

CAMERA AS CONSCIOUSNESS: GILLES DELEUZE'S TIME-
IMAGE IN POST CIVIL WAR SPANISH FILM — THE VOYAGE
FORM, CINEMA OF SEERS, LANDSCAPES AND CITYSCAPES

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Advances in film technology in the 40's including greater mobility of cameras and more responsive film stock afforded directors the ability to shoot on-location. Spanish directors of the 50's and 60's make full use of this relatively new technology, following in the footsteps of the directors of the Italian Neorealist genre and taking their films to the streets. This subsequently allowed these directors to explore themes of wandering, travel, and to document their surroundings, in turn allowing for the voyage form and the act of seeing to take precedent over elaborate film sets and the action/reaction formula (Action-Image). New realistic portrayals of the countryside and cityscapes began to make their way into cinema as well. In other words, the documentary role of the Time-Image took precedent as a central aspect of film thanks in part to the technological advances that were being made.

But it was also a matter of the shifted focus of the directors and the kinds of characters they were interested in creating. According to Deleuze, "sensory-motor situations have given way to pure optical and sound situations to which characters, who have become seers, cannot or will not react, so great is their need to 'see' properly what there is in the situation" (*The Time-Image* 128). The idea of seeing of course goes hand in hand with the notions of travelling, wandering, exploring, as the characters are hungry to visually 'consume' their surroundings. Gone was the propensity to treat cinema as filmed theater and in its place, the Time-Image would emerge.

Of films where the Time-Image dominates, Deleuze says that the viewer experiences:

Pure optical and sound situations, in which the character does not know how to respond, abandoned spaces in which he ceases to experience and to act so that he enters into flight, goes on a trip, comes and goes, vaguely indifferent to what happens to him, undecided as to what must be done (*The Time-Image* 272).

This definition could very well be a loose summary of the plot of Berlanga's *Plácido* (1961). While the protagonist, Plácido, is by no means indifferent to the events that befall him, he is certainly powerless in his quest and is carried along by a current of misfortunes and bad timing. As he becomes embroiled in the charitable campaign to "dine with a beggar", he is seen travelling from one side of the city to the other, running several errands which range from joining a parade to dropping off a corpse after the man has died during the charity dinner. All the while, Plácido's primary concern is finding money so he can retain possession of his vehicle, a three-wheeled motorcycle he uses for his job. Therefore his voyage is quite unlike the typical voyage seen in films where the Action-Image is functioning; that is to say, a quest where the hero encounters various character types, helps them with their respective problems, and is *accomplishing important goals* throughout. The problems Plácido helps solve are often absurd, macabre, or at best, mundane and trivial. Plácido's overarching problem, namely his own difficulties in paying for his motorcycle, winds up being a non-issue at the end of the film since it turns out he never really had to pay for it anyway. This anticlimactic ending occurs despite the frenetic pace that characterizes the movements throughout *Plácido*, or as Rob Stone says,

The plot of *Plácido* is more or less a breathless running gag that sees Plácido *tearing* around the streets of the city on Christmas Eve in his three wheeler van with a massive star on top in a desperate attempt to pay off the first installment on his transport (55, emphasis mine).

The spaces in *Plácido* are not abandoned, as per Deleuze (he is writing primarily about the films of Italian Neorealism). The mise-en-scène in the film is actually quite cluttered, yet still manages to be devoid of life by emptying the characters of their humanity. So the streets are typically full of bodies, but that is all they are: bodies, impediments in Plácido's quest, lifeless beings that are drifting about

the streets with no real purpose. The thematic connections to the feeling of lifelessness in the post civil war period in Spain should not go unnoticed here. In the film, Berlanga seems to suggest that the people living in Spain don't know where to go or what to do and are scattering around like ants. The parade scene is crucial in highlighting an almost entomological approach to framing human beings. In a high-angle, extreme long-shot we see the people and cars that make up the parade and can observe how they seem to be wandering around without a clear direction, some groups of parade-goers running into the paths of others.

In yet other scenes the *mise-en-scène* is actually very sparse showing just the motorcycle in the middle of the street by itself, or one or two late night wanderers. Such is the setting for the film's final images which show the owner of the shop where Plácido's brother works walking off with the basket of food that Plácido's family was going to eat for Christmas Eve dinner. According to Virginia Higginbotham, "the family's hunger confirms the theme that the rich are not really interested in the poor but rather in charity as a salve to their consciences" (49). The camera is stationary as the man walks down the street, progressively getting farther away until he is eventually framed in an extreme long-shot, but with the motorcycle remaining in the foreground (making use of depth-of-field to keep both in focus). The viewer is thus able to connect the idea of Plácido's livelihood—the motorcycle—with the rapidly disappearing promise of reward.

Berlanga manages to give the motorcycle with its large decorative cardboard star almost anthropomorphic (or at least life-like) qualities in the film. Connections to *Rocinante* are not hard to make given the advanced "age" of the motorcycle and its role in supporting the delusions of Plácido. Yet, no friendships are made on this journey, Plácido doesn't die at the end, and nothing really changes after the quest is over. Plácido literally goes straight back to his original starting point, essentially destined to repeat the entire experience the next day from the beginning. As Deleuze says,

Some characters, caught in certain pure optical and sound situations, find themselves condemned to wander about or go off on a trip. These are pure seers, who no longer exist except in the interval of movement, and do not even have the consolation of the sublime, which would connect them to matter or would gain control of the spirit for them. They are rather given over to something intolerable which is simply their everydayness itself (*The Time-Image* 41).

And Plácido does not only wander about the *streets* —this style of aimless movement carries over to the interior scenes as well. At the home of one of the charitable families who are hosting a party, Plácido works his way through the crowd with the camera following behind, weaving his way in and out of the guests. He is barely allowed to get a word in edgewise and becomes a “pure seer” trying to locate the object of interest —namely, anyone who can help him pay for his motorcycle. Plácido’s movements through the house have a strongly circular quality, as do his movements through the city, and the entire film becomes a demonstration of nested circles of movement. In fact, he goes back over his own steps several times retracing the same paths over and over again through the city.

Some of the final scenes seem to suggest a fairly deserted provincial city adding to the sense of isolation of Plácido and his family. It is thematically relevant that the family is essentially abandoned by the world and left to its own devices because, as the final song highlights, “en esta tierra ya no hay caridad”. When the storekeeper walks off in the final scene with the basket of food he walks down a dark and empty street and the cityscape on either side of him bears an ominous feel. But the decision to use empty streets for the final scenes of the film is not a fortuitous one, as Francisco Perales indicates: “durante los años 50, Berlanga prefirió situar sus historias en pequeños pueblos alejados de la civilización. Allí podía desarrollar personajes aislados del progreso que, precisamente por ello, se habían convertido en seres ingenuos” (59). But then in the 60’s Berlanga realizes the possibilities of cityscapes as backdrops and “el cineasta abandona la zona rural para emprender la marcha y situar la acción, primero en ciudades de provincias como en *Plácido*, y posteriormente en capitales muy populosas” (59).

