

**AN APPROACH OF MISTRUST:
THE REPRESENTATION OF 'PARANOIA' IN THE FILMS OF
TERRY GILLIAM**

A THESIS
SUBMITTED TO THE DEPARTMENT OF
GRAPHIC DESIGN
AND THE INSTITUTE OF FINE ARTS
OF BILKENT UNIVERSITY
IN PARTIAL FULFILLMENT OF THE REQUIREMENTS
FOR THE DEGREE OF
MASTER OF FINE ARTS

By

Ece Pazarbaşı
May, 2001

I certify that I have read this thesis and that in my opinion it is fully adequate, in scope and in quality, as a thesis for the degree of Master of Fine Arts.

Assist. Prof. Dr. Nezhir Erdođan (Principal Advisor)

I certify that I have read this thesis and that in my opinion it is fully adequate, in scope and in quality, as a thesis for the degree of Master of Fine Arts.

Assist. Prof. Dr. Mahmut Mutman

I certify that I have read this thesis and that in my opinion it is fully adequate, in scope and in quality, as a thesis for the degree of Master of Fine Arts.

Assist. Prof. Dr. John Robert Groch

Approved by the Institute of Fine Arts

Prof. Dr. Bülent Özgüç, Director of the Institute of Fine Arts

ABSTRACT

**AN APPROACH OF MISTRUST:
REPRESENTATION OF 'PARANOIA'
IN TERRY GILLIAM'S FILMS**

Ece Pazarbasi

M.F.A. in Graphic Design

Supervisor: Asst. Prof. Dr. Nezhir Erdogan

May, 2001

This study aims at investigating the representation on 'paranoia' in the films, 12 Monkeys (1995), Brazil (1985), The Adventures of Baron Munchausen (1989), and Fear and Loathing in Las Vegas (1998), by Terry Gilliam. The paranoid state in the films come into being both in the digesis and in the journey from Terry Gilliam's vision to the audience. Hence, the movement of paranoia within and out the elements of cinema are taken into consideration.

Key Words: Paranoia, surveillance, hallucination.

ÖZET

ŞÜPHEYE YANAŞMA:

TERRY GILLIAM'IN FİLİMLERİNDE

'PARANOYA'NIN TEMSİLİ

Ece Pazarbaşı

Grafik Tasarım Bölümü

Yüksek Lisans

Tez Yöneticisi: Yard. Doç. Dr. Nezih Erdoğan

Mayıs, 2001

Bu çalışma, Terry Gilliam'ın 12 Monkeys (1995), Brazil (1985), Adventures of Baron Munchausen (1989), Fear and Loathing in Las Vegas (1998) adlı filmlerinde 'paranoya' kavramının sunumunu incelemeyi amaçlıyor. Filmlerdeki paranoyak durum hem filmlerin içeriğinde, hem de Terry Gilliam'ın imgeleminden seyirciye uzanan yolculukta ortaya çıkıyor. Dolayısıyla, paranoyanın hem filmlerin içindeki, hem de dışarıya olan hareketleri göz önünde tutulmuştur.

Anahtar Kelimeler: Paranoya, gözaltında tutma, sanrı.

ACKNOWLEDGEMENTS

Foremost, I would like to thank my supervisor, Nezhir Erdođan, for his unwavering support in steering my work, his constructively criticism and strong encouragement for its development. In addition, I would like to thank to Lewis Johnson, Mahmut Mutman and Zafer Aracagök for their insightful and most rewarding comments and inputs.

Last, but not least, I would like to thank to Savař Arslan, for his precious support from the overseas, and to Özlem Özkal for the beneficial exchange of views about Gilliam during this thesis.

TABLE OF CONTENTS

ABSTRACT	iii
ÖZET.....	iv
ACKNOWLEDGEMENTS.....	v
TABLE OF CONTENTS.....	vi
1 INTRODUCTION.....	1
1.1 Statement of The Problem.....	1
1.2 Literature Survey.....	2
1.3 Basic Terms and Concepts.....	3
1.4 Methodology	4
1.5 Summary of the Chapters	4
2 APPREHENSION OF PARANOIA	7
3 PARANOIA IN THE FILMS OF TERRY GILLIAM	23
3.1 <u>12 Monkeys</u> (1995)- The Paranoid Surveillance	23
3.1.1 The Symptoms of Paranoia	27
3.1.2 The Suspicion of the Authorities	34
3.1.3 The Urge to Control	37
3.2 <u>Brazil</u> (1985)- The Country of <i>non-inference</i>	54
3.2.1 "Ministry of Torture"	56
3.2.2 The Multi-Time	75
3.3.3 "TRUST ME"	77
3.3 <u>The Adventures of Baron Munchausen</u> (1989)- From Delusion to Real	85
3.3.1 Pre-Known Plot	93
3.3.2 Delusion/Reality	97
3.3.3 Technique and Setting	102

3.4 <u>Fear and Loathing in Las Vegas</u> (1998)- Paranoia as a Side Effect	108
3.4.1 Identification of the Audience	111
3.4.2 Paranoid Knowledge	119
4 CONCLUSION	128
REFERENCES	131

1 INTRODUCTION

1.1 Statement of the Problem

Paranoia contains ambiguity in its very nature for those who are outside of the paranoid circle. My main question is: How paranoia is represented in Terry Gilliam's films? Is it represented as a contagious disease? Along with the doubts of the audience, such as whether paranoids are paranoids or not, the paranoid filter Terry Gilliam uses doubles this ambiguity. It is Gilliam's rules, his decision about the settings, screenplay, usage of light and techniques that envelop and penetrate the audience with paranoia. With all these elements in his films the oscillation between reality and hallucination is doubled by the paranoia of the authority. The control mechanism spying on every possible danger against the authority is the main theme in his films.

Gilliam mirrors this situation in a total black humor. So, the exterior mistrust ('real' authority) finds its place as an interior mistrust (Gilliam's delusions; that is, his films). And he creates the films' own system of suspicion. So regarding this issue the representation and circulation of paranoia will be the focus of this thesis.

1.2 Literature Survey

As for the representation of paranoia, I have chosen four films of Gilliam, namely, 12 Monkeys (1995), Brazil (1985), The Adventures of Baron Munchausen (1989), Fear and Loathing in Las Vegas (1998), that stand as suitable examples for the concept. Along with these primary sources, specific articles about Gilliam and the films are taken into consideration. In order to comprehend paranoia I mainly consulted Freud's Schreber Case, and Lacan, especially for his defining delusional voices. In addition, for the issues of confinement, surveillance, and torture, Michael Foucault's Discipline and Punish and also Madness and Civilization are the most essential sources I have utilized. Since George Orwell's 1984 and Eric Kastner's book about Baron Munchausen stories are Gilliam's starting point for Brazil (1985) and The Adventures of Baron Munchausen (1989), these novels are also taken into consideration. Finally, Lacan's analysis of "paranoid knowledge" and Metz's argument about identification are among the other sources that guided me in my research.

1.3 Basic Terms and Concepts

The main term in this study is the word 'paranoia,' which is discussed in detail in the following chapters. The American Heritage® Dictionary of the English Language has two definitions of the word. The first is "A psychotic disorder characterized by delusions of persecution or grandeur, often strenuously defended with apparent logic and reason." The other definition, "extreme, irrational distrust of others" (1).

The same dictionary defines my second basic term 'surveillance' as "close observation of a person or group, especially one under suspicion" and "the act of observing or the condition of being observed" (1). These two definitions give closely related hints to my concept both in terms of paranoid state and act of looking in cinema. Nevertheless, Foucault's arguments provide more specified information about surveillance.

Finally, Merriam-Webster's Medical Dictionary gives a suitable and accurate description of 'hallucination': "A perception of something (as a visual image or a sound) with no external cause usually arising from a disorder of the nervous system (as in delirium tremens or in functional psychosis without known neurological disease) or in response to drugs (as LSD)" (1) and The American Heritage® Dictionary of the English Language as "False or distorted perception of

objects or events with a compelling sense of their reality, usually resulting from a mental disorder or as a response to a drug" (1). Both of the definitions constitute a appropriate starting point for a truthful comprehension of the rest of my thesis.

1.4 Methodology

My process for grasping the knowledge for the representation of paranoia in Terry Gilliam's films ensues by analyzing them with the guidance of film theory, psychoanalysis, and sociological theory. In other words, in 12 Monkeys (1995), Brazil (1985), The adventures of Baron Munchausen (1989) and Fear and Loathing in Las Vegas (1998) the insights into paranoia are not only derived directly from the articles about Terry Gilliam and his films and theoretical approaches for the films, but also indirectly from the accompaniment of Foucault's concepts about control and Lacan's knowledge issue. The guidance of these sources in the process of analyzing the films assisted me during the construction of this thesis.

1.5 Summary of the Chapters

The first chapter offers an examination of paranoia and its symptoms. While doing this, as well as psychological

point of view, psychoanalytical perspective is also used. Freud's usage of homosexuality as an element of the paranoid mechanism underlines its effects upon megalomania and its connection to persecution. Hence, a combination of Freud's and Lacan's analysis and Colby and Chadwick's is used.

The second chapter focuses on Terry Gilliam's 12 Monkeys (1995). Foucault's readings of the control mechanism as a means of creating a surveillance system through the notion of confinement both in prison and asylum are essential here. This issue's echoes can be found in 12 Monkeys (1995), where Cole is trying to save the human race by acting against the authority figures.

The next chapter is similar to the previous one, since Foucault's perspective is still essential. Brazil (1985) is a the strong satire of the authority figures as well. Foucault's ideas about creating docile bodies and bureaucracy are reflected in the film. In addition, the concepts of eclectic time and the technological objects in daily life (such as 'type-computer,' 'costumes,' etc.) create the intuition of lost of state of belonging.

The third chapter focuses on The Adventures of Baron Munchausen (1989) and the real and the hallucinatory elements in the film that mount apart from the flow of the narrative. The technique and setting's close relationship to the delusion/reality concept is explored.

Chapter four concentrates on the place of the audience in the vicious circle of paranoia. Since Fear and Loathing in Las Vegas (1998) is mainly about delusions, the argument finds a better ground for such discussion. The issues of paranoid knowledge and identification of the audience with such mode of knowledge is the main point.

2 APPREHENSION OF PARANOIA

The psychiatric disorder paranoia is growing in scale within the borders of modern life. This mental illness is described mainly as the extreme case of suspicion or mistrust. The notion of paranoia has slippery nature in terms of its intensity which changes from person to person to society. Its vague nature also differs and varies in theorists' point of view, too. Both psychology and psychoanalysis choose different paths to move forward now and then. Though both of the fields' understanding of paranoia opposes the way it is represented in Gilliam's films, still it is essential to get a historical understanding of this term. Hence, I will start my discussion the psychological side of paranoia and move to Freud's explanations.

To begin with, Colby in his book, Artificial Paranoia points out this intensity level as "two modes of human activity, one termed 'ordinary,' and the other termed 'paranoid'" (2). As he highlights, the ordinary person lives in his daily living in a "matter-of-fact way" (2). The ordinary one faces the facts as they are; manages to get over

the monotonous situations as they appear. Proceedings take place hand in hand, according to his probabilities and expectations; hence they can be controlled just like a routine. There is only a little awareness needed for his environment. That is, with a little attention, he may understand the undertakings around him. This smoothness of everyday life might be interrupted anytime by the discovery of any notice of agitation. Yet, the most ordinary feature of this ordinary mode of human action is, its stable and uneventful process (Colby 1).

The rise of urgent situations with a kind of exposition of energy within this steady daily routine is encountered in "paranoid mode" (Colby 2). This is mainly distinguished by a persistent mistrust and suspiciousness. To get into the subject more, Colby uses an empathy with a spy. For a spy, each person whom he comes across is a possible enemy. In order to live he should be in an alert mode for track, escape or any kind of assault (Colby 2). That is, the paranoid is the one, having the active suspiciousness all the time just like a spy or a detective. He is in the ultimate alert form for attacks and follow-ups. If, to illustrate, he is blaming people around him for poisoning, killing him or making fun of him, and takes an empty coffee cup or a news paper left on his desk as a justifying evidence, then the "paranoid mode" is his state. Nevertheless, to get into the subject more from a psychological point of view, it is true that, National Institute of Mental Health, which is supported by United

States, indicates in its booklet that every simple feeling of suspicion is not paranoia "-not if it is based on past experience or expectations learned from the experience of others" (1).

In the paranoid mode, starting from the simple feeling of simple suspicion, the range grows wider. The highest levels take their places in the three categories of paranoia: Paranoid Personality Disorder, Delusional (Paranoid) Disorder and Paranoid Schizophrenia.

The first category includes people that are always in an alert form. When paranoid anxieties are discovered to be the truth of the external world, bizarre events occur. The World Health organization gives a satisfying example for description of Paranoid Personality Disorder:

Derek worked in a large office as a computer programmer. When another programmer received a promotion, Derek felt that the supervisor "had it in for him" and would never recognize his worth. He was sure that his co-workers were subtly downgrading him. Often he watched as others took coffee breaks together and imagined they spent this time talking about him. If he saw a group of people laughing, he knew they were laughing at him. He spent so much time brooding about the mistreatment he received that his work suffered and his supervisor told him he must improve or receive a poor performance rating. This action reinforced all Derek's suspicions, and he looked for and found a position in another large company. After a few weeks on his new job, he began to feel that others in the office didn't like him, excluded him from all conversations, made fun of him behind his back, and eroded his position. Derek has changed jobs six times in the last seven years. Derek has paranoid personality disorder (4).

People with paranoid personality disorder are good at observing in order to find any evidences that support their ideas. Even if the events show him something opposite, he finds evidence supporting his ideas or refuse apprehending the opposite. In addition to their suspiciousness, they are hypersensitive. What is more, their hyper alertness makes them defensive and even aggressive.

According to WHO's description from 1992, one can be named as having a "personality disorder" by having at least three of the following:

- (a) excessive sensitiveness to setbacks and rebuffs;
- (b) tendency to bear grudges persistently, i.e. refusal to forgive insults and injuries or slights;
- (c) suspiciousness and a pervasive tendency to distort experience by misconstruing the neutral or friendly actions of others as hostile or contemptuous;
- (d) a combative and tenacious sense of personal rights out of keeping with the actual situation;
- (e) recurrent suspicions, without justification, regarding sexual fidelity of spouse or sexual partner;
- (f) tendency to experience excessive self-importance, manifest in a persistent self-referential attitude;
- (g) preoccupation with unsubstantiated "conspiratorial" explanations of events both immediate to the patient and in the world at large.

Includes:

- * expansive paranoid, fanatic, querulant and sensitive paranoid personality (disorder)

Excludes:

- * delusional disorder
- * schizophrenia (2).

In the second category, Delusional Paranoid Disorder, persecution theme is a common point. However, according to Paul Chadwick and Peter Trower, in addition to persecution paranoia, there is one other type: Punishment paranoia. For Chadwick and Trower, these are two fundamental kinds in their

field of paranoia (138). "Poor Me" Paranoia -as the other name of Persecution Paranoia- is the case when the paranoid blames the others, sees others as malevolent while they think of themselves as victims. It is linked with complacency and self-pity, with uneasiness where the individual senses a kind of unfairness for being neglected, disappreciated, or refused. He is engaged with the idea that he does not deserve the pseudo-situation. Persecution Paranoia is usually associated with the idea of being watched. The feeling of insignificance opposes the idea of being observed. Thus, this feeling of opposition causes angry outbursts towards the pseudo-observers. The insecure self accompanies the persecution paranoia. Emptiness, worthlessness, unwantedness, unlovability are the essential sensations of this paranoid state (Chadwick, Birchwood and Trower 138-144).

The other type for Chadwick and Trower is the "Bad Me" - Punishment- Paranoia. This time, it is the paranoid who blames himself. He thinks of himself as evil, and views others as justifiably punishing him. He sees himself as worthless as well. Yet, this time, this idea comes from "ego disturbance in which person receives disapproval or criticism and concludes 'If they think I am bad, worthless, then I am and that is awful'" (Chadwick, Birchwood and Trower 139-140). As a result of interviews between therapist and the client, the outcome becomes self-hatred, in other words a negative self-self evaluation. The person thinks that the others can read his mind, learn whatever he thinks or did in the past.

Then, he becomes involved with the idea that they all know what he has done wrong. In Chadwick, Birchwood and Trower's book, a case examination explains clearly this situation. It is Billy, who dreamed of sexual intercourse with his mother, once raped a girl and had intercourse with animals few times. He thinks that everyone knows what he knows and therefore, wants to punish him due to his past actions or even dreams. In put it in another way, he hates himself and wants others to punish him (Chadwick, Birchwood and Trower 160-161).

Finally Paranoid Schizophrenia is the case of extreme delusions, but generally on a specific theme. Sometimes they think paranoid schizophrenics hear sounds apart from the others, or someone is controlling their thoughts or their thoughts can be heard by everyone. The case of Steven gives us a decent understanding of Paranoid Schizophrenia:

Steven had not liked high school very much and was glad to graduate and get a job. But when he realized he needed more education to reach his goals, he applied for admission into a nearby college. He rented a house with several other young men and did well in his studies. Near the end of his second year, Steven stopped eating with the others and ate only food directly out of a can so he could be sure it wasn't poisoned. When he crossed the campus, he tried to avoid girls as he felt they shot poisoned webs at him that encompassed his body like a giant spider web. When he began to feel that his housemates had put poisoned gas in his room, he dropped out of school and returned home. He cleaned up his room at home and put a lock on the door so his parents could not enter it and contaminate it. He bought a small electric hot plate and prepared all his own food. If his mother urged him to eat a meal with the family, he accused her of wanting to poison him. His parents finally were able to convince him to see a psychiatrist who diagnosed "schizophrenia, subtype paranoia." With medication, individual and group therapy, Steven has improved enough to work in an office under the

supervision of an understanding and supportive employer (2).

Another issue in paranoia is its relationship with drugs. It is thought that the usage of drugs causes paranoia as side effect or in case of drug addiction the paranoid personality may occur as a side effect. Such features as delusion, aggression, persecution, suspicion and aloofness may all take place in the drug usage.

