EL CINE EN EL CINE



David Caldevilla Domínguez y
María Elena Del Valle Mejías
(Coordinadores)

ACCI
Asociación Cultural y Científica Iberoamericana

El Cine en el Cine

María Elena Del Valle Mejías
David Caldevilla Domínguez
(Coordinadores)

El Cine en el Cine

ACCI
Asociación Cultural y Científica Iberoamericana

ACCI ediciones (Asociación cultural y científica iberoamericana) apoya la protección del copyright. El copyright estimula la creatividad, defiende la diversidad en el ámbito de las ideas y el conocimiento, promueve la libre expresión y favorece una cultura viva. Gracias por comprar una edición autorizada de este libro y por respetar las leyes del copyright al no reproducir, escanear ni distribuir ninguna parte de esta obra por ningún medio sin permiso.

© Obra: El Cine en el Cine
Primera edición: Febrero, 2019
© Fórum Internacional de Comunicación y Relaciones Públicas (Fórum XXI)
ISBN: 978-84-17519-99-5

© Editado por ACCI ediciones // www.acciediciones.com
Gestión, promoción y distribución: Vision Netware S.L.
C./ San Ildefonso 17, local, 28012 Madrid. España.
Tlf: 0034 91 5273678 // Email: pedidos@visionnet-libros.com

Disponible en las principales librerías.

Las opiniones expresadas en este trabajo son exclusivas del autor. No reflejan necesariamente las opiniones del editor, que queda eximido de cualquier responsabilidad derivada de las mismas.

Diríjase a CEDRO (Centro Español de Derechos Reprográficos, www.cedro.es o por teléfono 917021970) si necesita fotocopiar, escanear o utilizar algún fragmento de esta obra. Gracias por comprar una edición autorizada de esta obra y por respetar las leyes del copyright.

*El **cine** no es un arte que filma **vida**,*
*el **cine** está entre el arte y la **vida**.*

JEAN-LUC GODARD

El presente libro, *El Cine en el Cine,* tiene como objetivo mostrar ante la Academia investigaciones originales en el ámbito de la docencia, innovación e investigación, aplicado principalmente a los campos de: Comunicación, Sociología, Tecnologías Audiovisuales y de la Comunicación.

Los siguientes capítulos constituyen los resultados de nuevos aportes dentro de la colección española *'Colección La Séptima Arte'* a fin de que sean expuestos mediante su difusión ante la Comunidad científica especializada en el área temática de la innovación educativa y los nuevos espacios docentes.

Asimismo, constituyen un esfuerzo científico por realizarse en ellos un análisis actualizado, crítico y valorativo a partir del estudio de las fuentes especializadas de información del área disciplinar en la que se desarrolla el estudio presente, tanto en formas como en contenidos.

Para cumplir los criterios de calidad con el necesario celo, se ha constatado que los capítulos presentados no han sido publicados previamente en su totalidad, y que son, por tanto, originales, fruto de investigación y/o reflexión propia (para los de tipo ensayístico), así como que nunca han sido postulados para otras publicaciones del tipo que fueren.

También se constata que su publicación ha contado con el consentimiento de todos sus autores y el de las autoridades responsables (tácita o explícitamente) de las investigaciones en que algunos capítulos están basados.

A fin de mantener un nivel de exigencia muy elevado en cuanto a la calidad de los contenidos, siempre desde el enfoque del rigor científico, la Editorial de esta Colección universitario-científico-profesional verifica que el proceso de revisión de manuscritos se ha realizado bajo el principio de la revisión arbitral por pares categoriales, mediante dos informes ciegos (y un tercero decisorio de existir discrepancias entre ambos), por revisores externos a

la editorial ACCI y pertenecientes a la Comunidad Universitaria Internacional, en especial a la de la Lengua.

El Coordinador y el Editor han verificado que todos los manuscritos son de carácter científico, presentan un alto nivel de redacción, investigador y de coherencia por lo que, finalmente, todos los textos cumplen con el objetivo y alcance temático del libro y de la colección en que éstos se hallan incardinados.

Los evaluadores universitarios designados, en su labor arbitral, han valorado los siguientes aspectos:

a) Originalidad del manuscrito;
b) Metodología empleada;
c) Calidad de los resultados y conclusiones, así como coherencia con los objetivos planteados en el libro y en la Colección *'Coleccion la Séptima Arte';* y
d) Calidad de las referencias bibliográficas consultadas.

