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BOOK OF ABSTRACTS

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Patrick ADAMSON

Fractured Flickers (1963-4): Comic Corruptions of the Silent Screen

“A complete, original, historically verified version of a book, a play, a poem, or a movie would be called a ‘good text,’ as the *Fractured Flickers* version of *Intolerance* would be called a ‘bad,’ ‘unreliable,’ or ‘corrupt’ text,” writes Bruce Kawin in his definition of the term “text.” Here signalling all that a “good text” is not, *Fractured Flickers* was the title of a half-hour syndicated television comedy series developed by Jay Ward Productions in the first half of the 1960s. And from its name can be gathered the basic premise that, for Kawin at least, made it such an exemplary case of textual “corruption”: to “fracture” the “flickers” meant re-editing older, primarily silent, films and overdubbing the results with new dialogue, sound effects, and music – all to comic ends far removed from the intentions of their original creators.

Rudolph Valentino starred as an insurance salesman, rather than a matador, in the “fractured” version of *Blood and Sand* (1922). *The Mark of Zorro* (1920), with Douglas Fairbanks, became “The Barber of Stanwyck.” Most famously, Lon Chaney’s turn as *The Hunchback of Notre Dame* (1923) was reworked into the story of “Dinky Dunstan, Boy Cheerleader” – and promptly denounced by Lon Chaney Jr as “a shameful, irresponsible act against an indefensible screen immortal.” Yet, for all that the looming threat of lawsuits would become a running gag in host Hans Conried’s introductions, the show’s apparent deeds of artistic vandalism, its corrupting mistreatments of “good texts,” cannot be seen as simply destructive.

This paper explores how *Fractured Flickers* rendered its recycled images at once familiar and unfamiliar, inviting – via re-editing, dubbing, and other playful reflexive manoeuvres – irreverent metacinematic engagements with the first decades of American filmmaking and its historiography. Reconstituted in nostalgic and comic modes, the output of Hollywood’s pioneers appeared pointedly archaic, taking on a new discursive identity founded on remembrances (and misremembrances) of a pre-talkie past – a “then” that could be separated from the current-day “now” by more than just technological change. The dated costumes, sensibilities, and scenarios figured as vestiges of a remote time: the heyday of the silent “flickers.”

While travesties combining recycled footage from Hollywood’s back catalogues with “witty” narration were hardly new at this point, by the late 1950s, television had been firmly established as the foremost platform for the irreverent revival of “old time” cinema. And on it, *Fractured Flickers* will be seen to have gone beyond trading on the actual memories of spectators, offering a nostalgia not necessarily reliant on lived experience of the periods at hand – one that tantalised a new generation of silent film fans and blurred the lines between artistic corruption and preservation.

Patrick Adamson lectures in Film Studies at the University of St Andrews. Specialising in silent Westerns, early popular historical filmmaking, and internationalist discourses in 1920s Hollywood, he has been published in journals including *Film History*. He received the 2020 BAFTSS Best Doctoral Student Article or Chapter Award and the 2021 SERCIA Best PhD Dissertation on English-Language Cinema Award.

Raymond ARSENAULT

All the King's Men, (directed by Robert Rossen 1949)

This paper deals with *All the King's Men*, the 1949 version starring Broderick Crawford and directed by Robert Rossen, which won three Academy Awards: for Best picture, Best Actor, and Best Supporting Actress; and the 2006 version starring Sean Penn, Jude Law, and Kate Winslet, and directed by Steve Zaillian. Both versions are based on Robert Penn Warren's classic, Pulitzer Prize-winning 1946 political novel, *All the King's Men*, which chronicles the rise and fall of Willie Stark, a reform-minded but ultimately demagogic governor of Louisiana. The novel is based loosely on the extraordinary career of Huey "The Kingfish" Long (1893-1935), who served as the governor and political boss of Louisiana from 1928 to 1932, and who briefly mounted a presidential campaign challenging Franklin D. Roosevelt for the Democratic nomination in 1936. Only his assassination by Carl Weiss in September 1935 prevented his corrupt form of populist politics known as "Longism" from ascending in national politics. Both films treat the corrupting influence of power on Willie Stark as their primary theme, but they do so in somewhat different ways which I would like to discuss. The 1949 film was shot in black and white, merging noir imagery with the tone of a quasi-documentary biopic. The 2006 version, by contrast, is a glitzy star-studded production shot in vivid color with complex camera work which some critics labeled as "gimmicky." Like the novel (originally a play) on which they are based, both films deal with important philosophical questions about the nature of political corruption and its corrosive influence on individuals and society. For many viewers and readers, the story of Willie Stark serves as the quintessential saga of self-destructive addiction to power brought on by success mixed with corrupt self-serving practices. It is a story of both human striving and folly, and a cautionary tale about the dark side of autocracy posing as democracy.

Raymond Arsenault is currently the chairman of the Organization of American Historians' Committee on Academic Freedom. He is the recipient of numerous civil rights and social justice awards. In 2012, the Florida Historical Society presented him with the Dorothy Dodd Lifetime Achievement Award. Arsenault is the author or editor of eight books: *The Wild Ass of the Ozarks: Jeff Davis and the Social Bases of Southern Politics* (1984); *St. Petersburg and the Florida Dream, 1888-1950* (1988, Pbk. 1996); *Crucible of Liberty: 200 Years of the Bill of Rights* (1991); *The Changing South of Gene Patterson: Journalism and Civil Rights, 1960-1968* (2002), co-edited with Roy Peter Clark; *Paradise Lost? The Environmental History of Florida* (2005), co-edited with Jack E. Davis; *Freedom Riders: 1961 and the Struggle for Racial Justice* (2006; abridged ed. 2011); and *The Sound of Freedom: Marian Anderson, the Lincoln Memorial, and the Concert That Awakened America* (2009). His most recent book, co-edited with Orville Vernon Burton, is *Dixie Redux: Essays in Honor of Sheldon Hackney* (2013), a tribute to his late mentor, a noted academic leader and champion of civil rights. Arsenault has won several best book awards, and in 1985 his article "The End of the Long Hot Summer: The Air Conditioner and Southern Culture," *Journal of Southern History* (November 1984), won the Charles Ramsdell Prize awarded by the Southern Historical Association. His most recent publication is "The Gettysburg Address and Civil Rights," in Sean Conant, ed., *The Gettysburg Address* (2015).

Nadine ASMAR

De New York au Caire, la corruption policière au cinéma et des personnages antagonistes au même sort

La dénonciation du faux et des mauvaises conduites sociales et politiques a toujours occupé une place considérable dans les œuvres cinématographiques. Le besoin de les pointer se manifeste dans l'acharnement des cinéastes à pousser le spectateur à voir et agir contre la corruption en toutes ses formes. Cette catégorie de films est souvent rattachée à la notion de « Third Cinema » ou troisième cinéma qui est considérée non seulement comme cinéma politique, mais aussi comme « cinéma d'émancipation sociale et culturelle » et cinéma de la dénonciation de la corruption politique et sociale, entre autres. Bien que le troisième cinéma n'inclue pas des œuvres hollywoodiennes (à savoir que les productions des studios appartiennent à la catégorie du « First Cinema » ou premier cinéma), ces dernières suivent parfois l'objectif sociopolitique visé par le troisième cinéma sans perdre ses propres codes cinématographiques. En parallèle, la corruption est un thème figurant dans d'innombrables films de la région arabe, souvent provoquant des controverses et une division d'opinion entre la liberté d'expression et le refus de la critique politique et sociale dans les pays en question.

Dans le but d'observer deux façons de deux cinémas différents dans la dénonciation de la corruption à travers leurs personnages principaux, nous avons choisi d'étudier un corpus de deux films. Les films de Youssef Chahine ont constitué une opportunité au cinéaste égyptien pour soulever des questions et inciter le public à participer aux réflexions sur les problèmes sociaux, politiques, économiques et religieux. Parallèlement, les films de Sidney Lumet présentent et soulèvent les mêmes types de questions et de discussions dans le cinéma américain. Ainsi, nous avons choisi d'étudier *Serpico* (1973) de Sidney Lumet et *Le Chaos* (2007), dernier film de Youssef Chahine coréalisé avec son apprenti et scénariste Khaled Youssef. Dans ces œuvres, les trois réalisateurs se sont interrogés sur la question de la corruption au sein de la police, le premier cinéaste avec un personnage luttant contre la corruption et les deux autres coréalisateurs à travers un personnage visiblement corrompu. Néanmoins, qu'il s'agit d'un personnage corrompu ou non, les deux policiers sont « victimes » de la haine. En effet, le choix de ces deux cinémas n'est pas anodin. Chahine évoquait toujours sa relation avec la culture cinématographique américaine et son expérience aux États-Unis, ce dernier faisant sujet de l'un de ses films précédents. Étant dans une société moins libérale, l'œuvre de Chahine et Youssef « a suscité une tempête de controverses » à cause de sa forte critique de la police soumise aux ordres de l'État et de son président. Elle constitue probablement l'œuvre la plus brutale de toute la filmographie du cinéaste vétérinaire et, par conséquent, n'a pas pu échapper facilement aux ciseaux de la censure locale qui voulait retirer une trentaine de minutes de l'œuvre de 125 minutes.

Ainsi, notre travail s'intéresse à la corruption comme thématique au sein de l'œuvre cinématographique entre cinéma américain et cinéma égyptien. Notre méthodologie de travail consistera en premier en une étude du rapport entre politique et cinéma en se référant à plusieurs travaux sur ce rapport, dont ceux d'Emmanuel Barot (2009), ainsi que le concept de « caméra politique » et la notion du troisième cinéma. Ensuite, nous nous interrogerons sur les modèles de critique et de dénonciation de la corruption politique dans les œuvres cinématographiques de notre corpus, à travers toutes ses composantes (scénario et narration, personnages, réalisation, montage, musique, etc.). Enfin, nous élaborerons deux éléments lors de la sortie des films : d'une part, la question de la censure des œuvres critiquant la corruption, notamment en Égypte, étant un acte de corruption en soi, limitant la liberté d'expression des artistes et la liberté du choix et du savoir des spectateurs. D'autre part, la réception critique et publique des deux œuvres qui constitue le reflet de la société à laquelle appartient chacune et ce qu'elle juge d'acceptable et d'inadmissible.

Nadine ASMAR, cinéaste et productrice de films, a obtenu son master en cinéma et audiovisuel de l'Université Paris 1 Panthéon-Sorbonne. Elle poursuit son doctorat en études cinématographiques sur le cinéma de l'Orient arabe du XXI^e siècle et le troisième cinéma au Laboratoire HCTI – Héritages et Constructions dans le Texte et l'Image sous la direction d'Isabelle LE CORFF à l'Université de Bretagne Occidentale. Son article « *L'Attentat* et la censure : l'éthique au détriment de l'esthétique ? » paraîtra en avril 2022 dans le 34^e numéro de la revue *Marges*.

Julie ASSOULY

From *The Ballad of Buster Scruggs* (Coen, 2018) to *The French Dispatch* (Anderson 2021), the episodic return of a corrupt form: anthology films

What do the Coen brothers and Wes Anderson have in common? More than we would think. Beyond the colorful, retro stylish Andersonian aesthetic lies a form of violence and dark humor that compares to Coenian offbeat humor, though in a completely different style, less influenced by hardboiled or horror films. Anderson cultivates the deadpan feature of emotionless, often arrogant characters, when the Coens glorify the stupid interactions and burlesque body-language of the American idiot, but all three acknowledge American foibles without complacency while they dismiss moralistic judgement. Playfulness and creativity are their hallmark, the idea of a DIY filmmaking process has guided the Coens throughout their filmography, giving way to memorable inventions like the suicide of Waring Hudsucker in *The Hudsucker Proxy* or the Berkeleyian dream sequence in *The Big Lebowski*; as for Anderson, handmade creation of decors are the foundation of his films, remarkably so in *Grand Budapest*, and even more obviously in his two animated films *Fantastic Mr Fox* and *Isle of Dogs*. Finally, and most importantly, all three are great cinephiles, they grew up watching films including classics of the Hollywood and European golden ages and new waves that inform their aesthetics and entertain film scholars even more than the regular audience. Being verse in film history and theory, they have a reflexive approach to their own filmmaking technique that they constantly question and reassert through metafilms (*Barton Fink*, *Hail Caesar!*) or by including an author character (in most of Anderson's films) and through a tendency to self-quotation and self-analysis in their films. It is no surprise then that all three admitted to having contemplated the idea of making an anthology film for a long time, inspired by European (Italian and French) films of the 1960s.