To return to the very beginning of paranoia, it can be stated that, paranoia is word of ancient Greeks' with the meaning "beside the mind" (*para*=beside, *nous*=mind). It was used in the Hippocratic school the in 5th century to define the harsh states of delirium and "deterioration". As Burgin points out, it is used after that in Western history to define religious definitions of such mental states (Burgin 121). The term comes back into use again in the 18th century in German literature in reference to delusional states in relation to intellect (Colby 1). In 1863 Karl Ludwig Kahlbaum used it in the name of persecutory and megalomaniac hallucinations. Later, in the 19th century with Kraepelin it has a more precise meaning. A divergence of the usages of word appeared for a while but by the 1950s the terms 'paranoid personality' and 'paranoid state' have stable definitions, (Colby 1). Freud was on the pre-

Kraepelin side of the term, for the chronic delusional conditions. Yet, in 1911 he agrees with Kraepelin, and separates paranoia from dementia praecox. He included cases of persecution, delusional jealousy and delusions of grandeur into 'paranoia.' Now, generally speaking, though there are exclusions, the term is used for relevance to persecutory delusions, in other words for "feeling of persecution in unjustified in reality" (Burgin 118). In a complicated manner, Bleuer includes paranoia into the same group of dementia praecox, which includes schizophrenias. Moreover, Freud once thought that in some cases paranoia and schizophrenia were identical. However more significantly, with his examination of Schreber case he describes paranoia as a "defense against homosexuality" (Laplanche and Pontalis 296-297).

The Schreber case as it is known, is one of the most outstanding examples of the literature of paranoia. It is based on Schreber's thoughts while he had the thought as he was half awake of how pleasurable would it be to be the submitting woman in a sexual intercourse (Freud, Selected Edition 12: 48). In addition, his doctor's character reminded Schreber of his brother and father. Schreber had a longing for his brother and father on the erotic level. This emotional flow towards his brother reached Fleschig (his therapist) and then

returned to his father. And this caused the conflict in Schreber. In addition, his father had a strong connection with God in Schreber's mind due to his death in his early age. Thus, in his mind Flesichig becomes God in the later symptoms. Then it becomes that Schreber has to be a woman in order to give birth to a new, noble nation (Freud, Selected Edition 12: 48-53). This idea has its place in megalomania. Megalomania might develop from the delusion of persecution. That is, the delusion of being persecuted by the superior powers invokes in him the thought that he is so noble that he is worthy of such persecution. So does he rationalize his belief. Nevertheless, Freud highlights that there is still no a stable basis for knowing the reason for megalomania (Freud, Selected Edition 12: 48-49).

Moreover, megalomania bears some similarity to narcissism. In Freud's account, within a certain period in the development of the individual, in order to capture a love object, he uses himself, his body as a starting point. He loves himself, and only after this phase he may direct his love at other objects to be chosen. The duration of the stage between autoerotism and discovery of the love object might be inevitably varied from each subject. There is the possibility of taking the sexual organ for the most vital thing in the body. Hence, it might be strongly considered as the

chosen love object. Thus the selection of the same love objects in the exterior might occur at first. After this homosexual act, this selection leads itself to heterosexuality (Freud, Selected Edition 12: 67-68). The point at which the subject cannot pass on to the heterosexual stage but halts, results in the homosexual inner perception.

Another essential point to be emphasized in paranoia is projection. In paranoia, the repressed returns by projection. That which is cancelled internally, finds its way back in outside. To be more precise, the inner perception is repressed and as the ingredients of the perception happened to be diverged, it inserts into conscious as an outer perception. This diversion includes the return of the emotion as delusion of persecution. Hence, the feeling of love inside is perceived as hatred from the outside. And this is the case of Schreber who hates his doctor though he had certain affection for him before. In short, while one transfers his sensation to outside instead of seeking for it inside the projection comes into being (Freud, Selected Edition 12: 65).

In paranoia, within the huge borders of delusions, hearing voices has vital position. Another case that

Freud dealt with brings out this feature for discussion. Frau P. has the delusion of being watched as she is dressing. The uneasiness of her is so extreme that she even undressed inside her bed. In addition, once she was walking on the street she hears others saying, "That's Frau P., there she goes! Where is she going to?" In other words, her feeling of being observed becomes doubled and justified for her. It is the people who are watching her and talking about her all the time. Her illness start to have more serious signs as she is spending time with her housemaid. Suddenly Frau P. has a feeling in her lower abdomen. What is more, she has the delusions of a few naked women right at the same time. Accompanying with these symptoms, she thinks that the housemaid next to her had impolite ideas about her. In addition, all the symptoms of ache in the lower abdomen and hearing voices increase as she is in a crowd or while she is walking in the street (Freud, Selected Edition 3: 174-177).

Freud seeks the reasons for these symptoms in the past. Still, there is no past for the unconscious, as it is always at the present time. He realizes that Frau P. had the memory of being ashamed of naked in front of her sister, doctor and mother in the bath. Moreover, her brother and sister had the routine of showing themselves naked to each other before they went to bed (Freud,

Selected Edition 3: 178). The bed is the only secure place for her where she can cover up herself. The idea of being undressed in bed has a strong connection with this. Another weirdness in Frau P. case was her visits to her brother and lack of speech when they are together. Freud finds a meaning for this as if she wants her brother to understand the uneasiness she is having only by a glance. The looks had a major part in her life in her memories. Similarly, the voices she is hearing are kind of hallucinations that also have basis in her reminiscences. They are the opinions that found places in Frau P., that did not keep their silence. Following this path, Freud notes "hallucinations are the symptoms of repressed childhood experiences" (Freud, Selected Edition 3: 180-1).

The voices and being the victim of observer common aspects of paranoia. For the paranoid, "his conscience acts as a watchman" (Freud, Selected Edition 14: 96). Freud in the same essay adds more about this subject:

For paranoiacs, the self-criticism of conscience coincides with the self-observation on which it is based. Thus, the activity of the mind that has taken over the function of conscience has also placed itself at the service of research, which furnished philosophy with the material for its intellectual operations (96).

Though Silberer united the ideas of being watched and creation of dream for the paranoiac person, Freud does

not seem to pay much attention to that. If he did, he would have mentioned it in his Interpretation of Dreams (Freud, Selected Edition 14: 97). Another issue about being watched comes into existence after the Schreber case. Apart from the Schreber case, Freud with this case supports his ideas of homosexuality's relation to paranoia. It is a young woman who blames her lover for being her photographed as they are making love. While she is alone with him, she hears a click sound probably coming behind the curtain. First, she believes that it is the clock on the desk clicking. Then she leaves his place, she sees two strangers looking at her and talking. She notices that one of them has a package in his hand. With this evidence she comes to the conclusion that the box in his hand was a wrapped photograph camera, and he was the one who photographed her. One should take into account her family background: this is a woman who has neither a sister nor brother. She has been living with her old mother as they lost the father when the woman was just a child. Moreover, in her office, there works an elderly woman who resembles her mother unconsciously. The elder woman's affectionate behavior very well supports a displacement between her and her mother. Once after the day, which she made a visit to his room her lover came to her office and she saw them whispering to each other. To her, they were talking about the preceding day, about the things that happened. In addition, she had the conviction that the

two were in fact were lovers, and hence making fun of her.

Freud here gives an additional explanation of her sexual inclinations:

...The patient's attachment to her own sex opposed her attempts to adopt a person of other sex as a love-object. Her love for her mother had become the spokesman of all tendencies which, playing the part of 'conscience', seek to arrest a girl's first step along the new road to normal sexual satisfaction-in many ways a dangerous one; and indeed it succeeded in disturbing her relation with men (Freud, Selected Edition 14: 267).

Though she wanted to escape her homosexual attitude, this returned to her in the form of delusional paranoia. For Freud one of the vital fantasies that can be revealed with analysis is the watching of sexual intercourse of one's mother and father, which takes its place among others in 'primal scenes' (with castration, seduction, etc). In this case, the lover was her father and she was displaced with her mother. Since her mother had intercourse with her father, this would be essential for her to live the same thing. This was a way to escape from the homosexuality. Yet, in taking her mother as a love-object as an alternative, she chose to be her mother. "The possibility of this regression points to the narcissistic origin of her homosexual object-choice and thus the paranoid disposition in her" (Freud, Selected Edition 14: 269). Freud takes a step further by

insisting that there was probably no clicking clock, instead it was the click of her clitoris. And she projected this as external object, a clock or photograph camera. Yet, the crucial outcome is the fact that, as a contradiction to a possible love for the man, the woman guarded herself by paranoid delusion (Freud, Selected Edition 14: 270-1).

In relation to paranoid delusion, in his *Draft H*, Freud states that the paranoid delusions are intimidating for the ego, however they completely aim at self-protection. The reason for the occurrence of paranoia is to protect a mismatched idea from the ego; by using projection, its nature is externalized to the external world (Freud, Selected Edition 1: 209-212).

Later on in *Draft K*, Freud explains much more essential issues about paranoia. As the repression comes back in uneasily diverged form, the proof of the defense's failure is obvious. The delusions that had a stable position in the patient's situation can be seen as the start of the ego's change. Yet, the final outcome is processed in melancholia by its nature as the "ego's littleness" sensation or megalomania by defensive hallucinations (Freud, Selected Edition 1: 227).

However apart from all the characteristics of paranoia, the most outstanding one is the self-decomposition. Paranoia:

...re-establishes all the figures in the figures loved in childhood which have been abandoned and it dissolves the ego itself into extraneous figures. Thus I have come to regard paranoia as a forward surge of the auto-erotic current, as a return to the standpoint prevailing then (Freud, Selected Edition 1: 820).

This in a way explains Freud's attitude in Schreber case. The dissolving of Fleshig, father and God in relation to childhood is nothing but the practice of this idea.

In conclusion, though paranoia appears on different levels, its mechanism as a whole contains different features which help us to determine the paranoid characteristics of the person or the situation. In the following chapters, with the guidance of Gilliam's four films, I believe these characteristics both find their place and define this notion in terms of representation of paranoia. However, it cannot be ignored that, throughout Gilliam's films, paranoia is represented through Gilliam's subjective lenses. That is, his opposition of the 'rational' and the 'system' crashes the understandings of 'paranoia' and 'madness' mentioned in this chapter. So, in other words, while exploring the films, the divergence of Gilliam's perspective from these 'rationalized' descriptions should be taken into consideration.

3 PARANOIA IN THE FILMS OF TERRY GILLIAM

3.1 12 MONKEYS (1995)-THE PARANOID SURVEILLANCE

The circulation of paranoia in 12 Monkeys (1995) draws a close connection between psychology, psychoanalysis and imprisonment. There is a kind of interaction of this sign of mistrust among the authorities, society, individuals and the audience. Yet, the paranoid mode of thinking is given as a precondition. The similarities in the images of the juries of both past and the future, cells in mental institution of 1990s and prison in 2035 create parallelisms between the notions of prison, hospital and asylum. I will mostly be focusing on 12 Monkeys (1995) from Michel Foucault's and Freud's works' perspective to gain an insight into the subject.

The film opens with images of technology: The computer writing a quotation of a paranoid in Baltimore County Hospital in April 12, 1990, informing that 99% of human beings will be wiped out in 1997 due to a virus and animals will be ruling the world again. Then we are shown an over-

exposed image in which Cole as adult dies, we also see a woman, who is his psychiatrist as we learn later on, and the eyes of a small child. This little segment informs us of 12 Monkeys's connection to Chris Marker's film La jetee (1965). Both of the films take a man who sees his own death on one of his travels to the past. As James Cole is shown we realize that he sees himself in his dream. He is woken up by an announcement in which, as confirmed by his cell neighbor Jose, the authorities are calling Cole as a volunteer. His mission is to go outside and collect insects that will be used for detection of the virus. The outside of the city of 2035 is a place which is deserted except for animals. While accomplishing his mission he sees writing in red with 12 Monkeys Army logo: "We did it!" When he is back, he is purified completely and gives blood samples to get out of quarantine. We understand that he accepted the mission, as the camera cuts to Dr. Raily's ringing beeper in a seminar about human beings' impossibility of conceiving future. In the next scene, we see her in a police station where she first meets James Cole. At that moment we learn that Cole beat five policemen, he has no file, he has personal behavior disorders and has been sent to wrong time. His perfect convenient nature of paranoid disorder sends him to a mental institution where he meets Jeffrey Goines for the first time and hears Goines's ideas about consumerism. There Cole gives Goines the idea of wiping out the human race by a slip of tongue. Yet, Jeffrey tries to help him to escape from the asylum. However, when he is caught and locked in a cell he

disappears suddenly when he returns to 2035. Then he is faced with the authority, who are the controllers of 2035, which gives Cole a chance to lessen his punishment. At the same time, we are informed that Dr. Railyly has emotional feelings towards Cole. Cole is awakened from the same dream in another cell in 2035 by an ambiguous voice. When he is taken in front of the jury, they do not believe that they have sent him to the wrong time and blame Cole for not accomplishing the mission. They try to send him again to 1996. However, this time Cole finds himself in the middle of a war in 1920s where he is shot and meets his cell neighbor Jose. Then we are shown the pictures of the same war in Dr. Railyly's new seminar about apocalyptic visions in which she deals with Jose, who made claims about a deadly virus in 1996. At the end of the seminar we are introduced to Jeffrey Goines's successful scientist father's assistant, Dr. Peters, who works together with the father Goines on the viruses. When the seminar ends, Dr. Railyly goes to her car where Cole kidnaps her. During their journey we are informed by the radio that Cole loves earthly things like music, fresh air, water; he is the lost boy on the news. When they reach Philadelphia he finds the signs of 12 Monkeys army and its members and decides to talk with Jeffrey Goines. At the same time, Dr. Railyly takes out the bullet from Cole's leg when he was shot in World War I. Cole manages to find Jeffrey but learns that he gave him the idea of wiping out the human race in the asylum and 12 Monkeys army is nothing but an environmental protection organization. When he is back with

Dr. Raily, he starts to believe that he is insane. Yet, at the same time he is back to 2035 with the surprise that he succeeded in his mission. Meanwhile Dr. Owen warns Dr. Raily that she is falling away from the system. Yet, her idea that Cole is coming from the future is justified by the ballistic reports claiming that the bullet came out of Cole's leg belongs to World War I and when Dr. Raily sees Cole with Jose in the photograph. She calls the scientist Goines to warn him about his son's plans. Though he does not believe her, just for a precaution he creates a protection for the virus that is only accessible by his assistant, Dr. Peters. Dr. Raily starts looking for Cole, when Cole again returns to 1996. Finally, Jeffrey frees the animals in the zoo, while Dr. Peters plans to take the virus with him to the airport and hence, to the whole of the world and kill millions of people. Meanwhile, Cole and Dr. Raily decide to go to Florida and meet Dr. Peters in the airport, where Cole leaves a voice mail for the future that he is not coming back to the future. As a precaution Jose is sent to give Cole a gun. And this causes Cole to be shot as he is trying to stop Dr. Peters from spreading the virus. As he is dying young James Cole sees his death in the airport. Dr. Peters succeeds to get into the plane and sits next to the woman who is a member of the jury in 2035.

3.1.1 THE SYMPTOMS OF PARANOIA

To underline the position of suspiciousness, the film starts with combination of visual 12 Monkeys logo and audible screams in Cole's dream which takes place in airport. This suspicious feeling due to not having a grasp of happenings is increased more by Cole's entering to the outer world and meeting with the demolished architecture, shown in canted framing. This continues with the camera movements showing the city under animals' control. The canted framing emphasizing this suspicion is doubled with the music's accompaniment. Decrescendo and crescendo is programmed in relation to appearance of dangerous animals. To illustrate, as the bear and the tiger enters the frame, the music reaches its peak with the animals' own voice.

Yet, according to the system that names one as 'paranoid,' Cole is in perfect harmony with the definition of a 'paranoid.' As a severe paranoid, his aggressivity level is high. As it is known, the harmful aggression comes from nowhere but from the interior of the paranoid. This feeling of destruction is mounted from the envy (in fact for freedom for Cole) and violence. On his first travel to the past, in 1990, he beats up five policemen badly who tried to arrest him. Also, when in 1996 he kidnaps Dr. Raily, he enters with

her a theater building where he kills two attackers. Because of this attack of his without any justification, they claim Cole has murdered Raily first and even accuse him of killing another woman, which is in fact irrelevant to his situation. In his relation to other therapists, his aggressiveness continues. His sudden and violent outbursts in front of the jury-like meeting with other doctors (which is visually equal to the one in 2035) justify their belief of paranoid disposition. And James Cole's attempt to escape from the prison in a completely violent way appears as a justification of his paranoid state. The high angle of the camera slightly showing the writing "DANGER" draws the attention once more to this hazardous situation. By the depth of field, one can recognize that the writing, being in front, is naming Cole's situation, who is caught up by the doctors on the background. It is known that paranoid people, due to their mistrust, approach any kind of recovery treatment with suspicion. They refuse taking pills as a precaution against being killed, poisoned, etc. Similarly when Cole is caught at that moment that I have just mentioned, he harshly refuses to take any kind of drug. Nevertheless, his disappearance from his cell though he is numb, tied and locked mounts the hidden suspicion of them. This is true from the points of view of the characters in the film. It is carried to the audience by the framing of the room as a whole from the high angle but centered position. So, Cole's absence is re-emphasized.

The physical illness of leprosy in the 18th century is reincarnated as a mental illness. For these people, "beneath the apparent violence of madness, which sometimes seems to multiply the strength of maniacs to considerable proportions, there is always a secret weakness, an essential lack of resistance, the madman's frenzies, in fact, are only a passive violence" (Foucault, Madness and Civilization 160). Cole also, seems to be aggressive as I have mentioned before, but he has a certain kind of weakness that appears as he tries to accomplish his mission. In addition, his swinging back and forth, repeating words and sentences, his drooling mouth makes him no different than the people who are named as insane. He also positively responds to a kind of music therapy. That is, his love for music, (which is absent in prisons of 2035), especially for "Blueberry Hill," helps him to relax. Foucault, in his book Madness and Civilization explains this issue:

Since the Renaissance, music had regained all those therapeutic virtues antiquity has attributed to it. Its effects were especially remarkable upon madness. Johann Schenck cured a man "fallen into profound melancholia" by having him attend "concerts of musical instruments that particularly pleased him"; Wilhelm Albrecht also cured a delirious patient (178)...

In the same book he informs us that the delirious people were regarded as the voice of the God. Yet, since Cole knows a plague will wipe out the human race, he is also God-like in his vision of the future, and his category as a mad person draws a parallelism with this idea. In this kind of institution, the insane becomes wilder and thus their "unchained animality could be mastered by discipline and

brutalizing" (Foucault, Madness and Civilization 75). Hence Cole's isolation, cold showers, chaining mount as a norm for discipline.