By moving to more densely populated areas Berlanga is able to capture the sense of isolation that can occur regardless of the number of people the characters live among. Within these dense crowds Plácido fades in the background and goes unrecognized. The scenes at the parties held in the homes of the affluent benefactors make Plácido’s role as “seer” all the more evident. He is brushed aside or simply ignored as a radio program broadcasts the charity event or as a rich family tries to decide what to do with the rapidly deteriorating health of “their beggar”. He can only spend his time in vain walking around in circles requesting assistance; smaller versions of the circles he has already traveled around the city searching for

the same assistance. Therefore the film takes up the theme of voyage as a sort of aimless wandering and the theme of “seer” as a character going unperceived in his environment. Plácido’s actions have little effect, but through this character the film’s viewer is able to see the bleak situation among the people living in the city.

If Plácido spends the vast majority of his time traveling within nested circles, the family in Nieves Conde’s *Surcos* (1951) take one long circular journey: from their home in the village to the big city and back again. It is a precautionary tale from the right-wing director as the message seems to be “the attractions and economic benefits of the city are not worth the risk of falling into depravity”. Hence a revisiting of the theme of town vs. country, where town is vilified and country exalted (in line with Francoist ideals). As Manuel, the father, says to Tonia in the final lines of the film, “Hay que volver.” To which she responds, “¿Ahora? ¿Para que la gente se ría de nosotros? ¡Qué vergüenza!” And he reemphasizes his initial point, “Pues con vergüenza, hay que volver”. These words are uttered as the couple watches Pepe being buried after Don Roque throws him off a bridge into the path of an oncoming train. Manuel comes to the realization that the big city life just isn’t worth all of the corruption it causes. In fact it is better to starve with dignity intact, and the family decides to go back to their hometown. Thus, starting and ending in the exact same place (or the exact same situation) is as much a trope in this film as it is in *Plácido*.

But within *Surcos* there are other examples of the voyage form in its frustrated state, albeit in smaller manifestations. The scene where the men of the family are trying to obtain employment is one such example. In a brilliant shot—one long uninterrupted panoramic take—the camera reveals the interior of an employment agency and the seemingly never-ending line of men seeking employment. The camera swivels about its axis to slowly show the viewer all of the job seekers, starting with the back of the line and moving towards the front. It very strongly gives the impression that the men are marching forward (or so they think) to end right back in their original position. When we see a few of the men at the end of the line we realize that they are not receiving employment of any value, rather are being placed in positions of hard manual labor, regardless of any previous experience or skill sets they may have. The idea of the voyage as futile is very striking.

Circularity is also mirrored in people and objects not involved directly in the plot, such as the scene at the fairgrounds. Here it is

deep-focus that reveals to the viewer a roller coaster going in circles and a tornado-style (mondial) fair ride spinning around feverishly in the background while some of the family members discuss what their plans are in the city. Andre Bazin's discussions of depth-of-field and the mental relationships it encourages are applicable to scenes such as this. According to Bazin,

Well used, shooting in depth is not just a more economical, a simpler, and at the same time a more subtle way of getting the most out of a scene. In addition to affecting the structure of film language, it also affects the relationships of the minds of the spectators to the image, and in consequence it influences the interpretation of the spectacle (50).

In this case, perhaps we are to deduce that the voyage that this family has undertaken is not only circular on a large scale, but all of the elements within the voyage are circular as well. That is to say, the voyage is circular at *every level*. This includes the amusement park rides as well as the employment office line in which the working men find themselves "trapped". Even the initial scenes in the film which feature a point-of-view shot from the front of a moving train correspond to this schema. The movement of a train at the larger scale is always circular by necessity. So, as we see the train-tracks whizzing past, we know instinctually that we are on a circular journey that will most likely end right where it began (as indeed happens in this film). Therefore, the family's main accomplishment is not movement through space rather it is having witnessed how the urban constituency lives. Their function as "seers" becomes the central axis for the film.

According to Kathleen Vernon, *Surcos* was

hailed as the first glance at reality in a cinema of paper-maché, for its treatment of the problem of the rural exodus to the cities, in the hands of Falangist Nieves Conde, it also served as a cautionary tale regarding the moral corruption and destruction of family structures that awaited new immigrants to the city. The film's conclusion, tightened by the censors to eliminate the undying lure of life in the city for the daughter Tonia, projects the family's chastened return to the fields they never should have left (47).

So the question became "how much was this family really supposed to see?" and by extension, "how much was the Spanish public supposed to see of the harsh realities of urban life?" as Jordan and Allinson indicate, "a degree of tacit official support for a new film

realism, if not for the Italian trend itself, had already been highlighted by the *Surcos* affair, which cost Garcia Escudero his job as Director General de Cine y Teatro" (182). And they go on to say that, "as the *Surcos* scandal also illustrated, the regime was not ready for hard-hitting, graphic film realism, anxious as it was to prevent unpleasant, corrosive images of contemporary social realities to contradict official triumphalism (182-183). So the role of characters as seers was one that had to be approached with caution under censorship. Similarly, if a film was going to take on the subject of voyage it would have to be weary as to where this voyage would go and what kind of social problems the voyage would reveal.

The cityscape in *Surcos* is mostly a negative one, illustrating primarily the economic problems of Madrid. Scenes that show tenement housing and the endless lines of people living in squalor are a blatant critique of the hopes of a better life in the city. As the camera slowly pans across the large crowds of people living in cramped quarters, this message becomes very clear. The multiple scenes of criminality and the effects it has on Pepe also serve to paint the frenetic life in the city in a negative light. Pepe falls in with the bad crowd (*i.e.* Don Roque and his cronies) and dies as a result. Although the film originally showed the daughter jumping off the train at the last second and deciding to stay in the city, the censors quickly made Nieves Conde correct this ending. But regardless of the moral messages of the film, the idea of voyage as escape still comes through as a main theme. The idea of getting up and going somewhere, *anywhere*, was a topic that prevailed in Spanish cinema and was one that revealed the role of characters as seers and the presence of the Time-Image.

The voyage form in Ferreri's *El pisito* (1959) takes on a structure much more similar to the idea of the trip in *Plácido*; that is to say a claustrophobic type of meandering through the city. Therefore, it is similar in many ways to the type of voyage form one sees in De Sica's *Bicycle Thieves* (1948), for example. That is to say, the characters move from region to region of the city without actually getting much accomplished. The voyage is essentially as circular in *El pisito* as it is in *Surcos* and *Plácido*, but is so more at a metaphoric level than a physical level. Being of pronounced Italian neorealist influence, *El Pisito* features many outside shots with natural lighting where Petrita and Rodolfo are at the market or running errands. But they do not have a concrete destination or goal towards which they are traveling, rather they are moving just to move and trying to find ways to

kill time while they wait for Doña Martina to die. Therefore, they are *metaphorically* treading water or *metaphorically* going in circles.

As will be discussed later, the style of shot transitions also contributes to the idea that the couple is inching forward toward their ultimate goal at a frustratingly slow pace. But when this goal is “reached” it turns out to be more or less the same situation as when they started out. It is especially true for Rodolfo, who winds up bending to Petrita’s every will. He has come full circle on his voyage and is now living in a very similar situation as he was before with the old woman. Petrita quickly adopts the role as the new matriarch or “dictator” as is evident in the final scenes of the film where she is giving Rodolfo a long list of things he must do. The idea of nearing any kind of goal seems to be lambasted here, and what the Spanish populace is really doing (if one is to draw parallels) is going around in circles trying to make time pass more quickly. While the couple keep an eye on Doña Martina, watching her every move to see if she has become ill, the rest of the characters all watch each other as well. This can be seen especially well in the outdoor scenes where the Spanish public is going about their business but also keenly surveying the people who pass by. This type of culture of vigilance is described by Michel Foucault in his work on panopticism:

He who is subjected to a field of visibility, and who knows it, assumes responsibility for the constraints of power; he makes them play spontaneously upon himself; he inscribes in himself the power relation in which he simultaneously plays both roles; he becomes the principle of his own subjection (202-203).

