” (Bogue,2003,30). Living images act through perception in a sensory-motor process by receiving external movements via the senses and proceeding next reaction. Perception helps the living image to control its *surrounding* space and make choice. Nevertheless, this choice is made through *subtracting* process. To improve its ability and increase the scope of its action, living image gets involved with those elements of its surroundings that interest them and concern them and ignores those features that are irrelevant to its existence. “Living beings allow to pass through them, so to speak, those external influences which are indifferent to them; the others isolated, become perceptions by their very isolation”(Deleuze, 1986, 62). These operations are the same as framing whereby human eye as a camera makes a cut from the world. During perception, specific actions, which are in accordance with living images’ expectations and anticipations, are selected. And this, according to Deleuze, is the first variety of movement-image, that is, ‘perception-image’. “A perception-image is a movement-image related to the first side of the interval, a selective registering of incoming movements”(Deleuze 1986, 35). For Bergson, perception is not separated from next reaction, that is, there is a special relation between them. As we are thinking about perception-

image, we presuppose an action connecting the living image to the others. As mentioned, the reactions of 'centers of indetermination' are not directly related to the received actions; rather due to the delay, the living beings have enough time to select an appropriate reaction. What Deleuze calls such reactions, which present something unpredictable, and new, is action. Therefore the second kind of movement-image would be 'action-image', an image which is based on our expectations, predictions and confrontations with events and possibilities for the prospective acts. "Thus the living image will be an instrument of analysis in regard to the movement received and an instrument of selection in regard to the movement executed"(ibid, 62). In other words, the living being which is considered an interval has two aspects: the input and the output, the one that refers to perception, and the other to next action. The third kind of movement-image is 'affection-image', an image in-between perception and action. This image is formed inside the 'centers of indetermination', and relates movement to a quality. Hence besides those movements that are irrelevant to us and those movement that we reflect, there are some part of external movements that we absorb; "which does not transform itself into either objects of perception or acts of the subject; rather they mark the coincidence of the subject and the object in a pure quality" (ibid, 65). Deleuze believes that affection-image is the necessary sort of movement-image, because we, as 'centers of indetermination' have some immobile but receptive organs. Our immobilized receptive facets absorb movements instead of reflecting them and thus our respond to the external movements would be by a 'tendency' or 'effort'. "It is precisely in affection that the movement ceases to be that of translation in order to become movement of expression, that is to say quality" (ibid, 66). Deleuze instantiates face as an immobile and receptive organ, which can express the quality of movement or movement of expression.

Therefore, in universal interaction of matter-flows the living image is divided into three movement-images, which are directly tied to sensory-motor activities of living images. Thus sensory-motor image consists of "received movement (perception, situation), imprint (affection, the interval), and executed movement (action properly speaking and reaction)" (Deleuze 1989, 272). Perception-image is a movement-image constructed by living image's framing of the world in accordance with its attitudes and intentions in a selective way. Action-image is an environment surrounded the living image as a center of potential actions and possible reactions. Affection-image is a mobile tendency registered on a receptive surface, which absorbs external movement and expresses a pure quality.

The crisis of movement-image: beyond the movement

In his first book *Cinema 1*, Deleuze speaks about classic pre-war cinema specially Orson Welles's works and concentrates on the movement-image. As mentioned through Bergson, this is a part of conventional habitual attitudes of subject to attempt to stop the flow of life in order to manage his life and control his environment. For we can never perceive movement in our ordinary life unless in relation to the mobile objects. But cinema by means of mobile camera following a moving object, is able to give a profound understanding of movement. According to Deleuze, movement-image dominating in earlier cinema has a power to liberate movement from a subjective perspective. Cinema in its extreme, presents pure movement.

But at the end of *Cinema 1*, referring to some formal characteristics, Deleuze talks about a crisis that affected the cinema in the post-war period, the crisis of the action-image. He explains that modern cinema after war experiences a crisis in action-image in which stable links between actions is loosed, and the integrated system of time and space dominating classic cinema disintegrates in the new image. "In this new kind of image the sensory-motor links tend to disappear, a whole sensory-motor continuity which forms the essential nature of the action-image vanishes"(Deleuze 1986, 213). In other words, after the war we bear witness to a collapse of the sensory-motor schema of American films and pre-war cinema. The logical relation between shots, montage and plot has been suspended, the united and coherent meaning grasped from classic cinema disappears in modern cinema. Instead of a synthetic situation, the dispersive one has come to exist in which no action is able to make changes. Post-war reality was a fragmentary, lacunary one illustrated in *Roma città aperta* or *Paisà* by Rossellini. The events have lost any correlating interconnections and are not related to the person who provokes or is subject to them; Deleuze names such events white events. In the absence of any connection between actions and situations, actions and reactions, multiple characters have arisen which have the least interference and effect on their environment. "In these we see the birth of a race of charming, moving characters who are hardly concerned by the events which happen to them- even treason, even death- and experience and act out obscure events which are as poorly linked as the portion of the any-space-whatever which they traverse"(ibid, 213). Traveling, wandering or what Deleuze calls trip/ballad is the dominant form inside the new image replacing sensory-motor situations. The journey of father and son in *Ladri di biciclette* looking for a bicycle is a

kind of urban voyage detached from any specific directions. Deleuze states: “this is in fact the clearest aspect of the modern voyage. It happens in any-space-whatever – marshalling yard, disused warehouse, the undifferentiated fabric of the city- in opposition to action which most often unfolded in the qualified space-time of the old realism”(ibid, 208).

These are some formal elements, revealing a crisis in cinematic image. To support his claim about this crisis in modern cinema, Deleuze refers to the social, political and moral conditions of the post war period as well as some internal factors of art. In his view, the World War II caused humans to go into shock and cast doubt on all of his beliefs about humankind and his individual and collective actions. Man has lost his faith in the world and “the link between man and the world is broken”(Deleuze, 1989, 171-2). In other words, that absolute confidence in the human position in the world and his role in determining his own fate, which was central in classic cinema, has no place in modern cinema. Then “what had given classic cinema its greatness and honor can be repeated only as a hollow form”(Marrati, 2008, 63). It means, all remain of the great genres of classic cinema are mere empty forms, what Deleuze calls clichés. Clichés of sensory-motor schema, which are visible in our life as well as cinema. And the consciousness of clichés is another aspect of modern cinema.

According to Deleuze in this dispersive lacunary world what consolidates all these effectless characters and inconsequent events are clichés, the current clichés of an era. Deleuze believes that optical and auditory clichés, interwoven with political, social events and public interests, are everywhere in the external world which penetrate each person and form her internal world. Therefore, these psychic clichés “by which he thinks and feels, is thought and is felt..” along with physical clichés help people “... to be able to bear themselves and the world, misery has to reach the inside of consciousness and the inside has to be like the outside”(Deleuze, 1986, 208-9). As can be seen in Altman’s *Nashville* or Scorsese’s *Taxi Driver*. But the reign of clichés internally and externally is possible through a powerful organization or plot as can be exemplified in the criminal conspiracy which for Deleuze has found a new aspect in the modern world. They find a new function which is not identical to American film noir’s conspiratorial plan with distinctive, recognizable criminal actions, but to a system of mechanical reproduction of images and sounds, a conspiratorial system of surveillance (e.g., Coppola’s *The Conversation*). Therefore, by means of a new powerful but intangible system of images, media, radios and televisions in the modern era, a circulation of clichés has happened from outside to inside and vice versa which is reflected and mocked in cinema. Deleuze concludes that if it is

true and if everything is clichés, then the cinema moves toward parody and contempt. In this case, how can we explain the respect and the love reflected in neorealist films? He argues that the main characteristics of the crisis of the action-image, that is, “the dispersive situation, the deliberately weak links, the voyage form, the consciousness of clichés, the condemnation of the plot ”(Deleuze, 1986, 210) do not constitute a new image, an image beyond clichés, an image which thinks and makes us to think at its deepest level. These characteristics help only to destroy the old system to disintegrate the sensory-motor schema and to make possible such a crisis but “this crisis would be worthless by itself, it would only be the negative conditions of the upsurge of the new thinking image, even if it was necessary to look for it beyond movement”(ibid, 215). Deleuze describes this new image which finds its earliest examples in Italian neorealism as ‘purely optical and sound situation’. Such situations make a scape from old clichés, the clichés that formulate our understanding of sensory-motor reality. Through these pure optical images, we are able to move beyond what we are always expecting and experience a novelty of looking. Nevertheless, what prevents such purely optical images from turning to clichés? He writes “it is not enough to disturb the sensory-motor connections. It is necessary to combine the optical-sound image with the enormous forces that are not those of a simply intellectual consciousness, nor of the social one, but of a profound, vital intuition” (Deleuze, 1989, 22). In other words, this new image is linked to new forces that are time and thought. Deleuze explains this new mental image, with a new substance, which has a profound linkage to thinking and thought in his second book *Cinema 2*. In his view, the strong sensory-motor situation of traditional realism is replaced by the optical and sound situations of neorealism. In the new image time is represented directly and this is what distinguishes neorealism from previous realistic movements. In fact, the realistic features of neorealism such as real locations, non-actors, Long takes and long shots, natural lighting etc. are linked with a new element, a deeper, and more philosophical reality which stems from new perspective of human who has experienced war, destruction and Holocaust.

In the sensory-motor situation, the space is specified and linked to the actions happening there. Whereas in the optical and sound situations we confront in Deleuze’s term any-space-whatever, that is, disconnected or emptied spaces. In this new situation, no action is performed or no action has the power to make changes or have an influence on the situation. Thus in the new image characters do nothing except seeing. This is what Deleuze calls a “cinema of the seer” which means “a cinema that breaks the sensory-motor links that connected the material levels of subjectivity and divided movement-images into perceptions, actions, and

affections”(Marrati 2008, 59). In other words, in contrary to the old realism, in which there is a strong link between movement-images and characters react to situations, in neorealism characters learned to see and hear without any belief in changing the situation. That is, characters are “capable of seeing and showing rather than acting, and either remaining dumb or undertaking some never-ending conversation, rather than of replying or following a dialogue”(Deleuze,1989, 20).

On the other hand, Deleuze states that these optical situations arise when we learn to relinquish our visual and cognitive clichés. By cliché he means “a sensory-motor image of a thing” (Deleuze, 1989, 20). That is, images that corresponds to our habits and requirements. For, in Bergson’s view, our understanding of reality changes according to our advantages, beliefs and psychological demands. And we are able to grasp the pure reality only when trying to lay the clichés aside. This happens exactly in pure optical and sound situations when sensory-motor links are slackened. To get rid of clichés, Deleuze says, it is necessary sometimes “to restore the lost parts, to rediscover everything that cannot be seen in the image, everything that has been removed to make it interesting (Deleuze, 1989, 21). In early Italian films the pure optical situations take form through filling of image with banal quotidian details of life to enrich and deepen reality and fasten our attention upon what is not visible in an ordinary look. This is what occurs in first neorealism, Deleuze illustrates her point with examples drawn from *Umberto D* and the sequence in which the housemaid is doing some routine household tasks, making coffee, cleaning, driving the ants away, when she suddenly notice her pregnant belly and remember all the misery of her life. In the middle of a sensory-motor situation, she stops acting, turns to a seer, and an optical situation arises.

But Deleuze asserts that to relinquish clichés sometimes “it is necessary to make holes, to introduce voids and white spaces, to rarify the image, by suppressing many things that have been added to make us believe that we were seeing everything” (Deleuze, 1989, 21). This can be seen in the work of late neorealist filmmakers such as Antonioni or Francesco Rosi. Through empty spaces or abstract composition of a shot Antonioni succeeds to ward off clichés and give a novelty to our look.

Therefore, Deleuze believes that there must be a necessary passage from the crisis of the action-image to the pure optical-sound image. In some films, we can discover a kind of evolution from one form to the other; whilst in other cases, both aspects coexists in the same films like two levels. In *Ladri di biciclette*, for example, the trip/ballad form-the urban voyage of father

and son, looking for bicycle- ends up in pure optical and sound situation- their hopeless and resultless wandering.

Deleuze explains that in the optical and sound situation, there is no distinction between objective and subjective, that is, we don't have any criterion to distinguish the imaginary from the real, or the physical from the mental. It is as if each is being reflected in the other, they are indiscernible in contrast to the traditional realism in which there is a discernibility between the real and the imaginary. This indiscernibility has also been recognizable in the most banal or everyday situations as well as limit-situations with remarkable events. Two new kinds of signs which Deleuze calls them 'opsigns' and 'sonsigns' make these polar opposites in a continual passage. "In short, pure optical and sound situations can have two poles- objective and subjective, real and imaginary, physical and mental. But they give rise to opsigns and sonsigns, which bring the poles into continual contact, and which, in one direction or the other guarantee passages and conversions, tending towards a point of indiscernibility (and not of confusion)" (Deleuze, 1986,9).

On the other hand, these pure optical and sound situations help us to grasp something that cannot be expressed by the sensory - motor schema. As explained before, in Bergson's view, perception involves in subtracting whatever is useless for us or does not interest us. He believes that we are never able to understand a thing or an image in its wholeness. We perceive only parts of a thing, which are mostly related to our economic interests, ideological beliefs and psychological demands, what Deleuze names clichés in general. This means that we perceive only clichés and "a cliché is a sensory-motor image of the thing" (Deleuze, 1986, 20). Now when the sensory-motor connections slacken then "the whole image without metaphor, brings out the thing in itself, literally, in its excess of horror or beauty, in its radical or unjustifiable character" (Deleuze, 1989, 20). And the unjustifiable, the unbearable is what, in Deleuze's view, should be grasped in a purely optical and sound situation, something intolerable, something too powerful or too unjust, which transcends our sensory-motor capacities.

Therefore, Deleuze believes that the less we recognize the more we see. In other words, if we try to extend the boundaries of our perception or to *defamiliarize* our perception we are able to see and perceive what we could not see before. This is what is done in a purely optical and sound situation. Where the relations of things and beings with their environment and context break and everyday experience is linked to a whole. "What is broken is the force of habit that allows things

and beings to be recognized so long as they are confined to their assigned places and functions” (Marrati, 2008, 59).

Nevertheless, to get out of clichés, it is not enough to stop sensory-motor links and reach an optical and sound image because we may again fall prey to trap of clichés. It is possible that this new image which can be revealed in different ways - obsessive framings, empty or disconnected spaces or still life- forms a new cliché. It is true that in pure optical and sound situation we must go beyond movement, but it does not imply that movement stops or movement-image disappears, rather it would be just an aspect of the image, pure optical and sound image which enters into a new relation of time and thought. “It is necessary to combine the optical-sound image with the enormous forces that are not those of a simply intellectual consciousness, nor of the social one, but of a profound vital intuition” (Deleuze, 1986, 22). Therefore, it is not some certain forms like fixed shot or the fixity of the camera which constitutes the new image. But the determinative element of modern cinema is that force which combines a cinematic image with the thought. Deleuze cites Hitchcock’ premonition here “a camera-consciousness which would no longer be defined by the movements it is able to follow or make, but by the mental connections it is able to enter into”(Deleuze, 1989, 23). As mentioned before, movement-image is able to give an indirect perception of time through montage. But in modern cinema, time finds its direct expression. The pure and optical image, its opsign and sonsigns can open itself to the time, can present a time-image. “This is the very special extension of the opsign: to make time and thought perceptible, to make them visible and of sound” (Deleuze, 1986,18). On the other hand, in the optical and sound image not only the visual but also the aural sense of ours enter into internal relations. This is what Deleuze calls reading image, it means the image has to be read no less than seen. In sum, in order to avoid being a new cliché the new image “had to open up to powerful and direct revelations, those of the time-image, of the readable image and the thinking image” (Deleuze, 1989,23). The signs Deleuze assigns for each respectively are “chronosigns”, “lectosigns” and “noosigns”.

Time-image: direct presentation of time

As mentioned, in *Cinema 2* Deleuze speaks about the new era of cinema beginning with Italian neorealism, in which the action-image prevailing in classic cinema goes through a crisis. In Deleuze’s view the main concept of modern cinema in the absence or slowdown of previous sensory-motor schema is time. Time flows in the whole of the image. This is the image that

enters to the temporal relation. In other words, pure optical and sound image helps us to grasp time directly. Deleuze explains that time has been one of the essential elements of the cinematic image from the advent of cinema nevertheless it finds its crucial role in modern cinema.

In the movement-image, time gets an indirect presentation because movement-image on the one hand deals with objects whose relative positions can change, and on the other hand with a whole which expresses an absolute change. Therefore, in a shot framing is related to the objects and their position, while montage is related to the whole and for this reason montage which is demonstrative of the whole gives us the image of time. Hence, in classic cinema “time depends on movement, but through the intermediary of the montage, it flows from the montage, but as if it subordinate to movement”(Deleuze, 1989, 36). This concept of time implies that time is the number of movements. In Bergson’s argument, it is considered as the error of the conventional understanding that time is connected to the movement and is measured according to the distance travelled. This misunderstanding results from that part of the western thought, which always thinks of an actual stabilized integrated world. In other words, in movement-image, movement subordinates time, but in doing so, it must be normal, that is, “any movement that can be related to a center. A center of revolution, a center of observation for a spectator, or a center of gravity for moving bodies: the possibility of being centered is what makes the movement measurable, because subject to relations of number, and therefore normal” (Marrati, 2008, 67). But in modern cinema movement has not any center, this acentered movement is not measurable anymore and hence considered as aberrant and abnormal. As Deleuze restate the Hamlet’s words: ‘time is out of joint’ signify that time is no longer subordinated to movement, but rather movement to time” (Deleuze, 1989, xi). Therefore, in this new image, time is presented directly, but not through the halting of movement but by means of aberrant movement. In other words, for a direct presentation of time in modern cinema there is no need to stop the image, rather it can be achieved through aberrant movement.

In the classic interpretation of time in which time is the measure of movement, the central presupposition is that the cinematic image is in the present. It means even in showing the past, the essential nature of cinematic image is present. For this reason, in a present movement-image time can be represented only indirectly through montage. On the other hand, our normal perception of time relates to the presence of the past images which we recall for our future life. In this sense, time is nothing other than the presence which comes to thinking and “connects the various moments of movement into a perceived whole. For this reason we tend to specialize

time, seeing time as a line connecting the various points of an action” (colebrook, 2002b, 32). But in opposition to this view Deleuze states that image is never in the present. Each image has a past and future, which coexist with the present. There is no mere present without a “before” and an “after”. Deleuze writes: “it is characteristic of cinema to seize this past and this future that coexist with the present image”(Deleuze, 1989, 37). In order to capture this “before” and “after” in a film, Deleuze says that it is necessary to know what is before and after the film starts and what the characters are before getting into the frame, and will be after. Therefore, for Deleuze this is the aim of direct cinema: “not to achieve a real as it would exist independently of the image, but to achieve a before and an after as they coexist with the image, as they are inseparable from the image” (Deleuze, 1989, 38). And this direct cinema gives a direct presentation of time, which can be achieved by a present image that swings between past and future. Deleuze mentions a number of scenes of Welles, Visconti or Resnais, in which characters occupy a place in time rather than space and the present is floating in a plane of past and future. “The tracking shots of Resnais and Visconti, and Welles’s depth of field, carry out a temporalization of the image or form a direct time-image, which realizes the principle: the cinematographic image is in the present only in bad films”(Deleuze, 1989, 39). Time in modern cinema has lost its chronological meaning according to which, one instant follows another. Rather, it finds its purity as movement in the movement-image. “Bergson’s desire to extract from movement “the mobility that is its essence” is strictly united with Proust’s desire to attain “a little time in its pure state””(Marrati, 2008, 68). In short the power of cinema is its ability to present direct and indirect image of time as we can see in some of cinematic masterpieces like *Last Year at Marienbad* (Alain Resnais, 1961) or *Memento* (Christopher Nolan, 2000).

Crystal-images: the crystals of time

As explained before, opsigns and sonsigns are the new signs of pure optical and sound images. To indicate how the opsign can open itself to the time-image, Deleuze refers to memories and dreams and crystals of time. These signs “can link up to a very varied images sometimes everyday banality, sometimes exceptional or limit-circumstances-but above all, subjective images, memories of childhood, sound and visual dreams or fantasies”(Deleuze, 1989, 6). Memory in Bergson’s view is the main part of each perception. Because in normal perception we revive a remembered image of an object and try to reconcile it with the perceived object. Perceiving for Deleuze is like reading a text or walking through familiar streets in which no

extra effort is needed. In other words, the memory-image contributing in the reading process, makes us anticipate the words rather than reading letter by letter. Bergson calls this kind of perception ‘automatic recognition’. Therefore we perceive things as determined objects, as memory-images. According to Bergson “in recognition, actual perception-images and virtual memory-images run one after another and in fact occur simultaneously in any instant of action-perception”(Bogue 2003, 114). The automatic recognition which is structured by our habits has a horizontal movements, that is, in the everyday perception we move from one object to another. “The cow recognizes grass, I recognize my friend Peter” and “ the cow moves from one clump of grass to another” as “with my friend Peter, I move from one subject of conversation to another”(Deleuze,1989,44). In contrary to the automatic recognition, Bergson explains another kind of recognition whereby we can obtain a more profound understanding of the objects. The ‘attentive recognition’ occurs during the process of paying closer attention to an object. The more intentionally we focus on something, the deeper understanding we gain about that object. Nonetheless the second kind of recognition refers only to one object, making circuits. By more concentration on the object, the broader circuit is formed which encompasses the previous ones. And these circuits of the mind corresponds to the other circuits of the object. The more we think about a thing, the more we grasp about its reality. “In fact the intimate relation between the act of the mind and the perceived object extends further still, since it is a matter more precisely of a double system of circuits that correspond to each other, circuits of memory and circuits of reality”(Marrati 2008, 69).

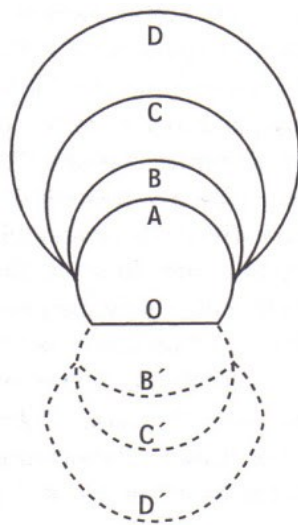


Figure 1.

As we see in figure 1, circle A only consists of the object and is the most immediate circle to the object, closed to a perception. Circle B, C, and D represent the more profound degrees of memory that correspond, respectively to circle B', C', and D', which represent deeper reality of the object. Therefore, according to Bergson's thesis about attentive recognition, we can enter into a new relation with objects and the world in a dream or a memory, where the sensory-motor schema is suspended as in the pure optical and sound situation. In his view, when we perceive the things, whether in automatic recognition or in attentive recognition, we tend to reconcile the actual perception-images with the virtual memory-images in a way that they "run one after another". He explains that in pure optical and sound situations these actual and virtual images come to close at a point of indiscernibility. For example, "in Fellini and Antonioni, Deleuze finds an alteration of virtual and actual (subjective /objective, mental /physical, imaginary /real) tending toward a point of indiscernibility" (Bogue, 2003, 114).

Deleuze tries to explain the idea of cinematic flashbacks with the help of Bergson's theory. In flashbacks a virtual past comes to an actual present. "This is precisely a closed circuit which goes from the present to the past, then leads us back to the present" (Deleuze, 1989, 48). In conventional flashbacks usually, the memory-images of the past is integrated with the action-images of the present in a single narration. Likewise, in dreams we can get a deeper understanding of the virtual past. The sensory-motor schema is relaxed in dreaming whilst we are surrounded with the various images of the past. According to Bergson, the actual memories and dreams present a virtual past which Deleuze calls "dream-image", the one presenting direct time-image.

As mentioned, in most ordinary flashbacks, the past events or dream-images are separable and recognizable from the actual or real images, since they are in a structure in which there is an essential distinction between the virtual and the actual. Nevertheless Deleuze claims that in some images these separability seems to fade into a point of indiscernibility. "this point of indiscernibility is precisely constituted by the smallest circle, that is, the coalescence of the actual image and the virtual image, the image with two sides, actual and virtual at the same time"(ibid, 69). According to Bergson, this is the fundamental operation of time which leads to formation of a crystal-image. Since past is not the moment replaced by the present, rather it coexists with the present at the same time. In other words, time is divided into two parts, the past and the present. "In fact, the crystal constantly exchanges the two distinct images which constitute it, the actual image of the present which passes and the virtual image of the past which

is preserved: distinct and yet indiscernible” (ibid, 81). The best example of the crystal-image is the mirror since the object and its virtual image reflected in the mirror are present at the same time. Likewise, in the crystal-image, there is no distinction between the object and its image. In this case, the traditional, twofold model of reality/image is replaced by the unity of the reality in the image. Reality of the world is the result of the merging of the actual and the virtual. Thus the crystal-image renders time directly in its most pure form and a new kind of signs come to exist which are hyalosigns. Nevertheless, time can be presented directly through other kinds of images which are chronosigns. In these new signs, past and present are not indiscernible but undecidable or inextricable. In the sense that past and present coexist with each other and yet are recognizable.

Chronosigns

We explained that in hyalosigns actual and virtual tend toward a point of indiscernibility. In chronosigns, by contrast, true and false are undecidable or inexplicable. Time-image, according to Deleuze, represents the false or the power of the false. True and false here refer to the sort of the narrative and representation. By true he means when “a narrative’s verisimilitude, or truth likeness, depends on its adherence to the commonsense coordinates of space and time” (Bogue, 2003, 147). In time-image those elements that call the relations and connections of places and moments into question, reveal the power of the false.

There are two kinds of chronosigns in Deleuze’s theory: ‘the order of time’ and ‘time as series’ which the former is based on the coexistence or simultaneity of different times and the latter is based on the becoming or potentialization of forces. Those signs that concern ‘the order of time’ are divided into two categories: ‘sheets of the past’ and ‘peaks of the present’.

Each moment of the present, according to Bergson, is an accumulation of past moments which coexist with the present virtually. The present is not separated from the past or does not proceed it but they coexist simultaneously. We can conclude that in all moments of our life we carry our memories and in each moment that we make a decision or gain a perception of something this virtual past affects us. The present, in fact, is nothing rather than “the infinitely contracted past” (Deleuze 1989, 99).

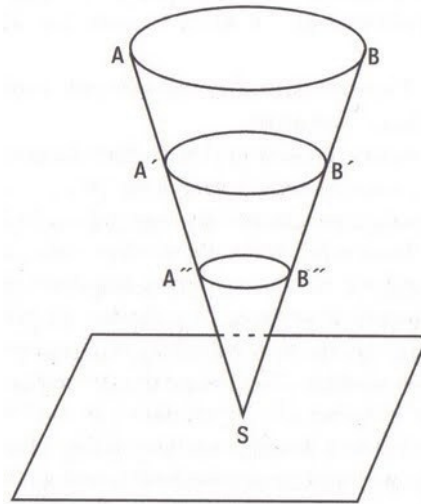


Figure 2.

Bergson uses the diagram above to describe his theory. As we can see in the figure, the present (point S) is concurrent with the different layers of past (AB, A'B', A''B'') which is contracted in the present moment. When we remember, we move from an actual present to a virtual past or a certain sheet of the past and bring a recollection-image into the present. Deleuze asserts that the past is not a mental state in which our memories are present and are actualized in us, rather it is pure time, a totality of time in which we exist. Therefore, the past is the moment which is preserved in the present. The present enters to the past at each moment and the past coexist with the next present. Bergson's summarized thesis is then: duration is subjective but "the only subjectivity is time, non-chronological time grasped in its foundation, and it is we who are internal to time, not the other way round" (ibid, 82). Therefore virtual past is time in general and each moment of time is accounted for different aspects of the past: "the past itself as a 'dilated past', the present as a 'contracted past', the future as a 'projected past' " (Bogue, 2003,137).

However, to take a different approach to the whole of time we can consider the present as different aspects of time. In this view the present is no longer the meeting point of the past and the future, "the juncture at which 'things to do' become 'things already done' " (ibidem). In the time sequence which present comes after the past and before the future we pass along the events, we move from one event to another and thus move from present to past. In this new approach, however, we stay in one event, we plunge into it. Our movement is not horizontal but vertical. As a matter of fact, the present here lose its actual quality. With the help of Groethuysen's theories, Deleuze argues that the present is not the time of actual events, but it

turns into the domain of vision, when we see things and objects we pass from one object to another but seeing is always in the present. Thus we perceive the present in a vision that is “purely optical, vertical, or rather, one in depth”(Deleuze, 1989, 100).

This kind of perception of the present occurs when we plunge into one single event instead of moving from one event to another. Events can vary in length; a sudden fall, or one’s childhood or even one’s life can be considered as an event. Time of the event is not external but internal. Perceiving one event as an indivisible whole implies supposing three kinds of the present: ‘present of the past’, ‘present of the present’ and ‘present of the future’ which simultaneously exist. For example, regarding the event of ‘finding a lost key’, we have three moments in this event: having the key (present of the past), losing the key (present of the present) and finding the lost key (present of the future). In chronological view of time as in our ordinary life, these events come one after the other and cannot coexist simultaneously. But in an internal, vertical view, when we plunge into the event or recall a lived experience in a reminiscence, de-actualization of l’actualite, in Deleuze’s term, these ‘peaks of the present’ coexist in a single event. Thus the whole of time can be presented in two different ways: the virtual past or the virtual present, or to put it simply, ‘the coexistence of the sheets of the past’ or ‘the simultaneity of peaks of the present’.

The second kind of chronosigns are those that realize a becoming, a potentialization of forces and Deleuze calls them ‘time as series’. In this new signs, past, present and future are not different moments of time that follow each other according to normal perception, nor do they coexist simultaneously as in ‘sheets of the past’ or ‘peaks of the present’. Rather ‘before’ and ‘after’ are not distinct. They form a series that reveal a force, a becoming. When we experience an event from inside not an external observer, different moments of time are not distinct but they pass through each other as different faces of a single puissance. “the puissance of this chronosigns is a ‘power of the false’ in that it is a power of becoming, of metamorphosis and transformation that renders fixed, stable, true identities perpetually false”(Bogue 2003, 149). Therefore, these two kinds of chronosigns (order of time and time as series) as direct images of time, abandon any chronological perception of time. Although they are distinct from each other but are connected and interpenetrate.

Thought-image

As explained, early thinkers and cinematographers soon realized that cinema as an industrial art is able to liberate movement from moving objects and present an image of movement. In this way, we encounter with images that move, or movement is their essence. In contrary to other art forms like painting or dramatic performances which are either immobile or dependent to moving body, cinematic image is moving automatically. And only now the essence of the image, in Deleuze's view, is realized, that is, "producing a shock to thought, communicating vibrations to the cortex, touching the nervous and cerebral system directly"(Deleuze 1989,156). According to Deleuze, the movement-image or automatic movement can make a shock to thought and arouses the thinker in us. Furthermore this shock to thought, can produce differences and singularities in another level: "stepping back from our composed and ordered world and thinking the differences from which it is composed" (Colebrook, 2002,35). This shock, however, has two aspects for Deleuze: it can produce differences and creativity on the one hand and represent violence in commercial movies on the other hand. In the latter, the shock may turn into a tool for any political propaganda.

Deleuze holds that thought-image in classic cinema or cinema of movement-image takes three different forms. In the first form, thought is related to a whole, a higher level of knowledge. This is a movement from image to thought, from perception to conception, referring to the relations between the whole and the components. The shock affects the brain and provokes thought, a thought of whole. "The whole can only be thought, because it is the indirect representation of time which follows from movement"(Deleuze 1989, 158). The whole here is the subject, the concept which is represented through montage, by linking its different components. Therefore through sequence of images, an effect is produced that gives a shock to thought and make us to think of a concept, of an organic totality that makes sense of the various images linked together through montage. This whole for Eisenstein, for instance, is realized through opposition. In the sense that through oppositions of image a concept, a thought is born.

The second form of the relation between thought and cinema is the movement from thought to the image, from concept to the affect. Deleuze believes that these two forms are inseparable and we cannot say which comes first. However, what is considerable in the second form, is the affect or pathos in Eisenstein's term, that takes form in montage and in the "leap from image to image and from quality to quality that increases the emotional and sensual intensity of each

image”(Bogue 2003, 167). In the second form we do not move from movement-images to the thought or the whole, rather we return from the whole to the images whose association creates affects and leads to ‘sensual thinking’ in Eisenstein’s term. Whole here is not a logical thought which unifies the images but “the drunkenness, the pathos which bathes them and spreads out in them”(Deleuze 1989, 159). In this sense, images constitute a malleable mass, that is, a combination of images with expressive, affective features, like a primitive language or thought appearing as an ‘internal monologue’. Here instead of a conscious concept there is an unconscious concept that goes through descriptive images and produces shock not the other way around.

The third form of the relation between cinema and thought entails neither going from image to concept nor from concept to image but the identity of the concept and image. Concept is present in the image likewise image is in the concept. And this constitutes an ‘action-thought’ that implies the relation between human and the world, a sensory-motor unity of man and nature. This is an externalizing for human. His actions can change the nature through strong sensory-motor links. Because there is an identity between action and thought. “collective consciousness, human thought in action, or action-thought, is embodied in the image of nature and in this sense thought and image are identical”(Bogue, 2003, 170). Generally, these three relations of thought and image which always are present in cinema of movement-image, reinforce each other. Deleuze concludes that in classic cinema which a unifying sensory-motor schema subsists, two kinds of noosigns (signs of thinking images) take shape. In the first kind, all images and sequences of images are linked together by rational cuts according to laws of association, opposition, resemblance or contrast. There is a logical relation between different images that form an extendable world. In the second kind, a general whole differentiates into extended sequences of images and also different extended images integrates into a general whole. Thus we can perceive classic cinema on two axis: a horizontal axis, when images are linked together and a vertical axis when “associated images were internalized in a whole as concept (integration), which was in turn continually externalized in associable or extendable images (differentiation)”(Deleuze 1989, 276). As a result, in classic thought-image, sensory-motor schema which establishes a harmonious relationship between image and thought, is central.

