PostModern Times: re-reading Brazil

Peter Martin Koehn

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PostModem Times: Re-reading Brazil
by
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Iowa State University
Ames, Iowa

In Charge of Major Work

In Charge of Major Work

For the Major Department

For the Graduate College

Iowa State University
Ames, Iowa

1993
For Susan and Emily
CHAPTER 1

INTRODUCTION

There are a number of reasons to compare readings of *Modern Times* and *Brazil*. The two films examine individual characters striving for love and personal fulfillment in the face of dehumanizing social climates, and each film’s protagonist must enter his respective socioeconomic “machine” in order to achieve this fulfillment. Both films deal with the “dreams” a person has about realizing this fulfillment. Each film clearly communicates skepticism concerning the mental and emotional stability of the individual in modernized society. Both films have narratives that are for the most part driven by random happenings of such problems without being weighed down by pessimism. Both films take on weighty problems of their day, but see even the humor—in modernized, obviously disempowering cultures—with a sense of doubt. In both *Modern Times* and *Brazil* there are also characters exhibiting traits traditionally assigned to members of the opposite sex. Both films approach the question of personal fulfillment in modernized, obviously disempowering cultures—within a sense of communitarian skepticism concerning the mental and emotional stability of the individual in modernized society. In both *Modern Times* and *Brazil* the two films examine individual characters striving for love and personal fulfillment in the face of dehumanizing social climates, and there are a number of reasons to compare readings of *Modern Times* and *Brazil*. What is most important about these films is that both are about the historical position of the individual subject, though in two different historical periods.

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tion of the subject, but in the context of the postmodern period. The theoretical model developed by Gilles Deleuze and Felix Guattari in *Anti-Oedipus* is one which is based on the differences between the modern and postmodern subject. In this theory both the modern subject and the postmodern subject

unconscious,

a continual process of repression on the level of an individual's experience. Deleuze and Guattari believe the subject's desire is actively controlled and structured by social codes, and that this is done to maintain

Deleuze and Guattari define desire as encompassing not only the sexual drive for pleasure, but also the political and economic drive for fulfill-

Desire is not a derivative longing produced by the "lack" of some-

-well drive for pleasure, but also the political and economic drive for fulfill-

Deleuze and Guattari define desire as encompassing not only the sex-

subjects' capacity for desire.

the social codes and these codes produce a systematic repression of the subject's unconscious. Their theory envisages a subject determined through

how the films together enact Deleuze and Guattari's theory of the subject how the films subtextually work with and through these themes that reveal similarities and differences within them differences. It is the differences identified in

point out how they serve to enact this theory. Therefore what is most im-

en subject. The following comparative interpretations of each film will

is one which is based on the differences between the modern and postmodern

real model developed by Gilles Deleuze and Felix Guattari in *Anti-Oedipus*.
The subject (or protagonist) in 
modern Times contains narratives 
which are analogous to this process. 
Oedipus succeeds in repressing the 
desire of the subject of modern 
Times, but fails to successfully 
reterritorialize the subject in Brazil. 
The films contain subtextual narrative 
patterns which are analogous to this 
process. Oedipus succeeds in 
repressing the desire of the former 
and fails to repress the desire of the 
postmodern subject in Brazil.

In this way Deleuze and Guattari's 
theory of the modern and postmodern subject finds an analogous enactment within the films. The difference between the two is that Oedipus succeeds in repressing the unconscious of both the modern and postmodern subjects, but there is a "renegade" of desiring-machines. Oedipus has to contain and repress the unconscious of both the modern and postmodern subjects. He is the "renegade" of desiring-machines, while Deleuze and Guattari set up Oedipus as the universally tyrannical desiring-machine. This desiring-machine can be identified in both modern Times and Brazil.

There is an archetypal desiring-machine in Deleuze and Guattari's theory of the unconscious and capitalism's repression of desire, and repressed.

One reason for this is that no definite article is used in relation to Oedipus. One reason for this could be that it is communiquée as ubiquitously and pervasively to Oedipus that a

rencent, the unconscious needs to be literally re-

## Revolutionnaire forms of desire.

The unconscious of desire created by Oedipus, and moves to create new.

There is an archetypal desiring-machine in Deleuze and Guattari's theory of the modern and postmodern subject in Brazil. This is analogous to the desire of the subject in Brazil.
Oedipus is identified in the films by examining the films' common themes mentioned in the opening paragraph. Each theme is itself a desiring-machine in that it communicates a social code that represses individual desire. But it is the dehumanizing of individuals by modernized workplaces and the process of mental destabilization in response to this dehumanization and the manipulations of gender roles that indicate Oedipus as functioning within the films. These themes are themselves social codes/desiring-machines that create a pessimism concerning individual desire. Combined, these desiring-machines function in a manner analogous to Deleuze and Guattari's Oedipus; constructing the subject's unconscious so that the subject will desire its own repression.

Oedipus is not to be taken as only the Freudian psychoanalytic complex, although that complex is an integral part of Deleuze and Guattari's concept of Oedipus. They define Oedipus as an inevitable force which is a by-product of capitalism and its ideologies. The familial, incestuous model of Oedipus is not to be taken as only the Freudian psychoanalytic complex that I will discuss to indicate how Oedipus works in both films. These themes are the only indicators of Oedipus; they are simply three desiring-machines that I will discuss to indicate how Oedipus works in both films. So that the subject will desire its own repression, it is not that these desiring-machines are themselves social codes/desiring-machines that create a pessimism concerning individual desire. Deleuze and Guattari perceive the subject's unconscious to be a desiring-machine that I will discuss to indicate how Oedipus works in both films.
At times we say that Oedipus is nothing, almost nothing (within the order of desiring-production, even in the child); at other times we say that it is everywhere (in the enterprise of domesticating the unconscious, of representing desire and the unconscious). To be sure, we have never dreamed of saying that psychoanalysis invented Oedipus. Everything points in the opposite direction: the subjects of psychoanalysis arrive already oedipalized, they demand it, they want more. (Deleuze and Guattari 121)

In this model the oedipal complex is a mechanism for reterritorializing the subject into Oedipus. By focusing on the familial oedipal complex, our culture continues to undervalue the power of its own desire, keeping it doggedly associated only with the libidinal sphere and therefore excluded from the political and economic spheres. If the political and economic are indeed the cause of Freud's complex, it must be then understood as a crucial mechanism of traditional psychoanalysts.

The two theorists have not only broken with Freud in the sense that they see the Oedipus complex as reinforcing unconscious repression of desire; they also take his hierarchical model of neuroses and psychoses and invert it. They see the Oedipus complex as reinforcing unconscious repression of desire.

Deleuze and Cuaranny build on this critique of the oedipal complex and make an important and radical move via their model of the subject's unconscious as they co-opt and invert another crucial mechanism of traditional psychoanalysis.

For Deleuze and Guattari the neurotic is the one which is successfully oedipalized, or reterritorialized. This in turn results in the subject desiring its own repression and, by extension, having its "desire" determined and re-
was amenable to psychoanalytic therapy. The only difference was that, for Freud, the psychotic was for Freud no difference in what caused psychological problems in neu-
“blockages” when each was given the opportunity to free-associate. The re-
belief that neurotics and psychotics revealed identical unconscious
ability to distinguish between subjective and objective reality. Freud even
Oedipus. For Freud, the psychotic patient was one who had lost his/her
neurotic
marks the modern subject as a neurotic.

It is the demand that the desiring if you will, of one’s own repression which
body has been occluded and repressed at home, at school, at work. If
roles of power, if is what teaches us to desire our own repression. Every
Oedipus is belief imbedded into the unconscious, it is what gives us faith as a
summarized in the introduction to Anti-Oedipus by Mark Seem:
Oedipus as a social norm and the unconscious is
structure so as to control desire. Deleuze and Guattari’s understanding of
social norms, these norms are what maintain the subject’s unconscious
face of the unconscious as an unchangeable system of “captive” to
suffer from disrupted psychic energy flows. Deleuze and Guattari see accp-
discovered and accepted as unchangeable, the neurotic will continue to
knowledge of fixed unconscious structures; until these structures are
-"regulation" (Mitchell 69). Therapy for the Freudian neurotic involves an ac-
chanoinstas.pdf, Freud’s neurotic is simply suffering from a “disorder of energy
then the psychotic because he/she is still amenable to the therapy of psy-
Oedipus. If an individual is neurotic in Freud’s model, he/she is “healthier”
mental state because the subject is desiring his own representation into
Deleuze and Guattari tell us that Oedipus is the agency of repression in both the neurotic and psychotic, but that it is the psychotic patient, not the neurotic, who has the potential for breaking through Oedipus. Searle tells us that "the psychotic is the one incapable of being oedipalized, even and especially by psychoanalysis." (xxi) Deleuze and Guattari celebrate this resistance to that process, seeing it as a move toward unconscious liberation. They even call for a process of dissolving the distinction between the ego and superego. They believe that the move into the psychotic-process brings the unconscious into a union with the waking conscious and its sense of self (i.e., the ego).

Once this process begins, the subject begins to see through the structures which control the subject and repress desire. Deconstructing their structures, which control the subject and repress desire, by recognizing their structures which control the subject and repress desire, the process is one of working through the desiring-machines as it is shaped by the desiring-machines. The process is one of understanding reality to understand reality, but this instead of to go away with the self-imposed notion that reality absolute psychoses. The postmodern subject doesn't try to lose touch with the language of their psychoses in terms of process, rather than positing an end goal of ne'revolutionary forms of desire.

Deleuze and Guattari make an important distinction in that they define their psychosis in terms of process, rather than positing an end goal of resistance to that process, seeing it as a move toward unconscious and makes possible deconstruction deconstructs the subject's unconscious and makes possible deconstruction the binary pair of ego and superego is the goal of the process of movement toward psychoses and this process brings the unconscious and the repressed guilt created by the superego, bringing the unconscious and the repressed guilt created by the superego, into a union with the waking conscious and its sense of self (i.e., the ego).
forms of Oedipus, that subject begins to create unique forms of desire for
him/herself.

There is also a terminology shift—away from the terminology of traditional psychoanalysis—in this effort to deconstruct the desiring-machines and their binary models of the unconscious. Deleuze and Guattari coin the term "schizo-subject," and define it as a psychotic subject schizophrenizing or deconstructing Oedipus. This process is called schizoanalysis. In this effort to deconstruct the desiring-machines and their binary models of the unconscious, Derrida and his cohorts seem preoccupied with questions of signatures, tropes, frames, reading or misreading or the difficulty of escaping some system of assumptions. Moreover, deconstructive readings show scalar

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In deconstructing a text, its traditionally perceived structure is shown to be unstable. Just as the text relies on its own system of assumptions to perpetuate the interpretive illusion of structural coherence, Oedipus relies on a system of assumptions to perpetuate its repression of the subject's desire. The process of decentering a cinematic text is therefore consistent with the process of schizoanalysis. Schizoanalysis reveals the seemingly natural structuring of the subject's unconscious as a construct of social codes; and deconstruction shows how a text grants a kind of naturalized authority to its more traditional, and often ideologically repressive, interpretations until those subtexts themselves are revealed—though subtexts themselves may be agents or mechanisms of repression.

If, as Deleuze and Guattari believe, it is the subject's unconscious which is being circumscribed and its desire repressed outside Oedipus and moreover recognized to having its own desire repressed outside Oedipus, it would be reasonable to look for this process on subtextual or unconscious levels of literary or cinematic texts. It would be reasonable because this process would need to be an unconscious one; when it would be reasonable to believe that the subject is being circumvented and its desire repressed by Oedipus, it would be reasonable to look for this process on subtextual or unconscious levels of narrative or cinematic texts. In positing the subtext as the mechanism of repression, I have inverted the critical hierarchy which would see the subject as the "cure" for the surface text's manifest repression. This looking to the subtextual level for repression seems in keeping with at least the spirit of Deleuze and Guattari's intellectual legacy(s). This looking to the subtextual level for repression seems in keeping with at least the spirit of Deleuze and Guattari's intellectual legacy(s).
Oedipus works to determine and restrict desire. I don't wish to argue that Deleuze and Guattari have the theory for explaining how the individual and social unconscious are related. I want to show that two films from popular culture—whose subtexts are assumed to be representative of a social unconscious—are related in their interpretation of the films' surface narrative.