So, once again, the film presents the situation of a culture of scopophilia and its relation to Spanish post civil war society. *El pisito* pertains less to a cinema of “doers” —because in the end, nothing really gets done here— and more to a cinema of “seers”.

Technically speaking, the film finds ways to offset this stagnancy of the plot in the camera work and the *mise en scène*, allowing it to still maintain a connection to the idea of the voyage form. Deleuze explains that, in some films, “the world takes responsibility for the movement that the subject can no longer make” (*The Time-Image* 59), and so there are many ways in which Petrita and Rodolfo’s strange sort of stumbling journey or voyage is supplemented visually by accessory modes of movement. The funeral procession of Doña Martina is one scene where the voyage element is apparent as the members of the procession make their way across a busy intersection with cars passing from every di-

rection. There is plenty of movement here, but not the Movement-Image, as it must be noted that the two are not interchangeable. The image that is most pronounced is not movement, but *time*, and the resulting ambiguity of the plot, or better yet its unimportance, unfolds in the manner that Deleuze theorizes:

The sensory-motor action or situation has been replaced by the stroll, the voyage and the continual return journey [...] It has become urban voyage, and has become detached from the active and affective structure which supported it, directed it, gave it even vague directions. [...] This is in fact the clearest aspect of the modern voyage. It happens in any-space-whatever —marshalling yard, disused warehouse, the undifferentiated fabric of the city— in opposition to action which most often unfolded in the qualified space-time of the old realism. (*The Movement-Image* 208)

Petrita and Rodolfo's voyage has essentially ended in a sour marriage that is doomed to repeat all of the ills they were trying to escape. And here is where the lack of a clear directionality becomes evident. It is interesting to note, furthermore, the repeated interest that these filmmakers have with the concept of a death gone more or less unperceived (or at least unacknowledged). Here, as in Plácido, we see a funeral procession being disrespectfully cut off by traffic and almost run over. Of course this could very well have to do with what these two films share in common —namely, the collaboration of scriptwriter Rafael Azcona. Azcona's criticism of Spanish society is a frequent theme in films in which he has contributed the screenplay (which are often based directly on his novels, in this case *El inquietino*).

But the prevailing theme, aside from callousness in the face of death, is the difficulty of finding housing in Barcelona at the time. The cityscape is thusly portrayed as a harsh place. Just as in Berlanga's *El verdugo*, the plot is principally moved forward due to the protagonist's desire to secure an apartment in the city. In both films this desire drives the protagonist to treat death as inconsequential and to overlook all questions of dubious morality. Virginia Higginbotham says that, "another satire on the housing shortage, *El pisito* is a dark comedy in which a young man marries an eighty-year-old woman so that he and his fiancée can one day look forward to inheriting her apartment" (25). So cities are mainly portrayed as places where characters will do whatever it takes to gain the objects that indicate success. As Hopewell says,

Here, if anywhere, is an authentic Spanish film tradition. Its protagonist is a *desgraciado*, a social failure, a nobody. Being petit bourgeois, his needs extend beyond the instincts of hunger and sex to a social advance gauged by an acquisition of the emblems of the American Dream: a flat to bring up a family (*El pisito*, *El verdugo*, *La vida por delante*), a car (*El cochecito*, *Plácido*, *La vida por delante*, *El mundo sigue*), a respectable career (*La vida alrededor*), a holiday in an exotic country (*El extraño viaje*) (60).

Azcona collaborates again with Ferreri a year later, writing the script for the film *El cochecito* (1960). It is perhaps not surprising then that the Time-Image is a central element in this film as well, particularly in the voyage form the film takes on. As in *Plácido*, the protagonist, Anselmo, is driving around in a fairly ridiculous-looking “motorcar” (or, more accurately, a motorized wheelchair) but this time he is not using it for work rather is using it to escape the doldrums of his daily life and find some sense of belonging. He forms a sort of motorcycle gang with the other old people that drive around in *their* motorized wheelchairs, and they cruise around the city in sheer abandon. As Deleuze says of the modern voyage, “everything happens in continual trips and return journeys” (*The Movement-Image* 208). Nowhere is this clearer than at the end of *El cochecito* in a scene that, despite its absurdity, is still almost overwhelmingly sad. When Anselmo’s son, Carlos, tells him he must return the wheelchair, Anselmo takes vengeance and tries to poison his family. After this act—which succeeds in the uncensored version and does not in the censored version—he flees on his wheelchair only to be detained shortly afterwards by the police and sent back home.

Ferreri emphasizes the failure of this absurd escape attempt by rotating the camera a full 180 degrees so that the image first consists of a long shot of Anselmo leaving Madrid, then pans to show Anselmo and the police heading back into the city. The incredibly slow speed at which the *cochecito* moves as well as the bemused look on the face of the police only serve to further ridicule Anselmo’s last ditch attempt at freedom. Freedom to wander—the voyage form—is all a childish dream we are led to believe based on the police’s final comments: “Síguenos. Ala, a su casa. Estas cosas se hacen a los catorce años y no a los ochenta”.

Marsha Kinder has noticed the absurdist elements in combination with the neorealist tradition in scenes such as the one in the orthopedic shop,

a good example of this combination of neorealism and *esperpento* occurs in the scene where Don Anselmo first visits the orthopedic shop that caters to the handicapped. It opens with a neorealist-style tracking shot of Don Anselmo walking down a crowded downtown street. When he spots an armless man getting on a *cochecito*, he is pleased and envious, and we are amused by the ironic distance that keeps him blind to the physical loss and attuned only to the marvelous machine. But when Don Anselmo enters the shop and we see in the foreground a little lame boy being fitted with an orthopedic shoe, we are no longer so amused by the incongruities and may even feel a twinge of guilt for our earlier identification with the old man's absurd point of view (117).

In this scene, which occurs early in the film, we are introduced to the idea of Don Anselmo as a "seer". He essentially takes in all of the sights of the city without necessarily being involved in anything that's going on. As Kinder states, Don Anselmo, for the majority of the film, keeps an ironic distance. According to Kinder, "in *El cochecito* neither the long shot nor the close-up poses as an unmediated documentation of reality; both are blatantly manipulated and distorting" (119). That is to say, we are encouraged to see the world from Don Anselmo's point of view. This leads to a very specific presentation of the cityscape in the opening scenes of the film where we see "all the vehicles, creatures, and construction that Don Anselmo must dodge in the street. Consistent with the neorealist principle of positioning characters within their socioeconomic context, these long takes reveal the old man to be frightened and astonished as he encounters a city undergoing industrialization" (Kinder 121).

