

The Syntax of Paranoia

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Media Study Spring 2002

DMS 108

Reg # 353380

Mon/Wed 11-12:50

CFA 112

The *Syntax of Paranoia* explores film history with special regard to the representation of paranoia in film, the most “paranoid” of all media. Classic psychoanalytical film theory (e.g., Metz) and recent apparatus theory (e.g., Mulvey, Copjec) will be applied to the analysis and interpretation of the nature of the paranoid gaze in various films, and film genres. The psychoanalytical definitions of paranoia and schizophrenia as formulated in the works of Freud, Rank, Lacan, and others will form the theoretical basis for the exploration of the representation of paranoia in film.

Film Blocks/Genres/Auteurs

- The Paranoid Hypertext:
Alfred Hitchcock

Suspicion (Hitchcock, 1941)

Shadow of a Doubt (Hitchcock, 1943)

Strangers on a Train (Hitchcock, 1951)

The Man Who Knew Too Much (Hitchcock, 1955)

North by Northwest (Hitchcock, 1959)

- The Paranoid Hypotext:
Paranoid Thrillers/Horror Films after Hitchcock

The Manchurian Candidate (John Frankenheimer, 1962)

Repulsion (Roman Polanski, 1965)

The Conversation (Francis Ford Coppola, 1974)

The Parallax View (Allan Pakula, 1977)

Possession (Andrezej Zulawski, 1981)

Frantic (Roman Polanski, 1988)
Jacob's Ladder (Adrian Lyne, 1990)
L'Enfer (Claude Chabrol, 1994)
Conspiracy Theory (Richard Donner, 1997)

- Science Fiction/Cyberpunk and Paranoia

Invasion of the Body Snatchers (Philip Kaufman, 1978)
Videodrome (David Cronenberg, 1982)
Bladerunner (Ridley Scott, 1982)
Tetsuo: the Iron Man (Shinya Tsukamoto, 1988)
They Live (John Carpenter, 1988)
Abre Los Ojos (Alejandro Amenábar, 1997)
Vanilla Sky (Cameron Crowe, 2001)
TV-Series: The X-Files (Chris Carter 1995-)

- The Paranoid Syntax of David Lynch

Blue Velvet (Lynch, 1986)
Lost Highway (Lynch, 1996)
Mulholland Drive (Lynch, 2001)
<http://www.mulholland-drive.com/>

- Paranoia and Time

The Usual Suspects (Bryan Singer, 1995)
L'Apartment (Gilles Mimouni, 1996)
Memento (Christopher Nolan, 2000)

- Paranoid Literature and Film

The Trial (David Hugh Jones, 1993) based on Franz Kafka's "The Trial" (1925)
Paranoid (Jay Holben, 2000) based on Stephen King's poem "Paranoid: A Chant" from *Skeleton Crew* (1985)

Course Reader

Film and Theory: An Anthology, Eds. Robert Stam & Toby Miller, Oxford: Blackwell 2000 (available at the book store); 36 \$ used or 48 \$ new

Additional Readings

Online course reserve

- Sabrina Barton: "'Crisscross': Paranoia and Projection in *Strangers on a Train*," in: *Male Trouble*, Constance Penley and Sharon Willis (eds), Minneapolis: University of Minnesota Press, 1993
- Jean-Louis Baudry: "The Apparatus: Metapsychological Approaches to the Impression of Reality in Cinema," in: *Film Theory and Criticism*, Leo Braudy and Marshall Cohen (eds), New York and Oxford: Oxford university Press, 1999
- Scott Bukatmann: "The Image Virus," in: *Terminal Identity. The Virtual Subject in Postmodern Science Fiction*, Durham and London: Duke university Press, 1993
- Joan Copjec: "The Anxiety of the Influencing Machine," in: *October* 23, 1982
- David Cronenberg: "New Flesh for Old: the Tax-Shelter Experiments," in *Cronenberg on Cronenberg*, Chris Rodley (ed), London: Faber and Faber, 1992
- Roger Ebert: "Lost on Mulholland Drive?," interview with David Lynch in the Chicago Sun-Times (November 4th, 2001)
- John Farrell: "Paranoid Logic," in: *Freud's Paranoid Quest: Psychoanalysis and Modern Suspicion*, New York and London: New York University Press, 1996
- Sigmund Freud: "Psycho-Analytic Notes on an Autobiographical Account of a Case of Paranoia (Dementia Paranoides)," in: *Standard Edition* 12:9-82, 1958 (first edition)
- E. Ann Kaplan: "Introduction: From Plato's Cave to Freud's Screen," in: *Psychoanalysis & Cinema*, London and New York: Routledge, 1990

- Franz Kafka: *The Trial*, New York: Schocken Books, 1998 (original 1925); order online (used 4.99 \$. New 10.80 \$)
- Stephen King: "Paranoid. A Chant," in *Skeleton Crew*, New York: Signet, 1986
- Jaques Lacan: "Introduction to the question of the psychoses," in: *Book Three: The Psychoses 1955-1956*, New York-London: Norton & company, 1993
- Vicky Lebeau: "Introduction: One can Learn Nothing From Them," in: *Psychoanalysis and Cinema*, London and New York: Routledge, 1995
- Otto Rank: "Narcissism and The Double," in: *The Double. A Psychoanalytical Study*, Chapel Hill: The University of North Carolina Press, 1971
- David Lynch: "Ants in My House. Lost Highway," in: *Lynch on Lynch*, Chris Rodley (ed), London: Faber and Faber, 1997
- Jacqueline Rose: "Paranoia and the Film System, in: *Screen* 17, n.4, Winter 1976/77
- Robert Stam/ Robert Burgoyne/ Sandy Flitterman-Lewis: "Psychoanalysis," in: *New Vocabularies in Film Semiotics*, London and New York: Routledge, 1992
- Slavoj Zizek (ed): "Introduction: Alfred Hitchcock, or, the Form and its Historical Mediation," in; *Everything You Always Wanted to Know About Lacan (But Were Afraid to Ask Hitchcock)*, Verso: New York, 1992
- Slavoj Zizek: *The Art of the Ridiculous Sublime: on David Lynch's Lost Highway*, Seattle: Walter Chapin Simpson Center for the Humanities, 2000