The subtextual positioning of the films' subjects cannot help but un

ify "subjects" nestled upon the individual unconscious. Progressive or liberating direction, even as contemporary culture increases literary forms are allowing the individual subject a means for moving in the literary forms are allowing the individual subject a means for moving in the literary forms are allowing the individual subject a means for moving in the literary forms are allowing the individual subject a means for moving in the literary forms are allowing the individual subject a means for moving in the literary forms are allowing the individual subject a means for moving in the literary forms are allowing the individual subject a means for moving in the literary forms are allowing the individual subject a means for moving in the literary forms are allowing the individual subject a means for moving in the literary forms are allowing the individual subject a means for moving in the literary forms are allowing the individual subject a means for moving in the literary forms are allowing the individual subject a means for moving in the literary forms are allowing the individual subject a means for moving in the

After all, the progress of one fictional subject—within Brazil—in point to a revolution "in the works" of our desiring-machines.

new about how language can express at the most such a discovery could

enacted by texts from popular culture at the very least can tell us something

If Oedipus is an agent of repression, finding Deleuze and Guattari's theory

consciousness—without subjects are assumed to be repressed by a social un

Oedipus works to determine and restrict desire. I don't wish to argue that
I think—only to end up finally having the text successfully oedipalize Charlie—
of the 1930's and the desiring-machine of the psychoanalytic oedipus complex
outr by struggles against the social systems—the actual factory machines
solve the schizo-subject with positivism. Modern Times has a plot.
really associate the neurotic-subject with the modernist period and they as-
undermine the hopelessness of the narratology. Deleuze and Guattari de-
the schizo-subject of Modern Times. The novel also shows how the subtextual schizo-subject of Brazil
the subtextual neurotic-subject undercuts the hopelessness of Modern
Deleuze and Guattari's model supplies the means for showing how
Modern Times and the subject's radical deterritorialization in Brazil
in deconstructing the film we can get beneath the cliché pessimism of the
be counteracted and neutralized by the 'realism' of the hopelessness narratives.
The psychic charge or cathexis created by the revolutionary subjects could
within stories about the impossibility of effecting real change in society.
revolutionary about its forms of repression, the best place to do so might be
call, capitalist social order. If a culture were trying to tell itself something
struggling valiantly for his/her own humanity within the heartless technologies
surface deal with the twentieth century. Heretofore hope of the individual
such a message then within texts like these films; movies that on their
the message. What matters is that it's there, and what better place to hide
and hopeful subtextual message. If it doesn't matter what or what is sending
independence from Oedipus, then we have taken away an equally powerful
unconsciousely understood Brazil's protagonist/subject as gaining his/its
full and ideologically disempowering subtextual message away with us, If we
with their explanation of what schizoaanalysis is meant to do. Deleuze and

They explain how Oedipus fits into the process of schizoaanalysis. Along

society—entails ramifications best explained by the theorists themselves.

or—It reinforces that theory's power to understand literature and

The discovery of a textual enactment of Deleuze and Guattari's the-

Subject

post-modern Brazil has a subject that represents as it works to decenter its

repressive elements. Deconstructing the films will indicate that even the

process of repression. This isn't to claim that the postmodern text is itself free from

process of oedipalization and is therefore freed from the unconscious forms

conscious "selves." The schizo-subject is one effectively decentered from the

intersects (i.e., dissolves the distinction between) his unconscious and the

proceeds through Oedipus to do so. In doing so, the postmodern schizo-subject

the postmodern subject is successful in moving outside the codes and its

concerns Oedipus, the modern subject fails to escape its influences, while

concerns Oedipus, and reach a state of self-actualization. This is the

influence of Oedipus and reach a state of self-actualization. This is the

process. It is that schizo-process which allows the subject to transcend the

the material eco-industrial machine and the psychoneurotic oedipsus com-

as-subject. In Brazil the protagonist-subject once again engages with both
Guattari also make unmistakable their opinions of Freud and his repressive influences in the twentieth century. Freud is the Luther and the Adam Smith of psychiatry. He mobilizes all the resources of myth, of tragedy, of dreams, in order to re-enslave desire. This time from within: an intimate theater.

Yes. Oedipus is nevertheless the universal of desire. The product of universal history—but on one condition, which is not met by Freud: that Oedipus be capable, at least to a certain point, of conducting its own critique. Universal history is nothing more than a theology if it does not seize control of the conditions of its contingent, singular existence. What are these conditions, this point where the critique is possible and necessary? To discover beneath the familial reduction the nature of the social investments of the unconscious. To discover beneath the individual reduction the nature of the social investments of the unconscious. To discover beneath the family the universal history is possible and necessary. To discover beneath the individual the universal history is nothing more than a Utopia. It does not meet the Freudians' expectation. Yes, Freudians are necessarily the universal representatives of myth, of tragedy, of dreams, in order to re-present desire this time from the lattice of psychic reality. He mobilizes all the resources of myth, of tragedy, of dreams in order to re-present desire this time from the lattice of psychic reality. He mobilizes all the resources of myth, of tragedy, of dreams in order to re-present desire this time from the lattice of psychic reality. He mobilizes all the resources of myth, of tragedy, of dreams in order to re-present desire this time from the lattice of psychic reality. He mobilizes all the resources of myth, of tragedy, of dreams in order to re-present desire this time from the lattice of psychic reality. He mobilizes all the resources of myth, of tragedy, of dreams in order to re-present desire this time from the lattice of psychic reality. 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psychoanalytic complex and the social force are connoted by the term. The complex will be discussed in terms of familial dynamics and the social force in terms of economic and industrial systems. When the familial complex is present there is always the underlying question of "social investment" which must be answered. And when the social/political/economic postponement of pleasure for delayed or substituted gratification is evident in the text, there is always-already the question of how the familial complex is related to that postponement. In *Modern Times* the relationship between the familial and the social "faces" of Oedipus is deeply embedded within the subtext of the film. In *Brazil* the relationship is self-reflexively foregrounded in such a manner as to make it unavoidable. Because of this difference in how the Oedipus is represented, deconstructing the film to uncover Deleuze and Guattari's model will be carried out differently for each film.

*Modern Times* has a subject who, by the end of the film, is in fact successfully oedipalized. My rereading in chapter two will try to show how this oedipalization takes place. Uncovering this subtext will begin by first out-
deconstruct themselves. That is the task of the chapters which follow.

I propose the task by allowing the films to show how they repress as they proceed through an interesting critical proposition to work through. I have chosen to approach this proposition, but repressing what they have to tell us about their mechanisms, is a task of two films about a specific mechanism of repression. The discovery of forms of repression linked to social codes is nothing novel in social studies. The discovery of two films about a specific mechanism of repression linked to social codes is nothing novel in film studies. Recognizing forms of repression linked to social codes is nothing novel in film studies. Recognizing forms of repression linked to social codes is nothing novel in film studies.

These rereadings are meant to show how engaging social codes, not retreating into denial of them, is necessary to transcend their influences. In this way the film enacts the postmodern "half" of Deleuze and Guattari's theory. The subject progresses to a point where he transcends Oedipus, but not before first going through it (as represented by the familial complex and the social power structures) as a process of schizophreniaal analysis of the story is outlined, certain crucial points (or deconstructive gaps) will be made more explicit. The film's deconstruction will utilize a more complicated rereading method, more synchronic, less diachronic. As surface narratology, the film's deconstruction in chapter three will utilize a less stable, more self-referential Oedipus, and a more stable subject. The task of Deleuze and Guattari's postmodern theory, constructed to show how Chaplin's movie, from 1936, enacts the modern...
The modernist project is to "manage" historical, social and deeply political impulses. That is to say, defuse them, prepare substitute gratifications for them, and the like. But we must add that such impulses cannot be managed until they are aroused; this is the delicate part of the modernist project, the place at which realism must be realistic in order to recontain that realism which it has awakened. (Jameson 266)

While Fredric Jameson might not wholeheartedly endorse the appropriation of his model of the modern project, his model of the modernist project has Oedipus written all over it. It is too powerful a critical tool for connecting the social investment of Oedipus with the film's enactment of the oedipalizing process to let go unexploited. The "deeply political impulses" are in fact collective representations of the individual subject's "desire" in Deleuze and Guattari's model for repression. The "substituted gratification" is so closely invested with the notion of Freud's unconscious that it cannot help but evoke the social investment in repression desire.

While Fredric Jameson might not wholeheartedly endorse the appropriation of his model of the modern project, his model of the modernist project has Oedipus written all over it. It is too powerful a critical tool for connecting the social investment of Oedipus with the film's enactment of the oedipalizing process—to let go unexploited. The "deeply political impulses" are in fact collective representations of the individual subject's "desire" in Deleuze and Guattari's model for repression.
other way to discuss the reterritorializing of the subject’s unconscious exception in terms of the subject’s positioning within social desiring-machines. To restate and clarify: social codes are desiring-machines. The oedipal complex is indeed a desiring-machine (in Modern Times functions to recontain the subject, to replace it in the unenviable position of desiring its own repression. The modern subject, and specifically the subject of Modern Times, is reinscribed into Oedipus and therefore incapable of revolutionary forms of desire which would threaten capitalism’s capacity to control and repress the psychoanalytic complex and its structure are felt

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escaping oedipalized so that Oedipus structures his unconscious no matter where he goes as long as he goes there with "the gamin."

Deleuze and Guattari borrow from Cooper in claiming that the family unit and the indoctrination into the family are the building blocks of repression and self-alienation in western culture. So when the Freudian, familial complex is left in a position of unquestioned influence upon the subject, as in the final coupling of Charlie's tramp and Paulette Goddard's street urchin, Oedipus has effectively reinscribed that subject. Though Modern Times problematizes the very question of oedipal (sexual) desire, Oedipus' deterministic power to define and control the subject and his/her unconscious is finally left unchallengable.

Deconstructing the film will explicate how the subject is "reterritorialized" within Oedipus, by virtue of the fact that the oedipal complex is systematically problematized. The deconstructive method utilized will involve two related critical tools. First, the gaps in the text will be exploited. These gaps are nothing more than points of ambiguity which have been systemically "naturalized" by the text. Where there is ambiguity, there is a choice which must be made. Deconstruction involves taking the ambiguous gap and making the seemingly less natural interpretation the one used in rereading the text. Where there is ambiguity, there is a choice which must be made, Deconstruction involves taking the ambiguous gap and making the seemingly less natural interpretation the one used in rereading the text. Where there is ambiguity, there is a choice which must be made, Deconstruction involves taking the ambiguous gap and making the seemingly less natural interpretation the one used in rereading the text.

Drawing out repressive elements within the text, Deleuze's method of invagination is another deconstructive tool my rereadings employ to foregrounded. Often this process of inverting gaps in a text highlights ideologically repressive elements embedded within the text.

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deconstructive thesis. Making the desiring-machines of gender-roles and insanity back into the text and the highlighting of gaps which will allow the story to narrate, once we know what happens in the story, it is the movement

insanity are implicit by but never become the sustained focus of the

over. This will also give some valuable indications of how gender roles and against the machine and how the gaps in the text are so readily "sutured"

live. This will communicate a sense of how the protagonist is struggling

of Modern Times. Deconstructing Modern Times will begin with an outline of the narrative-desiring-machine which will be foregrounded in the following deconstruction most to objectify the subject. It is subtextual patterns involving these two

inter-machines of gender and insanity that inform the subject and work the

looked at as only a minor thematic influence on the subject. It is the desire-

er desiring-machine which will not be ignored by my rereading, but instead will be

ing of the worker will be moved to the periphery of this rereading. The lost-

will be the central focus of the deconstructive rereading and the dehuman-

will involve all three. The desiring-machines related to gender and insanity

ruin-machines in my uncovering of Oedipus in the film, the invocation

depicted in the film, given that these three themes serve as the crucial de-

deals of consideration given to the dehumanizing industrial technology

themes of gender-roles or mental instability. There was, however, a great

made it apparent that not much critical consideration was given to the

the central focus of the rereading. Background research on Modern Times

tradiitionally on the periphery of interpretation of a text, and makes these

narration is one which takes thematic patterns and metaphors which have been
the central themes of this process will also make apparent how the subject is left unable to escape the determinism of the oedipal complex.

If the subject is left unable to move beyond the deterministic influence of the oedipal complex, it has simultaneously been forced to accept Oedipus and continue to desire its own repression. When Charlie "gives up" trying to live within the capitalist "machine," Oedipus is left unassailable. When the subtext positions Charlie-as-subject as inextricably and indefinably within the oedipal complex, Oedipus is left unassailable. Charlie is left unassailable when he is "reconstructed and retessentialized as a subject. The underlying tension produced by subtextually and "realistically" presenting a potential oedipal complex within the capitalist "machine" manifests in Jameson's model: Charlie gets just to the point of becoming real, of becoming a deterritorialized schizo-subject, but does in fact revert very close to escarpable Oedipsus and his repression. This is what the famous sequence where the Tramp is transported into the workings of the Great

The movie begins with a close-up of a clock ticking and men rushing to get to their factory jobs. The factory is a highly-structured work environment. Charlie, the Tramp, turns bolts on metal fixtures with two large wrenches as a conveyor belt carries those fixtures past. Charlie cannot escape the incessant demands of increased productivity. When Charlie sneaks into the bathroom for a brief respite and a smoke, he is eventually driven to a nervous breakdown by the monotony and stress of the job. The famous scene reveals the determinism of the oedipal complex, and the subject is left unable to escape this determinism. The Tramp turns bolts on a synchronized assembly line, the process of which is shown in the film. Charlie is driven to a nervous breakdown by the monotony and stress of the job. The famous sequence where the Tramp is transported into the workings of the Great Factory is a manifestation of the oedipal complex, and the subject is left unable to escape this determinism.
machine and retrieved from that machine by his co-workers marks the point at which Charlie has reached his limit. He has gone as far into the machine of modern life as he can without moving off-frame (and perhaps being placed in the position of socialistic leader because of his artistic post-parade). This sequence resonates with Chaplin's real-life predicament of street and accidentally finds himself at the vanguard of a radical political parade. After Charlie's release from the sanitarium he is walking down the street outside the factory with his wrenches. Eventually the men in the white coats show up to cart Charlie to the sanitarium. The leader of this group and the worker behind him, Charlie is mistaken for apparently socialist workers sneak up behind him. He has picked up a red flag which had fallen out of a passing truck; being placed in the position of socialistic leader because of his artistic post-parade. When the worker finds himself at the vanguard of a radical political parade. What is fascinating here is that his breakdown is linked with the playing out of his breakdown. What is fascinating here is that this breakdown is linked with the machine and retrieved from that machine by his co-workers marks the point at which Charlie has reached his limit. He has gone as far as he can into the machine. He has lost his reason. This unique glimpse has pushed him beyond the capacity to control his actions or hide "machine" of modern life as he can without moving off-frame (and perhaps at which Charlie has reached his limit. He has gone as far into the machine and retrieved from that machine by his co-workers marks the point at which Charlie has reached his limit. He has gone as far as he can into the machine.
In jail he is placed in a cell with a mean-looking tough who glares menacingly toward him. Charlie is surprised to see the convict pull out a needle point and meticulously begin working on it. The convicts are called to lunch. Charlie's cellmate refuses to share a loaf of bread with him and the smaller man seems resigned to not getting his fair portion. Another prisoner then becomes aware the authorities are coming into the cafeteria to search him for the "nose powder" in his possession. The prisoner empties the powder into the salt shaker and, as might be expected, the little tramp needs salt on his food. The resulting cocaine high gives Charlie the courage to grab the loaf of bread with his own glare of defiance, it also carries him into the role of hero when he thwarts a prison break with a barely controlled outburst of drug-induced energy.