However, where the Time-Image particularly comes into play is not in the presentation of the hustle and bustle of the city but in the depiction of daily life and the sometimes snail's pace at which it can move. What is Anselmo if not a character who "does not know how to respond" so he "enters into flight"? Overburdened by the tediousness of his day to day existence, Anselmo breaks free in whatever way is afforded to him. However, it is important to note that, despite attempts of establishing some kind of autonomy for himself, Anselmo does *not* have agency in the film any more than Plácido, Rodolfo, or the family in *Surcos* do. They are more accurately described as "seers" that watch as events happen to them, and their lives are moved along by forces out of their control. Deleuze says of the modern voyage that it is "no longer a sensory-motor situation, but a purely optical and sound

situation, where the seer [*voyant*] has replaced the agent [*actant*]: a ‘description’ and says that it represents “the internal push of a cinema being reborn, re-creating its conditions, neo-realism, new wave, new American cinema” (*The Time-Image* 272). Deleuze comments on these characteristics in *Taxi Driver*, which is a film that features many aspects of the modern voyage including the idea of circularity and the replacing of “agents” with “seers”.

In fact, many of the elderly people in *El cochecito* have been replaced as “agents” and are now only “seers”. It is exactly this that is the crux of the issue for Anselmo and causes him to act out in the manner that he does —with the attempted poisoning of his family. He doesn’t know what to do or how to release his frustrations so he takes to the street in his motorized wheelchair, the only thing he has control over in his life. From this act of frustration springs the Time-Image: as we see Anselmo and his friends cruising down the street in their vehicles, it seems as if for a moment time is standing still for this group of people. In other words, past/present/future all coincide and are indistinguishable. If, as Deleuze states, “Resnais conceives of cinema not as an instrument for representing reality but as the best way of approaching the way the mind functions” (*The Time-Image* 213), then how must time seem to this group of old men who have just been liberated from the monotony of their lives and are finally sensing true freedom? They are not travelling to anywhere *in particular*, but that is exactly what occurs in the voyage form of the Time-Image. It is a meandering more than a directed form of travel.

Even *El cochecito*’s initial scenes feature Anselmo taking a walk through Madrid, contemplating the city spectacle (from widows running errands, to a man fixing the pavement, a strange procession, and even a pair of dogs being groomed). Thus he is framed from the very beginning as a seer in his urban landscape. The camera techniques in these initial shots are all very neorealist in nature, including the use of a hand-held camera and multiple tracking shots that follow Anselmo’s movement. The music follows the neorealist tradition as well, although this will be discussed in more depth in chapter six. Acts of wandering in this film contain a Fellini-esque component, as can be seen in these opening scenes and the sorts of people Anselmo encounters. Deleuze says that Fellini “began with films of wandering, which relaxed the sensory-motor connections, and made pure sound-and-optical images rise up [...] But the concerns were still those of escaping, leaving and going away” (88). In fact, many of

the films I discuss here either feature the idea of escaping to somewhere or the aimless wandering journey and connect in this way to the idea of voyage, including Juan Antonio Bardem's *Calle Mayor* (1956).

Calle Mayor incorporates the notion of voyage in interesting ways, because there is no lengthy bout of travel, nor even a frenetic one. Nevertheless, the characters in this film do wander around or take leisurely strolls down the town's main strip (hence the film's title). And if the "sensory-motor action or situation has been replaced by the stroll" (*The Movement-Image* 208), then in many ways this film represents the culmination of Deleuze's theories. In fact, if the socially conscious character, Federico, were to have one principal complaint of the town's inhabitants, it would certainly be that they are dominated by stagnancy. That is to say, they are "seers" and not "doers", and they spend all their free time voyeuristically surveying the other townspeople instead of engaging in socially meaningful or at least practical pursuits. Via Rivera clarifies how the people in this town are obsessed with surveying each other:

What are in play here are representations of Spanish society characterised by their high levels of pretence and theatricality. The town thus is a big arena where everybody enacts what is expected from them, a place where everybody is aware of everybody, and where life is a public affair and indeed a spectacle in the most voyeuristic sense. People become props of the theatre that is Spain. Maybe the clearest reference to this is Bardem's well-known shot depicting endless Spaniards walking behind the vitrine of a coffee shop, that frames them like a cinema screen and forces them to act as mere puppets—a shot that allows the audience, as well as Juan, freely to objectivise these people (112).

The presentation of people as props that are moved about a theatrical set is a predominant image of Bardem's film. Additionally, the circularity of the travelling in this film is not hard to identify as the characters literally go up one side of Calle Mayor and down the other. It is the way they prefer to spend their leisure time and they use the walk as an excuse to scope out their friends and neighbors. Through such a mundane activity as this Bardem is able to fully grasp the concept of the Time-Image in the film, to the point that it becomes a biting critique of Spanish society in a small city. As Kinder states (drawing comparisons to *Splendor in the Grass*), "the small town is portrayed as a stifling sexually repressive place in the

Inge/Kazan story, just as it is in Spanish films of the period such as in Juan Antonio Bardem's *Calle Mayor*" (47). The stifling nature of the town leads people to search for a physical release such as the daily *paseo*. An interesting parallel can be drawn between the slow, back and forth movements of the crowd on the Calle Mayor and the back and forth movements of the men in line seeking employment in *Surcos*. Even Anselmo's escape attempt bears resemblance in the way he first goes up the street and then is turned around in the other direction.

In general, the ebb and flow or the naturally cyclical rhythm seems to appear with frequency in films where the voyage form of the Time-Image is present. This type of rhythm calls to mind the tide and, in general, corresponds well to the idea of a voyage without a clear destination or purpose. It stresses the *presence* of time and not just how much time has passed. "In the first place, the cinematographic image becomes a direct presentation of time [...] In the second place, this time-image puts thought into contact with an unthought, the unsummonable, the inexplicable, the undecidable, the incommensurable (*The Time-Image* 214). The unsummonable in this case being the tedium and exacerbation of small town life and how it can lead people to treat their fellow townspeople in cruel ways (*i.e.* the treatment of Isabel by the young men of the town). Roberts notes the film's, "depiction of the stifling atmosphere of provincial Spain" (29). Thus Bardem seems to suggest that the voyage form or the daily *paseo* is more of a physical and social outlet for a frustrated populace; something to pass the time.

It may seem at first that *Calle Mayor*, being based on Carlos Arniches' *La señorita de Trévez*, would contain too many theatrical elements to fit well within a neorealist framework or even to contain aspects of the Time-Image. However, as Deleuze points out, theatricality does not preclude the Time-Image and can, in fact, work in harmony with it. In Deleuze's words, "the actual image and the virtual image coexist and crystallize; they enter into a circuit which brings us constantly back from one to the other; they form one and the same 'scene' where the characters belong to the real and yet play a role" (*The Time-Image* 84). In *Calle Mayor*, Juan and Isabel demonstrate the duality of real and false; real in the sense that they experience genuine emotions and feelings for each other and false in the sense that they are enacting a scene of love that society expects of them. The film itself is also halfway between an excessively lachry-

mose melodrama and a neorealist portrayal of Spanish provincial life. Therefore, as Deleuze says of the Time-Image, "it is the whole of the real, life in its entirety, which has become spectacle, in accordance with the demands of a pure optical and sound perception" (84).

The cityscape in the film is a constructed space, as Jordan and Allinson indicate:

The way the editing enables the viewer to construct a coherent space for the action is also entirely conventional. The film begins with an establishing shot of the provincial town before a fade to the Calle Mayor (High Street) itself. The film is shot in various locations (under the orders of the Spanish censors who did not want the film to identify a particular geographical location), but they coalesce in the finished film as one town (57).