Considering the specificities of this unconventional narrative form, I propose a comparative study of the Coens' and Anderson's takes on anthology film, *The Ballad of Buster Scruggs* and *The French Dispatch*, that I will analyze as a corrupt genre emphasizing its transnational nature, its fragmented narrative and its reflexivity.

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María del Mar AZCONA and Celestino DELEYTO

Cosmopolitanism as Productive Corruption: Hollywood Goes to Marseille in *Stillwater*

This paper teases out the parallels between cosmopolitan ideals and corruption if set against the opposite of both: national purity. From a cosmopolitan perspective (Deleyto 2017), the narrative structure of *Stillwater* (Tom McCarthy, 2021) may be described as the coming together of Matt

Damon, the Hollywood star and American action hero, and the city of Marseille. Bill Baker, played by Matt Damon, is an ex-convict who, after making a string of wrong decisions in his life, is now eking out a living as an oil-rig worker in his native Oklahoma. He travels regularly to Marseille to visit his daughter Allison (Abigail Breslin), who has spent the last five years in prison for a murder she maintains she never committed. Beyond barely disguised references to his alignment with “Donald Trump’s America”, Baker starts his narrative journey as a 21st-century iteration of Robert B. Ray’s reluctant outlaw hero (1985), a cinematic variation of the myth of American exceptionalism or, in one of its more contemporary manifestations, “America first”. Marseille, the oldest French city and one of Europe’s major ports, but also a city with high rates of poverty, conflict and social exclusion (Peraldi, Dupont et Samson, 2015), has been a crucible of civilizations and the meeting point of a multitude of stories of survival and conquest, struggle and resistance, racism and multiculturalism. In the film, the city’s long history and stunning diversity is, at least partly, embodied by Maya (Lilou Siauvaud), the little girl that Baker befriends and becomes his second chance at parenthood, and her mother Virginie (Camille Cottin), with whom he becomes romantically involved.

Baker’s white man’s purity is compromised from the beginning, not only by the character’s past, which appears to be a string of failures and disappointments for the people around him, but, more tellingly, by Damon’s star persona, whose various heroic incarnations had generally been as morally flawed as ancient Homeric heroes like Odysseus or Achilles (Azcona 2015, 2019). It comes as no surprise, therefore, that he becomes involved in not only illegal but also morally reprehensible acts, as he kidnaps and tortures young Akim (Idir Azougli) and tries to incriminate him, risking not only falling foul of the legal system but also, arguably, losing the spectators’ allegiance. Interestingly, this corruption of the character in Marseille is a direct consequence of the reluctant hero’s representation of American exceptionalism: the white man’s superiority being dependent on his disregard for the law, particularly, in this case, when it is another country’s law.

Alongside this process of corruption, however, a different process of corruption has been taking place, as Baker/Damon gradually learns to inhabit the city and incorporates into his own identity the transnational, “productive” corruption of his exposure to border thinking and the cosmopolitan moment (Cooper and Rumford 2011, Delanty 2005) that Marseille facilitates for him and represents for the spectator. This way, Baker’s success in freeing his daughter from jail and taking her back to Stillwater, where traditional American values never seem to change, becomes an irreversible loss: the permanent loss of Marseille and what the city has come to represent for him and for us.

Produced by Dreamworks, Amblin and Anonymous Content, among others, distributed by Focus Features and Universal, directed by Tom McCarthy, and with Damon as one of its main draws, *Stillwater* is a Hollywood production, with a hero and a narrative pattern that, as explained above, revisits classical Hollywood templates and the attendant ideology described by, among others, Andrew Britton (1986) and Douglas Kellner and Michael Ryan (1988). But in travelling to Marseille and exposing its hero and its story to the contact with the other, the film becomes not only a formal U.S.-French co-production but also a hybrid cultural object, a composite of the French cinematic city and the contemporary Hollywood hero. If set alongside French cinematic constructions of the city like, say, Robert Guédiguian’s films, from *La ville est tranquille* (2000), through *Les neiges du Kilimanjaro* (2011) and *Au fil d’Ariane* (2014) to *Gloria Mundi* (2019), it is an equally corrupt film, inevitably compromised from both ends by the other component of the equation. However, this fall from cinematic authenticity, this cosmopolitan corruption, may, in the end, be the film’s greatest gain.

Jean-François BAILLON

Decadence and Decay in Nicolas Roeg's *Don't Look Now* (1973): Venice, Abject City?

In English-speaking literature and film, Venice has often been the site of decay and death, especially in fiction involving couples undergoing a crisis, as in *The Comfort of Strangers* (Paul Schrader, 1997) and *The Wings of the Dove* (Iain Softley, 1997). Nicolas Roeg's *Don't Look Now* (1973), based on a short story by Daphne Du Maurier, combines elements of this « tradition » with more experimental and reflexive patterns, some of which can be traced to earlier models - *Summertime* (David Lean, 1955) comes to mind – or to films outside the Venetian outing canon. « Everything is rotten. The stone is like tobacco »: these are John Baxter's first words when the Italian part of the film begins. This paper will attempt to explore the meanings of corruption that apply to the film and to show that the protagonist is waging an impossible fight against the corruption of images.

Zachary BAQUE

Operation Abolition (HUAC, 1960) et la corruption des images

Suite aux manifestations ayant émaillé les auditions publiques du Comité des activités anti-américaines (HUAC) à San Francisco en mai 1960, un documentaire intitulé *Operation Abolition*, produit par le comité lui-même, fut largement distribué aux États-Unis. Constitué de scènes tournées par des chaînes de télévision locales qu'accompagnent une voix-off accusatrice, le film décrit la façon dont les communistes ont infiltré le pays, corrompant la jeunesse et les valeurs américaines tout en étant responsable de la violence des manifestations. Ce documentaire officiel fut considéré par le comité comme un ajout filmique à son rapport écrit. Face aux manipulations du film (montage qui réorganise la chronologie des événements, notamment), l'Union américaine pour les libertés civiles (ACLU) produisit *Operation Correction* qui visait, comme son nom l'indique à corriger le documentaire précédent. Basé sur les mêmes images mais recontextualisées (par un présentateur, une voix-off et des annotations écrites), *Operation Correction* corrompt donc le sens d'*Operation Abolition* en démontrant par l'absurde que la valeur indicielle des images n'est pas suffisante pour leur attribuer un sens. Dans ce second documentaire, c'est bel et bien HUAC qui se retrouve accusé de corrompre la liberté d'expression garantie par le Premier Amendement de la Constitution. Cette communication se propose d'évaluer les stratégies rhétoriques mises en place par ces deux documentaires pour suggérer que les accusations de corruption perdent de leur portée quand la forme filmique elle-même est corrompue.

Zachary Baqué est maître de conférences au Département des Études du Monde Anglophone de l'Université Toulouse – Jean Jaurès où il enseigne l'histoire et la culture des États-Unis et l'analyse filmique. Sa recherche actuelle porte sur le cinéma documentaire gouvernemental aux États-Unis des années 1930 aux années 1960. Il a dirigé des numéros de revues (*InMedia*, *La Furia Umana*, *Miranda*) et a publié des articles et chapitres sur des cinéastes de fiction, notamment David Lynch, et sur le documentaire.

Guilhem BILLAUDEL

Corps et images corrompus dans le voyage spatial : la solitude comme pureté illusoire dans *The Martian* et *High Life*

Corrupted Bodies and Images in Space Travel: Solitude as Illusory Purity in *The Martian* and *High Life*

La corruption est un processus que l'on attache à priori à des domaines et des genres cinématographiques éminemment terriens. On pense à la corruption du pouvoir sous ses différentes formes, ou à la corruption d'une société toute entière, souvent représentées dans des oeuvres qui s'inscrivent dans le genre du policier ou du film noir : la corruption, citée par Richard Martin parmi les « motifs traditionnels du film noir » listés dans *Mean Streets and Raging Bull: The Legacy of Film Noir in Contemporary Cinema*, semble donc exister avant tout dans des systèmes institutionnalisés. Dans cette mesure, l'isolation et la solitude au coeur des films spatiaux *The Martian* (R.Scott, 2015) et *High Life* (C.Denis, 2018), dont les récits s'inscrivent dans des espaces détachés des sociétés terriennes, sur le plan politique comme géographique, semblent les placer au contraire sous le signe d'une forme de pureté.

Qu'il s'agisse de représenter la survie d'un astronaute abandonné sur la planète rouge chez Scott, ou la cohabitation de repris de justice à bord d'un vaisseau à la dérive dans le cosmos chez Denis, les deux oeuvres s'attachent de fait à représenter des lieux (quasi-)déserts et non-cartographiés, dont l'exiguïté (le vaisseau de *High Life*) ou l'étendue infinie (les plaines martiennes de *The Martian*) conduisent à un constat similaire : tout est à réinventer. Cette pureté initiale, table rase esthétique autant que narrative, nous renvoie à la « relative pureté générique du projet science-fictionnel dans 2001 » qu'évoque Carl Freedman dans son article « La possibilité d'un cinéma de science-fiction ».

Pourtant, il serait hâtif, sinon insuffisant, d'envisager cette pureté apparente comme un état inaltérable : la corruption est un processus de modification, à l'oeuvre dans la sphère publique (les structures de pouvoir évoquées plus haut) aussi bien qu'à une échelle plus intime : celle des corps. Pour revenir à l'idée de « pureté générique » de Freedman, l'image cinématographique peut elle aussi se voir corrompue et perdre ainsi en pureté. Ce que Michael Hardt et Antonio Negri définissent dans *Empire* comme un « processus perpétuel d'altération et de métamorphose », les corps et les images le subissent en effet à plusieurs titres dans les films qui nous occupent. Que ce soit le protagoniste de *The Martian*, forcé de mettre à profit son corps et ses fonctions organiques pour organiser sa survie, ou le trafic de sécrétions corporelles qui semble s'organiser au sein de la communauté réduite de *High Life*, les corps et leurs capacités deviennent une monnaie d'échange et un moyen de subsistance. Nous verrons en quoi cette altération du corps et de son statut découle précisément du vide et du caractère inédit de l'espace nouveau auquel ils sont confrontés.

Ce processus d'altération semble aussi toucher la mise en scène même des deux films, à au moins deux titres. D'abord, la solitude des personnages conduit à la confrontation de régimes d'images différents (messages vidéo, analepses visuelles...), hybridation visuelle qui évolue au cours des oeuvres et vient sans cesse modifier et déstabiliser leur apparente pureté initiale. Ensuite, le vide et le caractère inédit des espaces représentés, s'il peut laisser envisager un renouveau esthétique absolu, conduit aussi, sans qu'il y ait nécessairement contradiction, à une mise en image *inspirée*, que ce soit par des sources littéraires, musicales ou cinématographiques. Par exemple, la figure de Robinson Crusoë résonne dans *The Martian* au même titre que la pop britannique du groupe Tindersticks dans *High Life*, dont la bande originale est l'oeuvre du chanteur Stuart Staples. Ces échos variés et plus ou moins évidents agissent comme une corruption incessante, qui place les films dans un espace indéfini et changeant, entre « l'hybridation ironique de purs genres classiques » et « une 'sincérité nouvelle', qui dans sa poursuite sacerdotale d'une pureté perdue, rejette toute forme d'ironie »,

pôles désignés par Jim Collins dans *Film Theory Goes to the Movies*. Cet angle d'approche nous semble des plus heuristiques pour mettre en évidence le caractère progressif de la corruption, en ce qu'elle perturbe une pureté qui relève davantage d'un état fixe et intangible. Nous nous attacherons donc à étudier de près cette altération des corps et des images, et, partant, à interroger le lien à priori paradoxal entre le pur vide spatial, sujet et décor des deux films, et l'inévitable corruption que l'on y observe.