However, the main characteristic of modern cinema, as explained, is the breakdown of sensory-motor schema. Images and shots in this cinema are relinked by irrational cuts. The intervals between images take an autonomous form and succession of images become series.

Because the sensory-motor links that hold all parts of the world together collapsed. In classic image of thought, the interstice between images is defined as a point of ending an image and beginning the other. While in modern cinema the gap between images exists in itself. “It is a void between things, a separating force that ‘spaces’ things, that puts space between them” (Bogue, 2003, 171). Therefore the progression of images must be in an additive process, that is, by means of AND: this image AND that image, one image plus another in a way that leads to something new. In this manner, what is revealed is neither as an internal monologue in the case of differentiation nor a general whole or a coherent external world in the case of integration. Rather the connections of images refer to an outside “always beyond the limits of our coherent commonsense universe” (ibid, 173). In contrary to the whole concept of classic images which is represented in the images according to the laws of their succession (resemblance, opposition), the outside in modern cinema is revealed in the intervals or gaps between images. This is the outside that put space between images that interrupt the sensible order of sequences. Therefore it is no longer the collision of images that produces a shock in thought. In the absence of sensory-motor links that unify the mind and the world, logical thought gives place to an ‘unthought’, ‘a powerlessness at the heart of the thought’. The outside is revealed in the thought in the form of cracks or fissures. In other words “what forces us to think is the impower of thought, the figure of nothingness, the inexistence of a whole which could be thought”(Deleuze 1989, 168).

Nevertheless, Deleuze believes when cinema is merely involved in representation, it does not generate any creative thought. The reason of this intellectual stagnation for Deleuze lies in three factors: the first is related to what Deleuze calls ‘the violence of the represented’ against ‘the violence of the image’ which is prevailed in industrial art and in art of masses. In the flood of commercial movies which are involved in a sort of ‘mediocrity’, the attraction of image is dependent on the violence of the represented. In this respect, cinema turns to a medium for reproduction and repetition of disgraceful materials. In contrary, the violence of the image as an affect that calls the viewer to a direct encounter, serves to create a new thought, a new image of the world. “Cinema is dying, then, from its quantitative mediocrity” (ibid, 164). The second reason is that cinema has lost its true nature and turns to a mass-art and has degenerated to political propaganda, what Deleuze calls ‘fascism of production’: where the cinema of movement-image is manipulated by ideological propaganda. The third reason for Deleuze, however, is not necessarily negative. Following Artaud he explains that cinema succeeds to express a powerlessness in thought, a crack or void in thought which forces us to think. This is

the hope of thinking in cinema through cinema. Thought begins where an inability to think arises, where we encounter with the unthinkable in the image.

For Deleuze Artaud's argument is completely in contrast with that of Eisenstein. Although, for Artaud the purpose of cinema is representing reality, but it does not entail representing the whole as Eisenstein believed. Rather as we see in modern image, these are cracks and gaps that should be presented; thought as a movement toward fissures and a 'figure of nothingness'. Therefore "there is no longer a whole thinkable through montage, on the other hand there is no longer an internal monologue utterable through image", rather at this moment cinema shows us "the fact that we are not yet thinking, the powerlessness to think the whole and to think oneself, thought which is always fossilized, dislocated, collapsed"(ibid,167). And what makes us to think is the powerlessness to think, the absence of a whole, finally the unthinkable. This is the unthought which delimits thought. Eventually, Deleuze holds that the experience of thought is made possible essentially in modern cinema, where the sensory-motor schema is broken. The collapse of this schema, in fact, signifies a break in the link between man and the world. According to Deleuze, human in modern era has lost its belief in the world because the world becomes intolerable for him. In the absence of sensory-motor links that connect human to the world, a pure optical and sound situation arises in which human turns to a mere seer and encounters with something unbearable in the world something unthinkable. But is there a subtle way out? Deleuze asks. Yes there is, to choose to believe in the world as it is. Indeed, "What Deleuze calls the 'im-powers of thought' demand a revaluation of our perceptual disjunction from the world that makes of it the possibility for a new faith, and a new thought" (Rodowick 2002,110). Only through this belief, the intolerable becomes tolerable and thinkable. The new thought in modern cinema which stems from the powerlessness to think, is life as such; life with its becomings, with its endless possibilities. The unthought implies the inconstant variable nature of thought. To believe in the variable thought means to liberate thought from bigotry and ossification. In a simple word, only the unthinkable or believing thought as a becoming can impel thought to constant creation. "Thinking, then, is not something that we can define once and for all; it is a power of becoming *and* its becoming can be transformed by what is not thinking's own – the outside or the unthought" (Colebrook 2002, 38). By believing thought as becoming we can experience freedom and liberation from pre-determined values and goals. Truth is nothing but becoming, the endless choices and possibilities.

Third Chapter:

Neorealism

Political and economic grounds

During the Fascist era, Mussolini paid a special attention to the cinema and its influence on the society. Hence in November 1935, the famous cinematic school the Centro Sperimentale di Cinematografia and in 1937 the famous and largest movie studios, known as Cinecittà, was founded. Because of Mussolini's concern about cinema and special subsidies that were devoted to it, Italian cinema flourished and a new wave of filmmaking influenced by Fascist ideology and American melodrama came to exist. The production of these studios reached more than 80 films in one year. Also Experimental Center of Cinematography could train some of the greatest filmmakers, including Roberto Rossellini and Michelangelo Antonioni.

Authoritarian policies of Mussolini, however, and strictly cinematic rules that confined directors in presenting an unreal image of Italy, induced protest and reformist movements among thinkers and specifically film critics. In the last years of Fascism, Resistance and Partisan groups under the influence of Marxist theories took into consideration issues like class conflicts, poverty and injustice.

The fall of the Fascism, conduced to a golden age in the history of Italian cinema, in which directors with the social and economic concerns found more opportunities to make films. Due to the breakdown of state control and a decrease in censorship, Italian filmmakers were able to

break with the Fascist traditions and return to the reality. In contrast with ‘white telephone’ films that dominated the industry, a circle of film critics that revolved around the magazine *Cinema* and *Bianco e nero* decided to take a realistic approach. Although poverty and economic problems of post-war Italian society had a great impact on filmmaking and the lack of cinematic facilities and tools resulted in the poor qualities of the early films, qualities which then became one of the main characteristics of Neorealism. Moreover, during the war, the grand studios of Cinecittà were so damaged that it was impossible to be used. As a result, filmmakers had to turn to the real locations in the streets and rural areas. Therefore, in the post-war atmosphere of Italian society a new cinematic movement came to exist which was influenced by Marxist theories and inclined to the realistic presentation of socio-economic conditions of society.

Origins of neorealism

In describing the cultural roots of this cinematic movement, literary works such as realistic novels play an important role. In Italy Giovanni Verga, founder of Verismo, was one of this influential figure. ‘Verismo’ (meaning “true”) was a literary movement between 1875 and 1895 under the influence of the positivist climate of that time and French naturalist writers like Emile Zola. Verga tried to develop a linguistic style less scientific than naturalism, but to portray reality objectively in a way that the author seems absent. “Instead of describing the inner feelings and thoughts of the characters—as any omnipresent and omniscient author usually does—Verga presents only what can be seen or experienced from the point of view of an objective observer” (Celli, Cottino-Jones 2007, 42-43). In the twenties century also, we can refer to the realistic works of Alberto Moravia *Gli indifferenti* (1929) and Corrado Alvaro *Gente in Aspromonte* (1930) whose realistic approach “non scevra da suggestioni psicoanalitiche, e soprattutto lontana in modo radicale da forme di perfezione linguistica” (Bertetto, 2012, 100).

Furthermore, American writers such as Sherwood Anderson, John Dos Passos, William Faulkner, Ernest Hemingway, and John Steinbeck were another source of inspiration for Italian authors. Their nonrhetorical style and frank treatment of all subject matter, had a great impact on Italian writers and the neorealist school of literature. The main writers in this school including Cesare Pavese and Elio Vittorini, Alessandro Varaldo, Vasco Pratolini, Renata Viganò, Ignazio Silone, Italo Calvino, and Carlo Levi, were more concerned with the problems of lower class workers and peasants and attempted to describe day-to-day details of life and recite the popular speech of the protagonists.

In addition to the literature, Italian neorealism was extensively impressed by some cinematic movement specially French poetic realism to the extent that it is sometimes known as an extension of poetic realism. This cinematic movement particularly in Renoir's films is considered as the forerunner of neorealism because of its interest in the social problems, low-social class protagonists and the conflicts between man and society. In this regard, Renoir's *Toni* (1935) is the best example; a film about Italian workers in the south of France with lots of non-professional actors. It is worthy to mention that some Italian directors like Visconti worked as assistant of Renoir in 1930s.

What is neorealism?

The term neorealism was first coined by a critic and professor of university, Umberto Barbaro in 1943. He suggested new goals for Italian cinema and tried to provide an outline for this new cinematic movement in a manifest he published in *Cinema*. He declared that post-war filmmakers must: “ 1) rid themselves of clichés 2) abandon fantastic and grotesque fabrications 3) dispense with historical set pieces and fictional adaptations, and 4) exclude stereotypes”(Gomery,Pafort-Overduin,2011,218).

Cesare Zavattini, screenwriter and one of the first theorists and proponents of Neorealism declared the advent of a new kind of cinema, devoid of deliberately pre-designed plan. He invented the term “Cinema of encounter” and explained: directors should leave the studio in search of direct contact with reality (Zavattini 1978, 70). In other words, the crucial point in this new kind of realism was its dependence on the contemporary social realities of Italian society. “A major element of the “newness” of the new “realism”, was the reaction to the wartime political situation. Never before had a realist movement in film or literature been so attached to the contemporary political situation as to actually encourage reform” (Celli, Cottino-Jones 2007,44).

This approach first emerged in some films of Fascist era including documentaries of De Robertis, Genina's *Uassedio dell' Alcazar*, and Rossellini's early war trilogy as well as pre-war works of Alessandro Blasetti, *-Quattro passi fra le nuvole* (1942)- Vittorio De Sica *-I Bambini Ci Guardano* (1943)- and Luchino Visconti- *Ossessione*(1943). The new and mutual characteristics of these films were their commitment to the real time and locations of the story. Visconti's *Ossessione* which was adopted from an American novel and is regarded as the first neorealist film, is considerable because of the correlation between characters and their social

environment and the continuous intervention of nature and society in the life of people. This realistic aspect henceforth continued in the next films, produced during or after the war. Although some elements of this new cinematic movement such as techniques or aesthetic attitudes existed in Fascist era, their conjunction historically, socially and economically resulted in the birth of a new movement.

For early neorealists war and its subsequent consequents formed the main themes of films. Hatred of Fascism and its plagues and a desire of illustrating people's suffering propelled them toward realism and representing real events. According to Zavattini "many social problems persist because of a lack of awareness of the plight of others. Neorealism wants to help overcome this barrier by showing how others live, suffer, and hope" (Celli, Cottino-Jones 2007,44). Therefore the prominent feature of neorealist works is their deep commitment to the socio-economic conditions of post-war society. In this regard, these works tended toward illustrating poverty and misery as the real aspect of post-war Italy, the feature that came under severe criticism by opponents. To justify this attitude Zavattini replied: "We have started with misery simply because it is one of the most dominant aspects of our present society"¹.

Because of enormous political changes that occurred from 1945, films with obvious social-political inclinations were considered unacceptable and subsidies were not devoted to such films. Government censorship as well as threats of foreign films also lead to the decline of neorealism. Furthermore, as the economic conditions of society improved in 1950s and the necessity of dealing with social problems disappeared neorealism went through a crisis. Rossellini states about this crisis as "Life has changed, the war is over, the cities have been reconstructed. What we needed was a cinema of the reconstruction"². On the other hand, because of public interest in peplum epics, melodramas, historical dramas or comedies, filmmakers began to take a different approach, some tried to adapt neorealism to new genres like comedy, others searched for inner, psychic realities. "By the mid-Fifties, it was increasingly clear that the greatest Italian directors had broken out of the neorealist tradition and were busy creating a filmic universe reflecting a personal vision of their own making"(Bondanella, 2001,141).

Even though neorealism was a short-lived movement, its influences persisted in filmmakers of next generation until today. Peter Bondanella divided the range of neorealist influences into two forms, either through its form and stylistic features, or through its themes. Fellini's *La*

¹ Cited in Celli, Cottino-Jones 2007,44

² Cited in Scherer and Truffaut 1955,12

strada (1954) for example, possess lots of formal characteristics of neorealist works, but its content is psychoanalytical or spiritual. In contrast, some comedies like Comencini's *Pane, amore e fantasia*(1953) are more reminiscent of commercial and Hollywood comedies, while their focus on the poverty and low-social class, and their human message shares neorealist concerns. As Comencini states: "We wanted to create a comedy that exposed to the public the conflicts and the contradictions of Italian society"(Marcus,1986,125). Indeed, by combining neorealist characteristics with comedies in some films such as *Pane, amore . . .* series a new offshoot of neorealism came to exist: pink neorealism (neorealismo rosa). In a sense, these films "explains how stories about bread become stories about love, or in other words, how neorealism is transformed into rosy realism (ibid,143). Besides, many critics begun to call different trends in neorealism with 'black neorealism' (neorealismo nero) for Alberto Lattuada's films integrated with American Noir films or 'phenomenological neorealism for Fellini's work, 'lyrical' or 'romantic neorealism' for Visconti's, and 'interior neorealism' for Antonioni's.

In fact, for many critics and filmmakers like Bazin or Fellini, neorealism did not decline but took new forms according to new social conditions and intellectual tendencies. So for them "if the 1950s was the decade of the crisis of neorealism, it was also the decade of the proliferation of neorealisms, each with its own determining adjective and each with its justification for a style whose resemblance to the postwar films was not always immediately obvious"(ibid, 188).

For Fellini, these new branches of neorealism do not signify its death but refer to an essential continuity between classic neorealism of 1940s and later films. He believes that neorealism includes "not just social reality, but spiritual reality, metaphysical reality, all that there is within man. . . .In a certain sense, everything is realistic. I see no dividing line between imagination and reality"¹. It is Visconti's *Bellissima*(1951),in fact, which is thought to be the transition from socio-political themes of early neorealism to the more psychological or internal themes of the 1950s. On the contrary for those who held that neorealism came to end after *Umberto D.*(1952), any deviation from strict principles of early neorealism was considered a betrayal.

In fact, many critics tried to give an outline for neorealist period of cinema and its evolution but there is a consensus among all that 1948 is a turning point in history of neorealism which can divide it into two phases: 1945-1948 and 1949-1956. "Se il 1948 produce una svolta nel Sistema, negli anni cinquanta hanno un ruolo più importante l'avvento del colore e del cinemascope o il ricambio generazionale sul piano registico"(Brunetta,2001, 407).

¹ Cited in Marcus, 1986, 146

Blasetti's film *1860* (1934) which combined realism with stylized historic spectacle, is considered a precursor of the postwar neorealist movement, he also made historical epics, expressionist-tinged dramas, romantic comedies, and costume films. Although Blasetti liked to proclaim himself a father neorealism, he did not contribute much to that movement.

Stylistic features

In defining neorealism there are certain characteristics upon which almost all of the cinematic critics during history have agreed.

- Location shooting; as mentioned before, owing to the destruction of film studios during the war, filmmakers had to carry their camera to the street and real places. This of course helped to increase the realist façade of such films.
- Nonprofessional actors; although this feature is not peculiar to neorealism and previous cinematic movement like poetic realism or soviet cinema had also employed non-actors, it found its best example in neorealism. Moreover, according to Zavattini, using nonprofessionals does not mean using non-actors, rather it is the professional or star concept which is rejected in order to avoid any prejudgment in audience. "The neorealist cinema does not ask those men [professional actors] in whom it is interested to have the talents of actors; their professional aptitudes have to do with the profession of being men" (Zavattini 1953,75). That is why Bazin speaks about *an amalgam of players*.
- Uncontrived, simple plots; stories in neorealist films are not complicated neither elaborated. The most banal event of everyday life can rise to the level of a dramatic story. Even notable circumstances such as war or death are illustrated in a context of daily activities with the same weight. "Every hour of the day, every place, every person, can be portrayed if they are shown in a manner which reveals and emphasizes the collective elements which continually shape them (ibid, 69).
- Long takes and long shots; these techniques are especially underlined by Bazin and his theory of cinematic realism. In his view, for capturing the reality in the film, classic editing must be avoided since it separates reality into successive shots and hence the continuity of time and space is interrupted. By employing long shots or at least medium shots, however, instead of close-up the viewers succeed to get involved in meaning-

making process actively. Long takes also preserve the integrity of reality without cutting it off into separate parts and then reconnecting them in a new order.

- natural lighting
- dialogue in the vernacular

New-Realism

When thinking about neorealism, one must wonder exactly what the “neo” in “neorealism” means? Why is it a new-realism? What is the difference between this Italian cinematic realism and previous realistic movements?

To answer this question many critics adopt different approaches. Zavattini, for example, insisted on the documentary style of neorealism, in which living events and situations are demonstrated with a minimum interference of imagination. He writes: “the most important characteristic of neo-realism, i.e. its essential innovation, is, for me, the discovery that this need to use a story was just an unconscious means of masking human defeat in the face of reality” (Zavattini,1953,67). For him, reality is fraught with stories and themes. The only task of neorealist artist is to learn how look at them. Staying inside a situation and trying to analyze all of its potentiality instead of moving from the first situation to the other, is what, for Zavattini, distinguishes neorealism from other realistic movements. He believes that simple events are capable enough to transfer deep meanings: put aside the external aspect of events and try to penetrate into situation, into characters not to find out what will happen next but to know why it is happened. “The result were the endless possibility of studying man that we see opening before us, a non-abstract and concrete study of man, as concrete as the men who provoked and underwent the war. We need to know and to see how these terrible events could have occurred”(ibid, 69). This analysis of the most banal incidents of life is the main characteristic of neorealism according to Zavattini. To reach at this level, he rejects any preparation and pre-designed scenario. Everything must happen at the moment. He puts forward ideas that evokes Deleuze’s reflection: “Everything is in flux. Everything is moving. Someone makes his film: everything is continually possible and everything is full of infinite potentiality, not only during the shooting but during the editing, the mixing, throughout the entire process as well” (ibid,76). Andre Bazin admires the revolutionary humanism of neorealists and characterizes them with an inseparable social layer, a contemporaneity that connects them to their real time and space deeply and strongly. In addition to this social content inherent in all neorealist films even those

with no apparent social content like *Miracolo a Milano*(1951) Bazin considers neorealism as a movement that seek to preserve the ambiguity of a multilayer reality. He explains that the sequence of the shots is not dependent on a dramatic necessity, rather it is coincidence that plays the main role. The events are not ordered according to their significance, it is our mind that must make meaning from the images and shots. Like in reality where there is no difference between ordinary and extraordinary incidents, and it is us who classify them into important and unimportant moments, in neorealist films also, looking for a stolen bicycle has the same importance as looking for a lost husband in *Paisa*. Rossellini explains: “I always try to remain impassive; it seems to me that what is so astonishing, so extraordinary, so moving in human reality is precisely the fact that noble acts and momentous events happen in the same way and produce the same impression as the ordinary facts of everyday life; I therefore attempt to convey both in the same manner”¹. Thus neorealists

Procedono verso una riduzione, quasi una minimalizzazione, dell intreccio narrativo, favorendo i tempi morti, valorizzando il gesto minimo della quotidianità, «pedinando» l'individuo nella sua semplicità, con l'intento di scoprire in queste realtà microcellulari infiniti universi di verità da rendere universalmente conoscibili (Bertetto,2012,101).

In other words, in these films the camera makes an unbiased report of events without trying to arouse our sympathy for protagonists. It is us who through various events, illustrated disinterestedly, feel sympathy for some characters. The authenticity of neorealism, for Bazin, in comparison with previous realistic schools is that it never used reality in the service of some a priori point of view. Reality is respected in its totality, complexity and ambiguity. Bazin writes about neorealist directors as: “They never forget that the world *is*, quite simply, before it is something to be condemned”(Bazin,1971,21). Thus this movement is more an ontological view than an aesthetical one. For this reason, using its mere technical characteristics does not necessarily lead to a neorealist film.

In describing this new realism, some writers emphasized on the open ended and unpredictable plots of neorealist films. Millicent Marcus, for example, in a metaphorical expression, attributes the beginning of neorealism to the death of Pina in *Roma città aperta* “which forces her story to open to history and forsake any easy withdrawal into literary formulas and predictable plots” (Marcus, 1986, 44). No one knows if the bicycle in *Ladri di Biciclette* (1948) was finally

¹ Cited in Scherer and Truffaut 1955,12

recovered or what happened to Ricci without a bicycle, what was the destiny of the old man in *Umberto D* (1952) or fishermen of the *La Terra Trema* (1948). These films are representations of the unpredictability of the real, and hence get close to the nature of reality. By their unexpected ends, they disrupt our judging system, bringing us to a level of wonderment and finally compelling us to think about the nature of reality, its meaningless and accidental quality of the events and even human actions.

Put another way, the “newness” of this realistic movement lies in the fact that it addresses the complexity of the reality. That is, instead of supposing a constant and recognizable reality, which can be represented through cinematic techniques, neorealists refer to the complexity and polysemy of the world. Thus, items and objects in these films are not merely some parts of mise-en-scene, they serve multiple functions. The multiplicity means “when the details of the film serve character and serve plot and serve our sense of the environment”¹.

Therefore, we can conclude that for neorealists, reality obtains its density, its polysemy and ambiguity in the films. These directors could develop an awareness of the true nature of reality and hence establish a new realism which persisted in the Italian cinema and overshadowed all the subsequent films even after the demise of neorealism movement.

Main figures

In this section, we try to provide a brief description of main directors who produced neorealist films or collaborated in some neorealist movies during their filmmaking period. Regarding the diversity of works of each director in terms of form and content, I tried to emphasize on the works which correspond with neorealist principles or can be interpreted according to neorealist approach. It is a common knowledge that in mid-1950s, a decade after its advent, the main neorealist filmmakers abandoned early strict principles in search of a more personal style. Therefore we can conclude that instead of neorealist directors, it is better to say neorealist films.

¹ David Thorburn, *The Film Experience*, Fall 2007

<http://ocw.mit.edu/courses/literature/211-011-the-film-experience-fall-2012/lecture-videos-and-notes/lecture-19-2007-italian-neorealism-part-i/>

Robert Rossellini

Rossellini is known as the father of neorealism. His first attempts in filmmaking were during Fascist era. The government imposed strict censorship on his first films and then he went to Centro Sperimentale di Cinematografia and wrote some scenarios. In 1944, in collaboration with Fellini he directed *Roma città aperta* (1945) which was recognized as the first neorealist film. He started this film when Rome was still occupied by German army and there was no money or investment for filmmaking. On the other hand, all studios were damaged and he had to go to the real locations and employ ordinary people instead of actors to reduce the expenses. Since then “Rossellini’s expedients in open city had come to be stylistic norms for neorealism, generating such a taste for simplicity, location shooting, and authorial nonintervention that subsequent filmmakers were forced into creating, through elaborate technical means, an illusion of technical poverty”(Marcus, 1986, 57). This film along with *Paisà* (1946) and *Germania anno zero* (1948) constituted his war trilogy.

The period between 1949 and 1954 is considered his modern filmmaking period, beginning with *Stromboli* (1950), his first film featuring Ingrid Bergman. From here onwards “il regista muove verso una strada del tutto personale, non seguendo più le ipotesi neorealiste, laddove la coerenza del presente con le sue innumerevoli contraddizioni è totalizzante, ma sterzando in direzione di un marcato psicologismo e di un'evidente forma di religiosità”(Bertetto,2012,102). In this period he made five films including *Viaggio in Italia*(1954) which was called the first modern film by François Truffaut. Although since then he was criticized by Marxist theorists and critics because of relinquishing principles of neorealism. In 1959 after separation from Ingrid Bergman he directed *Il generale della Rovere* (1959) that won many different awards. Then from 1963, declaring that he relinquished cinema forever, started to work for TV and made some documentaries.

Roma città aperta is known as the first neorealist film. It is about the activities of Resistance against German troops which had occupied Rome. Some of its events or characters such as Manfredi, Pina and Don Pietro derived from real situations. Although it is not his first war film, the way he tried to represent the events are innovative. Firstly because of the conditions in which he made this film, lack of investment in film production, forcing him to acquire film stock on the black market that gave the film a documentary feeling. Many critics used to assign the realistic quality of this film to the scarcity of raw materials or lack of budget that induced Rossellini to use post-synchronization of sound. Although this technic give more freedom to the

camera movement, for many other critics, it decreases the authenticity of the film since “dubbed sound in a film studio certainly does not create a direct link to the world “out there” which was supposed to be the neorealist’s aesthetic goal” (Bondanella, 1993, 48). Nevertheless these conditions consciously or unconsciously made a realistic effect on this film.

Second reason for his new realistic approach is his attempt to show the objectivity of the events and characters. He provides no analysis of the reality. Even tragic events like death of Pina is not dramatized. We are not supposed to feel sympathy for anyone, we are only mere witnesses of Rossellini’s report of a special period of history. Rossellini’s narrative technique is also in opposition with classic realism. The order of scenes does not correspond with the necessity of drama. We are not present in every scene because director had eliminated some happening deliberately (like the scene of phone call, leading to the betrayal of the Resistance group). As in reality that we are not aware of every events, in Rossellini’s films also, we must make inferences from other scenes. We, in another expression, are involved in meaning making. This elliptical style is observable in Rossellini’s next film *Paisà*, whose episodic structure of the same theme (Allied landings and occupation of Italy) reveals reality from multiple and diverse point of views. All stories revolve around war and its consequences, but wartime conditions constitute only the background of the plots. In fact, the main theme of all episodes is love, a short-lived affection between characters, narrated through minor events which under the weight of war can not outlast. The affection between American soldier and Sicilian girl, the compassion between Black soldier and Neapolitan boy, or the love of American soldier and roman prostitute. In all of these short cuts of the same reality, we confront with a human face of the war. In the episode of convent, it is brotherhood that surpasses all differences in nationality, language or religious.

In *Germania anno zero*, Rossellini carries us to war-torn Berlin, occupied by allied armies, where poverty, corruption and misery pervade everywhere. Here again through documentary style of the film and it’s using of real locations, non-actors and long takes, Rossellini succeeded to confront us with pure realities of post-war German society. Although he was criticized by neorealist because of his depart from strict neorealist principles and from his commitment to the Italian society, this film still contains stylistic elements of neorealism. Like other films of this genre, accident plays the main role in unfolding the story. The boy meet his teacher accidentally in the street and under his influence decides to kill his father. At the same night that he poisoned his father, his older brother decides to give himself up. Feeling guilty about his father’s death,

he leaves home to go with his street friends, but finds his girlfriend among other boys. We can see how a series of accidents lead the boy to commit suicide. It's the essence of Rossellini's realistic approach, when reality is represented in its wholeness, with ambiguity, multiplicity and accidental nature.

In his next films, *Stromboli terra di Dio* (1950), *Francesco giullare di Dio*(1950), *Europa 51*(1952) and *Viaggio in Italia* (1954) he demonstrates a catholic spirituality and psychological insight. In fact he relinquished neorealism formulations in search of an inner reality. In describing his new approach he writes:

The type of realism that I inaugurated with *Roma citta aperta* and *Paisa* is no longer of any use today.....Today other things concern me. Today I think one must discover a new and solid base for constructing and for representing man as he is, in the marriage that exists in him between poetry and reality, desire and action, dream and life¹.

In *Stromboli*, some elements of neorealism is observable yet. Except for Ingrid Bergman, other roles are played by non-professional actors with their local dialects. The effects of war, ruins, immigration, and poverty still remain. Film has a simple plot: Karin, a Lithuanian refugee, marries a young fisherman from Stromboli, a volcanic island. When they get there, she finds everything in opposition with her expectations. She can not adapt to life there and then escape. But she caught up in a volcanic eruption and her great fear and despair leads her to a spiritual experience.

Here the socio-economic condition of post-war period is nor displayed for its own sake, or as Zavattini believed for our social awareness, rather it provides a setting for internal alteration. Nevertheless Rossellini's approach to this subjective theme, is not less objective than his previous films. Here again we do not feel sympathy for anyone. There is no dramatic emphasis on the scenes, even the scene in which Karin reveals her pregnancy to her husband. This personal growth is illustrated in the middle of the documentary scenes of, for example, fishing.

In *Europe 51*, Rossellini again illustrates the horrible effects of war on a child, Michel, that like Edmond in *Germany, year zero* finally committed suicide. This is the reason given by Andrea, a friend of his mother, for Michel's suicide: when a child's first impressions of the world around him are fear, bombings, war, who's to blame? ²This time, however, the story does not intend to describe

¹ Cited in Bondanella, 1993, 87

² Ma scusa un bambina, le qui primi pressioni ricevuto nel mondo, sono stati la paura, I bombardamenti, la Guerra.

those terrible events that may indirectly result in mental collapse of the boy, rather it is going to describe the affects his suicide has had on his mother and her worldview. Irene like Karin goes through a spiritual and psychic experience and ends up with a new personality. Karin by admitting her responsibility as a mother when promises her unborn baby to save her, and Irene by expanding her maternal love to the others.

Here Rossellini reveals a difference between Andrea's Marxist interpretations and Irene's humanistic one, the difference which is visible through the evolution of Rossellini's works – and not only Rossellini but also other neorealist filmmakers- from a mere observer and reporter of the horrible world inspiring awareness to the believers in the world, in humanity or in God. Andrea: “it's our duty to wake them up, give them a consciousness”. Irene: “or just give them hope”. Rossellini's concern in this film is still social conflict and sympathy for poor people, but his approach is different now. He is a mere observer yet, but not of the social problems, but of the spiritual transformation of a wealthy woman who seeks the meaning of life in helping others and solving those social problems.

Attributing *Europe 51* to neorealism is not easy because it appears to devoid of most of the primary principles of neorealism. However, emphasize on the human values, social conflicts and post-war problems is indebted to neorealism. In an interview, Rossellini describes four constant elements in all of his films as: *coralita*, or a choral quality; a documentary manner of observing and analyzing; religiosity; and fantasy, which is the opposite of the documentary technique and which must be balanced with it so that one aspect of his style does not suffocate the other¹.

Vittorio De Sica

He started his artistic career in theater as an actor and then he turned to directing. He made thirty films during his life and played in more than fifty movies. During 1930s and 1940s he was considered as the best actor in Italian melodrama and comedy. His experiences in film directing can be divided into four periods: from 1940 to 1944 that is the first period he made six films including *I Bambini Ci Guardano* (1944) which is known as the forerunner of neorealism. In the second period, lasted between 1946 to 1952, he directed his most famous and influential films: *sciucià* (1946), *ladri di biciclette* (1948), *miracolo a milano*(1951), and *Umberto D*

¹ cited in Bondanella, 1993,87

(1952). De Sica is known as one of the founder of Italian neorealism, though this genre came to end with his *Umberto D* (1952). Thereafter began the third period of his filmmaking. The most successful films of this period are *L'oro di Napoli* (1954) and *La Ciociara* (1961).

The fourth period of his filmmaking is called period of decline and lasted between 1966 and 1974 in which he produced 10 films with romantic themes and social attitude which were tending more toward Italian commercial movies. As a neorealist filmmaker, he created the best and most influential films in this genre. For example, *ladri di biciclette* with its simple story, confronted us with many facts of socio-economic reality of Italian society in 1948. This film like other neorealist films produced in real locations by non-professional actors. But De Sica succeeded by means of some tactics to convey a large amount of information about social, cultural and even personal conditions of characters without making mention of them. There are lots of expressive scenes in the film including the scene in which Ricci and his wife try to sell their bed linen, when we see a huge amount of bedsheets piling up on each other signifying insignificance and ordinariness of their problem among others, or when Ricci found out that the big tragedy of his life is regarded as “nothing important, just a stolen bicycle” in police station, we perceive reality in its wholeness, in other words these scenes are rich enough to give us a universal understanding of reality. In doing so, De Sica inserts some elements in his film which their necessity has nothing to do with the narrative but with the accidental nature of reality. The rain that stops the search, the German priests that gathers around protagonists, the scene of falling someone into the river which directs Ricci’s attention temporarily at the value of life in comparison with his problem, and lots of other elements that insisted on the accidental and unpredictable nature of reality. For Bazin the value of this film lies “in not betraying the essence of things, in allowing them first of all to exist for their own sakes, freely”(Bazin, 1972,69).

De Sica’s passion for human being and specially his characters is clear from his first films. There is no negative character in his films, rather every person can exhibit negative characteristics in different conditions, so any kind of judgments is condemned. Even the thief in *ladri di biciclette* does not provoke hatred in us when we see his poor condition, neither Ricci when at the end make a vain attempt to rob a bicycle.

This love and passion for all personages reaches its climax in *miracolo a milano*. By identifying with Toto and his endearing behavior with every people we will be able to enjoy the life with all of its miseries. This film with its fantasy world and comic atmosphere may seem to have nothing to do with any realistic style, but it is still a neorealist film. What De Sica and

Zavattini tried to demonstrate in this film is the idea that dreams can be realized through love, and dreams can penetrate into the reality. The title of the film "*miracolo a milano*" suggests that something extraordinary and supernatural happened in Milan. Something in contrast with our reality. So unlike any fictional films, here a constant socio-economic reality is presupposed in which, each land belongs to an owner, and money is stronger than dream. This conflict between reality and fantasy constitutes the central theme of the film. These homeless people made their utopian society on an oil-rich land. In order to overcome the reality, they have to resort to miracle. In a symbolic scene, when the crowd tried to push back the smoke over the city by blowing, they were actually purifying their dreams from reality. And what we learn at the end of the film is that no dream such as dream of cloths, beauty or money can overcome reality except for dream of freedom. This is the final miracle that happened over the Milan, when all homeless people fly across the sky.