Or, as Allinson points out, "The censors demanded that the camera avoid the names of shops or bars which would reveal the identity of the town [...] to dilute the references to any one setting, location filming took place in three cities —Palencia, Logroño, and Cuenca" (82). Nevertheless, the movement of the characters within this constructed space allows the Time-Image to emerge. For the most part, the city's inhabitants seem to behave as if they were caged animals; something which does not present the most positive portrayal of life in a provincial city. But their constructed and *restrictive* space begins to appear all the more real as the film progresses, allowing it to adopt the Time-Image regardless. The same happens in the claustrophobic framing in *El cochecito*, for example. As Deleuze points out, "realism" is not a necessary component of the Time-Image, even though it may be present in certain situations: "the two modes of existence are now combined in a circuit where the real and the imaginary, the actual and the virtual, chase after each other, exchange their roles and become indiscernible" (*The Time-Image* 127). In other words, Deleuze is saying that artificial environments can sometimes be as real (or more so) as reality itself. This bears similarities to Baudrillard's work with simulacra and simulation where there is "a hyperreal henceforth sheltered from the imaginary, and from any distinction between the real and the imaginary" (167).

Other films, such as Carlos Saura's *La caza* (1966) make use of more naturalistic settings (in the traditional sense) and environmental factors to expose the Time-Image. "Vaya día. Parece que va a arder la tierra". This statement made by José in *La caza* sums up the squelching environment in which the three protagonists find them-

selves. The heat, combined with the rising tensions between the three men, causes a great deal of the dramatic conflict in the film. The voyage form makes an appearance in *La caza* via the repeated forays the men make into the fields to hunt for rabbits, but also in the sense that the men have left the city to go on this hunting expedition together. This will prove to be disastrous towards the end of the film, as the three men end up shooting and presumably killing each other as a result of their personal and political differences. The voyage or hunting trip in the film really then serves as an allegory for the violence of the Spanish civil war (as many film critics have noticed). The slowly mounting tension in the film makes time pass by excruciatingly slowly in this oppressively hot environment and makes the viewer increasingly aware of time itself. In this way the Time-Image becomes a central element in Saura's film. As Besas points out, "the element of time, so beloved to Saura, his favourite plaything and hobby horse, is already in evidence here" (120).

But where the Time-Image really plays a central role is in the scene where two of the men, José and Paco, are taking a nap after they have a heavy lunch. According to Santos Zunzunegui, this is

una de las mejores secuencias del film, la que describe la siesta de los cazadores, con la descripción de los cuerpos en reposo a la que se entrega la cámara cinematográfica que acabará convirtiendo la piel y los rostros sofocados por el inaudito calor en puros paisajes escrutados de manera implacable (17).

This scene makes the viewer aware of the act of looking and the role of the characters as "seers" as many of the shots in this scene are framed from the point of view of the young Enrique looking through binoculars or from Luis' perspective up on the hill. Or as Marvin D'Lugo says, "We find Enrique's identification with photography a visual correlative of his intuitive curiosity about the people and things around him. His continual use of field glasses and cameras makes him more of a witness-observer than a participant in the action (61). In one prolonged tracking shot, the camera slowly, almost languidly, traces the contours of José and Paco's bodies in close-up as they take a nap. These slow tracking movements further emphasize the passage of time, and the almost total lack of sound adds to the feeling of being in a barren environment. When the camera finally stops on an extreme close-up of José's face, it seems to stay there for an eternity as we hear his memories of a past event (an argument with a woman). It is, perhaps, not a coincidence that the slow track-

ing movement finally comes to a stop on José's eye, given the primacy of seeing in this sequence and its importance in establishing a Time-Image.

But the Castilian landscape in *La caza* is a character in its own right. There are several panning shots which reveal the completely barren hills surrounding the hunters and the majority of these shots give the distinct impression of a lunar landscape, devoid of life. The landscape is sparse to the point of not looking natural, which is emphasized by using point-of-view shots that drift across the deserted hills at a very slow pace. In this way, Saura creates the feeling that these men have taken a journey to another planet. The drama and conflict therefore seem to unfold in their own space, completely disconnected from the rest of the world and subject to its own set of rules. Of the landscape, D'Lugo states that "one force is an ever-narrowing focus on the present moment, spatialized by the oppressive *mise-en-scene* of the valley, the over-determined space of entrapment. Against this structure of confinement built into the landscape and perspective of the characters, we intuit a counterforce" (65). This counterforce is the violence that is destined to erupt from the tensions arising in this *huis clos* type of scenario.

Of the film and the role of the landscape and the "gaze", Marsha Kinder states that,

The hunt, which is a common vehicle in many cultures for narrativizing violence allegorically, took on special meaning in Spain where it was a favorite pastime for Franco and his cohorts and where the Civil War was a forbidden topic. [...] Everything in the film —its claustrophobic narrative, its sparse landscapes, its emotional rhythms in dialogue and *mise-en-scene*, its percussive music and montage, its oppressive silences and ellipses, its interplay between extreme close-ups and long shots, and its blatant specularization of the violent gaze — move inexorably toward that explosive shootout and heighten its intensity once it comes (160).

The men in *La caza* are all equally struck by a sort of inability to act and thus become "pure seers". They are absorbed into the Time-Image and become a part of it. Barring the final climactic shootout, they essentially are reduced to their "violent gaze" as their only recourse to action which becomes an all-important theme in the film through the use of the point-of-view shot and the overall slowness of the pace of filming. In Deleuze's words, "The sensory-motor break makes man a seer who finds himself struck by something intolerable in the world, and confronted by something unthinkable in thought.

Between the two, thought undergoes a strange fossilization, which is as it were its powerlessness to function" (*The Time-Image* 169). Of course, in the final two and a half minutes of the film, the Action-Image takes over and we witness a dramatic shootout in which Paco, Luis, and José all end up killing each other. Unsure what to do, Enrique runs up the hill and escapes. This simply proves the point that the Action-Image and the Time-Image tend to be present in *some* combination in any film, with *La caza* being no exception.

The very last image in the film, however, most closely corresponds to the Time-Image in a very literal sense. As Enrique runs up the hill trying to escape the bloodshed he has just witnessed, Saura makes the decision to conclude the film on a freeze-frame of the young boy. In doing so, he seems to indicate the simultaneity of past/present/future, or as Deleuze states, "there is a present of the future, a present of the present, and a present of the past, all implicated in the event, rolled up in the event, and thus simultaneous and inexplicable" (*The Time-Image* 100). Or as Rob Stone understands it,

The final blurred freeze-frame of Enrique fleeing towards the camera recalls both Robert Capa's photograph of a Republican soldier at the point of death and the celebrated final shot of Truffaut's *The Four Hundred Blows* (1959). Thus *La caza* marks a transition in Spanish cinema, with both past and future caught on film in the young man's anguished attempt to escape the frame (66).

So all four men have taken this hunting trip, or journey, together, and all four are equally destined to remain in these hills for eternity. Both the action and inaction that comprised the narrative will stay stuck in this final freeze-frame, making it a freeze-frame in the most literal sense of the term. It is an image corresponding to the "pure state" of time, or as Deleuze explains, "the time-image is no longer empirical, nor metaphysical; it is 'transcendental' in the sense that Kant gives this word: time is out of joint and presents itself in the pure state" (*The Time-Image* 271).