Guilhem Billaudel est agrégé d'anglais et doctorant en études cinématographiques à l'Université Paul Valéry Montpellier 3, où il enseigne l'anglais du cinéma et la traduction. Sa thèse, dirigée par David Roche, a pour sujet d'étude la tension entre intime et spectaculaire dans le cinéma d'exploration spatiale contemporain. La communication ici proposée se ferait en anglais

Andrés BUESA

Corrupting the Innocent Child: Childhood, Ethics and Spectatorship

If there is a trope that epitomizes a sense of uncorrupted purity, it is the innocent child. From Rousseau's *Emile* up to the present, the child is conceptualized in Western culture as inherently good; as an embodiment of innocence that, in the process of growing up, is spoiled by getting in touch with a morally decaying world. This notion is central to many films—narratives structured around the loss of innocence caused by social degradation—in traditions as varied as Neorealism (Rossellini's *Germany, Year Zero*), the Latin American street-child film (Meirelles's *City of God*) or the war genre (Klimov's *Come and See*). Yet, it also underlies certain moral concerns over children's lack of agency within the production process (see Lury 2010 or Lawrence & Smith 2012 on the child actor) and over the most ethical way to render visible the suffering of unprivileged children. How can a film give voice to marginalized child subjects without corrupting their suffering in a solipsistic experience for viewers? This paper addresses this question through an analysis of audience positioning in Chloé Zhao's debut feature *Songs My Brothers Taught Me* (2015). The film portrays the life of two Native American siblings, 11-year-old Jashaun and 17-year old-Johnny, in South Dakota's Pine Ridge Indian Reservation. With the adults of the film either drunk or absent, Jashaun and Johnny lean on each other to deal with the harsh living conditions—poverty, alcoholism, unemployment—on the Reservation. This paper explores the ways in which the film invests in Jashaun's child gaze to avoid an exploitative use of her vulnerable condition. Drawing on Michelle Aaron's work on film and ethics (2014), it contends that the film appears to create an ethically empathetic spectatorial position for audiences which, ultimately, is troubling in its collapsing of Native-American experience through fiction and its erasure of racial specificity.

Andrés Buesa is a PhD candidate in Film Studies at the University of Zaragoza. He holds a BA in English Studies from the University of Zaragoza, where he also completed a BA in Hispanic Philology, and an MA in Film and Television Studies from the University of Warwick. His PhD thesis explores the use of the cinematic child, in 21st century world cinema, as a vehicle for discourses on contemporary mobility. His other research interests include film aesthetics, the representation of cities in contemporary film, and Latin American cinemas.

Pablo CABEZA-MACUSO

Le personnage télévisuel dédoublé : le cas du « double-profané » — Corps corrompus, personnages sacrifiés, et identité-costume.

Cette communication a l'ambition de poser une question d'ordre méthodologique, concernant l'analyse esthétique des séries télévisées, à partir de l'étude d'une forme de personnage que nous proposons de nommer le « double-profané ». Nous nous demanderons en premier lieu comment répertorier efficacement les images de ce type de personnage. De plus, nous nous demanderons quel niveau d'analyse privilégier concernant la notion de « corruption » qui peut concerner des enjeux figuratifs et/ou narratifs. La corruption peut tout d'abord affecter directement le corps du « double » figuré à l'écran afin d'éviter la dégradation du corps du personnage considéré comme « original » (*Sliders*). De plus, la « corruption » peut être un enjeu narratif et thématique, lorsque la mise à mort d'un double peut servir à éviter la corruption d'une descendance de loup-garou dans *Vampire Diaries*, ou bien à éviter la « corruption » du monde fictionnel dans *The Flash*. Dans *Doctor Who*, la « corruption » est un enjeu narratif et plastique lorsque des clones peuvent être utilisés comme des ouvriers afin que la corruption de l'environnement de travail n'affecte pas les scientifiques en charge du projet (le clone ouvrier est réduit à un état de *matière malléable*). Le double peut donc être un corps corrompu ou être un personnage sacrifié. Pour finir, nous pouvons inverser la proposition en considérant que c'est le double lui-même qui peut directement corrompre la réputation du personnage « original » en se faisant passer pour autrui (*Angel* et *Doctor Who*). Dans ce cas, l'identité volée est figurée comme une sorte de « costume » dont dispose à sa guise le personnage. Une identité-costume que l'on retrouve généralement en cours d'épisode sous la forme d'un tas de peau suintant au sol. Le double n'est plus simplement corrompu mais devient corrupteur. La catégorie du double-profané correspond alors à un double d'un personnage qui n'existe que pour être utilisé, profané, souillé, voire détruit.

Pablo Cabeza-Macuso est doctorant allocataire et chargé de cours à l'université Paul-Valéry Montpellier 3 (laboratoire RIRRA 21). Sujet de recherche (sous la direction de Sarah Hatchuel : Les inventions figuratives des séries télévisées autour de la figure du double. Cinéplastie des corps dupliqués et des troubles identitaires.

Sophie CHADELLE

Corrupting the Rom Com genre on screen: a multimodal analysis of *Sex and The City's* subversive discourse on the Romance genre and its audiovisual translation

Sex and the City offers a representation of female celibacy which illustrates the evolution of the single woman's character on TV. The series redefines the New Woman figure which has existed on American TV since the fifties and which represents an emancipated figure in the public and especially in the professional sphere. *SATC* adapts this character to the context of the 1990s and to the new generation of women. The show ironically plays on viewers' expectations of romance in order to denounce how culture, literature, TV and cinema have contributed to the oppression of female identities and to the creation of a stereotyped vision of female celibacy. This generic corruption leads to a dialogical discourse on feminist perspectives. *SATC* highlights the necessity of corrupting one generation of feminist perspectives in order to create new ones.

However many elements from the show's French audiovisual translation do not take into account this political stance. Indeed, the RomCom terminology characteristics from the 1990s, at the time when SATC is broadcast on French television, is not yet used or adapted to the French language. For example, words such as "slutshaming", "singlebashing" or "toxic masculinity" are English neologisms bearing a gendered political stance but posing a real translation challenge. Also, many translation choices reflect the fact that some intertextual references of the show are not taken into account in the French version thus leading to the corruption of the series' political tone in terms of female identities.

This presentation offers to analyse the show's corruption of its own genre as well as the translation's corruption of the show's political discourse. I will try to reflect on the concept of corruption in order to understand to what extent it can be seen as empowerment tool or as another form of manipulation and oppression of female identities on screen.

Nicole CLOAREC

Occupational hazards or the corrupting power of genre movies in *Berberian Sound Studio* (Peter Strickland, 2012) and *Censor* (Prano Bailey-Bond, 2021)

In both *Berberian Sound Studio* (Peter Strickland, 2012) and *Censor* (Prano Bailey-Bond, 2021) the main protagonists happen to be working in the British film industry, respectively as a sound engineer and a film censor at the newly renamed British Board of Film Classification (BBFC). For professional reasons, both have to watch horror movies repeatedly, which leads to affect their emotional life and mental health. In this respect, the two films offer a reflection on the potential corrupting influence of films and watching horror movies in particular. However, I would like to argue that the films address the issue of corruption not so much as a moral issue as from a formal point of view, as the realist premises are gradually undermined by pastiche and self-reflexivity.

Nicole Cloarec is a senior lecturer in English at the University of Rennes 1. Her research focuses on British and English-speaking cinema and in particular questions related to the cinematic apparatus, transmediality, adaptation and the documentary. She is a member of the editorial board of *LISA e-journal* and *Film Journal*. Among her recent publications, she has co-edited *Social Class on British and American Screens* (McFarland, 2016), "The Specificities of Kitsch in the Cinema of English-Speaking Countries" (*LISA e-journal*, 2017) and "Actors Behind the Camera" (*Film Journal* 6, 2020), and co-written *Ian McEwan's Atonement and Joe Wright's Film Adaptation* (*Ellipses*, 2017).

Thierry CORMIER

Les nouveaux corrupteurs — Exploitation et histoire du cinéma alternatives.

Corruption des supports, des canaux de diffusion et de l'histoire du cinéma : Cancel Culture, Gender Studies, domination des plateformes VOD ou des Marvel Cinematic Universe, sans oublier les célébrations nationalistes des origines du cinéma, les corrupteurs sont légions. Des cinéastes, des critiques, des universitaires ou des « professionnels de la profession » cèdent ou bien résistent à cette altération du regard, de la mémoire ou de l'espace de « consommation » des films. De la pellicule au numérique, de Griffith à Polanski, d'Alice Guy à #MeToo, de la Cinémathèque à Netflix, du pop-corn à l'art et essai, des frères Lumière à Thierry Frémaux, la corruption du monde du cinéma semble s'afficher pour le meilleur comme pour le pire. Qui sont ces nouveaux corrupteurs des images et de l'imaginaire ? Et y-a-t'il vraiment corruption ou simplement une désespérante moralisation ? A moins d'envisager le cinéma

comme le premier lieu d'exacerbation d'une corruption généralisée, une chambre d'écho salubre pour une prise de conscience politique ?

Raphaële COSTA DE BEAUREGARD

The corrupting law of capitalism 'Time is money' VS the incorruptibility of Time : Stanley Kubrick's gangster film *The Killing* (1956)

The plot of Kubrick's film *The Killing* is about a heist at a racetrack. As will first be explained, the corruption of Johnny's mind by the lure of money contaminates partners in the plan of a heist to rob the bank of a racetrack once the race is over and the money is at its biggest, before anyone comes to get paid. Each of the characters has a private reason for ignoring the law as they attempt to rob people of their money. The law is inscribed in the rules of the betting game, the winner having chosen the winning horse. But it will also be argued that the screenplay is about the perversion inherent in the common saying of the capitalist world that time is money. Time in the film actually shows the opposite truth of corrupted capitalism : money is time. The struggle between money and time which is the grounds of Johnny's corruption shows the power of illusions as typical of the human mind. Thirdly, as will be shown, in Kubrick's film, time proves to be incorruptible ; it remains heroically irreversible, and true to its nature by its contingency and entropy. As the saying goes, human beings unwittingly keep killing time until time kills them.

D

German P. DUARTE

Negotiating reality and its simulation — Some insights on the ways technological processes of representation corrupted reality

Soon, after the development and popularization of video technology, the interest on the notion of realism, that is the real and its representation, increased. In fact, differently than photographic technology - which thorough a photo-chemical process establishes a direct relationship with the represented object - video technology could generate images through pure electrical pulses; it is to say, video technology could generate images that do not needed the real existence of an object. This characteristic of video technology stimulated the interest of different scholars coming from diverse academic fields. Within this epochal transformation, it appeared indeed a series of theories and oeuvres that depicted very well the way in which the real was corrupted by the electronic processes of pictorial representation to the point of making reality disappear. Consider, for instance Guy Debord's *La société du spectacle* (1967), Jean-François Lyotard's *La condition postmoderne: rapport sur le savoir* (1977) and Jean Baudrillard's *Le crime parfait* (1995). From these fundamental works, emerged the awareness of the impossibility to fight the corruption of the real with objectivity. Instead, in different socio-political contexts one started to see that the only possible strategy to fight the corruption of reality was to construct a stronger illusion of it. This last strategy can be identified in a well-known slogan contained in several 1968s graffiti : "L'imagination au pouvoir".

In this paper, I will deal with some audiovisual narrative strategies to fight the illusion. I will analyze how documentary film abandoned the hypothetic possibility of representing reality in an objective way and started to reflect upon the existence of a narrative method of simulation of the real that could offer a better picture of reality. Special attention will be devoted to the oeuvre of Peter Watkins and the way in which, in his oeuvre, he developed a system of simulations.