As for the audience's perspective, Cole's general situation is very suitable to the state of hallucination. Since the images given us are far away from the present, it is easy to see them as delusional. In relation to delusion Lacan in his Seminar III states that, the ego is able to have delusions within a transformed shape as delusions (144). This delusion may appear as verbal as well as visual. It might be true that the subject might be hearing certain kind of voices. Lacan regards voices as the paranoiac's knowledge of the transformation from something -unknown- to speech. He knows that indirectly a phantasised being is talking to him. In other words, he knows that the Other is there in the form of voice. It is no one but his unconscious (Lacan 40-41). This is strengthened by the voice Cole hears as he is in another prison. Each time this voice appears we are shown a machine that belongs to 2035. This is a speaker like machine that moves in harmony with the voice Cole hears. "Maybe I am in the next cell" says the voice and adds, "Maybe I am only in your head, maybe I am spying on you." Yet, this is the voice he hears later on that makes James pull his tooth out. Chadwick points out his book about delusions, voices and paranoia that the delusional voices have a kind of power over the person whom they belong to. Usually, they do whatever the voice tells them to do. Another power of theirs is that the

voice knows much about the person's past, present emotions and future. The voices appear as malevolent or benevolent. In fact many people hear a mixture of malevolent and benevolent voices, yet their situation of being trapped in their situation make this work in a one-way direction. That is, if one believes that he is the chosen person, whatever he hears becomes as benevolent advice, or vice versa (Chadwick 20-22). Yet, though Cole believes in this voice too much at the beginning, so that he even pulls his tooth out, towards the end of the film, he comes to think of this voice as 'benevolent' and he tries to refuse listening to it in the hospital of 2035. Another important point that Chadwick highlights that apart from paranoia and schizophrenia situations, the auditory hallucinations are observed in bereavements (18). On this travel to the future, when he finds himself in the hospital instead of the prison, he hears this voice again. Yet, this time it is in the certain form of the Other. This voice denies that he told him to pull his tooth, but then he persuades him that what Cole really wants is fresh air, water clean from viruses and germs. Kaja Silverman points out that synchronization "anchors sounds to an immediately visible source, and which focuses attention upon the human voice and its discursive capabilities. This emphasis upon diegetic speech acts helps to suture the viewer/listener into what Heath calls the 'safe place of the story'" (45). Yet for Cole, hearing the sound without body in the cell in 2035, this comfort of the spectator is completely destroyed. It is the voice that has no body, it appears as an

overvoice, but it is not, it appears as voice off, but it is not. The voice-off is a danger of absence that risks the images' dominance (Silverman 48). But in both cases, the visual is risked, as the attention is towards the possible sources of the sound. So, in order to get out of this paranoid situation, the spectator tries to find a body for this voice, and within complete ambiguity finds one. The body belongs to the beggar near the 12 Monkeys army's members' flower shop.

As for his dreams, he repeatedly sees himself and his psychiatrist. Also in the hotel room after his kidnapping her, the sense of delusion is given by the canted framing again. At the same moment the camera focuses on the cartoon on TV which is all about a time tunnel. "I can do whatever I want to do with time tunnel," says the comic character. This canted framing is used once more in the city image, reflecting from the mirror surfaces of the skyscrapers. In addition, Chadwick highlights that a false delusion need not to be false. A person having a delusion without a proof from real life or even having a delusion which is in fact true is also named as in a delusional situation (11). So, this is the atmosphere Dr. Railyly breathes or has to breathe from the authorities of her time. Again this meets with the idea of power anxiety that I have mentioned before.

In the first scenes of 1996, Dr. Railyly talks about Cassandra complex in her seminar about her new book about

"apocalyptic visions." She defines the Cassandra complex as a persecutory feeling. And explains more as it is Cassandra who suffered much due to her knowledge about the future:

"Cassandra in Greek legend, you recall, was condemned to know the future but to be disbelieved when she foretold it. Hence the agony of foreknowledge combined with the impotence to do anything about it," says she. This is both true for her and James. She shares future with Cole, and James is in the future himself. Cole's persecutory paranoid situation is strengthened as he thinks he has the chance to save the population from the virus. And this proves Cole's chosen nature. In other words, therapists would say it is a delusion of grandeur. Freud explains this situation as a fixation at the stage of narcissism. For him, one learns to love others first taking himself as a love object. After a while he passes it on to other love objects. Yet, if he cannot pass on to that stage narcissism occurs. His love of himself continues and takes the name of delusion of grandeur in paranoid cases (Rogers 68). Yet, Cole reaches this idea of saving the world by Raily's guidance. In the beginning of the film, as he is in front of the doctors' jury, they state that they know Cole wants to save the world. Yet, Cole refuses this: "How can I save you this is already happened, I am just collecting information about virus's past, so cure can be found for 2035 and its future." Nevertheless, J. Goines's paranoid situation helps the spectator to distinguish a real paranoid towards the end of the film. He claims God is his father and earth vibrates when he is angry.

Yet, this is in a way true, as his father has this deadly virus. He also states that Railyly knows what he is up to since they connected computer to his mind and hence know all about his plans for 10 years. And after all these, this mistrustful attitude of the authorities passes on to Dr. Railyly when she starts believing in him. The time loop in 12 Monkeys (1995) is worth discussing. The film's similarity to Chris Marker's La Jetee reinforces the time loop concept. In both of the films, there appears a love relationship between a woman and man from different time zones. In addition, in both of the films the protagonists are influenced by a scene from their childhood memories at the airport which is in fact the scene of their own deaths. Using this similarity, we can approach Penley's discussion about time loop that uses La Jetee as well. She calls witnessing one's own death a symbolic castration: "The woman he is searching for is at the end of the jetty, but so is the man whose job is to prevent him from possessing her, the man and the woman on the jetty mirroring the parental (Oedipal) couple that brought the little boy to the airport" (Penley 81).

3.1.2 THE SUSPICION OF THE AUTHORITIES

The written quotation at the very start of the film is built upon in which the authorities in 12 Monkeys (1995) of the year 2035 taking this deadly virus which prepares the end of the human race and animals' control as the basic problem throughout the film. The suspicion about reality covers the

film as a whole. First of all the system in 2035 is built upon suspicion. Moreover, the environment in 2035 is threatening. All the time there is the possibility of being infected by the people, who come from the outside of their living complex. Hence each time one exits and returns to their world he is inspected harshly in case he carries virus. The way their inspection is shown mounts this feeling of suspicion. Throughout the film, the usage of white color as a color itself or in terms of light raises this intention. After one of Cole's arrivals to the future, as he is being washed, as if there is a danger of leprosy, the white dust effect on his body to be cleaned out with like big car-wash brushes also highlights the clues of suspicion. This sterilization process is overemphasized with the close-up to the plastic gloves that Cole is wearing while he is preparing himself for research in the past for insect collecting. As Cole is sent out for research, just like a neatness-obsessed mother's voice, a female voice announces that the damaged clothes will not be accepted. Moreover, Gilliam describes Cole moving in this time machine as a "larva in a chrysalis that floats through the air, or an amniotic sac, and he goes through this great birth canal" (James 16). And in his return he is to give blood samples to check if he is diseased or not.

The authorities' mistrust to the prisoner whom they choose as a 'Volunteer' also becomes apparent, as they have placed a camera in his tooth. Cole is also aware that, "they

did not need to spy on me, I am already doing what has been told me." Yet, following him all the time does not satisfy their curiosity, so that they question him each time he is back to 2035. This is done suddenly sometimes. They have control over Cole to take him back any time they want. His sudden disappearances would make him act as if he is unprepared to any kind of accusing. Their forceful questions include asking if he has wandered around women or taken drugs or not. And their disbelief continues at first when Cole is back from the mental hospital stating it is they who gave him drugs.

For psychiatry, the repression of interior results as an exterior perception. However, one should not neglect that apart from interior effects, the environment has an important role in human psychology. After all as Lacan points out "delirium is a delirium of the hallway, the street the forum" (Borch-Jakobsen 24). Hence this virus of paranoia passes from the authority who shaped the city to control the society. Refusal also occupies an essential space in this situation. That is, just like in the projection mechanism in the individual, the society is made to exclude the people who are not living in unity by confining them to the mental hospital. J.Goines justifies this by saying the people outside are afraid of the ones inside the institution; in fact outsiders are 'crazy' as much as the insiders and it is the majority who rules. Any single thing that would place them into the trap of suspicion is considered as anti-system and attempts

are made to reshape it according to the system. In this structure, one is even imposed upon to kill his friend. In the end of the film, Jose comes from the present and insistently tries to give him the gun that is sent to him by the authorities of 2035. And this gun brings Cole his own death. As he attempted to shoot Dr. Peters, security guards shoot him because of his gun. Thus, he is both killed by the authorities of 1996 and 2035. Since people in 2035 are aware of the past, they wanted Cole not to live. By his death, Cole would be a perfect example for the rest of the criminals in prisons of 2035.

3.1.3 THE URGE TO CONTROL

The supervision notion, for me, finds an example in the Panopticon, thus I find it beneficial to examine this situation in the film through the vision of Foucault. For observation and controlling the prisoners, the most suitable prison example is Bentham's Panopticon model. This is the prison of circular architecture that has an observation tower at its center. This tower has windows facing the inside of this circular building. The surrounding building is divided by cells that have two windows in each cell letting the light fill the rooms. Thus the dungeons are replaced with more lighted places. In the central tower is an observer and prisoners are positioned in each cell. Thus the observer will be able to see whatever the prisoner does without being seen.

At the same time the prisoner is isolated from every other person and the possibility of being watched is ingrained in his soul. This is the object of knowledge; the individual is not the subject of communication. By creating a distance between the observer and the observed, the control becomes more powerful. Moreover, it is power that works automatically and visually all the time. By the observation process the imprisoned person internalizes his position and becomes the porter of himself. The owner of power is not important; instead what is important is anyone can control this mechanism. What is more, there is no need to force the person to work or to be chained or locked (Foucault, Discipline and Punish 296-300). Panopticon is another way of stabilizing the political anatomy. It helps to program the society (Foucault, Discipline and Punish 308). We are all surrounded by the effects of power, and we are already in the Panopticon machine (Foucault, Discipline and Punish 319). It also helps the connection of the individual to a production apparatus, to a position, to a machine, to a factory, to an education apparatus (Foucault, Foucault ile Soylesi 48). It created the domination of sight and observation, thus it contains the power in its very nature. In the macrocosmic version of Panopticon, "the crowded city areas, road entrances are observed, it is legal to shoot the suspects, everyone can be listened by a receiver or spied on" (Erguden 50). This also explains the reason of the replaced receiver in Cole's teeth.

The thing that has to be done is to internalize the madness. As the behaviors of madness, illness and criminality are problematised and transformed into an experience and as these people accept to be the subject of these experiences, their behaviors would take place in accordance to the norms. And through this the discipline that is needed by the capitalist society internalization occurs (Keskin 43). As I have mentioned before, the beginning point of this internalization is locking in. On the other hand, in the same way as Jeffrey Goines says the people inside must be protected from the world, equally "the asylum was protected from the history and from social evolution" (Foucault, Madness and Civilization 254).

This unity of 'harmful' people is destroyed towards the end of 18th and beginning of 19th century. Insane people are sent to asylums, teenagers to reformatory, criminals to prisons. In other words that was the time when a kind of categorization was created and institutions established in relation to these categories (Keskin 42). Similarly the prison in 2035 in the film seems homogenous. The 'inhabitants' of this place are represented like all criminals. The hints are given that combine these elements in the contemporary world that we are living in, so since the spectator is used to the separation of these people, the feeling of criminals in prison only mounts. Though for Foucault the confinement is financially more expensive than its success, the reasons should be taken into account. As

Keskin suggests, the idea is something much more than supervising the society and creating cheap labor work. There is another thing that lies beneath: the disciplinary power is what makes the bodies docile and beneficial, yet not by force but by internalization of the subject's position (Keskin 42). And this is what the prison stands for. For Foucault, the function of prison is not the betterment of the criminals, but to create a subjective experience and condition the "good boys" in accordance to science's pre-determined norms (Keskin 44). Yet, during this process it is to one's benefit not to forget that prison is a part of the punishment system (Foucault, Foucault ile Soylesi 48). This situation, first of all, has a relation to its punishing ideology. Its in/out relationship in terms of placement and situation is worth discussing. Confining someone to a hospital or prison for a different kind of treatment is an internalization action. Yet, this is at the same time externalization. The society externalizes the ones who are against the norms, and exclude them by taking them in (Erguden 49). Thus, prison aims to annihilate the confined (just like Cole who is a subject of the prison), and threaten the unlocked (which is done by Dr Raily and Dr. Owen at first). The confinement results in both loss and gain of identity. Cole loses his identity of the future and gains the one in 1996 where he thinks he is in complete mental disorder. That is, the result of confinement is the loss of human features since the prisoners are kept away those qualities and make them characterless and annihilate so that the outsiders are threatened (Erguden 52).

As the documentation takes place in prisons, the whole knowledge is kept and this occurs as a gain of 'individuality' for the authorities. Yet, this information is used for this annihilation process.

Though the inhabitants of asylums are not named as criminals, they are just as dangerous for the society and the authorities' goals. I believe the connection between madness and plague illuminates this idea much better. Foucault describes the precautions that take place in regulations for epidemic leprosy towards the end of the 17th century. First of all hedging the contagious part of the city; prohibiting the exiting from the area; killing the free animals; continuous inspection; preparing records asking each person about name, age, sex and purification after five or six days of quarantine (Foucault, Discipline and Punish 195-205). These characteristics are similar to the sanctions of asylum and prisons. Yet, this time it is Cole's body to be purified and cleaned to get out of the quarantine, as he is entering the asylum in 1996 and prison in 2035. The act of purification has strong connection to religion which starts from the early ages. Even in the early Greek religion Robert Parker underlines the importance of washing hands before libation for Zeus and even in Homeric characters it is not only their hands washed, but their bodies as well, along with a change of clothes before sacrifice (19-20). Cole is, in fact, washed for his own sacrifice. With his death at the end of the film he enters this screen of ceremony both as the sacrificial

creature and participator. Parker also states that in the 5th and 4th centuries, the purifiers' mission was to "remove disease by any kind of washing" (212). Nevertheless, Cole is the ultimate disease for 1996 because he destroys the harmony of the society. He is no different than a disease. In both cases, both in early Greek religion and 5th and 4th centuries, purification draws parallelism with itself and control. As Foucault says, though leprosy is a paradigm for the exclusion ceremonies in Great Confinement, plague helped discipline to occur. The symbolic leprosy of beggars, vagabonds, insane people, and criminals is framed by discipline in the 19th century. The formation of official institutes for these people is also a crucial sign. It is the sign of division between the rational/irrational, harmless/dangerous, normal/abnormal (Foucault, Discipline and Punish 294-295). So, in other words, from my point of view, these institutions have the aim of a kind of transformation from one pole to other within these divisions. This time the discipline of the plague is used for a travel from irrational to rational, from, abnormal to normal, from dangerous to harmless. Hence, leprosy left its place to madness. This time it is the insane left aside as Foucault mentions in "Ship of Fools" and locked in.

This attitude shows up itself again in James Cole's case. He is directly arrested and put into prison in his first visit to past in 1990. This is the time when he 'first' meets his psychiatrist. Dr. Raily is the psychiatrist of the

government, not of police. The canted frame again draws a parallel to with paranoia again in this scene. This is preferred for James's shooting, yet the camera becomes 'normal' positioning, by the angling the camera's own frame parallel to the horizon as Dr. Raily is kneeling by Cole to be both at the same eye level and communication level. In addition, usage of light increases the feeling of suspicion as well. The bright white lighting focusing Cole, where using tungsten light for Dr. Raily slightly points out who is 'normal' and who is not for that moment. Hence it also raises the possibility for the audience that Cole is really paranoid. Thus, as if by a hidden agreement with the spectator, the therapists without believing anything he says, find the simple solution of placing him in mental hospital. The bright white effect in his dream has a parallelism with the hospital's image just like in the other scenes connected to some kind of paranoia.

This relationship between asylum and prison is more obvious when one considers their starting point as one. Foucault draws attention to this point in 'The Great Confinement.' This issue has close a relationship with Hospital General in 1656. The processing of this institution was so far away from curing, healing or helping people. Instead it can be considered as a helpful continuation of a French bourgeois society that was yet to come. Beyond France, this strict supervision was spread all over the Europe. Mad, handicapped and poor people, beggars, jobless and homeless

people and all those people who would be a problem for this bourgeois society and its system were locked away to avoid any kind of confusion (Foucault, Madness and Civilization 49-51). The oneness of this confinement is its lack of distinctiveness. That is, all these people who are considered as a strain on for the system are all confined in the same place (Keskin 41). Thus, from my point of view, the society and the system of 1990 in 12 Monkeys (1995) is no different than the Hospital General in 1656. They shaped Cole as a delirious person and without investigating the situation more he is put together with insane people. Hence just like the people who are suspected of revolt in 17th century, Cole's revolt is potentially controlled by this way. Ferda Keskin claims that for Foucault the confinement has a double usage, first it controls such a revolt during an economic crisis, as I have mentioned, secondly, after the crisis a cheap and controllable labor force would be ready (41). This second idea is also embodied in the film as Cole, being a prisoner in 2035, is sent to the past for collecting insects for the experiments of the scientists.

To return to the confinement subject, in prisons the inspection is continuous. The looks are always awake and on the prisoners (Foucault, Discipline and Punish 291). And the architecture of prisons is made in accordance to this reality. It has the structure of the rational mind. The prison should be totally isolated from the outside and society. Its placement far from the housing areas is

preferable. It should be surrounded by thick long walls and avoid prisoners to see outside. Interior design is multi-fragmented: Main corridors, little corridor that divide the cells and wards; appropriate airing holes that are placed out of reach, little windows, ventilations with covered top. Prisoners must live their whole day in these rooms that contains nothing but four walls, a door that is opened rarely, observation hole, and bunk (Erguden 50-51). The prison in 2035 is placed somewhere in the underground, yet its interior is designed like these kind of prisons. The cell Cole is put in when he first hears the anonymous voice, and in the asylum in 1990 has no window, but an air condition hole, where the ward of 2035 has corridor with divided fenced dividing walls. So a kind of transparency can be observed. Yet, as Isik Erguden points out, cells are for the ones who are highly classified or named as terrorist, intriguer (50).

The interior architecture also offers a suitable atmosphere for paranoia. This is a building which has a junction of tunnels inside forming a space for the ill people. What is more, different things are united in this place in terms of concept. Terry Gilliam in his interview with Nick James states that:

I made choices based on keeping audience uncertain about what is real and what is not. For example, the present-day mental hospital room, where Cole is locked up, is built like a wheel with spokes and a hub, and we used just one section where three of these seemingly endless quarters headed off. I have always used architecture as if it was a character, so it seemed to me this trifurcated room was right for multiple personalities. In three ways it extended to infinity-or escape into the future-and which one do you choose? (1)...

The architecture is chosen in a way that it still allows for further readings. To illustrate, this is the place where Cole meets J. Goines, where he escapes from that time span, where he himself gives J. Goines the idea of virus and destruction of the mankind, he proves his loyalty to the future's people with the continuing insect collecting. He even decides to swallow it for the sake of his mission, as he cannot find any container. When J. Goines sees this, he claims that he will try to do the same thing some time. At that moment, his approach is similar to the people of the system, since he recognizes Cole has done something different than the 'normal' people.