Todo este esfuerzo por conseguir la excelencia en la divulgación en los planos formal y de contenidos se ve reflejado en las siguientes páginas, donde se aúnan la innovación e investigación, a la que conducen los nuevos retos curriculares, con la más clásica tradición universitaria.

Creemos que este gran esfuerzo, que ya se ha visto compensado por la satisfacción del trabajo bien hecho, se volverá a ver justificado por la cálida acogida que los lectores harán, a buen seguro, de él.

David Caldevilla Domínguez
Universidad Complutense de Madrid (España)
Coordinador de la *'Coleccion la Séptima Arte'*

Consejo Editorial

Todos los textos recogidos en el presente libro han superado un estricto proceso de inclusión derivado del examen científico mediante evaluación por pares ciegos llevado a cabo por miembros del presente Comité Científico:

Olaia Abadía García de Vicuña.
Universidad Isabel I de Castilla (España)
Aysen Akyuz.
Universidad de Estambul (Turquía)
Leyda Alviárez.
(Universidad del Zulia)
Flor Ávila Hernández.
(Universidad del Zulia)
Alexander Berezhnov.
Universidad Lomonosov de Moscú (Rusia)
Jesús Bermejo Berros.
Universidad de Valladolid (España)
Antonio Boscán Leal.
Universidad del Zulia (Venezuela)
Marco Boschele.
Universidad de Estambul (Turquía)
Maritza M. Buendía.
Universidad de Zacatecas (México)
Víctor Cazurro Baragona.
Universidad Isabel I de Castilla (España)
Francisco Benjamín Cobo Quesada.
Universidad Carlos III (España)
Daniel Felipe Cortés Pereira e Sá.
IPAM (Portugal)
Ubaldo Cuesta Cambra.
Catedrático de la Universidad Complutense (España)

Mª Helena Del Valle Mejías.
Universidad Metropolitana de Caracas y Universidad Experimental Libertador (Venezuela)
Carlos Felimer Del Valle Rojas.
Decano de la Facultad Educación y Humanidades de la Universidad de La Frontera (Chile)
Francisco Domínguez Matito.
Universidad de La Rioja (España)
Leonardo Fernández.
Universidad del Zulia (Venezuela)
Nairobis Fuenmayor.
Universidad del Zulia (Venezuela)
José Luis Gómez Urdáñez.
Catedrático Universidad de La Rioja (España)
Andrew M. Gordon.
Universidad de Florida (Estados Unidos)
Anatilde Idoyaga Molina.
Centro Argentino de Etnología Americana (CAEA)-Conicet (Argentina)
Peter Krämer.
Universidad de East Anglia (Gran Bretaña)
Manuel Paulino Linares Herrera.
Universidad de La Habana (Cuba)
Francisco Javier Martín.
Universidad Estatal de California San Marcos (Estados Unidos)
Gonzalo Lizardo Méndez.
Universidad de Zacatecas (México)
Carmen Marta Lazo.
Universidad de Zaragoza (España)
Javier Mayorga Rojel.
Universidad de La Frontera (Chile)
Vinicius Medina Kern.
Universidad Federal de Santa Catalina (Brasil)
Luis Nitrihual Valdebenito.
Universidad de La Frontera (Chile)

Adán Oberto Blanco.
(Universidad del Zulia**)**
Faustino Paulo.
Universidad de Oporto (Portugal)
Rosa Riveiro Conde.
IPAM (Portugal)
Nuria Rodríguez de Martínez.
Universidad Autónoma de Bucaramanga (Colombia)
Yaniris Rodríguez Sánchez.
Instituto de Información Científica
y Tecnológica en La Habana (Cuba)
Luis Romero Neces.
Universidad del Zulia (Venezuela)
María Mercedes Saizar
Centro Argentino de Etnología Americana
(CAEA)-Conicet (Argentina)
Adolfo Sánchez Burón.
Universidad Isabel I de Castilla (España)
Benoît Santini.
Université du Littoral-Côte d' Opale (Francia)
Javier Ramón Santovenia Díaz.
Universidad de La Habana (Cuba)
Najmeh Shoberyri.
Universidad de Teherán (Irán)
Javier Sierra Sánchez.
Universidad Camilo José Cela (España)
Felipe Solano Santos.
Universidad Complutense (España)
Darci Liane Strother.
Universidad Estatal de California
San Marcos (Estados Unidos)
Juan Tomás Frutos.
Universidad de Murcia (España)
Jesús Torrecilla.
Universidad de California en Los Ángeles (EE.UU.)
Nurhan Tosun.
Universidad de Estambul (Turquía)