Jocelyn DUPONT

Culture, Corruption and their Post-Wildean Variations

In the penultimate chapter of Oscar Wilde's *The Picture of Dorian Gray* (1891), the eponymous protagonist famously laments to his mentor Lord Henry Wotton that he has had more than his share of "culture and corruption". Having abided by Wotton's dandyish, decadent injunctions the seemingly forever young Dorian Gray appears to have reached a point of no-return in transgressive behaviors that have led to his irremediable moral decay and corruption of his portrait. While the original novel finds itself rather at ease to keep the spectacle of corruption away from readers' eyes, such strategies of concealment are less immediately available to filmic adaptations on account of their essential requirements of exposure and visibility. The aim of this paper is to investigate the mechanics and aesthetics of corruption when visually transposed from the written medium to the audiovisual one in three selected 'adaptations' of Wilde's *The Picture of Dorian Gray*. The first two – *The Picture of Dorian Gray* by Albert Lewin (1945) and *Dorian Gray* by Oliver Parker (2009), though contextually distinct, belong to the field of classic novel-to-screen adaptations. The third hypertext under scrutiny, Will Self's *Dorian. An Imitation* (2003) might return to the novel form yet its variation on the portrait, from pictorial to video art, problematizes even more critically the intermedial processes originally at work in Wilde's hypotext as well as the issue of "the visibility of sin" through the operative metaphor of corruption as contamination. For each of these post-Wildean versions, I intend to analyze the aesthetic and discursive choices related to the exposure of corruption and their specific relationship to "culture", taking into account their respective contexts of production and reception.

Jocelyn Dupont est maître de conférences à l'Université de Perpignan et membre de l'équipe de recherche CRESEM (UR 7379 – Axe Poétique et perception). Il est l'auteur d'une quarantaine d'articles sur le cinéma d'auteur américain, de Stanley Kubrick à David Cronenberg, mais aussi sur la littérature américaine contemporaine et en particulier sur l'œuvre de Patrick McGrath, à qui il a consacré sa thèse de doctorat. En 2011 il a organisé le premier colloque international dédié à cet auteur, dont il est également le traducteur pour les éditions Actes Sud. Il a également dirigé ou co-dirigé huit ouvrages collectifs, dont le plus récent est *Spectres de Poe dans la littérature et dans les arts* (Le Visage Vert, 2020). Il prépare actuellement un ouvrage sur la représentation de la psychose dans le cinéma américain.

E

Julia ECHEVERRIA

The Corruption of the Body: Black Female Zombie in *The Girl with All the Gifts*

Zombie horror is perhaps the genre that best encapsulates, in its most literal sense, the corruption and decomposition of the body. The zombie's abject qualities have been used as signifiers of Otherness, activating critical discourses on difference that films have exploited and reimagined ad nauseam. From its early beginnings, the genre has been closely intertwined with Blackness. In its voodoo lore origins, the zombie creature embodied black Haitian's fears of enslavement and colonial exploitation at the hands of a voodoo master. The dread of submission initially conjured up by zombiism was later replaced in horror cinema with the fear of the Other. The transfiguration of the zombie from helpless victim to cannibalistic perpetrator enabled the genre to offer metaphoric renderings of racial difference that were materialized in Romero's

featuring of black male survivors, inspiring discourses of Black resistance against white domination.

In its twenty-first century Renaissance, the zombie genre has growingly incorporated black female characters, mainly in the role of survivors. At the same time, the cycle has recently moved towards the depiction of more rational and sentient zombies. The British film *The Girl with All the Gifts* (Colm McCarthy, 2016) becomes a relevant case study in that it introduces a young black girl as a second-generation sentient zombie. Through her, the film blends the zombie's contradictory significations of enslavement, body corruption, and resistance while cherishing hybridity and "difference." This paper intends to explore the film's ambivalent discourses on Blackness by attending to its process of adaptation and reception. In the novel, Melanie is described as white while her teacher, played by white actress Gemma Arterton, is described as black, a race-swapping that the film creators ascribe to blindcasting. This paper aims to analyze the implications of this racial swap for the story's meanings and reception by offering a close analysis of the film, situating it both within the zombie tradition and within its (post-racial) production context. The "corruption" of the literary adaptation with regards to race is interpreted here as a convenient way for the film to deliver its final message of humanity's deconstruction and regeneration.

Julia Echeverría is Assistant Professor in English Studies at the University of Zaragoza, Spain. Her research interests include digital and transnational cinemas, horror studies, contagion theory, virality, and the contemporary epidemic genre, which is the subject-matter of her PhD dissertation, defended in September 2017 and currently being transformed into a book. In 2018, she was awarded the "Best PhD Dissertation on English-language Cinema Award" by the SERCIA association. She has published several research articles and book chapters on horror films and television series and on transnational filmmakers such as Alfonso Cuarón and Guillermo del Toro in international journals like *The Journal of Science and Popular Culture*, *Transnational Screens*, *English Studies in Canada*, *Atlantis*, and publishers such as Palgrave Macmillan and Bloomsbury. She is currently Assistant Secretary of the SERCIA Association.

F

Hadrien Fontanaud

Mud and Flame: celebrating corruption over purity in David Rudkin and Alan Clarke's Penda's Fen (1974)

"No, no! I am nothing pure! My race is mixed! my sex is mixed! I am woman and man, light with darkness, nothing pure! I am mud and flame!"

So speak Stephen (Spencer Banks) the teenage protagonist of the 1974 BBC play *Penda's Fen*, written by David Rudkin and Alan Clarke, as he finally comes to term with his homosexuality, his complex familial and cultural background (he is the adopted son of a vicar and his real parents were Italian immigrants), and renounces, after a series of mystical encounters, his religiously conservative and nationalistic beliefs. The theme of corruption runs through *Penda's Fen* as it deals with Stephen's coming of age and his loss of innocence as he learns of his family history and experiences his first homosexual desire, both of which clash with his ideal of Christian and national purity. Set in typical English rural landscapes, the film endeavours to explore its ambiguities. Beyond the apparent security and quietness of the pastoral, *Penda's Fen* explores cultural uncertainties and anxieties deeply rooted in the English landscape torn as it is between Christianity, remnants of its paganism, and an uncertain future. Thus, it emphasises the hybridity of English culture and the ambiguous connections between Christianity and the ancient pagan religions. The centrality of the eerie landscape, and the presence of mystical and

oneiric elements, as well as the emphasis on religion and paganism anchored the film in the subgenre of the folk horror. Thus, the film's generic hybridity and conflicting modes between a realistic coming-of-age story and the fantastical elements of the folk horror mirror the central themes of the story. As *Penda's Fen* subverts the usual moral hierarchy between purity and corruption, this paper will argue that its celebration of diversity and multiplicity of English culture against a fantasised cultural and religious unicity is reflected in the film's narrative and aesthetic choices, making corruption a central creative force. In emphasising Stephen's subjectivity and rich inner life, I will analyse how the film conveys us to a complex experience of both time and space where, as in *Hamlet* "Time is out of joint" mixing the past and the present through the forms of ghost or dreamlike apparitions, and several versions of the same place appear to coexist, and contaminate, corrupt each other thus cultivating ambiguity as a central aesthetic principle, choosing, like its main character, to open and multiple possibilities, rather than closing them.

Hadrien Fontanaud is a PhD student in film studies at the University Paul Valéry in Montpellier since 2014. He is a member of the RIRRA21 and teach film analysis, cinema history and aesthetic in his university since 2015. His thesis under the direction of Marion Poirson and David Roche is on romanticism and the aesthetic of subjectivity in the films of David Lean.

G

Pablo GÓMEZ-MUÑOZ

Hunting Humans: Metaphors of Moral Corruption across National Boundaries

Humans killing other humans is one of the most extreme forms of moral corruption. Yet, murder has been a matter of substantial interest in the cinema in general and in horror cinema in particular for decades. As a Jason Bailey (2020) notes in a recent piece in the *New York Times*, the idea of humans literally hunting or preying on other humans has been a recurrent motif in the cinema which can be traced back to the 1932 film *The Most Dangerous Game* (dir. Schoedsack and Pichel), if not earlier. In recent years, this motif has been widely used in films such *The Hunger Games* (2012-2015) and *The Purge* franchises (2013-2021), *The Hunt* (dir. Zobel, 2020), and *Bacurau* (dir. Mendonça Filho and Dornelles, 2019), among others. One of the most recent global streaming hits, the Netflix series *Squid Game* (2021) also engages with the idea of humans attacking other humans as the basis for a game or a pastime. This paper aims to analyze some of the metaphorical readings that this kind of narratives offer. As far-fetched projections of our social realities, what can they tell us about the societies we live in? What other modes of corruption may all these murders allude to? More specifically, my paper focuses on two films that explore the transnational implications of games or events that involve humans hunting other humans: *Bacurau* and *The Hunt*. Both films present a group of people who are mostly from the USA and travel abroad to hunt other humans for sport. My analysis will particularly draw on *The Hunt*, a film that subverts viewers' expectations about the locations where the main events of the film take place, among other things. Viewers are invited to believe that the action develops in the USA, while in fact most of the plot occurs in Croatia. My paper argues that the social geographies depicted in these films illustrate emerging concerns about the ability of global elites to bend local legislation, engage in corrupt practices across borders, and mold foreign spaces. I will ground my analysis of *The Hunt* and *Bacurau* on cinematic approaches to murder and social horror (Heba 1995, Oeler 2009) and theories of corruption (Holmes 2015) and transnational economic exploitation (Mezzadra and Neilson 2019).

Pablo Gómez is Assistant Professor of English and Film at the University of Zaragoza (Spain). His research interests are transnational cinema, science fiction, borders, cosmopolitanism, globalization, precarity, spectacle, and climate change. He has recently completed the manuscript for the book *Science Fiction Cinema in the Twenty-First Century: Transnational Futures, Cosmopolitan Concerns*, which is forthcoming from Routledge. He has previously written about films such as *In Time*, *Elysium*, *The Day the Earth Stood Still*, and *Upside Down*. He is a member of the research project “Between Utopia and Armageddon: The Spaces of the Cosmopolitan in Contemporary Cinema”, which is funded by the Spanish Ministry of Science and Innovation. He is also Book Reviews Editor at *Film Journal* and coordinates, along with Reuben Martens, the Speculative Fiction workgroup at NECS (European Network for Cinema and Media Studies).

J

Vincent JAUNAS

In defense of Impurity: M. Night Shyamalan’s aesthetics of corruption

In M. Night Shyamalan’s 2017 *Split*, the Beast, one of the many personalities of the character suffering from Dissociative Identity Disorder played by James McAvoy, advocates the superiority of “The Broken”, as he argues those who know pain are “the more evolved”. The character comes to reject normalcy, which he associates with impurity: “The impure are the untouched, the unburned, the unslain”. As such, this character, who turns out to be a villain in Shyamalan’s superhero trilogy initiated by *Unbreakable* (2000) and concluded by *Glass* (2020), acts as a mouthpiece for the director’s own ambivalent fascination with the corruption of the mind – mental illness and senescence are central themes of *The Village* (2004), *Split* or *The Visit* (2016) – and of the body – from *The Sixth Sense* (1999) to *Old* (2021).

This talk aims at exploring the ethical implications of corruption in Shyamalan’s films, while also suggesting this thematic concern reflexively sheds light on the director’s defense of an impure cinema, in both a Bazinian and a postmodern sense. Indeed, Shyamalan’s films are generically hybrid; they draw inspiration from other art forms traditionally seen as hierarchically inferior – comic books, animated series, video games – and they develop a form of playful postmodern distancing. Shyamalan’s films thus embrace what Sébastien Lefait and Philippe Ortolí refer to as the inherent bastardy of cinema.

