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## THE UNTAMED EYE AND THE DARK SIDE OF SURREALISM: HITCHCOCK, LYNCH AND CRONENBERG

A sliced eyeball, scorpions fighting to the death, ants crawling from a hole in a hand, delirious lovers – these images, designed to delight and shock, capture the essence of the Parisian Surrealist movement of the 1920s and 1930s. The continuing influence of early or classic Surrealist filmmaking on popular, commercial filmmakers of the latter part of the twentieth century is evidenced by a different but equally disturbing set of Surrealist signature images: a severed ear lying on a country lane, a woman falling twice to her death from a bell tower, an exploding head and a man disappearing into the parted lips of a television screen. There is no doubt that early Surrealists were in love with the image and its power to move the viewer. The Surrealists, however, did not extol the power of the image *per se*; rather they were drawn to the art of montage, that is, the way images could be edited together to create shocking and fantastic associations in order to affect the viewer emotionally. Contemporary filmmakers such as American director David Lynch and Canadian David Cronenberg are similarly fascinated by the power of Surrealism and shock montage to open up the imagination. The British director Alfred Hitchcock, who made a series of Surrealist masterpieces in Hollywood in the 1950s and 1960s, was the first popular director to work in the Surrealist mode. The horror film, of course, has for decades drawn, tongue-in-cheek, on the dark jittery side of Surrealism.

Surrealism, as a revolutionary art movement, was and still is concerned with creating a specific emotional response, one that challenges the viewer to embrace the world of the marvellous, the dream, the abject and the irrational. Surrealism is first and foremost an attitude of mind, a desire to liberate the unconscious, to create room for the imagination, to confront the abject, to change the conditions of ordinary mundane reality. Film with its unique ability to yoke together disparate images and to obliterate the distinction between oppositions – particularly dream and reality, life and death, man and woman – is perfectly suited to the Surrealist project of expanding the imagination.

Given its defamiliarising and uncanny power, cinema, it is argued, is ontologically surreal (Charney & Schwartz 1998: 124–8).

In discussing the aims of the early Surrealist movement, C. W. E. Bigsby argues that it is essential to distinguish between style and philosophy.

Surrealism is not simply the striking image, the irrational phrase or the dream-like texture. These are methods. It is essentially concerned with liberating the imagination and with expanding the definition of reality. (1972: 78)

The Surrealist movement of the 1920s was short-lived, but it continued to exert a marked influence on artistic practice and popular culture. Bigsby argues that the 'influence of Surrealism has been considerable not only in France but throughout the world' (1972: 77). He sees its impact on 'pop art's concern with the object' (ibid.) on the importance given to 'improvisation and spontaneity' (ibid.) in the theatre, on the 'nature and tone of popular culture' (ibid.) To those intent on 'changing consciousness as altering the structure of society, the ethos of Surrealism, humane, iconoclastic, imaginative and international, seems more relevant and attractive than ever' (ibid.).

Bigsby defines Surrealism primarily in terms of André Breton's vision, that is, as a movement of love and liberation. Viewed from the eyes of Breton – regarded as the founder of the movement – Surrealism has been defined as an artistic practice whose central aim was an encounter with the marvellous which Breton, in the 'First Surrealist Manifesto', defined as an encounter with the beautiful: 'the Marvellous is always beautiful, everything marvellous is beautiful' (in Waldberg 1966: 70). Yet there is another side to Surrealism which is not incompatible with the definition above, but which focuses on what Hal Foster terms its darker side. It is this area of Surrealist thought that has primarily influenced later directors such as Hitchcock, Cronenberg and Lynch.

Foster claims that this crucial area of Surrealism underwent a repression and in recent decades, particularly the 1980s, a recovery. He argues that 'no given categories, aesthetic or Surrealist, could comprehend Surrealism conceptually – could account for its heterogeneous practices or address its quintessential concerns with psychic conflict and social contradiction' (1993: xvi). He argues that there is one term that comprehends Surrealism – the uncanny. A psychoanalytic concept developed by Sigmund Freud, the uncanny explores events 'in which repressed material returns in ways that disrupt unitary identity, aesthetic norms and social order' (1993: xvii). Foster argues that many of the Surrealists, particularly Georges Bataille, were drawn to the uncanny, and 'the return of the repressed', the basis of the uncanny, which is central to Surrealist notions of 'the marvellous, convulsive beauty and objective chance'. Foster examines Surrealism from its darker side: as an art devoted not just to love and liberation but also to sadism and masochism, desire and death. He encapsulates this division as one caught between the competing visions of Breton and Bataille.

It seems clear that the Bataillean vision of Surrealism has strongly influenced the contemporary cinema of primarily independent directors such as Lynch, Cronenberg

and the Coen Brothers, whose films abound with images relating to the uncanny, doubling, the abject body, sadism, desire and death. We can also trace the influence of Surrealism on popular Hollywood genres such as horror and fantasy. In Clive Barker's view, the horror film as a genre embodies the major aesthetic qualities of Surrealism, that it is in fact 'still the last refuge of the surreal' (in Wells 2000: 20–1). Horror films such as the *Nightmare on Elm Street* series (1984–2003) explore a dream-world in which it is impossible to distinguish reality from fantasy; the werewolf genre revels in human/animal metamorphoses much beloved by Bataille; vampire films excite with their unabashed eroticism linked to sex and death; and the figure of Hannibal Lecter epitomises a surreal monster, one both sympathetic and repulsive, a man of learning and refined appetites whose desire to cannibalise representatives of bourgeois mediocrity and hypocrisy is deliciously surreal. In addition, there are no doubt many films which, as J. H. Matthews argues in relation to *King Kong* (1933) – a film revered by the Surrealists – reveal 'involuntary surrealist elements' (1971: 17). Hollywood films which explored the world of the dream or which created a strange dreamlike quality throughout, such as *Peter Ibbetson* (1935), *Laura* (1944) and *Pandora and the Flying Dutchman* (1951) were endorsed by the Surrealists.

In his important study of the original Surrealist movement and its relationship to Dada, Steven Kovács raises some concerns about an ahistorical approach to the question of influences. He agrees that 'the Parisian Surrealist movement quickly spread all over the world' (1980: 11) and that since then Surrealism has left an indelible mark on world cinema, both experimental and commercial. However, he is critical of an ahistorical approach that would either search for the 'traces' of Surrealism in motion pictures or try to 'isolate its many offspring'. Specifically interested in the historical conditions that produced Surrealism in different periods, Kovács advocates a 'historical approach to the evolution of Surrealist cinema in order to rediscover the fundamental sources and salient features' (ibid.) which gave birth to the films in question. He also sees genre criticism as ahistorical because it is 'based on a formalistic, idealistic conception of art, which addresses the hows rather than the whys, and which is more interested in the evolution of a type over generations or even centuries than in the actual historical conditions of production of those works' (ibid.).