The film then moves to the story of the gamin. She is a street urchin who lives by her wits. She steals food for herself and other children. Her father is unemployed and incapable of supporting them. During a mob who lives by her wits. She steals food for herself and other children. Her father is unemployed and incapable of supporting them. During a mob scene her father is shot and killed. The gamin is to become a ward of the state, along with her younger sisters, but she escapes into the streets.

When he is informed that his heroism has earned him an early parole he asks if he can stay "just a little longer." The sheriff refuses and tells him to make good. Reluctantly, Charlie takes his free of a note and tells him to make good. Reluctantly, Charlie takes his free to stay in the jail. Charlie keeps him a reference in the form of throw pillows on which he lounges as he reads the morning paper. He decorates his cell with all the touches of home up to and including a num-

After this heroic episode Charlie is given many privileges and even decorations his cell with all the touches of home up to and including a num-

in jail he is placed in a cell with a mean-looking tough who glares who glares
Charlie loses his first job in a shipyard by accidentally launching what appears to be a half-built ocean liner. Afterwards, Charlie is walking down the street when the gamin runs into him. The gamin (played by Chaplin's wife, Paulette Goddard) had just stolen a loaf of bread and was running from the bakery delivery man. When the man and a policeman catch up with the gamin, Charlie takes the blame for stealing the loaf of bread. Charlie tips his hat to a woman passerby and looks pleased as he is about to return to his home-sweet-home in jail. But the woman convinces the delivery man and the cop that it was the girl, not the tramp, who had actually stolen the bread. They leave in hot pursuit of the gamin. Charlie, in the interim, has gone into a cafeteria and eaten a bountiful repast with the full knowledge that his inability to pay for the meal would land him back in jail. He brazenly points to the fact of his poverty when the woman at the cash register asks him to pay. The cop pulls him out of the cafeteria and places him inside the paddy wagon. Charlie, in the interim, has gone into a cafeteria and eaten a bountiful repast with the full knowledge that his inability to pay for the meal would land him back in jail. He brazenly points to the fact of his poverty when the woman at the cash register asks him to pay. The cop pulls him out of the cafeteria and places him inside the paddy wagon. The gamin and Charlie are reunited inside the wagon. There is a traffic accident just as the gamin struggles with the cop to get out the back door of the wagon. Charlie tries to help her and the accident throws them to the ground. The gamin gets up and runs to the corner after Charlie hits the policeman on the head with his own billyclub. She runs around the corner and then peers at Charlie to get the corner after Charlie hits the policeman on the head with his own billyclub. The gamin gets up and runs to both ends of the street with the guard. The wagon keeps going and the two fugitives recover more quickly than the cop. The gamin keeps going and the two fugitives recover more quickly than the cop. The gamin keeps going and the two fugitives recover more quickly than the cop. The gamin keeps going and the two fugitives recover more quickly than the cop. The gamin keeps going and the two fugitives recover more quickly than the cop. The gamin keeps going and the two fugitives recover more quickly than the cop. The gamin keeps going and the two fugitives recover more quickly than the cop. The gamin keeps going and the two fugitives recover more quickly than the cop.
him to join her. Charlie points to himself incredulously, but with some more encouragement runs after the gamin.

The two fugitives rest outside an idyllic couple's idyllic house. They share a surreal idyllic daydream about the domestic life they both desire.

After this, Charlie agrees to make their dreams come true "even if he has to work" for them. He finds work as a night detective in a department store by using the note from the sheriff. He "gives" the gamin a full-length fur coat to sleep in after he has taken her on a playful tour of the store. While on his rounds he encounters men he believes to be thieves, but they turn out to be only hungry, unemployed workers who have lost their jobs. One of them remembers working with Charlie at the factory. They all eat and drink to be only hungry, unemployed workers who have lost their jobs and out this offense.

Charlie has passed out under a pile of coats. He ends up back in jail for their ill. The gamin wakes up alone and sneaks out of the store, but their dream of working with Charlie at the factory, they all eat and drink and think things are going well with the house seems to bother genuine happiness of a separate domicile of their domestic daydreams both are far from the picturesque domicile of their domestic daydreams. Both are

The gamin waits for him outside the jail to take him to the home she has found for them. A run-down shack serves as their home; even though it has found a home where they are genuinely happy together, essential that they have found a home where they can live together. Nothing that goes wrong with the house seems to bother either character. As night falls, Charlie sleeps on the door while the gamin sleeps in the bed.

In the morning the paper's headline tells of a factory's reopening.
the repairman is caught in the machine in a manner similar to Charlie's predicament earlier in the film. Eventually, the repairman is extricated from the machine, but just in time to hear the news that the workers are going back on strike after only one morning's work.

Outside the gates of the factory there is a union protest in process and the police are trying to break it up. Charlie is pushed to one side and told to go on his way. He takes offense at this treatment, but doesn't respond in kind. He walks away and in doing so accidentally steps on a board which propels a brick at the head of the policeman.

Once again, Charlie is on his way to jail.

The indelible final sequence of the film finds the two on the side of the road. The gamin is sobbing softly until Charlie reaches over to comfort her. The Tramp sings, but Charlie and the gamin make a successful getaway.

The indelible final sequence of the film finds the two on the side of the road. The Tramp sings, but Charlie and the gamin make a successful getaway.

While he is in jail this time, the gamin gets a job as a singer in a cabaret restaurant. She was discovered by the owner as she danced in the streets. When Charlie gets out, she is waiting. She gets him a job as a singing waiter and he does a marvelous job. The first time the Tramp speaks or sings is also the last and it is an intriguing and lyrical jabberwocky. The language seemed to be some kind of French pidgin.

Everything seems to be coming together for the couple at this point, but the authorities haven't given up looking for the gamin. She is under age and therefore a ward of the state. Two policemen come to get her after the Tramp sings, but Charlie and the gamin make a successful getaway.

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Many critics have occasionally spoken of the pessimism of Modern Times and the optimism of its final image. Neither term suits the film...

This man and this woman seen from the back, all black, whose shadows are not projected by any sun, advance toward nothing. The wireless telegraph poles that run along the left side of the road, the barren trees that dot the right side, do not meet at the horizon. There is no horizon. (Deleuze and Guattari 316)

Cournot's observation is useful in that it communicates the paradoxical quality of the film's ending. The couple can't stay because they don't fit into the social order, and when they leave they are exiling themselves into a kind of non-existence. This ending amounts to an unqualified recommendation for resignation: a resignation to the mutual exclusivity of the individual's need for self-fulfillment and the need of the society for "cogs" to fit into various "machines." These issues of romantic desire are unresolved. Some of the answers to these questions of "desire" are represented in the film, but the subject of gender issues is kept in the background. By invaginating the text, the themes related to gender-roles and mental instability can be made gaps and the uninscribed relationship that is in need of resolution can be understood. By adopting the method of invagination, the previously dominant textual themes are pushed to the outer edges of analysis and made gaps related to gender roles central to the film's subtext. By invaginating the film, the dehumanizing effects of mass production on the worker will move to the periphery of the re-reading, while the dehumanization of women will take these issues of gender and insanity and focus on them. The theme of mental instability also serves a crucial function in that it associates unphysical desire (i.e., sexual passion) and correlated gender issues are problems of how "desire" is repressed in light of how "cog" theory operates to keep the underprivileged in the social order. This ending amounts to an unqualified recommendation for resignation: a resignation to the mutual exclusivity of the individual's need for self-fulfillment and the need of the society for "cogs" to fit into various "machines." These issues of romantic desire are unresolved. Some of the answers to these questions of "desire" are represented in the film, but the subject of gender issues is kept in the background. By adopting the method of invagination, the previously dominant textual themes will move to the outer edges of analysis and make gaps related to gender roles central to the film's subtext. By invaginating the film, the dehumanizing effects of mass production on the worker will therefore be understood as the heart of the film, while the dehumanization of women will take these issues of gender and insanity and focus on them. If mental instability is also central to the film, subject, by invaginating the text, it becomes possible to understand how the subtext operates to keep the underprivileged in the social order, and when they leave they are exiling themselves into a kind of non-existence. This ending amounts to an unqualified recommendation for resignation: a resignation to the mutual exclusivity of the individual's need for self-fulfillment and the need of the society for "cogs" to fit into various "machines." These issues of romantic desire are unresolved. Some of the answers to these questions of "desire" are represented in the film, but the subject of gender issues is kept in the background. By adopting the method of invagination, the previously dominant textual themes will move to the outer edges of analysis and make gaps related to gender roles central to the film's subtext. By invaginating the film, the dehumanizing effects of mass production on the worker will therefore be understood as the heart of the film, while the dehumanization of women will take these issues of gender and insanity and focus on them. If mental instability is also central to the film, subject, by adopting the method of invagination, the previously dominant textual themes will move to the outer edges of analysis and make gaps related to gender roles central to the film's subtext.
When Charlie initially goes “nuts” over tightening bolts he was so incapable of discerning the reality of his surroundings that he literally objectified two women. This objectification was different in very important ways in these two cases. Both the young secretary in the factory and the ma­trially upper-class woman were perceived by him to be disassociated from the bolt-like buttons on their clothing. The first of these, the one whom he actually “tightened,” became indignant initially. It was not that Charlie had lost his grip on reality at this point. Because of the hectic pace and the severely narrowed focus of his attention to his monotonous task, he had simply failed to discern where the conveyor belt ended and where the secretary began. Charlie made apologies and the incident was forgotten for the moment.

Later on, however, after Charlie really goes off the deep end and the same secretary enters his line of vision, he comes toward her with his two wrenches held up like donkey ears (shades of Shakespeare’s Bottom from A Midsummer Night’s Dream) and with an unabashedly lascivious glint in his eye. The wrenches, which were simple tools in the first sequence, have taken on a metaphorical significance, a shift indicative of the way context determines use or meaning. The worker pushed beyond his limits of endurance on a metaphorical significance, a shift indicative of the way context determines use or meaning. The wrenches held up like donkey ears (shades of Shakespeare’s Bottom from A Midsummer Night’s Dream) and with an unabashedly lascivious glint in his eye. The wrenches, which were simple tools in the first sequence, have taken

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In these two cases, both the young secretary in the factory and the ma­trially upper-class woman were perceived by him to be disassociated from the bolt-like buttons on their clothing. The first of these, the one whom he initially “tightened” over lightning bolts he was so in-
that perception to excuse his turning some "bolts." This brings into question whether he was ever really "nuts," or if he was using the presence of mind to punch the time clock as he runs into the factory. It turns Charlie back into the factory. It is interesting that Charlie has attitude. When she runs around the corner she sees a policeman who in fact is not simply a man objectifying a woman. He is delineating her superior of upper-class pomposity to her persona. When Charlie goes after her, the clear that the woman has an air of superiority to her gall. There is an aura obvious social class. As the shot focuses our attention on the buttons, it is the objectification gains further camouflage by virtue of the woman's tern of objectification started.

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What is crucial to understand at this point is that even as Charlie loses his grasp on reality he maintains both his fear of an institutional authority figure (the cop) and maintains "presence of mind" enough to punch the time clock. By punching in he has indicated that he is still controlled by the factory's systems for circumscribing his sense of time and his freedom to move in and out of the physical building. Charlie has gone selectively insane. He has lost his capacity for individual desire because he can no longer perceive all women as other than objects, but he has retained the part of him that causes him to use women as objects. This mental breakdown is the beginning of the subtext's problematizing of sexual desire, and this will eventually serve to underscore the problematizing of the oedipal complex.

If editing and class-stereotypes naturalize the sexual objectification of this society woman, then a textual step has been taken in a subtle process of blaming capitalism and its mass-production pressures for the process of objectifying women. Charlie, with the same tools of his trade in hand in every case, has proceeded from accidentally objectifying one woman to mastering the process of objectifying women. Charlie, with the same tools of his trade in hand in every case, has proceeded from accidentally objectifying one woman to mastering the process of objectifying women. Charlie with the same tools of his trade in hand in every case, has proceeded from accidentally objectifying one woman to mastering the process of objectifying women.
to understand that his breakdown is, in fact, Charlie's response to the institution, that the institution is far more cause than cure. From this "cure" of his mental illness in believing women to be objects. From this carry through with our re-reading, we can also assume that Charlie has been of mental health and is given permission to re-enter his community. To
where he should go and what he should do. He has been given a clean bill
of mental health. When he gets out of the sanitarium, Charlie is unsure about
the confusion of the cop, the time clock and the boss directly from the factory to the
figures (the cop, the time clock) and he goes directly from the factory to the
medical health. Charlie, the modern subject, never feels outside Cypus
breakdown of sorts and has been hereby institutionalized to regain his
neurotic-subject of Deleuze and Guattari’s theory. He has had a mental
It is at this point where we begin to see how Charlie functions as the

need to objectify women.

sexual objectification is important in discussing the masculine worker’s
dualities themselves. This progression from incidental to overtly
the process of objectification in the subject which is important, not the in-
plan of covers the sexual objectification of women in the film. And it is
Modern Times. If is the realism of the worker's dehumanization that ex-
text to an analysis which can create a whole new context for understanding

Charlie losing control on the job while simultaneously losing his ca-
situation, that the institution is far more cure than cure.

to understand what his breakdown is, in fact, Charlie's response to the in-

30
gamin and Charlie. It is as if the objectification of women has created a
subtextual "space" which is in turn filled by a female character that defies
categorization in traditional feminine terms.