Vincent Jaunas specializes on modern and contemporary American cinema. He has written a Ph.D. thesis entitled “Subjectivity through the Prism of Reflexivity in the Work of Stanley Kubrick, from *2001: A Space Odyssey* to *Eyes Wide Shut*” and has published various articles on the films of Stanley Kubrick. He also wrote on Ari Aster and Denis Villeneuve. In 2018, he co-edited *Stanley Kubrick: Nouveaux Horizons* (Bordeaux: Essais) and in 2021, he co-published *No Country for Old Men* (Paris: Clefs Concours, Atlande). He currently works at Sorbonne Nouvelle University

K

Marianne KAC-VERGNE

Can action heroines age? The return of Sarah Connor in *Terminator: Dark Fate*

Sarah Connor’s return in *Terminator: Dark Fate* (Tim Miller, 2019) is a very rare example of a franchise betting on nostalgia for an action heroine. While there have been many examples of

franchises featuring older action heroes (*The Expendables*, *Die Hard*, *Indiana Jones*), ageing seems to be a liability for women, especially in the action genre. Contrary to the *Alien* franchise, which has shifted to prequels away from Sigourney Weaver's return as an older Ripley, the *Terminator* franchise heavily marketed the return of Linda Hamilton as Sarah Connor as a central feature of its latest release, along with co-star Arnold Schwarzenegger and David Cameron as producer. In the film, Sarah Connor is an example of "successful ageing" (Dolan, 4), just as capable as her male counterpart and more efficient than the two younger women whom she supervises since she proves more durable than the incredibly strong yet highly vulnerable young female cyborg who regularly collapses when her energy runs out. However, while older action heroes retain their virile masculinity (Lennard, 2014), Sarah Connor's feminine attributes have disappeared from *Dark Fate*: contrary to the first two films of the *Terminator* franchise, her body is fully covered, her hair is short and there is no mention of romance, let alone sex. This can be opposed to the treatment of the old Terminator played by a greying Arnold, who is happily married and whose lack of sexuality is humorously and explicitly mentioned by the film (how could his wife not notice he is a machine?). Furthermore, the Terminator is a successful father to his adopted son, contrary to Sarah Connor who could not protect her son John (his death actually ends the opening credits). This contributes to rejuvenating the Terminator's masculinity (Hamad, 2014) while Sarah Connor's younger self belongs definitely to the past, in low-quality VHS-like video excerpts (a trope already present in the TV series *Terminator: the Sarah Connor Chronicles*, see Kac-Vergne, 2020). Finally, while old age is a source of humor when it comes to the Terminator, in line with the franchise's previous release (*Terminator Genisys*, Taylor, 2015) that played with "elder kitsch" (Shary and McVittie, 2016), it is not the case for Sarah Connor, in line with her lack of humor in the franchise as a whole. Thus by comparing Sarah Connor with the other characters in *Dark Fate* and the other productions of the franchise, I want to examine how old age affects female action heroines differently from men, which can explain their dearth in contemporary Hollywood production as well as the relative failure of *Dark Fate* at the box office.

Associate Professor in American Studies at the University of Picardie Jules Verne (Amiens, France), Marianne Kac-Vergne works on gender in film genres. She has recently published *Masculinity in Contemporary Science Fiction Cinema: Cyborgs, Troopers and Other Men of the Future*, I.B.Tauris, 2018. Her latest articles include "From Sarah Connor 2.0 to Sarah Connor 3.0: Women Who Kill in the *Terminator* Franchise", in Maury, Cristelle and David Roche (eds), *Women Who Kill: Gender and Sexuality in Films and Series of the Post-feminist Era*, Bloomsbury, 2020 and "Sidelining Women in Contemporary Science-Fiction Film", *Miranda*, 12, 2016, <http://miranda.revues.org/8642>

Argyrios KALERIS

Body ideals, material degeneration and the cult of remembrance in Todd Haynes's *Superstar*

Superstar: the Karen Carpenter's story (Todd Haynes, 1986) is a forty-three minute experimental film that tells the story of Karen, singer of the 1970s sibling group "The Carpenters", most notably her rise to fame and struggle with anorexia nervosa from which she died in 1983. Combining narratives of stardom and starvation, however, the film broadens its focus to examine the role of the media, familial and cultural expectations in the construction of a feminine body ideal for Karen, internalized by her in the form of a contradictory desire: of escape and self-discipline, of transcendence and self-destruction. Removed from distribution in 1989, mainly due to its unauthorized use of The Carpenters' songs, the film, which survives mainly through bootlegging, digital piracy and Google video platforms, such as Youtube, evidences a complex relation to the theme of corruption, as the framework within which

Karen's story and bodily responses to various pressures, and the film's form and circulation history, can be understood as addressing, even reflecting, one another. In this regard, Haynes's manually-operated, and sometimes disfigured, Barbie-like dolls that are used instead of actors, have the double quality of a fantasy and a petrified, unliving material. Furthermore, The Carpenters' "easy" songs, overdetermined by the themes of unrequited love, nostalgia and loneliness, as much as by Karen's resonant and warm timbre, are used in the film in sharp contrast to an otherwise muffled and deformed soundtrack, full of competing and parasitic sounds, in order to suggest a corporeal erosion, or a disjunction between the body and the voice. Likewise, Haynes's bricolage visual style, consisting of bringing together different genres, like the music biopic and the maternal melodrama, and documentary or other found footage transplanted – filmed in 16 mm from a VHS tape – from different sources, both embraces and critiques the underlying fantasies of success and stardom as they mediate Karen's self-perception, invade her personal space to the point of devouring her body. Finally, Karen's wasting away is also reflected in the mirror of the film's texture corruption, as a result of its long history of duplication, which has perceptually and emotionally altered the viewing experience, while giving bootleggers access to authorship and calling to question the very notion of authenticity. The paper will attempt to address the ways in which *Superstar*, by embodying such contradictions related to Karen's life and death, and to a work of art subjected to multiple forms of degeneration and loss, manages to reconstruct the original, and resist what W. Benjamin calls the "aura's present decay".

Martin KNUST

Corruption and Decay: Some remarks about sound and music in cinema

Corruption and decay are phenomena in recorded sound and music which have a slightly different meaning than these terms have in everyday speech. Nonetheless these phenomena affect the nature of sound and music in cinema fundamentally and relate in many ways to questions of purity, realism and transformation of film as a medium.

The term "decay" has a fixed meaning in acoustics. It presupposes that a sound consists of three parts: attack, sustain and decay. The decay of any sound – musical or not – poses a challenge to the recording of acoustic music because the way a microphone catches a sound differs fundamentally from what the human ear does and can do. Consequently, the original sound as recorded on the film set today will be always processed in a studio which often implies a modification of the decay, for instance through adding a reverb that evokes a specific acoustic environment, for making the sound "realist". This was not possible in the early days of cinema. "Corruption" of sound happens when acoustic signals transform into another technical medium and back into an acoustic signal. There is no technology that leaves the original acoustic signal entirely undistorted, including digital recording. But possibilities for the postproduction have of course increased in the digital era compared to the early sound film which was an era of direct recording without acoustic post-production. An important technical novelty that entered the cinemas in the 1920s is the optical soundtrack which is a technology for transforming and saving acoustic waves. It corrupts the sound in many ways: First, the signal chain, which implies film exposure to light, distorts the signal and makes the sound blurred and fading. Second, the carrier corrupts when it is over- or underused, leading to additional noise through dust or deformation that will mask the (acoustic) decay. Third, celluloid is a material that decays and requires restoration for saving a film. The question is, which high fidelity level might be appropriate for restoring an old soundtrack since the "original" sound of the film – which does not exist as such and would be hard to define – was everything but perfect. In other words: Modern levels of high fidelity are not realist when restoring an old black-white movie.

Finally, another aspect of this problem of “realism” links it to Walter Benjamin’s reasoning about copy and original: Given the fact that sound has a decay and is subject to corruption when being recorded, the acting on the set will be affected. Like in the theater, where a larger audience must understand the words spoken, the voices and pronunciation of the actors will be adjusted to the technical equipment that is at their disposal – different sets and types of microphones and studios – and hence a certain degree of “realism” can be achieved only in relation to the recording technology. The original sound on the set – if this is to be understood as the original – is not realist which the processed product – the copy – is.

Dr. Phil. Martin Knust M.A. is associate professor (docent) in musicology and member of the research center for Intermedial and multimodal studies at Linnæus University (LNUC IMS). His research interests focus on opera and music theatre after 1800 (especially the historical performance practice of speech, song and gestures), north European music after 1800 (especially reception and cultural transfer processes between the North and continental Europe), 16th-century sacred music, and music in audiovisual political journalism (especially its production and aesthetics).

L

Sébastien LEFAIT

Surveillance on screen: exposing the corruptibility of image regimes.

Video surveillance footage has always had an indexical value that confers on it the burden of proof. However, the inclusion of video surveillance sequences on film is likely, by subjecting them to a different image regime, to alter this value. Whether the surveillance image is analogue or digital is irrelevant: its passage from the control monitor to the cinema screen is likely to corrupt it. Conversely, the growing presence of surveillance in our societies, which induces a natural presence of surveillance in cinema, prompts us to rethink filmic visibility by questioning afresh what the camera can see, but also what the image can show, and how, i.e., the scopic regime of film.

It is this process of reciprocal corruption operating at the intersection of image regimes that I propose to study here. Firstly, I will examine the deterioration of the evidential value associated with the surveillance image when it invites itself onto the big screen, showing that it is inherent to the cinematic apparatus to relativise the dichotomy between the 'subjective' and 'objective' regimes of images. I will then examine the other side of this dialectic of image regimes, by analysing what on-screen surveillance does to the filmic image, and how it affects the construction of visibility in cinema. This paper will therefore examine the ways in which cinematic visibility is challenged by the intrusion or inclusion of surveillance images.

The cases addressed in the course of the analysis will all come from the work of a filmmaker and screenwriter who uses surveillance to varying degrees in each of the films he has directed or written, Andrew Niccol. The advantage is twofold. First, his filmography shows an obvious progression in the use of surveillance towards an increasing consideration of the new issues linked to the image regimes it imposes. Second, it can be said that Niccol uses speculative devices – his films anticipate the future problems of image reliability that surveillance could produce – which are also reflexive devices. Niccol's filmography thus proposes a metacinematic discourse whose scope includes a reflection on what cinema does to surveillance, and vice versa.

Sébastien Lefait is a professor at Aix-Marseille University. his research focuses on the way in which the arts of representation interact with human societies. His work therefore examines the areas of interference between a socio-cultural issue and its textual or audiovisual renditions, showing the existence of bilateral influences. In particular, he studies surveillance societies and their impact on fiction, the overlapping areas between American literature and contemporary visual culture, racial tensions and the challenges of their representation, post-September 11 paranoia and the corresponding media vehicles, the influence of military fiction on armed conflicts, etc. In his works, he concentrates on the ways in which artworks and cultural productions, beyond merely reflecting a state of reality, can act as vehicles of change.

M

Amira Mc GIVNEY

The Roots of Corruption in *The Witch: A New-England Folktale* (Robert Eggers, 2015).

The notion of corruption is to be found deeply embedded in folk belief of witchcraft because it is thought to be founded on the relationship between Satan and his minion witches. *The Witch: A New-England Folktale* (Robert Eggers, 2015) recycles Christian imagery and focuses on Puritan' values and the witch craze of the 16th and 17th centuries. The film relates a realistic yet fictional tragedy centered on a young teenager named Thomasin and her family's downfall. The plot explores the corrosion of meaning that corruption actively produces. This creates a collusion between occult belief systems and the American dream embodied by the settlers in New-England, who hoped to find in this new land a new Eden. Thus, the notion of corruption deploys its tryptic Latin etymology through the actions of marring, bribing and destroying, turning these actions according to the worldview depicted in the film into dynamics unleashed upon the isolated family. The perpetuation of evil is based on its dissemination through space and time and its fluidity as it shapeshifts through the female figure of the witch, the natural environment (air, ominous forest and barren soil) and its ominous triad of animals (the hare, the goat, the crow). The wilderness becomes a vessel for the devil's power, nature appears potent, kindled by a secretive status conveyed through non-human objects that gaze back (Balázs 1942). *The Witch* raises the question as to whether corruption and its intricate notions of blame and guilt reside within humanity and its social and religious structures, or whether they are inherent to nature with its coercive and expelling forces that lead here to fatal moral oxidization. This talk proposes to analyze the film from an ecofeminist perspective (Merchant 2003, Plumwood 1993). It also proposes to reveal the eerie and phantomatic impression that corrupts the image itself as the visible becomes shrouded, blurred (Beugnet 2017), shadowed (Gagnebin 2003) and invaded by pictoriality while the invisible is given omnipresence (Merleau-Ponty 2000, Vernet 1998) and airborne features (Epstein 1921). Therefore, this talk aims to explore the process of corruptive contamination within the Puritan' colony's worldview and how this corruption is expressed through the film's poetics, which sets up a polished world that slowly rots and collapses into ruins.