While I support the importance of a historical approach, I do not agree that a generic or auteurist approach is necessarily ahistorical. Both can and ideally should take into account historical, social and cultural factors as well as individual and even psychological factors. Just as it is possible to trace the effects of the First World War on early Dada and Surrealist writers and artists, it is also possible to see the influence of the Second World War and the horrors of the Holocaust on later Surrealist filmmakers, as well as the influence of the Vietnam War on directors of the 1970s and 1980s horror film. These momentous events have helped to shape the iconography, choice of images and narrative patterns of later Surrealist filmmakers.

As I have argued contemporary filmmakers are not so much attracted to the Bretonian vision of Surrealism but rather drawn to what Foster has termed as the darker side

of Surrealism, that is, its fascination with the uncanny, the dream, desire and death. In relation to this, it is interesting to note how so much of what the early Surrealists said about the cinema supports Foster's position. They appear drawn to the cinema because of its power to depict the dark side of life. They emphasised the nature of film as dream, asserted that film should speak to the 'untamed eye', defined the status of film as conscious hallucination and applauded its power to express strong emotions and to portray taboo themes such as sexual perversion, sadism and death. Their views are worth exploring in more detail.

Jean Cocteau once said that all films are surreal. In a sense he is correct; the cinematic image and the form of 'reality' created by its seamless and mechanical projection is very different from the flow of events in the real world. Film has much more in common with a dream where there is no logical relation between signifier and signified, and events do not necessarily unfold in a credible, logical or realistic manner. Many of the early Surrealists (Luis Buñuel, André Breton, Jean Goudal, Ado Kyrou, Jean Ferry and others) fell in love with the fledgling cinema and its power to disorientate, to disturb and to follow the movements of the dream-world.<sup>1</sup> They did not, however, produce a comprehensive document – as they did with painting – which set down the views about film. Georges Sadoul wrote that 'Surrealism did not have, properly speaking, a cinematographic doctrine' (in Matthews 1971: 11). Instead, the Surrealists wrote short personal statements about the cinema. The most significant of these appear in an important collection edited by Paul Hammond, *The Shadow and Its Shadow* (1978). A detailed discussion of this collection – and other sources – is outside the scope of this chapter; it is possible, however, to convey enough of what the Surrealists thought about the cinema as a basis for further discussion of how Surrealism of the 1920s has influenced contemporary cinema. It is relevant to note how much their views lend themselves to the creation of films about the dark side of Surrealism.

The Surrealists were drawn to film that challenged and upset the viewer, films that in Robert Desnos' terms were 'frenetic' rather than 'academic' (in Matthews 1971: 13). Matthews describes the Surrealist approach perfectly when he says: 'the first Surrealists viewed with distrust any attempt to tame the eye' (ibid.). The famous eye-slicing scene in Luis Buñuel's and Salvador Dalí's *Un chien andalou* explores this proposition. The film begins with the classic fairytale line 'Once upon a time...' and a young man (Buñuel himself) stands casually by a window. A cigarette hangs from the side of his mouth as he carefully sharpens a large razor. He watches the full moon and a solitary cloud in the night sky. A young woman stares ahead into the eye of the camera. As a cloud cuts across the moon the razor slices her eye. In an unexpected extreme close-up the jelly-like contents of the slivered eye spill forward.

Subsequent viewings fail to ameliorate the shocking impact of that image. When Buñuel learnt that critics had described the film as avant-garde and poetic he was appalled; rather, he saw the film as 'a desperate appeal to murder' (quoted in Aranda 1985: 63). His intention was to provoke his audience into radical action. Although Buñuel and Dalí argued that their film defied interpretation, it is tempting to see the

slashed eye as a warning that everything which was to follow would speak not to actual vision but only to the mind's inner or unconscious eye. From 1929 to the present the Surrealists' slivered eye has continued to haunt the cinema – from the giant close-up of Norman Bates' voyeuristic eye in *Psycho* (1960) to the inhuman eyes of the cyborg in *The Terminator* (1984) and the terrified eyes of the citizens under surveillance in *Minority Report* (2002).

The Surrealists praised the way the cinematic image unfolded to approximate the workings of the imagination and the dream-state. The Surrealists' untamed eye is first and foremost an inner eye. Of central importance to their views on the cinema is the relationship between the viewing of a film and the act of dreaming. To them watching a film unfolding in a darkened cinema embodied the closest thing to a dream. Jean Goudal described the cinema as a 'conscious hallucination' – even more powerful than literature:

The cinema, then, constitutes a conscious hallucination, and utilises this fusion of dream and consciousness which Surrealism would like to see realised in the literary domain. These moving images delude us, by leaving us with a confused awareness of our own personality and by allowing us to evoke, if necessary, the resources of our memory. (In Hammond 1978: 52–3)

Dreaming and viewing both take place in the dark; the subject is not in control of the flow of images which in both contexts seem to originate from a point outside the conscious control of the individual. Goudal argued that the physical conditions of film viewing enhanced the dream-state. The darkness of the auditorium closed out distracting images from the real world while the music shut out any sounds. The dream-state was further intensified by the way that the images unfolded, not in accordance with rules of logic but in terms of their own logic. Even when a film narrated a logical story the images continued to obey their own logic, even moving from present to past and future and often with such speed that the spectator is forced to surrender to the logic of the filmic world. David Lynch is particularly attuned to the power of film to collapse dream and reality and to operate according to dream logic.

Thus film was able to express powerful emotions – always of crucial importance to the Surrealists – and open up, for the viewer, an encounter with the surreal or extraordinary. Powerful emotions were created through a range of scenarios, particularly those which dealt with an overwhelming desire for a beautiful or mysterious woman, or created psychological terror, or explored themes of love and death, chance and fate. These themes are central to Hitchcock's films, particularly *Notorious* (1946), *Vertigo* (1958) and *North by Northwest* (1959).