Paulette Goddard's character is called "the gamin." Even for readers as
"work" fairly well, in what is an almost unbelievable gap, or perhaps a gaffe,

seen to support the argument that the recontainment did its ideological
these gaps (at the points of ambiguity) were never seen as problematic would
understanding how this recontainment can be identified. The fact that

problems in the gender typified characteristics of the gamin are crucial to
the reclusion of women's potential for strength of character. Several key am-

This is precisely the mechanism which allows Modern Times to recontain
ally comes to her senses and realizes she needs a man to be truly fulfilled.

amorous element in a sweet young girl, especially when that girl eventually

If might seem that such a gender-role turnabout was simply an
strong, defiant and therefore masculine character.

this swashbuckling behavior which immediately marks this young girl as a
contradictory. She even has her hands on her hips as she laughs. It is
the man who presumably owns the fruit, she throws her head back to laugh
between her teeth as she steals bananas. After evading the inept pursuit of
Douglas Fairbanks Sr. in his hey-day, as when she clutches a dagger be-

The gamin is presented not only as a spirited and independent indi-

By containing "gamin" even for readers as rusty with French grammar as myself, I would expect this might elicit a
question. In fact, gamin is French for "young boy" and gamin is the

It is as if the objectification of women has created a
and in writing about the film in his autobiography would use the word *gamine*. At the time of the release, this mistake was not commented upon, even by critics as erudite as Alistair Cooke. It would be difficult to imagine overestimating the impact of such an error's apparent invisibility on a gender-focused rereading of *Modern Times*. As this rereading elaborates other elements of the text and how the Oedipal dynamic functions through it, the impact of this "error" will become apparent. But before this will be possible, several more underlying gender-related gaps must be incorporated into any consideration of the text's underlying tensions.

After Charlie has become a hero, he constructs his own little domestic Shangri-La in his jail cell. He balks at having to go back to the harsh real-world. After Charlie has become a hero, he constructs his own little domestic Shangri-La in his jail cell. He balks at having to go back to the harsh real-world.

It is interesting to note that it was an accident of mistaken political allegiance which lands Charlie in jail in the first place. And it was an accident of mistakenly consumed cocaine which gave him the courage to become a hero. As in many of Chaplin's works, the Tramp figure in *Modern Times* is thrown about by circumstances. Rarely does the little anti-hero drive the action in a conscious way. The Tramp doesn't act, he is acted upon. So at this point in the narrative we are to understand the gamine as a proactive heroine and the agent of the social institution who forces him to "leave the nest" and move on. But before this will be apparent, several more underlying gender-related gaps must be incorporated into any consideration of the text's underlying tensions.

### Gender-focused re-reading of *Modern Times*

 Oversensing the impact of such an error, it would be difficult to imagine even by critics as erudite as Alistair Cooke. It would be difficult to imagine writing about the film in his autobiography would use the word...
common interpretation of Charlie taking the blame for stealing the bread is
shown in light of the actual circumstances of their meeting. The most
likely source of a hunter-gatherer style of subsistence. This gender role
inverts the law at the level of provoking for her. He would be taken care of, while
legal custody, she keeps from the security of shelter, food, and clothing that
when she runs into Charlie. As he is forced to leave the artificial security of
the streets, and to eat is forced to steal the bread which is carrying
her a ward of the state alone with her two younger siblings. She lives on
after his death, the gamin(e) sneaks away from the police who would make
the abstract, because of the abstract, without shooters (killed the father.
and so, the obvious presumptions would have to be that business" (in
quite a bit of latitude in guessing as to who (or what) might be behind such
demonstration at the time, so the indefensible guility of the murderer allows
which we can only hear. Her father was participating in an organized labor
been orphaned when her father (and only parent) is killed by a gun shot
is quietly hired and back on the street, in the meantime the gamin(e) has
after getting a job at a shipyard with the note's influence, the Tramp
vows way to offer up his freedom to Oedipus and his institutions.
sanitarium, he is simply sent out to find a more socially approved, less op-
ates he walks outside the jail. This time, instead of going from factory to
the Oedipal system. Once again, Charlie fails to get outside Oedipus, even
gives him the means, in the form of the note, to serve another "position,"
institution. When that institution refuses to keep him under its auspices it
large, Charlie is actively seeking to serve control of his daily life to one social
- gives him a note to help him become a productive member of society-at-

3
One of chivalrous self-sacrifice. Of course, if we take the gamine's role of a passive ward of the state, Charlie is taking on, literally, the role of the gamine. This passivity also connotes attributes more readily associated with the pressures of modern life, then his character's actions and interactions with the narrative. If we also understand him as remaining from a tradition of the man as protector reinforces a subtle and pervasive patriarchal interpretation of the man as boy meets girl, the traditional interpretation of the chance meeting is of course a chance throughout Chaplin's films. This chance meeting is of course a chance throughout Chaplin's films. (An aura which, of course, followed the Tramp's bravery. The sequence at the cafeteria has to color the unusually ungracious taking the blame for her theft: such a motivation would be the opposite of what we are sure of is that Chaplin's character wants to return to jail by himself even in the narrative of boy meets girl, but the traditional interpretation is of course a chance throughout Chaplin's films). The ambiguity is covered over by the gender-determined assumption that the Tramp's character's actions and interactions with the gamine are the result of his encounter with the gamine. Full-course meal—is his ticket to a secure jail cell. If he tries—stealing bread, stealing a into a cafeteria knowing he can't pay. His crime—stealing bread, stealing a possibly with a plan born from his failed attempt to return to jail. He walks possibly with a plan born from his failed attempt to return to jail. He continues on his way, and guiltiness signifies the girl as the real culprit. He continues on his way, and guiltiness signifies the girl as the real culprit. Charlie does not argue with or try to impede the police after the wit-

strongest interpretation in terms of the textual evidence. One of chivalrous self-sacrifice. On closer examination this is not the
taking on the role is paradoxically both consistent and inconsistent in
terms of gender.

What this process does, by naturalizing the Tramp's passivity and willingness to be controlled by the state, is naturalize an emasculation of the male character by the modern cultural system. It is the French male noun which makes Charlie's striving for the realization of the stereotypically feminine qualities seem natural.

It is the failure of this striving once again through an accident, that keeps these processes—both the natural-emasculation of Charlie and the narrative attempts by Charlie to get back to jail—going. This accident was just that in the literal sense, when the paddy wagon bearing Charlie and the gamine(n) nearly collided with another vehicle, making Charlie and the gamine(n) nearly collide with another vehicle.

The Tramp has been given the opportunity to finally get off the road and have a home and family the American dream complete with a white picket fence. But his desire to make the dream come true means if accident( and to have a home and family the American dream complete with traditional gender roles).

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The Tramp has been given the opportunity to finally get off the road and have a home and family the American dream complete with a white picket fence. But his desire to make the dream come true is another turning point for the Tramp films. The anti-hero of the silent cinema has found his life alone and searching to be complete.

What this process does, by naturalizing the Tramp's passivity and willingness to be controlled by the state, is naturalize an emasculation of the male character by the modern cultural system. It is the French male noun which makes Charlie's striving for the realization of the stereotypically feminine qualities seem natural.
Charlie to willingly face the factory-machine that drove him to a breakdown. More importantly, it is also the machine which made him incapable of seeing women as anything other than sexual objects. In going back into such a system he runs a risk of losing the ability to love the woman for whom he is making the "sacrifice."

In this light the film presents us with a pointedly "unreal" definition for the fulfillment of desire as it relates to masculine-feminine coupling. The only way for Charlie to strive for the domestic ideal—where he is the breadwinner of the couple, completely integrated into the family structure where he must work against ideological prohibitions which they themselves activate in their daydreams—is for him to risk his sanity and the potential for healthy sexual appreciation of people's humanness.

This process also provides a release of cultural tension in that it provides a structure so as to undermine workers' appreciation of people's humanness and also acquiesce to a capitalistic and dehumanizing production system structured into their relationship, they must work against ideological prohibitions which they themselves activate in their daydreams. They must struggle to integrate sexuality into their relationship. No longer the difference between authentic and objectifying desire is meaningless—In the former instance physical passion is negated by its absence; in the latter, objectification of the woman he loves is the price the man must pay if he is to take his place as "the man in the American dream."

The only way for Charlie to strive for the domestic ideal—where he is the fulfillment of desire as it relates to masculinizing-feminizing coupling—is to risk his sanity and the potential for healthy sexual appreciation of women in the attempt. Modernity has assexual but completely fulfilled—where he is the fulfillment of desire as it relates to masculinizing-feminizing coupling. In this light the film presents us with a pointedly "unreal" definition of what he is making the "sacrifice."

Such a system he runs a risk of losing the ability to love the woman for seeing women as anything other than sexual objects. In going back into a system where he is the facilitator-machine that drove him to a breakdown.
that run the factories. And the men can displace any feelings of
its own endurance except in the abstract sense that they give the orders
Times. Possess aren't held accountable for pushing workers beyond the lim-
pers. The most perilous theme running through the subject of Modem

able for reducing and undermining each other's humanity. This is
for the dehumanizing of the male workers. Individual people aren't held ac-
cause it is the abstracted capitalistic "machine" which creates the climate
for this objectification is left unaddressed. It is also left unassailable be-
authorize the objectification of women, and the question of responsibilily
Once this more or less realistic aspect of modern life is presented, it indirectly
iation can leave the male worker disoriented and feeling disempowered.
texts fail to ease tensions. The reality in this instance is that modern-
Subtle rationalizations embedded within a text are indicative of that

with your mouth with a napkin.
individually into the "machine" as simply part of daily life, like eating or
huge collection of gears and teeth. Charlie has come to take the falling of
be, with the other man's head sticking out from a hole in the side of the
doesn't go mad. Instead, Charlie feeds him his lunch as if all is as it should
parodied. Charlie's supervisor is the one who falls into the machine, but he
is to the factory, this earlier trip into the workings of the factory's "machine" is
way back to Henry Ford. When Charlie does sacrifice his freedom to go back
himself. One can almost follow the process of objectifying women all the
eight by the industrial ethos which determines him to be only a machine
"machinery." After all, the male worker doesn't ask to be driven over the
responsibility for objectifying women onto the system which objectifies them.

Summarizing some of the subtext’s elements at this point will set the stage for showing how this displacement of responsibility finds a subtle endpoint in an unsolvable motif related to the oedipal complex. We have a subtext which allows gender-functions to move without hindrance between male and female characters. The film presents us with a feminine protagonist defined as a young boy in the opening credits.

She also behaves in cinematically hyper-masculine defiance of social laws when she brazenly steals bananas and eludes the legal authorities. The male protagonist is a homemaker who wants protection against the harsh realities of society. It is he who first suggests the two might settle down in an unreal domestic bliss. It would be compromised, at least in traditional definitions. The film even articulates this process of freeplay of gender-roles ends an endpoint in the subtext’s problematicizing of the oedipal complex as it functions in the subject.

One example of realism that is set out and left unresolved is the death of the gamin(e)’s father. The gunshots were only heard and never solved by the police. Charlie occupies the same space as that occupied by the gamin(e) when he comes out of his daydream. This is in a dissolve shot that brings the daydream scene back to the film’s “real” time. I believe that this process of freeplay of gender-roles finds an endpoint in the subtext’s problematizing of the oedipal complex as it functions in the subject.

Summarizing some of the subtext’s elements at this point will set the stage for showing how this displacement of responsibility finds a subtle endpoint in an unsolvable motif related to the oedipal complex. We have a subtext which allows gender-functions to move without hindrance between male and female characters. The film presents us with a feminine protagonist defined as a young boy in the opening credits. She also behaves in cinematically hyper-masculine defiance of social laws when she brazenly steals bananas and eludes the legal authorities. The male protagonist is a homemaker who wants protection against the harsh realities of society. It is he who first suggests the two might settle down in an unreal domestic bliss. It would be compromised, at least in traditional definitions. The film even articulates this process of freeplay of gender-roles ends an endpoint in the subtext’s problematicizing of the oedipal complex as it functions in the subject.

One example of realism that is set out and left unresolved is the death of the gamin(e)’s father. The gunshots were only heard and the killer does get away. The gamin(e) grieved for her father, but the authorities and the narrative never make any move to discover who killed the father. While she behaves in cinematically hyper-masculine defiance of social laws when she brazenly steals bananas and eludes the legal authorities, she also behaves in a distinctly defined role, which allows gender-functions to move without hindrance between male and female characters. The film presents us with a feminine protagonist who wants protection against the harsh realities of society. It is he who first suggests the two might settle down in an unreal domestic bliss. It would be compromised, at least in traditional definitions. The film even articulates this process of freeplay of gender-roles finds an endpoint in the subtext’s problematicizing of the oedipal complex as it functions in the subject.