Amira McGivney holds a Masters degree in film studies from the Université Aix-Marseille and is currently a PhD student at Paul Valéry University- Montpellier 3. Her PhD, supervised by Pierre Kapitaniak and David Roche, focuses on the figure of the witch in US, European and

North African cinemas from an ecofeminist perspective. She teaches English and Art at Inhn Marseille.

Cristelle MAURY

Corruption in *Winter's Bone* (Debra Granik, 2010)

This paper looks at generic and thematic corruption for political purposes in independent film noir *Winter's Bone* (Debra Granik 2010, Anonymous Content/Winter's Bone Production). It is grounded on Janet Staiger's thesis about the fallacy of the purity hypothesis of Hollywood genres and her utilization of the concept of "internal hybridity" to describe the use of "genre mixing or genre parody to engage dialogue with or criticize the dominant" at work in the films made by US feminists.

The film focuses on 17 year-old Ree (Jennifer Lawrence) who lives with her mentally-ill mother and her two younger siblings in a poor community of the Ozark mountains, Missouri. She performs dual roles as *de facto* mother and father, caring for and teaching her young siblings to survive, shoot and cook. The film follows her nightmarish quest to safeguard her family and home after her drug-making father's disappearance. She sets out to find him as their house is going to be taken away from them because he has failed to appear for his court date. She is confronted to a series of threatening men from the Milton clan who refuse to help her in her quest. She is repeatedly warned to leave the situation alone but she does not comply as she must provide proof that her father is dead to avoid the bond being forfeited.

The plot intertwines perfectly well crime and drama. Indeed, it puts Ree in the role of the non official investigator of classical film noir as well as in that of the nurturing woman of the "women's film". In that sense, it "corrupts" the consensual definition of classical film noir as a "male preserve" (Cowie 1993). As we see her take action to protect her family against a criminal network of crystal meth traffickers, the film turns domesticity into a mode of action, blurring the generic boundaries between the action film and the woman's film, making Ree a woman of action within the domestic sphere.

Ree's function also enables her to gravitate between her daily world and the underworld. In so doing, she reveals the connections between different instances of power, and thus the corruption under the surface of things. This drawing on "the gender roles of the crime thriller highlight[s] a patriarchal homosocial kinship structure" (Badley, 130).

Thereby, Granik creates an internal hybrid that "corrupts" conventional definitions of film genres to point at the corrupt dimension of male domination. Indeed, this generic corruption works hand in hand with corruption at a thematic level: one may think about the corrupting effects of poverty on the inhabitants of the Ozark mountains, leading to crystal meth addiction and traffic.

Finally, one may also think about the financial causes of the 2008 subprime crisis to explain the state of this poverty-stricken region, due to financial misdemeanors. It has now been acknowledged that "the sub-prime mortgage sector in the USA has been attributed as a significant contributor to the crisis, and the problems in this sector in the USA can be linked to fraud and corruption, as one of the major causes. From applicants fabricating false information to brokers exaggerating their clients prospects without them knowing, to ultimately a system of mortgages which was certainly built upon negligence if not a great deal of fraud, this all culminated to creating a growth in mortgages, which were doomed for default (Bitner, 2008; Ferguson, 2008)."

Gilles MENEGALDO

Corruption, mutations et hybridation des corps dans le cinéma d'horreur dans *The Thing* et *Prince of Darkness* de John Carpenter et *The Fly* de David Cronenberg.

Les représentations du corps monstrueux existent depuis longtemps dans le cinéma d'horreur hollywoodien. Elles sont mises en spectacle dans les adaptations des grands mythes fantastiques (Dracula, Frankenstein, Jekyll et Hyde etc.) dès les années 30, en particulier dans les productions Universal. Dans les années 80, ces représentations prennent d'autres formes, plus radicales, liées en particulier à la biogénétique et la biochimie, mais pas seulement.

Cette communication est centrée sur trois films emblématiques du « body horror » qui reposent clairement sur l'idée d'un processus de corruption du corps humain. Dans les cas des deux films de Carpenter, la cause de ces mutations est externe (l'extraterrestre dans *The Thing* et un liquide aux propriétés mystérieuses dans *Prince of Darkness*). Dans *The Fly*, la cause est interne, une erreur de manipulation de Seth Brundle, scientifique brillant et excentrique, qui est témoin de la lente corruption/mutation de son corps investi par un organisme d'insecte.

Ces trois films présentent des états liminaux de « fusion/fission » (cf Noël Carroll) du corps humain avec des corps étrangers. Il s'agira d'analyser les conséquences de ces processus sur les protagonistes, en particulier la paranoïa chez Carpenter et l'angoisse doublée d'une quête quasi initiatique pour Brundle (devenu Brundlefly) chez Cronenberg. Nous examinerons ensuite les figurations visuelles et sonores de ces mutations organiques et les effets produits sur le spectateur. Les travaux de Linda Williams, Barbara Creed, Julia Kristeva, etc., serviront de support théorique.

Gilles Menegaldo est professeur émérite de littérature et cinéma à l'université de Poitiers. Fondateur et ancien directeur du département Arts du spectacle, et président d'honneur de la SERCIA (Société d'études et de recherches sur le cinéma anglophone). Auteur de *Dracula, la noirceur et la grâce* (avec A-M Paquet-Deyris, 2006) et de nombreux articles sur la littérature et le cinéma fantastique anglo-saxon et le cinéma hollywoodien et européen. Editeur ou co-éditeur de 36 ouvrages collectifs. Dernières publications : *King Vidor, odyssée des inconnus*, (avec J-M Lecomte), *CinémAction*, 2014, *Le Western et les mythes de l'ouest* (avec L. Guillaud), PU Rennes, 2015, *Sherlock Holmes, un limier pour le XXIème siècle* (avec H. Machinal et J-P Naugrette), PU Rennes, 2016, *Lovecraft au prisme de l'image* (avec C. Gelly), le Visage vert, 2017, *Tim Burton, a Cinema of Transformations* (PULM, 2018), *Spectres de Poe*, (avec J. Dupont), le Visage vert, 2020, *Le Goût du noir*, (avec M. Petit), PU Rennes, 2020, *Dark Recesses in the House of Hammer* (avec M. Boissonneau et A-M Paquet-Deyris), Peter Lang, janvier 2022. A paraître *Hammer laboratoire de l'horreur moderne* (avec M. Boissonneau et A-M Paquet-Deyris), le visage vert, juin 2022

Nolwenn MINGUANT

Riding the wave: Cannon's copycat strategy in the 1980s

In 1979, two filmmakers from Israel, Menahem Golan and Yoram Globus, bought out US independent production company Cannon in order to make "American films." Over a period of ten years, Cannon produced about 150 films. The lack of public success, however, led the two cousins to sell the company in 1990. In industrial terms, Globus and Golan merged production cultures from Israel, the US and Europe. In effect, they wanted to make American films that would sell internationally. To do so, Cannon's philosophy was to follow the trend, riding the wave of successful genres on the international market. This paper proposes to examine the films produced by Cannon during the Globus and Golan era and to bring to light what can be called their 'copycat strategy'. It will retrace the influences behind Cannon films, coming from the US

(action films), Europe (sexploitation, peplums, art-house films) and Hong-Kong (martial art films). Setting aside the issue of lack of production value, the proposal will point out the limits of this strategic imitation of existing film genres by exploring temporal and cultural gaps. It will also evaluate the impact of Cannon production today.

Nolwenn Mingant is a professor in US history and culture at the University of Angers. Her area of expertise is the international distribution of Hollywood films, a topic on which she published *Hollywood à la conquête du monde*. She leads the CinEcoSA association dedicated to the study of cultural phenomena at play in film industries around the world. The first two cycles were dedicated to film marketing and film policies. The current research cycle is dedicated to cross-cultural collaboration and entitled Transcultural Production Studies. Her book *Hollywood Films in North Africa and the Middle East: A History of Circulation* will be published in the spring.

Elizabeth MULLEN

Daddy Issues: Patriarchy, Privilege, and Structural Corruption in *The Batman* (Reeves 2022).

Hollywood (literally) counts on the idea that if there's one thing audiences love more than a bad boy, it's a tortured hero – an agent for good with a dark side. This axiom has fueled nearly every iteration of the Caped Crusader since Adam West, spilling into parody in Batman's Lego persona. Yet, through all these iterations, no matter how troubled he may be, Batman has but one purpose: to fight the corruption plaguing Gotham City.

Matt Reeves's 2022 blockbuster, *The Batman*, examines this fight through the dual prisms of media manipulation and masculine failure, deconstructing the very notion of a "dark knight" by revealing the corrupting and corrupted nature at the heart of Bruce Wayne's fortune and Batman's resulting power. This talk will explore the ways in which Reeve's take on the caped crusader examines structural corruption within the world of Gotham City while also calling into question the structural (and gendered) corruption of The Batman as Superhero franchise.

Elizabeth Mullen is an Associate Professor in US Studies, Gender, Television and Film at the Université de Bretagne Occidentale, Brest, France. With the support of her research lab, HCTI (Heritages and Constructions in Text and Image), her work focuses on gender and the grotesque in television and film. Recently she has written about feminism and intersectionality in *The Handmaid's Tale*, the construction of gender in *Westworld*, reception of female killers in *Mad Max: Fury Road* and *Spy*, and subverting regeneration through violence in *Deliverance*.

Céline MURILLO

Corrupt images and characters: exposing violence in *G-Man* (Beth B, Scott B, 1978)

In *G-Man*, an ultra-conservative government executive uses the services of a dominatrix while a young terrorist wants to make money by selling fashionable books. In their well-crafted yet hard to watch 28-minute film Beth B and Scott B said they wanted to expose the spectators to a disturbing violence that did not "make you feel great" (Marchetti et al. 1981, 162), to a violence that is the problem and not the solution. I contend that this is made possible by different forms of corruption that affect characters at opposite ends of the political spectrum, and images that are manipulated so that they confuse the viewer who does not know their status as archival or fictional. The value of editing as a system for making meaning is equally corrupt due to the use, or abuse, of graphic matches. The narrative structure is hard to follow and the ending, that half-resuscitates the main character, sabotages it further. I finally hope to prove that generalized corruption deprives the spectators of any grip and forces them to question everything: from the

beliefs of ultra conservative government officials and terrorists, to their own opinion on beautiful images of handcrafted explosives or on a bellowed speech that demands that they “kill a corporate executive”. Violence cannot be taken in stride nor justified: corruption makes it radically unpalatable, cons away from the “good man with a gun”(Wallis 2022) of mainstream cinema.

Bio-Bibliographie

Céline Murillo est McF à l’Université de Paris 13 et travaille sur le cinéma américain Elle est l’auteur d’un ouvrage intitulé *Le Cinéma de Jim Jarmusch. Un monde plus loin* (Paris : L’Harmattan, 2016). Elle a publié différents articles sur Jim Jarmusch, le cinéma underground mais aussi sur les Westerns. Sa recherche se porte maintenant sur les films punk produits à New York pendant années soixante-dix et quatre-vingt.

Biography: Celine Murillo is a lecturer in English and American Cinema at Université Sorbonne Paris Nord. After her PhD, she published a monography on independent filmmaker Jim Jarmusch (*Le Cinéma de Jim Jarmusch. Un monde plus loin*, Paris: L’Harmattan, 2016). She has published several papers on Jim Jarmusch on Westerns and about underground American cinema from the 1960s onwards. Her research now focuses on punk and No Wave films in downtown New York in the late seventies and early eighties, with an emphasis on collective creation, as well as humor and politics.