Breton developed the concept of 'deracination' to describe the way film could express powerful emotions. In deracination the spectator begins to identify so strongly with what is taking place on the screen that she or he is transported into another realm; thus the viewer experiences the events and emotions in an act of transcendence:

The temptation is so great to make this disorientation [deracination] last and to increase it to an impossible degree that it has been able to tempt my friends and me along the path to paradoxical attitudes. To be precise, it is a question of *going beyond* the bounds of what is 'allowed', which, in the cinema as nowhere else, prepares me to invite in the 'forbidden.' (1978c: 44)

The Surrealists were very much interested in those experiences outside the boundaries of acceptable behaviour, such as the forbidden and the taboo, particularly in relation to desire. Through its power to stimulate the imagination film offered another experience much valued by the Surrealists – an encounter with the erotic. The Surrealists argued for the importance of films showing sex and violence but without any moralising. Ado Kyrrou spoke strongly against 'love films' that only succeeded in creating a sense of moral order and tranquility. Instead he called for films about love, sex and eroticism: 'I would like it if we could or would forget all prohibitions, all previously acquired conceptions, all advice, to make films in which love, seen normally and sanely, would no longer be conditioned by bourgeois mores' (1978: 126). He called for films which depicted love 'purged of the terrible notion of sin' and in which the 'magic of the encounter' and the 'splendid grandeur of the sexual act' could be shown: 'This love will be pleasure, knowledge and a call to revolt, it will change the world' (ibid.). In his controversial film *Crash* (1996) Cronenberg sets out to confront sexual taboos without moralising.

The Surrealists also defended the elevation of the popular in the cinema. Louis Aragon called for a full understanding of the way the cinema presented beauty in signs of the popular and commercial, the ordinary and everyday. He argued that 'cinematic *décor* [is] the adequate setting of modern beauty' (1978: 29):

All our emotion exists for those dear old American adventure films that speak of daily life and manage to raise to a dramatic level a banknote on which our attention is rivetted, a table with a revolver on it, a bottle that on occasion becomes a weapon.

It is not surprising to learn that the Surrealists loved a great many of the popular Hollywood genres, particularly films belonging to the horror, comedy and the love story (Matthews 1971). In particular the Surrealists liked to interpret popular film irrationally – they applied Salvador Dalí's paranoiac-critical method to probe beneath the surface features of the film in order to stage an encounter with the surreal. Dalí's approach involved a 'spontaneous method of *irrational knowledge* based upon the critical and systematic objectification of delirious associations and interpretations' (Matthews 1971: 50). Given his stated disdain for critics, and his fascination with the unconscious, Alfred Hitchcock would no doubt have approved thoroughly of Dalí's paranoiac-critical methodology.

The popularity of directors such as Cronenberg and Lynch, who explore themes of horror, doubling and the uncanny, the abject body, madness, death and desire dem-

onstrates the continuing power and attraction that the dark side of Surrealism holds for contemporary audiences. This power was perhaps best understood and most effectively utilised by one of the modern cinema's greatest directors, Alfred Hitchcock. It was arguably Hitchcock who was the first popular director to explore consciously the Surrealists' ideas about the cinema in his films. Setting the scene for more recent directors such as Cronenberg and Lynch, Hitchcock has exerted a profound influence on the direction of contemporary film in relation to Surrealism. Cronenberg has developed Hitchcock's interest (and of course that of the early Surrealists) in horror and the abject body; Lynch in the double, the dream and the theme of *l'amour fou*.

## Alfred Hitchcock

Hitchcock dreamed in broad daylight. His razor-sharp, fantastical imagery – he himself said he sought to achieve these effects – was Surrealist.

– Nathalie Bondil-Poupard (2001: 170)

Alfred Hitchcock is one of the cinema's great popular Surrealists. His personal interest in the early Surrealists (who were his contemporaries) as well as his fascination with the irrational, sexual desire and the dream-state, combined with the potent forces of modernity, all helped to shape his Surrealist aesthetic. Hitchcock did not simply adopt a Surrealist style for its own sake; he was an unconventional thinker whose aim was to challenge complacency and liberate the darker side of the imagination, particularly through the aesthetics of shock.

Famous as 'the master of suspense', Hitchcock's enduring legacy owes more to his rarely discussed fascination with the surreal and the power with which he captured the dark side of Surrealism in some of his most widely applauded films: *Vertigo*, *North by Northwest*, *Psycho*, *Spellbound* (1945), *The Birds* (1963), *Marnie* (1964). It is my contention that these films reveal Hitchcock's commitment to the Surrealist aesthetic which in some (*Spellbound*, *The Birds*, *Vertigo*) is very apparent and in others (*North by Northwest*, *Marnie*) is perhaps less obvious, but nonetheless central. They also reveal his desire to challenge complacency and conformity and to awaken the viewer to a different understanding of her/his own nature and subjectivity, particularly the individual's capacity for acts of sadism, masochism and murder.

As a member of the London Film Society in the 1920s Hitchcock saw the great early Dada and Surrealist films whose influence he acknowledged. Given his love of art and interest in Surrealism he no doubt attended, or read about, the great Surrealist exhibition in 1936, held at the Royal Academy.<sup>2</sup> In his short essay 'Why I am Afraid of the Dark', published in June 1960, Hitchcock talked about his discovery of the stories of Edgar Allan Poe when he was sixteen and of the later influence of Poe's work on his suspense films. He also writes that Surrealism was indebted to Poe and that his own work was influenced by the French Surrealists:

And Surrealism? ... This literary school certainly had a great influence on cinema, especially around 1926–30, when Surrealism was transposed onto the screen by Buñuel with *L'Âge dor* and *Un chien andalou*, by René Clair with *Entr'acte*, by Jean Epstein with *The Fall of the House of Usher*, and by your French academician Jean Cocteau with *The Blood of a Poet*. An influence that I experienced myself, if only in the dream sequences and the sequences of the unreal in a certain number of my films. (1997b: 144)

In his autobiography, *My Last Breath*, Buñuel makes an interesting comment. In 1972 Buñuel and a small group, including Hitchcock, met at George Cukor's house for dinner. Buñuel wrote:

At one point during our conversation, we heard footsteps shuffling behind us, and when I turned around, there was Alfred Hitchcock, round and rosy cheeked, his arms held out in my direction. I'd never met him, either, but knew that he'd sung my praises from time to time. He sat down on the other side of me, and, one arm around my shoulders, he proceeded to talk nonstop about his wine cellar, his diet, and the amputated leg in *Tristana*. 'Ah, that leg ... that leg,' he sighed, more than once. (1985: 195)

That Hitchcock would link female beauty (*Tristana* was played by Catherine Deneuve) with wine, amputation, fetishism and longing in one conversation is typically surreal.

