

Film's Satisfaction and Extension of Desire: Review of Visual Pleasure and Narrative Cinema

Lu Zhang

Radio and TV director, Shannxi Normal University, Xi'an 710000, China.

Abstract: According to read Laura Mulvey's *Visual Pleasure and Narrative Cinema*, we find that the article uses a psychoanalytic approach to discover where and how cinema's charisma is reinforced by many pre-existing charismatic patterns. These charismatic patterns have long acted on the individual subjects as well as the social constituents that shape it. This paper provides an overview of the Laura's analysis, which is about how cinema interprets gendered differences in modern social contexts, also offers the author's opinion of Freud's view on the sexual instinct. Admiring the film is more worthwhile than we suppose, for it has deeper concepts by director's exquisite and superb techniques.

Keywords: Voyeurism; Sexual Instinct; Desire; Self-Viewing; Narcissism

1. Voyeurism and Possible Pleasure

In the first part, the author suggests that "mainstream cinema, and the stereotypes in which it has consciously evolved, depicts a closed world that ignores the audience's presence and magically reveals itself, creating a sense of isolation for them and stimulating their voyeuristic fantasies."

In the evolution of cinema, a rule is implicitly formed, and because of its virtual and situational character, it becomes a world of its own, a world that has to be watched as the main act. So that in the process of "watching", the audience has consciously or unconsciously entered a unique vacuum. Therefore, in the process of "watching", the viewer has entered a unique vacuum, whether consciously or unconsciously. This is also the source of the sense of isolation. As for the voyeuristic fantasy, it exists, as mentioned above, on the basis of the erotic pleasure obtained through the viewing object. The object of the viewer is likely to be "lustful" without being aware of it when it is being viewed and watched as an object. The viewer's choice of everything, consciously or unconsciously, is due to an instinctive "controlled curiosity". Freud interpreted it as the sexual instinct.

Freud raised the sexual instinct to an unprecedented height and gave it the status of a driving force in the development of history. All major events in history, the processes of civilization, are derived from the sublimations of the sexual instinct. However, not all the sublimations. The peculiarity of the sexual instinct lies in the fact that it has been present since infancy, stemming from curiosity about it for human genitalia, for the private parts of man. This active, spontaneous sexual instinct also creates the active nature of the viewing fetish. The satisfaction of curiosity does not disappear easily with age; the instinctive desire is engraved in the genes.

Freud also suggested that the three stages of development of sexuality in young children, from "oral" and "anal" to adult, are described in terms of personality. These three stages are described in terms of personality, which are the "id", "ego", and "superego". The incompleteness of young children's minds, their hazy curiosity about self-consciousness, and their boldness about privacy make them engage in such real behaviors as "voyeurism". However, unlike what the author says, I believe that although they are not free from their sexual instincts, they do not necessarily behave in this way only because of their sexual instincts. Certainly there is an underlying voyeuristic desire to satisfy the adults' desire by watching. However, it has to be admitted that after adulthood, due to the indoctrination of conscience, moral and legal constraints, although there is the expression of the superego, but also further suppress the ways of expression of sexual instincts. Therefore, in the process of viewing, what is satisfied includes a large part of the instinctive desire to watch, and a part of the repressed sexual instincts that is also dissolved in the visual experience.

A film narrated from the voyeuristic point of view is often appealing to the eye and allows the viewer to take on the perspective quickly. It is the inverse of the extreme development of voyeurism, in which the characters are the shadowy group of people who

cannot repress their sexual instincts by adult and thus place their voyeuristic eyes on other objects. Of course, his actions and psychology must have been simplified, thereby weakening the the complexity of the character. This allows us to expand the horizon of voyeurism in spying on others. Like a flashlight light hitting the bottom of a well, it reflects more of the dark side while seeing what is down there.

The author points out that in the darkness of the cinema, the nudity of the audience is repressed, so they are more likely to project their desires into the viewing. This view essentially suggests that the audience's desire for voyeurism in the cinema environment is projected as a desire to watch, and this desire to watch has to be projected onto the performers. In fact, this desire is not limited by the subject matter, but is magnified by the degree of fit between the subject matter and the desire itself.

Therefore, having the space of hidden independence and the instinct of selfhood formed in the evolution of social laws and personal growth, it provides the audience with a unique pleasure. This is an inextricable link between two binary subjects and brings a natural advantage for the director to bring the audience into the situation: the active sexual instinct in the form of a viewing fetish narrows the viewer's field of vision and compels him to open his eyes to search and peer.

2. Primal Desire and the Narcissistic Viewing Fetish

In the second part, the author suggests that "film satisfies the primal desire for the pleasure of watching, and it further develops the viewing fetish in terms of narcissism."