Consequently, just like in an asylum, the system in prison has harsh rules. First of all it steals time. Yet this time can be transformed into appropriation by being a proof of capitalism's focus on economy (Cabuklu 53). Apart from the created aloofness from the prisoners by the authorities, other techniques are visible in 12 Monkeys (1995). Again as a symbol of unification of prison in 2035 and asylum in 1990, Cole is exposed to cold and harsh showers which are used for healing and punishment (Foucault, Madness and Civilization 168). Another feature is the usage of iron, "why I am chained?" cries James Cole when he is put into prison in the beginning of the film. Also same thing is done when he made an attempt to escape from the asylum but he failed and locked up in a cell and chained. This is the capacity of iron:

...which is both solid and the most docile, most resistant but the most pliable in the hands of the man who knows how to forge it to his purposes...Iron united, in its privileged nature, all those qualities that quickly become contradictory when they are isolated. Nothing resists better, nothing can better obey; it is a gift of nature, but it is also at the disposal of all man's techniques (Foucault, Madness and Civilization 161).

The nature of iron is also found in Cole's character, he is trained to be shaped by the authorities but, in fact he is also tough as iron. His violence and goal to reach what he wants in life can be found in the hardness of iron.

Moreover, the authorities in 12 Monkeys (1995) do not accept their own errors. The big mistake of sending James Cole to 1990, instead of 1996 resulted in dissatisfaction since Cole learned nothing about the 12 Monkeys army. Seemingly sure of their attitude, they blame Cole as unsuccessful and even ask if he would want another chance. This is the chance of going back for research. This definite attitude refers to the situation of projection. The things that cannot be coped with and hence repressed returns from exterior. Freud describes projection as a primitive self-protection which uses the standard mental device wrongly, substituting an investigation of something outside for and unwanted repressed incident. For him, the paranoid projects these incidents where it's coming back comes "in the shape of reproaches" (Laplanche and Pontalis 351). Nevertheless, along with the suspicion pressure on Cole, one may clearly notice the power anxiety of the authorities. Their pseudo-perfectness for them is, in fact, a sign of megalomania. And it is known that the

"delusions of grandiosity and paranoia seem much to reflect a psychological motivation, perhaps to protect the individual's sense of self" (Chadwick, Birchwood and Trower 17). So, in other words, the authority is in such a position that it believes to be protected and need not lose the power or hide the non-existing power.

The belief and trust between Cole and Dr. Raily take place as an exchange. It is like as Cole gives up believing himself, Dr. Raily starts believing in him. This is like unification with each other. This situation of recovery is again reversed by her. That is to say, since instead of being mistrustful about the others, being suspicious about one's self is something in relation to recovery, Cole is then about to find his place in the system. Yet, being a part of the system but then changing her position as his psychiatrist, this time she forces him to return to his position. Nevertheless, her position of disbelief in the beginning of the film is another kind of projection. It is stated that she has some kind of emotional affection towards him in addition to her dejavu feeling. As Cole changes his appearance as in his dreams by wig and moustache, she says "I remember you like this." A couple of times, she utters that she feels a bond with him coming from another time, past probably, which is a suitable thought for the system. After all, she is the psychiatrist of the government. She is trained to be in the system and rational. With the lead doctor in her group, Dr. Owen, she has the following conversation:

Dr. Owen: You are a rational person. You are trained to be psychiatrist. You know the difference between what is real or not.

Dr. Raily: And what we say is the truth is what everybody accepts. Right, Owen? I mean psychiatry: it is the latest religion. We decide what is right and wrong. I am in trouble in here. I am losing my faith.

The definition of delusions in accordance to Diagnostic and Statistical Manual III, instead of Diagnostic and Statistical Manual IV, by American Psychiatric Association, which has a timing that corresponds to 12 Monkey's production date, is no different than Dr. Owen's point of view:

A false personal belief based on incorrect inference about external reality and firmly sustained in spite of what everyone else believes and in spite of what constitutes incontrovertible and obvious proof or evidence to the contrary. The belief is not one ordinarily accepted by other members of person's culture (Chadwick, Birchwood and Peter Trower 11).

Hence, being a minority may put one in delusional position.

As I have highlighted before, the institutions of madness, illness, and crime are to threaten the people as a reflection on a mirror showing what will happen if they do not obey the norms. These norms are formed by the reality of assertions of scientific search areas like psychiatry, psychology, pathology, psychology, pedagogy, and criminology who create premises. What is more, it is psychiatry and psychology that made the difference between the rational and irrational, thus creating mental illnesses (Keskin 43). These assertions of reality come into being first in Dr. Owens speech to Dr. Raily about rationality, then Dr. Raily's speech to James Cole, and then collapses when Dr. Raily moves to Cole's sight which is against the system. Yet, at

that time she discourages the society of the norms who even tried to shape the people both mentally and physically. Yet, medicine sends the ones who are defined as abnormal and perverted by itself again to the mental institution, and law sends the criminals for itself to the prison (Cabuklu 54). And both of these happened to Cole. What Yasar Cabuklu claims is: "Prison occurs in anywhere that includes objective reality assertion" and prison halts the society instead of giving it a kind of motion (54). It is where another person describes what reality is. This is the situation of both Dr. Raily and James Cole exchanged their views of reality. When Dr. Owen tries to return Dr. Raily to the reality of the system, and Dr. Raily defines psychiatry as a religion, this also has a parallelism in Madness and Civilization: "The asylum is a religious domain without religion, a domain of pure morality, and "what we call psychiatric practice is a certain moral tactic contemporary with the end of the eighteenth century, preserved in the rites of asylum life, and overlaid by the myths of positivism" (Foucault 255; 276). J. Goines says that the reason of their confinement is not they are insane or else, it is because they are not obeying the norms of the modern society, and refuse to be good consumers. Just as Ferda Keskin pointed out the institutions aimed other than healing or curing they were aimed to control the society, the doctors in the film are so away from helping the people and support stubbornly the psychiatry religion and protect the system that holds the power.

For Foucault "power is a machine in which everyone is caught, those who exercise power just as much as those over whom exercised" (Foucault, Power/Knowledge 156). It has connections to the notion of paranoia in that it feeds suspicion since it is a system of "total and circulating mistrust" (Foucault, Power/Knowledge 158). Power might use discipline. And discipline is the distribution of an action in a setting and uses many techniques for this. It separated everyone by hedging, thus prevents from formation of the crowds, plus functional settlement, usage of time for sign of when to do what, everything is done at an exact time (Foucault, Discipline and Punish 216-227). As for the means of correct training hierarchical observation is important. Observatories made the person able to be seen to allow inspection and to shift them. Secondly, normalizing judgment aims to fell the person his/her own fault. Where lastly in examination is a unification of control and normalization, it is "a power which is invisible and renders everybody visible; it creates individuality in the form of documentation, the power of writing analysis the individual as a case (Deflem 3). Observation is supported by a continuous recording system. The political anatomy is embodied with the right to intervention in another person's body. This is how the docile body is created and how discipline shapes the body. This is also the way how the society is programmed. The police have their place in this shaping of bodies. It controls the city so that without knowing when one is observed or not, one is

protected from being guilty (Foucault, Discipline and Punish 138, 209-215).

The interference to body can be done both by creating individual reports and by any kind of torture. Though Foucault supports the idea that by the observation technique, confiscating the body is done without any attempt of violence (Discipline and Punish 266), Ferda Keskin points out that though torture seems to be removed, behind the locked doors this tragedy continues (49). When James Cole goes to Goines's house to visit Jeffrey, Jeffrey wants to get away from Cole by calling to his guards: "This man is insane, feel free to torture him or whatever it is you do." This is what Jeffrey is used got to. When he gets active and violent in the asylum the doctors take him away to soothe him. It is never shown directly, but Jeffrey utters slightly that he feels pain after the treatment.

As I have mentioned before, J. Goines sees consumerism as a must for the majority while showing the advertisement on TV. Foucault in an interview points out that, television offers its images as consumption objects and hinders the unification of society for a political movement. Jeffrey Goines's mad speech justifies this. However, it does not stop the 12 Monkeys Army to protest animal testing by freeing all the animals in zoo. Though zoos can be considered as another kind of institution fro those who are excluded society, it is not certain that if this green peace movement can be

considered as 'political' or not. However, J. Goines is sure about television's power: " There is television. Kneel. Worship. Pray" says he. One becomes good consumers if he buys "TVs, VCRs, Microwave ovens, sexual devices..." Just like Foucault's society is established on work, it is consumption for J. Goines. Nevertheless he understands this consumerist society, and that is why he is in asylum. His understanding may cause the perfect threat for the society.

To sum up, the movement of paranoia in 12 Monkeys (1995) is as if it is a contagious disease that has chosen to move between the government like authorities (both in 2035 and in the past), society itself, Cole and Dr. Raily as the individuals and the spectator. Both with the camera movements, lighting highlight the ambiguity of delusion/reality. Yet all these technical movements are done with close connection to the theme itself and all have close relationship with the idea of 'Great Confinement' and supervision.

3.2 BRAZIL (1985) - THE COUNTRY OF NON-INFERENCE

A manifestation for paranoia becomes torture in Brazil (1985). However, the film still has a strong connection with the authority just like in 12 Monkeys (1995). This uneasy sensation of mistrust, told in black humor, captures the society as a whole including both adults and children, and all of its residents. The issue of mistrust in relation to punishment, torture and confession is mingled with the guidance of Michael Foucault's Discipline and Punish. In addition, the element that guarantees the paranoid vision (reality/dream/delusion triple) is also taken into consideration. However, first of all, it is useful to describe the plot of the Brazil's (1985) Universal Studios version, instead of the other versions of the Fox European theatrical release, the original European/Japanese video/laserdisc release, the "final director's cut" of the film on the Criterion Collection laserdisc box set, DVD and some video releases, the Sheinberg edit, also known as the "Love Conquers all" version (Fritz 3).

The movie begins with the words "8.49pm," "Somewhere in the 20th Century" over the clouds. Then we are cut to an advertisement for Central Services on TV, where it is changed to Ministry of Information Deputy Minister after a terrorist bombing. Meanwhile in the Information Retrieval, a bug falls down into a machine and changes the record "Tuttle" as "Buttle." With this mistake the policemen take away Mr. Buttle, who is a neighbor of Jill, the woman in Sam Lowry's dreams. Sam Lowry is a 'happy' worker of Records Archive until he sees Jill in his real life. In order to reach his "dream" he accepts the promotion request of her mother which he refused many times previously. Meanwhile he meets his hero Harry Tuttle, the "terrorist suspect," as he fixes his heating system since Central Service does not show up. Yet, after a while, Central Service does not welcome this situation which causes Sam to lose his own house. When the authorities find out that they had captured the wrong person and killed him during torture, they send Sam to Mrs. Buttle to bring her money back. At the Ministry of Information he again comes across the 'woman of his dreams' and learns her name, Jill, and searches her in the records. Jill's name is always associated with anti-paperworker Harry Tuttle as his partner. This appears as an error to be corrected by Sam. He decides to save her despite her suspicious, terrorist-like attitudes. He finds out that she is innocent and falls in love with her. Just as they are about to share their love in his mother's flat, he suddenly leaves the apartment and goes

to Mr. Helpmann's office by using his father's name as a password and "kills" Jill in the records. He succeeds in that. Yet after their love scene policemen come and arrest Sam for "wasting time and paper" of the government and force him to confess his fault. When he refuses this, he is taken to the torture room to be punished by Jack. During that process, he loses himself in his delusions, where Tuttle saves him and kills the 'enemies,' and meets Jill again. In other words, the film truly has a in happy ending which takes place in a delusion.

3.2.1. "Ministry of Torture"

For Terry Gilliam's movie, they made many attempts to find the best, suitable name. The name had a reference to Rj Cooder's "Marie Elena" for reminding Gilliam of a kind of passage from a dark setting to a peaceful sunset by only the switch on the radio. It was appropriate with the name "Brazil", which is also a Latin song and reminded him of escaping to Rio or other South American cities, which was the dream of many people in America in 1940s. An other option for naming the movie was, "How I Learned to Live With the System-So Far." It was because of Gilliam's respect for Federico Fellini and for Michael Radford's movie 1984, which is an adaptation of George Orwell's sci-fi novel, which suggested the name "1984½." Apart from these "Retro Future-Viewing the Future Seen Through the Past" was another possibility. Yet,

for me, the best title that gives the nature of the film is the "Ministry of Torture" (McCabe 112). The title very well explains the usage and aim of power within a society. Walking in this path, one can easily notice how the power of the authorities touches the bureaucracy, surveillance, technology, and the individual with the complete feeling of paranoia.

Being under absolute surveillance, with the possibility of being watched and interfered all the time is a source for anxiety of the human being's mind. Yet, not only the mind is captured, but also there is the body, which is the starting point of this invisible imprisonment. Since the body is occupying a certain space, it is the first thing to be intervened with the knowledge that this interfering will automatically affect the mind:

The body is directly involved in a political field; power relations have an immediate hold upon on it; they invest it, mark it, train it, torture it...[T]he body becomes a useful force only if it is both a productive body and a subjected body. This subjection is not only obtained by the instruments of violence or ideology; it can also be direct, physical, pitting force against force, bearing on materials elements, and yet without involving violence; it may be calculated, organized, technically thought out; it may be subtle, make use neither of weapons nor of terror and yet remain of a physical order (Foucault Discipline and Punishment 25-26).

The power in Brazil (1985) is expressed by torture, by the posters all across the city, and by the sudden appearances of the missionaries of the government. The director's perspective

of the modern city, and the given atmosphere and setting help to re-evaluate and emphasize the power relations. And as Peter Wollen points out, this perspective is the "one which progress consists purely of perfecting the *modus operandi* of a society that is essentially medieval in its squalor, violence and barbarism" (61). Just as Gilliam's other films such as 12 Monkeys (1995) and Fisher King (1991) the dystopian dismay comes into being. What Peter Wollen adds to the atmosphere of Brazil (1985) is the "horror of standardization, regimentation, instrumental reason, and... the feeling of being lost in nightmarish chaos in which you are excluded from all power, pleasure and enjoyment."

This Kafkaesque atmosphere of unspecified authority is strengthened by "muddled bureaucratic Luddism" (Wollen 62). This is the authority that states, "We make no mistakes," but fails to place the concrete piece properly, allows a bug to punish the wrong person and acts as if everything is on the right process. Or it even blames other departments for its own fault and tries to remove the problem by artificial solutions. The Ministry of Information accuses the Record Department for its own mistakes and makes the Department of Records send a refund check to Mrs. Buttle. And even Mr. Kurtzman, being the head of this department, makes Sam sign this check by making up an excuse, such as a bone in his hand is broken. Yet, later on, the audience notices that there is nothing wrong with his hand since he is able to sign Sam's promotion refusal. The film has many references to this

default of authority. In the interview with Mr. Helpmann, terrorism, for example, is seen and advised to be seen as a game by the Ministry of Information. In addition, Mr. Helpmann defines the recent increase in terrorist bombing as nothing but "bad sportsmanship."

This is a "game" for the authority; yet, the rules and the players of this game all belong to this authority as well. The rules are given as an ideology via posters, notices and in all signs. In the Department of Record's entrance, there is a huge winged statue, which is always shown in a strong light, which also has a visual connection with Sam Lowry's wings in his dream. The writing seen through the depth of field with the children in front is "The Truth Shall Make You Free" takes one's attention. So, visually the contradiction between freedom in a closed place and in the sky, emphasizes complete freedom. In the same building the walls are full of posters such as, "Help The Ministry of Information Help You," "Be Safe: Be Suspicious." This McCarthyism attitude wraps the society in an atmosphere full of eyes, and at the same time multiplies these eyes by encouraging other people who are left out side this suspected circle to be in the heart of paranoia. This is no different from the Big Brother's tactic in 1984:

This process of continuous alteration was applied not only to newspapers, but to books, periodicals, pamphlets, posters, leaflets, films, sound-tracks, cartoons, photographs - to every kind of literature or

documentation which might conceivably hold any political or ideological significance (Orwell 34).

This control also reshapes itself as a detector in the entrance to the restaurant that Sam goes with his mother. The electronic detector does not only destroy the privacy by x-raying the packages, but also by opening them. Apart from the loss of privacy, this also points out the unskillful usage of technology. If there were no such machine, the result would be opened packages again, but this time manually. So, Gilliam, once again highlights the artificial tools of the controlling power. Yet, the employees of this power also lack this privacy. When Sam comes with Jack for the first time, as he goes to learn more about Jill, Jack gives Sam "his" "X-mas" present without being detected by an "X-ray." As the camera sees a full shot of the packages, one can notice all the packages are the same. So, just like a body transfer, it might be thought that the X-ray machine is replaced with Jack, from a machine to a body, in terms of seeing inside the enclosed boxes. So, both being tools of the authorities, the x-ray machine and Jack stand as elements against privacy.

The authority at first even spoils Sam's dreams as an exterior factor, and then appears as an interior factor. In the beginning of the film, Mr. Kurtzmann calls Sam Lowry to his office: "Has anybody seen Mr. Lowry?" Then the sound is overlapped on Sam's Dream where he is flying among the clouds and hears a female voice calling his name. And then it cuts to Sam's bedroom where we hear the complicated phone in

cables ringing with a kind of foreshadowing and prophetic feeling. Later in the movie, we witness these external factors take place within Sam's dreams as an echo of the 'real' life of Lowry. The control continues in his dreams. As Sam accepts the promotion, Mr. Kurtzmann appears as the hands and a face of the stone ground, as a piece of the city which is formed by the authorities, not letting Sam go with Jill by holding firmly onto his leg. In the same way, an external factor spoils Mrs. Buttle's peaceful life which can only be seen in utopist fantasies. When Mr. Helpmann (who is the head of the department and will cause Mr. Buttle's death in the next few minutes) is wishing "Merry Christmas" on the TV screen among the flames of terrorist bombs, it is cut to the TV screen in Buttle's home. As he finishes his words we notice that none of the Buttle family is in relation to the TV. Instead they are reading Christmas stories. From my point of view, this is the view that needs the ultimate punishment for that microcosm. After all, this is the family who resists technology and the necessities of this gray and dystopic world (McCabe 119).