In a fascinating essay on *Vertigo*, Peter Wollen analyses Hitchcock's Surrealism, concluding that he is 'a closet Surrealist' (1977: 17); but in my view there is nothing 'hidden' about his Surrealist concerns. Emil Stern has suggested, in an eloquent essay on *Marnie* as a Surrealist text, that because Hitchcock imbeds his 'Surrealist elements and concerns in a conventional enough framework' his films are 'perhaps incompatible with the deepest aims of the Surrealists' (2000: 43). On the contrary, Hitchcock is a great *popular* Surrealist whose Surrealist style and subject matter is designed to entertain as well as unleash the power of the imagination through shock. Using a 'conventional framework' – a classic narrative form which ultimately seeks to resolve the main narrative enigma – does not necessarily make one's aims 'incompatible with the deepest aims of Surrealism' if these are to shock and disorient the viewer in order to bring about an altered state of consciousness. In fact, it is debatable that Hitchcock employs a conventional framework in films such as *Vertigo*, *Psycho* and *The Birds* where narrative closure – such as it is – leaves more questions unanswered than resolved. When the shocking is aligned with the ordinary or everyday, the effect is potentially even more surreal as evidenced by the horror of the famous shower-scene murder in *Psycho* or the inexplicable attack of the birds on the inhabitants of a small seaside town.

Drawn to the dark side of Surrealism, Hitchcock expressed his interest in it through style, *mise-en-scène*, imagery, motifs, symbolism, jokes and his own persona which – like Dalí – he manufactured or staged as a surreal event. Hitchcock was not simply



influenced by the Surrealists, figures such as Dalí, Magritte, de Chirico and Buñuel, rather he was committed to and pursued Surrealist themes and stylistic structures in many of his most admired and important films. Hitchcock's films take as their subject matter themes of murder, transgressive sexual desires, voyeurism, sadism, cannibalism, necrophilia, the compulsion to repeat, death and the uncanny. He aimed to change or alter the consciousness of the viewer, to open the viewer up to the dark side of the self. His films resonate with Magritte's slightly menacing images of doubles and lost lovers, Ernst's drawings of uncanny human/creatures, Man Ray's spirals, the eerie urban landscapes of de Chirico, the traumatic scenes of Hans Bellmer and the nightmare worlds of Dalí. In what might seem a contradictory gesture, Hitchcock also embraced Breton's belief in the power of love to liberate the individual from fear of betrayal as in *Notorious*, *North by Northwest* and *Marnie*.

Hitchcock, like the Surrealists, responded in similar ways to the new tropes of modernity including a disregard for classical realism (Hitchcock's love of rear projection and painted backdrops); fascination with narratives about love and the failure of desire; an interest in the uncanny and the death drive and an exploration of the workings of repression and the unconscious. It is the direct and confronting way in which Hitchcock and later filmmakers, such as Lynch and Cronenberg, have presented their Surrealist concerns that helps to explain their dramatic and enduring popular appeal. Surrealism is the artistic movement of the twentieth century *par excellence*.

Bretonian Surrealism focuses on the marvellous but Breton also stated that Surrealism would introduce one to death – an arena explored by Buñuel, Dalí, Magritte, Ernst, Bellmer and Bataille. Images of abjection – death, murder, torture, rape – are central to modernity. With the rise of a new mass media, from newspapers to television, it became possible to view the most horrific images in one's home. The once external public world of horror has become domesticated in an unprecedented manner. Hitchcock was very much attracted to the dark side of modernity and domesticity. One of the most important ways in which Hitchcock's films can be seen to inhabit a modernist and surreal landscape is in relation to his use of images, the manner in which he thinks through images, editing images in such a way that the audience produces the meaning, which is invariably related to the dark side of existence – death, perversion, murder.

In an essay, Hitchcock discusses influences on his filmmaking, one is a specifically Surreal concept which he traces back to Poe's influence – that of a 'hallucinatory logic':

Without wanting to seem immodest, I can't help but compare what I try to put in my films with what Poe put in his stories: a perfectly unbelievable story recounted to readers with such a hallucinatory logic that one has the impression that this same story can happen to you tomorrow. (1997b: 143)

Hitchcock sets out to shock his audiences into a hallucinatory state in which they realise – in Hitchcock's words – 'that this same story can happen to you tomorrow'.

Hitchcock's urbane sophisticated protagonists, who are very much products of modernity – not unlike the modern business man of Magritte's paintings – suddenly find themselves plunged into a nightmarish world of terror. These figures are not unlike the bourgeoisie whom the Surrealists also wanted to shock into an encounter with the world of the imagination, terror and the sublime. In Hitchcock's films, however, this transformation is almost always brought about by an encounter with death. Although Breton wrote that 'Surrealism will introduce you to death' (1966: 70), he was ultimately more interested in the 'marvellous as beauty' than was Hitchcock. In drawing on the power of film to shock and disorient through editing, Hitchcock went further than the Surrealists in his encounter with death. Three areas of particular interest to the early Surrealists and Hitchcock were the distinction between real and imaginary, the dynamics of *l'amour fou* and the aesthetics of shock.

In 'The First Surrealist Manifesto' Breton discusses a number of contradictory or oppositional states – real/imaginary, life/death, high/low. He believed Surrealism had the power to resolve these contradictions. This was its main aim. 'I believe in the future resolution of these two states – outwardly so contradictory – which are dream and reality, into a sort of absolute reality, a *surreality*' (ibid.). This was one of the central tenets of Surrealism – dream and reality are one.

Hitchcock was particularly interested in the states of dream and reality and the relationship between the two. In his interviews with François Truffaut, Hitchcock talks about his desire to make films in which the two worlds are indistinguishable. In discussing the dream sequences of *Downhill* (1927) he said:

At one point I wanted to show that the young man was having hallucinations. In those days dreams were always dissolves and they were always blurred. Though it was difficult, I tried to embody the dream in the reality, in solid, unblurred images. (in Truffaut 1984: 57–8)

Hitchcock did not want to signal to his audience that they were moving from the real world into the dream world – he wanted one to inhabit the other. The new inventions of modernity, specifically the movie camera, suddenly made it possible to blur this distinction in a way never before experienced. In all of his suspense thrillers his characters – ordinary everyday people – suddenly find themselves in an imaginary, nightmarish world of suspense and terror. Hitchcock's Surrealism resides in his unflinching power to render the 'dream in reality' in solid, sharp images. He achieves this not only through his creation of a dream-world but also through the way in which he explores the dark side of the dream – the nightmare. Known as a 'master of suspense', Hitchcock is also accurately described as a 'master of the surreal'.