On the other hand, characters are living in Milan, an industrial city of Italy. This belonging to a real city and contemporary situation is one of the main features of neorealist films. Dealing with social problems, like poverty and class conflict, also, is another neorealist principle which here by virtue of a comic tone is less bitter, though not less influential.

We can say that it was *Umberto D* (1952) that realizes thoroughly Zavattini's dream of filming eighty minutes of a man's life without a cut. De Sica and Zavattini reveals their profound understanding of neorealist aesthetics in this film. The first notable feature is that there is no considerable plot, we cannot narrate its story in a few lines. Film is structured totally on the minor actions of actors. Through depicting ordinary events and daily activities we are able to conceive the true time of the story. Long takes of everyday work of the housemaid have no function except focusing on the importance of the moment, ordinary moment. It is far from realism, it is neorealism in which the banality is dignified for its own sake. "It is not so much the absence of the extraordinary, then, that accounts for *Umberto D*'s impression of authenticity, but the "dedramatization" of inherently dramatic moments which De Sica refuses to order in any hierarchy of importance"(Marcus,1986, 103).

In addition, the film makes no effort to elicit our sympathy for the characters' plight. Mr. Umberto, a retired clerk, who lives in poverty, has no sense of compassion for anybody except himself and his dog. He is so lonely and yet left Maria, the house maid- who is the only person taking pity on him- behind with her plight as an unmarried pregnant girl. Maria's encounter with

her plague and her imminent dismissal is so impassive that produces Mr. Umberto's surprising reaction. She even does not know who the father of her child is.

The final scene, although it is not as sad as the ending of *ladri di biciclette*, maintains the same optimistic meaning. When there is no solution for social problems, let's celebrate the life with our dears. Love is the final solution. The intimacy between Mr. Umberto and Flike is reminiscent of the intimacy between Ricci and Bruno. Ricci cannot find his bicycle at the end but he still has his son when Bruno takes his hand. Similarly, when Mr. Umberto's attempt to commit suicide failed, now the most important thing for him is to conciliate Flike and regain its trust. If in *Sciuscìa* the intimacy between the boys is destroyed at the end of the movie, in his next films, De Sica adopted a more optimistic approach.

De Sica come Rossellini, ha una concezione antropocentrica del cinema: per lui il senso si va costruendo anche grazie all'incontro casual e dei personaggi e con elementi dello spazio che acquistano agli occhi dello spettatore significati multipli e aperti. L'alea, il caso, l'imprevisto, giocano un ruolo fondamentale nel suo lavoro registico, peraltro rigoroso e rispettoso delle regole del racconto (Brunetto,428,2001).

Luchino Visconti

He was fascinated by cinema when he was a stage manager. In his trip to Paris he met Jean Renoir and collaborated with him as his assistant. This was a turning point in Visconti's life. "It opened Visconti's eyes to the politicized film aesthetics of poetic realism" (Bertellini 2007,1995).

He went back to Rome, joined *Cinema* group and started his cinematic career. He had a considerable influence on the development of neorealism thanks to his two films: *Ossessione* (1943) and *La Terra Trema*(1948). *Ossessione* was banned in its first release by Vittorio Mussolini because it gave an image of Italy as a poor country. But after the war it was considered the first neorealist film. The importance of *Obsession* lies in the fact that it is the first film in which realistic details of setting, costumes and characters were highly taken into consideration. Characters and setting are so closely linked. Adopting James Cain's novel, *The Postman Always Rings Twice* (1934), Visconti tried to narrate the story on the context of Italian society.

In 1948 he signed a contract with Communist Party to make a trilogy on the life of Sicilian farmers and fishermen. *La Terra Trema* was the only film of this trilogy that was ever produced. Being regarded as an important neorealist film in the history of cinema, it could achieve success

internationally. His approach was so influenced by his studies of Marxist theorists such as Gyorgy Lukacs and Antonio Gramsci. It is difficult to exaggerate the significance of *La Terra Trema* in the history of neorealism. In this film, Visconti combined documentary style with narrative content to portray the misery of life of Sicilian fishermen of Aci Trezza. For example the voice-over that accompanies some scenes has the function of a reporter in a documentary film. Moreover, using real fishermen with their Sicilian dialect for playing the roles as well as cinematic technics like long takes and depth of field enrich realistic aspects of the film. But it does not refer solely to the suffering of these people, it also narrates their happiness, hopes and loves transpiring simply through an open window, by a smile, a warm hello. However, their feeble excuses for being alive, such as the small flowerpot at the window, are so trivial versus their suffering and the storm that can bring destruction and death. Nevertheless the film does not intend to affect our emotions, it tries to aware us through a documentary report, like other neorealist films. The shots are unusually long, the camera is mostly fixed. Characters enter the frame, play their role and leave it, as if we are a neighbor watching them through the window. There is no unusual camera angle. By *Bellissima* (1952) Visconti adopted a more personal style. The improvisational style of the previous film is now replaced by an interest in professionals. Many critics consider this film as the end of neorealism or as a passage through new phase of neorealism.

In 1954, he directed a historical film *Senso* based on the novel by Camillo Boito which is about Risorgimento revolution. He tried to recreate this novel on the ground of his Lukacsian and Gramscian interpretation of history. However, commentators like Guido Aristarco describe this film as a passage from neorealism to realism, or as he himself says “romantic realism”. Although many neorealist critics animadverted upon his departing from neorealism mandate “by invoking Gramsci, Visconti is exonerated from charges of an irresponsible retreat into the archives and is vindicated as a historical novelist- in Lukács’s sense of the term- who puts history at the service of a modern political consciousness” (Marcus, 1986, 186).

After *Le Notti Bianche* (1957) which is considered as one of the most important works of Visconti and is adapted from Dostoyevsky’s novel, he directed *Rocco e i suoi fratelli* (1960), in which he tried to return to his neorealist background and take into consideration contemporary social problems, though in a more dramatic way. In 1970s, Visconti’s films take more introspective content, fraught with symbols of death and turmoil. *Morte a Venezia* (1971) is an important example of this period.

Federico Fellini

When Italy went to World War II in 1940, Fellini was performing comedy at the Italian public radio broadcaster EIAR, where he met his future wife Giulietta Masina. During occupation of Rome by Allied forces, Fellini in cooperation with Enrico De Seta opened the Funny Face Shop where they used to draw caricatures of American soldiers.

In 1945 he met Roberto Rossellini in his shop and was selected as his assistant in writing the screen play of *Roma città aperta* and then *Paisà*. In 1947, Fellini and Sergio Amidei received an Oscar nomination for the screenplay of *Roma città aperta*. Afterwards, he continued his collaboration with other directors like Alberto Lattuada, in *Senza pietà* (1948) and *Il mulino del Po*(1949). In age 30, he made his first feature film *Luci del varietà* (1950) that was a prognosis of his next works. Although his early films had obviously a tone of neorealism, they revealed his interest in foolish personages as well as frivolity and futility, indicating his individual style. This film along with two other films *Lo Sceicco Bianco* (1952) and *I vitelloni* (1953) constitute a trilogy that “may be called a ‘trilogy of character’, since they move beyond the neorealist protagonist defined by his or her economic or social environment and toward characters that are idiosyncratic rather than stereotypical and are formed more by their fantasies and daydreams than by their class or economic condition”(Bondanella, 2007,701). In these films, Fellini narrates stories of personal growth that is the psychic, emotional, spiritual development of characters during their encounters with different aspects of reality, the concept that in his next films yields to salvation or redemption.

In 1954, he created *la strada* that was overshadowed by neorealism in many ways. The setting is so realistic and shooting is done on real locations. There is nothing unrealistic or exaggerated in Gelsomina’s character, her cloths, her feeling even her destiny is represented realistically. The plot is quite simple and the film is full of scenes in which nothing important happens: scenes of Gelsomina’s wandering or looking. Zampano’s evolution is also illustrated in a non-dramatized way. Through these realistic details, Fellini tries to depict a personal reality, the reality of the characters, their weakness, their hopes and their growth. “In fact one of the many meanings of the road image in *La Strada* might well be Fellini’s journey from the classical neorealism of the 1940s to a new version of it”(Marcus, 1986,146). Bazin coins the term ‘neorealism of person’ to emphasize on the human existence. By *La Strada* Fellini begins a thought-provoking period in his artistic life in which characters take an existential view to the world and to the reality.

With *La notti di Cabiria* (1957) we can say that neorealism achieves its perfection. Although neorealist main principles like post-war social problems or non-actors are disregarded here but the ambiguity of reality as the essence of neorealism according to Bazin is preserved here. “One might say that Fellini is not opposed to realism, any more than he is to neorealism, but rather that he achieves it surpassingly in a poetic recording of the world” (Bazin, 1972,89).

Fellini, the descendant of neorealism, succeeds to illustrate this ambiguity in terms of content and character. Cabiria, confiding prostitute, survives from his boyfriend’s conspiracy to drown her and steal her money at the beginning of the film. Looking for happiness and her true lover she decides, in a religious passion, to change her life. She prays to God to save her and help her to change her way of life. Soon after, she meets a man expressing his true love to her and convincing her to marry him. In the final scene, she is left alone again at the bank of the river, while all of her money is stolen. She starts wandering hopeless and disappointed. She encounters a group of musicians singing and playing, she starts to smile, smiling while looking at us. What happened to her? Does she regain hope in life? Is she changed as she desired? Are her prayers answered finally? Every conclusion lies in our worldview, every inference is based on our belief system. No clear interpretation is offered because it is us who make sense of reality.

In the next films of Fellini, this ambiguity takes on an added importance to the extent that the boundary between reality and imagination is getting blurred gradually. Although in *La Dolce Vita*(1960) this ambiguity does not outstrip objective reality and is revealed through symbolic content and episodic structure of the film, in *8½ /Otto e Mezzo* (1963) it results in merging memories into reality. Subjective points of view pervades and a sort of surrealism replaces last traces of neorealism. Fellini continues this approach in his next films thereafter.

In spite of the diversity in his themes and works as a genius and inventive director, some certain elements are repeated in most of his works such as: childhood, foolishness, growing up, circus performers and travel. Although between his later films and neorealism primary principles is a long distance he does not consider himself apart from neorealists: “neorealism is a way of seeing reality without prejudice, without conventions coming between in and myself-facing it without preconceptions, looking at it in an honest way- whatever reality is, not just social reality but all that there is within a man” (Fellini, 1976, 152).

Michelangelo Antonioni

He began his career as a journalistic critic in a provincial newspaper. Graduating from Centro Sperimentale, he worked as the assistant director of Rossellini, Fellini, De Santis and Marcel Carne and made some short films and documentaries. His theoretical framework was established during neorealism period and hence his first films were produced under the shadow of neorealism, teeming with social contents, but soon after, he turned to the more general, philosophical issues such as human alienation in modern world and the impossibility of communicating with others. He replaces objective images by subjective representation of emotional and psychic state of characters to reflect their hesitations, anxiety, fears or disbelief. At the outset, he came under criticism of neorealist theorists and critics for his departure from neorealism principles. Nevertheless he never described his works as unrealistic.

I began as one of the first exponents of neorealism, and now by concentrating on the internals of character and psychology I do not think I have deserted the movement, but rather have pointed a path towards extending its boundaries. Unlike every neorealist filmmakers, I am not trying to show reality, I am attempting to recreate realism¹.

In relation to other filmmakers of his generation, he made his first feature film quite late, in his forties, when neorealism was coming to its end. *Cronaca di un amore* (1950) has nothing to do with neorealist principles, no non-actors, no social problems, luxurious settings, elegant clothes. For Bazin, however, this film can still be described as neorealist “because the director has not relied on an expressionism outside the characters; he builds all his effects on their way of life, their way of crying, of walking, of laughing” (Bazin, 1972, 66). In other words, for Antonioni, neorealism is not reduced to a filmmaking style, but it is a way of perceiving the world, in its wholeness and ambiguity.

In his next film, *I Vinti* (1952) he reveals his neorealist roots in depicting war effects on the post-war young generation. In the initial voice over it is insisted that in narrating the story of the protagonists “We'll tell them without coloring them, without emphasis, so that you'll see their reality, which you'll watch without decoration, it's a squalid reality, unable to seduce anyone”. This objective approach which is reminiscent of neorealism would be employed in subsequent films in representing more subjective themes, internal conflicts or psychic states of protagonists. Antonioni says:

¹ cited in Marcus, 1986, 189

non ho mai ignorato il postulato marxiano per cui l'essere umano non è un'astrazione immanente all'individuo singolo, ma nella sua realtà è l'insieme dei rapporti sociali...non ha mai colto l'uomo nell'accezione individualistica di homo agens, di individuo isolato, ma sempre inteso.....come prodotto di vita sociale.¹

Il Grido (1957) has formal characteristics in common with neorealism, the presence of non-actors, real locations, long takes and poor conditions of life at that time. Even the wandering of Aldo with his daughter Rosina reminds us of walking of Ricci and his son Bruno in *Ladri di biciclette*. But here it is not social or economic problems that induce characters' reactions. Rather it is the nature of human relationship that constitutes the central theme of the film. In other word "la relazione fra private e pubblico e fra individuale e sociale appare casuale e tutto è espressione di una 'mancata integrazione al sociale'" (Schenk, 2015,32-33). Antonioni explains his relation with neorealism in these terms: "Now that we have eliminated the problem of the bicycle, it is important to see what there is in the mind and in the heart of this man who has had his bicycle stolen, how he has adapted himself, what remains in him of his past experiences, of the war, of the period after the war, of everything that has happened to him in our country"². Therefore Antonioni tries to shift his attention from external reality to the internal realities of the characters.

In his next trilogy *L'Avventura* (1960), *La Notte* (1961) and *L'Eclisse* (1962) some mutual formal characteristics like long takes and long sequences where nothing happens to further the film's plot and open ends are employed to convey the loneliness of characters and the impossibility of establishing stable relationship with others, and the complexity of love; love as the most inner reality of human beings.

In the following films, he turns back to the external reality and locates his characters at the heart of reality, to the extent that they lose their connections with any pre-supposed and preconceived interpretation of reality. In describing his attitude, Antonioni writes:

Noi sappiamo che sotto l'immagine rivelata ce n'è un'altra più fedele alla realtà, e sotto quest'altra un'altra ancora, e di nuovo un'altra sotto quest'ultima. Fino alla vera immagine di quella realtà, assoluta, misteriosa, che nessuno vedrà mai. O forse fino alla scomposizione di qualsiasi immagine, di qualsiasi realtà. Il cinema astratto avrebbe dunque una sua ragione d'essere³.

¹ cited in C. Di Carlo, Brunetto, 2001,496

² Antonioni, cited in Bondanella, 2001, 108

³ Antonioni, cited in Felten, 2015,46

This cinema of abstraction which reaches its climax in his later films like *Deserto Rosso* (1964) or *Zabriskie Point*(1970), is evinced through images of abstract designs or colors, where everything is reduced to its forms and colors, like the final scene of explosion in *Zabriskie point*. This tendency in *Blowup* (1966) challenges the meaning of reality especially when it is represented through camera. When Thomas finds a dead body in a photo of two lovers by means of enlargement of the black and white film, he actually discovers a new reality in the photo or he recreates reality.

In fact, “l’atteggiamento scettico verso l’esistenza di una ‘realtà assoluta’ diventa più esplicito nei film della fine degli anni Sessanta e dei primi anni Settanta”(Felten, 2015,46). The final scene of *Blowup*, where pantomime players perform a tennis game without any ball, provides the best example of this view, where we are no longer mere perceivers of an external reality but creators of reality in every moment. For Antonioni, alike other modernist authors, reality has lost its stable, integral nature. Put another way, that ambiguity of reality latent in the works of neorealists gives way to an undefinable, multilayer and dispersed reality in Antonioni’s films.

Forth Chapter:

Iranian cinema

History

The arrival of cinema in Iran dates back to the journey of Mozaffar ad-Din Shah Qajar, the king of Iran, to Europe in 1900. In his visit to France he saw the cinematograph for the first time. Wondered by this new invention he decided to buy one and bring it to Iran. The first cameraman, thus, was Mirza Ebrahim Khan Rahmani known as Akkas Bashi, the royal photographer. Although cinematographic apparatus remained in service of Shah's entertainment and so the first subjects were harem women, its usage for public were done by an independent traveler to Europe Mirza Ebrahim Khan Sahhaf Bashi who opened the first movie theater in Tehran.

Nevertheless, cinema and cinematic activities e.g. filmmaking, acting, and film presenting did not become popular and prevalent until 1920s that the number of movie theaters greatly increased. "With the beginning of the First World War, cinema demonstrated for the first time its function as a disseminator of news. Through newsreels screening in the cinemas, Iranian people could see what was happening in the rest of the world" (Sadr, 2006, 12). In 1925, the first modern movie theater named Grand Cinema was inaugurated by Ali Vakili in Grand Hotel with an especial space for women audience.

Educated in Europe, Khan-Baba Motazedi worked as the cameraman in Gaumont studio. He made the first silent movies of Parliament as well as Reza Khan's- the then king of Iran- coronation ceremony. Screening of silent movies was being accompanied by someone's explanation, walking along the salon and narrating story of the film.

In 1926, an Armenian-Iranian named Ovanes Ohanian who had studied cinema in Moscow returned to Iran and opened the Cinema Artist Educational Centre, a school focusing on acting and performances in film. In collaboration with Motazedi, he produced the first Persian feature film entitled *Abi va Rabi/Abi and Rabi* (1930), a sixty-minute silent slapstick comedy. “The reaction of the press was based on political rather than artistic criteria and responses revolved around an understanding of the film as proof of society’s renaissance” (ibid, 15). Ohanian’s second film *Haji Agha Actor-e Cinema/ Haji Agha, Cinema Actor* (1932) is a cornerstone of Iranian cinema that depicts the social transformation of a society in transition from tradition to modernity. Haji Agha is a religious traditional man who is in conflict with his filmmaker son-in-law. By the end of the film, “their literal and cultural distance has been overcome by cinema” (ibid,24).

At about the same time, Abdul-Hossein Sepanta with the help of Imperial Film Company produced the first Iranian talkie, *Dokhtar-e Lor /Lor Girl* (1933). The film is a turning point in history of Iranian cinema. For the first time audiences could hear characters speaking Persian. On the other hand, its story about a government agent who was missioned in Lorestan to suppress the local bandits and return to the city with his beloved girl, for many was reminiscent of Reza Shah’s policy, his focus on the military power, his struggles in unification of Iran and fighting with rebellious tribes as well as his attempts in modernization of Iran. In fact, moving of the rural girl to the modern city “echoes Reza Khan’s attempt to introduce modernity through secularization, industrialization, urbanization and the nuclearisation of the family”(ibid, 28). National unification, that is, turning a multicultural Iran with tribal and ethnic diversity to a united nation, as was intended by Reza Shah, was well covered by film. Thus film achieved a great success.

Between 1936 and 1948 and particularly due to the Second World War, Iranian cinema had no production. Political changes and invasion of Allied armies causes many economic problems and lack of budgets. Nevertheless “the war did not interrupt Iran’s love affair with cinema. Western films, especially of the Hollywood variety, flooded the cinemas and mesmerized audiences during these hard times”(ibid, 39).

Until 1950s, however, the number of produced films gradually increased. Dubbing of foreign films became prevalent and cinema yielded to the ordinary people’s entertainment. About 450 films were distributed in each year, of which 85% were American and others were English, French, Italian, Indian, Russian and Iranian. The first film club and library, Kanun-e Meli-e

Film, was opened in 1949. Farokh Ghafari was the first film critic and film historian, writing in newspapers. The most considerable films of this decades are: *Velgard /The vagabond* (1952) directed by Mahdi Ra'is Firuz, *Amir Arsalan-e namdar /The illustrious Amir Arsalan* (1955), *Hafdah ruz be e'dam /Seventeen days to the execution* (1956) by Hushang Kavusi, *Shab-neshini dar jahannam/Soirée in hell* (1957) and *Chahar-rah-e hawades /Crossroads of incidents* (1954) by Samuel Kachikian, and *Lat-e javanmard /A chivalrous rogue* (1958) by Majid Mohseni. The latter, inspired by Şadeq Hedayat's novel *Dash Akol* (1932), introduced a new type of character to Iranian cinema, called *kolah-makhmali* (felt hats) and inaugurated a new film genre called Film Jaheli "in which the character of a particular kind of lumpen proletarian, or "lumpen petty bourgeois," was at once explored and celebrated"(Dabshi, 2001, 26). The character of *kolah-makhmali* represents an image of a decadent stratum- roughnecks, ignoramuses and racketeers- which after a while became a type and pattern of behavior, because of its frequent usage in Film Farsi. Influenced by this character, Farokh Ghafari decided to make a film about these traditional figures named *Jonube shahr /The southern part of the city* (1958) that because of its realistic approach was heavily censored by government.

From 1953, especially after the 1953 Iranian *coup d'état*, the film production took an upward turn while dancing and singing gained dominance in most of the films. To make more profits, film producers turned into commercial movies with cheap and vulgar topics. The scenes of dancing, singing, nudity and cabaret, under the obvious impression of Indian movies, became integral parts of Persian films. It leads to the birth of a new sort of filmmaking known as 'Film Farsi'. Coined by Hushang Kavusi, the renowned film critic, Film Farsi refers to the films containing elements such as vulgar and superficial contents, heroism, cabaret singers, weak storytelling and clumsy imitation of foreign films. Film Farsi, that is a film with no connection with Iranian culture except for its Persian (Farsi) language, "had a negative and degrading connotation in the critical film discourse within Iran before the Islamic Revolution"(Jahed,2012 67). The best example of these films are *Ganj-e Qarun/ Qarun's treasure* (1956) and *Soltan-e Ghalbha/ King of Hearts*(1968).

Trying to have a scrupulous examination on Film Farsi, Parviz Jahed has recognized different sub-genres within Film Farsi category, including: historical, rural and urban melodrama, comedy, thriller and Jaheli Film¹. Lacking basic cinematic components like mise-en-scene, editing, screenplay and acting as well as it's comic and optimistic atmosphere, Film Farsi's main

¹ Jahed 2012, 68

purpose was entertaining. Although this genre persisted until Islamic Revolution but in parallel with it a new kind of cinema, an intellectual branch came to exist known as 'Iranian new-wave'.

New-Wave

From the beginning of 1960s, economic conditions of Iranian society underwent considerable changes. The rise in oil prices and the development of industrialization of country had a profound impact on social relations. On the other hand, the modernization project of Iran by Shah led to the alteration of traditional terms and emergence of an intellectual tendency among writers and filmmakers. A new generation of filmmakers appeared who sought to produce films in contrast with mainstream cinema and Film Farsi genre. These young filmmakers most of whom were foreign educated were deeply rooted in modern literature of Iran and the world and impressed by international cinematic movements like Italian neorealism and French New Wave. Although Iranian new-wave was not a coherent school with common goals and interests as were Italian neorealism and French new-wave, the commonality between them lies in the fact that they thought differently in comparison with other filmmakers of the same years and desired for a new artistic cinema. The term 'new-wave' first appeared in the writings of 1970s' film critics to describe the distinctive films of 1960s and 1970s which had originated from Iranian modern literary fiction and the works of writers such as Gholām-Hossein Sā'edi (1936-1985). In fact "the tendency for a strong interaction between the modern literature and cinema of the time was an important feature of the movement" (Jahed, 2012, 85). Literary figures such as Ebrahim Golestan, Forough Farokhzad and Fereydoun Rahnama tried to preserve the poetic quality in their works. Nafisi divides the relationship between new-wave and poetry into several categories: in collaboration of directors with writers and poets (e.g. the adaptation of a novel), in quotation of verses of famous poetry in film or by characters, in a poetic vision of the world, in a mystic love in which the individual identities of lover and beloved dissolve into a fused identity and in the using of poetic devices like symbolism or metaphor or ellipsis (Nafisy, 2011, 342).

On the other hand many of the new-wave filmmakers, had been educated in Europe or in the United States and, had a significant impact on their contemporaries including Feraidun Rahnema (in France), Bahman Farmanara (in Usa) Farrokh Gaffary (in France), Kamran Shirdel (in Italy), Dariush Mehrjui (in Usa), Hajir Daryoush (in France), Parviz Kimiavi (in France), Khosrow Haritash (in Usa) and Sohrab Shahid Saless (in Austria, France). Other filmmakers who were

self-taught or domestically trained are, Naser Taqvai, Amir Naderi, Bahram Baizai, Abbas Kiarostami, Parviz Sayyad, and Masud Kimiai.

As it is obvious from its title, new-wave like other waves was short-lived but in terms of the influence on the Iranian cinema, it was significant, arising from a historical necessity; the natural necessity deriving from the socio-political transformation of 1960s. Some determining factors which contributed to the evolution of new filmmakers' thought are:

- Termination of the presence of Allied troops in Iran after World War II.
- Suppression of political protests and consolidation of the political power of the government
- Changes in the social structure of Iran and transition from a semi-feudal society to the urbanization and modernization of the society.
- Emergence of the intellectual movement from 1950s.
- Prevalence of the New Persian Poetry and publication of the short stories of Iranian modern writers and translation of foreign writers' works and poetry.
- Young filmmakers' familiarity with global cinematic movements such as Italian Neorealism.
- The return of the Iranians graduated from the European Universities in Dramatic and Performing Arts¹.

The films of the new wave either have modern narrative or are adapted from a modern novel. Therefore the classic structure of narrating is disrupted in these films. On the other hand, most of the films of this movement had a critical attitude toward government and the society as well. What is remarkable about this new movement is "the impact of the philosophical and intellectual debates of that time on Iranian movies, such as tradition and modernity, and westernization and anti-westernization"(Jahed, 2011,90). About the initial point of the new wave there have been lots of controversies. Nevertheless, no one can deny the remarkable effects of the films of the early 1960s. *Shab-e Qusi/ The Night of the Hunchback* (1965) by Farokh Ghafari is known as the first film of the new wave. It is about a hunchback who performs slapstick. One night after the end of the show, the hunchback gets killed accidentally by his two other fellows while they were making joke in the middle of the eating. They leave his body in front of a building for fear of the police. This is the starting point of the story. His body passes from hand to hand of

¹ Gholam'ali, 2014, 80

whomever has something to hide from the police. And finally all the people which has tried to hide the body because of their own crimes get arrested. Despite the satirical language of the film and its critical attitude toward social problems, the film was not successful at the box office. In the era of Film Farsi domination, this film with his novel reconstruction of one story of *Thousand and One Nights* could not gain popularity. Nevertheless, the novelty of the film and its distance from the previous films was noteworthy to the extent that induced Hajir Darioush, filmmaker, to announce that with *The Night of the Hunchback*, Iranian cinema began; fortunately with a good start.

Khesht va Ayne/The Brick and the Mirror (1965) by Ebrahim Golestan is considered as the most influential film on the new wave. Its modern structure is resulted from Golestan's familiarity with modern literature especially the works of Ernest Hemingway and William Faulkner. Regarding *mise-en-scène, lighting, editing, framing etc.* film had nothing to do with popular cinema. The film is innovative in both the content and the form.

A woman leaves her child in Haashem's taxi and runs away. Unable to find her, Haashem takes the child to a café where he can meet some of his friends there to speak about the child's destiny. Then he takes the child to the police station where he is referred to the judicature and nursery. Because it gets dark he has to take the child to his home. By taking care of him, his girlfriend, Taji, becomes interested in the child. The day after, Hashem consigns the child to the nursery. Discovering the truth, Taji goes to the nursery to find the child where she is confronted with an enormous number of orphans. Haashem leaves before Taji comes out of the nursery.

The critical comment of the film is expressed in every institute Haashem enters, circle of intellectuals, police station, judicature and nursery. It's realistic style along with its ambiguous, open end, for many critics, is reminiscent of Italian neorealism. One of the main neorealist feature of the film is its fidelity to the real time of the story, coinciding with Zavattini's ideal of illustrating one day of a man's life. The modern view of filmmaker is clear from his introductory comment about the film: this is a film that may offend you or force you to leave the movie theater but it certainly compels you to think. The film is compared with European cinema of 1950s and 60s especially the works of Antonioni in terms of its content by some critics like Parviz Jahed. It represents the loneliness, disorientation, loss of identity of modern man and the impossibility of communication.

Fereydun Rahnema's *Syavash dar takht-e jamshid/ Syavash in Perspolis* (1967) also along with previous films paved the way for new-wave. The film is a modern adaptation of a story of

Shahnameh¹. Although setting and cloths are similar to a historic film, the narration is entirely modern.

With these three films, Iranian cinema enters a new phase in its history in which realistic approach to the socio-economic conditions of the society is rendered in parallel with a poetic and symbolic language. The turning point of Iranian cinema, however, occurred at the end of 1960s, when the most significant and notable films of the new wave was released, promising the birth of a real cinema that is worth analyzing, contemplating and philosophizing.

Gheisar (1969) by Masud Kimiai , *Gav/ The Cow* (1969) by Dariush Mehrjui, *Aramesh dar Hozure Deegaran/ Tranquility in the Presence of Others* (1970) by Nasser Taghvaei are considered as the forerunners of the new-wave of Iranian cinema in terms of their impact on the following films and filmmakers. *Gheisar*, for instance, provoked a movement inside Iranian cinema known as Gheisarism, in which main elements of the film were repeated in the next films. *Gheisar* was a box office hit at that time. Not only it succeeded in satisfying the mass audience, it also aroused continued controversies among film critics. In some ways, *Gheisar* employs a number of elements of Film Farsi or Film Jaheli; *kolah-makhmalis*, heroism, cabaret, fighting. But it keeps its distance from Film Farsi, through reasonable structure, believable characters with true Iranian identity, real social consciousness and avoiding happy end typical of all Film Farsis. *Gheisar* represents a *kolah-makhmalis* who in revenge of his sister's death who was raped and committed suicide and also his brother's death, kills the murderers one by one, and finally gets killed by police. *Gheisar* perhaps is the first hero in Iranian cinema who gets killed at the end. Indeed, the most significant feature of *Gheisar* is the fact that it succeeded in bridging common people with intellectuals.

The Cow was another experience in discrediting this theory that only superficial films can be successful in box office. The film lacks all the components of popular cinema; no heroism, no cabaret scene, no dancing and singing. Based on a famous novel entitled *Azadaran-e Bayal /Bayal's Mourners* (1964), by Gholam-Hossein Saidi, the film raises the fundamental philosophical issues about human relationships with his/her environment and his attachment to his work tools. The film recounts the story of a peasant whose only hope and livelihood was his cow. Once when he has gone to city, his cow dies of unknown causes. Being aware of his intense interest in his cow, his wife in cooperation with other villagers throw its corpse in a well and tell him that his cow has run away. But he cannot believe it, suspecting villagers of killing his

¹ The Book of Kings, a long epic poem written by the Persian poet Ferdowsi between c. 977 and 1010 CE

cow. He undergoes a mental metamorphosis thereafter, starting to believe that he is a cow and gradually transforming in both body and spirit into his beloved cow. The efforts and advices of his relatives and other peasants do not take effect and they decide to take him to the city for medical therapy. But on the way he escapes and falls down into a valley and meets the same destiny as his cow.

The highly realistic aspect of the film combining with the symbolic content covers a wide range of arguments about the film from philosophical and psychological interpretations to political and Marxist readings. Whatever interpretation, *The Cow* is considered as a turning point in the history of Iranian cinema. In spite of the confiscation of the film by government it succeeded to garner the international film critics' award in the Venice International Film Festival in 1971.

These films, altogether, revealed a deep socio-political awareness of the time. The black and bitter atmosphere of the films were in sharp contrast with mainstream films. In another word "these oppositional films tried to undermine or subvert the mainstream values that the audience had absorbed from sources such as work, family and government and which had been reinforced by commercial films"(Sadr, 2006, 130).

Nasser Taghvaei in *Tranquility in the Presence of Others*, based on another novel of Gholam-Hossein Saïdi, seeks to cast light on a quasi-modern society whose characters are caught in a contradictory situation, where their traditional beliefs are in contrast to modern values instilled by the government. A retired colonel who has married with a young teacher after his wife's death, decides to sell his properties and return to Tehran to live with his two daughters, but finds them living a decadent life. Soon after, all family members undergo mental disturbance. The colonel ends up to a mental hospital. The older daughter commits suicide after discovering his boyfriend's love affair and the younger is forced to get marry after knowing about her pregnancy. The young wife also prefers to keep silent.

The film was a complete break from commercial films. The black and bitter atmosphere of the film reflects the alienation and despair of characters. Film, however, does not intend to make any judgment about characters and their lives. It gives us just an image of a family in the period of modernization. By these films Iranian cinema entered a new phase of its history known as 'golden age' of Iranian cinema which can be characterized by 'enhanced realism and criticism, character interiority, narrative continuity, a coherence of space, time, and causality, and improved technical qualities. (Nafisy, 2011, 335).

Many intellectuals who had become despondent of Iranian commercial cinema discovered its potentiality in reflecting more serious subjects. Thereafter many new filmmakers became attracted to cinema. As mentioned before filmmakers of new-wave were influenced by modern art and cinema. This modernistic quality is revealed either in form or in the content of these films.

Films with modern content are: *Tranquility in the Presence of Others*, *The Cow*, *The Brick and the Mirror*, *Under the Skin of the Night*, *Sobh-e Rooz-e Chaahaarom /The Morning of the Fourth Day*.

Films with modern form are: *Shazdeh Ehtrjab/ Prince Ehtedjab* (1974), *Mogholha/The Mongols* [1973], *Cheshmeh/ Spring* [1972]), *Syavash in Perspolis*.

The common ground of these films, however, is their attempt to challenge popular clichés of Iranian cinema and to make relation between cinema and socio political awareness. “The cinema of the 1970s more than any other period, tried to identify a true Iranian ‘essence’ (Sadr, 2006, 152). In 1973 a number of film practitioners, including Dariush Mehrjui, Behruz Vosughi and Ezatollah Entezami, founded a cinematic society known as the Progressive Filmmakers’ Cooperative (PFC). The aim of this society was to “create a new cinema against the commercial cinema, a cinema worthy of our culture and nationality” (Nafisy, 2011, 353). Despite the fact that diversity of films and filmmakers of PFC blemished any notion of cohesion, a pessimistic outlook, a dark atmosphere, a sense of fear and paranoia, and an overall anxiety dominated most of the films of new-wave. To describe these attitudes many film analysts like Hamid Nafisi refers to the second Pahlavi period known as ‘the suffocation era’ in which any political freedom were repressed by daily surveillance of Savak (the secret police).