Within this atmosphere, human relations develop strangely. Jack, being a guard of the control mechanism, tells Sam to keep away from him when Sam is involved in Jill's issues. So Jack tries to protect his benefits by an element of anti-system. The ones who are infected from this system learn to play this 'game' in accordance with its rules. The percentage of this virus in Sam rises as he wants

to reach Jill. In order to learn more about her, he decides to be one of the controllers by accepting the promotion. Moreover, to make this change of position definite, he even helps Mr. Helpmann in the men's room. The camera angle underlines this insulting position. The low angle aiming at Mr. Helpmann who is trying to use the toilet with Sam's help and zipping his trousers, puts Mr. Helpmann in a higher situation with the help of his 'servant' who is willing to do anything to reach his goal. Denying this humiliating situation, Sam learns the most important hint that will help him to delete Jill from the records at the end.

Helpmann: Your father and I were very close. Of course Jeremiah was senior to me, but we were close friends, especially after the bombing.

(he indicates his legs)

And I keep his name alive at the office every day.

With his finger HELPMANN is tracing letters in the powdered surface.

Helpmann: It's as though he's there speaking to me—"ere I am, J.H.!" The ghost in the machine.

We see that HELPMANN has traced the letters, EREIAMJH in the powder (Mathews 268).

Hence, he gets the letters to be used in the president's elevator that will help him to 'elevate' his soul by saving Jill and making himself insane. Sam also uses the capacity of his position to save Jill when he stops the policemen as they were about to shoot Jill. In addition, working with Mr. Kurtzmann, at the level zero, Sam acts as if he is following the orders passively. On the third floor, after accepting the promotion, the thought of love occupies more space in his mind than obeying the authorities. Finally, the fifth floor

"is the zenith of Sam's story. After having found the truth about M.O.I [Ministry of Information] through Jill, he becomes a responsible adult" (Symbolic Analysis 4). At that floor he reaches the satori either by obeying the authority or by going completely insane. The sense of verticality and elevation is also given by the wings and flight in his dreams (Symbolic Analysis 3).

Consequently, this is the atmosphere in which people are acting for a profit that they somehow can gain and the resisters to this system are directly observed and punished for their unsuitable position. So, just like in 12 Monkeys (1995), surveillance for control plays an important role in Brazil (1985). Yet, this "society is controlled by a monolithic organization, and citizens lead a life of paranoia and control" (Ebert 1). And this is the society that is imprisoned by the eye. As I have emphasized before, the possibility of being watched enhanced this paranoid vision. Terry Gilliam decides to use an outstanding dream scene at first. This is the scene where he planned to use millions of eyeballs next to each other on the floor, watching Sam as flying and trying to save Jill from the cage (Mathews 173-179). One of the main aims of this scene is the movement of the eyeballs in accordance with Sam's flight movement. The sense of being watched in every motion is very well explained here. After all this is the unconscious uses of Sam in his dream. Nonetheless, technical insufficiency caused the calling off of this scene (McCabe 112). Yet, the image in

Gilliam's mind and storyboards support and even exaggerate the idea of being watched via every medium. Orwell, in 1984, points out the similar eye capture. He writes about Big Brother who had a portrait and slogan on the back of a 25 cent coin. The protagonist feels that even the eyes on the coin are watching him:

Even from the coin the eyes pursued you. On coins, on stamps, on the cover of the books, on banners, on posters, and on the wrappings of cigarette packet - everywhere. Always the eyes watching you and the voice enveloping you. Asleep or awake, working or eating, indoor or outdoors, in bath or in bed - no escape. Nothing was your own, except the few cubic centimetres inside your skull (Orwell, 25).

Moreover, the protagonist of this novel gets used to the mistrust and cruelty of contemporary life. What discomforts him is the nakedness, spiritless, and coarse features of it. The authority appears as the party which aims to spread terror, a world surrounded with concrete, steel monstrous machines, and millions of people who move ahead in a complete unity, think the same things, shout the same slogans, working without stopping, carrying the same faces (Orwell 61). Hence the tele-screens are observing these millions of similar lives. This machine is able to sense even the heartbeat of the residents. It controls people not only by observing them, but also by informing them the time of work by a pitch whistle. No different from prison rules, the tele-screen work in corporation with the thought police. The only thing that it could not prevent is a deep sigh (Orwell 32). This surveillance process is alive in each person who becomes a

watchman for the authorities. Sam's mother employs strict and harsh bodyguards at the entrance of her party, who attack any person for the sake of security control. Sam's mother's 'protective' attitude even tries to control Sam's dreams. While they are talking about Sam's turning down the promotion she states, " Of course you want something. You must have hopes, wishes, dreams." "No, nothing! Not even dreams," shouts Sam, trying to keep her away from the only area he owns. The only place he is not questioned is the entrance of Information Retrieval. Sam is surprised not to be interrogated this time. Yet the answer is that they know everything about him. The bureaucracy felt in the monotonous voice of the worker which is complemented by his suit is an indirect sign of any kind of information about Sam Lowry, which is recorded by the Information Retrieval to printed papers. This setting of Information Retrieval has a visual similarity with the Department of Record. The audience recognizes this similarity and is surprised in the same way Sam is, since the expectation of detailed examination in that entrance. Because this is similar to the place where Jill pointed out the error that the authorities made by taking Mr. Buttle from his family. This is also the place where Sam sees Jill for the first time with the help of the Interrogator, the camera which shows the public in pieces in many screens. This might also stand for the symbolic meaning of technology, bureaucracy, and authorities tearing the individual into pieces. Yet, Sam is torn between his dream and reality. Just like pointing out the person to be suspicious of, the

interrogator stands by Sam, not by Jack and suggests to the audience that Jack is one of 'them.' This feature is also given by the use of light and its direction. Placing the strong light source in a low angle causes harsh and sharp shadows on Jack's face symbolizing his brutality as the torturer and giving the feeling that he is hiding something from Sam. However, Jack lets the authorities know everything by using a microphone while he is torturing Sam.

Though there are many items that allow surveillance technologically, we still do not see any terrorists. The only hint given to the audience is the traces of violence to be followed. The explosion of bombs, in the beginning of the film, in the restaurant and in the shopping mall and the chaos wrapped in flames are the only hints given to us. Instead we witness the arresting wrong of the person for being a terrorist. Yet the people are so used to this situation that they do not interrupt their daily lives. The musicians keep playing their numbers in the restaurant. And the waiter finds an artificial solution for the denial of the subject by enveloping the customers in a folding screen. It is again an easy solution, instead of solving the problem.

What is more, the terrorists' reflections might be found within the society. Harry Tuttle who is already named as a terrorist for not using any kind of paperwork, help people whenever they need a heating engineer, but behaves as a terrorist to protect himself. He goes to Sam's house with an

unusual ceremony. First of all, he calls Sam from his cellular phone and as Sam is busy with the call he enters the house with a gun in his hand. At this stage, the dark blue lighting in darkness raises the suspicion-feeling. Plus, when the play in sound is added, the feeling that Tuttle might really be a terrorist reaches its peak. When Sam is trying to understand the situation as he is talking on the phone, the volume and deformed voice turns out to be a normal one while Tuttle is inside and directly talking to Sam. However, Sam's mistrust continues a while because he asks Tuttle if he is coming from the Central Heating Service, if he has a D 26 form or not. Yet, Tuttle's helpful attitude, as the real hero of the film, erases any kind of mistrust. Keeping this on the safe side, little terrorists are being produced by the authorities. As Mr. Helpmann calls the terrorist act a 'game,' children are playing this game literally. Their game in Shangri La Towers, when Sam goes to see Mrs. Buttle, ends up in the blowing up of Sam's car which belongs to Department of Records. So, in a way, the authority is destroying itself again. In addition, a physical attack comes into being when Sam comes across Mr. Buttle's son. Yet, this is the society of a government which does not know who the terrorist really is:

Jill: Does not it bother you... the sort of things you do at information Retrieval?

Sam: What? Would you rather have terrorists?

Jill: How many terrorists have you met? Actual terrorists?

Sam: Actual terrorists? Well... it's only my first day.

People know who is working in a branch of a powerful construction, the knowledge written in the records archive. The bureaucracy has strongly found its place with the execution. This attitude of an artificial interrogation system ends up with forming its residents just like itself. Towards the end of the film, as Sam Lowry is escaping from the policemen with Jill, he causes the burning of a policeman. With the anxiety of being watched all the time, being in an environment of suspicion due to terrorism, people start behaving as terrorists.

The paperwork, as a control process, runs through every operation. Bureaucracy is there when they are capturing and packing Mr. Buttle, when central service is in Sam's home, in Sam's work, and are even there in numbers when the waiter is offering the specialties in numbers rather than the names of the meal. And the equivalent of the number is a condensed meal which has a representative image in the same plate as a photograph. Here, not only the meals are numbered, but people are, too. Sam's identity becomes DZ-105 when he moves to Information Retrieval. This is how Jack, being assimilated into the system, wants to know him, with his number, rather than his name. The ones who are outside of this system or opposing the system cause difficulties. Mrs. Buttle's refund cannot be sent through the pressure pipes, since she does not have a bank account. When Sam's desk is full of papers, this means that he is not working very well. The head of the

department implies that an empty desk means failure. In addition, the troubles become more obvious when Sam resists the bureaucracy by running away from the policemen who wants to report him for wandering underground.

The paperwork visually works as an erasing mode. That is to say, Sam loses Jill when he tries to collect the records about Jill herself on the street. He erases himself by not accepting seven or eight items of the crimes he has committed. In his last hallucination, while he runs away with Tuttle, millions of papers envelope him and then he suddenly disappears. So, once more one of Sam's valuable friends is erased. Moreover, Sam's rebellion against paperwork and wish to destroy it is outstanding. He ties two pressure pipes to each other to create a circulation between each other excluding Sam from this process. Yet it ends up in a paper 'rain,' as the pipes blow up. Yet this is the system that allows only a bug 'drop' to crash the whole system. This scene is shown intentionally by a low angle aiming at the worker on the file container and the bug on the ceiling. It is like creating a hierarchy of bureaucracy upon the eye of the camera, the way society sees, but the bug is on the higher point. Yet, it deserves that point, since it makes the whole system fail. As the 'beetle' creates a metamorphosis by transforming "Tuttle" into "Buttle," automatically the health files are mixed, and at that point, Jack, 'the ripper,' blames the other department for not informing Buttle's heart problem, and his susceptibility to torture. A similar visual

hierarchy occurs as Jill tries to correct the B/Tuttle mistake. The employer who is responsible for contact with the public is placed on a higher desk that leads people to climb the stairs to reach him. And this impossibility that creates miscommunication and inaccessibility is overemphasized by a high angle favoring Jill from the worker's shoulder.

Unlike Sam, the workers of the Records Department hide their lack of their interest for their job. The workers and Mr. Kurtzmann have different interest points, and they choose to watch movies whenever they find an opportunity. When Mr. Kurtzmann opens the office door to check them they appear to be working hard. This stands for the non-real artificial attitude of the workers. On the other hand, Sam is caught sleeping in his home and trying to save Jill.

The "ministry of torture" shows itself concerned with power-control over the people. This process works in the same way imprisonment affects upon the public, as I have mentioned before in 12 Monkeys (1995). The smell of torture is captured by Brazil (1985) from beginning to end. The film's main concern starts to be the authorities' taking an innocent man for torture and confession, and ends with Sam Lowry's torture scene which results in insanity instead of declaration of guilt. In order to get into the subject more, I find it beneficial to consult Foucault's writings about torture.

In the beginning of 19th century, the act of open public execution started to take place indoors, while it is thought to reinforce violence among the society. Hence it becomes the secret of the punishing process: "It leaves domain of more or less every day perception and enters that of abstract consciousness" (Foucault Discipline and Punish 9). So it has become a figure of fear that is behind the scenes. Before this process came into being, the guillotine was considered to be less shameful than every other punishing method. Thus it was used for noble families. Guillotine's nobility comes from its awayness from its victim, by killing the person "without touching the body, just as prison deprives of liberty or a fine reduces health." Touching the body, transgressing the body borders, in terms of body language, was also considered to be shameful. So, punishment without touching the body was spared for the important person, where it is also considered as an act that dehumanizes the poor and common people. Before, the guillotine was placed in the prisons; it was presented as a show to be watched by the public. When it is placed behind the eye range, it is the solution for fast and hidden death. At this point, Foucault asks an essential question: "If the penalty in its more severe forms address no longer itself to the body, on what does it lay hold?" "Soul" is his answer: "The expiation that once rained down upon the body must be replaced by a punishment that acts in depth of heart, the thoughts, the will, the inclinations" (Foucault Discipline and Punish 13-16). Penalizing the soul might be called off in a certain

degree, if the person has delirious features. In 1810, the existence of insane conditions directly deletes the crime (Foucault Discipline and Punish 20). This is the point that has continuation is Sam's condition through insanity at the end of the film, which will be discussed later on.

Torture and confession appear as a subtopic of punishment. As I have mentioned before, this is the main line in which Brazil (1985) begins and ends. It is a kind of torturing for punishing and this is a mask for the expression of power. Being far from an artificial fury of the power, it is the "economy of power" (Foucault Discipline and Punish 34-35). Here, torture has rules: the length of the ropes, weights, number of angle iron, attitude of the judge and all are prepared for legal 'game.' The torture mechanism in Brazil (1985) starts with packing the victim in a bag where one cannot see the events surrounding him. Moreover, he is chained and locked into that bag. The method's stereotyped position becomes obvious when we witness the same capturing both in Mr. Buttle's and Sam's case. Moreover, after the bomb scene in the shopping mall, when Sam is put in the truck with the other arrested people, the people in the same costumes hanged like pieces of meat in a butcher's window is shown. Yet, it is no different than in a butcher's, since people are cut into pieces without the possibility of self-defense. If the victim or "patient" (as Foucault calls) is not innocent, "the pains that it imposes are not unjust; but it is also a mark of exculpation if he is innocent" (41). To seal the

patient with respect for the power, kneeling and depicting the regret for the attack to the power was a must. Though kneeling literally does not occur in the film, the force for confession of Sam's guilt -which is wasting time and paper of the government- did not persuade him to do so.

Suffering was allowed to be known by the public not only to present an example for a case of committing crime, but also, was even more strongly meant to arouse the fear of society: "In criminal matters, the most difficult point is the imposition of penalty: it is the aim and the end of the procedure, and its only fruit, by example and terror, when it is well applied to the guilty person" (Bruneau qtd in Foucault 58). Nevertheless, Sam is, in fact, in the middle of the bureaucracy and its demonstration of power and its methods. In other words, he knows what happens if one does not suit the system and how the torture process takes place. He knows this by being a worker in the government's branches and because he has the hints of torture. When he goes to Jack's office, the blood dropping on the floor right in the entrance of the office foreshadows this process. Plus, the screams rising from the secretary's headphones, and the bloody hand trace on Jack's pinafore are essential proofs for this. In fact, as Gilliam shows, these are no different than the witchcraft trials, which strongly inspired Terry Gilliam about building such a context in the film (McCabe 112). In Salem, many people were tied to stakes and burnt. This is a method that is far from the noble people's since it has a

condition of touch. In the 1800s, penalty methods were reorganized by avoiding touching the body or not touching it at all. The physical penalties -imprisonment, confinement, exile, etc.- were replaced by the penalties aiming at other than body, by fines for example. We see that Jill in the film has a strong reaction against being touched. In the very beginning of the film, as the police cut a 'Christmas chimney' to Buttle's house from Jill's house, the policeman gently touches Jill to leave her aside the subject. This is the first time the audience witnesses her uneasiness by her warning: "Don't you touch me. Why don't you get the hell out of here?" Her uneasiness grows when Sam holds her firmly from her arm to get out of Information Retrieval. She warns him against his touch for a number of times and states that nobody touches her. Jill's self-protection (or suspicion to be touched) passes on to Sam, when near the final part, the policemen enters to their love scene: "Don't touch her," he cries, without thinking he is the one to be captured.

Nonetheless, this torture/touch relationship becomes a voluntary and outstanding act for the people who are already in the system. Since they are in favor of the power and its methods, they can be considered as typical for being assimilated in such an atmosphere and act in accordance with its 'traditions.' The torturer Jack's wife has changed her ears to the "acid man," the plastic surgeon; Ida Lowry's friend is always having "a complication of complication," yet she continues having operations. And the scene where Ida

Lowry is tightening her face just like she is "pulling the strings" is no different than Damiens's punishment: "...the flesh will be torn from his breasts, arms, thighs and calves with red-hot pinchers..." (Foucault Discipline and Punish 3). The 'acid man' pulls the skin of Ida's face by pinchers, and ends this plastic surgery ceremony by wrapping a plastic film around her face. And this is considered to be modern technology within the film.

3.2.2. The Multi-Time

The film, in fact, also has the ambiguous state of belonging. On which side Sam should belong? To the power of the authority or his own power which is fulfilled in his dreams; to reality or to the insane state of mind? Apart from Sam, all the other characters have a certain and stable place. We know Jack, Mr. Helpmann, Mr. Kurtzmann, Spoor, and even Ida Lowry belong to the power of authority, whereas Buttles, Tuttle, Jill belong to their own bodies which capture their souls trying to leave this dark, joyless system. Sam's ambiguity is reinforced by the same usage of technology. Similarities to Sam's in betweenness can be observed in technological items, too. With the idea of "dehumanizing effect of technology and bureaucracy on today's society" (Fritz 1), Gilliam succeeded in inventing his own technology on the set (McCabe 118). The costumes also suit this atmosphere by unifying two different tastes. The outfits of the 40s and the technological elements referring to the

future are completely suitable for this atmosphere of confusion (Dickson 2).

This is a technology which should give hope and optimism to the modern life, though Gilliam gives it completely negative functions. He invented "enigmatic and distributing elements of the new order into a society still dominated by antiquated technologies and work-styles" (Wollen 62). This is the technology that goes wrong and even gives impractical, usage possibilities. There is the atmosphere of "inconvenience modern items that does not work properly in Sam's flat" (Hamel 2). To illustrate, Sam's cable full telephone is a symbol of disfunction of technology in his life (Mathews 198). First of all his alarm clock does not work and causes his delayed arrival at his work. The coffee machine wets his toasts, his air conditioner fails to work; plus the type recording does not help him when he calls Central Service System (Hamel 2). These might also be considered as his mental distance from that systematic world. Yet, later on he puts himself into this chaos by rejecting his essence on one hand, but at the same time struggles to reach that essence that becomes visible in his dreams where "form-follows-function impersonality of modernism are reflected by high buildings, fabric houses, cell-offices" in his real life (Dickson 1). This ambiguity is increased by the usage of screens. The screens in the Department of Records divide Jill into pieces, just like Cole and Dr. Railyly when they are trying to escape from the police. Nonetheless, the

biggest failure and outcome of the technology is the duration that causes Mr. Tuttle's death. In the very beginning of the film, after the explosion of the shop window, the "Brazil" writing appears on screen in neon. Then we see a screen showing Mr. Helpmann among the flames who speaks about the terrorist problem on a TV show. The scene appears as a canted image of Ministry of Information due to the inclined placement of the TV. Then with a close-up to the flames, the camera uses a canted frame for making a horizontal scene of him. This movement of ambiguity foreshadows his problems. After this close up, the camera cut to the TV screen with the same image in the bureaucratic room, where the machine is writing Tuttle's records. With a pan we see all the technological apparatuses in the room. Over the screen showing Mr. Helpmann we see a bug flying towards the camera. The worker unskillfully tries to kill the bug and he manages to do so. Just like the canting of the frame after the bombing scene, Tuttle becomes Buttle. Hence, the feeling of ambiguity is raised once more.