*Psycho* could be interpreted as a sustained nightmare in which dream and reality are indistinguishable, in which the narrative itself seems to follow the bizarre logic of the dream. When Marion Crane (Janet Leigh) begins her flight into the unknown, Hitchcock draws on images which suck us deeper and deeper into the imaginary: im-

ages of bloody water swirling down into a drain; the close-up of an eye superimposed over a plughole; a car containing a dead body being sucked into a bog; a mummified skeleton in a cellar. In *Psycho* we are sucked into the imaginary through images of descent and falling. The same is true of *Vertigo*. Scotty (James Stewart) lives completely in a nightmarish dream world into which he draws the woman he desires (played by Kim Novak); in the end she is sucked into the vortex of death in place of the male. Emil Stern (one of the few critics to write about a Hitchcock film as embodying the surreal) analyses the Surrealist elements of that film in its 'blurring or removal of the distinction between the imaginary and the real' (2000: 40). He hesitates to describe *Marnie* as encapsulating Surrealism but in my view there is no doubt. With her glazed expression, Marnie (Tippi Hedren) moves through the film as if in a dream, caught up by her nightmare hallucinations triggered by the colour red. In some sequences Hitchcock simply cuts from Marnie to a red screen. There is no sign that we are entering the world of unreality – real and imaginary fuse to create a truly surreal world.

With its surreal dream sequence, designed by Dali, *Spellbound* is sometimes referred to as staging the surreal in an artificial manner. Yet if one attends to the context of the dream sequence, it becomes evident that the events surrounding this sequence are even more surreal than the nightmare. This is because the scene in which the Gregory Peck character who descends the staircase in a sleepwalking state refers directly to *Un chien andalou* and the power of the camera to merge dream with reality. The camera focuses on a razor that the man holds in his hand, evoking the razor sequence from Bunuel and Dalí's film which emphasised the crucial role of the internal eye, the mind's eye, in viewing film. The events that follow the razor sequence in *Spellbound* gradually become more and more bizarre.

Like the Surrealists Hitchcock was fascinated with the art of illusion; this is most evident in his use of rear projection. Rear projection enables an exterior scene to be projected onto a translucent screen to appear as the background for live action filmed in a studio. By using rear projection Hitchcock was able to play with the audience, to trick the eye into imagining it has seen the 'real thing'. However the deception is only momentary as it is easy for an audience to recognise rear projection. In fact, Hitchcock did not appear at all concerned about concealing its use which suggests that he wanted to give a painterly, even artificial, look to his frame much as Magritte does in his use of the frame within a frame. Rear projection also reminds the viewer they are watching a film, an illusory world, because it introduces an 'unreal' feeling – even a dreamlike sense – into the supposedly 'real' scene before them. Hitchcock used transparencies to create a false reality or a 'surreal real' to great effect in his Surrealist masterpieces, particularly *The Birds* (the attack in the schoolyard), *Marnie* (the horse-riding sequences, the ship at the end of the mother's street), *North by Northwest* (the car chase around the cliffs), *Vertigo* (Scotty's fall from the roof) and *Psycho* (Arbogast's murder and fall on the staircase). Hitchcock's decision to continue to use rear projection – even after the technology had been superseded through the introduction of the travelling matte

– points to his greater concern with aesthetic pursuits than with the benefits of new technology. The frequency and consistency with which he used rear projection points to his obsessive love of illusion.<sup>3</sup>

One central aspect of the Hitchcockian text is its representation of fatal love, of the male/female relationship and its impossibility. The Cuban novelist and critic Cabrera Infante praised *Vertigo* as the ‘first great Surrealist film’ particularly in relation to its ‘fainting theme of love’ (quoted in Mogg 2006: 88). Here, of course, he is referring to the Surrealists’ fascination with *l’amour fou*. In *Vertigo*, Scotty kills the woman with whom he is obsessed – the woman who signifies death itself. Like the clergyman in Dulac’s *La coquille et le clergyman* (*The Seashell and the Clergyman*, 1928), Scotty in *Vertigo* pursues the woman as if in a trance, finding and losing her as she transforms from one state to another. In *Psycho*, Norman murders all of the women to whom he is sexually attracted. Mark Rutfield in *Marnie* pursues a woman who lives in a trance-world and who is sexually frigid. In *The Birds*, the woman (Tippi Hedren) – traumatised with fear – returns to the embrace of the mother not the son. There is a profound sense of incommensurability and loss in Hitchcock’s films – a sense that there can be no reconciliation between the sexes – the oppositions of male/female.

These moments are frequently expressed in Hitchcock’s films when the male protagonist embraces the woman but she is not emotionally a part of that embrace. She either looks ahead or elsewhere (knowing she will have to betray the man as in *North by Northwest* and *Vertigo*) or gazes ahead as if in a trance as in *The Birds* and *Marnie*. These moments, which express the impossibility of the sexual relationship, are also central to Surrealist art. In particular I am thinking of the paintings of Dalí and Magritte (*The Threatened Assassin* (1926), *The Lovers* (1928), *The Rape* (1934), *Collective Invention* (1935) and *The Forbidden Universe* (1943)).

Hitchcock’s heroines are frequently discussed in the context of the ‘ice blonde’. Hitchcock’s representation of woman as unobtainable relates to the theme of *l’amour fou*. He uses the figures of the icy blonde and the paranoid obsessive male – both existing on different planes, forever circling each other (as in *Notorious*, *North by Northwest*, *Vertigo*, *Marnie*) but forever unable to meet – to represent the impossibility of a union between the sexes. In his frustrated pursuit of compulsive beauty as a sexual union, a moment of shock and transformation, Hitchcock is his most surreal.

Modernity created an environment of sensation, shock, distraction and fleeting impressions. Walter Benjamin argued that the best way of representing the moment was through an image because he believed images provided the most effective way of capturing an immediate perception. Hitchcock used film images to capture the moment that shocked. In his 1936 essay entitled ‘Why “Thrillers” Thrive’ Hitchcock carefully distinguishes between horror films which ‘exploit sadism, perversion, bestiality, and deformity’ in order to ‘create *unnatural* excitement’ in ‘a neurotic section of the public’ (1997a: 111) and the thriller which use techniques of shock – even ‘terrific shock’ – to create an emotional response resulting in an ultimately ‘beneficial’ or therapeutic experience (ibid.).