During short life of new-wave a great number of filmmakers were attracted to cinema. Many of them, however, could not continue in such unstable situation with mass production of commercial films and either emigrated or absorbed in the commercial cinema after making one or two artistic films; filmmakers such as Sohrab Shahid-Sales (*Yek etefagh-e sade/A Simple Event* [1973], *Tabiat-e bi jan/ Still Life* [1974]), Arbi Avanesian (*Cheshmeh/ Spring* [1972]), Zakaria Hashemi (*Se ghap/ Three Snaps*[1971]), Kamran Shirdel (*Sobh-e Rooz-e Chaahaarom /The Morning of the Fourth Day* [1972], Nosrat Karimi (*Doroshke-chi /The Carriage Driver* [1971]), Mohammad Reza Aslani (*Shatranje bad/ Chess of the Wind* [1976]), Parvia Kimiavi (*Mogholha/The Mongols* [1973], *Baghe sangi/ The Garden of Stones* [1976]), Fereydoun Goleh

(*zire pooste shab/Under the Skin of the Night* [1974], *Mehr-e giah/ The Mandrake* [1975], *Kandoo/ Beehive* [1975]).

Some other filmmakers, however, continued their way even after revolution and exerted significant effect on the next generation; filmmakers such as:

- **Dariush Mehrjui;**

New-wave films: *The Cow, Agha-ye Hallow/ Mr. Naïve* (1970), *Postchi/ The Postman* (1970), *Dayereh mina/ The Cycle* (1975) (released in 1978)

Post-revolution films: *Ejareh Nesheeha/The Tenants* (1986), *Shirak*, 1988, *Hamoun* (1990), *Sara* (1993), *Pari* (1995), *Leila* (1996), *Derakht-e Golabi /The Pear Tree* (1998), *The Mix* (2000) *Bemani/ To Stay Alive* (2002), *Mehman-e Maman/Mama's Guest* (2004), *Santouri* (2007), *Tehran, Tehran* (2010), *Aseman-e mahboob/ Mahboub's Sky* (2011), *Narenji poush/ Orange Suit* (2012), *Ashbah/ Apparition*(2014)

- **Amir Naderi;**

New-wave films: *Khoda Hafez Rafiq /Goodbye Friend* (1972), *Tangna/ Deadlock* (1973), *Tangsir*(1974), *Entezar /Waiting* (1974), *Marsiyeh /Requiem* (1975), *Barandeh/ The Winner* (1979);

Post-revolution films: *Josteju Yek/ Search One* (1980), *Josteju Doe/ Search Two* (1981): *Davandeh/Il corridore* (1985), *Ab, bad, khak /Acqua, vento, sabbia* (1988), *Manhattan by numbers* (1993), *A, B, C... Manhattan (A, B, C... Manhattan)* (1997), *Marathon* (2002), *Sound Barrier* (2005), *Vegas: Based on a True Story* (2008), *Cut* (2011), *Mountain* (2015)

- **Masoud Kimiai;**

New-wave films: *Bigane bia/Come Stranger* (1968), *Qeysar* (1969), *Reza Motori/ Reza Motorcyclist* (1970), *Dash Akol* (1971), *Baluch* (1972), *Khak/Soil* (1973), *Gavaznha/Deers* (1974), *Ghazal* (1976), *Safare sang/ The Journey of the Stone* (1978)

Post-revolution films: *Khate ghermez/The Red Line* (1982), *Tigh o abrisham/ Blade and Silk* (1986), *Sorb/The Lead* (1988), *Goroohban/The Sergeant* (1990), *Dandane mar/ Snake Fang* (1990), *Rade paye gorg/The Wolf's Trail* (1992), *Tejarat/Trade* (1993), *Ziafat/ The Feast* (1995), *Sultan* (1996), *Mercedes* (1997), *Faryad/ Cry* (1998), *Eateraz/Protest* (1999),

Sarbazane joma'e/ Friday Soldiers (2002), *Hokm/ Verdict* (2004), *Reais/The Boss* (2006), *Mohakeme dar Khiaban/ Trial on the Street* (2009), *Jorm/ Crime* (2011), *Metropole* (2014)

- **Ali Hatami**

New-wave films: *Hasan Kachal/ Hassan, The Bald* (1970), *Toghi/ Wood Pigeon* (1970), *Khastegar/ The Suitor* (1971), *Baba Shamal* (1971), *Sattar Khan* (1972), *Ghalandar* (1972), *Desiderium/ Sooteh-Delan* (1978)

Post-revolution: *Hajji Washington* (1982), *Kamalolmolk* (1984), *Jafar khan az farang bargashteh, Jafar khan Returns From Abroad* (1984), *Mother* (1991), *Del Shodegan/ The Love-stricken* (1992), *Komiteh mojazat* (1997)

- **Naser Taghvaii**

New-wave films: *Aramesh dar hozure digaran/Tranquility in the Presence of Others* (1973), *Sadegh kordeh/ Sadeq the Kurdish* (1972), *Nefrin/ Curse* (1973), *Daii jan Napoleon/ My Uncle Napoleon* (TV series) (1976)

Post-revolution films: *Nakhoda khorshid/Captain Khorshid* (1987), *Ey Iran/ Oh Iran* (1990), *Kaghaze bi khat/ Unruled Paper* (2001)

- **Bahram Beyzai**

New-wave films: *Ragbar/ Downpour* (1971), *Qaribé va Meh/ The Stranger and the Fog* (1974), *Kalāq/ The Crow* (1976), *Charike-ye Tara/ Ballad of Tara* (1979), *Marg-e Yazdgerd/ Death of Yazdgerd* (1982)

Post-revolution films: *Bashu gharibeye koochak/ Bashu, the Little Stranger* (1986, released 1989), *Shāyad Vaghti digar/ Maybe Some Other Time* (1988), *Mosāferan/Travellers* (1992), *Sagkoshi/ Killing Mad Dogs* (2001), *Vaqti hame khābim/ When we are all asleep* (2009)

- **Bahman Farmanara**

New-wave films: *Khaneye ghamar khanum/The House Of Qamar Khanoom* (1972), *Shazdeh Ehterjab/ Prince Ehtedjab* (1974), *Saye haye bolande bad/The Tall Shadows of the Wind* (1978),

Post-revolution films: *Atre kafoor, bouye yas, Smell of Camphor, Scent of Jasmine* (2000), *Khaneye rooye ab/ A House Built on Water* (2001), *Yek Bus-e Ku'chu'lu /A Teensy Kiss* (2005)

Undoubtedly, new-wave films by their critical attitudes had a great impact on the raising of public awareness and on the subsequent events conducing to the revolution. It started in 1969 with Mehrjui's *The Cow* and came to an end in 1979 with Parviz Sayyad's *Bonbast /Dead-End* (1977), Farmanara's *Saye-ha-ye boland-e bad/Tall Shadows of the Wind*(1979), and Kimiavi's *O.K. Mister*(1979) when commercial cinema and new-wave cinema overlapped, that is, some new-wave filmmakers such as Kimiai and Naderi started to make commercial films or some commercial filmmakers like Parviz Sayyad joined new-wave. However, the latitude of the new-wave was not confined to this decade, rather it continued after revolution in the form of the art cinema of the mid-1980s.

After Revolution

Revolution of 1979 known as Islamic revolution suspended cinematic activities for a short period of time. As the Islamic rules were flourishing, the concern about feature of Iranian cinema was raising. During revolution a third country's movie theater were destroyed and burned. Rex Cinema of Abadan (a southern city) where 377 spectators were burned alive is the most famous example. After revolution cinema and pre-revolution films were considered as the promoter of moral corruption by revolutionaries and Islamic authorities. For this reason a huge number of filmmakers, actors and film producers were either imprisoned or silenced or forced to exile. According to Golmakani, chief editor of *Mahnameh*, Iran's best-known film publication:

“The period from 1979 to 1982 was a period of chaos and opportunism. There were no guidelines and no plans so the time was right for opportunists to take advantage. The only criterion was that [the authorities] wanted to have a revolutionary cinema. The foreign films they showed at that time were either revolutionary films such as *Z* and *Battle of Algiers* or others which were turned into revolutionary films in the dubbing”.¹ .

Newly established institutions such as Ministry of Culture and Islamic Guidance began an ‘Islamization’ program to cleanse cultural media such as cinema, radio and television, theatre, and also press and publication from pollution of western and Pahlavi culture.

In June 1982, a set of regulations was imposed by the government on the process of filmmaking. According to these rules, content of films and other cultural productions must not be in conflict with Islamic principles, must not insult any personalities held sacred by Islam and

¹ cited in Zeydabadi-Nejad, 2010, 36

other religions, must not encourage corruption and prostitution, must not prompt foreign cultures, must not include scenes of sex or violence, must not mislead the viewer by fake historical or geographical facts and other similar rules.

These new policies cast doubt on the destination of the cinema in the post-revolution era. However, by 1984 film production increased and flourished once more. One of the reason of this was the prohibition of foreign film imports which was legislated in 1980. In the absence of foreign rivals, domestic film industry bloomed. On the other hand, during the headship of an educated, moderate cleric Hojattoleslam Mohammad Khatami in the Ministry of Culture and Islamic Guidance, many pre-revolution filmmakers such as Mehrjui, Beyzai, Kimiai and Abbas Kiarostami came back to work and many banned films were released. Under the new policy of supporting film making the new authorities “subsidized the importation of filmmaking materials; lowered the tax on cinema tickets; made low interest loans for filmmaking” (Zeydabadi-Nejad, 2010, 37). Needless to say that government support of cinema was confined to the films that were considered in consistence with Islamic values. During eight-year Iran-Iraq war, a new genre came to exist known as “sacred defense” movies which fostered a new generation of Islamic filmmakers like Ebrahim Hatamikia and Morteza Avini.

Nevertheless, “in the first decade following the Revolution, art, including cinema, freed itself from the domination of ideology” (Tapper, 2002, 8). Therefore a cinematic movement known as ‘art-house’ took shape around mid-1980s which was consisted of veteran new-wave filmmakers of the Pahlavi period such as Abbas Kiarostami, Bahram Baizai, Masud Kimiai, Dariush Mehrjui, Naser Taqvai, Amir Naderi, Parviz Kimiavi, Ali Hatami, Bahman Farmanara and post-revolutionary newcomers like Mohsen Makhmalbaf, Majid Majidi, Rakhshan Banietamad, Samira Makhmalbaf, Bahman Ghobadi, Marziyeh Meshkini, and Jafar Panahi.

During this decade a number of most successful and admiring movies of the history of Iranian cinema were produced including: *Davandeh / The Runner* (1985) by Amir Naderi, *Bashu gharibeye koochak/ Bashu the Little Stranger* (1989) by Bahram Baizai, *Khaneye doost kojast?/ Where Is the Friend’s Home?* (1990) by Abbas Kiarostami, *Mother* (1991) by Ali Hatami, *Ejareh-nesheeha/ The Tenants* (1986) and *Hamoun* (1990) by Dariush Mehrjui. By these films Iranian cinema once again after the success of *The Cow* became internationally noticeable. Although the number of awards at international festivals and the volume of critical writings and international admiration for Iranian cinema were incomparable with the conditions of previous regime. As a matter of fact, the “humanism [of these films] which countered the Islamic state’s

violent intolerance and policies, was a primary reason for the art house films' success and attractiveness abroad”(Nafisy, 2012, 233).

During post-war period, known as ‘reconstruction period’ under a pragmatic president Rafsanjani, a process of cultural and economic openness began. The forbidden themes like ‘love’ made its way to cinema through “the representation of 'love of God' in mystical cinema, ironically, paved the way for the appearance of the theme of 'earthly love' between man and woman”(Zeydabadi-Nejad, 2010, 42)

In 1993 The House of Cinema was founded. As an intermediate between the government and all people involved in cinema, this institution protects the social and professional rights of filmmakers, actors and cinematographers. The duty of The House of Cinema is “organizing, regulating and sharing responsibility with Parliament and the Ministry of Culture for elaborating rules for the cinema sector” (Devictor, 2002, 66).

The election of 1997 and the landslide victory of Mohammad Khatami as the prime minister of Iran is considered as a turning point not only in the history of Iran but in the history of Iranian cinema and culture as a whole. Massively supported by young people and intellectuals, artists and filmmakers, Khatami broached secular and modern values such as civil society, pluralism, freedom of speech and the ‘dialogue of civilizations’ as his slogan. During his period many of the banned films were screened and many taboo issues such as women problems were addressed in the female directors’ works like Rakhshan Bani-Etemad and Tahmineh Milani.

All things considered, post-revolution movies in spite of all pessimistic predictions developed and crossed international boundaries. In fact “their simple, quiet stories, told without the gloss and glamour of stars, special effects, violence, and chases”(Nafisy,2012,176) as well as their humanism were in contrast with the overall foreigners’ perception of the Islamic Republic as derivation of violence, hostility, intolerance, and terrorism. However, the influence of Islamic Republic policies on the flowering of Iranian cinema cannot be underestimated regarding the prohibition of import of foreign films or censorship of vulgar films with sex or violent scene.

In summary, if the basic conflict of pre-revolution cinema was the conflict of tradition and modernity, in post-revolution films it is the conflict of ideology and truth that plays the main role. Put in another world, in Pahlavi regime Shah tried to impose a western life-style to a society where modern values had not rooted yet. Like his father Reza Shah, he did not notice that the first principles of modernity are democracy, freedom and independent institutions. He did not understand that modern values must be educated not imposed. Forcing people to have a western

life with western products while the basic foundations of society is still deeply traditional led to the profound contrast in the Iranians' mentality. No one can deny the impact of this contradictory approach on the occurrence of revolution. The themes of many new-wave films revolved around this conflict between a western life-style and traditional values of characters; films such as *The Brick and the Mirror*, *Tranquility in the Presence of Others*, *Tangna/ Deadlock* (Amir Naderi, 1973), *Panjereh/ The Window* (Jalale Moghadam, 1970).

In post-revolution period, though, government started to impose an Islamic ideology to all organizations, institution and processes. Cinema like other cultural media was supported as a representational tool of this ideology. Nevertheless, many filmmakers and artists could find a way to bypass the regulations. This conflict between ideological view and personal interpretations of reality is perceptible in many films of post-revolutionary art-house movement, such as *Bashu the Little Stranger* which was Baizai's personal anti-ideological interpretation of Iran-Iraq war, and thus was banned for five years or *Do zan/ Two Women* (1998) by Tahmine Milani whose main character is a woman fighting with her husband to build her own identity, an image in contrast with the patriarchal view of Islamic ideology over women.

Part II: Analysis

Fifth Chapter:

Iranian film in the light of neorealism

Italian Neorealism in Iran

The first traces of Italian films in Iran dates back to 1950s when the first cine-club of Iran was constituted by editorial board of 'peyke cinema' journal. The regular film screening was one of the main duties of this cine-club. The films were selected from around the world and provided by authorized film distributors. Italian films like *Sciuscià*, *Ladri di biciclette* and *La strada* along with other foreign films such as *Citizen Kane* or *Rear Window* were dubbed and screened in this cine-club. In 1968, three Italian films including Antonioni's *Deserto rosso*, Francesco Rosi's *Il momento della verità* (1965) and Pier Paolo Pasolini's *Edipo re* (1967) were showed with some modifications and elimination of the erotic scenes which provoked the protest of Italian cultural counselor professor *Caruso regarding his commitments to the film owners*.

Anyhow, by screening these films, a neorealist tendency appeared in the works of some filmmakers. *Bi setareha/ Those Without Stars* (1959) by Khosrow Parvisi, *mimiram baraye pool/ I'm Dying to Get Money* (1960), *Late javanmard/ The Generous Pauper*(1958) by Majid Mohseni, *Toofan dar shahre ma/ Storm in Our Town* (1958) by Samouel Khachikian, *Asemun jol/ The Nobody* (1960) by Nosratolah Vahdat are the examples of this neorealist tendency in Iranian cinema. Vahdat tried to produce his films on the basis of Italian formulation. His *Mosaferi az behesht/ A Passenger from Heaven* (1963) was a remake of Alessandro Blasetti's *Quattro passi fra le nuvole* (1943). *Those Without Stars*, created under the influence of neorealism, narrates the life of three poor and unemployed young persons during 24 hours. In

I'm Dying to Get Money there are a lot of sequences of the main character, wandering throughout the city and watching wistfully at rich people. Mohseni in *The Generous Pauper* carries his camera to outdoor spaces that was not popular in Iranian cinema by that time.

In addition to these films, some Iranian directors like Nosrat Karimi and Kamran Shirdel had trained and worked for a period of time in film industry of Italy. Karimi as an actor, make-up artist and stage designer travelled to Rome in 1953 to complete his art. During the first months of his stay he succeeded to become acquainted with famous Italian film directors Luchino Visconti and Vittorio De Sica. He stayed in Rome for three years and collaborated with Vittorio De Sica as his assistant director. His *Doroshke-chi /The Carriage Driver* (1971) has a lot in common with 'pink neorealism' in terms of representing ordinary people, satirical language, realistic plays and settings. As a matter of fact "everything was nice and rosy in the films of pink neorealism: every poverty, sickness, misfortune. Everyone looked beautiful, everything was glittering and the establishment was pleased" (Liehm, 1984, 141). *The Carriage Driver* is about a family whose father has just died. The old boy is going to marry with his cousin whose father is in love with the mother of the family. But the boy is opposed to their marriage and as a result his father-in-law opposes with his marriage with his daughter. Things getting worst until the boy decides to poison everyone. Remorseful at the last moment, he overthrows the saucepan that leads to a fire. When finally everyone got rescued, the boy changes his mind and all live happily with each other. In this film even the death of the father, in spite of realistically depiction, is not bitter or painful. Nothing is serious, not the boy's opposition with his mother not even the final wildfire as is in *Pare, amore e fantasia* (1955) by Luigi Comencini.

Kamran Shirdel also admits the influence of neorealism on his works during his stay in Europe. His *Oun Shab Keh Baroun Oumad/ The Night It Rained* (1967) was considered a neorealist film by many film critics. The raw and documentary style of the film along with its non-professional actors and filming in poor, deprived regions, is reminiscent of neorealist films like *La terra trema*.

The film does not follow a narrative line, rather it shows a documentary report by a group of official reporters who are missioned to investigate the validity of an event that has happened around a rural boy who is claimed to have stopped and saved a train with all of its 300 passengers in a rainy night by burning its coal and informing the driver about the bridge collapse. The film is consisted of a set of interviews with different people who have been involved in or aware of

the event. Different and contradictory narratives and interpretations serve to convey the obscure nature of reality.

Hamid Nafisi in his *A Social History of Iranian Cinema* analyses Iranian new wave in terms of Neorealism characteristics, using Georges Sadoul's definition as: 'Location shooting, long takes, invisible style filming and editing, predominance of medium and long shots, use of contemporary true-to-life subjects, open-ended plots, working-class protagonists, nonprofessional cast, vernacular dialogue, implied social criticism'¹. Nafisi explains that almost all of these elements are employable also in Iranian new-wave and post-revolution Art House cinema. Referring to the moral commitment of neorealist filmmakers to the reality, he mentions the political commitment of Iranian new-wave directors to society and their critical attitude toward tradition and government which impelled them to use a symbolist, surrealist, mystic, abstract and generally indirect language in addition to their realistic approach. In this regard Nafisi defines Iranian new-wave neorealism as 'an amphibolic movement.

Among new-wave films, for example, he refers to *The Cow* as a pure neorealist work. Its style of continuity filming and editing as well as its depiction of "ordinary peoples' lives, religious and popular beliefs, pervasive fear and anxiety, social criticism" (Nafisi, 2012, 229) was a guideposts for the new-wave filmmakers. Nafisi then establishes a correlation between Iranian new-wave and Italian neorealism regarding some stylistic features like integrity of and respect for the continuity of time, space, and causality, long shots and long takes, exterior and natural locations, natural light, contemporary stories, working or lower classes or rural folk protagonists, documentary style, ambiguous and open endings and avoiding of super stars by nonprofessional actors in neorealism and theater actors in new-wave which "their sensitive and nuanced performances enhanced the realism of the entire film" (Nafisi,2011, 341). In both movements, Nafisi also mentions the social criticism and moral and ethical considerations as the main themes.

The critical attitude of the new-wave, however, takes a symbolic form because of the political repression. In Ebrahim Golestan's *Asrar-e Ganj-e Darre-ye Jenni / The Ghost Valley's Treasure Mysteries* (1974) we can find plenty of neorealist elements like long takes and long shots, lower class protagonists, natural location and non-professional or theatrical actors. The social and political message of the film, however, is depicted through a symbolic story of a rural man who one day finds an ancient tomb full of treasure in the desert. Without telling anyone he

¹ cited in Nafisi, 2011, 349

starts to sell the treasure piece by piece and buy lots of luxurious, useless things. The greedy antique dealer decides to deceive the rural man into marrying with his maid. The upstart man brings all the luxurious things to the village and reconstruct the facing of his house in a modern but improper way. After an extravagant wedding ceremony, the tottery, wobbly and odd building he has ordered to be built collapses and everyone leaves him alone. In spite of its implicit meaning, almost everyone could guess the political intimation of the film. The rural man is likened to Shah who was dependent on oil source and frittered away all the resultant income in outward modernizing of Iran and in a consumer, class society. By the formation of OPEK and the dramatic rise in oil prices, Iranian society was inundated with consumer and luxurious goods with an imported culture while the traditional foundations of the society led to the deep conflicts. The film was a prediction of the following transformation that ended up with revolution. The bitter end of the film was tantamount to a warning to the government. This was not hidden even from the government's eye and leads to the censorship of the film.

The neorealist elements can be found also in Amir Naderi's films. His *Saz-e Dahani/Harmonica* (1973) is maybe one of his most neorealist-type films. It is a half-length film whose main protagonists are children like many neorealist films in which children either are protagonists or have the key role, including *Sciuscià*, *Germania anno zero*, *Ladri di biciclette*, and *Roma città aperta*. Like many neorealist films, it has a simple history happening in a deprived port village of southern Iran. Setting, location and other cinematic techniques are natural or unremarkable and non-professional actors with their vernacular dialogue play the roles. A sick boy refuses to take his bitter drug prescribed by the doctor. His mother runs after him throughout the village to force him to take the drug. A wise man manages to convince the boy to take the drug by promising him a harmonica. Other children which have never seen such thing gather around him asking a permission to play the harmonica. Afterwards the boy starts to take advantage of this new privilege by letting boys play the harmonica in exchange for money, goodies and other services. Among the boys, Amiroo who is bigger and stronger than others accepts to give riding the boy on his back on condition that be allowed to play the harmonica all the way. Severely criticized and punished by his mother and humiliated by other boys and villagers finally he snatches the harmonica and throws it in the sea. Encouraged by this act, other boys start to beat the boy, harmonica holder. Like other new-wave films, *Harmonica* has an implicit political meaning, lashing out against Shah and his tyrannical and authoritarian policies.

Amir Naderi's *The Runner*, however, can be considered as one of the most neorealist Iranian films. By this film Naderi managed to attract global attention to Iranian cinema. In many ways, film can be compared with De Sica's *Sciuscià*. It displays the life of a street boy who lives in a scrape boat in a port city of *southern Iran*. He takes a series of menial job to live such as shoeshine and like *the bootblack boys of Sciuscià*, he has high ambitions. His fondness for cruiser airplanes resembles the desire of *Sciuscià's* boys for horses. Despite the similarity of two films, they don't end in a same way. Inconclusive, though promising, ending of *The Runner* is in contrast with the bitter end of *Sciuscià*. The simple story-line with no dramatic rise and fall, the objective outlook without making any judgment, casting of non-actors, focusing on the miserable life of poor people and critical attitude of the film toward society, all together are the main features of *The Runner* which well accord with another masterpieces of neorealism namely *Umberto D*. Naderi chooses De Sica's way of explaining some ordinary days of an old man life, with no judgments and conclusion. Both films present us with the solitude of the protagonists in the society in a realistic way. In both, this is the ordinariness of the events that is respected. In fact, Zavattini's "ideal of a film that is utterly devoid of a dramatic superstructure and that dignifies the ordinary and the unexceptional by taking "any moment of human life" and showing "how striking that moment is finds its closest possible realization in *Umberto D*" (Marcus, 1987, 101) as well as in Amir Naderi's *The Runner*.

Another noteworthy filmmaker of new-wave is Sohrab Shahid-Sales, who was trained in filmmaking in Vienna and Paris and made many documentaries and short films. His filmmaking style is marked with a 'Chekhovian naturalism' that is, a minimalist formalism. In the sense that "the lucid narration, the unmasking of the real by a deliberate emphasis on the material endurance of the present, became the key operating force of Shahid Sales' cinema" (Dabashi, 2001, 29). In his two main features films *Yek Ettafaq-e Sadeh /One Simple Incident* (1973), and *Tabi'at-e Bijan /Still Life* (1975), both won the Silver Bear of the Berlin International Film Festival, he attempted to maintain his documentary style. *Still Life* is a passive narration of an elderly railway guard who lives in a remote junction with his wife. Film depicts patiently the uneventful, still life of the old couple, eating, sleeping, handling the railroad, drinking tea, smoking and again sleeping until the old man receives his retirement letter after 33 years. The letter serves as an interruption in the habitual course of their life. He has no idea what he should do hereafter. Nevertheless they have to pack their humble staff and leave their house. Filmmaker does not intend to make a minimal effort to attract a wider audience. The slow and boring rhythm

of the film corresponds with the inanimate life of the old couple in which nothing even the presence of their son can bring change and esprit. Shahid-Sales's films, thus, are characterized by "slow pace; a rather static and observational camera prone to long takes, long shots, and slow pans; and a concern for the life of ordinary people and their daily routines, rendered with an ironic and objective distance"(Nafisy, 2011, 394).

Among new-wave filmmakers and post-revolution directors Kiarostami is maybe the only filmmaker who has the least distance from Italian neorealism and his relation with this Italian cinematic movement has been investigated and analyzed by a great deal of scholars and film critics from all around the world. If previous filmmakers have one or more neorealist-type films during the period of their filmmaking, Kiarostami has tried to preserve the neorealist tendency in nearly all of his movies. It is a popular belief that his works embody neorealist characteristics in the best way both formally and in terms of the general philosophy of neorealism. The main stylistic characteristics of Kiarostami's works match perfectly those of early neorealists such as using long takes and long shots, contemporary situations without flash-backs or flash-forwards, non-professional actors with the vernacular dialogue, simple story-line, ordinary people or peasants or children as the protagonists, focusing on the everyday details, natural locations and simple filmmaking equipment.

We can make a comparison, for example, between *Ladri di biciclette* and *Where Is the Friend's Home?* In terms of their simple, one-line story-line. In both films 'searching' for a seemingly insignificant thing -in the former, a bicycle, in the latter a house- constitutes the central theme of the film. In *Where Is the Friend's Home?* Ahmad, a rural school boy, finds out that has taken his classmate's notebook by mistake. He is well-informed about the importance of this notebook for his classmate considering the teacher's threat of expulsion in case of not doing the homework in the notebook. Thus he decides to find his friend's house and give his notebook back in spite of his mother's disapproval. Unable to find his home, after a long and tiring journey he comes back home and writes his homework as well as his classmate's.

The insignificant of Ahmad's problem from his mother's and grandfather's point of view reminds us of the insignificant problem of Ricci and Bruno for other people like police officers since the missing object is "just a bicycle". Although in both films the lengthy, weary search ends in failure, the bitter, pessimistic ending of *Ladri di biciclette* is replaced by a more promising conclusion in *Where Is the Friend's Home*. And this is what distinguishes Italian neorealism from Kiarostami's version. Italian neorealism is marked by a negative outlook

stemming from socio-economic problems of the post-war conditions. The ambiguity latent in reality in Italian films according to Bazin definition, is a result of a war-torn, defeated society in which human action has lost its meaning. In Kiarostami's works, however, the ambiguity of reality originates from a poetic view. Long shots of Italian neorealism serve to preserve the wholeness of reality, as Bazin explains. For Kiarostami, long shots are used to explore the beauty of a landscape and to indicate the unity of nature and human being. Dealing with quotidian details of life in neorealism is due to the fact that such trivial events for neorealists have the same importance and weight of remarkable events. This is the secret of realism of this movement, in that, the entirety of reality is respected. Whilst, Kiarostami pay heed to insignificant, everyday details of life in order to discover the occult beauty of them. In fact, his works is a visual translation of Sohrab Sepehri¹'s poems whose famous poem is:

I don't know why they say
the horse is a noble animal
and the dove is beautiful
and why no one keeps a vulture.
Why is the clover inferior to the red tulip?
We need to wash our eyes
and view things differently².

Kiarostami tries to make us "wash our eyes and view things differently". This is the secret of his realism in which even an ant carrying food can be beautiful. According to Godfrey Cheshire "If you wanted to reduce Kiarostami to a single idea, you would be not far wrong in saying that he has spent his career developing a cinematic equivalent of Iranian modernist poetry."³

Nevertheless, while the open endings of Kiarostami's films are in common with most of neorealist films, the self-reflexivity of his cinema, that is, displaying of the film-making process, is reminiscent of Fellini most of whose works are about the process of filmmaking or backstage people and events such as *8½* (1963).

In short, although Kiarostami's works share neorealist stylistic features "his relationship to it is quite complex. He is both the embodiment of classic neorealism and its most exemplary exception" (Nafisy, 2012, 234). By the way, Kiarostami in Iran is known as a founder of a school

¹ Iranian modernist poet and painter (1928-1980)

² *The water's Footsteps in Hasht Ketab /Eight Books* (1976)

³ cited in Elena, 2005, 191

in which many young filmmakers have been fostered including Majid Majidi, Jafar Panahi, Bahman Ghobadi and Samira Makhmalbaf.

The objective reality that first neorealist directors sought to capture is not visible in the works of some filmmakers such as Bahram Beizai a playwright, theater scholar and director whose films represent a mythical world. His approach, however, mostly reminiscent of later neorealists like Fellini or Antonioni. He expresses his work: “what I make is my interpretation of reality, the whole reality not what is known as reality by contemporary journalistic culture. I hope it is clear. By the whole reality I mean death, the meaning of life, and social as well as metaphysical solicitude. There is no boundary between everyday reality and existential reality. Every boundary is artificial. I continuously move from one to another and each, in fact, is the other”¹. Fellini also insists on the non-objective reality of his films.² In Fellini also the theatrical aspect of the life is as outstanding as in Beizai’s films. We can see that both Fellini and Beizai attempt to pay homage to a traditional show, that is, in Fellini ‘circus’ and in Beizai ‘Ta‘zia’³. Two films of these filmmakers which can be regarded here are Beizai’s *Mosaferan/ Travellers* (1991) and Fellini’s *La strada* (1954). These two seemingly unrelated films are entirely based on two traditional performances ‘circus’ and ‘Ta‘zia’. Furthermore, the concept of rebirth is the central theme in both films. *Travellers* is a story of a young woman, Mahrokh, whose wedding becomes a ritual of mourning when her sister and family die in an auto accident on the way to the wedding. Her mother refuses to accept her daughter's death because the hereditary mirror that was supposed to be brought by the sister was not found in the accident scene. So in the midst of wedding guests and mourners, including the drivers of the truck that caused the accident, she orders the wedding to take place. When Mahrokh wears her wedding white dress, Mahtab, her dead sister, and her family return while carrying the traditional mirror to pass it down to Mahrokh. She is now ready to get married. Mahrokh, the happy, lighthearted girl at the end come to maturity like Gelsomina and experience a new birth after the death of acquaintances. Also the concept of travel in the evolution of characters is central in both films. This is the inner, psychic reality of life and death that is considered in both films.

¹ cited in Baharloo,141

² See chapter 3

³ Ta‘zia as a form of ritual theater stems from the fusion of ambulatory and stationary rites that co-existed for centuries before being united. It is the sole form of serious drama to have developed in the world of Islam, with the exception of contemporary theater, which was introduced to Islamic countries in the mid-19th century.(Encyclopedia Iranica)

In like manner, Beizai's *Shāyad Vaghti digar/ Maybe Some Other Time* (1988) is reconcilable with Antonioni's *Deserto rosso*, since both narrate the story of a young woman who is unable to cope with the reality because of their traumatic past experience. Kian is a young woman whose nightmares and agitations began after her visit of an orphanage where a friend of her works there. She starts to visit a psychologist while trying to hide it from her husband. This coincides with her husband's attention toward a scene of a documentary in which a woman alike her wife is in a car with a strange man. His suspicion and Kian's search for her past leads to a series of events that end up finding Kian's twin sister and discovering her true past.

Giuliana in *Deserto rosso* starts to experience anxiety and agitations after having a car accident. She like Kian is unable to communicate with others especially her husband. Everything is frightening or intolerable for both women. Both films are full of subjective shots, that is, from a psychotic point of view. Hence any trace of realism is dismissed by theatrical play, unorthodox spaces, and obsessive framings. Therefore, *by* departing from objective reality of first neorealists to a symbolic, mystical or surreal world, they both try to represent inner, psychological or existential reality. Although identity crisis of Giuliana returns to the existential and philosophical solitude of human being in modern, technological world, identity crisis of Kian is rooted in psychology and Freud theories of consciousness.

In conclusion, Iranian cinema before and after revolution has been influenced by international cinematic movements including Italian neorealism. Many Iranian filmmakers have adopted neorealist style either directly (e.g. Naderi, Shahid-Sales, Shirdel) or indirectly (e.g. Panahi, Makhmalbaf, Majidi, through mediators like Kiarostami). Some adhered to the stylistic feature of this movement without dealing with its thematic issues such as Shahid-Sales and Kiarostami, some others (e.g. Mehrjoui and Beizai) tried to explore its boundaries, unconsciously though, in style of second phase neorealists such as Fellini and Antonioni.