María Rita Vega Baeza.
Universidad de Zacatecas (México)
Jacquelin Vilchez Faría.
Universidad del Zulia (Venezuela)
Otto F. Von Feigenblatt.
Universidad de Millenia Atlantic en Doral, Florida (Estados Unidos)
Lyudmyla Yezerska.
Universidad de Piura (Perú)

ÍNDICE

Prólogo
María Elena del Valle Mejías 17

I *The barefoot contessa: on identity, femininity and the cinematographic gaze*.
Zeynep Arda 19

II Orson Welles ante el espejo. La forja de Ciudadano Kane a través de RKO 281.
Francisco Cabezuelo Lorenzo, Ana Lanuza Avello, Jorge Miranda Galbe y Raquel Caerols Mateo 47

III La noche americana: el cine intramuros.
David Caldevilla Domínguez 59

IV *Adaptation* (Spike Jonze, 2002)
El metaguion como metáfora del proceso creativo.
Emma Camarero 71

V Súper 8.
Lucía Durán Valero y José Francisco Durán Medina 93

VI Peeping Tom, Fotografiar lo imposible.
Julián Echazarreta Carrión 111

VII El juego de Hollywood (*The Player*): Audiencias y representación o el vértigo de los espejos.
José Antonio Gabelas Barroso y Carmen Marta-Lazo 135

VIII *The Artist*.
Estrella Martínez-Rodrigo y Ana Malmierca-Hernández 149

IX Al encuentro de Mr. Banks (*Saving Mr. Banks*)
Graciela Padilla Castillo 169

X La doble (o triple) vuelta de tuerca de Jafar Panahi.
Sergio A. Pérez Martínez 191

XI El crepúsculo de los dioses (*Sunset Boulevard*).
En el atardecer dorado del cine.
Teresa Piñeiro-Otero y Xabier Martínez-Rolán 201

XII *Cinema paradiso*. Panóptico.
Javier Rodríguez Torres 227

XIII En las tripas de la industria. producción,
censura, recepción y ramificaciones
del discurso metafílmico de La gran mentira.
Agustín Rubio Alcover 241

XIV El espectador creador en *The fall*:
El sueño de Alexandria.
Carlos Sanz González 253

XV De los artesanos a la industria:
Good morning Babilonia (1986) el cine
como creación colectiva en el poema visual
de los hermanos Taviani.
Mónica Satarain y Carlos Cupé 275

XVI Metacine mindfulness. La invención de Hugo.
José Jesús Vargas Delgado 295

XVII El intrametacine como parte del estilema
autorial de Clint Eastwood.
Juan Enrique Gonzálvez Vallés,
José Rodríguez Terceño y Cristina Armunia Berges. 307

XVIII Luces y sombras de la industria cinematográfica
en la era dorada de Hollywood. La mirada crítica de
Woody Allen en Café Society.
Francisco Cabezuelo Lorenzo,
Juan Manuel Barceló Sanchez, Jorge Miranda Galbe
y Raquel Caerols Mateo *327*

PRÓLOGO

"El cine es un espejo pintado"
(Ettore Scola, director de cine italiano)

Cuenta la historia que un 28 de Diciembre de 1895, los hermanos Lumiere, proyectaban públicamente la demolición de un muro, la llegada de un tren, un barco zarpando de un puerto y la salida de unos obreros en una fábrica en Lyon. A partir de ese momento, el hechizo del cine se hizo inevitable y eterno. No sabemos con exactitud si esa fue la primera vez, pero si la primera de la que queda registro. Era la primera vez que los ojos de una audiencia se quedaban colgados de una construcción de la realidad que no era la de sus propios ojos. Una gran parte del privilegio de estar vivos consiste en vivir experiencias por primera vez. La primera vez que nos subimos a una bicicleta, la primera vez que nos enamoramos, la primera vez que nos ponemos de pie frente a un público. El cine se convirtió en la primera vez de muchas cosas desde entonces.