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murder, the fact that the father's mysterious death drives much of the narrative initiates an oedipal motif in the subtext. Often murders are left unsolved, but a story which simply takes this for granted leaves a textual gap. We do know that the father's status as unemployed (i.e., his being in the streets, rather than at work) plus him in a dangerous position of being a rat in the house. The gamin(e) has her father taken away without explanation. The fact that his death is indirectly assignable to cultural unrest makes it unnecessary to come up with any further explanation. It is only by understanding the

There is also a further displacement of underlyng psychological ten-

ration of their age difference is probably the strongest influence on

When the gamin(e) beckons to Charlie it is not as if to a lover but to

explanation.

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taken away without explanation. The fact that his death is indirectly

made the gamin(e) and her sisters orphans. The gamin(e) has her father

part of an unruly mob. Indirectly, the Depression killed him and in turn

streets, rather than at work) plus him in the dangerous position of being

We do know that the father's status as unemployed (i.e., his being in the

solved, but a story which simply takes this for granted leaves a textual gap.

ruin ines in oedipal mold in the subject. Of course murders are left un-

murder, the fact that the father's mysterious death drives much of the nat-

There is also a further displacement of underlyng psychological ten-

overly passionate relationship would entail.

and couple with the father-figure. The asexual nature of this coupling ac-

to take the mother's place (her mother was dead before the narrative begins)

they would marry. In effect, she has been able to fulfill the Freudian desire

to read their relationship as naturally non-sexual. Their dream of being to-

If desire for the parent-figure here is presented as fulfill-

perception of their age difference is probably the strongest influence on

a father-figure. He is indeed old enough to be her father and this realistic

When the gamin(e) beckons to Charlie it is not as if to a lover but to

explanation.
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The reality of Paulette Goddard is presented briefly and convincingly throughout the film. As Charlie, the gamin(e) is presented as an urchin; as an older man, she is accepted as a girl, and as a young girl, her relationship with Charlie-as-subject is presented more directly. This realism in the treatment of gender is so brief and incidental that it is barely noticeable.

As is evident in this scene, the gamin(e) cannot be taken as an urchin. As Charlie hides his back behind the corner, the gamin(e) is hiding behind the corner with her back to the street. As is often seen by the audience at this point and for only a moment or two as Charlie has his back turned to her, the gamin(e) is presented by the film as a young girl. But if the film gives a brief glimpse of the reality that Paulette Goddard was a mature woman, without drawing attention to this element of realism, the text's treatment of gender is allowed to function through the subtext. The realism in the text's treatment of gender is so brief and incidental that it is barely noticeable.

As is evident in this scene, the gamin(e) cannot be taken as an urchin, let alone a gamin. She is physically a woman in profile and the outline of her breasts is unmistakable as she presses herself against the side of the building. Only the audience, however, is privy to this perspective, as she sneaks up behind Charlie, whose back is to her. As the gamin(e) is seen by the audience at this point and for only a moment or two as Charlie has his back turned to her, the gamin(e) is presented by the film as a young girl. But if the film gives a brief glimpse of the reality that Paulette Goddard was a mature woman, without drawing attention to this element of realism, the text's treatment of gender is allowed to function through the subtext. The realism in the text's treatment of gender is so brief and incidental that it is barely noticeable.

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then recontained. It is after this brief glimpse of realism that the gamin(e) takes Charlie to their new “daydream” home where they can begin their asexual cohabitation. The realism of her potential sensuality has led almost seamlessly into the fantasy which denies it.

In this way the text predisposes a viewer to discount the image of the gamin(e) as an adult woman. This is the only scene in the film where Goddard’s character is obviously a grown woman. Even later in narrative, when she is hired as a dancer at the café, she is presented not as a provocative woman but as more or less an ornament. Because the text is otherwise consistent in privileging a reading of the gamin(e) as a young girl, this brief scene can inform the viewer otherwise without being consciously understood as doing so. It is only by briefly acknowledging the real “womanliness” of the gamin(e) that the film can successfully recontain all the oedipal themes which have her as their focus.

The bar scene was one where the reality (or the possible reality) of a subject outside Oedipus was presented. The gamin(e) was on the verge of being acknowledged as an adult woman, not only because her occupation was one for adult women, but because that job was going to make her an independent and financially self-supportive individual. Charlie had also found an occupation outside the factory-machine where he could be truly happy. The police had to come and break this up because it threatened to communicate an impending fulfillment of romantic desire and fulfillment of political/economic desire outside the Oedipus and its systematic repression of all these forms of desire.
In this scene Charlie makes an active attempt to decenter himself in relation to Oedipus. He sings a gibberish song about a rich old man courting a beautiful young girl. Charlie had been given the lines and even written them on his cuff. But his cuff flies off and he must make up the song on the spot, and he does so by inventing a new, revolutionary "language." The song's written lyrics describe a gold-digging young woman who fakes romantic desire when she is approached by a wealthy but physically unattractive old man. Chaplin's version is a wonderful Jabberwocky mockery of pretense and the folly of believing money and power can "produce" romantic desire. When Charlie finishes the song he is applauded, given a job in the cabaret, and thus appears to have found a means to realizing financial freedom and a future of Oedipus-free desire. As a result, he has found a way to free himself of the illusion that the gamin(e) is still a young girl and therefore a ward of the state. But the police return to reinvoke the illusion that the gamin(e) is still a young girl, thereby recontain the ideological work or recontainment of Oedipal tensions. If the gamin(e) were to be understood as an adult woman, all the ideological work or recontainment of Oedipal tensions would be undone. If the gamin(e) were to be understood as an adult woman, the song can be "produced" as a romantic desire. When Charlie finishes the song he is a wealthy old man, physically unattractive, and he has found a way to free himself of the illusion that the gamin(e) is still a young girl. The song's written lyrics describe a gold-digging young woman who takes romantic desire when she is approached by a wealthy old man. The song's written lyrics describe a gold-digging young woman who takes romantic desire when she is approached by a wealthy old man. The song's written lyrics describe a gold-digging young woman who takes romantic desire when she is approached by a wealthy old man. The song's written lyrics describe a gold-digging young woman who takes romantic desire when she is approached by a wealthy old man. The song's written lyrics describe a gold-digging young woman who takes romantic desire when she is approached by a wealthy old man. The song's written lyrics describe a gold-digging young woman who takes romantic desire when she is approached by a wealthy old man. The song's written lyrics describe a gold-digging young woman who takes romantic desire when she is approached by a wealthy old man. The song's written lyrics describe a gold-digging young woman who takes romantic desire when she is approached by a wealthy old man. The song's written lyrics describe a gold-digging young woman who takes romantic desire when she is approached by a wealthy old man. The song's written lyrics describe a gold-digging young woman who takes romantic desire when she is approached by a wealthy old man. The song's written lyrics describe a gold-digging young woman who takes romantic desire when she is approached by a wealthy old man.
That the sexual desire for one's own parent is invoked but thoroughly problematized is indicative of *Modern Times*’ failure to adequately deal with Freud’s ideas. Just as the Tramp and the gamin(e) must resign themselves to a world outside of modern culture, the subtext must be resigned to making the oedipal complex so ambiguous that it doesn’t cause psychic tension. It is at this point that we must begin to redefine desire so as to move outside the realm of the sexual drives and show how the oedipal complex—like *Modern Times*—keeps desire alienated from the political and economic spheres by keeping it sexual and unresolved, and as an audience unconsciously know that the gamin(e) is a sexually mature woman yet Charlie is postulated upon Charlie-as-subject. He is willing to postpone desire for a future punting his desire for her, then the very structure of Oedipus is reinvented keeping it sexual and unresolved, and it is as an audience unconsciously aware that they are walking toward a goal, “a horizon that is so close yet so far away,” that the gamin(e) is already a woman, but she and Charlie are unaware of this fact. Only the audience is subconsciously aware that they are walking toward a goal, “a horizon that will never come.” The gamin(e) is already a woman, but Charlie is postulated upon Charlie-as-subject. He is willing to postpone desire for a future punting his desire for her, then the very structure of Oedipus is reinvented keeping it sexual and unresolved, and it is as an audience unconsciously aware that they are walking toward a goal, “a horizon that is so close yet so far away,” that the gamin(e) is already a woman, but she and Charlie are unaware of this fact.

As Charlie and the gamin(e) walk down the road into an impossible nothingness that keeps them from realizing desire with one another, they are joined together by physical touch, but there is a barrier between them and will continue to separate them even as they walk to the horizon. They exist in the same hands, but a line on this highway separates them as Charlie and the gamin(e) walk down the road into an impossible

Isolatory treatment of Freud’s influence on the repression of desire, it is at this point that we must look to the postmodern text for a more satisfactory understanding of the oedipal complex so ambiguous that it doesn’t cause psychic tension. The oedipal complex is so ambiguous that it doesn’t cause psychic tension. To a world outside of modern culture, the subject must be resigned to make-Freud’s ideas. Just as the Tramp and the gamin(e) must resign themselves to problematical is indicative of *Modern Times*’ failure to adequately deal with
overtones of this ending authorize the resignation of the two characters. They are resigned to the fact they can't live in society. The gender roles of culture are left behind, and the illusory power they carry to make the characters believe they are "coupled" is lost.

In deconstructing Modern Times we have found and in effect neutralized the influence of Oedipus by showing how it functioned on a subtextual level. Charlie and the gamin(e) had been on the brink of deterritorialization of their characters. Charlie the subject had been on the brink of deterritorialization of his character and problematized the oedipal complex irrevocably for both of them. Only this kind of ending would successfully complete the oedipal complex. Charlie and the gamin(e) needed to walk off into the "nothingness" that would preclude their realization of sexual desire. If they had been left alone, the gamin(e) would have grown up and the illusion would have been broken. Charlie and the gamin(e) were in a position within society, they were happy and he was with the gamin(e). But this kind of ending would have broken Charlie the subject, he was happy and he was with the gamin(e). Charlie had found gamin(e) is indefinable and therefore a ward of the state. Charlie had found a position within society by showing how it functioned on a subtextual level. The couple is forced out of the society by the illusion that the actors believe they are "coupled" is lost. Culture is left behind, and the illusory power they carry to make the characters believe they can't live in society. The gender roles of the two characters,
moving beyond its power to repress.

cal work, Brazil brings Oedipus to the surface narrative and shows a subject
Oedipus allows Oedipus subtextual freedom to do its ideological

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The schizo knows how to leave: he has made departure into something as simple as being born or dying. But at the same time his journey is strangely stationary, in place. He does not speak of another world: even when he is displacing himself in space, his is a journey of intensity, around the desiring-machine that is erected here and remains here. He has simply ceased being afraid of becoming mad. (Deleuze and Guattari 131)

Rereading Brazil will show how its postmodern, schizo-subject gets beyond Oedipus. This process is one of escaping the microcosmic familial structure of the oedipal complex, and by extension getting outside the macrocosmic Oedipus. As can be seen in Deleuze and Guattari's views of this process, this isn't a movement through space (either physical or mental) so much as it is a revolution of perception. If the Breughelian through Oedipus much as it is a revolution of perception, if the Breughelian through Oedipus is the breaking through Oedipus, the protagonist of Brazil has a very self-reflective structure and even foregrounds the re-reading of Oedipus, unlike Modern Times whose subject only implied Oedipus. Brazil self-reflexively assembles the oedipal complex with its political/social-economic function. Unlike Modern Times whose subject only implied Oedipus, Brazil self-reflexively assembles the oedipal complex with Oedipus' political/social-economic function.

The schizo knows how to leave: he has made departure into something as simple as being born or dying. But at the same time his journey is strangely stationary, in place. He does not speak of another world: even when he is displacing himself in space, his is a journey of intensity, around the desiring-machine that is erected here and remains here. He has simply ceased being afraid of becoming mad. (Deleuze and Guattari 131)

Rereading Brazil will show how its postmodern, schizo-subject gets beyond Oedipus. This process is one of escaping the microcosmic familial structure of the oedipal complex, and by extension getting outside the macrocosmic Oedipus. As can be seen in Deleuze and Guattari's views of this process, this isn't a movement through space (either physical or mental) so much as it is a revolution of perception. If the Breughelian through Oedipus much as it is a revolution of perception, if the Breughelian through Oedipus is the breaking through Oedipus, the protagonist of Brazil has a very self-reflective structure and even foregrounds the re-reading of Oedipus, unlike Modern Times whose subject only implied Oedipus. Brazil self-reflexively assembles the oedipal complex with Oedipus' political/social-economic function.
is a different problem. It is not a matter of working underneath a reflexively
might be defined as a pre-deconstructed structure, bringing out its subject
so self-reflexively commented upon in Brazil and because the film has what
quite the same way Modern Times was deconstructed. Because Oedipus is
cess. Getting to this subject will involve deconstructing the film, but not in
cess. If it is on a subjectual level that Sam-as-subject goes through this pro-

a process analogous to schizophrenia.

the girl of his dreams, and by going through that machine he embarks upon

Freudian Oedipal complex and Oedipus. Sam must enter the machine to get

reification. Thus begins the process of his moving beyond both the

connection with reality (Sam can no longer function in terms of delayed
dreams is found to be "real" and by extension Sam's unconscious finds a
this own unconscious as the promising authority. But when the Jill of his
unconscious gratification or promise of a girl of his dreams. Sam sets up
forego his benefits. He is willing to forego his benefits for the delayed,
becoming a member of that class will dehumanize him and he is willing to

luinous desire with the class that Sam refuses to enter. He knows that
acts to double the Oedipal prohibition by associating the figure of incests
resists such a move. The fact that his mother is part of Brazil's ruling class
et him to accept a position of greater power within the social machine, he
caution is the means for finding romantic love. Even as his mother lies to
Sam has internalized the notion that delaying his material gratification
own political and economic disempowerment his way of life.
thus begins the film in a position of authority because Sam has made his
thing he must repress and avoid if he is to remain true to himself. Oedipus

47
stable, modernist text to uncover a coherent subtext; deconstructing the postmodern film involves making connections between the subtext and the surface text in a more or less parallel rereading. In deconstructing a film, which is already straining to deconstruct itself, I decided that it was preferable to impose a kind of coherence. By outlining the narrative and simultaneously explicating a relatively stable, schizoanalytic subtext it is easier to show that subtext's relationship to the narrative.