Crisis of movement-image in neorealism

As explained in chapter 2, Deleuze at the end of his *Cinema 1* devotes a section to Italian post-war cinematic movement, describing it as the inception of modern cinema. He takes the view that neorealism movement formed a turning point in history of cinema in which the main problem of cinema changed fundamentally. Movement as the essence of classic cinematic image, that is movement-image, became replaced by time. Pure time instead of pure movement is central in modern cinema, in what he calls time-image. Although he insists that there is not a linear progression between these two images. In the sense that time-image or the direct presentation of time existed from the outset of cinema and Deleuze cites the works of many pre-war and classic filmmakers such as Dreyer and Ozu as examples of time-image in *Cinema 2*. Similarly he asserts that movement does not disappear in the second phase of cinema and in *Cinema 1*, he refers to some modern directors like Antonioni or Pasolini in describing the various types of movement-image like perception-image or affection-image. Thus in his theory there is no decisive distinction between two phases of cinema. Nevertheless, he explains that “The direct time-image is the phantom which has always haunted the cinema, but it took modern cinema to give a body to this phantom” (Deleuze 1989, 41). In other words, in modern cinema and by Italian neorealism specifically, direct time-image became the central image.

As explained before, what is central in movement-image is a sensory-motor whole which is representable in the sequence of images whose links through montage expresses a movement in the whole or in Bergson’s term, duration. Therefore, in classic cinema of movement-image, the principal idea is the belief in the representability of the world in a coherent, truthful way for a perceiving subject. Whilst “modern cinema is subject to a generalized paranoia, sensitive to conspiracy and suspicious of all forms of totality (Rodowick 2010, 108). This is the transition that distinguishes classic cinema from modern cinema. Modern images are no longer linked to represent a whole. The world has lost its coherence and consistency to modern man. Deleuze explains that the crisis of classic cinema is the result of a crisis in the human’s mentality, system of beliefs and understanding of the world.

The reasons Deleuze suggests for crisis of action-image in modern cinema can be related to various factors; social, economic, political, moral or internal factors to art. He refers to “the war and its consequences, the unsteadiness of the ‘American Dream’ in all its aspects, the new consciousness of minorities, the rise and inflation of images both in the external world and in people’s minds, the influence on the cinema of the new modes of narrative with which literature

had experimented, the crisis of Hollywood and its old genres”(Deleuze, 1986, 206) as the underlying causes for the appearance of this crisis in the movement-image which achieved maximum impact after war. Europe and especially Italy, however, took the first step on the path to modern cinema around 1948. This movement started in France around 1958 and in Germany around 1968. Deleuze argues that Italy was the pioneer because of its very special situation. It was different from post-war France, inclining to be regarded among victors and hence as a victor desiring more a cinema of action-image with sensory-motor linkages that was well matched to their dreams and ambitions. It was also different from defeated Germany, due to Italian cinematographic institution as well as the resistance and suffering of the Italian people under the oppression of Fascism. The Italians were not victors certainly but victims seemingly.

This special situation helped them to achieve an intuitive consciousness of the insufficiency and incapability of the old cinematic image and the need for a new one, the one that is able to illustrate the dispersive reality of the post-war era. Zavattini characterizes new Italian cinematic movements in the best way. He explains that unlike others Italians could give the cinema its freedom because:

For them everything continued; for us everything began. For them the war had been just another war; for us it had been the last war....We needed to know and to see how these terrible events could have occurred. The cinema was the most direct and immediate way of making this sort of study. It was preferable to other art forms which did not possess a language which would readily express our reactions against the lies of those old, generalized ideas in which we found ourselves clothed at the outbreak of the war, and which had prevented us from attempting the smallest rebellion (Zavattini 1978, 69).

Therefore as Deleuze explains, Italian neorealism was the first cinematic movement that revealed this crisis of the movement-image. In chapter 2, we described 5 main characteristics Deleuze enumerates for the crisis which were forged by neorealism. In this chapter we try to give a more detailed interpretation of some neorealist works on the ground of characteristics Deleuze assigns to neorealism.

- dispersive and lacunary situations instead of globalizing or synthetic one

In *Paisà* this feature is well intelligible, due to its episodic structure of short stories that happen in different places with multiple characters revolving around war and its aftermath without having any relation to each other. Each episode with a different point of view narrates a small part of war-reality. Rossellini's well known technique which is regarded by Bazin and also

Deleuze is ellipsis. “Ellipsis ceases to be a mode of the tale, a way in which one goes from an action to a partially disclosed situation: it belongs to the situation itself, and reality is lacunary as much as dispersive”(Deleuze, 1986, 207). Rossellini does not seek to show all scenes and events to us. Instead of following Sicilian girl’s story to the end, for example, he prefers to shift on the American soldiers and disclose her destiny in one single shot, while her body lies on the rocks and German soldiers are looking down.

This dispersive reality finds its best example in the works of Fellini. There is no central theme or turning point in his films. Multitude of characters, unorganized scenario, unrelated scenes are the most marked characteristics of his later films particularly. In this regard, *La dolce vita* visualizes this dispersive situation thoroughly. Based on the most accepted comments, film is composed of several parts and episodes revolving around a journalist’s life passing through different locations and encountering different people and experiencing various occurrences. None of these episodes have internal relation to each other or are supposed to unfold a central theme. This is a fragmentary situation that reminds Bazin’s concept of ambiguity in reality. That is, reality in itself is devoid of a general integral meaning. It is our mind that according to our system of belief tends to assemble some parts of reality in a selective manner and make a whole meaning of it. For modern artists as well as post-war filmmakers in Deleuze’s point of view, reality has lost its general meaning.

Fellini describes his attitude: “So I said: let’s invent episodes, let’s not worry for now about the logic or the narrative. We have to make a statue, break it, and recompose the pieces. Or better yet, try a decomposition in the manner of Picasso. The cinema is narrative in the nineteenth century sense: now let’s try to do something different”¹. Deleuze explains that in such dispersive situations “characters are multiple, with weak interferences and become principle or revert to being secondary” (Deleuze 1986, 207). In each subplot of *La dolce vita* some characters become central, but they disappear or lose their importance in other episodes. They enter to the Marcello’s life and go out without having any constant effect on the story development.

- Deliberately weak links between events

In *Cinema I*, Deleuze describes two main forms of action-image. In “the large form” there is a global milieu(S) which encompasses all forces and affects the character, in a way that forces him to react (A). Character’s response to the situation leads to a new situation (S’) and modifies

¹ cited in Bondanella 2002, 72

the milieu. Deleuze calls this form SAS'. In "the small form" an action (A) can disclose the situation. Therefore, the situation(S) is "deduced from the action" (ibid, 160) and then induces a new action (A'). Deleuze name this form ASA'.

In the crisis of action image, Deleuze argues, there is no longer any global situation that can have an effect on a character and therefore induce an action according to SAS' structure. Rather, characters' actions are merely a partial part of a dispersive situation. The strong links, thus, between situation and characters become disappeared. In like manner, the ASA' structure has been called into question. No previous actions could disclose a situation. The linkages between action and situation are broken. It is as if the action floats in the situation, rather than bringing it to a conclusion or strengthening it. (Deleuze 1989, 4).

This is what is well illustrated in *Umberto D*. The opening scene of the protest demonstrations of retirees, demanding a raise in their pension, apprizes us of the miserable situation through which the main character lives. But this situation does not eventuate in any significant action from Mr. Umbreto except some vain attempts. Even the demonstration becomes dispersed by the police. In order to retain his room, Mr. Umberto tries to sell some of his belongings, ask for help of some old acquaintances, even begging. Unsuccessful in all his efforts, even his suicide attempt was doomed to failure. There are some sequences in the film that bear weak relation with each other or with the story as a whole. The sequence of searching for the lost dog in the place where they kill derelict dogs, or the sequence of hospital where patients pretend not to be recovered their health in order to have more free food and free accommodation, seem to be interchangeable, with no necessary order in the plot. These sequences can be easily omitted from the plot without doing any damage to the story. Because, as Deleuze states "the line or the fiber of the universe which prolonged events into one another, or brought about the connection of portions of space, has broken" (Deleuze 1986, 207).

In this dispersive situation chance is the only guiding thread. Accidental events lead to further actions which can produce no predictable situation. This accidental nature in neorealist films is underlined frequently by Bazin's analysis of films like *Ladri di Biciclette*: "no one can fail to see that it is the accidental nature of the script that gives the thesis [of film] its quality of necessity" (Bazin 1971, 51). Ricci finds a job by chance. It is not his superiority over the others that ends up getting the job. Anyone else could simply get employed. Then his bicycle gets stolen accidentally. In searching for the bicycle, he runs into the thief in the street. Having no witness, Ricci cannot bring a charge against him. These all accidents lead him to become a thief,

trying to steal someone's bicycle. So none of his actions can change the situation. Similarly, at the wedding day, in *Roma città aperta*, Germans made a foray into the apartment and arrested Francesco. Going to his rescue, Pina got shot. Her tragic death, however, had no significant effect on the unfolding of the history since Francesco was freed by Resistance attack soon after. Deleuze thus concludes that in these films, happenings no longer belong to the characters. They are events that "never truly concern the person who provokes or is subject to them, even when they strike him in his flesh" (Deleuze 1986, 207). Like death of Pina that get lost among other events or pregnancy of maid in *Umberto D* that has no effect on her subsequent actions. It seems, the awareness of these incidents or situations does not lead the characters to the appropriate reactions. Rather they, as Deleuze explains further, learn to see and here.

- The voyage form

The sensory-motor situations now are replaced by trip, stroll or wandering. In almost all of Italian neorealist films this feature is dominated from earliest films such as *Ladri di biciclette* and *La terra trema* to the later works including *Stromboli* or *Il grido*. Deleuze explains that voyage in modern cinema has lost its "active and affective structure which supported it, directed it, gave it even vague directions" (ibid, 208). In other words, this new form of voyage has no determined pre-existing motives. There is no certain destination or the destination has lost its importance. Travelling is regarded not as a transposition from one place to another, rather it is considered in itself: the aimless wandering of characters in *La terra trema*, the purposeless travelling of Gino in *Ossessione*, Mr.Umbero's stroll through the streets, circular trip of Aldo in *Il grido*, aimless strolling of friends in *I vitelloni*, Karin's wandering through alleys in *Stromboli* and also endless travel of Gelsomina and Zampano in *La strada* in which this concept of traveling takes symbolic and psychic meaning. Deleuze believes that in the crisis of pre-war cinematic image characters are not able to take actions properly or their actions turn to vain attempts. Therefore they do nothing except for walking and strolling.

- The consciousness of clichés

In this dispersive situation, Deleuze describes, what makes everything hold together is a series of clichés. Clichés are everywhere. Deleuze claims that we live in a civilization of the clichés. Current clichés of an especial era are composed of political and social news interwoven with public interests, interviews and so on. In crisis of cinematic images, in the absence of strong sensory-motor links, clichés became just hollow forms of previous belief-systems. As Deleuze states "The great genres of this cinema, the psycho-social film, the Film Noir, the Western, the

American comedy, collapse and yet maintain their empty frame”(ibid, 211). That is, in modern cinema the previous characteristics of classic cinema yields to clichés. In the early films of neorealism these deformed genres, clichés of old cinematic forms are observable. Adapted from an American novel, *Ossessione* retains major features of Film Noir: conspiracy, femme fatale, murder, nihilistic world, etc. But Visconti’s film cannot be restrained to Film Noir. His realistic approach by means of depth of field or long takes, dominance of long and medium shots, focusing on the routine activities of characters are some elements that illuminate the neorealist characteristics of the film to the extent that it cannot be called a film noir. In *Ladri di biciclette* we encounter with a collection of clichés, cliché of church, cliché of Marxism. Even the main problem of the story derives from a current cliché: pasting walls with posters of Hollywood actresses (a popular cliché) is the job Ricci was desperately trying to get. In *Germania anno zero* when Hitler’s speech juxtaposes with images of ruins and destroyed buildings or in *Cristo si è fermato a Eboli*, when Mussolini’s voice is superimposed on the shots of landscapes devoted of crowds, we bear witness to a process of awareness of clichés, clichés of victory, patriotism and nationalism.

As explained, Deleuze characterizes the crisis of post-war cinematic movement-image with above features. For him “the confrontation with postwar destruction, genocide, and the collapse of the grand narratives of ideology and utopia mark the decline of belief, expressed as a crisis in the action-image and the collapse of the sensorimotor schema” (Rodowick, 2010,109).

He mentions that many films may still follow the previous rules and be made based on classic model but “ the soul of the cinema demands increasing thought, even if thought begins by undoing the system of actions, perceptions and affections on which cinema had fed up to that point”(Deleuze, 1986, 206). Therefore how, Deleuze asks, cinema can find its new soul? It seems that awareness of clichés is not sufficient since it can lead to form new clichés. Deleuze quotes Lawrence here that “the rage against clichés does not lead to much if it is content only to parody them; maltreated, mutilated, destroyed, a clichés is not slow to be reborn from its ashes”¹. In other word, cinema must avoid producing new clichés as other public media like TV and magazines usually do. On the other hand, the new soul of cinema cannot derive from a cinema of parody resulted from proliferation of clichés. The new cinematic image begins to take form in the middle of the crisis of movement-image by means of 5 characteristics Deleuze

¹ cited in Deleuze, 1986, 211, p.234

describes in *Cinema 1* but achieves its perfection only when it links with new sources that is time and thought.

At the outset of *Cinema 2*, Deleuze clarifies his distinction with Bazin in defining the newness of Italian realistic movement. For Bazin, neorealists in comparison with previous realistic filmmakers, had discovered a new form of reality, i.e. a “dispersive, elliptical, errant or wavering, working in blocs, with deliberately weak connections and floating events” (Deleuze, 1989,1). This is the secret of Bazin’s conception of ambiguity in neorealist films. Emphasizing on sequence shot and denouncing montage as a technique that interrupts the continuity of reality and annihilates its ambiguity is rooted in this point of view. Deleuze, however, does not stop here. The dispersive reality and weak connections between events and situations for him is a necessary but not sufficient condition in the birth of the new cinematic image. He believes that in order to restructure perception, the new image must be allied with thought and time. But before talking about Italian films in relation to this new image, it is better to consider Iranian cinema and investigate Iranian films from Deleuze’s point of view.

Crisis of movement-image in Iranian new-wave

As it is explained in the chapter 4, Iranian new-wave cinema, as a novel and dissenting cinematic movement, emerged at the end of 1960s when the process of modernization of Iran had reached its peak due to the rise in oil price about 28 per cent of the GNP and the relatively impressive growth rate of the economic development in general. Nevertheless Iran's economy was more dependent on the oil revenues than agriculture, while around 70 per cent of the populace was still living in rural areas. On the other hand, 'rural reforms' program was introduced in this decade under the pressure of USA government, in order to supersede feudalism and transform the social relations of land ownership. The program aimed at providing surplus laborers for urban industries by mechanization of agriculture. But this turned farmers from producers into mere consumers. The rapid population growth, also, leads to the mass migration of villagers to the cities which was followed by the rise in unemployment and poverty and "shook people's faith in competition, individualism and hard work and which forced certain shifts in the organization of the traditional family structure" (Sadr, 2006, 91). In spite of deep class conflict that such conditions elicited, especially between city dwellers and rural man, modern values and modern life-style, promoted by the government in a traditional society, induced many social problems.

Following his father, Mohamad Reza Shah, king of Iran, continued the rapid process of westernization of Iran by importing western products, western life-style and western culture in general. Iranian society, deeply-rooted in Islamic values and traditions, could not assimilate new values that were being prompted in public medias like TV and radio. The boycott of cinema by clergy and many religious families because of erotic scenes and contents of the films, is an eminent example of the profound contradictions in society. As Talebi nejad writes in his book, *A Simple Event*: "since the early 1960s, with the expansion of the west influence economically and culturally, a new generation came to exist: an intensely alienated generation that could not stabilize its identity in the accelerant flow of socio-cultural transformations. This identity crisis disclosed cultural weakness of government and the lack of bright prospect for the future of this generation" (Talebi nejad, 1994, 17).

In addition to western culture that were opposed to Islamic values, another issue that fueled the conflicts of society was government's exaggerated emphasis on the national identity. Excessive concentration of Shah on ancient Persian culture and identity culminated in the

celebrations of 2500th anniversary of the Persian Empire¹: splendid extravagant celebrations which provoked severe national and international criticisms in terms of government's negligence in social and economic problems of society.

New-wave cinematic movement was born in such conditions, reflecting the deep conflicts of Iranian society. These conflicts and contradictions, however, are well reflected in new-wave in terms of the diversity of films and filmmakers of this movement, reflecting not only the social and political conflicts but also influences of various international cinematic movements like French New Wave and Italian neorealism.

In this chapter, through analyzing some new-wave films, I try to prove that these profound conflicts led to a crisis of movement-image in some films, as Deleuze explains in Italian neorealism. One of the films that can be understood in this manner is *The Brick and the Mirror*, a brief description of which is given in the chapter 4. The film is composed of a number of episodes in different locations without any internal relationship, taxi, café, police station, house, judicature and orphanage. But none of these locations seem to fulfil their function. Each episodes remain autonomous, introducing some irrelevant characters and events which establish no organic linkage to the main story of the film like the doctor who was robbed in the police station or the barren woman who pretended to be pregnant in the orphanage. They just represent a dispersive situation with the weak links between events as Deleuze describes in modern cinema. The sensory-motor schema of classic cinema is broken here through the interruption of the 'large form' of action image. There is no global situation that makes character react and then leads to a new situation. Another feature of the film that implies the dispersive, lacunary reality, in Deleuze's term, is vague, nonsense dialogs of the characters. He believes that in modern cinema a new type of character is needed that is "remaining dump or undertaking some never-ending conversation, rather than of replying or following a dialogue" (Deleuze, 1989, 20). Conversations have lost their communicative function. In the scene of café, for example, where Hashem meets some so-called intellectuals, conversations are no more than a deliberately nonsense, idle chat that follows no expressive line and eventuates in no significant end. We can refer to a part of the dialogue between police officer and the man who is robbed, as an example:

¹ A set of festivities that took place on 12–16 October 1971 to showcase Iran's contemporary advancements under Mohammad Reza Pahlavi

Police officer: these things happen doctor, you should know that, you should be prepared for such incidents.

The man: I cannot prepare myself for beaten up

Police officer: The sick man who comes to you cannot say: I am not prepared to be operated upon or catch cold and have fever.

The man: Nonsense

Police officer: These incidents for us are like dust in the air, they settle on our clothes. As a routine you brush them away.

The man: I ask you. Is that just and right?

Police officer: The just and the unjust, the right and the wrong...vary according to people's conceptions.

The man: I have nothing to do with people

Police officer: You are a doctor, people have something to do with you

The man: But we have a general rule after all

Police officer: The general rule depends on our being the offender or the offended. We have seen for years, we have heard for years, the one who beats says one thing, the one who is beaten says another.

The man: And you...what do you say?

Police officer: About what? It varies from case to case. I am here to keep order.

As explained before, Deleuze mentions consciousness of clichés as another characteristic of the crisis of the movement-image. This is recognizable in the film through different elements. The cliché of café, for example, which had been repeated in all Film Farsi as a scene of singing and dancing, in this film has lost its function. Here it is a place for talking, and the scene of dancing is limited to a few shots. Filmmaker tries to parody the popular cliché of Film Farsi. Another typical cliché that is challenged, is shown in the sequence in which Hashem, after consigning the child to the orphanage, reaches in front of a showcase of a TV set shop, while all TV sets have been showing a man talking about humanity, kindness and social commitment, the same man Hashem had visited in the judicature who had convinced him to abandon the child and care about no one except himself. Through this scene, film represents the factitious world of TV shows and official morality prompted by public media, a strong cliché of modern era. Therefore, Ebrahim Golestan, the filmmaker, has succeeded to keep distance from classic cinema by representing what Deleuze calls 'a crisis in movement-image'.

This crisis is well depicted in an offshoot of new-wave cinema known as 'street films' with films like *The Morning of the Fourth Day*, *Reza Motorcyclist*, *Goodbye Friend*, *Deadlock*, *Under the Skin of the Night* and *Beehive*. Derelict and anarchist protagonists, street and outdoor locations and anti-hero are principal characteristics of these films. It is explained above that one of the features Deleuze assigns to the crisis of action-image is voyage form, namely, when the actions of characters and their interference in their environment are replaced by a wandering, a

purposeless trip or stroll. Deleuze explains that in dispersive situations, active agents turn to passive wanderers and also events do not belong to them, in the sense that events “never truly concern the person who provokes or is subject to them, even when they strike him in his flesh”(Deleuze, 1986, 207).

This is exactly in accordance with ‘street films’ of new-wave. *The Morning of the Fourth Day* is about an idle loafer man, Amir, who steals a car in Abadan and on his way to Tehran overtakes another car and kills the driver in a fight unintentionally. He flees away and continues his aimless life with his family and his girlfriend by strolling in streets and stealing things until gets prosecuted by police with his identity card he has left at the crime scene. He tries to convince his girlfriend to escape with him to Abadan but in the fourth day she calls the police. Fleeing away, he gets killed. This type of anti-hero repeats in another film *Under the Skin of the Night* which narrates the aimless life of a man who has no job or house. He sleeps in public places and lives through stealing or by her mother’s help. Wandering in the streets he meets an American girl who has come to visit Iran as a tourist. Throughout the film, they look for a place to make love. They go from one place to another, walking in the streets, parks and shopping centers. Failing to find a place, at the end the girl flies back to United States and the boy gets arrested by the police. By such anti-heroes a new generation of characters came to exist, rootless and aimless characters who seem to have lost their belonging to life and to the past and future and subsist in mere present. Deleuze writes:

In these [films] we see the birth of a race of charming, moving characters who are hardly concerned by the events which happen to them—even treason, even death— and experience and act out obscure events which are as poorly linked as the portion of the any-space-whatever which they traverse(Deleuze, 1986, 213).

Such characters either have no determining actions or their actions have the minimum effect on their destination. Moreover, the consciousness of cliché can be comprehended as one of the fundamental features of all new-wave films, since they arise as a reaction toward stereotypical cinema, that is, Film Farsi. For example, in *Reza Motorcyclist* or *The Window*, the popular cliché of wealthy, deceptive girl, and poor, innocent boy, typical of Film Farsi, is challenged. In a dialogue between Reza and his mother in *Reza Motorcyclist*, the reference to the clichés of Film Farsi is clear:

Mother: oh my son, forget about wealthy girls, they are airy, each time interested in one.

Reza: mom, do you go to cinema? Seriously?

Mother: well...sometimes if I get bored, I go to see Film Farsi.

Reza: aha, that is why you said wealthy girls are bad...., because of these films you go to see..... No mom, that boys were not content...I like to have a lot of money but help others...these films are just stories...

This is a kind of manifest against Film Farsi which finds its visual expression in one sequence of *Reza Motorcyclist* in which Reza's robbery accomplices, find him in a movie theater, where he has hid the money, and kill him since he had decided to hand over the stolen money. When he puts her bloody hand on the white screen it allegorically signifies the end of one phase of cinema. Moreover, the appearance and repetition of such outlaws in Iranian cinema who either break the law or have no confidence in any legal and government institution as we see in *Gheysar*, *Tangsir* or *Sadeq the Kurdish* with the notion of 'personal revenge' as their central theme, is demonstrative of a tyrannized society whose members have lost their faith in state judiciary in case of *Tangsir* or represents a transitional society whose members still live in their own traditional world and have not learned to obey the law in case of *Gheysar* or *Sadeq the Kurdish*.

Accordingly, new-wave films have a lot in common with the characteristics Deleuze mention as the crisis of action-image, initially appeared in Italian neorealism. However, it seems that after Islamic Revolution, those new-wave filmmakers who continued their job, chose to keep their distance from politics and avoid any critical message in their films both because of strict censorship imposed by the government and because of a disenchantment from political and social activities.

The emergence of new image

As explained before, at the end of *Cinema 1*, Deleuze describes five characteristics of the crisis in the action-image and introduce them as the necessary but not sufficient condition to bring forth the new cinematic image initially appeared in Italian neorealism, that is, time-image. The first form of time-image Deleuze talks about is pure optical and sound image. This feature is observable both in Italian neorealism and in many films of Iranian new-wave.

Regarding neorealism, we can conclude that in most of early neorealist films the passage from the crisis of action-image to the pure optical-sound image have an evolutionary form, "beginning with trip/ballad films with the sensory-motor connections slackened, and then reaching purely optical and sound situations"(Deleuze 1989, 3-4). For example, in *Europa '51*, after the death of her son, Irene lose her ability to cope with reality and to take proper action.

She enters the pure optical situations and do nothing except seeing. At the end of *Stromboli* also, after all attempts to get along with the island and her people and after trying to escape by crossing the volcano, Karin arrives at an inaction, an optical situation in which she cannot do anything except seeing. This is what happens to Gelsomina when she is confronted with Il Matto's death. She stops dancing and singing. She lose her ability to react. She turns into a seer, in what Deleuze calls a 'cinema of the seer'. This also can be seen in final scenes of *La terra trema* when Antoni and his brothers fail in their attempts and put the family into trouble, Antoni can do nothing except strolling in a pure optical situation. As a matter of fact "learning to see or in any case making seeing the central experience is for Deleuze the distinctive discovery of neorealism"(Marrati 2008, 58).

On the other hand in successive films of this movement such as *Il deserto rosso*, *L'avventura* or *Teorema*, both levels of slackened sensory-motor situations and pure optical and sound situations coexist at the same time. In all of these films, the seeing ability of characters surpasses their actions and sensory-motor capacities. For this reason, non-professional actors or children in neorealist films play the main roles since they are needed to see more than take action. Their seeing ability, in fact, makes us grasp the presence of something too unbearable, too strong or sometimes too beautiful in the image that ward off any appropriate response. For Edmond in *Germania anno zero*, this is the twinge of conscience he experienced for his father's death that impels him to an inactivity, wandering through ruins and seeing. Similarly the death of Il Matto for Gelsomina in *La strada* or the death of Irene's son in *Europa '51* serve as traumatic experiences that provoke optical situations with seer characters. In Antonioni's films the intolerable is not ascribed to any tangible events. In *Il deserto rosso*, something frightens Giuliana that she cannot explain it. In a significant dialogue she says "There is something terrible in reality¹". There is something in the space that she cannot tolerate, sometimes a whistle that makes her run, escape or just see. These are characters that "know how to extract from the event the part that cannot be reduced to what happens: that part of inexhaustible possibility that constitutes the unbearable, the intolerable, the visionary's part." (Deleuze, 1989, 19-20). With regard to Iranian new-wave cinema we can cite many examples of pure optical and sound situations. One film in which the crisis of movement-image eventuates in optical images is *The Brick and the Mirror*. In the final sequence of the film when Taji, Hashem's girlfriend, goes to orphanage to find the child she encounters with a large number of orphan children. Long sequence of

¹ C'è qualcosa di terribile nella realtà

orphanage and defenseless orphan children arises as an optical situation, turning Taji as well as us into mere seers. Taji who has come to orphanage in search of the innocent gaze of the waif child in order to adopt her in spite of her difficult conditions and Hashem's objection, gets shock by her encounter with a large number of orphan children; a shock that is apparent in her errant, undecided look. In other words, when the innocence she was looking for, proliferates in countless waiting and needy eyes, it yields to an unbearable thing, what disables Taji to take any action. The presence of an intolerable is perceivable in *Tranquillity in the presence of others* from the first scenes of the films, when Mahlagha talks about her uncaused premonition with her boyfriend: everyone must save oneself otherwise there is something that bores you, there is something in the air that suffocates you.

The film as explained before, narrates a story of a family and begins with the arrival of the father and his newly-married wife to the city and ends up with his mental collapse and death of one of his daughters. Film seeks to criticize the modern life-style in a transitional society. Daughters try to hide their unrestrained and promiscuous life from their father. On the contrary, the father wishes they got married and had children. In many sequences of the film, the optical and sound situations arises in the middle of actions. In the sequence of party, for example, Malihe, the older daughter, desists from dancing and talking, after her father's temporary insanity. Her fixed gazes, inexplicable for everyone, turns her into a mere seer, in Deleuze's term, who grasps something too unbearable; what scares her away from others and steers her toward committing suicide. This inactivity in pure optical situations is apparent, more than anyone else, in Manijeh, the young and provincial wife who has maintained her innocence and purity. Even in party, she does nothing except seeing. The father, however, feels the presence of the intolerable more than anyone else. When, he asks, in the middle of the party: "Don't you hear? You really don't hear anything?" And in reply to the others who ask him what is there to be heard, he remains silent. He ends up finally to mental hospital as her daughter ends up to cemetery. As if all family members were haunted by a force, a strong but inexpressible force via language or actions.

Through analyzing some Italian and Iranian films we tried to prove the emergence of a new image in both cinema; time-image whose first form, the pure optical and sound situation, is apparent in both cinema. In subsequent section, we try to investigate some of Italian and Iranian films in terms of some Deleuzian main concepts.

L'eclisse

As explained, the characteristic of modern cinema and neorealism in particular is the pure optical and sound situations. These situations take form in any-space-whatevers, namely the spaces with no historical, geographical determinations. Two main forms of such spaces are empty spaces and disconnected spaces which Deleuze finds both in Antonioni's *L'eclisse*. Different places that heroin visits like stock exchange, air terminal, her African friend's home etc. constitute a disconnected space in Deleuze's view. Without any logical relation or narrative necessity, each sequence preserves its independence and remains autonomous, as if every scene is a piece of a different puzzle which are not supposed to display any overall image. These scattered scenes lead eventually to the final empty space, a shot of an empty street where no characters are present. In the any-space-whatevers the pure optical situations came to exist, the situations in which perception extends not into actions but to a sort of deep reflection, intuition or thought. One of the most important example of such situation is a sequence of the stock exchange when among tumult of shareholders suddenly a moment of silence is announced out of respect for a deceased colleague. All movements ceased for one minute. Everyone remain silent. And this silence and quiet allows for not only the emergence of one minute of time but the presence of something more absolute and more important than a loss of billions of dollars which is imposed on shareholders by this one-minute-silence as maintained by Piero. And this is death, the sudden arrival of death in bustle of life. This sequence is a visual expression of the concept of out-of-field in Deleuze's view which "testifies to a more disturbing presence, one which cannot even be said to exist, but rather to 'insist' or 'subsist', a more radical Elsewhere, outside homogenous space and time" (Deleuze 1986 , 17). The out-of-field is somewhere beyond the framing, out of vision which is neither seen nor heard but whose presence is felt within the framing. Here death is the force that remains out-of-field, out of the framing of life but as an absolute truth affects all our actions and affections and can be grasped at the intervals between actions or at the silence between sounds. The out-of-field is visualized in another scene. When Vittoria's African-Italian neighbor points to a place out of the picture on the wall and says: "We are here, a beautiful farm, on the left. It's full of tropical birds"¹. (Figure. 1)

One of the main characteristic of heroine is aimless wandering in different places. She seems to be waiting for a happening all the time. This is clear from the opening scene in Riccardo's

¹ Noi, siamo, li. Abbiamo una bella fattoria. È pieno di uccelli tropicali

house when about 2 minutes and 30 seconds of film passes while nothing happens except strolling in the room, pointless actions and waiting in vain. One form of time-image Deleuze detects in Antonioni's works is the one in which time is expressed through bodies and attitudes of the body. In a sense that by means of gestures and attitudes of the body, a before and an after are integrated into the present. A tired body, for instance, reveals past exertion or anxious attitudes of the body refers to the future worries. Thus through postures or comportment we are able to acquire an understanding of time. For Antonioni it is well depicted in daily attitudes and quotidian body: intense tiredness, waiting or despair of characters that are visible in their daily postures. It is exactly time that Antonioni tries to show in their characters' behaviors and gestures. Vittoria provides the best example of such body. She is an uncertain and motiveless person who does not know what she is looking for. She is restless but does not know what she is waiting for. In most part of the film her gestures express a state of suspense, an endless waiting (Figure. 2). Her relationship with Piero consists less in dialogs than postures. They follow each other, get close and then get away as if "the point of this is less to tell a story than to develop and transform bodily attitudes" (Deleuze 1989, 193). And this is how the body forces us to think. For Deleuze there is no distance between body and thought. In other words, to think does not entail overcoming the body as an obstacle. Rather, through its unconscious movements and poses, body reflects what is unthinkable, the life. Deleuze holds that "it is through the body (and no longer through the intermediary of the body) that cinema forms its alliance with the spirit, with thought. (ibid, 189). In fact, body attitudes put the time in the image and time as an infinite possibilities and choices is equal to life and thought. In following chapters the thought-image and the concept of unthinkable will be explained more.