Like the Surrealists, Hitchcock wanted to use shocking images to bring about a specific effect in his audience. The farmer whose eyes have been pecked out leaving black sockets in *The Birds*; Marion's smooth wet skin ripped by a knife; Norman Bates' 'sweet old' mother transforming into a grinning death's head. His aim was to shock his audience from a world of comforting modernity into a world of horror where there are no secure footholds. Hence the images of falling in his films – characters hanging from roof tops, cliff edges, falling backwards down steep staircases, about to fall into the vortex or abyss. All of his great films contain images of falling. The Surrealists were also fascinated with the spiral, the vortex. *Vertigo* is specifically about fear of falling – of falling in love, of falling into the grave. The ill-fated heroine wears her hair in a bun shaped like a vortex.

Like the Surrealists Hitchcock has also been criticised for his misogynistic fetishisation of woman's body (Kuenzli 1990). Hitchcock fetishises woman's body in the context of shock; it is woman's body (not man's) as an image that is made to bear the outward signs of dislocation and shock, to act as the film's emotional register for the man and the audience. The scenes of Marion's murder in the shower, one of the most shocking in the history of the cinema; of Madeleine falling twice to her death from the bell tower; of Melanie's attack/rape by the birds – these all focus on woman, not man, as the one who is subjected to the most horrifying ordeals. While it is clear that Hitchcock's heroines are resilient and feisty, their ultimate bravery does not ameliorate the shocking nature of the images that convey their vulnerability and degradation.

*The Birds*, Hitchcock's most obviously surreal film, is an exercise in shock montage. Based on a short story by Daphne du Maurier, it tells of a small seaside town in which birds, without any explanation (and none is ever given) suddenly turn on the human inhabitants, attacking and killing them. Carl Belz argues that the hallmarks of Surrealist art – 'emotional shock', 'psychological chaos', 'unabashed eroticism' and 'a disturbing "aura" surrounding characters' – are all present in *The Birds* (1972: 145). In particular he explores the way in which Hitchcock takes an ordinary everyday situation ('boy meets girl') and transforms it into an unreal, surreal one. He is struck by the way Hitchcock uses tensions and ambiguities, contradictions and absurd logic to produce 'an encounter with the fantastic' (1972: 148).

Camille Paglia similarly sees *The Birds* as surreal, concentrating more on the surreal quality of the images. In her discussion she draws on a number of classic Surrealist texts and techniques – *Un chien andalou*, Dalí's melting watches, the Dadaesque transformation of everyday objects, the Surrealist use of puns and symbols. Paglia, like Stern, also picks up on the surreal quality of the Hitchcockian image. In her discussion of the sequence where Melanie sails her boat towards Mitch's (Rod Taylor) house she writes: 'A woman in a fur coat with a bird cage in a rowboat: it could be a Surrealist painting by Dalí or Magritte' (1998: 33).

Ken Mogg discusses *The Birds* in the context of Mitch's remark to Melanie about what it is like 'to be on the other end of a gag' – the gag or joke of course is central to

Surrealist art. Mogg, who discusses the libido as 'prankish' in relation to Hitchcock's silent film *Champagne* (1928), argues that the whole of *The Birds* 'pivots' on Mitch's remark 'to be on the other end of a gag' (1999: 163). Similarly, Norman Bates' throw-away line, 'mother's not herself today', signifies a black joke that runs throughout the film. Mother is not herself on any day; she is her son, Norman.

Other surreal contexts in Hitchcock films are: the device of the red flashes which cover the entire screen in *Marnie*; the uncanny images, black humour and sexual disguise of *Psycho*; the hallucinatory dream sequence, the uncanny play on doubling, the conscious exploration of image and representation, the surreal urban landscape (reminiscent of de Chirico – see Gould 1976: 104) in *Vertigo*; the bizarre Mount Rushmore sequence from *North by Northwest* in which the world becomes surreal through the play with size and scale. Hitchcock's fascination with motifs such as eyes and windows – central to Surrealism – is apparent throughout his oeuvre. For instance, *Rear Window*'s (1954) multiple images of windows also recall the Surrealists' fascination with windows represented as a frame: Duchamp's *Fresh Window* (1920) and Magritte's many paintings of windows positioned as a frame within a frame – *The Human Condition* (1933), *The Domain of Arnheim* (1949), *Evening Falls* (1964).

Even his carefully constructed public persona (the outlandish publicity photographs, appearances in drag, his signature cartoon, his black, punning humour) invokes a Surrealist mode of being. The jokey presence of his own cartoonish body in his films reminds us of the Surrealists' similar play with their own images in photographs and paintings. Think of Dalí's painting in which Mary spans the baby Jesus while the Surrealists watch from above through an open window. Many of Hitchcock's films share common motifs, artistic aims and aesthetic techniques of the Surrealist movement. His disregard for classic realism; his representation of everything as image; his desire to shock his audience into the dark surreal; his desire to merge dream and reality; his fascination with themes of doubling; *l'amour fou*; perversity; the compulsion to repeat; the uncanny; death; jokes and self-reflexivity – all of these mark Hitchcock out as the cinema's first great popular Surrealist.

## David Lynch

David Lynch is too committed to the principles of Surrealism to pitch for true thriller suspense: he'd rather catch its shadow after it's passed.

– Marina Warner (1977: 8)

David Lynch is regarded as the most prominent and successful Surrealist director currently working in American cinema. His films are remarkable for their depiction of disturbing dream-like worlds, macabre characters, hallucinogenic states of mind and explorations of the dark side of the human psyche. Lynch is particularly interested in the horror that lies beneath the seemingly normal surfaces of everyday suburban life. He draws on motifs much beloved of the classic Surrealists: doubles, identity loss, the

bizarre and unexpected, doomed lovers, the dream, the uncanny, decay and death. Lynch believes that life does not make sense and that this knowledge makes people uncomfortable. He has an unequalled ability to create the uncanny and disturbing atmosphere of the dream-world and of psychological states of madness.