3.2.3 "TRUST ME"

Roger Ebert defines the film as difficult to grasp its traffic, yet he agrees in "the movie's air of confusion is part of this paranoid vision" (1). The order of events and the symbolism seem to scatter around this confusion of this paranoid atmosphere, and this, absolutely, fits the nature of the film. Peter Wollen reflects his ideas more deeply:

Fatality and utopia go hand in hand as Gilliam's heroes struggle to find the flow in the paranoid order that besets them and to make their way through into a fantasy world of primal euphoria...(61).

As I have mentioned before, there is a feeling of ultimate control, "Big Brother"s eyes are everywhere. The erroneous technology works in this way. Moreover "the sinister, paranoia-creating posters are made by Gilliam," and used throughout the film (McCabe 102): "Don't suspect a friend report him," "Suspicion breeds confidence," "Mellowfields. Top Security holiday campus. Luxury without fear. Fun without suspicion. Relax in a panic free atmosphere," "Who can you trust?" "Mind that parcel. Eagle eyes can save a life."

Authority may pop out from anywhere. While Mrs. Buttle is reading a Christmas story for her daughter, the police come to capture Mr. Buttle as Santa Claus does. We hear a delusional voice of Santa's deers and bells in this ultimate gray setting, which gives a temporary optimism. Jill hears the voice and asks, "who is there?" Meanwhile Mrs. Buttle's daughter asks how Santa Claus could come if they do not have a chimney: "You'll see," says the mother just like a prophet, but without knowing the next event. Santa Claus comes in police costume from the hole they made on Buttle's ceiling and keeps Mr. Buttle as a present for himself. At the end of the movie we see Mr. Helpmann in Santa's costume again, just before Sam's torture begins. So, this pseudo-peaceful tradition becomes a tool for the government.

The control mechanism is also passed to its disciples. Ida Lowry shows the same attitude on a smaller scale. She wants to rule his life according to her values. She even tries to interfere in the way he makes his decisions in Information Retrieval. She gives him a present in a guillotine form that gives either a "yes" or "no" answer. He does not trust his mother. Yet this is the nature of this setting. Every one approaches each other with suspicion. When he first enters his new room in that department, he sits near his desk, and then sees that his desk is moving. Moreover, someone is trying to get his desk, the only object that occupies the largest place in that 'cell' room.

His relationship with Jill starts with the writing "TRUST ME." When Sam saves her from the information Retrieval, he gets into her truck. At first it is Jill who does not trust him. Instead she tries to push him away from her. He writes on paper words that mean nothing for Jill at first. The struggle continues until she thinks and worries she has killed him. She takes him in and both go to Processing Plant where the mistrust jumps to Sam. His suspicions grow more and more when he sees that she takes a parcel from a man. This feeling is strengthened by the poster behind Sam writing, "Mind that Parcel. Eagle eyes can save a life." This is also a reference to Orwell's Big Brother's eyes, encouraging people to inform on the suspicion around them. When three of them, Jill, Sam and the box are in the

truck, the suspicion is fostered via dialogue. In addition, blinking lights, terrifying music and flames incite mistrust. Sam's curiosity is increased, because he cannot get a suitable answer about if she is carrying a bomb inside of this present or not. The same suspicion continues for the audience until the explosion in the shopping mall and, with that twist, learns that it is a terrorist's bomb that is dangerous, not Jill's Christmas present for Sam. The issue of state of belonging shows up again here. When one day Sam returns to his home, he finds out that his home is captured by Spoor, a Central Service worker, and announce that he is not living there anymore. Yet, the revenge is taken by his friend, Harry Tuttle by filling their plastic suits with excrement.

As for others' mistrust, Tuttle's attitudes in Sam's flat are extremely anxious. After being in the house, when the door rings his aggressive behavior highlights this tension more and more. He even aims his gun towards Sam, whom he is helping. One other noticeable thing is Mr. Kurtzman hiding himself. He calls Sam to his office, again, and when Sam enters the scene, we do not see Mr. Kurtzmann, and suddenly he pops out behind the file container. It is again symbolically indicating that, the only place he can hide himself is behind the paperwork, in other words, authorities.

Nevertheless, Sam, secretly, very well knows the rules of this game. He attacks the 'enemy' with its own weapon,

which can be considered the most unexpected method. He gets rid of Spoor by asking him the paper B26 for their work, and with this he saves Tuttle and gains his trust. A similar reflection can be observed in Sam's dreams where he kills the warrior by its own spear. However, these are only the milestones that bring Sam's insanity (or his dreams, should I say?) into being.

In other words, "the happy ending is that of man[Sam] going insane." He escapes from the world by being in a delirious state (Fritz 4). And as Foucault points out this would cause the eradication of a crime (Foucault Discipline and Punish 55). Anyhow, since Sam completely turns himself to his delusions, the eradication already takes place as he decides his own rules for his own world. The foreshadowed ceremony of this enlightenment is obvious. Each time Sam goes to Jack's office, where he will be tortured later on, the white setting that is accompanied by white bright lighting whispers into the audiences' ears that this is the place where Sam will reach satori. However, up until this scene of the film, the dreams and their confusion with reality stand as hints, or an oracle, of such an ending. After all, Sam's dreams multiply little by little throughout the film and at its peak he completely lives in a hallucination. And his glory is visually announced by replacing him at the center of panopticon. The setting where he is tortured, is architecturally so similar to panopticon, but Sam is placed in the place of observer, and the walls are full of windows.

He is in his world until then and he can examine everything without veiling himself. In other words, at last he becomes the center of his hallucinations.

To return to the dream/delusion problem of Sam Lowry, one can witness the path starting from dream, then being in the middle by the combination of delusion and dream and ending in complete delusion. His first dream is the first flight scene. He has wings and he is flying among the clouds and he hears a female voice calling him. He reaches the girl, Jill, and kisses her and he is woken up by Mr. Kurtzmann's call. In his second dream, he flies this time over a beautiful landscape and hears a girl calling his name again. This time he is woken up by the broken heating system. In the next dream the landscape is replaced by gray frightening cityscape with skyscrapers rising suddenly from the ground. He sees the 'Forces Of Darkness' as crawling creatures on the floor with masks, which we later see in Jack's face during the torture session. "Gilliam intended the effect of combining the masks and the decaying bodies of the FODs [Forces of Darkness] to be an intermingling of beginnings and ends of life" (Mathews 252). The dark forces put Jill into a flying cage and chain the cage to the ground. In the next dream he tries to save Jill while he is trying to kill the Samurai Warrior Giant. After he kills it with its own weapon, Sam takes off the giant's mask and faces his own face. The dreams step by step have a strong tie with reality. Or in some respects, the external world tries to force control over

the interior world, which is mind (Hamel 4). The warrior on the dark force's side is the representation of authority. Seeing himself under the mask of the warrior, Sam who is in fact assimilated by the system by accepting the promotion and working for the authority to reach his goal. In addition, in the dream he sees Mrs. Buttle and other victims crying, "What have you done with his body?" These are the words Mrs. Buttle says repeatedly when he pays a visit to give her the check. After this point, opposing his dreams takes the form of delusions. In his mother's party he sees his mother's friend who had again a complication by the acid man, the modern torturer. At that moment, he hears Mrs. Buttle's voice again and sees her with his mother's friend. In addition, after Jill's rescue, we see her coming in her truck among the smoke delusional atmosphere. This is also an example of the combination and confusion of reality, of dream and delusion. At his Mother's home, the love scene takes place as a hallucination. The wig Jill wears and her figure behind the tulle curtain makes the relationship between dream and reality more obvious. Yet, the scene was cut short to imply that this is neither a dream nor delusion (Mathews 321). And with the final fantasy Sam completely gets into a delusional world. His hero Tuttle saves him and Jill finds him:

Mr. Helpmann: He's got away from us, Jack.

Jack: Afraid you're right, Mr. Helpmann...He's gone.

They nod each other, then JACK begins pushing MR. HELPMANN away in his wheelchair. The CAMERA tracks around to give us a TIGHT CLOSE-UP of SAM. His eyes are wide open and he is wearing a curiously peaceful expression. He is bumming "Brazil." CUT TO long shot from above the retrieval Room entrance. In the foreground, JACK is pushing MR. HELPMANN toward and

below us, leaving SAM alone on the platform in the middle of the vast cone-shaped room. SAM's bumming gets much louder and echoes through the chamber for a moment, then he begins singing the lyrics.

"Then, tomorrow was another day.
The morning found me miles away,
With still a million things to say,
Now, as twilight beams the sky above..." (Mathews 338).

After all, the song's dreamy nature is suitable to the atmosphere of missing such a place. He finds himself a new place; he takes refuge in his fantasies.

In conclusion, the notion of paranoia comes into being as an ambiguity this time. Yet, the circulation as in 12 Monkeys (1995) is still visible. The authorities, society and the individual adults and children live in this paranoid state. In addition, another motion of paranoia exists taking reality as a departure, moves to dream, reaches a mixture of dream and reality and ends in complete delusion. In the next chapter about The Adventures of Baron Munchausen (1989), the confusion between dream/reality reaches its peak.

3.3 THE ADVENTURES OF BARON MUNCHAUSEN (1989) - FROM DELUSION TO REAL

Within the endless created fantasy world of Terry Gilliam, The Adventures of Baron Munchausen (1989), becomes Gilliam's own adventure trying to overcome the obstacles he has come across by trying to accomplish such a movie. He exceeds his \$23 million budget by finishing this process with \$46.34 million (McCabe 139). Yet the result is applause to Gilliam's creativity both in the screenplay and in the shooting process: "Breathtaking special events go hand in hand with Gilliam's outlandishly funny and far-out ideas, a visual feast that's worth staying with through its occasional lulls" (Maltin 1).

As Gilliam confesses, The Adventures of Baron Munchausen (1989) appears as a continuation of Brazil (1985). That adult called Sam Lowry is now grown up, and keeps his fantasies as

an old man (McCabe 131-132). The film appears to be a film not only for children but also for adults. "...Like Brazil, this picture is about imagination and the power of imagination to conquer that dull, drab place we know as reality" says Joel Siegel about the film (Siegel qtd in Clark 1). "As Baron Munchausen and his crew hand off the edge of the moon, as the constellations float by, Gilliam teaches us we don't believe things for them to be absolutely true" (Yule qtd in Clark 4). Within this magical atmosphere Gilliam received one of the most pleasing reactions by David McDonnell "coupled with...the downbeat masterwork Brazil (1985), Baron Munchausen (1989) confirms Terry Gilliam's place as one of our premier fantasy filmmakers" and by John H. Richardson: "For Baron Munchausen (1989) Terry Gilliam deserves great praise...Magic and dreams do win in the end, in the story and on the screen..." (Clark 5). However, in opposition to Brazil (1985) which can be considered as a nightmare, Baron Munchausen is about people who think they cannot manage any thing since they live in reality. In fact we come across with same Terry Gilliam who is stuck again in the same issues like fantasy/reality, lies/truth, old age/youth, death/birth (Morgan, Mad Adventures of Terry Gilliam 6). In addition, he brings "cute" and "cruel" face to face, "but in a far more extended play on their difference". What is more, the feeling of infinity, by creating anything and transforming fantasy to real, can be sensed throughout Brazil (1985) and Baron Munchausen (1989) (Gilliam, Dreams: The Face Interview 1). This feeling of

infinity is offered to the audience after its passing through Gilliam's aesthetic filter. In an interview with Gilliam in *The Face*, the interviewer defines his vision with these words:

...Gilliam has got a perception like deserts have skies; he plants and scatters tiny details on a Tower of Babel scale - a million chattering images, stitches in a vast fabric. In Gilliam's big picture, every scene is a Christmas stocking, a jack-in-the-box, a potted history. A dwarf flies past the window. Turrets turn into termites. Gilliam's aesthetic is based on ceaselessly *adding on*, but everything manages to look tightly integral as well (3).

Through this perspective, Gilliam re-creates a visual fairy tale. In order to get in to this visual feast, I find it helpful to give the summary of the plot first and delve into the paranoid concepts in the film.

The old Baron Munchausen tales are brought into unity by Gilliam removing the ambiguity of "where one begins and one ends. They are woven that nicely through the screenplay, which I think is hard to do, to do very well," says Eric Idle who played Berthold, who can run fast (Idle 3). This 18th century science fiction film starts with the battle between the city and the Turks. In the first scene one can notice the subtitle "Late 18th century - Age of Reason." Then we are shown the poor, wounded city people behind the city walls. The statue in the city center has many written notices about starvation except one, which is about a theatre play, "The adventures of Baron Munchausen," by Henry Salt and Daughter.

A little girl crosses off the word "son" and writes "daughter" underneath the writing. Then it is cut to the theatre where an unsuccessful and clumsy play of Baron Munchausen is staged. The improper working of technical elements, such as the decors, and the ineffective actors are the main reason of this lack of success. After the play, Sally, the little girl, complains to her father, the actor, about the "son" on the advertisements. As it is cut to the town square again, we see a shadow with a big nose upon the advertisement which tears the notice off. And we see him again in theatre halting the play claiming all the things on the stage are nothing but lies. With a connection to Pinocchio, the Baron cuts off the false nose of the actor and starts telling his own story from the stage. The owners of the theatre try to use Baron's existence in the play to avoid the closure of the theatre by Sergeant Horatio Jackson. Meanwhile, the man not only claims that he is real Baron Munchausen, but also he is the one who can end this war since the war started because of him. It is only Sally who believes his stories are real and he is indeed the real Baron Munchausen. Meanwhile, the Baron thinks he found his friends Berthold, Adolphus, Gustavus and Albreicht which are in fact the actors of the play. He starts telling his story about the Sultan as the actors keep up with his story. His story about the bet between him and the Sultan about the best wine, starts in the stage and continues in the 'real' setting. The bet is: Which fellow can run faster to bring the best bottle of wine in the world from Europe in one hour. Within this one

hour Sultan plays his own opera, "A comedy Torture's Apprentice," with a weird instrument where the prisoners are tortured as Sultan plays his piano. Being worried that Berthold is behind schedule, Baron Munchausen asks Gustavus's help. Gustavus leans against the ground with his huge ears and finds out Berthold is sleeping under a tree about nine hundred miles away. With the help of strong Albrecht, Adolphus (who can see and aim at long distances) gets on the city wall and wakes Berthold by shooting the apple in the tree and letting it fall on Berthold's head. As he wakes up, he realizes he is late and takes the bottle of wine and runs. Meanwhile preparation for execution of Baron starts. Luckily, Berthold reaches the palace just on time, and Baron is awarded by the permission to get as much treasure as a man can carry. With the help of Albrecht they acquire all of the treasure of the Sultan. Yet, the Sultan becomes uneasy with this outcome and starts attacking the Baron and his fellows. At this point, unification is made by sliding from the visualized story to the theater itself where Baron is telling the story. And it is the Sultan again who is bombing, but in the 'present' time. As the theatre collapses, people leave the building except Sally and Baron Munchausen. As the Baron is lying hurt on the floor, Sally approaches the angel of death leaning on him, and annihilates it by throwing a stone. It is Baron who is trying to die and perceiving Sally as an angel because of the unification between Sally and the wings behind her, which are nothing but a piece of décor in the depth of field. From that moment on Sally appears as a tie

between Baron Munchausen and life. She asks him to continue his stories. The cannonball story is also written in Rudolph Raspe's book Baron Munchausen¹ in the present time in the film. Sally goes out shouting to people to stop shooting. Baron, complaining of the soldiers' laziness, decides to do something by himself and flies, hanging on a cannon ball. Since he sees what the Turks are getting ready, he passes on to another cannonball from the opposite direction and returns to the city. On his way back, he again sees Azrael flying next to him; however, he just laughs at him and leaves him behind. On his arrival Sally tells him that his father blames her for being nothing but a liar. At that time, when the Baron reports the reality, it is understood by the people that he is the only one who can save the city. Yet, since time had passed Baron is old now, and he lost his friends. So he decides to make a balloon of ladies' knickers and search for them. He leaves with this balloon with a ship attached underneath it. As he leaves the city, he finds out that Sally is there with him, she hid herself as they left the city. Their flight takes place among the clouds just as Sam Lowry's clouds in his fantasy. They first decide to go to the moon where he had left Berthold. After a storm that is the place where they find themselves. Strangely with the notion of being in the adventurous mode, Baron looks younger. The Moon City is the place with two populations in number, a deserted place but surrounded by two-dimensional houses. The king of

¹ Though I studied Erich Kastner's *Palavraci Baron*, I cited here the one which originally inspired Gilliam.

the moon being a flying head, remembers Baron who seduced his wife. And he locks Sally and the Baron into a cage where they find Berthold. Yet, their survival happens by the help of the Queen. Not only does she give them the key, but also she gives Baron Munchausen a piece from her hair. Though the King realizes the escape, he cannot catch Baron and his fellows, and they fall down into a volcano from the edge of the moon. And this becomes the beginning of another adventure of the Baron. In the volcano they meet Cyclopes and their leader Vulcan. Their friendship seems to be perfect until the moment the Baron meets Venus as she rises from a seashell. The attraction between them ruins the relationship between the Baron and Vulcan. During their 'little' tea party by Vulcan's invitation, the group finds another friend, Albrecht, the strongest man of the world, as a maid serving tea to the guests. The jealousy and anger of Vulcan towards Baron Munchausen and Venus ends up in Baron's being thrown to a vortex. Not to leave him alone, all of his friends jump into the water and reach the surface of the water from the opposite direction. This is the southern side of the Earth. One after another, trouble appears in the form of an island. To save themselves, they swim to this island but then find out that is a huge sea monster and they are in its stomach. This time Baron once more meets the angel of death since he is badly hurt. However, discovering that his other friends are there, including his horse, he again escapes from Azrael. And as a group they return to the city that is under siege. Since all of his friends and the Baron himself are old now,

for a while Baron changes his mind about saving the city. Yet, after a self-awakening, he decides to save the city by himself by offering the Sultan his head. Just about to sign a contract with Horatio Jackson, the Sultan commands his soldiers to cut off the Baron's head. Just as he is the executioner is about to cut off his head, Baron's friends rescue him and join the war and succeed. Once they win the war, a huge celebration takes place in the town. During the parade, Horatio Jackson takes his revenge for Baron ruining the contract by shooting him. The whole town is enveloped by the grief of losing their savior. Thus, they erect a statue in the city center and prepare an imposing funeral. During the funeral we see Sally leaning on her father and crying in a close up, and as the camera pulls back we see Baron telling his story on the theatre stage again and uttering the words "that was one of his deaths." Nevertheless, he does not get rid of Horatio Jackson. He again comes to destroy Baron by the arresting warrant. Yet, Baron Munchausen insists on opening the gates of the city. Despite Horatio Jackson's objection, the people draw near to the gates. And they are all surprised as nothing but debris is visible behind the gates. Meanwhile, Sally's father shows Sally their new advertisement with the subtitle "daughter" instead of "son." Finally, all the people see the Baron off with great enjoyment and celebration and at the top of the hill; the Baron's image suddenly disappears and leaves a happy ending with a sense of suspicion again.