La vida se conjugó diferente a partir de entonces. Ese espacio y tiempo en el que somos inducidos se estableció desde entonces, como el nicho de la posibilidad, del sueño, de la realidad alternativa, una realidad que se dibuja y representa desde la mente del cineasta. No son pocos los años que reúnen en la misma reflexión a

los investigadores que se dan cita en esta publicación. Cada uno de ellos, desde su más particular perspectiva, ha dedicado horas de estudio y análisis al tema del cine y sus diversas implicaciones. Este libro reúne 14 artículos en los que se analiza *el cine dentro del cine*. Se trata de piezas cinematográficas en las que hay narrativas dentro de otras. El metacine es el ejercicio cinematográfico que permite al cineasta reflexionar sobre su medio de expresión a través de su práctica, en el que el cine se mira al espejo con la pretensión de conocerse mejor (Canet, 2014)

Brian Ott y Cameron Walter (2000: 438), en un contexto literario, lo definen como un modo de escribir que, de forma deliberada, dirige la atención hacia su naturaleza ficcional a través de la reflexión sobre su propia actividad. 16 películas son diseccionadas hábilmente por nuestros autores visitando y revisitando narrativas que se encapsulan dentro de otras constituyéndose en obligado referente para investigaciones en el área. Los estudios de la comunicación, del cine como uno de sus artefactos culturales predilectos reciben de esta sinfonía a múltiples manos, referentes metodológicos y teóricos, modelos de análisis que podrán orientar estudios más profundos. Cada uno de ellos, se detiene en aspectos variopintos completando una visión transdisciplinar del fenómeno desde la más profunda reflexividad.

¡Luces, Cámara... Academia!

María Elena Del Valle Mejías

I

THE BAREFOOT CONTESSA: ON IDENTITY, FEMININITY AND THE CINEMATOGRAPHIC GAZE

Zeynep Arda
(Izmir University of Economics -Turkia-)

1. CAST AND CREW

Original Title: The Barefoot Contessa
Spanish Title: La Condesa Descalza
Director/Producer/Screenwriter:
Joseph L. Mankiewicz
Associate Producer: Michael Waszynski
Cinematographer: Jack Cardiff
Composer: Mario Nascimbene
Editor: William W. Hornbeck
Art Director: Arrigo Equini
Costume Designer: Sorelle Fontana
Country: USA & Italy
Release Date: September, 1954
Duration: 128 minutes

Humphrey Bogart (Harry Dawes)
Ava Gardner (Maria Vargas)
Warren Stevens (Kirk Edwards)
Edmond O'Brien (Oscar Muldoon)
Marius Goring (Alberto Bravano)
Rossano Brazzi (Vincenzo Torlato-Favrini).

2. SYNOPSIS

The Barefoot Contessa (1954), in the first instance, can be regarded as Joseph L. Mankiewicz's way of telling the audiences a fairy tale that has gone sour, the story of a Cinderella that reaches worldwide fame, only to be killed by her Prince Charming in the end. However, just as Mankiewicz's Academy award winner *All About Eve* (1950), a "poison-pen letter to the theatrical world of New York," *The Barefoot Contessa* is an "equally acerbic" critic of the film industry (Bergan, 2011: 220). Besides its take on Hollywood and the jet set, it is a movie about "women in film," that was later analyzed in the 1970s to form a "significant chapter of feminist film theory" (Bolton, 2011: 8). Nevertheless, in the 1950s, ahead of the collaboration between psychoanalysis and cinema, the movie provides us with a context to look at the issues of image/identity and femininity. A glimpse at how meaning is created through social myths, investigating issues of class, sexuality and gender, it meticulously exploits the semiotic and ideological codes that are at work within the filmic text.

The movie includes a system of signs and symbols used in an intricate criticism of the male/cinematographic gaze on an attractive woman, both in the actual society and within the frame of a movie. A semiotic reading of the story reveals a symbolism that can be interpreted through different roles for women,

personal vulnerabilities/defenses, the jet set, the movie business and the cinema as the onscreen reflection of Guy Debord's *Society of the Spectacle* (1967) in the post-war bloom of consumerism. Considering that Lacanian theories on identity and Christian Metz's *Film Language* (1974) were not due for another twenty years, Mankiewicz's movie was a precedent in its inclusion of psychoanalysis and in its elaboration of a serious debate on identity versus image.

The film opens at Maria's (Ava Gardner) funeral, where her close friend Harry Dawes (Humphrey Bogart) recalls her life, her rise to stardom and how she fascinated the world with her stance. Maria Vargas is a flamenco dancer when Oscar Muldoon (Edmond O'Brien), a press agent, drags his business tycoon/movie producer boss Kirk Edwards and Harry Dawes, a middling movie director/screenwriter, to scout her at a nightclub in Madrid to be the female protagonist of their first movie together.