First of all, the authors openly point out that in the mainstream cinemas, curiosity and the desire to watch merge with a fascination for the face, body, and surroundings of the characters. That is to say, in terms of the desire to watch, in the larger sense, films have the role of satisfying that desire from the perspective of desire. For example, in the movie "Rear Window", the leading man Jeff is pre-set as a masculine point of view, and his girlfriend Lisa, in order to attract his attention, turns on a light every time when she say her name, thus visually piecing a moving female image for the public step by step. When we appreciate the beauty of the whole movie, we have been preset to the pilot of the hero to satisfy the desire of self-viewing with his desire and curiosity.

Consider further, when we engage in "self-viewing", do we really achieve "self-viewing" as we would like to? Although the result of the viewing is same, which is a charming and attractive woman. While in the process of viewing, the sequence and the projection of desire are bound to be different from the point of view of the male protagonist. Self-viewing satisfies the ego instinct and comes from the ego instinct, which is more of a sensual, random behavior and desire. The point of view of substitution is to temporarily put the ego into the shell of the male protagonist's instinct, but deep inside our hearts and instincts, we still have unique ideas about the order of beauty, the presentation of beauty and the choice of beauty. Therefore, the author would argue that the film satisfies the viewing fetish from the aspect of narcissism rather than from the aspect of the ego. For as long as it is narcissism, it is the fascination and illusion of the self, the glorification and pursuit of ideals and desires. It cannot reveal the true self in its most essential and core aspects, but can only put the glorified ideals and desires, that is, the highly idealized self, on top of the protagonist's (or the camera's) point of view, and satisfy the desire to watch by not conforming to the innermost ideals.

The author also cites the mirror stage as an example, arguing that film and mirroring are somehow similar in terms of the individual viewer's identification of himself. Lacan, the founder of the mirror stage, combined Saussure's semiotics and Hegel's mirror science to produce a philosophical system of his own. The "mirror stage" is described as the process of self-identification in infancy, from the initial "unconsciousness" to the gradual identification with the self through the image of the mother holding her in the mirror. The experience of completeness and novelty is enhanced by the fact that "the child's vision of the body transcends its prime mover" when it finds in the mirror a self-like rather than an ego-like presence.

This apparent misidentification of the image is instead perceived as a projection of the reality of the self-image, and this projection in turn leads to the next step of re-introduction of the self, and so on. As mentioned above, the viewer's chosen point of view often exists after the completion of a highly idealized narcissism. He is satisfied, not only because he projects his instinctive desire for voyeurism, but also because before choosing this point of view, he sees himself in the mirror and finds a common ground. I think that there is not only a high degree of identification with the mirror - the self in the film - but also the positive effect of the law of attraction. The selection and selection, identification and identification of the self in the film is a positive glorification. In the high level of

self-intake, in the cycle of self-identification, people will keep approaching the "perfect" self in the mirror, which is also the evolution of "viewing fetish".

When the movie breaks up and the lights come on, everyone comes back to their senses and feels their hearts shrink, shaken by the sudden return of their real selves, and refreshed by the obvious difference between virtual and reality. The sense of reality will make the audience forget time and the world, but in fact it is also a reminiscence and nostalgia for the on-screen, subjective self. The projection of the ideal has one less fulcrum, and the desire is repressed by everything again because of the disappearance of the screen. The more this happens, the more the viewer's subconscious re-glorifies the already idealized, narcissistic self, all because of a resignation to the suppression of desire and a demand to satisfy the desire for more viewing. The author also adds that when the main characters played by the stars show differences, they form the center both on-screen, or in the context of the film, and off-screen, i.e. in the viewer's perspective. It may also be because of this that the audience becomes doubly obsessed with the idealized self, thus further increasing the influence of the star.

From the macro to the details, from the concrete to the abstract, the author meticulously introduces us to the principles of cinema for satisfying the pleasure of human viewing and the fascination with the human form. On the one hand, the author relates the psychological and psychoanalytic doctrines of Freud, Jung and others to the presentation form, operation mechanism and performance of the actors in the film, and on the other hand, he combines the psychological psychology of human viewing with the important elements of the film, showing a vacuum and hidden voyeuristic perspective, discovering the meaning from the most subtle details, and raising the interpretation of the film to a new perspective. And this conclusion actually stems from the author's unpleasant view of traditional narrative films, and his criticism and reflection on the existence of gender gaze in cinema. Admittedly, films are complex and interpretations can be diverse, but my view is also as the author says, that there should be more interpretations of the female figure and narrative in electro-phonography than just the surface emotions.

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