P

Anne-Marie PAQUET-DEYRIS

‘Fallen’ Women Fighting for their Independence in a corrupt men’s world in Forbidden Hollywood Pre-Code Era Films

In pre-Code Hollywood, looser censorship restrictions allowed filmmakers to focus more openly on adult themes of sexuality and violence. This era gave birth to what could be called proto-feminist movies which mostly transgressed the Production Code rules relating to gender and sexuality and more specifically, female sexuality as they mainly targeted “the representation of female sexuality and sensuality” (Alexander McGregor, *The Catholic Church and Hollywood*, 104). Staging often sexually active and relatively independent women, these films explored their fights for control over their lives in an environment defined by bourgeois morality and the Catholic Church’s prescriptions at work even before the 1930 Hays Code and its enforcement in 1934. This paper will examine how directors like C. Brown in *A Free Soul* (1931), J. Conway in *Red-Headed Woman* (1932), M. Curtiz in *Female* (1933) and A. Green in *Baby Face* (1933) explore the way women choose to reappropriate men’s standards and fashion others to blaze their own paths into society. Their various strategies include salacious, corrupt and at times violent tactics and provide fascinating insights into core issues of the American society at the end of the 1920s and in the early 1930s.

Anne-Marie Paquet-Deyris is a Professor of Film and TV Series Studies and (African) American Literature at University Paris Nanterre, France. She wrote over 80 articles and 21 books. Among the latest, she co-edited the collections of essays *Dark Recesses in the House of Hammer* (Peter Lang, 2022) with G. Menegaldo & M. Boissonneau; *Vérités et mensonges dans le cinéma hollywoodien (Truths and Lies in Hollywood Film)* with D. Sipièrè (Paris Nanterre

Press, 2021); *Histoire, légende, imaginaire : Nouvelles études sur le Western* (Editions Rue d'Ulm, Paris, 2018) on the history of the American West in the western; *When the West Meets the South on Screen*, (on-line journal *LISA*, Vol. XVI-n°1, 2018, <https://journals.openedition.org/lisa/9180>), and *Combining Aesthetic and Psychological Approaches to TV Series Addiction* (Cambridge Scholars Publishing, 2018)

R

Yann ROBLOU

« With great power comes great responsibility »—how are superheroes connected to corruption ?

Mainstream superheroes -as represented in Hollywood films since the year 2000- seem to have a natural moral compass that allows them to be impervious to corruption.

Nonetheless several instances suggest that things might not be as straightforward as they appear. As a matter of fact, from their inception, though they may appear to lead ordinary lives, these characters are faced with the corruption of the world. Their singularity stems from one form of trauma or another : whether radical change comes from within (the teenage mutants) or it is imposed upon them (through accident or malice).

Three striking features then need to be addressed :

1- What is the role of villains in connection to the confrontation of the superheroes with corruption (The seductive nature of Magneto in the *X-Men* franchise is of particular interest in this respect)?

2- What is(are) the response(s) of the superheroes to corruption (Some may be tempted by the « dark side » and lose their original moral compass (*X-Men*) ; some live on the edge (*Batman*) ; some are forever battling with the issue (*Spider-Man*) ; some have to come to face their problematic mortality (*Iron-Man*, *Wolverine*) ?

3- What does the world of the superheroes have to say about their country of origin (How have the various fictions evolved from 9/11 to the Trump presidency) ?

Yann Roblou est Maître de Conférences à l'université de Valenciennes, où il tente de partager son intérêt pour l'histoire, l'esthétique et l'idéologie du cinéma américain. Après avoir commis une thèse sur la violence du langage dans les films de Stanley Kubrick, il s'est intéressé à plusieurs cinéastes étatsuniens contemporains (Martin Scorsese, Spike Lee, Clint Eastwood, M. Night Shyamalan...) avant de jeter son dévolu sur l'univers des super-héros, à propos desquels il a écrit quelques articles.

Damien ROUSSELIÈRE

Chew bubblegum or kick ass? Carpenter's films as thought experiments on the sociology of situated judgments

The political dimensions of Carpenter's films have been already discussed in the academic and non-academic literature (Conrich and Woods, 2004): conservatism (Derfou, 1998) or radical left-wing (Decker, 2014) (which may be a valuable inspiration for the Occupation Wall street movement (see Street (2015))). One should note however that understanding Carpenter as an anti-authoritarian pragmatist may be a way of reconciling these opposite interpretations (Woods, 2004).

Taking seriously the variety of social and moral dilemmas highlighted in Carpenter's films, and building on the sociology of situated judgments (which encompass Economies of Worth (Boltanski and Thévenot, 1999, 2000, 2006) and Actor Network Theory (ANT) (Latour, 2005; Callon, 1999)), I propose a different perspective on this controversy: Carpenter films are thought experiments that may be used to test sociological theory of situated judgements for every situation where corruption may be at stake.

Science fiction can draw different possible worlds (PW) (Gendron et al., 2017). Following the seminal work of Lewis (1978), we can consider any _fiction that proposed an APW (Alternative Possible World) as a thought experiment. For example, as a counterfactual proposition, popular films can be useful to understand the relative unimportance of white-collar crimes in contemporary society (Lackey, 2001) or national cultural stereotypes (Murray, 2013).

At a micro-sociological level, Carpenter set up situations of moral dilemma in which individuals face evil and corruption and in which they need to use their critical capacity (Boltanski and Thévenot, 1999). Carpenter as a creator of fiction can be considered as an applied sociologist and his films as a "sociological laboratory" (Ledent, 2015). Underlining the reality of their moral expectations (Boltanski and Thévenot, 2000), a sociology of situated judgments helps us therefore to understand these situations as critical moments in which characters face different valuation of competing common goods and they use their critical capacity against corrupted situations. After a critical dispute in which the various characters express their own values, different options are followed : Individual sacrifice and action in the case of an ongoing dispute (*Prince of Darkness, They Live, Village of the Damned...*) or collective local arrangements based on a compromise or clear common world (*Assault, Ghosts of Mars, The Thing, Vampires...*). In each case, the discussion is about the common humanity (no human beings as lying outside of mankind) and common dignity (no person will be considered as definitely less worthy than others) (Boltanski and Thévenot, 2006).

Although it might be applicable to most of Carpenter filmography, my proposition builds mainly - even with the lack of a clear delimitation - on his "science fiction" _films (*The Thing, They Live, Village of the Damned, Ghosts of Mars, Starman, Escape from NY, Escape from LA*). These films disturb any clear boundaries between human and non-human, in an interesting connection with the methodology of ANT (Latour, 2005).

My proposition is original as it is the first attempt to apply these sociological theories, which have already been discussed in literary studies (Dromi and Illouz, 2010), to _lm studies. It is also in line with my previous research on the TV Show "the Wire", which can be understood as a social science thought experiment on the theory of cooperatives (Rousselière, 2013).

A Full Professor of Economics at Institut Agro, Angers and a research fellow at SMART, IN-RAE, Damien Rousselière holds a PhD in cultural economics from the University of Grenoble on social economy in the performing arts and cultural industries. Involved in various international networks on social economy, Pr Rousselière is also a Professor by courtesy at Université du Québec à Montréal, an Academic Editor at PLOS ONE, an Associated Research Fellow at Centre de Recherche sur les Innovations Sociales (UQAM, Canada) and a Visiting Research Fellow at the Center for Communal Studies (University of Southern Indiana, USA).

S

Zeenat SALEH

The White House- Washington Connection

This paper is an attempt to present yet another facet of corruption in politics, in this case, by means of the inextricable link between Washington and the Media. As Ronald Brownstein notes in his 1992 essay, “few roads in American politics are as well travelled as the one from Washington to Hollywood, from the capital of power to the capital of glamor.”

In the 1990s, prior to the invasion of social media networks, the written press and television were the dominant media. Cable television was making headway as was Internet, but the latter was then accessible to only 50% of Americans. Hence, the fastest means of communicating and obtaining information was through television which, without doubt, became the most influential tool used to manipulate public opinion.

Larry Beinhardt’s political novel, *American Hero*, a mix of fiction and reality, written in 1993, serves as the basis for David Mamet’s screenplay in the 1997 dark comedy political satire directed by Barry Levinson, *Wag the Dog*.

Levinson resorts to ‘Spin doctors’, any president’s most prized asset. The White House - Hollywood connection takes the viewer behind the scenes to shed light on state-of-the-art techniques used by Hollywood to fabricate a war, rather, “an illusion of war”. Thus, public attention is diverted from the incumbent president’s sex scandal to ensure his reelection. “Alternative facts” are changed, when a predicament occurs, the lines between reality and fiction are blurred.

Zeenat Saleh, one of the founder members of the SERCIA in 1993, and its secretary from 1993 to 2007. She organized two SERCIA international conferences at the University of Franche-Comté Besançon: the first in 1995 to celebrate the centenary of Cinema in the birth place of the Lumière brothers, and the second conference in 2010. She set up teaching and research in film studies at the Faculty of Humanities in Besançon where she was Associate Professor in the Department of English and American Studies.

Francesco SCHIARITI

La corruption des innocentes : personnages féminins et *personas* d’actrice à l’épreuve des hommes fatals dans le cinéma hollywoodien à l’ère des studios

Les études cinématographiques ont mis en valeur la figure de la femme fatale dans le Film Noir, sous l’aspect narratif, symbolique, voire psychanalytique (relativement récemment, dans le collectif *The Femme Fatale: Images, Histories, Contexts*, édité par Helen Hanson, par exemple). Elles ont moins examiné la représentation de ce qu’on pourrait désigner au cinéma comme son équivalent : « l’homme fatal ». Or de la même manière que la femme fatale est souvent utilisée comme un medium de dégradation du héros, le rôle narratif et symbolique de son pendant masculin est bien de corrompre une femme ou une jeune fille innocente. Néanmoins, ce thème n’est exploité que plus tardivement dans l’histoire du genre. Il trouve son acmé au tournant des années 1940 et 1950 avec une série de films qui observent la manière dont la morale et la personnalité d’héroïnes *a priori* positives se désagrègent au contact de caractères masculins intéressés et/ou amoraux. Cette communication se propose d’observer ce phénomène à travers un corpus chronologiquement restreint : *So Evil My Love* (Lewis Allen, 1948), *The Forbidden Street* (Negulesco, 1949), *Stage Fright* (Hitchcock, 1950) et *Whirlpool* (Preminger, 1950). Il s’agit d’analyser, à propos de ces films, différents phénomènes de corruption, lisibles à plusieurs niveaux.

D'abord, j'examinerai l'avilissement textuel, dont on remarque qu'il est graduable (du simple questionnement de l'ordre moral, jusqu'au crime et au meurtre) du personnage féminin. L'inversion du genre est-elle significative dans la représentation de la corruption ? Y-a-t-il une spécificité à la dégradation de la figure féminine ou bien est-elle finalement comparable, en moyen et en degrés, à celle observable chez les personnages masculins du Film Noir ? De même, si l'on examine en miroir les stratégies de l'homme fatal à l'œuvre dans cette dégradation, sont-elles identiques à celle opérées par les figures féminines assimilables ? Il sera éclairant d'analyser en particulier le recours à la sexualité comme instrument de corruption, à un moment où Breen s'inquiète d'une franchise sexuelle de plus en plus assumée (Jewell, 2012) et à l'orée d'un renouvellement de l'image de la masculinité, en particulier sur le plan de l'incarnation charnel (Cohan, 1997).

Par ailleurs, j'articulerai étude textuelle et *star studies* en considérant les phénomènes de résistance à cette corruption au niveau de la *persona* à travers, en particulier, les différents appareils promotionnels mis en place par les studios. En effet, il serait concevable d'envisager une contamination transversale qui irait des personnages aux actrices. Mais, ainsi que l'on observe parfois en *star studies*, il peut y avoir un écart entre personnages joués et personnalités médiatiques. Selon Dyer (1979), cet écart peut même être constitutionnel de la *persona*. Ainsi les actrices qui interprètent ces rôles restent incorruptibles, soit parce que le rôle lui-même connaît une rédemption qui épouse leur image (Wyman, O'Hara), soit pour des raisons extratextuelles (Todd, Tierney) liées à une *persona* plus complexe en termes de construction que celle d'autres actrices.

Isabelle SCHMITT-PITIOT

Once Upon a Time in the West (Sergio Leone, 1968), a case study for genre corruption

In the prologue to *Once Upon a Time in the West* the extreme close-ups on the unprepossessing faces of three sinister *pistoleros* killing time at a derelict railway station in the middle of nowhere, with two of them interpreted by veteran John Ford actors, provide a striking introduction to a film iconic of an evolution of the western sometimes considered a degradation of and even a requiem for the genre, as Jean-Baptiste Thoret writes in his book on Sergio Leone. Or should we say the West is dead, long live the West? In the everlasting debate of purity vs. corruption, Leone's opus stands out as its distortions and exacerbations of classic paradigms challenge and lay bare, yet eventually revive and even extol the genre as we realize the "pure" Hollywood formula was never devoid of ambiguity.