Like the early Surrealists Lynch is fascinated by the world of disrupted narrative; hence he feels no obligation to follow events in a linear or logical manner. Events appear to be following a clear narrative trajectory when abruptly Lynch will move in a completely different direction, one that seemingly has no links with what went before. As in the great Surrealist classic *Un chien andalou*, Lynch frequently seems to use the principles of disassociation as a rationale for narrative movement and montage. In this way he creates a sense of dream logic which characterises all of his work. Lynch has been described as 'a Surrealist in the tradition of the great Spanish filmmaker, Luis Buñuel' (Rodley 1997: jacket). David G. Imber sees Lynch as 'the most orthodox proponent of Surrealism working in contemporary cinema' (1999).

His Surrealism is very different from that of Hitchcock's in that he depicts Surrealist states of mind in direct and confronting ways, blurring the boundary between dream and reality, adopting non-linear and narrative forms, presenting the world as weird and incomprehensible and refusing to provide any 'answers' let alone closure to his narrative enigmas. Hitchcock embedded his Surrealist techniques more formally, and unobtrusively, into the *mise-en-scène*. Hitchcock was drawn to the aesthetic qualities of Surrealism as a means of intensifying the emotional states of his characters, and his audience, whereas Lynch's Surrealism represents more a response to what he sees as the bizarre and nonsensical nature of everyday life. Hitchcock uses Surrealism to encourage his audiences to examine their own psychological states whereas Lynch seems more concerned to force the audience into a confrontation with the strange and the irrational.

His films (such as *Eraserhead* (1977), *Blue Velvet* (1986), *Lost Highway* (1997), *Mulholland Dr.* (2001) and *Inland Empire* (2006)) are surreal, not so much because of their power to shock – at which they are very effective – but because of their power to disrupt conventional boundaries between reality and dream, creating their own weird sense of dream logic. One of his most disturbing films, *Blue Velvet*, begins and ends with an image of a bodily organ – not an eye, a favourite Surrealist image – an ear which suggests that everything that happened in between was a dream. (The severed ear, crawling with ants, also recalls the sliced eyeball and ants of *Un chien andalou*.) In the opening sequences, a young man (Karl MacLachlan) discovers a severed ear as he walks along a country lane; this discovery delivers the hero into a dark world of murder, kidnapping and sado-masochism. In the final scene there is a shot in which the camera, having focused in close-up on the hero's own ear as he sleeps, pulls back into a wide shot, suggesting that the events in between belong to a dream-world. The penultimate shot of a mechanical robin sitting jauntily on the window ledge only confirms this suggestion. Lynch's Surrealist vision is most clear in his fascination with the dark side of the dreams and is evident in all of his films.

In *Lost Highway* Lynch explores a nightmare world of identity loss, doubles, demonic possession and alternative realities. The film plays with a dilemma it never resolves: did the male protagonist brutally murder his wife or was he 'swapped' for someone else? In homage to Buñuel's *Cet obscur objet du désir* (*That Obscure Object of Desire*, 1977) Lynch has the same actress (Patricia Arquette) play the twin roles of wife and lover: Buñuel used two different actresses to play the role of the lover. The doubling of the wife/lover character combined with the film's disrupted narrative contribute to the way the film seems to operate according to the logic of dreams.

*Mulholland Dr.* again creates the bizarre dream-world of identity loss, amnesia, desire and death. It presents a troubling and deeply moving tale of romantic loss. Drawing on the structures of narrative disruption, Lynch presents a classic tale of *l'amour fou*, or fatal love, which was a favourite form of the Surrealists. This time the tale of *l'amour fou* is between two women (Laura Harring and Naomi Watts), two Hollywood actresses, one famous, the other a newcomer to the dream factory. As one attempts to help the other recover her memory, the couple become involved in a whirlpool of betrayal, jealousy and murder. Lynch draws parallels between their doomed love affair and the power of Hollywood to drive the female actor into a destructive and hallucinatory world of self-deception. There are clear references in *Mulholland Dr.* to the classic noir film *Sunset Boulevard* (1950) in that both explore Hollywood as a dream factory and both are narrated by a main protagonist who is dead. *Mulholland Dr.* also explores the possibility of alternate worlds when the heroine, Betty, falls into a mysterious blue box that recalls Buñuel's surreal boxes of *Un chien andalou* and *Belle de jour* (1967). *Mulholland Dr.* is a moody, claustrophobic film about sexual awakening, passion and corruption that recalls the surreal nightmarish quality of *Blue Velvet*. As in all of Lynch's surreal films, including his recent digital video work *Inland Empire*, the boundaries between dream, reality and nightmare merge, creating a disturbing world which is both bizarre and uncanny.

## David Cronenberg

Cronenberg's films have a dream-like quality, an irrational logic which associates them, quite broadly, with a Surrealist tendency to be found in the horror genre at its best.

– Michael O'Pray (1984: 48–9)

David Cronenberg's horror films explore a Surrealist vision of the body. Whereas Lynch is fascinated by mental states, alternate realities and dream logic, Cronenberg is drawn to the body – its vulnerability, transformations and weird assemblages. Like Lynch, Cronenberg has forged his own vision of Surrealism which is similar to but different from classical Surrealism in a number of important ways. Cronenberg's appropriation of Surrealism excludes the Bretonian domain of the poetic and the marvellous. In Cronenberg the dream-like quality of classic Surrealism is swamped by the abject hor-



ror of the nightmare. As with many of the Surrealists (Ernst, Dalí, Lautreamont, Hannah Hoch) Cronenberg explores surreal states of bodily transformation and couplings with other life forms. Lautréamont encapsulated the Surrealists' interest in the beauty of bizarre couplings with his famous statement: 'Beautiful, like the chance meeting of a sewing machine and an umbrella on a dissecting table' (in Gould 1976: 24).

Cronenberg's vision is associated with the motto of the 'New Flesh' which he first explored in *Videodrome* (1983), the film which firmly established Cronenberg's reputation as the creator of a weird, surreal universe solely of his own making. *Videodrome* explores an alternate reality of sex-and-death TV signals, eroticism, sado-masochism and snuff movies. He had touched on a similar theme about expanded consciousness in *Scanners* (1981) in which the main character who has telepathic powers is unable to turn off the sounds of other people's thoughts inside his head. He becomes involved with the 'scanners', other individuals with telepathic powers who are able to take over other minds and destroy them by causing the victim's head to explode. The reference to Magritte's *The Pleasure Principle* (1937) in which a man's head appears to explode with an excess of pleasure is darkly ironic. In *Videodrome*, Cronenberg creates a hallucinogenic world in which the body transforms into a kind of VCR of the flesh and a repository of pornographic imagery. In an uncanny reversal the television set metamorphoses into a living fleshy mass. Disturbing in the extreme, *Videodrome* depicts its main character, Max Renn (James Woods) in an erotic relationship with a huge pair of lips on a television screen while his stomach develops a secret pouch/vagina in which he hides his gun. New Flesh represents a postmodern melding of human and machine although Cronenberg casts his net wider, also exploring the melding of human and insect as in *The Fly* (1986). In both *Scanners* and *Videodrome* – and later in *eXistenZ* (1999) – Cronenberg draws upon the early Surrealists' belief in the supreme power of the imagination, and creates strange worlds in which characters experience the potentially deadly effects of mind expansion and alternate mental states.