Maria is a carefree but proud spirit, with a troubled family from a poor neighborhood. In their first encounter, she instantly connects with Harry and recognizes him as a movie director, and instantly dislikes Kirk Edwards, whom she identifies as a "sick person". She flees their meeting as Edwards and Muldoon try to persuade her to take a chance on acting; however, Harry eventually earns Maria's trust and manages to convince her for a screen test in Rome. He goes on to direct her first movie, which becomes an instant hit, and every other movie that she stars in afterwards during her brief career of three years. Maria becomes a respected actress, Harry's career rises again and the two become very close friends.

Though Maria Vargas follows them to Hollywood, and accepts the screen name Maria D'Amata, she remains an aloof, distant presence in the midst of all fame

and fortune. She captures the attention of the masses with her talent, her charm and allure, and their hearts with her sincerity, while the very same qualities make her a romantic target for many wealthy and powerful men – including her employer Kirk Edwards. Despite all the attention, she maintains her defenses in place, neatly keeping her private and public life separate.

While Maria is at the peak of her fame and success, her family troubles catch up with her: Her father kills her mother. Her mother had never wanted Maria to go to Hollywood, and she was, in her words, "full of hate, and she got back the hate she gave." Maria stands by her father all through out his trial in Spain, and her sincere testimony where she holds her mother responsible for "the squalor and filth that she and her brother were born into" and their "growing up as animals," eventually acquits her father. The case is closed as *self-defense*, and Maria walks out of the courthouse a bigger star than "when she broke all the rules by walking into it," in Oscar's words.



Image 1 – *Maria, already a star, attending the premier of her movie. Filmstill from the Barefoot Contessa (1954).*

One night, during an eventful party at her house, Kirk Edwards engages in an argument over Maria with another one of her admirers. The other suitor for Maria, Alberto Bravano, a wealthy Latin American playboy, sets his sights on her, though he believes that she is Kirk's mistress. When Alberto invites Maria to join him on his yacht in the French Riviera, Kirk orders her to stay away from him. However, Maria decides that she had heard enough of Kirk; she accepts Bravano's invitation and follows him to Monte Carlo.

Nonetheless, unhappy in his company and having turned down his romantic passes at her, one night at the casino with many members of the jet set society, Maria triggers an argument with Alberto. While Alberto is gambling, she takes some of his chips and cashes them, throwing the money to her gypsy lover from a window. When Alberto goes on a losing streak, he berates Maria in public for ruining his luck. Subsequently, he receives a slap in the face from Count Vincenzo Torlato-Favrini, who stood there witnessing their argument. The Count then escorts Maria out and away from the casino.

Maria finds the love of her life in Vincenzo and a fairy tale begins when the Count asks Maria to be his wife. Yet their joy –a Faustian moment of happiness– is quickly ruined with the secret that he reveals to her on their wedding night: His war injuries have left him impotent. This confession marks their marriage from the very beginning to Maria's tragic end.

Some months later, a downhearted Maria visits Harry at his hotel, telling him about her husband's impotence, yet confessing that she is carrying her lover's child. She believes that Vincenzo will want this child in order to perpetuate the family lineage and will eventually love the child as his own. Harry warns her, saying that Vincenzo is too proud to accept this, nevertheless

Maria disagrees and plans to tell him about her pregnancy that night.

While Maria leaves his hotel room, Harry notices Vincenzo's car trailing hers and follows them. Suspecting that Maria had been unfaithful, Vincenzo shoots Maria and her lover to death, at his palazzo, before Maria could tell him about the child. Harry arrives at the scene just as the shots are fired and sees Vincenzo carrying Maria's dead body. Still, he keeps her secret and does not tell the Count that she was pregnant.

Born in a poor barrio of Madrid as Maria Vargas, she is buried as Contessa Torlato-Favrini in Rapallo, Italy, "in ground she had never heard of six months ago," quoting Harry's words.

With its witty screenplay, *The Barefoot Contessa* takes us on a critical journey, inspecting the post-war high society and the superficiality of the movie business. After winning Oscars® for Best Director and Best Screenplay with his Broadway criticism in *All About Eve*, Joseph L. Mankiewicz targets Hollywood with "a scathing look at stardom and jet set society" (Miller, 2016). Following the example of a simple girl's rise to fame, Mankiewicz shows us the capitalist power behind every decision in the movie business and the superficial life behind the glorious screen of the movie theatre.