Syllabus

Week 1

Jan 23rd — Introduction to Course and Course Website

Week 2

Jan 28th — Freudian Definitions of Paranoia: Freud's Schreber Case History and Interpretation

Readings: Freud Psycho-Analytic Notes on an Autobiographical Account of a Case of Paranoia (Dementia Paranoides) "Case History" and "Interpretation" [online], pp 1-58

Jan 30th

Screening: *Repulsion* (Roman Polanski 1965)

Week 3

Feb 4th — Paranoia as Psychosis; Freud Criticism

Readings: Sigmund Freud Psycho-Analytic Notes on an Autobiographical Account of a Case of Paranoia (Dementia Paranoides) "Mechanisms of Paranoia" [online], pp 59-82; Farrel "Paranoid Logic" [online], pp 29-40

Feb 6th

Screening: *L'Enfer* (Claude Chabrol 1994)

Week 4

Feb 11th — Paranoia and the Possibilities of its Filmic Representation

Readings: Jacqueline Rose "Paranoia and the Film System" [online], pp 85-104; Christian Metz "The Imaginary Signifier" in: *Film and Theory Anthology* (FTA) pp 408-436

Feb 13th

Screening: *Memento* (Christopher Nolan 2000) or *L'Apartment* (Gilles Mimouni 1996)

Week 5

Feb 18th — Lacan's Theory of Paranoia —

Readings: Lacan "Introduction to the question of psychoses" pp 11-68 [online]; Rank "Narcissism and the Double" [online], pp 69-86

Feb 20th

Screening: *Suspicion* (Alfred Hitchcock 1941)

Week 6

Feb 25th — Psychoanalytical Film Theory and the Reception of Lacan

Readings: Copjec "The Orthopsychic Subject" in FTA pp 437-455; Copjec "The Anxiety of the Influencing Machine" [online], pp 43-59

Feb 28th

Screening: *The Man Who Knew Too Much* (Alfred Hitchcock 1955)

Week 7

Mar 4th — Hitchcock and Paranoia

Readings: Zizek "Alfred Hitchcock, or, The Form and its Historical Mediation" [online] 1-12; Sabrina Barton: "'Crisscross': Paranoia and Projection in *Strangers on a Train*" [online], pp 235-260

Mar 6th

Screening: *Strangers on a Train* (Alfred Hitchcock 1951)

Week 8

Mar 11th — Feminism and Paranoia

Readings: Penley "Feminism, Film Theory, and the Bachelor Machines" in FTA pp 456-473; Mulvey "Visual Pleasure and Narrative Cinema" in FTA pp 483-494

Mar 13th

Screening: *Possession* (Andrezej Zulawski 1981)

Week 9

Mar 18th — Cyberpunk and Paranoia

Readings: Linda Williams "Film Bodies: Gender, Genre, and Excess" in FTA pp 207-222; Bukatman "The Image Virus" [online], pp 69-99; optional: Cronenberg "New Flesh for Old: the Tax-Shelter Experiments" [online], pp 64-108

Mar 20th

Screening: Beginning sequences of *Tetsuo: the Iron Man* (Shinya Tsukamoto 1988); *Videodrome* (David Cronenberg 1982)

Week 10

Apr 1st — The Paranoia of David Lynch

Readings: Zizek "The Art of the Ridiculous Sublime" [online], pp 3-47; David Lynch "Ants in my House: Lost Highway" [online], pp 214-244

Apr 3rd

Screening: *Lost Highway* (David Lynch 1996)

Week 11

Apr 8th — David Lynch's Dream Factory

Readings: Roger Ebert "Lost on Mulholland Drive?" [online]; Leo Braudy "The Apparatus" [online], pp 760-777

Apr 10th

Screening/Website: *Mulholland Drive* (David Lynch 2001)

<http://www.mulholland-drive.com/>

Week 12

Apr 15th — Paranoia in Literature and Film

Readings: Stephen King: "Paranoid. A Chant" [online], pp 274-77; Kafka "The Trial," order online (used 4.99 \$, new 10.80 \$)

Apr 17th

Screening: *Paranoid* (Jay Holben, 2000) or *The Trial* (David Hugh Jones 1993)

Week 13

Apr 22nd — Film Semiotics and Psychoanalysis: Conclusions

Readings: Stam/Burgoyne/Flitterman-Lewis "Psychoanalysis" [online], pp 123-183; Kaplan "Introduction: From Plato's Cave to Freud's Screen" [online], pp 1-23; Lebeau "Introduction: One can Learn Nothing From Them" [online], pp 1-18

Apr 24th

Screening: *The Manchurian Candidate* (John Frankenheimer 1962)

Week 14

Apr 29th — The Syntax of Paranoia

Readings: To be announced

May 1st

Screening: *The Conversation* (Francis Ford Coppola 1974)

Exam Week

May 6th and May 8th