Therefore Vittoria's gestures are expressive of the presence of time in the images since they imply an anticipation. She escapes from every place. "Non lo so" is the phrase she often repeats which irritates Piero. According to Deleuze, in the absence of sensory-motor links which hold the world together, we encounter the unbearable or the unthinkable, that is, when what is felt or perceived is no longer expressible in actions, what is essentially inexplicable, what is too intolerable that can be represent in actions or emotions. For modern man, this is nothing other than "quotidian banality" (ibid, 170). In other words, what is intolerable is not necessarily related to the extraordinary events or limit situations. Rather it can be everydayness and daily activities that outstrip our sensory-motor capacities. Deleuze recognize this feature in all neorealistic works since their main focus is quotidian life and routine activities. And this

intolerability of everydayness impels them to wander. Deleuze writes: “Some characters, caught in certain pure optical and sound situations, find themselves condemned to wander about or go off on a trip. These are pure seers who...are rather given over to something intolerable which is simply their everydayness itself” (ibid, 41). This is the everydayness in *L'eclisse* that is unbearable for Vittoria. Film does not narrate a specific event. There is no notable story or turning point in the film. What is displayed in most sequences of the film is Vittoria’s aimless wondering whether in street or in home. There is no even any significant conversations. Characters walk, look each other, pass through the places sometimes say simple sentences like: I go, what do we do now? And etc. and sometimes remain silent. The escape from the present, the unbearable present is evident in Vittoria more than others. Non the less, in some scenes she tries to make the situation tolerable through some ploys for instance, by adding an element related to the creativity or art realm like posing a frame in front of some objects in the opening scene (Figure. 3) or installing a painting on the wall which reveals a tendency toward new things, something that interrupt the order of things. We can say that this intolerable in Deleuze’s term is made expressible and tolerable through art and aesthetics. Vittoria demonstrates her aesthetic sense in different scene. In the park sequence, for example, she delights in the voice of the metal rods in the wind as if she hears a new music. In this case we can also refer to the man who has lost a huge amount of money in stock exchange. When Vittoria chases him, she notices that he writes something on a piece of paper in a café. She looks at the piece of paper he has left on the table out of curiosity and sees nothing except floral patterns: “look, he drew flowers. The man who lost all that money¹”.

It seems that art or aesthetics is a sort of refuge for man to tolerate what is intolerable which a huge financial loss is, in this case, Vittoria finds also another refuges to escape from intolerable everydayness such as confronting with distant, unfamiliar land of Africa. When she tries to imitate their culture by wearing their cloths or when she watches the photos or weird objects of Africa we don’t see her restless. The vague and weak relation between her and Piero lies in this strangeness, feeling of something different from dailiness:

Piero: it seems like I'm in a foreign country.

Vittoria: that's strange, that's how you make me feel²

¹ Ha fatto dei fiori. l'uomo che ha perso tutti quei soldi.

² Piero: Mi sembra di essere all'estero

Vittoria: Pensa che strano, a me questa sensazione la dai tu.

However, this relationship also turns to everydayness and becomes intolerable soon. When Vittoria leaves Piero's office she notices something intolerable again. In order to escape it she looks up and stares at trees and the forms of branches whose tangled patterns with the background of sky resembles an abstract painting. The tendency to see is one of the main features of Deleuze's characters which dominates Vittoria's actions. It can be said that her main action is seeing. Thus the sensory-motor images are replaced by pure optical ones, the images that are a kind of description in Deleuze's term and take form when attention to objects transcends their routine functions and draws out a sort of memory or subjectivity from them. We explained it in Bergson's distinction from automatic recognition and attentive recognition that in former, the perception of objects takes place through habitual usage of them and leads to the sensory-motor schema. While the latter entails a more profound perception out of habits, an attempt to see the singular aspects of the object, to see in a different way from everyday perception. This is a new, deep vision which leads to a subjectivity. In other words, in pure optical images "What would enter into relation would be the real and the imaginary, the physical and the mental, the objective and subjective, description and narration, the actual and the virtual" (Deleuze 1989, 46). Through this attentive perception, time and thought emerge in the image. Thus it can be concluded that Vittoria's aimless wandering and her attention toward objects around her can be considered as an attentive recognition which paved the way for the emergence of thought. She escapes from the quotidian and habitual perception and consequently searches for whatever that erases the endless boredom of the quotidian. Because of this reason she breaks up with her boyfriend Ricardo since their emotional relationship has become a part of everydayness.

Nevertheless, in *L'eclisse*, no "subtle way out" (ibid, 171) is offered, and attention to the new, creative aspects of life remains as a temporary loophole. This is evident in the final scene of empty spaces (Figure. 4). As explained, according to Deleuze, in the absence of sensory-motor schema the quotidian life, that is, the current state of affairs, the world as it is, turns to something intolerable for modern human. Therefore in pure optical situations, the links between human and the world is broken. "We no longer believe in this world. We do not even believe in the events that happen to us, love or death, as if they only half concerned us" (Deleuze 1989, 171). In the absence of the belief in world the characters turn to seers who believe neither in the world nor in the effectiveness of their actions in the world. The disbelief in world is well depicted in the final scene of *L'eclisse*, where it shows an empty street, devoid of human being. Vittoria and

Piero set a date for a certain time in a certain place. But no one shows up. Here the link between human and the world is disrupted and the belief in the world and in love and life disappeared.

Still life

One of the most noticeable films of new-wave with regard to Deleuze's theories especially the concept of time-image is undoubtedly *Still life*. Time flows in all shots in its purest form. It can be said that the main theme of the film is time, a film about time. An old couple live in a remote, isolated place, a kind of any-space-whatever. According to Deleuze, the pure optical images take form in any-space-whatevers, namely spaces that are not specified and determined historically and geographically, spaces without certain locale identity. One form of such any-space-whatever is empty or deserted space which is recognizable in *Still life*. In empty spaces, the pure sound and optical situations come to exist, that is, the opsigns and sonsigns that present time directly.

The only movement that may be felt in the life of this old couple is the movement of the train which passes occasionally and old pointsman is obliged to make way for the train. But even the movement of the train has lost its motional quality in the still and immobile life of the couple after thirty years and resembles the flow of time or the movement of the clock hands that show time by their movement. The old couple, in fact, are not akin to those Deleuzian seer characters who encounter with an intolerable through seeing. They are sheer embodiment of time, not the perceivers of time. This is visualize in the scene of winding the clock by the old man. It is the man who tunes the ticktack of the clock. In other word, here the time is not the interiority the old couple is within, rather they represents time-image themselves. In this any-space-whatever, it seems that they have no relation with external world except for a passing wagon which provides them with necessities.

The title of film well accords with Deleuze's concept of still life. He differentiates still life from empty spaces. The exterior shots of film display empty spaces which are based on the absence of a character or content, whereas still life, displayed mostly in internal shots of the house or the switchman booth, "is defined by the presence and compositions of objects which are wrapped up in themselves or become their own container"(Deleuze 1989, 16). Interior shots are full of composition of objects and no wonder that a clock is among the objects of the still life. In a humble house with the minimum of living facilities, that the slow rhythm of life makes the presence of clock unnecessary, clock is nothing more than a symbol of the powerful presence

of time. Still life is the pure state of the time, in which changes happen. Changes such as old man's moving from the railroad to house or moving of old woman to prepare the food, express time, a form of time which is unchangeable as such. Deleuze write: "The still life is time, for everything that changes is in time, but time does not itself change"...it "gives what changes the unchanging form in which the change is produced" (ibid, 17). The repetitious actions of aged couple, thus, such as sleeping, waking, opening the railroad, smoking, eating and sleeping again, became a part of time, an unchanging form of time. Moreover, fixed shots and long sequences of insignificant actions like aged man's lighting the cigarette and smoking which last one minute (Figure. 5) or the sequence in which the old woman attempts to thread a needle to repair her son's uniform, lasting more than 30 seconds, presents us directly with duration. And this is what distinguishes these images from photographic images. "Through the succession of changing states" (ibid, 17) these images represents duration, duration of each moment or each occasion, that is, the whole changes that occurs in a sequence.

Time and duration is represented in *Still life*, in the manner of Ozu. In the sense that the daily banality turns into the pure optical situation in which time is represented directly. This is revealed in the middle of routine actions of film.

In most part of the film we hear nothing except for the sound of the train or of sheep passing the road, or sporadic conversations of the old couple. Silence is the only sound of the time. Film has a minimalistic approach in every respect, whether in terms of the plot, which narrates a simple story without ups and down, or in terms of the number of actors or in terms of the actions and conversations which keeps the minimum of the words or facial expressions in the communication. A faint smile on the face of mother is her only reaction of her happiness to his son's arrival. Few sentences that the couple exchange are restricted to the daily necessities:

- Did you ask for tea and sugar?
- No I forgot.

Every unnecessary word such as 'Hi, goodbye, thank you' is eliminated. Talk is reduced to its minimum communicative function. Nevertheless, time is the only element that is presented lavishly. And this is the immediate strong presence of time which differentiates this film from short film. Furthermore, we learned from Deleuze that time-image does not imply the absence of movement and the direct presentation of time does not only entail the absence of movement through fixed shots and fixed camera. Rather time can also be presented through aberrant, abnormal movement. In other words, in cinema of time-image, movement is not eliminated but

it lost its normal quality. Through the disposition of scales, for instance, this aberrant movement leads to the direct presentation of time. This can be seen in the extremely slow movements and steps of the old woman when she brings tea for her husband or the slow movement of the old man when he returns home or goes to the railway crossing. These are some kind of aberrant movement, out of scale which display pure time.

By receiving the retirement letter, the flow of time seems to cease; an interval between daily activities. Old man cannot sleep anymore, he walks in the room and smokes. And from this moment the old couple were impelled to think and what we are presented with is thought-image. Thought-image, also a chapter of *Cinema 2*, reveals a different nature in modern cinema related to the slackened sensory-motor links of pure optical situations. In *Difference and Repetition*, however, Deleuze explains another state of thought-image, that is, dogmatic image of thought in which thinking is equal to recognizing. In the sense that between thought and its object spontaneously there is a harmony. In ordinary situations when we perceive objects or events according to a priori patterns of experience there is no distance between thought and recognition. Thus here thought has lost its true nature. As we see in the repetitious life of old couple in which the quotidian actions and events become a habit and inhibit them from any thinking contrary to recognition process. True thinking, for Deleuze, happens only when an exterior force threatens or interrupts the regular course of events. Only in this moment thought is provoked and creates a new thing. Therefore “It is only when thought is constrained by a necessity coming from the outside that it starts thinking; its real enemies lie within. We think not by nature but by necessity: when something in the world does us violence, and violence in this context means the shock of an encounter with what we do not know and even less recognize” (Marrati 2008, 83). This shock for old couple is the retired letter the old man receives after 33 years, when he repeatedly asks:

-What does it mean?

-It means you are retired now

-What does it mean?

From this moment on, the steady look of old man does not denote time but thought. The arrival of the retired letter makes an interval in the life of old couple which has become a part of time after 33 years. This interval is the embryo of thought. A 20-second scene of old man sitting in the booth staring at the floor is the thought-image in its purest form, so is his looking at his image in the mirror for some seconds when he leaves his house after 30 years.

Prince Ehtejab

Another form of time-image, according to Deleuze, is achievable in images of dreams and recollections, particularly flashbacks; when a circuit links the past to the present. As we explained, in Bergson's discussion about chronosigns or direct time-image and one of its kinds, that is, sheets of the past, each moment of time is split into two parts: virtual past and actual present. And when we try to remember something we search among different sheets of the past. In conventional narratives, flashbacks connect a certain part of the past to the present. But only those recollections can enter into consciousness which have a practical value, that is, avail the present moment and are able to integrate into our sensory-motor schema. This is the nature of flashbacks in classic cinema. In a sense that only those parts of the past are depicted which clarify a vague point of the present and help the coherence of the story. In modern cinema, however, and in pure optical and sound situations or in dreams when the sensory-motor links slacken, the virtual past is presented without any order or linkage and "our mental world is filled with images from various moments of our past, all coexisting in a single domain" (Bogue 2003, 116). Flashbacks here abandon the coherence of the film and act as intervals or gaps.

The virtual past, the different layers of the past constitute the main structure of *Prince Ehtejab*. The film constitutes of past events interwoven with each other which push their way to the present. It is a nonlinear story of the life of the last survivor of the Qajar dynasty. Suffering from tuberculosis Prince Ehtejab remembers the past events of his life in solitude and darkness. He is undergoing a mental collapse because of his traumatic past life and now experiences a collapse of sensory-motor schema. His profound despair makes him passive and unable to take any action. In present moment, the virtual past opens up and all past events or what Deleuze call 'sheets of the past' coexist. These are chronosigns, the signs of time-image that present a direct image of time. In chronosigns, past and present, virtual and actual are "undecidable or inextricable" (Deleuze 1989, 274).

Film begins with the present moment, when the Prince returns to home, Fakhri (his mistress) opens the door and he enters the house. While he is sitting in a dark room coughing, the first circuit of memory takes shape. He remembers a few minutes ago, before entering the house when he has met Morad, his former servant, waiting for him. The second circuit of memory takes form when Fakhri and Fakhronessa (his wife) enter the room. It dates back to the first days of Fakhronessa's entering the Prince's house but we can still hear the Prince coughing. Here, the past and the present somewhat reach to a point of indiscernibility. When Fakhronessa turns

on the lights, the circuit of past embraces the present entirely and we see young and healthy Prince. Fakhronessa and Fakhri begin to wind up all the clocks each showing a different time. By ticking of the clocks it seems that different times begin and different layers of time start to coexist. After some other flashbacks, we see a scene which is an image of dream in which the Prince talks with his dead grandfather. This is an imaginary scene, followed and preceded by recollection-images. Each recollection-image gives way to other recollections related to the more past events. Recollections of Prince gets linked with recollections of other characters. Each flashback cuts to the other flashbacks. There is no boundary between dream-image and recollection-image. The film has a nonlinear narrative. Different events like various pieces of a puzzle are displayed disorderly to disclose little by little the past life of the Prince and his clan. In some scenes, other characters recollect the past events like the recollections of Fakhri. Sometimes the present moment which includes the Prince sitting in a dark room and coughing, appears in the middle of past moments and disappears again among recollections and dreams. Gradually from halfway of the film, flashbacks do not belong to anyone. It is not clear whose recollections are they, as if these scenes are recollections of the film itself. In this way, film represents pure past which is a non-subjective memory, belonging to no specific subject and characterized by Deleuze as “the pre-existence of a past in general; the coexistence of all the sheets of past; and the existence of a most contracted degree” [present](Deleuze 1989, 99). Virtual past or the sheets of the past that constitutes the body of the cone is represented in the film through disordered and acentred recollection-images, an ocean of past images with no center of gravity which belongs to no certain mind. Different sheets of the past are put together irregularly. Scenes of the Prince’s childhood, scenes of his meeting with Fakhronessa, scenes of his parents’ burial, sequences of grandfather’s life, sequences of his attempts to transform Fakhri to Fakhronessa, all succeed each other. And the present, that is, the apex of the cone, the meeting point of the cone and the plate, is the dark room of the Prince thinking of his past in solitude. This dark room and the sick Prince, which is open to the whole memory, is in fact, the most contracted moment which retains the whole past in itself virtually. As explained, the virtual and the actual, the past and the present coexist in each moment and are inextricable but not indiscernible, that is, we are able to recognize past from the present. Nevertheless, there are some moment in which the present and the past, the virtual and the actual are indiscernible. Deleuze calls such moments the crystal-image, namely the image in which there is no distance between past and present. The crystal-image which is the pure presentation of time has two

sides, virtual and actual which are indiscernible. Here the opsigns give way to hyalosigns in Deleuze's term, the signs of an image that is in the middle of actuality and virtuality. In *Prince Ehtejab* the different sheets of the past which are called silvers of time by Deleuze, eventuate in the crystal-image, that is, the scene in which the Prince finds himself sitting in front of Morad, and Morad informs him of his own death, as he did before about the death of others: *Prince Ehtejab is dead*. Morad gives the news of a past which is present simultaneously because the Prince is sitting in the same room and with the same position. "The crystal always lives at the limit, it is itself the vanishing limit between the immediate past which is already no longer and the immediate future which is not yet" (Deleuze 1989, 81). After this scene the Prince dragged himself to a twisty cellar and enters the virtual realm.

The Cow

The cow is one of the most important film of the new-wave which have been open to many different interpretations politically, sociologically or psychologically. Some tried to attribute the film to the then socio-political situation of Iran, in a manner that the cow symbolizes the oil, the only national wealth of Iran, and dependence of Hassan and his village on the cow and his milk resembles the dependence of Shah and Iran's economy on oil industry¹. Some others, investigated Hassan's obsession with his cow, eventuating in the transformation of his personality, from the psychological perspective².

In this study, we try to investigate the film from Deleuze's point of view and his philosophical key concept, that is, Becoming, and particularly Becoming-Animal. Becoming in Deleuze's classification of signs refers to the second type of chronosigns, that is, time as series. Pure presentation of time in this chronosign is not coexistence or simultaneity of the sheets of the past as we explained in *Prince Ehtejab*. Rather it signifies the process of becoming, change and evolution. The empirical sequences of images here turns into a series. And by series of images a potentialization of forces is realized. Here the past and the future are no longer two limits that determine the course of time rather we have before and after as two states of the power "or the passage of the power to a higher power" (Rodowick 1997, 83). Therefore this kind of

¹ See Sadr (2006), *Iranian cinema, political history*, p.133

² See Richard Gabri, *Recognizing the Unrecognizable in Dariush Mehrjui's Gav*, Cinema Journal, Volume 54, Number 2, Winter 2015

chronosigns present a direct image of time through a process of constant change and evolution from one state or identity to another. Becoming then here is becoming-other and this concept is expanded also on *A Thousand Plateaus* co-written with Félix Guattari. Thus by analyzing *The Cow* through Deleuzian concepts we try to do the same work Deleuze and Guattari have done with literary works such as *Moby Dick* by Herman Melville or *The Metamorphosis* by Franz Kafka, and have tried to render an interpretation thoroughly different from prevalent accounts of these works.

Becoming means the constant changing which constitutes the true essence of life. For Deleuze, life is nothing more than endless becoming. And various forms of life each realizes this becoming in their own way. “We only have actual beings – from artworks to organisms – because of the virtual power of becoming” (Colebrook 2002, 99). Different beings, in the course of their evolution, can experience different kinds of becoming through mutations, but human beings are able to actualize different modes of becoming through writing, creating and thought and hence go beyond what they *are*. This becoming and transforming into a different, unpredictable thing is related to the essence of time-image “for the time-image is, according to Deleuze, a presentation of time itself, which forces us to confront the very becoming and dynamism of life”(ibid, 30). Time as the force of transformations actualizes the new in each moment. Thus becoming takes different form, one of which is becoming-animal. Becoming-animal means going beyond human perception and experience different perception. By becoming-animal Deleuze does not mean to become an animal, that is, moving from one form of being to another form, a human who turns into an animal now, who *is* an animal. Rather, it means an intermediary state of perception, a transversal perception, in Deleuze’s term, that is, being in becoming beyond what it is but what it becomes. Hence “becoming-animal is the power, not to conquer what is other than the self, but to transform oneself in perceiving difference” (Deleuze and Guattari 1987, 243).

In this respect, the transformation which occurs in Hassan, the main character of *The Cow* can provide a clear example for this discussion. The intense fascination of Hassan with his cow is demonstrated from the initial scenes. He grazes his cow in meadow eagerly and washes it in the pond with joy and obsession. The sequences of adoring his cow is expressive of his unconventional relation with the animal. The process of his becoming-animal is revealed from the beginning by inconsiderable signs, when Hassan washes his head in the same pond he washed the cow, when he drinks the water by which he has washed the cow, or when he eats

hay with cow in byre. In fact, he tries to experience life from the cow's point of view. He wears the mascot necklace he bought for his cow and tries to imitate the cow's behavior as if he understands cow's feeling. For, according to Deleuze, "becoming-animal is a feel for the animal's movements, perceptions and becomings: imagine seeing the world as if one were a dog, a beetle or a mole" (Colebrook 2002, 136).

Nevertheless, only after the death of cow, namely after the absence of cow's real body, this process of becoming is accomplished. By losing the cow, the desire of becoming-cow is formed in Hassan and through this desire a new, different becoming starts. By refusing cow's death and denying others' reality, Hassan creates his own reality. Because "becomings-animal are neither dreams nor fantasies. They are perfectly real" (Deleuze and Guattari 1987, 238). In this new reality the cow resides in Hassan's body. Hassan internalizes the process of becoming-cow to the extent that the peasants' trick, pretending that his cow is found, does not work since the main characteristic of cow, that is, its sheer witlessness and ignorance of its surroundings is being reproduced in Hassan. "Becoming, in its true force, is not bounded by what has already become or is actualized, but it is spurred on by perceiving the virtual powers that are expressed in actions (Colebrook 2002, 136). The loss of the cow, in fact, causes Hassan to adopt another becoming, becoming of the cow, which is indifferent to its most surrounding events. Hassan retires to the cow-becoming to be able to overcome the deep sorrow he would experience as a human being because of losing his cow. In other words, what provokes the desire of becoming-cow in Hassan, is not the being of cow, the actual body of cow but the quality of being cow. He experiences the world of cow, a world devoid of fear of Blouries (the enemies of villagers), and without the sorrow of losing. Becoming-cow is a defensive reaction for him against the weight of misery he would have to bear as a human being.

We explained that becoming-animal does not mean to become what an animal *is* or to become *like* an animal, but to *become* animal, that is, a perpetual becoming. Hassan here neither retain his human characteristics nor transforms into a cow completely but he experiences a transversal situation. When peasants ask him: How are you Hassan? He answers: I am not Hassan, I am his cow. Hassan is standing watch on the roof. He is looking after me.

He is aware of the danger of Blouries, he speaks and follows a logical conversation like a human, but he lives in byre, eats hay and behaves like a cow (Figure. 6). Even his eyes and his gaze is no longer human. Thus "do not look for a resemblance or analogy to the animal, for this is becoming-animal in action, (Pisters 2003, 144).

Becoming-animal, indeed, has a positive meaning for Deleuze. It means going beyond human perception and experience the world from new different points of view. Here the multiplicity of perceptions and desire is admired. However, becoming-animal is not considered positive in general and either in literature or in cinema it eventuates in the deterioration and destruction of the individual. As we see in *Moby Dick*, Achab's fascination for the whale led to his demise or in Kafka's *The Metamorphosis*, Gregor Samsa dies eventually. The same happens to Hassan and he falls off a rock and dies trying to escape from peasants.

8 ½ - Hamoun

In this part we try to make a comparison between an Italian film and an Iranian film and investigate their similarities and differences with the help of Deleuze's concepts. *Hamoun* is a film of Dariush Mehrjoui, one of new-wave filmmakers who continued his filmmaking activity after Islamic Revolution. The film is made in 1990 and is one of the most important and influential films of the history of Iranian cinema that could gain many rewards from Fajr 8th International Film Festival¹. *8 ½* is one of the most important film of Federico Fellini and also one of the most influential film of the history of world cinema that won two Academy Awards for Best Foreign Language Film and it was ranked among the top 10 on BFI The Top 50 Greatest Films of All Time. Furthermore it is voted as the most important European film ever made by a group of thirty European intellectuals and filmmakers in 1987². The influence of this film on many Iranian films is evident. Although Mehrjoui announced that in writing *Hamoun* he was inspired by *Boofe koor/The Blind Owl* (1937) a novel by Sadegh Hedayat³, but *Hamoun* is comparable with *8 ½* in many ways, and it will not be surprising if we think that *8 ½* was influential in its creation. We try to study the films in terms of both content and structure.

¹ Iran's annual film festival, held every February in Tehran, Iran. The festival, started in 1982. It takes place every year on the anniversary of the Islamic revolution.

² see Bondanella (2002), *The Films of Federico Fellini*, Cambridge University Press, p.93

³ Iranian modernist writer, translator and intellectual (1903-1951)

Content

In terms of content, the films have a lot in common with each other. Both are autobiographical. *8 ½* narrates the story of creating the 8 ½th film of Fellini. And Guido, the protagonist, reflects the hesitations, distractions, memories and dreams of Fellini himself. Hamid Hamoun, also, represents Mehrjoui's personality in many respects. Mehrjoui is graduated from USA in philosophy. He was raised in a middle-class family with religious upbringing who was filled with doubt in his faith when he was young. The faith and Islamic mysticism has been a major concern of his many other films.

Both protagonists belong to the intellectual stratum who at their early-midlife go through deep doubt in their beliefs that influences their family life too. Guido Anselmi is a successful director who plans to make a costly science fiction film with a huge number of actors and crew. But he has caught in the midst of a crisis of inspiration and creativity. He was satiated with all repetitious ideas and stereotypical roles and nothing could organize his chaotic mind, neither the producer's provocations nor the collection of diverse actors and actress nor the weird, giant construction of the scenery. In search of a source of inspiration he recollects his childhood memories and finds himself surrounded by different characters of his life either from the past or from the present. His mental confusion influences his relationship with his wife and he is unable to have a thorough understanding of love. Thus he gets caught between his wife, his mistress and other women of his life.

Hamid Hamoun is an intellectual who in the midst of writing his thesis about love and faith, goes through a crisis and fluster and loses his faith. Thus he experiences a mental confusion that stems from losing faith in all he has believed. This leads to a crisis in his relationship with his wife. He also tries to revive the memories of his childhood and other parts of his life in order to find the cause of his mental confusion and his marriage breakdown.

Hamoun: I knock around, but I don't get anywhere. I am sinking. I don't trust anyone. I don't believe in anything. I am a nobody. I am over 40 and I am still suspended.

Guido and Hamoun have similar personality traits in spite of belonging to two entirely different worlds. Both are desperately alone man who do not get sympathy from anybody. They are treated as guilty by others and both try to justify themselves.

They both had a religious upbringing. We find this from their childhood memories. Guido grew up in a Catholic environment and Hamoun raised according to principles of Shiism. Therefore from the outset, spirituality or the transcendental for both has been conjoined with

religion and religious icons. That is why, when at their early-midlife they lose their religious belief, the void of the transcendental or the spiritual leads to a mental confusion in them. Both try to find a substitute for their lost spirituality. Guido attempts to find the transcendental in an ideal woman embodied in Claudia. In a dream-image of Guido, Claudia says: “I want to create order, I want to cleanse¹”. Similarly, Hamoun finds Ali Abedini, his friend, as the embodiment of spirituality; the man who abandons the world and lives an ascetic life.

Despite lack of belief in religion in both Hamoun and Guido, nevertheless, a nostalgic sense links religion with their childhood. In fact, although religious belief has gone out of their mind and thought, somewhere in depth of their soul it is present. We discover it in what Daumier, the author, tells Guido, which can be considered as Fellini’s own monologue: No, your intention was to denounce but you end up supporting it [religious beliefs] like an accomplice².

In Hamoun, likewise, we see a profound attachment to religion in spite of his theoretical skepticism. This is evident in his deliberation on the Abraham problem. For him, religion is linked with a sweet memory of his mother teaching him how to pray or of his naïve grandmother who performs ablution besides the pool and other children join her.

Both Guido and Hamoun seek the truth. Guido looks for an inner truth, that is, to be able to join the inharmonious fractions of his personality: secular Guido, religious Guido, amorous Guido, Guido the lecher, Guido the director, Guido the child, etc. For this reason he gathers all characters of his life in the same place, in a mineral spring where he resides in for treatment. His real treatment is not physical but mental. In search for the story of his new film, he reflects on various dimensions of his own personality and tries to create a true image of himself. He calls off the film when he fails to do that.

Guido: I don’t feel like telling another pile of lies³

The truth for Hamoun is the truth of the faith and the relation between faith and love in Abraham story that constitutes the subject of his thesis: that how someone can sacrifice his son for the sake of love of God. Interestingly we can find this theme in a conversation of Guido with Claudia: Could you leave everything behind and start from zero again? Pick one thing, and one only, and be absolutely devoted to it? Make it the reason for your existence, the thing that contains everything, that becomes everything, because your dedication to it makes it last forever?⁴

¹ Voglio far ordine. Voglio far pulizia.

² Lei parte con un’ambizione di denuncia, e arriva al favoreggiamento di un complice.

³ Non mi va di raccontare un’altra storia bugiardo.

⁴ Tu saresti capace di piantare tutto e ricominciare la vita da capo? Di scegliere una cosa, una cosa sola, e di essere fedele a quella? Riuscire a farla diventare la ragione della tua vita? Una cosa che raccolga tutto, che diventi tutto, proprio perché è la tua fedeltà a farla diventare infinita.

It can be concluded that the conflict between sacred love and profane love, between the spiritual and the material is one of the main themes of both films.

Hamoun also comes to an inner deliberation in understanding of faith and tries to find the source of his problems through recollection of his past memories. Burrowing into the past leads to a self-knowledge for him.

Guido and Hamoun both have an egoistic, possessive character. This is evident in Guido's dream of a harem where all women of his life are in his service. In the scene of screening actors test, Luisa tells him: You put everybody in it, but the way you like to see them¹. Guido's understanding of love is selfish, a love without sacrificing any of his belongings. His mental confusion is rooted in his individualism. In explaining the protagonist of his film to Claudia he says: He wants to grab everything, can't give up a single thing. He changes his mind every day, because he is afraid he might miss the right path. And he is slowly bleeding to death². Claudia, the symbol of salvation for him, repeats in response: Because he doesn't know how to love³.

Likewise Hamoun is accused of being selfish by Mahshid, his wife: I saw he is selfish and dangerous. He is ready to sacrifice everything for himself. Through some flashbacks we discover his possessive love.

In this way, for Guido and Hamoun love of others is only a form of self-love. They both are deeply involved with themselves. But they are attached not to a truthful but an ideal image of themselves. They both try to surpass what they are, a great thinker, a successful filmmaker.

As explained before, a crisis of modern man in Deleuze's opinion is the crisis of believing in the world. He has not faith in life and the world any longer and his link with the world is broken. Nevertheless it is the task of cinema to reconstruct this belief. "To believe, not in a different world, but in a link between man and the world, in love or life, to believe in this as in the impossible, the unthinkable, which none the less cannot but be thought" (Deleuze 1989, 170). Only belief in the current world as it is, not in a transcendental one can cure modern man's mental crisis. And make thinkable what is unbearable and unthinkable. Fellini fulfill this duty of modern cinema in *8 ½* thoroughly. Guido is a filmmaker who has lost his belief in the world, in life and in the creative power of love. For him, even Claudia, the woman in whom he seeks for his salvation becomes boring.

¹ Anche se ci hai messo dentro tutti, ma come fa comodo a te. la verità però è un'altra.

² Questo vuole prendere tutto, arraffare tutto. Non sa rinunciare a niente. Cambia strada ogni giorno perché ha paura di perdere quella giusta e sta morendo, come dissanguato.

³ Perché non sa voler bene.

Claudia: I don't understand. He meets a girl that can give him a new life. And he pushes her away?

Guido: Because he no longer believes in it.¹

Hamoun's disbelief in world is displayed in another way. He is an existentialist intellectual who believes that life is absurd and catastrophic. We become aware of his pessimistic view through Mahshid's conversation with psychiatrist. For Hamoun, love and truth must be found in another transcendental world. He seeks for an Abraham-type love, a love through which Abraham accepts to sacrifice his son, his profane love, for the sake of God, the transcendental. With this idea in his mind, he takes a rifle and tries to kill Mahshid, his profane love, but not for the sake of God, however, rather he is involved with himself. He is a lost man whose link to the world is broken. Finally, both Guido and Hamoun end up with self-destruction to free themselves from the world. But get rescued by the force of life.

Guido succeeds to regain his faith in life and in the world. His final monologue express his new belief clearly: So everything is confused again, as it was before. But this confusion is...me. Not as I'd like to be, but as I am. I'm not afraid anymore of telling the truth, of the things I don't know, what I'm looking for and haven't found. This is the only way I can feel alive. And I can look into your faithful eyes without shame. Life is a celebration. Let's live it together. This is all I can say Luisa, to you or the others. Accept me for what I am, if you want me².

Guido manages to align all characters of his life by means of cinema and celebrate his life as it is. He eventually learns how to love himself as he is, and how to love all the people who were part of his life.

Savior of Hamoun is Ali Abedini who pulls him out of the sea, after a dream-image in which all characters gather together in a festivity, akin to the final festivity sequence of *8 ½*. Nevertheless, Hamoun ends in a more realistic way than *8 ½*. That desirable, beautiful world of the fete where everything is according to Hamoun's desires fall apart with wind and we see Hamoun saved in Ali's boat. Ali is a man who seeks life not in self-centered fantasies but in small pleasures, not in writing philosophical thesis but in drilling wells, handling the spade and working as an end in itself, not in intellectualist existentialist pessimism but in a villager's optimism. This is Ali's faith in the world and love that save Hamoun.

¹ Clodia:Io non capisco. Incontra la ragazza che lo "può far nascere, che gli vuol dar vita", e lui la rifiuta?

Guido: perché lui non ci crede più.

² Ecco, tutto ritorna come prima. tutto di nuovo confuso. ma questa confusione sono io. io come sono, non come vorrei essere. e non mi fa più paura dire la verità, quello che non so, che cerco, che non ho ancora trovato. solo così mi sento vivo e posso guardare i tuoi occhi fedeli senza vergogna. è una festa la vita. viviamola insieme.

Structure

Both films have a disjunctive, discontinuous narrative formed from multiple flashbacks and fantasies which blur the boundary between reality and imaginary, in a way that “the flash backs and dream sequences tend toward a point of indiscernibility” (Bogue 2003, 117).

Both films begin with a dream, in which the protagonist is surrounded by all other characters whom throughout the movie we get to know as the real characters of protagonist’s life. Moreover it is clear that *8 ½* has a self-reflexive aspect in a sense that it refers to the medium of cinema and represents the process of filmmaking. In *Hamoun*, also, in one single sequence, that is the initial dream-image, we see such self-reflexivity. In this sequence characters stop in front of a grand screen and watch their own image in it when a demon appears and says to Mahshid “Come, don’t forget your role. You must feel it deeply” (Figure. 7). This scene is similar to a sequence of *8 ½* when Guido and other characters are sitting in a movie theater and watching test of actors, those who appear to play the very characters of Guido’s real life (Figure. 8). One of the viewers whispers to the other that: all lines from his life. It seems that film for Guido has the same function of dream for *Hamoun*, actualizing the unconsciousness.