Berlanga's *El verdugo* (1963) also shows a mix of action and "inaction" —or of doing and seeing— throughout the narrative. José Luis in many ways represents the quintessential "pure seer", in the sense that he takes a backseat and allows himself to be carried along by the current of circumstance. Thus he becomes a bystander in his own life up until the point when he has to carry out the execution that he has feebly been trying to avoid. But the circular nature of José Luis' journey

is made poignantly clear after he carries out his very first execution. As José Luis sits reeling from shock, Amadeo (Carmen's father and the executioner José Luis has replaced) hears him mutter "I will never do that again", to which Amadeo responds "That's the same thing I said after my first time". Amadeo speaks these words while holding Carmen's and José Luis' son, making the circularity of time and the inevitability of fate all the more pronounced. These final scenes seem to imply that the profession of executioner will remain in the family for generations and that there is really no escaping destiny.

As far as the role of destiny in *El verdugo*, Perales has the following to say about its quality as "always already happened": "algo similar ocurre en *El verdugo*, donde se asiste a la pérdida de libertad que vive el protagonista cuando se incorpora a la rueda del consumismo. En su debilidad, se va dejando atrapar por la *araña* de la sociedad que lo enreda y, poco a poco, le reduce el espacio de libertad que posee" (167). But Amadeo's final comments seem to imply that this web in which José Luis becomes entangled has always been in place. In fact Amadeo himself was drawn into the same web, the film appears to indicate. So, as Deleuze says, "the hero acts, walks and moves; but it is the past that he plunges himself into and moves in: time is no longer subordinated to movement, but movement to time (*The Time-Image* 106). And there is no better scene to illustrate this subordination of movement to the inevitability of time and fate than the iconic scene of José-Luis being forcibly taken to the execution room to perform his duty. In a high-angle long shot we see José Luis being dragged down a long, white corridor towards the garrote with the prisoner leading the way much more complacently. The prisoner takes this final trip with little resistance, since he has already accepted his fate, but José Luis, in contrast, resists his own fate until the very end. So the idea of voyage becomes clear once again in the scene that supposedly formed the genesis for the entire film.

When Deleuze discusses the voyage form of the Time-Image, he refers to the fact that "everything happens in continual trips and in return journeys, at ground level, in aimless movements where characters behave like windscreen wipers" (*The Movement-Image* 208). So the journey consists of aimless movements destined to repeat themselves over and over again. This idea essentially encapsulates all of *El verdugo*: characters trying to escape their fate but being inexorably drawn back to it, sons, fathers, and grandfathers, all repeating the same life outcomes. As Alberto Mira says,

His [José Luis] attempts to escape his fate are unsuccessful because they are weak (after all he is only an individual up against the whole of society), but also because he cannot find any support within that context: there seems to be a reluctant but tacit agreement among all the characters that his fate cannot be other than becoming an executioner (“El Verdugo” 115).

Here the Time-Image comes into play, not just in the inevitability of fate but in its circular nature (grandfather to father to son). The journey in this case is less of a geographical journey and more of a genetic one, although there are elements of travel in the film in the scenes which take place in Marbella. We are led to believe that José Luis’ journey as executioner will continue with his son and his son’s son after that. And the film does little to advance the idea that any of the male members of this family will ever be anything other than passive “seers” in society. That is to say, they will all take the path of least resistance regardless of the questionable morality this may entail. In particular, *El verdugo* is an obvious critique of Spain’s politics but in general it is a wider critique of the willingness of humans to conform. The critique is undercut (or made more poignant) by employing humor in key moments of the film, but the final message seems to be the dangers of deciding upon a role as mere “seer” in your social environment.

Deleuze states that, “the time-image does not imply the absence of movement (even though it often includes its increased scarcity) but it implies the reversal of the subordination; it is no longer time which is subordinate to movement; it is movement which subordinates itself to time” (*The Time-Image* 271). In the case of *El verdugo* it is time that is passing furiously while movement is essentially absent. José Luis wishes to be an auto mechanic and to travel to Germany to study the industry (a common goal of young men in Spain during the 60’s) but he is not able to do so because he gets Carmen pregnant and must stay in Spain to take care of his new family. So this film, read in a different manner, could be seen as a voyage that was never allowed to happen. The genetic journey on which he ultimately embarks trumps the actual/spiritual journey he was hoping to take. Nino Manfredi’s (the actor that plays the role of José Luis) facial expressions and body posture make this sense of defeat and lack of freedom all the more evident, but the acting style in this film will be discussed in more detail in chapter six.

The landscapes and cityscapes play a pronounced role in how the film is read as well. At moments when José Luis is at peace, the ac-

tion tends to be situated in more open spaces: the scene that takes place in the enormous cave, the shots of the family relaxing by the Manzanares river, or even when he is working on cars in the large garage. But as soon as he is called upon to fulfill social obligations they close off and become claustrophobic. The scenes inside the prison are the perfect example of a common ploy of Berlanga, which is to use "deep focus photography but foreshortened interiors" (Hopewell 62). "The deeper the field, the greater the sense of constriction as whole screen areas are cordoned off by a tawdry environment" (62). A similar technique is used when José Luis is being taken by the Guardia Civil to go perform the execution. We first see him in the back of the police jeep in close-up, then the camera pulls back and he gradually gets smaller and smaller until finally fading in the distance. In Hopewell's words, "tracking back in *El verdugo* from an initial framing to expose a new subject which the camera then follows creates a sense, Francesc Llinas observes, of a constant aggression by a larger world on an original point of interest" (62). Berlanga seems to indicate with this shot that the world has essentially swallowed José Luis up. Therefore the contrasting types of surroundings or landscapes play a crucial role in underscoring many of the themes (lack of volition, inevitable fate, etc.) at play in *El verdugo*.

Despite the title of Fernando Fernán Gomez' film *El extraño viaje* (1964), the concept of voyage does not appear directly but is implied in the dialogue between the siblings and other members of the small town. The brother and sister plan a trip abroad but never end up making this trip, because they are murdered before they get the chance. What we are able to gather from the off-screen spaces then comes primarily from the conversations between the characters. Hopewell states that, "characters' conceptions of the symbolically open spaces of Madrid, the coast and abroad only emphasize, through their ingenuousness, just how enclosed is life in the village and its microcosm, Ignacia's house" (50). Hopewell goes on to say, "yet what lies outside the village, like off-screen spaces, remains largely hypothetical, being rarely discovered by entry or exit from frame or entry or exit from the village" (50).