3.3.1 PRE-KNOWN PLOT

Within this atmosphere of fantasy and magic, there is not much left to the audience in the name of paranoia. The general guidance is done right in the beginning of the film. More than being a foreshadowing, the rest of the movie is told both by the pseudo-Baron and real Baron. And this easy feeling of the audience is completely destroyed at the end of the movie. Yet this is an issue that I prefer to discuss later on.

"The film is unusually structured, in that you start with these players who are telling you what you are about to see. Then you cut to a flashback and you are a good thirty minutes in before you start your adventure" says McCabe in his interview with Terry Gilliam (141). This is also justified in the nature of this film. In the film's beginning the theatre version of "The Adventures of Baron Munchausen" takes place on the stage. The clumsy actor playing the Baron, Sally's father, is swallowed by a monster-fish. Yet, this is done so unskillfully. The technical mistakes end up in failure in the working of the waves at first, and with a warning the sea monster remembered to put into process. Just like in the 'real' version that we will be witnessing later on, the Baron uses snuff to get out of the fish by making it sneeze. And as the fish does so he flies off from the trachea of the fish onto his head. Hence, he finds a way to rescue himself as he does always. In a similar way, the actors plan

the scene about Sultan's bet with Baron, whether he can find a better wine than his Tokay wine. Although this is planned to be a part of the play, soon it turns out to be an adventure of Baron Munchausen. Nevertheless, it is again reversed at the end by the shot that shows Baron telling this as a story on the theatre stage. After all, we are told that Sultan will want to cut his head off and Baron will be rescued from him by the help of his friends. Towards the end of the film, just like a repetition, Baron offers his head to the Sultan to save the region from the siege. We are all informed about these scenes from the very beginning; what is more, we are informed that the stories that we will be visually witnessed are in fact stories that belong to words only. Nonetheless, we visually approach Baron's Sultan adventure though he tells it as a memory of his. Similarly, when Baron enters the theatre, after telling his story, the Sultan who is outside of the walls of the town and at the same time inside of his story, starts to bomb the Baron and the people both in the story and at that moment in the theatre. With the collapse of the theatre every one except Sally and Baron Munchausen, the two who prefer to be in a dream-like place, such as theatre, though any kind of force tries to destroy this dreamy atmosphere, indirectly insist on staying there. None of them even thinks or speaks a word about leaving that place. Even the angel of death comes; Baron prefers to die at that stage where, Sally restores him to life by her willing to learn his stories. At the same time, it should be noticed that Sally expels Azrael, which

may also be considered a hint for the rest of the movie, because we see Sally doing the same job through out the film. So, once more the rest of the movie is given to the audience. And this knowledge kills the seeds of disbelief since nearly everything is given by Terry Gilliam as the screenwriter and director, and received by the audience.

On the other hand, this feeling of certainty in relation to the story line shows us that we are mistaken. One of the proofs of this appears near the end of the film. At the ceremony around Baron's coffin after his death by Horatio Jackson, just as the audience fully believes in his unfortunate death, we hear Baron's utterance in the form of an overvoice: " And that was only one of the several occasions on which I met my death. An interesting experience which I don't hesitate strongly to recommend." As the camera pulls back from Baron we see all the people and the actors are in the theatre with Baron. This feeling of uncertainty is doubled as Sally speaks out these words at the end: "It wasn't just a story, was it?" Why does Sally lack of self-confidence? asks the audience. Since she was the fundamental helper of Baron during his adventures, why does she have such a need to ask this question? In fact this is similar to depicting the thoughts of the audience. "It was not just a story, was it?" asks the audience to itself. Sally also represents the responsible encouraging side of the audience. It is she who always keeps Baron away from giving up saving the town. It is she who forces Baron to arrive on time at the

town and she drives the angel of death away from Baron Munchausen. Though Sally is a kind of tie for the delusional world of Baron Munchausen due to her support for the fantasies, at the same time she is a tie to reality during this "Age of Reason." She tries to avoid loss of time as Baron attempts to get lost in fantasies. She is the reminder of the city that is about to collapse by the Turks. She even spoils Munchausen happiness with Venus. As Venus and Munchausen are at the peak of their joy, Sally tells their situation to Vulcan, the husband of Venus and halts their enjoyable attraction to each other. In other words, Sally has been named 'Savior' right in the beginning and is sure about fitting Baron Munchausen into that description. Since he is the chosen one, he has to act according to it. And Sally is the little police that try to keep control and order. In addition to her cuteness, and the shots of the city being damaged in small sequences for only a few seconds between the images of Baron's delightful times, makes the audience identify with Sally's approach. Moreover, the war images are generally replaced right after Sally's warning words. Her common sense is enveloped with the need of Baron to save the city instead of seizing his day or on the contrary losing his hope for living. Manavendra Thakur brings an approach to Sally's being:

Her presence is a major mistake because her only function is to constantly nag the Baron to get on with his promised rescue of the city. "We'll be late, we have to get back" she exclaims over and over, and it is not until after the climactic battle she finally opens her

eyes wide and realizes that "It wasn't just a story, was it?" (1).

3.3.2 DELUSION/REALITY

With these lines one can understand the faintly appearing passage between delusion and 'reality.' Though I find it questionable to call an element 'real' in a film, it can be considered so in the borders of a film, which draws a parallelism with the 'real' things in our daily lives. Nevertheless, for Melanie Klein there is not any distinct borderline between "inner forces" and "external reality." For her, fantasy exists from the beginning of the life by being:

the unconscious mental representative of the drive, operates always, from the start of life-it is the way the mind works, so the generation of phantasies is a process in need of no explanation. Reality is only perceptible through the lens of this phantasy world..What is inside can be experienced, through projection and projective identification, as if it is outside; hallucinations are an extreme form of this, but projection is also an ordinary fact of unconscious life. And what is outside, from wherever it originated (that is, whether or not it was originally a projection), can be taken back in, internalized and introjected (Frosh 71).

Hence all the tales and adventures are Baron Munchausen's reality since he has his own lenses for reality. Yet, the ones who are outside of this world receive it only as grandeur delusions of an old man. In the Schreber case, Freud describes megalomania which has a connection with grandiose delusions. Merriam-Webster's Medical Dictionary describes megalomania as "A delusional mental disorder that is marked

by infantile feelings of personal omnipotence and grandeur" (1). In Schreber's case, Schreber's doctor, Flechsig appears as God, in Schreber's vision. It was impossible for Schreber to have a feminine and passionate role towards Flechsig, but this would be acceptable for God. Hence castration leaves the borders of modesty. He was in harmony with nature and accepted his mission of re-creation of the human race. Thus, as relaxing in his megalomania, he transforms this unacceptable notion into an acceptable idea. Yet, at that moment, Freud underlines a fact about megalomania. He points out the matter that the possibility that megalomania developed from the persecution delusions. The patient at first has the impression of being tortured by the highest sacred being. After all he has the need to rationalize this concept and claims that he is so noble that he worth this persecution (Freud, Selected Edition 12: 40-55).

To return to the Baron, the way Gilliam puts events into his 'reality' creates a tide between reality and delusion. This situation starts with Baron's Sultan tale. As the Baron enters the theatre hall, he stops the ridiculous plays on the stage and starts telling the 'real' versions of them. The first one was about to be staged by the actor in Sultan's costumes. When Munchausen is telling his story, the false Sultan starts acting behind him in order not to ruin the whole play. As Baron is talking about Sultan's palace, we see the actor entering into a real palace instead of a theatre decor. Even false Sultan is so surprised by this

transformation that, his first movements entering the palace beyond columns are full of curiosity. The similar passage happens to take place again, in the end of this story. While Baron's head is saved by the help of his friends who got all the treasure for themselves, Sultan starts bombing them and then it is cut to the theatre again, where Sultan is bombing the city. One other element that strengthens this vision is Baron's helpers. Both the ones in the theatre and in Baron's adventures are the same people. Nevertheless, the ambiguity is doubled by the conversation between the actor who is playing Berthold and Baron von Munchausen in the theatre:

"Gustavus! Adolphus! Albrecht! We're about to make off with the Sultan's treasure! We can't just stop! Berthold!"
"The name's Desmond mate! We're actors, not fragments of your imagination!" (Gilliam 45).

This tide between reality and delusion is most welcomed by the actor Eric Idle, Terry Gilliam's companion from the Monty Python crew. In David Morgan's interview, Eric Idle underlined these concepts. Eric Idle puts these into words:

When you first see Munchausen, he's played by this very awful actor with a silly nose, and you think, 'Oh no, it's not going to be this'-and it isn't! The Baron comes up out of the audience, and goes, 'No, it's not like this at all.' And takes you off into fantasy. So it's good the way the fantasy and the reality keep [overlapping], so you're never quite sure whether the Baron - in one scene for example, we've finally beaten Turks, and we win, and then he's shot dead. And we're going to a funeral and everything for him, and we cut back to the stage and the Baron says, 'that was just one of the many occasions on which I've met my death!' It's a nice joke. Very strange (4).

This ending is similar to 12 Monkeys (1995), are both sum up the idea of seeing one's own death, and indirectly, rebirth. In relation to reality/delusion, real figure/statue takes place. In the very beginning of the film, it is the statue of Baron Munchausen right in the middle of the city, which is later on placed in the memorial of Baron Munchausen's and his grave. While the audience is watching the movie no false perception of time disturbs them since the entire trick appears at the end. Actually, the idea that the Baron would protect them is given symbolically in that beginning scene. It is shown that a few people take the statue's broken off head as a shelter. This also foreshadows the solution of the Baron for saving the city. As I have mentioned before, he offers his head to the Sultan and there lies the head of the statue blown up by the Sultan. To return to the statue/real relationship, at the time of Baron Munchausen's assassin by Horatio Jackson, the Azrael statue in front of him comes to life. Suddenly the statue cracks and with the same form and posture, the real angel of death comes out of it and flies towards the Baron. In the next scene, we see that it has taken the form of Doctor Death and takes the fire of life from him. Death might appear as a better solution for the sake of Baron Munchausen. As Horatio Jackson points out, it is the world where "everything is analyzed, quantified, measured, rationalized." And the Baron's answer is that world is not suitable for him, he is old, sick and tired of not being believed (McCabe 132). Yet this is the "Age of Reason"

as Gilliam titles in the beginning of the movie. The camera technique creates a relationship between statue/real and the statue, Berthold's long legs are re-created to run fast, where the upper part of him is still Eric Idle (Idle 1).

In fact, this is the way the whole film has created. It is a fantasy being real. The story of Baron Munchausen, who is against the laws of nature by his own free will, is visualized by Terry Gilliam (Morgan, The Criterion Collection 1). It is like Terry Gilliam making his dreams come into being. Yet he claims that, just as in the film the reality and delusion are intervened, so in his reality, similar things occurs:

"I don't seem to dream as much as I used to. They really take place when I'm awake. I get frightened sometimes because I don't know: it comes and goes, everything's always shifting. I haven't had any good dreams for a long time; I usually get 'em when things are going really bad. Then I dive into dreams, I escape that way..." (Gilliam, Dream: The Face Interview 3).

Just in the same way, Gilliam's dreams become visible to the audience. And similarly, this is what Baron is trying to do. He even tries to convince all other people to believe in his reality.

3.3.3 TECHNIQUE AND SETTING

Some of the delusional and paranoid states within the film came into being technically. The way Gilliam makes delusional visions real is outstanding. The exterior setting is completely like fairy tales. The exaggerated colors of heavy smoke strengthen this feature of magical atmosphere. In the opposite way, interiors are created within a close relationship with our daily lives in terms of colors. The oriental settings of the Sultan's palace and Vulcan's place have 'daily life' colors, however they have a magical theme within the context of the setting. The fountain setting where Venus and Baron dance is one of these magical settings which was first planned to be shot at Villa d'Este in Rome with all these fountains. Yet, as Gilliam could not get the permission to use the set, he, again, makes his dream come true by creating the place (Gilliam, The Starting Gate 2). Nevertheless, Venus's representation is of another delusional state. On her arrival, from the very beginning an indirect touch of Botticelli can be sensed:

As the music swells, a shell, accompanied by CHERUBS, rises from a pool of water. The shell opens, revealing a beautiful naked GIRL...standing exactly like Botticelli's Venus. HANDMAIDENS appear, borne on the wind from somewhere in the room and flutter around her with her robes...and then are gone...VENUS is now dressed and seated in the great shell (Gilliam McKeown and 85).

The scene is so much on the side of hallucination that Gilliam defines Venus's dance as an animation: "Her surreal

act resembles a Monthy Python cartoon" (Gilliam, Mad adventures of Gilliam 3). With the usage of camera technique, Baron and his fellows' arrival at the Vulcan include a play of perception. Baron and his fellows find themselves in a little crater. The difference in size occurs as Baron and his fellows are so small and the others as giants. During their conversation, the shot from Vulcan's shoulder favoring Barin from a high angle Baron enlarges Vulcan's being. Similarly Vulcan is shot from a low angle from Baron's shoulder. Yet, as Baron saves himself from the crater we see that both Baron and Vulcan are of the same size. Hence the theory of different sizes which is also supported by the dialogues collapses. However, Gilliam takes this play of perception further in Vulcan's tearoom. By a great contrast of Vulcan's unclean, masculine and large appearance, his tearoom appears as neat, feminine and little. His room is an 18th century salon, "rather that swilling wine he's having them drink out of these demitasse cups" (Gilliam, Munchausen at the starting Gate 2). Hence the alteration of a scene where Baron and Vulcan are drinking goblets of wine into a neat tea party supports the perception of visual pun (Gilliam, Mad Adventures of Gilliam 4). This play in the perception continues as they leave the place by falling into a vortex. From the center of the vortex they come out from the other side of the world. At that moment the upside down position of the camera still reflects that false perception. It is shown as if the sea and sky were reversed. What is more, first the legs reach the surface of the borderline of sky and the sea

as they are in water. So, once again, Gilliam shows his talent to create a delusional state in the film.

In addition to the Vulcan scene, in the moon scene, the reality and delusion borderline is also ambiguous. First of all, the arrival in the moon is completely magical. After the storm the ship reaches the shores of the moon, the camera shows the black sky then pans to Baron's hand which is touching the sand. The lighting, just suitable to a fantasy, changes as the ship arrives, and shows the water being replaced by sand. As the ship draws closer to the shore, by the increased illumination, the water transforms into sand. At the back, we recognize a metal axis construction and a isolated house. As the music is added after this silence, it is foreshadowed that weird things are going to happen. The ship moves through a path of two-dimensional houses. The feeling of suspicion starts blooming out. The gap between the image and the sound underlines this feeling of suspicion. The ovation of the nation is heard in exuberance, but what we see is a deserted place with paperwork decoration and lacking any kind of joy that is related to living. The uneasy feeling reaches its peak as the ship bumps into the décor at last. At that moment we hear a door closing sound, and see the Baron and Sally are imprisoned in this prison of two-dimensional setting. This is in fact one of the solutions of Gilliam, in the case of exceeding the given budget. At first, he had planned to make a crowded moon city, but he had to be content with two, the King and the Queen. McCabe defined this as the

"most Gillliamesque sequence" (McCabe 138). And for the decoration, he sticks the sketches to the boards and makes them move back and forwards and left and right. "I mounted them on plywood, colored them in with felt-tip markers and things. It's really crude, exactly like I used to do my animation," says Gilliam (McCabe 138). Moreover, the "result is bizarre and effective" (Stubbs 3).

The usage of famous people in unexpected roles drives the audience to its own self-suspicion. Suddenly approaching the singer Sting in the role of a wounded soldier, Robin Williams as the king of the moon or Oliver Reed as Vulcan makes the audience hesitate about the identity of the actors. As for the Baron, Gilliam has chose John Neville, who is completely suitable for this role, since his acting in fact belongs to theatre. Yet, within the film, this appears as an appropriate decision. His theatrically exaggerated speech and the way he lives his stories are the common points of this theatre background and Baron's being in the film. Nevertheless, he is telling stories from the theatre stage, be it fiction or real.

Consequently, the general atmosphere of the film The Adventures of Baron Munchausen (1989) might be approached creating no paranoid moods due to the web that creates the plot. From the very beginning, of a play in a film, this curiosity is cancelled by pre-telling the plot of the film. Yet, even this has been done before by the books written

about Baron Munchausen's stories. So, being an adaptation, moreover, being a legend among the children books' the feeling of suspicion is decreased to a some degree. However, what gives this film a paranoid taste is the way fantasy and reality is mixed. And this is done in parallel with the film itself. One not only questions the reality of the elements in the film, but he also questions whether or not reality is 'real' within the borders of the film. Just I as have mentioned in the previous chapters, the variants, the different people of the society are excluded by the society by imprisonment or by being named as criminals, mentally ill, etc. The name given for Baron Munchausen is "liar." And this connection between a lie and Baron Munchausen named a mental disorder. Munchausen Syndrome is "a condition characterized by the feigning of the symptoms of a disease or injury in order to undergo diagnostic tests, hospitalization, or medical or surgical treatment" (Merriam-Webster's Medical Dictionary 1997 1). According to another definition of Munchausen Syndrome and Munchausen Syndrome by Proxy is:

...characterized by a person intentionally harming (e.g. poisoning, wounding, etc.) themselves, usually to gain the care of others by assuming the role of a sick person...By Proxy, a person intentionally harms another person (often a minor child in his or her care), also presumably to gain access to the sick role and the attention that having someone be very sick brings (Mental Health Info Source 1).

Just like the term Baron Munchausen's slippery nature, paranoia in Terry Gilliam's films appears in such way. In his last film, this notion comes into view among the audience. In Fear and Loathing in Las Vegas (1998) caught within the

paranoia, mistrust and delusion triangle, the uneasiness of the audience reaches its peak.