Through Maria Vargas's transformation from a flamenco dancer to a world famous movie star, and to a Contessa in the end, we observe many archetypical roles destined for women in the society and on screen. Maria as a sex symbol, even when she was a "little star" dancer in Madrid, expands its impact on to the whole world when she moves to Hollywood. Her glory, the fantasy, the *objet petit a* that she becomes is lost, once she turns into a wife and gives in to her repressed wish to be a mother. In the connotative reading of the movie, all throughout her metamorphosis, her avoidant attach-

ment to her own mother is revealed and reflected on to her relationship with men. The female body under the meticulous cinematographic gaze oscillates between a sex symbol and a mother, while a woman scrutinized with that gaze suffers behind her own image.

3. FROM A COMMONER TO A CONTESSA: IMAGE, IDENTITY AND THE STORY OF A WOMAN

> *"When I was a little girl, like so many others, there was no money to buy shoes for me. And when the bombs came, in the civil war, I used to bury myself in the dirt of the ruins to be safe. I would lie there, safe in the dirt, and wiggle my toes and listen to the noise, and dream of someday being a fine lady, in fine shoes. I hate shoes, Mr. Dawes. I wear them to dance and to show myself. But I feel afraid in shoes. And I feel safe with my feet in the dirt."* – Maria to Harry as he visits her family home, trying to convince her for the screen test.

As the plot thickens, *The Barefoot Contessa* takes us many different, contrasting settings and introduces us to a range of personalities that are representative of this classical period in Hollywood cinema. As identified by Molly Haskell's groundbreaking work, *From Reverence to Rape*(1974), a retrospective look on to the cinema of the 1940s and 1950s charts the role of the cinematic apparatus in disseminating the "ideological operations of patriarchy" and the "construction of woman as a sign within patriarchal order" (Bolton, 2011: 11). In the well presented story of Maria's rise to stardom, we witness how she struggles to keep her *self* intact behind the movie star image.

Similar to the true stories told in the film industry, in *The Barefoot Contessa*, Maria Vargas, was discovered by a producer, pulled out of her miserable life in a poor neighbourhood and carefully groomed into a unique attraction, a movie star, by the leading Hollywood studios. In fact, Ava Gardner herself was one of these *MGM trademarks* that were carefully created and circulated by the studio system, and personally approved by Louis B. Mayer himself (Haskell, as quoted in Bolton, 2011: 12), as represented by Kirk Edwards in the movie. These actresses became the phenomena that Mary Ann Doane described as "exemplary work(s) of art in the age of mechanical reproduction" (1990: 46); they were generalized, abstracted and idealized cinematic female representations that supposedly represented *all* women, minimizing them into the patriarchal roles of a limited range.

The historical evidence for the myth of woman suggests the role of the earlier mother goddesses as partially absorbed by the great goddesses of love, such as Artemis, Aphrodite and Venus, while through their transformation, their form connoted female seduction more than maternity figure (Vallet, 2005: 1079). According to Felix Sartiaux's work, we see the female cult morph from Artemis to Virgin Mary in Ephesus, where the maternal divinity becomes a "goddess of both life and death," embracing both the generative and destructive principles (Vallet, 1080). The historical construction of the female myth constitutes the base for the development of the Maria Vargas character that is both generating and destroying the female myth for the spectators. While the archeological findings indicate that the objects and artifacts served to glorify and divinize the female myth, the objectification of women in cinema, ironically serves the degradation/limitation of femininity under the male gaze.

The cinematic apparatus contributes to the creation and dissemination of this abstraction with its narratives, star system and spectacles, thereby *naturalizing* the myth in the mind of the audience (Fiske, 1990: 89). Mary Ann Doane suggested that this "reductive generalization" can be opposed by constituting characters with specific individual stories instead; according to Doane, characters with a history and a memory "dismantles the apparatus theory" by the creation of what she terms "remembering women" (1990: 61). Supposedly, *The Barefoot Contessa*, tells us the *story* of a woman as she lives it, however, we witness how her story is warped by the male characters in her life, as well as by the society's expectations, manipulations and interventions at every stage. We never hear Maria's story as she would tell it, but we constantly get secondhand information, from the men that surround her, as Harry, Oscar and Vincenzo take turns narrating these specific three years in Maria's life. Even though we get a *friendly* perspective from Harry Dawes, still it is the male characters that keep putting words into Maria's mouth, while her actual voice is hardly heard.