As in *El verdugo*, the voyage form takes shape in the film only under the surface, in a series of planned trips and journeys. "Only one character actually escapes: Angelines, who goes off to work in a cabaret in Madrid" (Hopewell 50). But as Deleuze points out, "the voyage [...] takes place through internal or external necessity, through

the need for flight" (*The Movement-Image* 206), and while the actual journey is absent in *El extraño viaje*, the need for flight is very much there. For example, the need of the siblings, Paquita and Venancio, to escape the oppressive environment of their older sister's (Ignacia's) house is pronounced and drives the majority of the narrative in the film. Even Ignacia has plans to escape the town to search for greater, more exciting things. As D'Lugo asserts, "Ignacia has seduced one of the musicians, Fernando (Carlos Larrañaga), with promises of money. She has a series of secret trysts with him in her bedroom and now plans to leave town and run off with him to Paris" (*Guide* 57). But she, like her brother and sister, is murdered and her plans for a journey outside of the town are cut short. So the voyage form appears mainly in the *desire* that exists to get up and go; a desire that we see in many of the characters in the film. As Mira says,

The most obvious motive linking the characters in the house to those in the village is the need to travel, which appears in the film's title. Angelines finds the village boring and wants to run away from the men there. In the world of the house, Ignacia is also planning to go away, because, she claims, the village is too low for her and people there are not worthy of the Vidals' class. Travelling is presented with undeniable allure. She tells Paquita that abroad she will manage to get married, that things are always different when one leaves the country, reflecting one of the dreams of Spanish citizens under Francoism, having to put up with a gloomy reality, even as they were beginning to make out that things were different abroad ("El extraño viaje" 123).

Regardless of the lack of actual journeys, the act of seeing takes precedent over action in this film. In fact, perhaps it is precisely because of this entrapment and lack of mobility that the culture of scopophilia that exists in this small town is as pronounced as it is. The entire town behaves in a way similar to Jimmy Stewart's character in Hitchcock's *Rear Window*; one of film's most memorable "seers". In the absence of other distractions (i.e. travel), the townspeople develop a keen interest in surveying their neighbors and keeping a close eye on everything that happens in the town. In this way, the town in *El extraño viaje* develops characteristics similar to the town in *Calle Mayor*: everyone knows what everyone else is up to at all times. Paquita and Venancio are constructed largely as seers in the film, even within the confines of Ignacia's house where they are basically being held prisoner: "The prying motive has its parallel in the world inside the house: Paquita and Venancio are always curious to know

what is going on behind closed doors, and it is because of their curiosity that they are caught in Ignacia's room, which will lead to her death" (Mira, "El extraño viaje" 124).

Angelines is under constant observation as well, mainly due to her modern style of dress and her failure to conform to the town's cultural norms. In an early scene in the film, we see her dancing provocatively while the majority of the town watches on in shock. The camera cuts back and forth from Angelines dancing the twist to the looks of disbelief on the faces of the town's citizens (and even the extremely interested expressions on the faces of the town's older men). We get the impression that this town is stuck somewhere between modernity and tradition, but also that nothing goes unperceived in this small town. Panopticism becomes a theme again and "the whole village seems involved collectively in commenting on events, like a chorus [...] the men are fascinated by the new possibilities to ogle young women, the women are outraged by the loosening of habits" (Mira, "El extraño viaje" 123). The whole of the village in the film is presented as a place where time stands still, contributing to the idea of the Time-Image. This is further emphasized by the difficulty the characters have in achieving their respective goals and aspirations, or as Deleuze says, "what cinema advances is not the power of thought but its 'impower'" (*The Time-Image* 166). But even we as viewers are situated as "seers" from the very first scenes in the film. The camera pans over a series of old photographs in an almost voyeuristic way, without revealing who these are photographs of or their relevance to the story. Observation, it seems, will be a central element in the narrative of *El extraño viaje*.

The cityscape, or in this case the village that serves as the location for the story, is trapped in time. Mira describes it as "a perfect picture of a small Spanish village experiencing the shock of progress" ("El extraño viaje" 120). So in a way the village's transformation mirrors that of the siblings in the film: an intrusion of modernity that does not incorporate well into a more traditional mindset. The often dark and archaic buildings contrast with the outdoor scenes, which in general are more brightly lit and contemporary. Mira states that it is a "village that cannot easily assimilate the kind of change promised by progress in the magazine covers that opened the film" ("El extraño viaje" 121). The uniqueness of the town seems to set it apart from the rest of the world, as a kind of detached place not connected to space or time. This further emphasizes the

surrealistic aspects of the narrative and makes it seem as if the events that unfold do not belong to any one particular place (though markers of Spanishness are evident throughout, *where* in Spain is never made very clear). The detached quality of the town further pushes it into the realm of the Time-Image, or the “any-space-whatevers” of Deleuze’s discourse. The quality of the dialogue recordings, done in voice-overs as was standard at the time, makes them seem empty and as if they pertained to a different visual altogether. According to Deleuze, “the break in the sensory-motor link does not only affect the speech-act turning in on itself and hollowing itself out, and in which the voice now refers only to itself and to other voices. It also affects the visual image, which now reveals the any-space-whatevers, empty or disconnected spaces characteristic of modern cinema” (*The Time-Image* 243). The town in *El extraño viaje* is exactly this type of a disconnected space and the speech-acts in the film hollow, allowing it to display full force the Time-Image and all of its components.

In Saura’s *Los golfos* the spaces are disconnected as well, which has primarily to do with the style of editing (which will be discussed in more detail in chapter four), but this sense of disconnect contributes to the notion of the voyage in the film being a jerky or directionless one. The voyage form here consists mainly of meandering, as was already witnessed in *Plácido* and *El pisito*. The common narrative trope of wandering through the city, so frequent in neorealist films, is taken up in *Los golfos* as the group of boys tries to find ways to raise money in order to send their friend into the bullfighting ring for his big debut. In many other ways, however, the film bears more similarities to the French New Wave than to neorealism, as Maria Delgado indicates: “The film’s oddly juxtaposed camera angles and a tendency to wander through locations while not necessarily centering on the boys themselves provide a brash discordant effect, more analogous to that achieved by the French New Wave directors than the more empathetic techniques of the neorealist cinema with which the film was often associated on its release” (40). Yet the fact that both neorealism and the French New Wave are film styles on which Deleuze focuses when discussing the Time-Image make this film the perfect candidate for identifying the Time-Image in Spanish cinema. The themes it borrows from both of these film genres fit in directly with Deleuze’s “markers” of the Time-Image: disconnected spaces, wandering and the voyage form, characters as “seers”, etc.

The voyage in *Los golfos* consists mainly of the notion of *escape*, and so it bears strong similarities to the voyage form in films such as *El cochecito*. Escaping their constrictive surroundings is the principal motivator in the actions of the four young boys. As D'Lugo states, "the film's photography by Juan Julio Baena provides a powerful visual expression of the drab and confining social spaces that provoke the youths' struggle to break out" (62). And to a certain extent, the boys do break out, although never completely and at considerable cost (i.e. the death of one of their members, Paco). They mainly spend their time wandering about the city looking for ways to obtain money, usually in criminal pursuits, and experiencing Madrid at "ground-level". Therefore their movements do not correspond to any particular coordinates or lead them to any specific location, they are circular movements that lead them repeatedly to the same places. More than moving through space, the boys are moving through time. As Deleuze understands it, "the image no longer has space and movement as its primary characteristics but topology and time" (*The Time-Image* 125). The boys' adventure can be seen as a topological one through the streets of Madrid, encountering and revealing all of its slums, alleys, and hidden corners.