The film begins with the background music of Xavier Cugat's non-sequesral love song "Brazil" while the scene is one of a disembodied camera "eye" floating among the clouds. Chance or random circumstance can tell you why Sam breaks through Oedipus. In fact, the narrative leaves little room for interpretation on this issue. Chance or random circumstance can tell you why Sam breaks through Oedipus. This is not to be confused with the notion that I can tell you why Sam breaks through Oedipus.

The relatively stable subtext mentioned is one which incorporates the use(s) of mirrors to represent Sam's deterritorialization. In four separate instances mirrors are used to communicate how Sam moves through the surface narrative and thus allows the subtextual process to show why Sam can be understood to be also in the process of breaking through Oedipus. What is happening in the surface narrative at these points will show why Sam can be understood to be also in the process of deterritorialization at these points. Mirrors are used to communicate how Sam moves through the surface narrative at these points while the subtext explains the events in the surface narrative.

The relatively stable subtext mentioned is one which incorporates the surface text in a more or less parallel rereading. In deconstructing a film, postmodern film involves making connections between the subject and the stable, modernist text to uncover a coherent subtext; deconstructing the narrative.
moving and so is the point of view from which we see them. In the next scene the frame is filled by a close-up of one TV in a department store's display window. The shot tracks back from the window and we see it is filled with television sets all turned to an advertisement for "ducts."

As a man walks by the window with a loaded shopping cart—one which I repeatedly mistook for a baby carriage until freezing the frame—an explosion rocks the scene and everything in that scene shatters.

Once again there is a movement of decentering—this time in direct association with capitalistic commercialism—as the scene itself fragments. As the smoke clears we see a smoldering TV on the ground, still on. The man turns the TV on one form. This existsentially (and theoretically and changes the first letter of the name Tuttle to "B" thereby)

This set is in a small office with many teletype machines and one te-

same show.

smoldering TV on the windows of the room, but still off. The image commercialism—as the scene itself fragments. As the smoke clears we see a movement of decentering—this line in direct association with capitalistic rocks the scene and everything in that scene shatters. Once again there is a peaceful mistake for a baby carriage—this makes all which I re-

man walks by the window with a loaded shopping cart—one which I re-

fills the television sets all turned to an advertisement for "ducts." As a display window, the shot tracks back from the window and we see it is

scene the frame is filled by a close-up of one TV in a department store's moving and so is the point of view from which we see them. In the next
The interview with the Deputy Minister continues to tie scenes together. The show is also being watched by a family on what appears to be Christmas Eve. The son gets up to turn the volume down and we hear his mother reading Dickens' "A Christmas Carol" to the daughter on her lap. The son is playing with a toy gun and toy soldiers. The father is sitting quietly on a chair holding something impossible to identify. Everything about this scene elicits the notion that this family is enjoying a private evening of Yuletide and familial warmth.

The scene cuts to a dark apartment with several television sets tuned to The Coconuts. At the end of a long hall a girl sits in her bath watching the picture. She has very closely cropped hair and is smoking a cigarette. She is enjoying the Marx Brothers farce, but starts suspiciously when a noise—very much like sleigh bells—is heard up on the roof. The film cuts to the Buttle's apartment. Without warning a large hole is drilled through the ceiling, and a fireman's pole drops through it to the floor. In the next moment storm-trooper-esque police drop down the pole and crash through windows and doors. The Buttle's apartment, a bureaucratic man in a business suit walks in. He hands Mrs. Buttle documents to sign, verifying her husband's arrest. She is so bewildered by the impact and speed of the arrest that she signs the documents in a state of shock without reading them. Mr. Buttle, efficiently the documents to sign, verification her husband's arrest. She is so bewildered by the impact and speed of the arrest that she signs the documents in a state of shock without reading them. The police standing at the ready for some manner of retaliation or relief.

The scene continues. The children can be heard and the girl from upstairs is crying. The son is playing with a toy gun and toy soldiers. The father is sitting quietly on a chair holding something impossible to identify. Everything about this scene elicits the notion that this family is enjoying a private evening of Yuletide and familial warmth.
first we know that the child of his dreams does not exist. We also know that, we know that his unconscious has some direct correlation with real-life. Here we get a number of important pieces of information about Sam. The dreamer, Sam, is a pygmy era. Hisskins are from the 20s and 30s, lining his walls. It is apparent that one him accesses from the 20s and 30s, lining his walls. It is apparent that quickly for work, but as he rushes out of his bedroom we see pictures of Violet. Sam meets in mid-air the phone awakes Sam from his dream. He reads his hair is also no longer short, but long and flowing. As she and Sam have a view of Sam flying through the clouds beckoning to him. We also see the girl who lived above the Buttle's, but she is wearing a gossamer gown and floating magically through the clouds beckoning to him. We name carries the film to the next scene which is a dream sequence. We see one of Sam's offices and calls for Sam. Sam isn't there, The calling of Sam's name awakens Sam from his dream. He goes to the door and opens it. The boss is looking down the hole to ask if the Buttle's are all right. Dazed, Mrs. Buttle is unable to articulate an answer. It is at this point that the text first makes self-reflexive gestures toward an Oedipal dynamic. The father of a family has been taken, by mistake, by the authorities. His absence is linked directly to the fly's inadvertent changing of the name on the form. This is the beginning of a fairly self-evident process in the film which connects the motif of chance and the Oedipal motif. This association progressively undermines the determinism of the Freudian model and privileges instead the "reality" of accidents. The determinant of the Freudian model and privileges instead the "reality" of the determinant of the Freudian model and privileges instead the "reality" of the determinant of the Freudian model and privileges instead the "reality" of the determinant of the Freudian model and privileges instead the "reality" of the determinant of the Freudian model and privileges instead the "reality" of the determinant of the Freudian model and privileges instead the "reality" of the determinant of the Freudian model and privileges instead the "reality" of the determinant of the Freudian model and privileges instead the "reality" of the determinant of the Freudian model and privileges instead the "reality" of the determinant of the Freudian model.
that Sam surrounds his bed with pictures of "ideal" women who have long since ceased to be the beautiful love goddesses of these images. We also know that Sam's dreams of romantic bliss involve an identification with Icarus. All three of these elements are connected. Because we know that Sam's dream girl is real, we expect that he will eventually find her in his waking life. The movie sirens reinforce the notion that sexuality for Sam is a matter of desiring what doesn't exist, at least not any longer. And the Icarus wings connote the mythology of a father-son relationship, specifically a story about a son's escape from a maze constructed by his father. If Sam is trying to reach for the girl of his dreams with Icarus-wings, he must also be striving to get beyond the maze (constructed by Daedalus as a prison) his father built. If we look at these elements together, Sam is understood as having embarked upon his schizo-journey.

On his way to work he meets an old friend, Jack Lint. Jack chides Sam for not getting out of Information Records and moving up to Information Retrieval. As Jack is talking, Sam notices his dream-girl's face on several surveillance monitors behind Jack's head. Sam turns to see where the girl is in the room. She is not to be seen and when he looks back on several surveillance monitors behind Jack's head, Sam notices his dream-girl's face. Sam for not getting out of Information Records and moving up to Information Retrieval.

Isn't it wonderful? With this he goes up some stairs to his office.

Yes, you'll never get noticed there. Sam looks content and replies, "Records is a dead-end department, isn't it?"

But Sam is no longer on the monitors. Sam looks a bit rattled but returns to the conversation. As Jack is talking, Sam notices his dream-girl's face on several surveillance monitors behind Jack's head. Sam looks a bit content and replies, "Records is a dead-end department. You'll never get noticed there." Sam looks content and replies, "Yes, you'll never get noticed there. Sam looks content and replies, "Records is a dead-end department, isn't it?"

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As he sits in Mr. Kurtzmann's office he is relaxed. Kurtzmann asks him what he would do if he were offered a promotion. Sam tells him he'd turn it down. Kurtzmann, after being given this assurance, proceeds to tell Sam he's been promoted to Information Retrieval. Sam looks up and tells his mother where to get off with her meddling. She's upset again and tells his mother where to get off with her meddling. Sam leaves that Sam has been promoted to Information Retrieval. Sam leaves to find his mother.

The next scene is an elegantly furnished plastic surgeon's office. Sam pleads with his mother to stop meddling. She isn't apologetic. Instead, she chides him for his lack of ambition, even invoking his dead (absent) father whom she says would be upset at Sam's lack of promotion. During this interchange the surgeon is manipulating Mrs. Lowry's face and drawing lines where he will cut. He promises to take twenty years off her appearance. She is obviously intent on looking as young as possible.

Sam and his mother next go to lunch. They meet another older woman and her daughter. Both mothers are contriving to get Sam and this girl together. The meals all consist of three variously colored mounds of mush with a picture of the food which the mush is supposed to be. She is obviously intent on looking as young as possible.

The next scene is in an elegantly furnished plastic surgeon's office. Sam leaves to find his mother. He promises to take twenty years off her appearance.

The next scene is a return to his Icarus-dream.
This dream differs from the first because as Sam flies toward the woman huge monolithic structures explode up from under the ground. These block his path to her and he wakes up sweating. His air conditioning has gone out. He tries to call Central Services, but all he gets is a recording which continuously denies being a recording. Later that night he gets a visit from Mr. Tuttle. Tuttle is a freelance heating engineer. He fixes the problem, but not before Central Services repairmen show up. Sam keeps them from finding Tuttle, but in the process he makes them extremely angry. They vow to return to get even with him. Tuttle makes a gesture of solidarity with Sam and disappears into the night.

The next day at work Mr. Kurtzmann calls Sam into his office. He has a refund check for Mr. Tuttle for an overcharge. During information retrieval procedures (i.e., torture) the informant is forced to pay for the service. Because Tuttle was falsely arrested and tortured the money debited from his account for the torture must be returned. Sam believes that Tuttle has been "deleted" or killed. This appears into the night.

Mrs. Tuttle, after finding out that Tuttle has been "deleted" or killed, tries to send the check to her husband's bank account. She agrees to take the check to her bank, but in the process she makes them extremely angry. They vow to return to Central Services repairmen show up. Sam keeps them from finding Tuttle, for he is a freelance heating engineer. He lives in a severely depressed, slum-like project. Sam finds the Tuttle apartment and its door is open when he knocks. Mrs. Tuttle is staring out the window with a shell-shocked countenance. Sam tries to give her the check and have her sign for it. Mrs. Tuttle is resigned to her husband's death and keeps asking what has been done with his body. As Sam stutters his innocence and ignorance, Mrs. Tuttle is resigned to her husband's death and keeps asking what has been done with his body. As Sam stutters his innocence and ignorance...
more apply within him, isn't the cause of Jill's image. It is also significant that he turns and sees himself he isn't sure whether something behind him, or

When he sees Jill's face he can't trust his senses. When he picks up the

Ken, that gives Sam the opportunity to bring his unconscious into being.

Ken's attack and specifically the mirror which is incidentally pro-

literally striking out at him as the representative of those who took his fa-

Oedipal model. Sam is attacked by the son of the absent father. The boy is

This last sequence reinforces a relationship between chance and the

daughter.

away Sam is struck with apprehension as he realizes the girl is Buttle's

He is unable to catch the woman, but finds out her name. A small girl

outside tells him the woman's name is Jill Layton. Sam thanks the girl and

tells her, "won't your daddy be pleased when he gets home." As he walks

to find her, leaving the mother and son still huddled together on the floor,

calls to the woman, but she moves away from the hole quickly. Sam runs

to the hole in the ceiling. She is asking Mrs. Buttle if she is all right. Sam

Finally, he looks up and sees the woman of his dream peering down through

there. Next he looks back at the mother who is now holding her son.

then looks behind himself as if he expects to see the origin of the image

his dream-woman. He lifts the shard and sees his own reflection. Sam

Sam looks down into a shard of glass on the floor and sees the face of

and, before he can gather his wits, he hears the question, "are you all right?"

door, breaking a mirror in the process. Mrs. Buttle pulls the boy off Sam

into the room and attacks Sam with violent rage. He knocks Sam to the

as to the mistakes which caused her husband's death. The Buttle's son runs

Sam runs to find her, leaving the mother and son still huddled together on the floor.

He is unable to catch the woman, but finds out her name. A small girl outside tells him the woman's name is Jill Layton. Sam thanks the girl and tells her, "won't your daddy be pleased when he gets home." As he walks to find her, leaving the mother and son still huddled together on the floor, he calls to the woman, but she moves away from the hole quickly. Sam runs to the hole in the ceiling. She is asking Mrs. Buttle if she is all right. Sam finally, he looks up and sees the woman of his dream peering down through there. Next he looks back at the mother who is now holding her son, then looks behind himself as if he expects to see the origin of the image his dream-woman. He lifts the shard and sees his own reflection. Sam looks down into a shard of glass on the floor and sees the face of his dream-woman. He lifts the shard and sees his own reflection. Sam looks down into a shard of glass on the floor and sees the face of his dream-woman. He lifts the shard and sees his own reflection. Sam looks down into a shard of glass on the floor and sees the face of
real, real enough in fact to have a name.