Doane's theory, as explained by Bolton, is that when a woman is shown to be recalling and reflecting upon past experiences, creating memories and reactions, this is likely to create a representation which goes beyond a spectacle or a portrait, and into a more psychologically complex dimension (Bolton, 2011 :12). This could trigger a different viewing experience for the spectator and offer the possibility of an engagement with a female character's point of view within a narrative, either in the form of a parasocial interaction or an identification. Moreover, the feminist theory of cinema, from Riviere to Mulvey, and from Doane to Irigaray, tackles the depiction of women on screen as objects and subjects and tries to identify "where possibilities lie for developing an appreciation of women as cinematic thinking be-

ings" (Bolton, 2011: 6). In this movie, we see Maria as an object of desire, that almost fails to live up to her own image and that is manipulated to follow the men that desire her. She has a strong character, yet she is not much of a *thinking being*.

While the jet set and the public expect her to live a *dolce vita* and let the rich playboys linger at her fingertips, Maria hardly lets her suitors get to her and usually sneaks away with her gypsy lover(s) instead, *keeping her feet in the dirt*. As Oscar unbelievingly recalls, she never sets foot in any of the high end clubs in Hollywood, like The Stork, El Morocco or the Mocambo – "This bundle of passion, this hot flame that burned from the screen was a real untouchable". Only Harry seems to know what's going on under the image, yet always keeps her secrets, "if it would have helped, I'd have yelled it in the streets. But nothing could have helped. And nothing I could do would have cancelled half a line."

Haskell suggests that films reflect social power structures at large in society and constitute distortions of how women *really are* and that in the perception of the audience, the film –and meaning– production process is not taken into account (Haskell, 1987; Bolton, 2011: 11). This process causes the naturalization of the cinematic images as representations of actual women and thus contributes to the evolution of the objectification of women in the society. In this movie, Maria is not only objectified, but she is also considered an "animal," as the movie is promoted with the slogan: "The World's Most Beautiful Animal!" Towards the end of the movie, we witness Alberto calling Maria a "dead animal," as a way of indicating her distance to the men that want her: Unlike Maria, a *real* woman *should* be warm and caring, and she *should* let men *love* her. However Maria, does not let men *own* her in the way that Alberto would have liked.

One of the first dialogues in the movie, between the movie producer Kirk Edwards and Oscar Muldoon, his press agent, about Maria joining them at the table for drinks at the club where she had just performed, is marked by Kirk's imperative as an indication of how she is seen, and treated: "Oscar, go get her!" Maria is the "world's most beautiful animal" about to be caught by a movie mogul predator, in order to be converted into the "world's most attractive sex symbol". The imperative of the male gaze and her passivity hits the spectator repeatedly, as Kirk commands "I *forbid* you to go with him," or later as Alberto berates Maria "I have paid for your company and you will come and go *as I tell you*," and even her Prince Charming softly drives her into a corner. Under the male gaze, this international sex symbol finds herself trapped in a sexless marriage.



Image 2 – *The movie posters for The Barefoot Contessa in English, Spanish and Japanese.*

The barefoot vulnerability of Maria is also stressed in the promotional posters of the movie, in her juxta-positioning with the male characters. Her submissive

pose in a sexy night gown on the poster, with her body language showing her vulnerability and despair, is complemented in the two versions where she is tightly held, supported and *owned* by an anonymous man, whom we cannot identify as any of her suitors.

Hence, the analysis of women in film in this period is commonly simplified to the reading of such passive and abstracted female representations. And this objectification offers no insight into the actual identity, the interiority or the consciousness of a woman. Mankiewicz, though he supposedly tells the story of a woman, concentrates on external representations, appearances and images, and the spectacularized female image, as a constituent element of the cinematic apparatus, *he* tells Maria's story to us, as seen by the male director/spectator. Yet we also read a secondary signification of Maria's story on the symbolic text, through the details that Mankiewicz wittily placed in the movie.



Image 3 – *Maria's audience as she dances at a bar in Madrid. Filmstill from the Barefoot Contessa (1954).*

One such detail is Maria's reluctance to wear shoes. Her feet –and her vulnerability– are the first things that the spectator sees of her, when Kirk Edwards sends Har-

ry Dawes to fetch Maria. When we first meet Maria at the nightclub, we never get to see her dancing on the stage, we only see the audience's reaction to her. As the camera spans the nightclub, it captures the fascination on the faces of Maria's audience, moving from a young scullion to rich gentlemen all awed with this beautiful flamenco dancer. However, coming into her backstage dressing room, Harry catches a glimpse of Maria's barefeet under the curtain, where she is snuggling with a boyfriend whom she later claims to be her *cousin*. The camera moves in to a medium close-up, allowing us to observe the sharp contrast between the black boots of her lover and her small barefeet.