In *8 ½* images are either objective, that is, we see all characters including Guido, or subjective which means we see everything from Guido’s point of view. But a large number of images are semi-subjective in a sense that camera takes the turbid chaotic Guido’s point of view even when Guido himself is shown. This is what Deleuze calls “free indirect discourse” which for Pasolini is the “essential element of the cinematographic image”. In summery “a character acts on the screen, and is assumed to see the world in a certain way. But simultaneously the camera sees him, and sees his world, from another point of view which thinks, reflects and transforms the viewpoint of the character” (Deleuze 1986, 74). In other words, the distinction between objective shot and subjective shot is blurred in such cinema and the camera possesses a sort of subjectivity and sees character in a way that he sees the world. Pasolini coined the term “cinema of poetry”¹ for such films. In *8 ½* even in the dream-images of Guido like the opening scene of the film that Guido finds himself imprisoned in the car and enclosed by a huge number of cars, camera follows its independent movement and is not bound by Guido’s point of view. This is a subjective scene by nature since it belongs to Guido’s mind and yet surpasses it and represents a sort of “camera consciousness”. “We are no longer faced with subjective or objective images;

¹ See P.P.Pasolini (1972), *Il Cinema di Poesia in Empirismo eretico*, Milano, Garzanti

we are caught in a correlation between a perception-image and a camera-consciousness which transforms it. It is a very special kind of cinema which has acquired a taste for ‘making the camera felt’” (ibid, 74). The presence of camera is felt through its continuous movement among characters and its passing from a scene or a face to another. The best example of such movement is taken in the first sequence of spring in which people and various locations are shown in different shots. Close-up of characters cuts to the long shots of the square and turns back to Guido. Camera acts as a third eye which has an independent character. We can say also, this is maybe Fellini’s own gaze that surveys near and far and characters’ reactions to the camera can signify their attention to Fellini (Figure. 9). In addition to the camera movement, some other components of the image like camera angles, movement of characters, the color of their cloths, and other elements of mise en scene help to create a kind of distorted image, to retain a trace of subjectivity in all images. In Hamoun, on the contrary, we have no sense of camera-consciousness. The shots are entirely divided into objective and subjective. In a sense that we see character and then we see what the character sees even in his dream-image.

In both films we can detect what Deleuze calls ‘crystalline narration’. In this kind of narration, the sensory-motor schema is suspended and characters’ response to the situations is no longer possible through actions and movements. In this sort of narration, space lose its Euclidean quality in a sense that “actual linkages and causal connections between parts of space disappear because this is the era of false continuity shots” (Deleuze 1989, 128). The best example of such false continuities can be seen in $8\frac{1}{2}$ since images of the film are not related according to the logic of narration. The present is akin to a pillar that is segmented in its course into different branches of past or fantasy. Flashbacks of different parts of Guido’s life is linked with certain details of the present such as seeing the legs of a woman in spring which reminds him of the days when he together with other boys used to see Saraghina the prostitute, and used to make her dance. As Fellini states: “We are constructed in memory; we are *simultaneously* childhood, adolescence, old age and maturity”¹. Sometimes a happening in the present leads to a daydream in Guido’s mind like when he sees his wife befriend his mistress. Sometimes reality and dream are confused and indiscernible like the scene of hotel room in which we see Guido sleeping on the bed beside his mistress while her mother is standing in the same room waving (Figure. 10). This scene is cut to Guido’s dream.

¹ Cited in Deleuze 1989, 99

And this is visible not only in the links between past and present but also between images utterly belonging to the present and to the single time-space. Camera moves constantly from one section of the scene to the other, from one character to another one. Dialogs have no consequence since one conversation is interrupted by another conversation or sentence of another character. Montage here is replaced by sequence shot.

As explained, in *8 ½*, the present serves as an axis like a tree trunk whose branches are past events or fantasies. Each recollection-image or dream-image cuts back to the present. In Hamoun, however, time is out of joint in Deleuze's term and the present loses its centrality among past events or dream-images. Sometimes a recollection-image is linked to the other recollections or more distant past. For instance, the present in which Hamoun is cleaning the floor conjoins with a recollection of the day that they had just moved to their new house and his fight with Mahshid. This scene also goes back to a more distant memory of the day when they had gone to visit the psychiatrist. This image likewise conjoins with other memories of his first dates with Mahshid and some memories of their married life. The reference of each recollection-image is the present which itself is a memory-image of another present. Therefore time is out of sequence and narration is nothing other than a stream-of-consciousness. And this pure form of time is not achieved in the absence of movement but through an aberrant movement, that is, when movement is out of conventional unified time-space and is not considered as the regular sequence of images. Thus "the alignment of space and time in empirical succession is dislodged, permitting an intuition of time's transcendental forms" (Rodowick 1997, 122). Here time is no longer subordinate to movement; rather it is abnormal movement that subordinate time in false continuity between images as we see in *8 ½*. We explained that in the absence of sensory-motor linkages which are based on tensions, obstacles, goals and means, characters turn to seers because they cannot take action any more in response to the situation. Guido is a mere seer in this sense. He walks among others and watch them. Sometimes try to answer them but most of time he escapes from talking. He is unable of any action not only as a filmmaker who is supposed to make a film, but as a man in relation to his wife to his mistress and to his life in general. Hamoun also is powerless. In spite of his haste in reintegrating his shattered life which leads to futile attempts, most of the time he is caught in pure optical situations, in which he starts to think of his own life.

It is explained that in modern cinema sensory-motor links is broken, namely links between different parts of movement-image: perception-image and action-image. This means that in

modern cinema perception does not extend to any action any longer, rather it remains in itself, eventuating in a contemplation. Action, if exist, has no link to the perception. In other words, between perception-image and action-image it is not affection-image that bridges them but an interval. The interval that emerges in irrational cuts between images. Irrelevant images are linked together by intervals. “The autonomy of the interval produced by the time-image renders every shot as an autonomous shot: a segment of duration where movement is subordinate to time” (Rodowick 1997, 15). Therefore a new concept of montage takes form which is not based on a totalizing whole, but it turns to an interval that gives way to time and thought. “The interval no longer disappears into the seam between movements and actions. Rather, it becomes a ceaseless opening of time – a space of becoming – where unforeseen and unpredictable events may occur” (ibid, 17). It is here that direct time-image paves the way for the emergence of noosigns or thought-image. Thought appears in modern cinema through suspension of the world, through a sort of disturbance that prevent understanding of images as a coherent meaningful whole. Better expressed, thought is not the overall meaning or the central thought that film tries to convey by logical meaningful sequence of images. Rather it is the illogical succession of images which makes us think. “There is no longer linkage of associated images, but only relinkages of independent images. Instead of one image after the other, there is one image *plus* another; and each shot is deframed in relation to the framing of the following shot”(Deleuze 1989, 169). The autonomous independent images of $8 \frac{1}{2}$ relinked with no narrative logic- like the sequence of hotel room which is linked with the sequence of meeting with Cardinal- does not refer to any unified whole.

This is discoverable in different places Hamoun visits: from his childhood house where he meets his grandmother to trading Company that imports blood testing machines. As a matter of fact, what is revealed in the irrelevant succession of images is ‘the powerlessness to think’ or the unthinkable. In contrary to classic cinema or cinema of movement-image that represents thought by means of montage, in modern cinema we encounter with the inability to think, with cracks in thought which are disclosed through intervals or irrational cuts. This is what makes Guido confused and takes his creativity or inspiration. The pure moment of thought, for Deleuze, is “this dismantled, paralyzed, petrified, frozen instance which testifies to the ‘impossibility of thinking that is thought’” (ibid, 166).

Disturbed mental state of Guido and Hamoun and their inability to think or concentrate proves the presence of an unthinkable, an unbearable which makes the world meaningless and induces

them to lose their faith in life and in the world. Hamoun tries to find some exterior refuges to think: I must go somewhere cheerful and see what is to be done. However, he is shown sitting by the river while the bank of the river is covered with piles of trash and waste materials (Figure. 11). And while he tries to focus his thought, his disturbed mind travels to the past again. It is the best visual expression of the impossibility of thought.

Nonetheless, the unthinkable or inexplicable is made thinkable through believing in the world. “It is this belief that makes the unthought the specific power of thought” (ibid,170). This is evident in the Guido’s final inner dialogue, confessing something that he cannot explain:

What is this sudden happiness that makes me tremble, giving me strength, life? Forgive me sweet creatures. I hadn’t understood. I didn’t know. It is so natural accepting you, loving you. And so simple. Luisa, I feel I’ve been freed. Everything seems so good, so meaningful. Everything is true. I wish I could explain. But I don’t know how to¹.

Only belief in this world can makes of unthinkable and unbearable something thinkable and Guido learns to display it in the film. He eventually finds the source of his inspiration in this new faith in life. This faith is depicted more indirectly in Hamoun: when he tries to exhaust water from his lungs and take breath on Ali’s both. He returns to life after plunging into water, an unstable, wavy world that frees him from any rigid life-style. Wavy sea in contrary to solid beach resembles an infinite world of endless living possibilities. An unlimited world of becomings that presents life not as the predetermined values of an intellectual but as the endless force of creation, evolution and transformation. This Deleuzian becoming that defines life in the endless changes and choices finds its metaphoric expression in final sea sequence.

Cristo si è fermato a Eboli - The Wind Will Carry Us

What is noticeable about Francesco Rosi and Abbas Kiarostami is that both belong to neorealist tradition in a sense that the typical neorealist characteristics is recognizable in the works of both. Nevertheless, both Rosi and Kiarostami try to push the boundaries of neorealism from the local and the regional to the universal and the general.

Cristo si è fermato a Eboli is an adaptation of the novel of the same name that Carlo Levi had published in 1945, after having spent his exile, during the Fascist era, in a remote village in

¹ Ma che cos'è questo lampo di felicità che mi fa tremare, mi ridà forza, vita? vi domando scusa dolcissime creature, non avevo capito, non sapevo come è giusto accettarvi, amarvi, e com'è semplice. Luisa, mi sento come liberato. tutto mi sembra buono. tutto ha senso. tutto è vero. ah come vorrei sapermi spiegare, ma non so dire.

Southern Italy. His experience of this outlying world haunted his mind in the following years, reflected in his paintings and portraits of the peasants. Rosi made his film two decades after his cooperation with Visconti in *La terra trema*. To maintain his distance from Visconti, he postponed his film for two decades, in order to find his own individual style, despite the dominant neorealist attitudes of the time. This individual style allows him to keep his distance from classic neorealism, and advance to a new concept of it. This new concept of neorealism goes beyond merely representing reality, in order to question the essence of the real. As Rosi put it:

“...there was a second phase which consisted of a time for reflection and a critical examination of the first phase. In the beginning, neorealism involved only the attempt to be a witness to reality, with no critical perspective, just a desire to record reality. But it was not enough”¹.

In this regard, Rosi presents the case for a complete rethinking of what reality is and what deserves to be represented as reality.

Similarly, this Iranian version of neorealism, as reflected in Kiarostami's *The Wind Will Carry Us*, goes beyond the mere representation of social realities and turns it to a plane of poetic thinking which is largely intuitive. In fact, Kiarostami's works broaden the frontiers of neorealism in many ways. Kiarostami combines traditional concerns of neorealism with a hint of more general concern with life, death, time, love, etc. The formal similarities of the worlds represented in *Cristo si è fermato a Eboli* and *The Wind Will Carry Us* -- each passes the borders of classic neorealism in its own way-- provide an appropriate field for their comparison. In both films, the protagonist comes from a civilized environment (the city), travels to a remote village, and experiences a different world.

Neorealist influences are obvious in both, in the use of non-professional actors and location shooting, in its socio-political themes and uncomplicated plot. In fact illustrating the misery of local life with real villagers and the social-political commitment of the filmmaker are reminiscent of early neorealism. Nevertheless, landscape shots, and pure optical and sound situations created in such shots as the one that follows a bird flying over the plain from Levi's point of view, reflect Deleuze's definition of neorealism where the relaxed sensory-motor links and the appearance of opsigns and sonsigns distinguishes old realism from neorealism.

The most notable feature of neorealism for Deleuze is how it disrupted the action-image. The action-image is related to "particular states of things, determinate space-times, geographical and

¹ Cited in Crowds and Georgakas, 1975, 6

historical milieux, collective agents or individual people" engaged in defining actions (Deleuze, 1986, 109). Whilst time-image, as we know, is defined by any-space-whatevers. Any-space-whatever represents an ambiance which possess a pure potential, a sort of pure quality independent of determined actualized states of things. 'They are possibilities for meaning and emotion expressed not in a determined and meaning-laden space, but in an "any-space-whatever' (Rodowick 2002, 104).

In this sense, the village in *The Wind Will Carry Us* can be considered as an any-space-whatever. On their way to the village, the filmmakers cross the geographical determined borders and milieux. This can be inferred from their address of the village: After winding road we reach a single-tree, but which one? There are lots of single- tree here. In addition, the moving of character through village streets disrupts our understanding of space, as if there is no center or square just winding paths full of ups and downs which do nothing but relink different spaces as a disconnected space (Figure. 12). Deleuze explains that any-space-whatever 'is not an abstract universal, in all times, in all spaces. It is a perfectly singular space, which has merely lost its homogeneity, that is, the principle of its metric relations or the connections of its own parts, so that the linkage can be made in an infinite number of ways' (Deleuze 1986, 109).

Gagliano village, as well, can be considered as any-space-whatever in its two forms: disconnected space due to its separated unrelated parts and empty space. On the other hand, the village of Gagliano bears little relationship with history; it is a remote, timeless place within an autonomous world. Its people are less concerned with issues like government and nation than with a Utopia (United States). Historical events like war, victory and failure exert the least effect on their life. As Levi writes to her sister: here none of the peasants belongs to any political party. They are not fascist just like they belong to no other party....for the peasants, the state is farther than the sky and more evil. Because it is always on the other side. The state is a form of fate, like the wind that burns the crops and the fever that burns the blood.....It is a history that belongs to other¹.

It seems that concepts like state, nation and belonging to a united world have a destructive role in the life of the peasants because of both tax collectors and war recruiters. Here even war is meaningless and purposeless: a war for occupying another world, a war for nothing. This is made clear in one of the closing scenes, where Mussolini's voice, reciting declaration of victory,

¹ "Qui, nessun contadino è iscritto a un Partito politico, Ci mancherebbe anche questo! Non sono fascisti come non sarebbero di un altro PartitoPer i contadini, lo Stato è più lontano del cielo, e più maligno, perché è sempre dall'altra parte, Lo Stato è una delle forme del destino, come il vento che brucia i raccolti e la febbre che rode il sangueper una storia altrui, che non li riguarda".

is superimposed on the shots of landscapes devoid of crowds, emphasizing on the absurdity and insignificance of his promises for the people of these regions.

This lack of a sense of belonging to the world can also be attributed to Carlo Levi. He comes to this outlying place to spend his exile, received at first with disapproving glances and closed doors. On the day of his arrival, he finds a dog that belongs to no one, just like himself. This residence in another world, not belonging to him, is a novelty, and makes reality look different to him. This new way of seeing the world is the distinction Deleuze makes between realism and neorealism. In *Cinema 2*, he explains neorealism as representative of people who encounter a new reality after the war, and thus their perspective of the world is completely different now. In short, a new kind of character appears in such situations; a character who only observes what is happening around him. These characters are no longer subjects, or in Cartesian term, *res cogitans*; rather, they are people drown in a world of which they can hardly make any sense. This wandering, which characterizes modern people, separates them completely from their life. From the moment of his arrival, Levi turns into an observer, wandering the winding alleys of the village and watching peasants' lives, thereby he acquires a deep understanding of this outland. In other words, what reduces Levi and other peasants to mere *seers* is not an incredible or extraordinary event.

In Deleuze's opinion, in pure optical situations everyday activities turn into the intolerable. Important incidents like sickness and death are defined among this dailiness. In these pure optical and sound situations time is revealed in its purest form. In fact, "in everyday banality, the action-image and even the movement-image tend to disappear in favor of pure optical situations, but these reveal connections of a new type, which are no longer sensory-motor and which bring the emancipated senses into direct relation with time and thought (Deleuze, 1989, 17).

Similarly, Behzad's main action in *The Wind Will Carry Us* is nothing but watching people's life and landscapes. Ha wanders about the village and sees. This is in fact, Kiarostami's own technique which invites us to see the aspects of the world, which we are unaware of in everyday life. In fact, for him, realism is a tool for illustrating what is invisible, for expressing what cannot be seen by means of what has been profusely seen. By demonstrating quotidian life, he creates an opportunity for thinking of what we never think about. Hence, his images provoke thoughts and provide a perfect example of what Deleuze calls thought-image.

Thought-image is an image which can make a shock to thought inducing us to think. Indeed the relation between image and thought is also traceable in classic cinema and Deleuze describes the different forms of this relation in *Cinema2*. But in modern cinema, this link between cinematic image and thought achieves a different nature. When the relation between man and the world is suspended and reality loses its integration and continuity 'we are faced with the unthinkable, that which defies logical thought and yet demands to be thought' (Bogue 2003, 171).

In *The Wind Will Carry Us*, this shock is felt by disrupting our usual pattern of perception surrounding the concept of death, where a group of documentary filmmakers go to a remote village to make a film of the traditional funeral waiting for the death of an old woman. In addition to the overall theme of the film (its unique encounter with death) some other details also give us shock, as the unthinkable appears through long shots and long takes of banal and marginal events. For example, the shot of a rolling apple in *The Wind Will Carry Us* with no logical relation to its previous or subsequent scenes turns to the marginal, - thought-provoking. Kiarostami states about such scenes: "I was constantly hunting for scenes in which there was *nothing happening*. That nothingness I wanted to include in my film"¹. This nothingness realizes the unthinkable. In *The Wind Will Carry Us*, this nothingness takes different forms: repetition of scenes (like Behzad's phone ringing and his haste to reach a high place for his cell phone antenna) and reiterative, inconclusive conversations provide a thought-provoking function because they disrupt narrative logic.

On the other hand, the unthinkable in Deleuze's theory stems from an outside which is more distant from a merely out-of-field. This outside is felt within images as something too powerful or too beautiful but generally too intolerable in a way that characters cannot take any action except seeing. It is discoverable in Levi's paintings. The dull and frozen gazes in Levi's portraits promise something too powerful, and too intolerable to be expressible in actions or gestures. The inexplicable thus gives way to pure optical and sound situations. Purely optical and sound situations "surge up when links between actions are undone and when we along with the characters are abandoned to what there is to see, to that which is too beautiful or too unbearable, not only in extreme situations but also in the smallest fragments of everyday life" (Marrati 2008,61).

¹ cited in Elena 2005: 88

This strong presence that instills itself into everyday actions of peasants is nothing but death. Black ribbons over the doors of houses signifying death remain there until they naturally rot away. Death is the main impulse in this village, and the calmest and coolest place to be found is the hole excavated by the gravedigger. The frosty and steely looks of the peasants of Gagliano express no feelings, as if pain and misery were buried in the depths of their being. Even their mourning over a dead person was more ritual ceremony than expressed affection. The peasants' actions are reduced to the level of the satisfaction of the most basic needs. Life does not exceed an animal state, where the main impetus in all actions and reactions (and even gazes) is fear of death.

The black uniform of women annihilates any distinctions and differences among them. Their actions attend only to their biological needs. The world of this village fits Deleuze's concept of 'originary world'. The originary world is a world of primitive forces and instincts which are reflected neither in the state of things and determined milieus nor in human behavior and affections. An originary world "is recognizable by its formless character. It is a pure background, or rather a without-background, composed of unformed matter, sketches or fragments, crossed by non-formal functions, acts, or energy dynamisms which do not even refer to the constituted subjects"(Deleuze 1986,123). Therefore, an originary world is a space with powers and motivations covert within its depths, forces that control all behaviors and states and cause all events to occur but are not manifested or actualized in comportment or manners. Nevertheless, as Deleuze states, the originary world is not separated from the real milieu and is dependent on historical, geographical places. In fact, determined milieu acts as a medium for this originary world.

The remote village of Gagliano located in the Southern Italy, is, on the one hand, a historically determined place, and, on the other hand, an originary world connected to primitive forces and impulses. The impulse of death, destruction and decline flows in all routine activities of peasants (Figure. 13). Even the drunk priest of the only church in the village has no relationship to spirituality. He admits that "This town has been abandoned even by the grace of God. They come to church just for play...I say Mass to the empty benches. They are not even baptized¹". Superstitious beliefs, however, dominate the most routine activities; the old woman who insists on keeping the coin on her forehead in order to relieve pain, or the housekeeper who does not put garbage out at mid-day

¹ Questo paese ha perso la grazia di Dio, Vengono in Chiesa solo per giocare!... non ci viene nessuno, a Messa. Io la dico ai banchi! Non sono neanche battezzati!

to avoid insulting the outside angle, occupy a primitive world, a fragmented world with no central belief.

Time, in the ordinary word, loses its chronological concept and turns to a pure becoming. Levi replies to her sister when she asks about time: I don't know. I don't look at my watch anymore.¹ As if the past, the present and the future have lost their significance. This non-chronological time gives way to duration and becoming in Deleuze's theory. He says: "appearing as a non-chronological force, what it expresses is an event wherein each passing present yields to the unforeseeable, the unpredictable, and the emergence of the new" (Rodowick 2002, Xviii). That is why in this ambiance, the eclipse is construed not as a natural event but as a symptom implying something unpredictable and evil.

On the contrary, Kiarostami poetically insists on the strong presence of life within death; a quality, which is well demonstrated in the naïve gaze of peasants in contrast with the explorer's disturbing gaze of urbanized character. Kiarostami, is looking for a poetic force in everything that gives them a tone of beauty and makes audience to look at the most banal actions in a new, different way. This poetic reality can be seen in the works of 'late neorealism' like Pasolini or Fellini.

However, the poetic facet of *The Wind Will Carry Us* can also be explained by Deleuze's classification of images referring to Peirce semiotics. According to the Peirce's classification of images, two sorts of images are firstness and secondness. Firstness is related to an understanding of the being independent of anything else as a sort of potentiality or possibility, for example the color red exists before every red thing in the world. Therefore, firstness can be defined as a naïve, immediate feeling as opposed to secondness, which is actualized and belongs to a real, individuated existing category. Secondness is revealed in the state of things, in determined time-space and historically and geographically specified milieux.

Peirce himself acknowledges the difficulty of the comprehension of firstness; it is a category, which can only be felt. Deleuze calls this immediate awareness 'affection'. The affection-image "is quality or power, it is potentiality considered for itself as expressed" (Deleuze 1986, 98). Thus, affection is expressed in things as a non-personal quality as long as it is not actualized in behaviors. This pure affection which is called firstness by Peirce is best expressed in art and poetry. Thus is the secret of the poetic quality in Kiarostami's works, a pure quality which flows in all shots but is not actualized in behaviors or states of things.

¹ Non lo so. Non guardo più nemmeno l'orologio.

Moreover, the poetic language of Kiarostami is characterized by some stylistic and visual properties, which can be known as a kind of “free indirect discourse” to use Pasolini’s term. Deleuze explains that free indirect discourse is a semi-subjective perception. That is, it belongs neither to the subjective perception of characters nor to the objective perception of the camera but somewhere in the middle: ‘we are no longer faced with subjective or objective images; we are caught in a correlation between a perception-image and a camera-consciousness which transforms it (Deleuze 1986, 74).

This is a pure form, a sort of autonomous insight going beyond being objective and subjective. The free indirect discourse is comprehensible in Kiarostami’s attitude toward empty frames, landscape shots and inconsiderable movements of characters in the heart of nature like the movement of the filmmakers’ car through the winding roads or wheat fields. These features cause the camera to maintain its independence and beyond that, to challenge Behzad’s view. His small inconsiderable image in a vast plain as seen through a camera lens emphasizes on his inability to understand the concept of life and his failure to communicate with nature.

Furthermore, presenting some characters by not showing them as well as the independent presence of sound in the image indicates Behzad’s confined, partial point of view that is incapable of comprehending the wholeness of life. Indeed, ‘the film is as much about what is not said and what is not shown’ (Mulvey 2000, 63).

Following Bergson, Deleuze insists that it is necessary to break the habits that confine our understandings of events and things to clichés, in order to obtain true knowledge of the world. This required filmmakers to transcend neorealism’s original boundaries and represent a reality reflected not just in actions, gestures, and *mise-en scene*, but in feelings, in mood, and in the atmosphere of pure optical situations. Rosi and Kiarostami each chose his own visual language, which are closely intertwined irrespective of their individual differences. Rosi appeals to painting and develops a painterly cinematic style. In fact, it is through canvas that Levi is able to express his experience of this alien world. The painting’s frame is Levi’s (and our) entrance to this other world. Rosi’s camera, like the canvas, renders Levi’s point of view. It is clear in close ups of the peasants’ faces, which are reminiscent of Levi’s portraits in the opening scene of the film. Though this technique is recognizable in Kiarostami’s film, he primarily uses poetic language, which can be seen both in the title of the film¹ and in the verses recited by Behzad

¹ Baad ma ra khahad bord/ the wind will carry us, a poem of Forugh Farokhzad (1935-1967), Iranian modernist poet.

and other characters. A striking example can be found in the milking scene (which is lighted by a single lantern), where the face of the girl is invisible and we hear Behzad's voice reading a poem of Forugh, *The Wind Will Carry Us*, in which, the word of *wind* implies death. The view through his camera lens is also poetic, like the scene of a turtle creeping on a grave (Figure. 14).

On the other hand, the distance between the atmosphere of the two villages, Gagliano and Siah Dare, is as huge as their geographical distance. The village of the Fascist era, despite the indifferences of a political system in which it simply does not belong, is not safe from its problems. Poverty, illness, and death are predominate conditions in their routine existence, and the weight of war expenses and government taxes are imposed on them despite their impoverishment. The quiescence of a timeless village in a backwater of history causes time to be manifested not as a vector between two events but in its purest form. In other words, since time in this still, motionless space is not dependent on the sequence of events then the viewer can grasp it as a pure form.

In Kurdish Siahdare, however, life is happier and more promising. Peasants wear more colorful cloths and sunlight shines on the village most of the time in contrast to the cloudy and foggy weather of Gagliano. This is *life* that is revealed in the most banal actions. Even the bones that are found in their respective graveyards have different connotations in each film. In *Cristo si è fermato a Eboli*, it represents the impending presence of death. The gravedigger mentions that this village is built on the people's bones, which implies the presence of death in every moment of life (Figure. 15).

In *The Wind Will Carry Us*, however, the bone in Behzad's hand (that he throws into the stream at the end) refers to the strength of the life force. Life flows even through death, and death is merely a part of life. This is the lesson Behzad learns while waiting for the old woman's death...and this waiting ignites thoughts within him, prompting him to ask the boy: do you think I am a bad person?

Deleuze (following Bergson and Nietzsche) seeks the escape from nihilism and skepticism in his new faith, in choosing "...to believe in this world, the world in which we exist now, alive and changing, and not some transcendent or ideal world"(Rodowick 2002, 100). The only way is to believe in the existing world and in the relation between world, life and thought; thinking about the unthinkable and regaining faith in life against death. This is the faith that changes Behzad's view. He is not waiting for the death anymore but instead searching for life, by throwing the bone in the river (Figure. 16). He regains his faith in life and in whatever connects

us to the world. Similarly, Levi learns to understand and fashion an appropriate relationship with this new world. This can be perceived from his intimacy with both peasants and children. Ultimately, dealing with this world and trying to build a link with it, affects and transforms Levi's world. This fulfills the vocation Deleuze assigns to the cinema: "one of the goals of the modern cinema is to make possible a belief in the world-not in some other world, or some future utopian state of this world, but in this world here and now" (Bague 2003, 179). Believing in this world, and establishing new relations with it, constitutes psychological health. Indeed, by penetrating this world, Levi is cured, regains his faith in himself, and undertakes his duties as a healer. Not only do peasants come to believe to his treatments but he himself overcomes his fears and restarts his medicine regimen.

In sum, by entering into this new world and dealing with people whose logic is distinctive, in contrast with the rational logic of modern people, the worldviews of the characters, and their perspectives on such important topics as life and death, are seen to evolve. This alteration is, according to Deleuze, the result of redefining relations between man and the world in the modern era. The slow rhythm of life in this nowhere allows time for thought, and transforms characters into mere *seers* restlessly wandering in alleys, which is the defining feature of modern characters, according to Deleuze. In virtue of this detached seeing, their profound understanding of life and death is constructed. Their alliance with the world they enter gives a novelty to their gaze, which is essential to a deep knowledge of the self and the world.

Consequently, in both films we witness a move toward a more pure form of reality, surpassing objective relations and actions which were the basic tenets of classic neorealism. Hence, a move from the classic neorealism to the 'late neorealism' from the partial to the general, from the social-political realities to the deeper realities of life and death, from loosed action-image to the time-image and thought-image and finally from a disbelief to the believing the world as it exists here now and, faith in life as it is, not in a heaven promised in the Quran or Bible. As the old physician recites some verses of Omar Khayyam, Iranian poet, to the documentarist of *The Wind Will Carry Us*:

Some for the glories of this world;
and some sigh for the prophet's paradise to come;
Ah take the cash and let the credit go,
nor heed the rumble of a distant drum!¹

¹ <http://genius.com/Edward-fitzgerald-the-rubaiyat-of-omar-khayyam-5th-edition-annotated/>

Conclusion

Before Deleuze, it was Andre Bazin who tried to explore the philosophical boundaries of neorealism instead of focusing on its social content. In his letter to Guido Aristacro, editor-in-chief of *Cinema Nuovo*, published in *What is Cinema?* (Volume 2), he explains his position clearly. In response to Aristacro and his colleagues' criticism of some Italian films like Rossellini's *Viaggio in Italia*, as regressive tendencies in neorealism, Bazin considers it against the natural freedom of art to impose *a priori* aesthetic standards to films under the title of neorealism. For him the first aspect of neorealism that distinguishes it from previous known kinds of realism is that it claims to capture the 'wholeness' of reality. "Neorealism is a description of reality conceived as a whole by a consciousness disposed to see things as a whole" (Bazin 1971, 97). To put it simply, neorealism is based on the alliance of the character and the setting as a whole. It does not try to dissociate reality on the grounds of political, moral, psychological or social analysis. Rather the selection process is ontological. He cites the stones of a bridge as an example. In a bridge stones are fit together to form an arch. But sometimes we use the sparse stones of the riverbed to cross the river. These stones are not meant to form a bridge and when we use them their reality does not change. But we impose our intention upon them and give them a temporary function while their appearances and nature remain unchanged. Similarly in neorealism meaning is added to the reality, a posteriori meaning that retains the wholeness of reality in contrary to the *a priori* meaning of old realism. For Bazin, therefore "neorealism is not the exclusive property of any other ideology nor even of any one ideal, no more than it excludes any other ideal- no more, than reality excludes anything"(ibid, 87). In this sense, the works of Fellini or Antonioni is as neorealistic as the earliest examples of this movement. Bazin writes about Fellini: "I even tend to view Fellini as the director who goes the farthest of any to date in his neorealist aesthetic, who goes even so far that he goes all the way through it and finds himself on the other side" (ibidem).

At the beginning of his *Cinema 2*, Deleuze refers to Bazin as the first one who considered the aesthetic criteria of neorealism and defined it as a new form of reality, a dispersive, elliptical, errant or wavering reality with deliberately weak links between events. Nevertheless, Deleuze takes issue with Bazin over the notion of reality and over "posing of the problem at the level of reality" (Deleuze 1989, 1). In other words, neorealism, for Bazin, is a remarkable movement through creation of a new reality or innovative representation of outside reality. While in Deleuze's view, there is no distinction between external reality and cinematic image. Following

Bergson, he refuses any binary opposition between conventional dual in philosophy namely reality and imagination, external and internal, objective and subjective. In his becoming theory, everything is in continuity and there is no definitive border between different spheres of perception. Everything is in becoming. In this respect, the novelty of neorealism, according to Deleuze, lies in the level of the mental and its relation with thought. It is the upheaval in movement-image, that is, the broken sensory-motor linkages between perception, affection and action in neorealism that puts the perception in contact with thought instead of extending to the action. For him “what defines neorealism is this build-up of purely optical situations, which are fundamentally distinct from the sensory-motor situations of the action-image in the old realism” (ibid, 2). Deleuze refers to Zavattini’s definition of neorealism as an ‘art of encounter’¹ and redefines it as an encounter of characters with the intolerable, inexplicable state of affairs, with something unbearable that cannot be expressed in actions and sensory-motor schema. The outcome of such encounter is the emergence of purely optical situations. And it is from this point of view that Deleuze believes “neorealism did not limit itself to the content of its earliest examples” (ibid, 1) and “Visconti, Antonioni and Fellini are definitely part of neorealism, in spite of all their differences” (ibid, 4).

Therefore, following Deleuze, in this study we applied the term ‘neorealism’ not only to the early films of 1940s and 50s but also to the works of next decade filmmakers such as Fellini or Antonioni likewise the later films of Visconti and Rossellini. And by means of Deleuze’s definition of neorealism, we tried to make an analysis of one specific period of Iranian cinema known as new-wave which was highly influenced by neorealism movement and inherited many of its formalistic features.

We came to the conclusion that in the early films of neorealism the crisis of movement-image is evident. This means that the five characteristics Deleuze accounts for the crisis of action-image (i.e. the dispersive situation, the deliberately weak links, the voyage form, the consciousness of clichés, the condemnation of the plot) are recognizable largely in early works of Rossellini, De Sica or Visconti. While the pure optical and sound situations that in Deleuze’s view connect with pure time and thought prevail in the later works, namely films of Fellini or Antonioni. To put it simply, what causes the efforts of De Sica and Visconti’s heroes to become inconclusive and ineffective, leads to the effortlessness and purposelessness as the main theme of Antonioni and Fellini’s films. Open and inconclusive endings of early works give way to the

¹ See chapter 3, p.3

openness and meaninglessness of the overall structure of the films of the second phase. The final failure and despair of *La terra trema*, for instance, that ends up with characters' indecisive wandering, pointless actions and shots of landscape, constitute the central elements of Rosi's *Cristo Si è Fermato a Eboli* (1979).

With reference to Antonioni's comment - "now that we have eliminated the problem of the bicycle [i.e. *Bicycle Thieves*] it is important to see what there is in the mind and in the heart of this man who has had his bicycle stolen, how he has adapted himself, what remains in him of his past experience"¹- Deleuze explains: "Bicycle-less neorealism replaces the last quest involving movement (the trip) with a specific weight of time operating inside characters and excavating them from within"(Deleuze 1989, 23). In Antonioni's films, in fact, the object of the search disappeared but the idea of the search is remained like *Il grido*, or the object of waiting is missed but the concept of waiting flows throughout the film like *L'eclisse*.