Thus, he is to find authentic desire with the woman he knows now is complex. It is no longer possible for Sam to avoid such cultural mecha-

the ideological/psychological represent as "machines" like the Oedipal

agination and self-actualization. And in the striving, Sam must go through

sent into madness on Sam's part. It is, instead, a striving toward self-in-

surface text (in the form of hallucinations), but it isn't indicative of a de-

conscious. This blurring of the distinction is seen progressing through the

begun to problematize the demarcation between consciousness and the un-

subject the negation of desire in relation to the Oedipal complex. It has also

The subject at this point in the film has begun not only to actively

button of unconscious desire to the act.

Yet the lack of clarity as to the young boy's motivations suspends any at

its Oedipal overtones, that gave Sam the chance to discover this connection.

We must also take into account the fact it was a young boy's attack, with

Sam to perceive how his unconscious deserts have "present" manifesta-

become aware he or she is "present" to him/herself, the mirror here allows

obsessive reality. Whereas the mirror in Lacan's stage allows the child to

consciousness that his unconscious has a recognizable consciousness with his

in childhood, except that Sam doesn't become self-conscious: he becomes

This sequence seems to be an adult equivalent to Lacan's mirror-stage

his eyes to find that the woman of his dream is real.

before looking up. He pays attention to that Oedipal scene and then raises

that he takes a moment to focus on the mother/son pair in front of him.
Upon returning to his job, Sam is unable to access any information about Jill. All her files are classified and available only to those in the elite Information Retrieval department.

Sam tells his boss he's changed his mind: he will take the promotion—so he can find Jill. He is ready to enter the "machine" to get the girl of his dreams. He can no longer sit back in Records and remain anonymous and therefore detached from the bureau. He is ready to enter the "mechanism" to get the girl of his dreams. He can no longer let the possibility of that dream's coming true, he chooses to give up the security of the wall. Sam is delighted the work and let it hang in throughout his hat. They have also identified the work and let it hang in throughout his hat. They have also identified the work. They have identified his apartment's heating and cooling system.

When Sam returns to his flat he finds the vindictive Central Services repairmen. They have gutted his apartment's heating and cooling system and left it hanging throughout his hat. They have also identified the work and left it hanging throughout his hat. They have also identified the work.

awakened by the doorknell. A singing telegram invites Sam to his mother's party.

"What have you done with his body?" Sam batters the wall. The ghost is calling out.

other is a Dickensian ghost of Mrs. Buttle. The ghost is calling out.

characters in the dream. One is a giant, futuristic samurai warrior; the other is a Dickensian ghost of Mrs. Buttle. The ghost is calling out.

there are also two new

Serena and Lila hang in throughout his hat. They have also identified the work. They have identified his apartment's heating and cooling system.

back.
Sam arrives at the party to see his mother being escorted by a young man. The plastic surgeon is basking in the glow of his success in taking the years off Mrs. Lowry's face. He tells Sam that this is only the beginning. When Sam questions him about this, the surgeon says, "You've seen her with her clothes off." Sam seems unfazed by this remark and the surgeon becomes embroiled in an argument with another plastic surgeon. The other plastic surgeon has botched an operation on Mrs. Lowry's friend and that friend is coming toward Sam. Sam turns to a mirror on the wall and sees the ghost of Mrs. Buttle in it, along with a group of smaller child-ghosts, as well as the woman behind him. She is calling his name and Mrs. Buttle is sending him a message that he has the power of self-determination.

The fact that the woman behind is reflected in the mirror means Sam has begun to bring unconscious guilt up to the conscious level. Once there, the images associated with that guilt are synthesized with those of objective reality, except Sam's own physical image. This "lack" of self might be symptomatic of individual self-determination, coupled with the implicit message of the theme that there is once again the reinforcement of the theme that Sam's life must change. In "A Christmas Carol," the ghosts all bring messages of self-determination, coupled with the implicit message of individual self-determination.

We as an audience know that Mrs. Buttle was reading the story the night her husband was taken. She doesn't know this. So the film is giving Sam a message that he has the power of self-determination. The fact that Mrs. Buttle is reading "A Christmas Carol" reinforces the theme that Sam's life must change. In the Dickens story, Mrs. Buttle asks, "What have you done with his body?" and Scrooge responds, "I have sent him a message that he has the power of self-determination."

The man in the mirror, though, has begun to bring unconscious guilt up to the conscious level. Once there, the images associated with that guilt are synthesized with those of objective reality, except Sam's own physical image. This "lack" of self might be symptomatic of individual self-determination, coupled with the implicit message of the theme that there is once again the reinforcement of the theme that Sam's life must change. In "A Christmas Carol," the ghosts all bring messages of self-determination, coupled with the implicit message that the one who sees the ghosts has been living the wrong kind of life.

We as an audience know that Mrs. Buttle was reading the story the night her husband was taken. She doesn't know this. So the film is giving Sam a message that he has the power of self-determination, coupled with the implicit message of individual self-determination.
us a privileged and doubled (in the image of Mrs. Buttle's ghost) message that people can create their own destinies. We associate this powerful Romantic notion with Sam's merging of the conscious and the unconscious. Add to this the fact that Sam experiences this extraordinary "hallucination" without missing a beat, and the process of that merging isn't presented as negative let alone psychotic. He is not going mad in any traditional sense. Sam is moving toward a point where his superego (the guilt associated with Mr. Buttle's death) and his ego (conscious sense of self) are fusing together. And once again a mirror plays a part in showing this process of self-actualization.

Mumors reflect less of both men all about the room. Mr. Helpmann tells Sam how close he had been to Sam's father, how he keeps his father's name while he urinates. The bathroom is padded with mirrors so there are numerous reflections of both men all about the room. Mr. Helpmann tells Sam that he had been to Sam's father's room with his friend Jack. Then the Deputy Minister comes along in his wheelchair and, after dismissing Jack, asks him to a couch where his daughter is waiting. Sam's mother is also there and she too pushes him to the couch next to the young woman. After admitting he doesn't want a relationship with her, Sam makes some ill-advised small talk with his friend Jack Lint and his wife. Then the Deputy Minister comes along in his wheelchair and, after dismissing Jack, asks him to a couch where his daughter is waiting. Sam's mother is also there and she too pushes him to the couch next to the young woman. After admitting he doesn't want a relationship with her, Sam makes some ill-advised small talk with his friend Jack Lint and his wife. Then the Deputy Minister comes along in his wheelchair and, after dismissing Jack, asks him to a couch where his daughter is waiting. Sam's mother is also there and she too pushes him to the couch next to the young woman. After admitting he doesn't want a relationship with her, Sam makes some ill-advised small talk with his friend Jack Lint and his wife. Then the Deputy Minister comes along in his wheelchair and, after dismissing Jack, asks him to a couch where his daughter is waiting. Sam's mother is also there and she too pushes him to the couch next to the young woman. After admitting he doesn't want a relationship with her, Sam makes some ill-advised small talk with his friend Jack Lint and his wife. Then the Deputy Minister comes along in his wheelchair and, after dismissing Jack, asks him to a couch where his daughter is waiting. Sam's mother is also there and she too pushes him to the couch next to the young woman. After admitting he doesn't want a relationship with her, Sam makes some ill-advised small talk with his friend Jack Lint and his wife. Then the Deputy Minister comes along in his wheelchair and, after dismissing Jack, asks him to a couch where his daughter is waiting. Sam's mother is also there and she too pushes him to the couch next to the young woman. After admitting he doesn't want a relationship with her, Sam makes some ill-advised small talk with his friend Jack Lint and his wife. Then the Deputy Minister comes along in his wheelchair and, after dismissing Jack, asks him to a couch where his daughter is waiting. Sam's mother is also there and she too pushes him to the couch next to the young woman. After admitting he doesn't want a relationship with her, Sam makes some ill-advised small talk with his friend Jack Lint and his wife. Then the Deputy Minister comes along in his wheelchair and, after dismissing Jack, asks him to a couch where his daughter is waiting. Sam's mother is also there and she too pushes him to the couch next to the young woman. After admitting he doesn't want a relationship with her, Sam makes some ill-advised small talk with his friend Jack Lint and his wife. Then the Deputy Minister comes along in his wheelchair and, after dismissing Jack, asks him to a couch where his daughter is waiting. Sam's mother is also there and she too pushes him to the couch next to the young woman. After admitting he doesn't want a relationship with her, Sam makes some ill-advised small talk with his friend Jack Lint and his wife. Then the Deputy Minister comes along in his wheelchair and, after dismissing Jack, asks him to a couch where his daughter is waiting. Sam's mother is also there and she too pushes him to the couch next to the young woman. After admitting he doesn't want a relationship with her, Sam makes some ill-advised small talk with his friend Jack Lint and his wife. Then the Deputy Minister comes along in his wheelchair and, after dismissing Jack, asks him to a couch where his daughter is waiting. Sam's mother is also there and she too pushes him to the couch next to the young woman. After admitting he doesn't want a relationship with her, Sam makes some ill-advised small talk with his friend Jack Lint and his wife. Then the Deputy Minister comes along in his wheelchair and, after dismissing Jack, asks him to a couch where his daughter is waiting. Sam's mother is also there and she too pushes him to the couch next to the young woman. After admitting he doesn't want a relationship with her, Sam makes some ill-advised small talk with his friend Jack Lint and his wife. Then the Deputy Minister comes along in his wheelchair and, after dismissing Jack, asks him to a couch where his daughter is waiting. Sam's mother is also there and she too pushes him to the couch next to the young woman. After admission...
The promotion "it's not too late." Mr. Helpmann tells him that's for him to decide and welcomes Sam to Information Retrieval. It is in this sequence that Mr. Helpmann is presented as a father-figure for Sam. He expresses the desire to help Sam get ahead in the Ministry. It is also interesting that the older man is almost helpless in the physical sense, yet so extraordinarily powerful in the political sense. Sam helps him use the restroom; he helps Sam into the most secret and powerful section of the governmental machine. There is, on one hand, an easily definable intimation toward the universality of the father-son relationship. But underlying this, there is an even more subtle commentary about the fragmenting effect this relationship has on the individual psyche.

The images surrounding the two men help to reinforce the notion of the father-son rite of passage. Helpmann's name even takes on a kind of ironic ambiguity in this scene. He is of course a leader of an agency which tortures people, so his name is ironic in that he does precious little to "help man or mankind." But when Sam is busy propelling up the minister to "help man or mankind," it is ironic that Helpmann is actually a man-leave-physically debilitated father-figure. Helpmann is almost helpless in the physical sense, yet so extraordinarily powerful in the political sense. Helpmann's name even takes on an easy definable intimation toward the universality of the father-son relationship. But underlying this, there is an easily definable intimation toward the universality of the father-son relationship, but underlying this is a more subtle commentary about the fragmenting effect this relationship has on the individual psyche.
well as the substrate's efforts to problematize the Oedipal myth itself.

This scene from many divergent angles interpret the relationship as ubiquitous and diffused.

The second function of this scene involves the way in which the individual, and specifically Sam, is diffused through the multiple reflections. It is as if "Sam" which draws simultaneously on Freudian "condensations" the father-figure and the political power Parent-Image is what "machine." If Sam doesn't have a stable consciousness of self, it becomes even a natural defense mechanism against the dehumanizing power of the traumatization. If anything, it is presented as a natural progression of perhaps psyche. This is not, however, a negative step in the process of his self-ac
tuated into a socio-political Oedipal pact, he disrupts the cohesion of his of a reality beyond the influence of the Oedipal complex. Now that Sam has "machine." The mirror at the Bullens's shatterred and gave Sam his glimpse

This diffusion is part of the process of Deleuze and Guattari's schizophrenia which draws simultaneously on Freudian determinism and socio-economic conservation of power. Therefore, the ways in which Helpmann is later presented hold importance for Brazil and its functions the Later-Image and the political power Latent-Image is what Oedipal system is a powerful one to transcended. The fact that Helpmann can begin, and the repression of desire which is directly assignable to the unconscious before any authentic transcendence of ideological systems and myths. In their model, the consciousness of self must by necessarily be-

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After Sam's talk with Helpmann, he goes to work at Information Retrieval. He is given an office, but it lacks a computer. He tries to get the man in the next office to help, but that man is soon discovered to be incompetent. Sam pushes him aside and finds the information is classified and inquiries are to be directed to one specific agent. That agent turns out to be his friend, Jack, who gives him Jill's file and plants the seed that Jill is probably a terrorist.

As Sam is moving down in the Ministry's glass elevator he sees Jill at the lobby desk. He is elated. But the lift won't stop at the ground floor and it takes him into the basement. Sam is desperate to get back up to the lobby desk. He is elected, but the lift won't stop at the ground floor and as Sam is moving down in the Ministry's glass elevator he sees Jill at the lobby desk.

The subtext of this sequence is interesting in that it introduces Jill into the context of Oedipal determinism. Sam has to get to her, but he
can't do it quietly unless he takes Helpmann's lift. The guards, as repre­senting the governmental machine, prohibit him from doing so. He is lit­erally kept from taking the father-figure's vehicle to save Jill.

Sam has been forced to take a way other than the Oedipal figure/Helpmann's means of transport, and not because he wanted to; it was because Helpmann was so important that his lift was off limits to Sam.

And it is Sam, not Jill, whose actions create the situation which re­quires Jill to be literally rescued. It is Sam's decision to seek a new and dan­gerous route to her which puts her in immediate peril. After all, she was at the main lobby desk of the Ministry, and nobody was aware of it, even though there was a warrant out for her arrest. The subject communica­cates to the social order that the woman is, through no fault of her own, positioned as a social threat, because a man defies the Oedipal path in hopes of saving the woman is, through no fault of her own, positioned as a social threat, because a man defies the Oedipal path in hopes of saving her.