The directionless nature of their journey through Madrid had to be tempered somewhat to appease the censors, as D'Lugo points out:

In the earliest version of the script the youths were depicted as simply petty criminals living off the spoils of their daily robberies, but the censors objected to this portrayal of aimless youth, insisting that there had to be some "altruistic" motivation to justify such antisocial behavior. The protagonists of *Hooligans*, as the title suggests, are street youths living in one of the poorest working-class districts of Madrid, all played by nonprofessional actors. Though the script omits reference to their Andalusian origins, their speech and avid interest in bullfighting enables the Spanish audience of the day to situate these characters within the contemporary context of the massive peasant influx into Madrid which, by the mid-fifties, was increasing at an alarming rate as Spain's agricultural economy worsened (*The Films of Carlos Saura* 31-32).

So in the case of *Los golfos*, the aspect of wandering has a very specific socioeconomic reference to Madrid's immigrants of the 50's. The worsening agricultural economy in many ways creates this influx of wanderers, and the journey form when it appears as a plot device in film can often be linked directly to this growing segment of the

population (i.e. *Surcos*, *Plácido*, *El pisito*, *El cochecito*, etc.). While mostly directionless, the wandering of the four boys takes frequent detours to become criminal enterprise. One such “detour” is their robbery of a box of tools on the outskirts of Madrid. Here, the aspect of being directionless temporarily disappears and the boys fall into very rigid formation; a series of pre-assigned positions are adopted and they strategically surround the box in order to steal it.

Within all of this there is a very specific goal, which is to raise money to get Juan into the bullfighting arena and achieve fame and fortune through his success. But, of course, he fails miserably and the fame the boys were looking for never becomes a reality. The clichés of “hard work paying off” and the group of scrappy young boys “making it in the big city” are both avoided by Saura in the film, and as Deleuze states of the Time-Image, the avoidance of cliché is a central component of the new type of image. So their journey form reverts to its status as having no concrete purpose and essentially being a total failure (as the jeers of the crowd watching Juan’s bullfight make excessively clear). In Marsha Kinder’s words, “his failure is also far more painful because it is shared by his group of friends, whose inflated expectations and painful risks and sacrifices prove to have been in vain” (98). This scene marks the end of their journey, which has only had the purpose of allowing them to “see” every facet of the city, hence allowing the viewer to do the same.

The two practices of seeing, that of the characters and that of the cinematic viewer, play off of one another to create a multidimensional portrayal of the “seer”. D’Lugo states that “Saura’s underlying strategy in *Hooligans* is a deceptively simple one: pairing the cinematic fictional looks of his characters with his spectator’s socially determined habits of looking” (*The Films of Carlos Saura* 41). As far as the four boys are concerned, seeing is the only act they carry out with any level of success. On their journey through the city they witness several scenes of poverty and hardship, and also of the day to day life in an urban environment. Even in the scene where the boys are attempting to rob a truck, we “gradually recognize the hooligans carefully positioned as spectators in strategic positions both outside and inside the taberna” (Kinder 105). As D’Lugo indicates, the practice of seeing defines the sole function of the boys in the film, who from any other perspective are effectively powerless:

In his treatment of the various spaces of action as fragmented, prismatic spaces of assumed authority and control, Saura re-

veals to us the conceptual heart of *Hooligans*: the exposure of the atomized world of the street gang and the implicit meaning of that atomization. Each member of the gang forges for himself an illusion of “making it” in a world that is there before his eyes, but from which he senses he has been excluded (43).

But our role as seers/spectators becomes evident in the film’s constant deviations from the main subjects of interest to seemingly inconsequential narrative deviations. As this occurs, we realize that we are not solely being presented with the story of these four boys, but with a whole panorama of city life in Madrid. For example, in a scene where Juan is practicing his skills as a matador, we simultaneously see a group of anonymous Spaniards being documented by the camera. They command our attention just as much as Juan, despite the fact that their actions are simple depictions of daily life: one man loading heavy sacks onto his friend’s back, another man almost tripping over the clothing of a nun as they both descend a flight of stairs, etc. The scenes of everyday activities become a central component of the Time-Image, just as the street views in the opening scenes of *El cochecito* provided us with a glimpse of the people living in the city. These secondary actions do not necessarily have to connect to any aspect of the narrative, as “a purely optical and sound situation does not extend into action, any more than it is induced by an action” it is “a little time in its pure state” (Deleuze 18).

The cityscape is of utmost importance in *Los golfos*, as it situates the boys’ struggle to make it within the context of urbanity and a whole urban crowd not quite portrayed as benevolent. The crowd becomes a central factor in the film and basically works in opposition to the boys’ dreams of individual success. As D’Lugo states, “the youths’ struggle for achievement is itself born of a tacit recognition by each gang member that he is merely an inconsequential element in an anonymous mass” (35). The city itself is established as a “primary character and clearly presenting actions within the iterative aspect-tendencies that are characteristic of the neorealist aesthetic” (Kinder 102). So the crowds of the city work as an oppositional force much in the same way as the crowd is a constant barrier in the attempts to find the bicycle thief in De Sica’s film. A similar technique is used by Rossellini to depict Pina’s murder in *Rome, Open City*, where we are not shown any one shooter but rather are led to believe that an ideology was responsible for her death. The cityscape in *Los golfos* becomes its own sort of antagonistic character and is person-

ified to this end. Saura's decision to have a choral group as the city and no one boy as the protagonist further contributes to the idea of city-as-character and solidifies the notion of wandering and characters as "pure seers" in the film.

The films *Plácido*, *Surcos*, *El pisito*, *El cochecito*, *Calle Mayor*, *La caza*, *El verdugo*, *El extraño viaje*, and *Los golfos* all take up the theme of the voyage from slightly differing positions, yet all of these films address the idea of the *modern voyage*. That is to say, a voyage that does not necessarily lead to a concrete destination and one in which the most important result is not getting anywhere specific but bearing witness to one's social or geographical environment. Therefore seeing takes precedent over action and the voyage becomes more of an excuse for practicing observation than directed locomotion. In this sense, the voyage in these films bears strong similarities to the concept of voyage in the films of Italian neorealism or the French New Wave, both film genres which essentially portray the theme of travel as a meandering, non-directional pursuit. Deleuze connects the heightened importance of seeing and hearing (opsigns and sonsigns), or bearing witness, to the characteristics of the modern image, or the Time-Image: "opsigns, empty or disconnected spaces, open on to still lifes as the pure form of time. Instead of 'motor situation —indirect representation of time', we have 'opsign or sonsign— direct presentation of time'" (*The Time-Image* 273).

The shifted focus away from the epic journey towards a more futile form of travel leads to characters that primarily function as "seers", with some films turning this theme in on the viewers and making them aware of their function as viewers of the film itself. This change in focus also leads to the frequency of themes such as circularity in movement (ending in the same place where you began) and scopophilia (the culture of observation that exists in *Calle Mayor*, for example). And these themes can be addressed from perspectives as varying as Nieves Conde's right-wing ideology or Saura's almost anarchic approach to portraying youth's restlessness. The prevalence of the voyage form also gives rise to a description of landscapes and cityscapes, which take on the characteristics of characters in their own right. Sometimes they oppose the desires of the seers and other times they work in concert, but taken altogether, the voyage form, its seers, and its landscapes/cityscapes provide a canvas on which the Time-Image can be painted. To reiterate Deleuze's description of the Time-Image and its voyage form, "It has become urban voyage, and

has become detached from the active and affective structure which supported it, directed it, gave it even vague directions" (*The Movement-Image* 208).

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