It seems that in the works of late neorealism, the partial and social themes like poverty, unemployment and the misery of life yielded to the more general and philosophical themes like nihilism and absurdity. This movement from the partial to the general is obvious in the evolution of neorealism. As if, the early films of neorealism were the first attempts to break with old realism. While the later works brings this movement to its perfection. Therefore, it can be concluded that the true nature of neorealism is realized in the second stage of its formation. As Deleuze explains about every phenomenon in the world: 'The essence of a thing never appears at the outset, but in the middle, in the course of its development, when its strength is assured' (Deleuze 1986, 3). On the other hand, the reasons Deleuze gives why this new cinematic image, that is, time-image begins with Italian cinema, revolve around the specific position of Italy after World War II that was neither the winner of the war like Britain and France, nor entirely loser due to the activities of the Resistance in Italy. After experiencing defeat, both militarily and ideologically that shook their beliefs in the notion of German nationality and their position in the world, Germans went through what Deleuze would call disbelief in the world. This break with the world was deep enough to disable them from finding any solution. Italians, however, managed to compensate the experience of defeat through artistic creation in cinema. To put in other words, it was duty of Italian neorealism to restore the relation between human and the world and this duty is fulfilled in the works of later neorealism, as we showed it in the final scenes of *8 1/2*. Likewise in *Il deserto rosso* when Giuliana leaves Corrado's apartment and meets

¹ Antonioni, cited in Bondanella, 2001, 108

a foreign sailor at a dockside who could not understand her words she arrives at the understanding that 'We are all separate'. By acknowledging the reality and the world as it is, she somehow heals and regains her belief in the world. Also in the final sequence of *Blow up* Thomas chooses to put his faith in the world when he believes the reality of the ball and veracity of tennis play and thus can hear the voice of the ball hitting the rackets. As we see also in the final scene of *Viaggio in Italia* when the couple regain their faith in the love and life. Rossellini says: "the less human the world is, the more it is the artist's duty to believe and produce belief in a relation between man and the world, because the world is made by men"¹. Therefore, we can conclude that what distinguishes neorealism from previous realistic movements is that neorealists did not only seek to represent the external world as it is, rather their main concern was to reestablish the relation between human and the world and it is fully realized in the works of following decade.

In this sense, Iranian new-wave needed one more decade to achieve such faith in the world. Although in the dark and bitter atmosphere of the most of the new-wave films there was some spark of faith in some of them. We can find the faint trace of such faith, for example in the final sequence of *Tranquility in the presence of others*, when Manijeh enters her husband's room in the hospital and finds him injured and feeble because of a nervous attack. She opens the window, cleanses his wounds and waters him by her own hands, water that is a symbol of life or an element of life as such. By this ending we can infer an affirmation of life or love. Nevertheless, it is not the dominant trend of this movement. As explained before, during formative years of the new-wave, Iran went through a rapid westernization that caused western values and lifestyle to come into vogue. Since this process of westernization and modernization was superficial and the foundations of society were deeply traditional, Iranian society underwent deep, serious conflicts that eventuated in a general repulsion, despair and agitation. Inspired by this general despair and influenced by Italian neorealism and other post-war cinematic movements, Iranian new-wave represented a crisis in movement-image as well as a direct image of time and thought. As a matter of fact, if, according to Deleuze, the consequences of war and disasters of a war-torn country led to the mental collapse of European human and thus a crisis in action-image, what caused a breakdown in sensory-motor schema in Iranian cinema was the contrast between tradition and modernity; the incursion of the trappings of modern life into a society which was

¹ Cited in Deleuze 1989, 171

involved with the traditional forms of living. The external hollow form of modernism overshadowed Iranian society in this decade. According to Dariush Ashoori¹:

We must distinguish our position from the West, where modernism bloomed in its historical context and developed logically and its consequences accumulated layer upon layer contrary to the East where modernist elements were imported without proper context and with no logical chronological order and thus shook foundations of society, interrupt pre-modern mentality and caused perturbation and upheaval. We are products of such perturbation and upheaval either at the social level or in the minds of every one of us. (Ashoori 1992, 208)

Although the conflict between modern world and pre-modern worldview is not confined to Iran, and other Eastern countries like Japan with a traditional culture and ancient history have experienced the same transitional period, in Iran because of Pahlavi's' concern for the appearances of modern world and their mere imitation of western life-style instead of regarding its essential principles such as human rights, freedom of speech, civil society etc. this process of modernization led to public discontent and to a crisis in the mentality of Iranians, a crisis that was well reflected in cinema and we tried to analyze it in terms of Deleuze's concepts and philosophy: a crisis of action-image.

Nonetheless, this dark atmosphere of films gave way to a more optimistic view, to a belief in the world and life nearly one decade after Islamic Revolution, when the initial sensitivity to the cinema receded. It appears that after Revolution of 1979, except for those of revolutionary filmmakers who were promoting Islamic and revolutionary values and were denouncing former regime in their films, the previous filmmakers who stayed in Iran like Mehrjouei or Kiarostami tried to keep their distance from social and political criticism and to create artistic works because of both the censorship and a sort of repulsion from any political position. As if the concept of struggle transformed from an external alteration to an inner evolution. Filmmakers of this period engaged in psychological and ontological aspect of human life akin to the second phase of neorealism, when the economic boom and improvement of living conditions in Italy impelled filmmakers to choose more personal themes. As the final word, we can conclude that both Italian neorealism and Iranian new-wave followed the same path from social concerns to more philosophical problems, from socio-political realities to deeper, inner realities. From skepticism to the faith. From disbelief to the world to a belief in world and life. However, the evolution of two movements pertained deeply to the social conditions.

¹ Dariush Ashoori (1938-) a prominent Iranian thinker, author, translator, researcher, and public intellectual.

Illustrations:



Figure. 1 (*L'eclisse*)

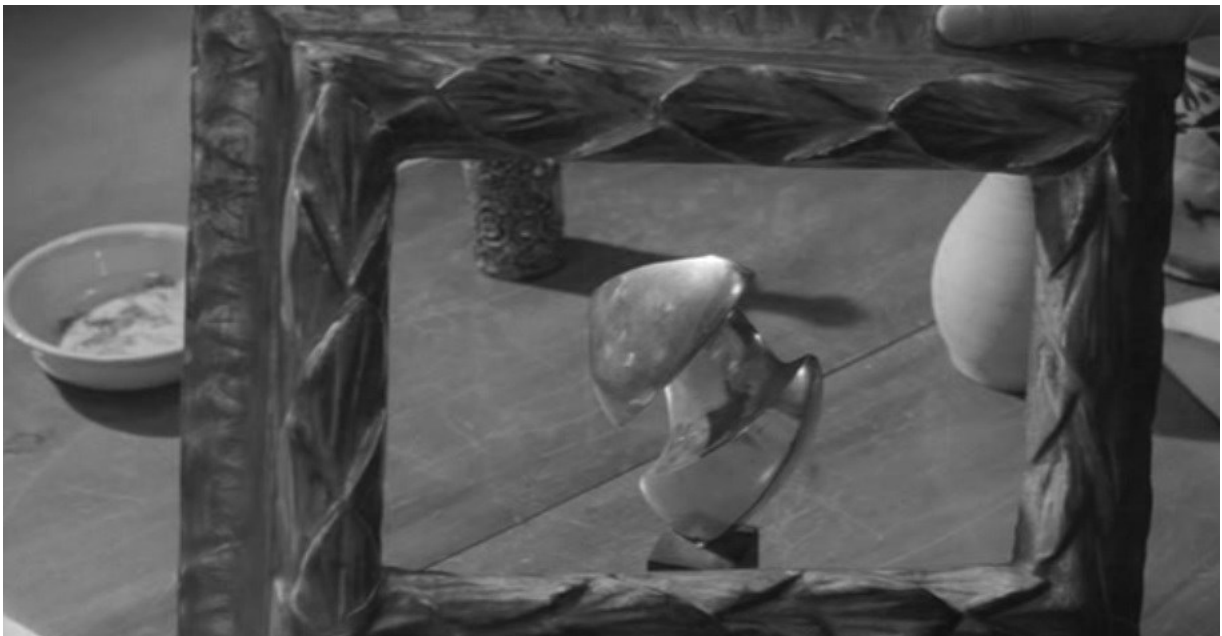


Figure. 2 (*L'eclisse*)



Figure. 3 (*L'eclisse*)



Figure. 4 (*L'eclisse*)



Figure. 5 (*Still life*)

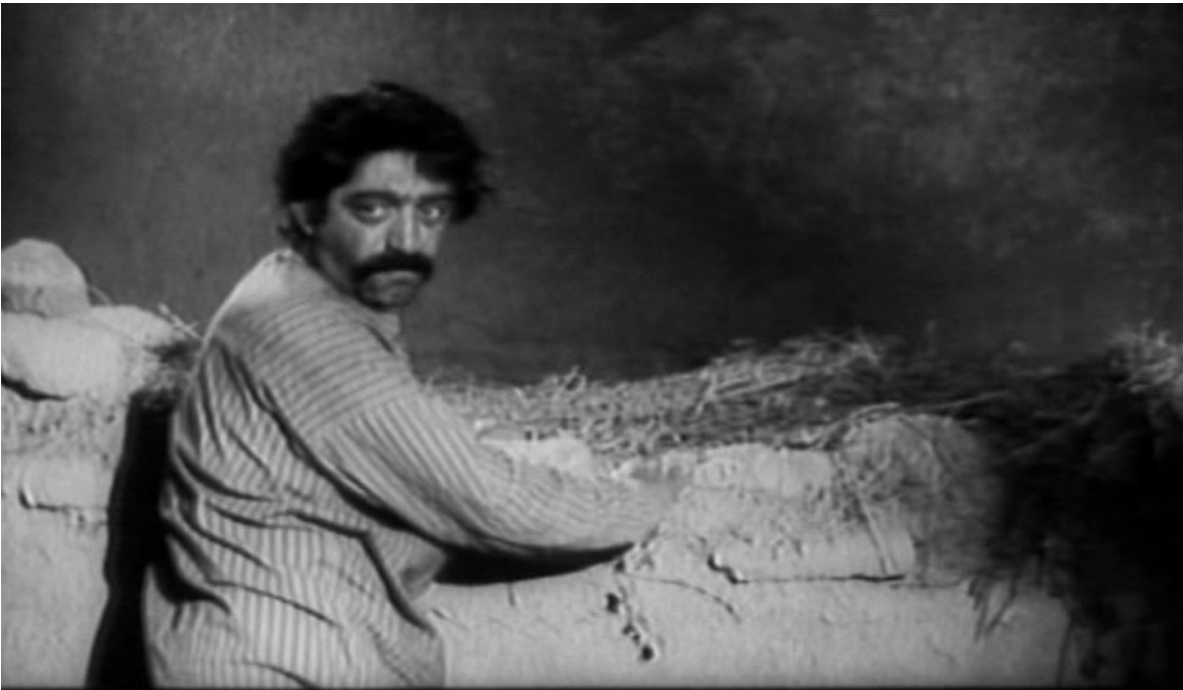


Figure. 6 (*The Cow*)



Figure. 7 (*Hamoun*)



Figure. 8 (*8 ½*)



Figure. 9 (8 ½)



Figure. 10 (8 ½)



Figure. 11 (*Hamoun*)



Figure. 12 (*The Wind Will Carry Us*)



Figure. 13 (*Cristo si è fermato a Eboli*)



Figure. 14 (*The Wind Will Carry Us*)



Figure. 15 (*Cristo si è fermato a Eboli*)

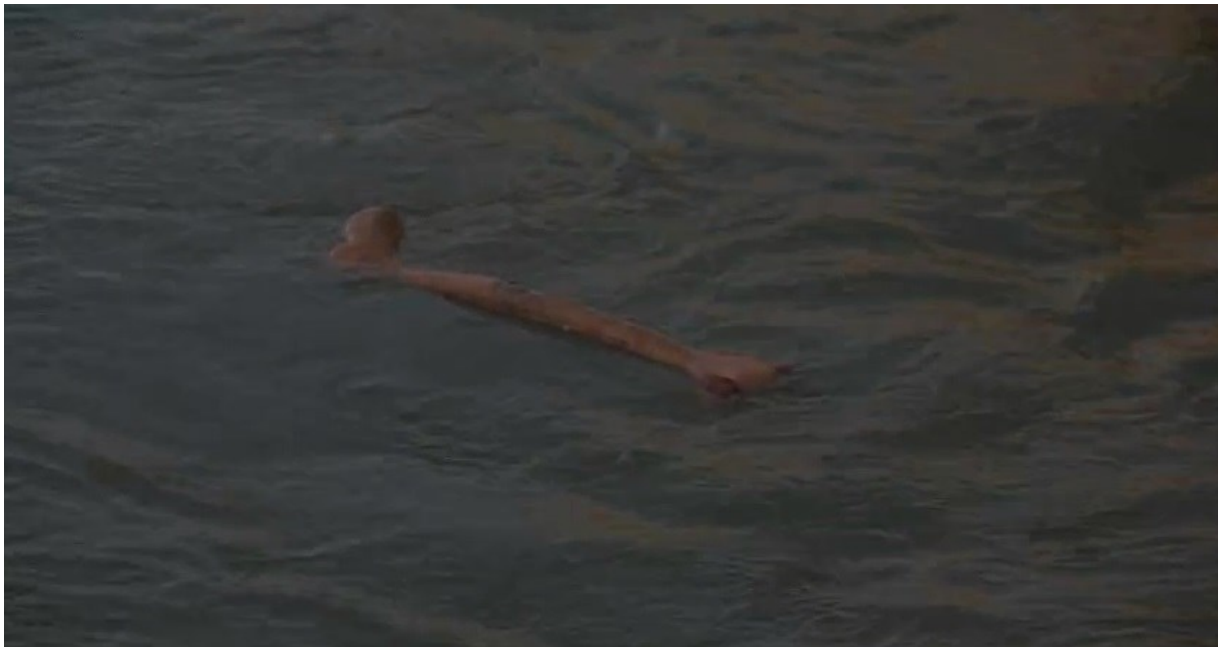


Figure. 16 (*The Wind Will Carry Us*)

Selected Filmography

Italian films:

Blowup

Director: Michelangelo Antonioni- Screenplay: Michelangelo Antonioni, Tonino Guerra, Edward Bond- United Kingdom, Italy (1966)- 111 min

Bellissima

Director: Visconti- Screenplay: Luchino Visconti, Cesare Zavattini, Suso Cecchi d'Amico, Francesco Rosi, Italy (1951)- 115 min

Cronaca di un amore (Story of a Love Affair)

Director: Michelangelo Antonioni- Screenplay: Michelangelo Antonioni, Daniele D'anza, Silvio Giovannetti, Francesco Maselli, Piero Tellini- Italy (1950)- 98 min

Cristo si è fermato a Eboli (Christ Stopped at Eboli)

Director: Francesco Rosi- Screenplay: Francesco Rosi, Tonino Guerra, Raffaele La Capria

Deserto Rosso (Red Desert)

Director: Michelangelo Antonioni- Screenplay: Michelangelo Antonioni, Tonino Guerra- Italy, France (1964), 120 min

Europa 51

Director: Roberto Rossellini- Screenplay: Roberto Rossellini, Sandro De Feo, Mario Pannunzio, Ivo Perilli, Brunello Rondi- Italy (1952), 113 min

Germania anno zero (Germany, Year Zero)

Director: Roberto Rossellini- Screenplay: Roberto Rossellini, Max Kolpé, Sergio Amidei- Italy (1948) – 78 min

I Bambini Ci Guardano (The Children Are Watching Us)

Director: Vittorio De Sica- Screenplay: Cesare Giulio Viola- Italy (1944), 85 min

Il Grido (The Cry)

Director: Michelangelo Antonioni- Screenplay: Michelangelo Antonioni, Elio Bartolini, Ennio De Concini- Italy (1957)- 116 min

I vitelloni (The Young and the Passionate)

Director: Federico Fellini- Screenplay: Federico Fellini , Ennio Flaiano, Tullio Pinelli

Ladri di biciclette (Bicycle Thieves)

Director: Vittorio De Sica- Screenplay: Vittorio De Sica, Cesare Zavattini, Suso Cecchi d'Amico, Gerardo Guerrieri, Oreste Biancoli, Adolfo Franci- Italy (1948)- 93 min

La terra trema (The Earth Trembles)

Director: Luchino Visconti- Screenplay: Antonio Pietrangeli, Luchino Visconti- Italy (1948)- 165 min

La strada (The Road)

Director: Federico Fellini- Screenplay: Federico Fellini, Tullio Pinelli, Ennio Flaiano- Italy (1954)- 104 min

La notti di Cabiria (Nights of Cabiria)

Director: Federico Fellini- Screenplay: Federico Fellini, Ennio Flaiano, Tullio Pinelli, Pier Paolo Pasolini- Italy, France (1957)- 118 min

La Dolce Vita (the Sweet life)

Director: Federico Fellini – Screenplay: Federico Fellini, Ennio Flaiano, Tullio Pinelli, Brunello Rondi, Pier Paolo Pasolini- Italy, France (1960)- 174 min

L'Avventura (The Adventure)

Director: Michelangelo Antonioni- Screenplay: Michelangelo Antonioni, Elio Bartolini, Tonino Guerra- Italy (1960), 143 min

La Notte (The Night)

Director: Michelangelo Antonioni- Screenplay: Michelangelo Antonioni, Ennio Flaiano, Tonino Guerra- Italy, France (1961)- 122 min

L'Eclisse

Director: Michelangelo Antonioni- Screenplay: Michelangelo Antonioni, Tonino Guerra, Elio Bartolini, Ottiero Ottieri- Italy (1962)- 126 min

Miracolo a Milano (Miracle in Milan)

Director: Vittorio De Sica- Screenplay: Cesare Zavattini, Vittorio De Sica, Suso Cecchi d'Amico, Mario Chiari, Adolfo Franci- Italy (1951)- 100 min

Otto e Mezzo (8½)

Director: Federico Fellini- Screenplay: Federico Fellini, Ennio Flaiano, Tullio Pinelli, Brunello Rondi- Italy, France (1963)- 138 min

Ossessione (Obsession)

Director: Luchino Visconti- Screenplay: Luchino Visconti, Mario Alicata, Giuseppe De Santis, Gianni Puccin- Italy (1943)- 140 min.

Pane, amore e fantasia (Bread, Love and Dreams)

Director: Luigi Comencini- Screenplay: Luigi Comencini, Ettore Margadonna- Italy (1953) 90min

Paisà (Paisan)

Director: Roberto Rossellini- Screenplay: Sergio Amidei, Klaus Mann, Federico Fellini, Marcello Pagliero, Alfred Hayes, Vasco Pratolini- Italy (1946)- 134 min

Roma città aperta (Rome Open City)

Director: Roberto Rossellini- Screenplay: Sergio Amidei, Federico Fellini- Italy (1945)-105 min

Stromboli

Director: Roberto Rossellini- Screenplay: Sergio Amidei, Gian Paolo Callegari, Art Cohn, Renzo Cesana- Italy (1950)- 107 min

Sciuscià (Shoeshine)

Director: Vittorio De Sica- Screenplay: Sergio Amidei, Adolfo Franci, Cesare Giulio Viola, Cesare Zavattini- Italy (1946)- 93 min

Umberto D

Director: Vittorio De Sica – Screenplay: Cesare Zavattini- Italy (1952)- 89 min

Viaggio in Italia (Journey to Italy)

Director: Rossellini- Screenplay: Vitaliano Brancati, Roberto Rossellini- Italy, France (1954), 85 min

Iranian Films:

Aramesh dar Hozure Deegaran (Tranquility in the Presence of Others)

Director: Nasser Taghvaei- Screenplay: Nasser Taghvaei, Gholam Hossein Saedi- Iran (1970) 86 min

Asrar-e Ganj-e Darre-ye Jenni (The Ghost Valley's Treasure Mysteries)

Director: Ebrahim Golestan- Screenplay: Ebrahim Golestan- Iran (1974)- 137 min

Bad ma ra khahad bord (The Wind Will Carry Us)

Director: Abbas Kiarostami- Screenplay: Abbas Kiarostami- France, Iran (1999)- 118 min

Davandeh (The Runner)

Director: Amir Naderi- Screenplay: Amir Naderi, Behrouz Gharibpour- Iran (1985)- 94 min

Doroshke-chi (The Carriage Driver)

Director: Nosratallah Karimi – Screenplay: Nosratallah Karimi- Iran (1971)- 102 min

Gav (The Cow)

Director: Dariush Mehrjui- Screenplay: Dariush Mehrjui, Gholam Hossein Saedi- Iran(1969) 100 min

Gheisar

Director: Masud Kimiai- Screenplay: Masud Kimiai- Iran (1969)- 100 min

Hamoun

Director: Dariush Mehrjui- Screenplay: Dariush Mehrjui- Iran (1990)- 122 min

Khaneye doost kojast? (Where Is the Friend's Home?)

Director: Abbas Kiarostami- Screenplay: Abbas Kiarostami- Iran (1987)- 83 min

Khesht va Ayne (The Brick and the Mirror)

Director: Ebrahim Golestan- Screenplay: Ebrahim Golestan- Iran (1965)- 131 min

Oun Shab Keh Baroun Oumad (The Night It Rained)

Director: Kamran Shirdel- Screenplay: Kamran Shirdel- Iran (1967)- 35 min

Mosaferan (Travellers)

Director: Bahram Beizai- Screenplay: Bahram Beizai- Iran (1991)- 90 min

Reza motori (Reza Motorcyclist)

Director: Masoud Kimiai- Screenplay: Masoud Kimiai- Iran (1970)- 110 min

Sadegh kordeh (Sadeq the Kurdish)

Director: Nasser Taghvai- Screenplay: Nasser Taghvai- Iran (1972)- 110 min

Saz-e Dahani (Harmonica)

Director: Amir Naderi – Screenplay: Amir Naderi- Iran (1973)- 75 min

Shab-e Qusi (The Night of the Hunchback)

Director: Farrokh Ghaffari- Screenplay: Farrokh Ghaffari, Jalal Moghaddam-Iran(1965)- 91min

Shazdeh Ehtrjab (Prince Ehtedjab)

Director: Bahman Farmanara- Screenplay: Bahman Farmanara, Houshang Golshiri-Iran (1974)
99 min

Shāyad Vaghti digar (Maybe Some Other Time)

Director: Bahram Beizai- Screenplay: Bahram Beizai- Iran (1988)- 159 min

Sobhe rouze chaharom (The Morning of the Fourth Day)

Director: Kamran Shirdel- Screenplay: Kamran Shirdel, Mohamadreza Aslani- Iran (1972)-
103min

Tabi'at-e Bijan (Still Life)

Director: Sohrab Shahid Sales- Screenplay: Sohrab Shahid Sales- Iran (1975)- 93 min

Zire pouste shab (Under the Skin of the Night)

Director: Fereydoun Gole- Screenplay: Fereydoun Gole, Jahangir Sahlehi- Iran (1974)- 95 min

Bibliography

Works cited:

Adorno, Theodor; Horkheimer, Max (2002); *Dialectic of Enlightenment: Philosophical Fragments*, edited by Gunzelin Schmid Noerr, trans. Edmund Jephcott, Board of Trustees of the Leland Stanford Junior University

Ashoori, Daryoush (1992); Interview, Kelke Andishe, 1992

Allen, Richard (2009), *Psychoanalysis in The Routledge Companion to Philosophy and Film*, edited by Paisley Livingston and Carl Plantinga, London and New York, Routledge

Baharloo, Abbas (2000); *An Analytical History of the Centenary of Iranian Cinema*, Tehran, Cultural Studies Office, 2000

Bazin, Andrea (1967), *What is cinema?* Volume 1, trans. Hugh Gray, Berkeley, Los Angeles, and London, UNIVERSITY OF CALIFORNIA PRESS

Bazin, Andre (1971), *What is Cinema?* Volume 2, trans. Hugh Gray, Berkeley, Los Angeles, and London, UNIVERSITY OF CALIFORNIA PRESS

Bertetto, Paolo (2012), *Introduzione alla Storia del Cinema: Autori, film, correnti*, Novara, Agostini Scuola SpA

Bertellini , Giorgio (2007), *Luchino Visconti in Encyclopedia of Italian Literary Studies*, Edit: Gaetana Marrone,Routledge

Bondanella, Peter (1993), *The Films of Roberto Rossellini*, Cambridge University Press

Bondanella, Peter (2001), *Italian cinema from neorealism to the present*, Continuum

Bondanella, Peter (2002), *The Films of Federico Fellini*, Cambridge University Press

Bondanella, Peter (2007), *Federico Fellini in Encyclopedia of Italian Literary Studies*, ed. Gaetana Marrone, Routledge

Brunetto, Gian Piero (2001), *Storia del Cinema Italiano: dal Neorealism al miracolo economico 1945-1959*, Ed. Riuniti

Bogue, Ronald (2003), *Deleuze on Cinema*, London & New York, Routledge

Celli, Carlo/Cottino-Jones, Marga (2007), *A New Guide to Italian Cinema*, Palgrave Macmillian

Bordwell, David (2009), *Sergei Eisenstein* in *The Routledge Companion to Philosophy and Film*, edited by Paisley Livingston and Carl Plantinga, London and New York, Routledge

Cavell, Stanley (1979), *The world viewed: reflections on the ontology of film*, Harvard University Press

Cloney, Tom (2005), *movement-image* in *The Deleuze Dictionary*, ed. Adrian Parr, Edinburgh University Press Ltd

Colman, Felicity.J.(2005). *Art* in *The Deleuze Dictionary*, ed. Adrian Parr, Edinburgh University Press.

Colebrook, Claire.(2002a), *Gilles Deleuze*. London and New York, Routledge.

Colebrook, Claire.(2002b), *Understanding Deleuze*, London, Allen and Unwin.

Choi, Jinhee (2009); *Rudolph Arnheim* in *The Routledge Companion to Philosophy and Film*, edited by Paisley Livingston and Carl Plantinga, London and New York, Routledge

Crowdus, Gary, Georgakas, Dan; *The Audience Should Not Be Just Passive Spectators: An Interview with Francesco Rosi*; *Cinéaste* 7 [fall 1975]

Dabashi, Hamid (2001), *Close-Up: Iranian Cinema, Past, Present and Future*, Verso

Devictor, Agnès (2002), *Classic Tools, Original Goals: Cinema and Public Policy in the Islamic Republic of Iran (1979–97)*, in *The New Iranian Cinema: Politics, Representation and Identity*, ed. Richard Tapper, L.B.Tauris

Deleuze, Gilles (1986), *Cinema 1: The Movement-Image*, trans. Hugh Tomlison, Barbara Habberjam, Athlone Press, London

Deleuze, Gilles and Guattari, Felix.(1987). *A Thousand Plateaus; Capitalism and Schizophrenia*. Trans and Foreword, Brian Massumi. London, Minneapolis. University of Minnesota Press.

Deleuze, Gilles (1989), *Cinema 2: The Time-Image*, trans. Hugh Tomlison, Barbara Habberjam Athlone Press, London

Deleuze, Gilles (1995), *Negotiations*, trans. Martin Joughin, New York, Columbia University Press

Elena, Alberto (2005) *The Cinema of Abbas Kiarostami*, trans. Belinda Coombes, SAQI in association with Iran Heritage Foundatio

Felten, Uta (2015); *C'è Qualcosa di Terribile nella Realtà in Michelangelo Antonioni, prospettive, culture, politiche, spazi*, ed: Alberto Boschi, Francesco Di Chiara, IL Castoro

Fellini, Federico (1976) *Fellini on Fellini*, trans. Isabel Quigley, new York: Dell

Giorgio Bertellini(2007), *Luchino Visconti in Encyclopedia of Italian Literary Studies*, ed. Gaetana Marrone, Routledge

Gomery, Douglas/ Pafort-Overduin, Clara (2011), *Movie History, A Survey*, Routledge

Goodenough, Jerry (2005), *Film as Philosophy: Essays in Cinema After Wittgenstein and Cavell*, edited by Rupert Read and Jerry Goodenough, New York, PALGRAVE MACMILIAN

Gholam ali. A (2014); *Modern Narration and Iranian new-wave*, Tehran, Rasm

Jahed, Parviz (2012), *Directory of World Cinema: Iran*, volume 10, Intellect Bristol, UK/Chicago, USA

Khalifa, Jean (1999), *An introduction to the philosophy of Gilles Deleuze*, continuum

Kuhlken, Julie (2009), *Theodor Adorno in Film, Theory and Philosophy: The Key Thinkers*, ed.Felicity Colman, Montreal & Kingston, McGill-Queens University Press

Kickasola, Joseph.G (2009), *Semiotics and Semiology* in *The Routledge Companion to Philosophy and Film*, ed. Paisley Livingston and Carl Plantinga, London and New York, Routledge

Liehm, Mira (1984), *Passion and Defiance: Film in Italy from 1942 to the Present*. Berkeley: University of California Press

Marcus, Millicent (1986); *Italian Film in the Light of Neorealism*, Princeton University Press

Marrati, Paola (2008), *Gilles Deleuze: Cinema and Philosophy*, trans. Alisa Hartz, The Johns Hopkins University Press, Baltimore

Monaco, James (1981), *How To Read A Film: The Art, Technology. Language, History and Theory of Film and Media*, New York, Oxford, OXFORD UNIVERSITY PRESS

McGown,Todd (2007), *The real gaze: Film theory after Lacan*, State University of New York Press

Mulvey, Laura (1999), *Visual Pleasure and Narrative Cinema* in *Film Theory and Criticism :Introductory Readings*, edited by Leo Braudy and Marshall Cohen. New York: Oxford UP, 833-44

Mulhall, Stephen (2002), *On Film*, London & New York, Routledge

Naficy, Hamid (2011), *A Social History of Iranian Cinema*, Volume 2: The industrializing years, 1941-1978, Duke University Press, Durham and London

Naficy, Hamid (2012), *A Social History of Iranian Cinema*, Volume 4: The globalizing era, 1984-2010, Duke University Press, Durham and London, 2012

Naficy, Hamid (2012), *Neorealism Iranian Style*, in *Global Neorealism: the Transitional History of a Film Style*, ed. Saverio Giovacchini and Robert Sklar, university press of Mississippi. Jackson

Peirce, Charles Sanders (1955), *Philosophical writing of Peirce*, edited by Justus Buchler, New York, Dover Publications , INC.

Pisters, Patricia (2003); *The Matrix of Visual Culture*, STANFORD, CALIFORNIA, STANFORD UNIVERSITY PRESS

P.P.Pasolini (1972), *Il Cinema di Poesia in Empirismo eretico*, Milano, Garzanti

Rodowick, D.N (2010), *Afterimages of Gilles Deleuze's Film Philosophy*; edited by Rodowick, UNIVERSITY OF MINNESOTA PRESS

Rodowick, D.N (1997), *Gilles Deleuze's Time Machine*, Duke University Press Durham and London

Rothman, William (2009), *Stanley Cavell in The Routledge Companion to Philosophy and Film*, edited by Paisley Livingston and Carl Plantinga, London and New York, Routledge

Sadr, Hamid Reza (2006) *Iranian Cinema: a Political History*, I.B.Tauris

Scherer, Maurice, Truffaut Francois (1955), *Interview with Roberto Rossellini*, Film Culture

Sinnerbrink, Robert; (2009), *Hugo Münsterberg in Film, Theory and Philosophy: The Key Thinkers*, ed. Felicity Colman, Montreal & Kingston, McGill-Queens University Press

Smith, Murray; (2001); *Film in The Routledge Companion to Aesthetics*, edited by Bery Gaut and Dominic McIver Lopes, London and New York, Routledge

Schenk ,Irmbert (2015), *causalità e contingenza nelle strutture narrative in Michelangelo Antonioni, prospettive, culture, politiche, spazi*, edit: Alberto Boschi, Francesco Di Chiara, IL Castoro,

Scherer, Maurice; Truffaut, Francois (1995), *Interview with Roberto Rossellini*, Film Culture

Symons, Stephane (2009), *Walter Benjamin in The Routledge Companion to Philosophy and Film*, edited by Paisley Livingston and Carl Plantinga, London and New York, Routledge

Talebi nejad, Ahmad (1994); *A Simple Event: the investigation of new-wave in Iranian cinema*, cultural and artistic institution of Sheida

Tapper, Richard (2002); *The New Iranian Cinema: Politics, Representation and Identity*, ed. Richard Tapper, L.B.Tauris

Zavattini, Cesare, *A Thesis on Neorealism*, trans. David Overby, Talisman Books, London, 1978

Zeydabadi-Nejad, Saeed (2010), *The Politics of Iranian Cinema: Film and Society in the Islamic Rep*, Routledge

Websites

David Thorburn, *The Film Experience*, Fall 2007

<http://ocw.mit.edu/courses/literature/211-011-the-film-experience-fall-2012/lecture-videos-and-notes/lecture-19-2007-italian-neorealism-part-i/>

<http://genius.com/Edward-fitzgerald-the-rubaiyat-of-omar-khayyam-5th-edition-annotated/>

Further reading

Dabashi, Hamid (2007), *Masters & Masterpieces of Iranian Cinema*, Library of Congress Cataloging-in-Publication Data

Gabri, Richard ; *Recognizing the Unrecognizable in Dariush Mehrjui's Gav*, *Cinema Journal* , Volume 54, Number 2, Winter 2015

Horton, Justin; *Mental Landscapes: Bazin, Deleuze, and Neorealism (Then and Now)*, *Cinema journal*, 2013

Kelso, Thomas; *Italian Dreams: Deleuze and Neorealism*, University of Pennsylvania, 2004

Weinberger, Stephen; *Neorealism, Iranian Style*, *Iranian Studies*, Vol. 40, No. 1 (Feb., 2007), pp.5-16