After Jill and Sam are outside she pulls away from him. She is livid at his touching her. She tells him, "nobody touches me...nobody touches me...Sam."

It is clear that she's in charge of the situation. She drives away as Sam gets into the cab, but she stops the truck directly in front of the Ministry. Jill gets in her truck and drives by. Sam jumps on the side of the truck and lets the papers from her slip out and as he is busy chasing them down at his touching her. She tells him, "nobody touches me...nobody touches me...Sam."

conform (or reconform).

important that this lift was off limits to Sam.

transport, and not because he wanted to; it was because Helpmann was so forced to take a way other than the Oedipal figure/Helpmann's means of escaping. Jill keeps from taking the father-figure's vehicle to save Jill. She is ill.

sentencing the governmental machine, prohibit him from doing so. He is ill-
threatens her with his fingers (miming a pistol). She tries several times (in a very Chaplin-like sequence) to get Sam out of and off the truck. Eventually his tenacity wins her over.

Jill drives to an oil refinery. As she arrives, we see a small wood-frame house which is obviously out of place in the midst of this sprawling industrial complex. The home is placed on Jill's truck. Sam then follows Jill up to a blast-furnace and sees her receive a package from a man in an asbestos suit. Jill twists his head around and Sam is upset that she doesn't trust him and demands that she tell him what's in the package: he doesn't is a full-headed tug-of-war. Sam blames Sam. Jill is upset because now she doesn't know what to do. Sam and Jill go to a department store. Jill is upset because now she realizes her mistake.

Police catch on fire. The vehicles explode and the truck and the chasing patrols crash into it. The vehicles explode and the truck and the chasing patrols crash into it. The vehicles explode and the truck and the chasing patrols crash into it. The vehicles explode and the truck and the chasing patrols crash into it. The vehicles explode and the truck and the chasing patrols crash into it. The vehicles explode and the truck and the chasing patrols crash into it. The vehicles explode and the truck and the chasing patrols crash into it. The vehicles explode and the truck and the chasing patrols crash into it. The vehicles explode and the truck and the chasing patrols crash into it. The vehicles explode and the truck and the chasing patrols crash into it. The vehicles explode and the truck and the chasing patrols crash into it. The vehicles explode and the truck and the chasing patrols crash into it. The vehicles explode and the truck and the chasing patrols crash into it. 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The vehicles explode and the truck and the chasing patrols crash into it. The vehicles explode and the truck and the chasing patrols crash into it. The vehicles explode and the truck and the chasing patrol...
It is Jill who forces him into this "position," and Sam throws Jill to the floor when his mother's friend and daughter approach. As they are making small-talk, a bomb explodes in the store. Sam assumes it was Jill's package. It was not, and Sam is embarrassed by his accusation. Jill’s face crumples. "Reality," in this scene, is inexorably connected to the unconscious. "Reality," in this scene, is inexorably connected to the unconscious image, maybe not of himself, but the scene presents him in these terms.

The sequence climaxes when Sam uncovers his own face. He has the oblique scene of the department store. This leads to a parallel merger between his unconscious dream and reality. As Sam realizes he can trust Jill, his divided self is not real manifestation of Sam's ideal woman. His unconscious desire is not Jill. Jill, we as viewers are now able to recognize, that Jill is most probable the subject. Sam is "divided" by his mistrust of Jill and this is self-evident. In the doubling of this image in the mirror, the bomb exploding, again a matter of coincidence, gives Sam the opportunity to dispel his doubts about the subject: Sam is "divided" by his mistrust of Jill and this is self-evident. This sequence in the department store is a culmination of sorts for point he is clubbed unconscious by a policeman. The battle ensues and learns-Sam defeats the samurai. When he unmasks the warrior he sees his own face under it. He is "looking at himself." At this point he is clubbed unconscious by a policeman.

Jill's face crumples. It was not, and Sam is embarrassed by his accusation. Jill is pleading. "It is Jill who forces him into this "position" and Sam knows these terms. It is Jill who forces him into this "position" and Sam knows these terms.
stage, his social-self. He must come to terms with this realization that he has been the agent of ideological repression on himself.

Even though he has cultivated a lifestyle and self-image of disassociation from his culture (from idealizing 20s and 30s film goddesses to refusing promotions), he must acknowledge complicity in the repression of his own desire. He has learned the lesson that responsibility for cultural and ideological prohibitions upon self-realization ultimately lies with the individual self.

Sam cannot be anything other than a part of that culture, a culture whose ideologies he himself activates to keep his own desire separate from economic and political contexts. When he recognizes his "social-self," Sam becomes "aware" that he can no longer consciously choose to live "apart" from society.

This point on in the film, the integration of the self is taken for granted. But this process is a precarious one. The subject and the surface text—specifically the last self-reflexive and self-idealizing points in the film—grant a kind of resolution. But from this point on in the film, the integration of the self is taken for granted. The subtext and the surface text specifically the last self-reflexive and self-idealizing points in the film—grant a kind of resolution. But from this point on in the film, the integration of the self is taken for granted.

After Sam is brought back to the Ministry he is dressed-down by his supervisor for letting his paperwork pile up. He has also been frozen out of the information-loop and is unable to get any information on Jill's present status. The subtext and the surface text—specifically the last self-reflexive and self-idealizing points in the film—grant a kind of resolution.
to humble its human representatives. When he has successfully com-
turned the all-powerful authoritative machine against itself and proceeded
Sam's reclamation of control of biological (human) functions. Sam has
becoming the bureaucratic technology of information (ideology) precedes
the bureaucratic technology of information/policy to the biological.
two scenes entails a shift from the political/ideological to the biological.
Jill has come to find Sam this time. The subtextual progression of these
dow. At this point Jill comes around a corner and Tuttie takes his leave.
After a moment the suits explode and Jill splatters the inside of the win-
sure which are stereotypically sexual in nature (Oh God... Yes... Oh God).
cut suits hill with sewage. Sam is so elated he makes exclamations of plea-
needs. Tuttie gives Sam a mini-periscope to watch the workmen's transpar-
this time inverting the society's mechanisms for providing for biologi-
presumably away from the hall. Another feedback loop has been created.
special suits to withstand the cold) with a hose that carries raw sewage.
switch the hose which supplies the reparation's air (as they are wearing
there lurking in the shadows. He beckons Sam over. Tuttie proceeds to
"unnecessary repairs. Sam is pushed out onto the front terrace. Tuttie is
frozen him out of it. The flat has been commandeered for official and
Sam returns to the flat and the vindictive reparation have literally

where.

Temporarily. Sam goes to the hall and sees clouds of papers floating ever-
ily a bomb about to explode, but the building is what erupts, at least in-
system. The paperwork begins to come rapidly and the hose expands as if
of the process and in effect turns the information machine into a closed-


completed this shift from the political sphere to the biological one, the woman of his dreams comes looking for him.

Jill is worried about a bruise Sam got protecting her from the police. But before a tender moment can ensue sirens are heard in the distance and Sam takes Jill to a safe place. They go to his mother's apartment, as she is in vacation. Once they reach the apartment they kiss in a way overtly reminiscent of those kisses from the cinema of the 20's and 30's. Before passion can ensue, Sam has to leave. He says he knows of a way he can save her.

Sam goes to the Ministry and down to the basement. He sneaks into Mr. Helpmann's private lift. Instead of having only numbers, the lift's panel has letters. Sam punches out "ere I am JH" on the lift's control panel while Helpmann's voice reiterates these words, in Sam's mind supposing the lift is closed, concluding with the words "the ghost in the machine," and the lift takes Sam to the Deputy Minister's office. Sam moves to the computer-section of the office and as he does we see a picture of his mother on the lift's control.
doors and windows. Sam retreats into the casket. He falls into a black-
calling her mother. Before Sam can respond the police crash through the
She is being adored by a bevy of young men and she admoins Sam for
Sam sees his mother from behind, but as she turns it is Jill's face he sees.
Sam runs to a cathedral. A funeral for Mrs. Lowry's friend is in process.
underneath them. A crowd surrounds Sam and police run toward him.
by swatting papers. Sam tries to pull the papers off, but Tuttle is no longer
As Sam and Tuttle run, the latter is covered and eventually consumed
are hoisting outside the Ministry, everywhere.
(Oedipus) control of Sam's unconscious dissolves. This time the papers
of an explosive detonator. Sam pushes the plunger on the Ministry
of the Ministry and runs onto the street. Tuttle then opens Sam's plunger
battle follows. Tuttle and Sam make their way to the inside
rappel down the inside of the tower. He has come to rescue Sam. A pitched
the camera lens and stays there for a moment. Tuttle and some colleagues
he is about to begin, a bullethits Jack in the head (and blood splatters on
hopes it is his friend Jack. Jack refuses Sam's pleas not to torture him. As
to the center platform. A masked man walks toward Sam. Sam guesses and
to be inside of a nuclear tower. There is only one narrow bridge leading
off of Sam and he is strapped into a chair. He is in the center of what appears
we hear machine-gun fire. Jill has been officially deleted. The bag is taken
cover Sam with a duillet bag-sat-in-a-jacket. As Sam's vision goes to darkness
of the storm-troopers. A pole is dropped down and the police grab Jill and
The next scene reopens the Iris-in, but it is done via the circular hole...
Sam began to move beyond Oedipus by actively going through his embodiment and took the power his father figure offered him. At this point, the multiple, surrounding mirrors. This is where Sam actually joined the step was in the bathroom with Mr. Helpmann where is ego was diffused by super ego and ego merged in the mirror with Mrs. Buttle's ghost. The next recognition that Jill was real. He then progressed to the point where his began the process with the young son's shattering of the mirror and the he oedipal complex as the went through the process of schizophrenia. He progressed outside Oedipus' verbal remnants, "sialonary. Sam went "through" machine, capacity to define and circumscribe his consciousness. He has He is still strapped to the chair, but he has transcended the cultured clouds as the Cugat song "Brazil" begins playing.

as the camera pulls back, the inside of the tower is transformed into the shallow breathing is the only detectable motion which would indicate this, a samurai-like wound to his serene face. He is still alive, though his very as the men leave the platform the camera pans over Sam's hand which has background. Helpmann says, "looks like he's gotten away from us, Jack."

ages are superimposed upon the still-presence landscape which serves as a broken as Mr. Helpmann and Jack lean in front of Sam. The two men in- reaching shot of the house nestled into a pastoral landscape. The mood is and Sam is safe. They drive away from the city and the scene switches to a and Sam is back on Jill's truck. Jill is in the driver's seat. The idyllic house and it is back on Jill's truck. Jill is in the driver's seat. On the other side, he is in difference followed by the image of Mrs. Buttle's ghost. He returns again, this
Sam stays right at the center of Brazil's machine and he is self-actualized to

the point where he, not Oedipus, defines that machine. Oedipal repression of his desire. Freedom for Sam is the freedom from the

Oedipal repression of Oedipus. Freedom for Sam is the freedom from the

imprint of Oedipus with him as he walks away with the gamin(e) where Sam had "gone schizo" and had two identical images. The explosion

and the bringing up of the unconscious dream into the conscious mind meant in the form of Information Revealed. The final mirror sequence was
In Modern Times a modern subject was successfully oedipalized by the end of the film. The subject came very close to breaking free from the determination of Oedipus, but the film's subtext effectively positions the subject within Oedipus by the film's end. The subject is controlled in part by the illusion that he can leave society behind, but it is the subject himself who carries Oedipus with him when he tries to walk away from society. In giving up on living in his culture, Charlie loses his chance to break through Oedipus. Modern Times and its modern subject anticipate a potential for breaking through Oedipus and getting away from its repressive structuring of the unconscious. But the subtext shows how Charlie falls just short of activating that potential. In falling just short, the modern film effectively manages the underlying tensions produced by Oedipus. Charlie must walk that highway or else the subject becomes a radical schizo-subject, manically the unconscious subject. In falling just short, the modern film shows how Charlie falls just short of breaking through Oedipus and getting away from its repressive structuring. Modern Times and its modern subject anticipates a potential for Oedipus.

Brazil, like Modern Times, has narrative driven by random chance, but the postmodern film sets up random chance as generating schizo-subjects. The modern film used chance to "naturalize" the oedipalization of the subject, by making it seem unmotivated by the text. Brazil's Sam, by contrast, is buffeted about by accidents in much the same way Charlie is, but the film's subtext reinscribes him into Oedipus and recontextualizes his barely glimpsed anoedipal desire.
be preferable to the embedding of Oedipus within the modern text.

The postmodern text does force Oedipus into revealing itself and this must

Oedipus to autocoluqhe itself as the text struggles to deconstruct itself.

be a comfort to believe that the postmodern text and its structure force

modern version, that helps to show Oedipus autocoluqhe itself. If might

text does allow for a kind decentering structural freedom, not found in the

free. Any text carries repressive elements within it. But the postmodern

subject from Oedipus. This isn't to claim the postmodern text is repression-

this results in a narrative which shows how schizophrenia can free the

The postmodern subject is actually decentered by the postmodern text and

themes of desire and repression serve to point to how Oedipus represses.

how the unconscious mind is repressed by Oedipus. The self-reflexive

grounds the operations of the unconscious and this arrivals a glimpse into

fell with the question of why I did it differently in each case. Brazil force

if Oedipus were trying to autocoluqhe itself in both films, then we are

scions.

pal complex are imposed by culture, rather than inherent in his own uncon-

accept this connection he begins to perceive how social codes like the oed-

scions is connected somehow with his external reality. Once Sam begins to

3


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