Image 4 – *Maria, on feeling exposed and unprotected: "Like me, in my shoes, on display, for men and women to examine – for different reasons…" Filmstill from the Barefoot Contessa (1954).*

When Harry first invites her to their table to meet Kirk Edwards, she first goes on to leave her dressing room barefeet, but then comes back to put her shoes on. Probably feeling exposed already, she picks up her mantilla and wraps it around her shoulders, only then she proceeds to go and meet them. A couple of scenes

later, we learn how she feels "on display" when she has her shoes on, and how being barefoot makes her feel more secure instead. When Harry visits her in the poor neighbourhood where she lives with her family and tries to convince her for the screen test, she tells him about her childhood, her negligent mother and how she only felt safe when she buried her barefoot in the soil. Through out the whole movie, Harry feels a responsibility for having exposed her to the whole world and clears his conscience at her funeral, saying that nothing that he did could have changed her destiny.

We are connected to the earth through our feet, and even our figures of speech like *to have one's feet planted firmly on the ground* tell us that our feet also connect us to the ground of reality. Barefeet, or even more significantly, the removal of shoes symbolizes a casting off of worldliness, an act of modesty, as shoes are associated with authority, ownership, sexuality and social status, and the high heels are associated with an idealization of the erotic femininity, and the "crippling confinement in the standards of beauty or fashion that define it" (ARAS, 2010: 550). Hence, another symbolic interpretation of her barefeet has to do with the highly erotic charge of feet. As Maria rises to fame, she is widely recognized –and desired– as a sex symbol. Similarly, when she is *on display*, when she is wearing shoes, Maria is confined to her own beauty and subjected to the beauty standards of the men around her.

Maria finds support in the dirt, she soothes herself when she buries her barefeet into the soil. A psychoanalytic reading of this symbolic relief explains Mankiewicz's symbolism, as the *earth* had acquired the meaning of mother through history (Blum in Mijolla, 2005: 1712). *Mother Earth* is divine soil and all ancient rituals to honor her are performed barefeet to receive her nurture more directly (Walker, 1988: 309). Hence in *The Barefoot Con-*

tessa, Maria finds comfort in being one with her *mother*, she finds comfort in putting her barefoot into the soil and hence getting the maternal love and nutrition that she did not receive from her actual mother. Through this act of psychoanalytic symbolism we are able to hear her *actual* story, not in the same way that it is told by the male characters of the movie, but in a way that is not even seen, heard or perceived by the male characters in her life. When she takes her shoes off, she gets *real*.

The fact that one of the most important roles in *The Barefoot Contessa*, that of Oscar, is a public relations agent, gives us the context for analyzing the gap between Maria's image and identity. In one of the few scenes where Oscar and Maria are chatting, in Monte Carlo, Oscar says to Maria: "You know something? Off the screen, I don't think I've seen you laugh before." The significance of this phrase lies in Mankiewicz's prior, clear-cut distinction between an actress and a woman, hence between image and identity. Harry, indicates his real opinion of women in film, as she talks to Maria in front of her family house:

Harry: "I've been around with actresses, female writers, singers, painters, even a female agent. But I don't think I've met more than three women in my life. Six months ago, I fell in love with one of 'em."
Maria: "Is she an actress?"
Harry: "No, I told you. She's a ***woman****."*

Oscar goes on to highlight the superficiality of the movie business and the distinctions between one's public image and his/her actual identity while he narrates his memories of Maria. He denounces Alberto, as he stands next to him at the funeral, only because he had told him

to come –being photographed there is good publicity for him. Oscar also confirms that both Kirk and Alberto, never managed to conquer Maria. As Alberto tries to get the press take his photograph behind Maria's casket, Oscar says: "I assure you he got as close to Maria dead as he did to her alive." How he was content just pretending to be with Maria, and how he was secretly relieved when she rejected him (and gave him a black eye) on the boat are almost disgusting to Oscar, though he is almost as superficial as any other: "The important thing to Bravano was for people to think Maria was his girl as long as he got credit for it. If Bravano had to choose between really having Maria, in secret and not having her, but with the whole world thinking he did, he'd want it just the way it was." His interest in her was not genuine after all, it was just an act of grandstanding.



Image 5 – *Feet of Clay, Bruce Nauman. From Eleven Color Photographs, by Bruce Nauman, 1966-1970, United States.*