The starting point of the argument will be a study of one of the major cases of corruption and desecration of classic western figures *Once Upon a Time in the West* offers, that of casting Henry Fonda, who embodied Abraham Lincoln himself, as arch-villain, child-killer Frank. A comparison between the Frank character and Fonda's part as Wyatt Earp in John Ford's *My Darling Clementine* (1946) will lead us to question the whole notion of purity in the genre and especially in the moral frame it is assumed to set up in its classic works. We shall show then how Frank's absolute villainy paradoxically transcends the canonical figure of the western hero through a dialectical process of corruption/sublimation that metonymizes the revealing effect of the corruption of the genre by Sergio Leone.

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Dominique SIPIERE

Du bonheur de la corruption

Lubitsch et Mamoulian déploient la corruption heureuse de *Ninotchka*, de l'effrayante pureté du Commissaire soviétique à son émancipation (*Ninotchka*) et à la naissance de Venus (*Silk Stockings*). Ou comment un détournement de mineure (*Cluny Brown*) magnifie le héros avéré (Belinski). Mais aussi les effets ambigus de l'alcool corrompeur de *The Lost Weekend* (Wilder (1945) à *Drunk* (Vinterberg, 2020). *Can Heaven Wait ?*

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Marine SOUBEILLE

Corruption in *Dallas* – J.R. Ewing and the end of the American Dream

Corruption is generally understood as a breaching of moral standards within a given society (Van Roy, 1970). Cinema has long questioned ideology through a staging of society's changes and has in particular reflected on personal and political corruption as the negative print of the national grand narratives (*Scarface*, H. Hawks, 1932). In the US, the crises of the Vietnam War and Watergate have damaged the democratic ideal. Corruption has since been regularly exposed by political scandals, was portrayed in fiction and non-fiction productions, shedding light on the questionable morals of the great and powerful, signifying an end—or at least a tangible moral limit—to the American dream (F. Mason, 2002).

This is also the case in Texas, the second largest state and second most populated in the country. Political corruption has grown deep roots, and has even become one of the characteristic traits of the contemporary Texan character as represented in popular culture. Why? Partly because of David Jacobs' international phenomenon *Dallas* (1978-1991) and its very own J.R. Ewing. Depicted by *The New York Times* as the "Cesare Borgia of the prairie," J.R. is the perfect example of the crooked company owner, a representation of the dark side of the American success story, falling into crime and bribery after peaking as an entrepreneur. A Godfather figure expending his empire in the family name, he resonates with fictional characters (Jeff Rink in *Giant*, 1956 the *Godfather*, 1972) and actual political figures alike (JFK's assassination motif reworked between seasons 3 and 4 with the "Who shot JR?" cliffhanger), recalling through these diverse inspirations images of the dire ending of the American Dream. A perfect figure of corruption (standing for the "moral occult" according to Mary S. Mander), he is the series' first sign of the region's changing values.

As *Dallas* pictures the change between the old economic model and the new, the ranch life thriving on family legacy, meant to preserve the family land, versus its exploitation and the capitalization through oil drilling, so does it picture corruption intruding within the family unit

and tainting the shiny promise of a family empire. Deprived of nostalgic attachment to the sanctity of the land, the character of J.R. Ewing embodies the new “Texan” (L. Clemmons), or even, the new American character, redefining priorities and values in a changing America. In this respect, J.R. represents a conflictual character, rich of Texan pride and ruthlessness – embodying modern Texas from country to city life – but also the recognizable sign of the shortcomings of the American dream (Jim Cullen, 2003).

I argue that the representation of Texas in *Dallas* functions as a geographical and ideological microcosmic image of the US, echoing its moral and ideological values as they evolve. I intend to analyze the *Dallas* series as an ambiguous image of the American success story and of the moral crumbling of American ideals and values. Torn between idealistic images of family values and individual success, as well as a complete ruthlessness in business, the series offers a picture of a changing Texas, whose Jeffersonian model appears corrupted by the fast capitalism. Using J.R. Ewing’s character as a point of entry to this analysis, I will show how corruption gradually contaminates the entire world of *Dallas*, by extending its monopoly from the family unit to the entire Texan society, reflecting the US’s own ideological challenges.

T

Janica TOMIĆ

This is the Hell that Lars von Trier Built: the Function and Corruption of the Cinematic *Tableau*

Tableau, a residue of painting and theatre, and its primitive Otherness, disruption of storytelling, stillness and defamiliarisation, haunted film theory. As Stephen Heath summed up in *Narrative Space* (1976): “the *tableau* space of the early films is intolerable in its particular fixity, must be broken up in the interests of the unity of action and place and subject view” (see also Bazin, Burch, Michelson, Peucker, dale Vacche etc.) For Roland Barthes’ *Image-Music-Text* (1977), the tableau is a „*hieroglyph* in which can be read at a single glance the present, the past, and the future; that is, the historical meaning of the represented action”.

Film history followed with comparably complex articulations of the *tableau*. Jean-Luc Godard's film *Passion* (1982) follows a failed attempt to make a movie consisting of a series of *tableaux vivants*, a stubborn anachronism of film art, in face of the constraints of commercial film industry (particularly producers' repeated question “what exactly is the story of the film?”). The Swedish director Roy Andersson elaborates on his *tableau* aesthetics by echoing Noël Burch’s, Susan Sontag’s and similar analyses of “acentric” or “centrifugal” quality of *tableau*, with the entire frame as the possible playing area, and without hierarchy between the layers of an image. Furthermore, Andersson's reflection of his „complex images“ explicitly refer to André Bazin’s writings on “impure cinema” to express preference for *tableau* over classical editing as it implies a more *active spectator*.

Such critical potential of *tableau* however becomes increasingly corrupted as, as Pascal Bonitzer observed as early as 1985, “the plastic value of the shot and its propinquity to painting have been reinforced by the impact of the over-constructed images of music video clips, advertisement and the new digital images”. Peter Greenaway, a filmmaker whose work is synonymous with cinematic *tableau*, was similarly critical of the notion of “intermediality” for its connotations of propaganda and servitude to cultural politics, and read it as a symptom of today’s “spectacular cinema when it masks the crisis of the metanarratives” (1999). Relying heavily on the *tableau* aesthetics, Lars von Trier's last three films are another case in point, even though their radical parody is seldom appreciated.

Trier’s venture into disaster film, *Melancholia* (2011), communicated the depression of Justine, an *art director* in an advertising agency, by exposing the spectator to oversaturation of

attractive *tableaux*, constructing (and self-destructing) the fictional world as a series of visual attractions. *Nymphomaniac* (2013) and *The House that Jack Built* (2018) followed by using sensationalist genres (pornography and slasher film) to structure the film as a chain of attractions of sex and/or violence, each then motivating absurdly pretentious parables on art history and aesthetics. The protagonist of *The House That Jack Built*, unable to build his own house, produces grotesque *tableau* “vivants” made of corpses, packed with high-culture references in a piece of art as infantile (cruel, banal) and random as the title of the film. This paper proposes to further explore the function of cinematic *tableau* in Lars von Trier’s films.

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Mikaël TOULZA

“You Can’t Kill People with Voodoo, That’s Ridiculous!”: Black Women Directors’ Takes on Corrupted Representations of Louisiana Voodoo.

To young protagonist Eve (Jurnee Smollett) who, in Kasi Lemmons’ *Eve’s Bayou* (1997), wonders if voodoo could help her avenge her sister, Aunt Mozelle (Debbi Morgan) answers that it is impossible to kill anyone with religious faith. In so doing, Mozelle contradicts the popular (white) construction of voodoo as a baleful force at the service of the evildest of deeds. A simplification of actual voodoo practices, this corrupted form of voodoo has been perpetuated in movies and TV series, mostly in the horror genre, ever since the release of *White Zombie* (Halperin) in 1932. However, Julie Dash’s seminal movie *Daughters of the Dust* (1991), in which she explores black female spiritualities, has paved the way for black women filmmakers to delve into on-screen representation of Southern black women’s religious beliefs. Among them, Lemmons was the first Black woman director to undertake a renegotiation of Louisiana voodoo.

This talk will focus on the extent to which Black women filmmakers have undertaken a renegotiation of corrupted images of Louisiana voodoo through an aesthetic, cultural, and personal appropriation of Black women’s agency in American society. In *Eve’s Bayou*, black female characters apprehend voodoo as a spiritual and therapeutic experience, thanks to which they heal physiological and psychological illnesses. Twenty years after Lemmons’ movie, contemporary works such as Ava DuVernay’s series *Queen Sugar* (2016 -) or Beyoncé’s visual album *Lemonade* (2016) reprised this more benevolent representation of voodoo. Yet, Beyoncé’s self-portrayal as a voodoo practitioner in *Lemonade* utilizes the religion as a mere instrument of woke washing. In turn, this heavily commercial project reveals a new form of corruption of Louisiana voodoo, grounded in liberal discourses, in contemporary representations.

‘Corrupting’ the Past through Mediation: Degraded, De-framed, Frozen Shared Memories in Film Narration

The televised Romanian Revolution, the simultaneously viewed collapsing of the Twin Towers or the distributed social media functioning of the Arab Spring are recent examples of the complex process when media technologies available for production influence modes of representation, induce social change and engender artistic creativity. Memory-work within the timespan of the Assmannian communicative generations may (and indeed, should) be positioned under this umbrella too, as the cultural memory-work performed and its tropes are highly dependent on and fundamentally influenced by the apparatus of analogue photography/film, electronic video&television or digital photo and film at the disposal of the remembering community. With a specific attention paid to English, Irish and Scottish feature filmic examples from the contemporary canon, tensions between the actual specificities of these media technologies and/or their simulation on the digital platform will be linked to the ‘needs’ of the three communicative generations to experience the trauma and become a victim, to forget the trauma of the previous generation, and finally the need of the third generation to mourn the dead by representing – according to Aleida Assmann’s model. Fixing the past for safe revisiting by collective memory-work is more plausible through the apparatus of (analogue) photography, while, for example, revisiting canonized archives of the past is performed through the fixed possibilities of video/television or through the more limitless capacities of digital filmmaking in many 21st century creations – ‘corrupting’ the idea of a safely stored, unmediated past. Although collective traumas deemed worthy to be remembered are usually historical ones, the recent pandemic showed us that being biologically threatened is, unfortunately, just as terrible as being endangered because of one’s ethnic, national or religious background. Thus, examples referring to the Irish Civil War (*In the Name of the Father, Belfast*) will be co-examined with films that engage with the 1980s-1990s demise of a ‘safe social democracy’ (*Trainspotting*), or the community-annihilating dangers that a deadly virus poses (*28 Days Later, Perfect Sense*).

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W

Sven WEIDNER

Corrupt male characters in the postmodern cosmos of the Coen-Brothers.

Within American Cinema the Coens undoubtedly belong to one of the most important figures. The two brother who mostly cooperate for their film projects, analyze their country from head to toe. They are interested in average people as well as in outcast or non-conformist. While especially their earlier works and those up to *Inside Llewyn Davis* (2013) were characterized by Postmodern strategies and a unique and challenging oscillation between wit and humor on the

one hand, and the dark abysses of human being on the other, newer films like *Hail, Caesar* for instance are a bit below the expectations.

Nevertheless, the cosmos of the Coens is inhabited by a large number of corrupt characters. Interestingly, the manifestation of corruption differ fundamentally. In my presentation I will scrutinize the various nuances of corruption in the changing contextualisations. The corrupt characters in *Fargo* (1996) embody and show a totally different kind of corruption than those of *No Country for Old Men* (2007). In a close film reading we will interpret the film aesthetic and the dramatic structures that give proof to my theses. Apart from that we will work out the special meaning of Postmodern filmmaking. The main focus will be on the films *Fargo* (1996), *No Country for Old Men* (2007) and *A serious Man* (2009).