In *The Fly* Cronenberg pushes the horror film's fascination with the abject body to new limits. An over-ambitious scientist, Dr Seth Brundle (Jeff Goldblum), accidentally fuses his body with that of a housefly, giving himself strange new powers and a ravenous sexual appetite. Exhilarated, he denounces society's 'fear of the flesh'. 'I've become free, I've been released' he cries out, but his delirium is short-lived. Gradually, as the insect genes begin to dominate and destroy the human, the doctor's body sheds its appendages such as its teeth, fingernails and genitals. In this brave new world of 'Brundleflesh' reproductive organs and sexual desire are rendered obsolete. The film's exploration of the dark side of Surrealism (the uncanny, desire and death) in the end retreat completely from the virtues of 'New Flesh', settling instead for a much more pessimistic view of the possibilities for the free play of the libido and sexual desire.

Cronenberg's films adopt a Surrealist style to explore the dark side of the imagination, the nature of desire and human fears of mutation, metamorphosis and bodily transformation. Based on the William Burroughs' novel of the same name, *The Naked Lunch* (1991) explores the 'New Flesh' in dreamy, hallucinogenic worlds that encap-

sulate the irrational logic of Surrealism. Peter Weller plays William Lee, a pest exterminator who lives with his wife, Joan (Judy Davis), in a world of drugs and delirium. When Lee accidentally shoots Joan he is unable to prevent a headlong fall into a hallucinogenic world, called Interzone. Interzone is inhabited by a talking asshole typewriter, cockroaches, insects, Mugwumps and a string of sexually ambiguous characters – including Joan in a different role – who also appear to share Lee's hallucinations. Sex scenes are accompanied by fears of mutation and metamorphosis. In classic Surrealist style, it is impossible (even at the film's bizarre ending) to distinguish the dream-world from reality.

In *Crash* Cronenberg looks at the erotic appeal of car accidents. Cronenberg depicts a perverse primal scene in which his protagonists develop a sexual fetish over car crashes and accident victims. They join together in a perverse band, dedicated to re-enacting the road accidents of the famous (James Dean, Jane Mansfield, Albert Camus), they read books on pathology and view test-crash videos. Characters are aroused by the melding of flesh and metal as well as the leather and steel of prosthetic devices. *Crash* created public outrage in the UK and a censorship controversy that would have earned Cronenberg applause from the early Surrealists who delighted in public scandal (see Barker *et al.* 2001). Cronenberg seems to revel in shattering taboos but he is not an iconoclast without a mission. His aims are Surrealist in that his films attempt to expand the viewer's consciousness and awareness of the intimate relationship between mind and body, the influence of one on the other and the bodily transmutations that are possible in the postmodern world of cloning, genetics and the Internet. He places the body in surreal contexts in order to push his argument to its limits.

Cronenberg has inherited Hitchcock's fascination with the abject body but he explores its ramifications in a science fiction/horror context. Many of his images are shocking and focus on the female reproductive system as a source of abject horror which points to a misogynistic point of view in a number of his classic films.<sup>4</sup> The heroine of *Rabid* (1977) grows a penis inside her armpit; the heroine of *The Brood* (1979) gives birth to non-human creatures (they have no navel) from an external sac attached to her body; the heroine of *Dead Ringers* (1988) has a triple uterus; and the lost souls of *Crash* enjoy sex inside the wounds of a (female) accident victim. These images are just as outrageous and shocking as the scenes in *Un chien andalou* where a man watches ants crawl from a hole in his hand and a young girl prods a severed hand along the road with a stick. As the first expressions of the Surrealists' fascination with the surreal body these scenes from *Un chien andalou* shocked and scandalised audiences in the late 1920s. As part of a long tradition of filmic body horror, to which contemporary audiences have become accustomed, Cronenberg's images still have the power to invoke shock and incredulity.

The films of Hitchcock, Lynch and Cronenberg reveal that there is no such thing as a uniform style of popular cinematic Surrealism. All three directors have focused on different areas of Surrealist concerns. Hitchcock was particularly interested in themes of *l'amour fou*, abjection, hallucinatory logic, the double, the uncanny. Lynch's cinema

is distinguished by a concern with the nature of desire, alternate realities, the logic of the dream-world, death and the double. Cronenberg has developed his own style of Surrealist filmmaking in order to explore the world of dream and hallucination, the abject body, bodily metamorphosis, bizarre couplings, desire and death. The one thing that all share in common is a fascination with the dark side of Surrealism – in particular desire, abjection, the uncanny and death.

## Notes

- 1 Steven Kovács presents a fascinating analysis of their views in his book *From Enchantment to Rage* (1980) in which he explores the Surrealist movement of the 1920s in relation to Surrealist films of that period, particularly *Un chien andalou* (*An Andalusian Dog*, 1929) and *L'Âge d'or* (*The Golden Age*, 1930), Germaine Dulac's *La coquille et le clergyman* (*The Seashell and the Clergyman*, 1928), Man Ray's *Le Retour à la raison* (1923) and *L'Etoile de mer* (1928).
- 2 Hitchcock himself attended art school as a young man, and owned a significant art collection which included works by a number of modernist and Surrealist artists: Milton Avery, Jean Dubuffet, Raoul Dufy, Paul Klee, Georges Rouault, August Rodin, and Salvador Dalí. Dalí of course designed the dream sequence for Hitchcock's *Spellbound*. Hitchcock once said he found Dalí interesting but his unconscious more so. Hitchcock also greatly admired the work of Magritte, de Chirico and Edward Hopper.
- 3 For a fascinating discussion of illusion and Surrealist cinema see Michael Gould (1976) *Surrealism and the Cinema*, London: Tantivy Press.
- 4 For an important discussion of misogyny and Surrealism, see Rudolf Kuenzli's 1990 essay 'Surrealism and Misogyny'.



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