3.4 FEAR AND LOATHING IN LAS VEGAS (1998) -

PARANOIA AS A SIDE EFFECT

Trying to find a way out of the chaos of delusion/real notions in Adventures of Baron Munchausen (1989), the audience, thanks to Terry Gilliam, this time finds himself in the delusions of two drug addicts in Fear and Loathing in Las Vegas (1998) (not to mention drugs' side effect of paranoid state). Though not touching the setting with his fantasies, Gilliam has a stable setting which is hallucinatory in its very nature. In this chapter, after giving some rough information about the plot, I will be concentrating on the process that the audience is in because of the visual atmosphere of paranoia. The paranoid infection of the audience requests identification of the audience as anticipation, because only in that way one can be influenced by the elements of a film. In order to understand this process of infection of the audience by paranoia, I consulted Metz reading of identification mainly in connection to

Baudry's points. Nonetheless, another point of discussion rises after the identification problem. As the identification process takes place, the audience appears to be capable of inferring knowledge from what is perceived. In order to decompose what is real or not, a kind of paranoid mode in gathering knowledge is essential. So, at that point, I find it valuable to confer with Lacan's ideas in Edgar Allen Poe's "Purloined Letter," on which I will be dwelling at the end of the chapter.

The film is an adaptation of a novel "Fear and Loathing," by gonzo author of the 60s and 70s, Hunter S. Thompson. Writing this book Thompson had the idea of getting a notebook to write his story directly and without editing it send it for publication (Fear and Loathing in Las Vegas 2). And in the film Gilliam follows the book with great loyalty (McCabe 173). Thus, just like in Cronenberg's Naked Lunch this film which is thought as unfilmmable, untranslatable into the language of cinema. The whole film, as the book, is a trip to Las Vegas, a trip from reality to delusion and delusion to reality. The film starts with the peaceful song "My Favorite Things" overlapped with the images from the 60s and the hippies, the activists' skirmish with the powers of the government. Then we are shown two people in a car riding in the desert to Las Vegas. One is Raul Duke (Johnny Depp), "a Doctor of Journalism" as he calls himself, and his attorney Gonzo (Benicio Del Toro). From the very beginning of the film it is as if the film is a kind of documentary about

drugs and the American Dream. From beginning to the end, these two friends are under the influence of different kinds of drugs. From the flashbacks, we know that they are sent to Las Vegas to report Mint 400 Desert Motor Race for a sports magazine. During the journey to they take a hitchhiker, and then run away from him with the paranoid fear that the hitchhiker would inform on them to the police for their drug usage. In Las Vegas they are lost in the delusions of the drugs and give up the report about the race, even fire Lacerda, their photographer for the magazine; lose themselves in the neon light delusional atmosphere of Las Vegas with the accompaniment of various drugs. Their trip continues in interior setting as well as the exterior. As the room service bills increase, Duke finds himself alone in the room and he also leaves the Hotel and decides to leave Las Vegas as well, yet he comes across a homosexual policeman on the way. Though he is ordered to leave that place, by a telegram from Gonzo left for Duke, Duke learns he has to go back to Vegas, This time to Flamingo Hotel, where a conference is held by the narcotic agents. To their new hotel room, Gonzo brings a girl, whose is not an adult yet, and feeds her LSD. Duke wants to get rid of her in a building full of police officers, and succeeds by exaggerating and distorting his aims about her. After she is gone, Duke's trip starts with adrenochrome. When he wakes up, he remembers last night's events by flashbacks with the help of his type recorder, where Gilliam shows the recorder as a supporter of memory. Then they find themselves on the road again, this time Duke

helps Gonzo to catch his airplane. And finally, as Duke returns to his hotel room, we see him writing.

3.4.1 Identification of the Audience:

By these chaotic representation techniques of paranoid states in this film, the audience is infected by this 'disease.' And this comes into being by the complementing of the spectator into the film by the identification process. In order to get a better understanding of this process, it is beneficial to concentrate on Metz's ideas. Yet, it is important to know that, through the identification process, the spectator gains (paranoid) knowledge, which will be the concern of the next topic.

Metz, in his argument in The Imaginary Signifier, concurs with the film's presence as a mirror. Yet this is the mirror that has the reflection of everything except the viewer's own body. The existence of every object on the screen is accompanied by the absence of the spectator. This absence comes into being by his own historical knowledge of his familiarity to the mirror. With the assistance of this knowledge he "is thus able to constitute a world of objects without having first to recognize himself within it" (Metz 46). Hence the information is given that the viewer is aware of the fact that "the objects exist, that he himself exists

as a subject, that he becomes an object for others: he knows himself and he knows his like: it is no longer necessary that this similarity be literally depicted for him on the screen, as it was in the mirror of his childhood" (Metz 46). Metz defines the image of the child in the mirror as an object, and draws its difference from the screen. Being a subject, "he cannot identify himself as an object, but only with the objects which are there without him. Thus, the absence of the subject gives the mission of looking to the spectator. Yet the environment is perfectly prepared for this atmosphere. The blockage between the auditorium and the exterior in terms of communication leads the audience's imprisonment to the screen" (Baudry 294-295). Though Baudry's implications tied up to another outcome of the mirror phase, I will be dealing more with Metz's perspective. The awareness of perceiving the imaginary in the cinema and the subject's self-knowledge about the possessor of the action, the awareness of the organs' process during this session and the physical place in the hall are what mainly differentiates Metz's argument from Baudry's. Before identifying with the image on the mirror, the audience "*identifies with himself, with himself as a pure act of perception*" (Metz 49). Only after this identification with himself, which leads to the transcendental identification with the camera in himself (which is the primary), the secondary identification may come into being.

Yet, this does not mean that Metz's argument is against the mirror phase. He is for the idea of the child's alteration of the image on the mirror to an other "I" in terms of identification (Metz 97). He uses Lacan's argument by the unification of the mirror phase to the relationship between the projector (and so between the audience) and the image on the screen. In relation to the mirror phase, Baudry states that:

It is to the extent that the child can sustain the look of another in the presence of a third party that he can find the assurance of an identification with the image of his own body. From the very fact that during the mirror stage a dual relationship is established, it constitutes, in conjunction with the formation of the self in the imaginary order, nexus of secondary identification. The origin of the self, as discovered by Lacan, is pertaining to the imaginary order effectively subverts the "optical machinery" of idealism which the projection room scrupulously reproduces. But it is not as specifically "imaginary," not as a reproduction of its configuration, that the self finds a "place" in the cinema (294-295).

The spectator then may identify himself with the character that is embodied within the film. Additionally, audience's identification with the actor has a common point with the character as the form of a human being. For Colin McCabe, the duty of the filmmaker is to get the attraction of the audience towards the screen to remind him of the communal relation to which is being shown (194-195). This is, in fact, the construction of the ideology in any kind of text:

"Ideology is produced within the work of literature, insofar as the artist is able to grasp and articulate the social changes taking place within the world of individuals and

feelings, within an ideology. Insofar as the reader is offered both a description and explanation of his or her life,...he or she may adopt the ideological viewpoint of the text," indicates MacCabe (193). Yet, even for this kind of description or explanation (which might cause an adaptation for a different kind of life), identical point for identification should take place between what the spectator sees and what is shown. So at that moment, the vital identification point of Metz enters the stage. The juxtaposition of the spectator's look with the camera's repulse shows its essentiality in his argument. Though the camera does not take place during this act, the projector stands in for the camera, representing it in the auditorium. Metz argues that the lack of such identification would cause a misconception and illustrates this with an example. The pan of the camera corresponds to the individuals turning of his head and since he is aware of this motion previously he is not astonished with such movement. Instead of rotating his head, the same thing is done only with his eyes, with the camera's guidance. The presence of the spectator in the film comes into being only by his look. Hence he is not the "perceived," instead appears as "perceiver" (Metz 49-55).

As the movie is about different states of minds and the roles of the anti-heroes, Duke and Gonzo, the director of photography had to reflect these states as well as controlling them. Before the production Nicola Pecorini offered different suggestions for these stages: "Different

stocks, filters, speeds, framing guidelines, etc. The movie definitely has a wide range of styles that help the telling of the story" (Fear and Loathing in Las Vegas 5). For Duke's LSD experience in the Mint Hotel's bar, the lizards are created in a human size and numbers of images of those are duplicated by a complex motion control camera and CGI techniques and splitscreen effect (Fear and Loathing in Las Vegas 7; McCabe 178). Speaking about the usage of techniques, Leonard Maltin defines the movie monotonous tone due to repetitive "close-ups of vomit and swooping camera movements at any and every opportunity" (1). On the other hand, Richard Porton defines Pecorini's wide-angle shots and Steadicam movements as a "virtuosic" talent (1). Yet all these techniques very well reflect the delusional outcome of LSD. Drug Action defines the state of LSD as "colors are heard and sounds may be seen" (Julien 256). Gilliam's imagery kneads sound and image in such a harmony that especially at the delusional scenes, the movements of the lines in the images, such as the designs of the carpets or wall papers, that the sound takes the position to be seen and vice versa. Also the style of composition in the face shots, when the lack of space over the head of the actors is united with the deformation of the image by wide-angle lens, an irritating feeling mounts for the audience. This lens also creates a paranoid feeling in the claustrophobic areas. When Duke enters the elevator with a typewriter in his hands, the shot with wide-angle lens from the top corner of the elevator, suggests Duke's suspicious and guilty position and attracts

attention with an increasing mistrust and terror.

Deformation also takes place in practice of sound. The music slows down to give the condition of the abuser at the time of drug usage. This happens so when Gonzo pours ether to the American flag, Duke gets pure adrenochrome. In addition, at the very moment Duke takes it by medicine dropper, the camera swings continuously and slowly as the drug captures the user's body. This swinging movement of the camera is repeated when any of our anti-heroes uses a drug in the car and their entrance to the Circus Bar. In the entrance of the Circus Bar, the clumsy walking of Duke is supplemented by a distorted shot (both by pan and tilt and close-up), by music and speech.

Nevertheless, the visual and sound techniques used in Fear and Loathing in Las Vegas (1998) very well support the theme of drug use. The way how LSD decreases an individual's usual capability of organizing reactions and perceptual changes in accordance to the drug may be so extreme that, it may lack the control of the individual (Julien 258). The paranoid situation of Duke is nothing more than that. In the hotel lobby, his fear makes him act in an inappropriate way, Combined with such experience, it results in his suspicion of the people around since Duke cannot cope with his situation. He also hides when the Hotel attendant opens the car's door for him due to the LSD he has taken before: "Nothing would describe the terror I felt," says he. Being lost in various

kinds of drugs in 1971, Duke's experience is not so different than Aldous Huxley:

...When the eyes are closed, visionary experience begins with the appearance in the visual field of living, moving geometries. These abstract, three-dimensional forms are intensely illuminated and brilliantly coloured. After a time they tend to take on the appearance of concrete objects, such as richly patterned carpets, mosaics, or carvings(66).

...In this country are seen buildings of indescribable magnificence, and its inhabitants tradition, or like the winged bulls, the hawk-headed men, the human-headed lions, the many armed, or elephant-headed personages of Egyptian, Babylonian and Indian mythology (67).

Nevertheless, as I have mentioned before, Duke's delusions appear as the moving designs of the carpets and the wallpapers, liquid mud on the floor and reptiles instead of Babylonian creatures or the fish headed receptionist, peanuts transformed into worms. In addition, still under the influence of LSD, Duke sees the war scenes on the TV as projected on the ceiling and the walls of their room. When he faces closely to the TV, the projection does not take place on his face in that scene. So, on the projected surfaces his body is not included to the screen, like Metz suggests. It is caused by his looks and the camera. When Duke sees the flames on the screen and touches them, he burns his hand.

To return to the identification issue, the usage of different kind of compositions and lenses that causes a separate perception from the 50mm objective perception, Jean-Louis Baudry, draws a parallelism with Italian Renaissance

perspective and composition orders. For him, the distinction between Renaissance and Greeks's orders are obvious. Where Greeks constructed an infinite and discontinuous, irregular usage of space in terms of creation a perspective, which also aimed a multi perspective for the organization of the theatre stage, Renaissance had "a conception of space formed by the relation between elements which are equally near and distant from the "source of life" (Baudry 289). In addition, positioning of the subject should be on the same level with the eye according to the visual pyramid. Gilliam's canted framing and swinging camera movements abandons this composition, mostly in the desert scenes. Also in the portrait shots, the centralization of the face creates nothing but a circular figure in the center that touches both the bottom and the top of the frame. Metz names the positions that are out of these traditions as "unusual" and adds that in such situation the spectator is reminded of his perceiver position again:

...because it is uncommon, the uncommon angle makes us more aware of what makes us more aware of what we had merely forgotten to some extent in its absence: an identification with the camera...The ordinary framings are felt to be non-framings: I espouse the film-maker's look (without which no cinema would be possible), but my consciousness is not too aware of it. The uncommon angle reawakens me and (like the cure) teaches me what I already knew. And then, it obliges my look to stop wandering freely over the screen for the moment and to scan it along more precise lines of force which are imposed on me. Thus for a moment I become directly aware of the *emplacement* of my own presence-absence in the film simply because it has changed (55).

Another tool for identification takes the audience in and out of the frame. At the moment when a character looks at the other one who is off-screen or vice-versa, the one who is off-screen creates an indirect avenue for the look of the spectator. "...everything that is out-of-frame *brings us closer to the spectator,*" indicates Metz. Nevertheless, both the character off-screen and the spectator, who is off-screen as well, have a common point. And with this similarity, for Metz, identification occurs as the spectator's look again takes place in the film: "as we see through him, we see ourselves not seeing him" (Metz 56). Yet, from my point of view, just before the peak of awareness, just before we recognize what we already know, the floating feeling between the state between the recognized and which would be recognized, can be considered as a mode of paranoia. In other words, just before getting the whole understanding of the situation, the audience is covered with this uneasy feeling which is paranoia.

3.4.2 Paranoid Knowledge

The look that is searching for knowledge to divest itself of this uneasiness puts the audience in a paranoid position. This search comes into being in the effort of distinguishing the delusion from the real on the screen. As I have mentioned in the previous chapters, Gilliam's additional creations in terms of setting and costume increase the delusional atmosphere in his films. This time, the

characters' physical appearances are created. Gilliam chose two good looking actor, Johnny Depp and Benicio Del Toro, and made them suitable for this atmosphere. However, unlike Gilliam did in his previous films, he left the setting nearly untouched or rebuilt due to Las Vegas's nature. Not having found 1971's Las Vegas in the 90s and not having enough budget to build Las Vegas again like Martin Scorsese did for Casino (1995), Gilliam united different settings in the editing (Fear and Loathing in Las Vegas 5). The whole film had the existing settings including the circus, but excluding Carousel Bar (the heart of America), the courtroom, and Matrix Club. These three remind the audience that Gilliam's touch in the sets. After all, Las Vegas's nature is sparkling, dreamy and delusional. It is the heart of the America:

GONZO

I hate to say this, but this place is getting to me. I think I'm getting The Fear.

DUKE

Nonsense. We came here to find the American Dream, now we're right in the vortex you want to quit. You must realize that we've found the Main Nerve.

GONZO

That's what gives me The Fear.

The question whether the events are delusions or not appears in the very beginning of the film. After Duke's words "drugs began to take hold," it is Duke again who is driving the car in the desert, moving intermittently. As the camera shows his face with a close-up, the reflections of bats can be seen on his sunglasses. The lack of any flying creature

proves that this is his delusion. Just being relaxed by information, the audience gets irritated, after Duke stops the car, describes the drugs he has as standby and gets into the car again and drives away. When the camera tilts, what the audience sees is a dead bat lying on the ground. Thus the border between the real and delusion is blurred. Throughout the film, the exit is shown from this labyrinth of suspicion by giving extra information about the subject. That is, the spectator is sometimes aware that it is a delusion when Duke or Gonzo is shown or told to be taken a drug. Indeed, there are other elements that stand on such borderline like in other Gilliam films. The attitudes and mimics of Johnny Depp, for example, appears like a "stylized cartoon" (Melcher 2). Throughout the film, acting like Thomas Hunter, Duke comes across with the real Hunter in the film, as he has a flashback of Matrix Club. In addition, when Duke tries to leave Mint Hotel, the attendant brings him a telegram though it is for Thomas Hunter. In the Flamingo Hotel room, the ketchup in the human form as a line with the knives plays the real/delusion game with the equipments of ketchup/blood.

The authority figures again appear as a message through radio (telling drug abuse killed many soldiers in Vietnam), documentary (describing the addict and warning them), as a sign near the road to Las Vegas ("Do not gamble with Marijuana"). However, this consistency is broken when a cop wants nothing but to kiss Duke on the highway. This inconsistency becomes delusional in the Narcotic conference.

The blue dreamy lighting of the hall, the shot of the lecturer from low angle is accompanied with a hysterical laughter. At that moment one wonders if this is one of the bad trip of the characters, which is in fact not.

Another tide between the real and the delusion takes place among Duke's voice over and voice in the diegesis. In the beginning of the film, as they get a hitchhiker from the desert, Duke sits in the front seat both thinking and talking:

DUKE's mouth moves intermittently-sometimes in sync with the words, sometimes not.

DUKE V/O

If so-well, we'll just have to cut his head off and bury him somewhere. Because it goes without saying that we can't turn him loose. He'd report us at once to some kind of outback Nazi law enforcement agency, and they'll run us down like dogs...

DUKE

(loud to himself)

Jesus! Did I say that?

DUKE V/O

Or just think it? Was I talking? Did they hear me?
(Gilliam and Tony Grisoni 16)

Mary Ann Doane, in her article "The Voice in the Cinema" emphasizes the uncanny impression of the division of voice and the actor's body in silent film (335). The search for the source of the sound, moreover, the most familiar sound to the human, is an attempt to leave this uneasy position. "The public, fascinated by the novelty, wanting to be sure they were hearing what they saw, would have felt that a trick was

being played on them if they were shown the words coming from the lips of the actors" (Jacobs qtd in Doane 336). Further more, as for the interior monologue, Doane states that though voice and body take place on the screen at the same time, voice being outside of the actor, represents the inside. Yet, in this case of Duke's speech, voice is both interior monologue and dialogue and voice over. So, since the audience's astonishment cannot identify the situation at that time, the paranoid thought appears.

Additionally, with that monologue, it is also clear that Duke is making connections between events and creating a plot. This is one of the paths that one can reach this understanding. In order to get a better understanding of the relationship between paranoia and knowledge, I find it beneficial to take Lacan's reading of Poe's "Purloined Letter."

Lacan states that paranoia is the notion of lack of belief in the symbolic order and in the Other as its backer. In addition, paranoia can be considered not only a topic that belongs to psychosis, but sometimes it is a form of detection. Moreover, it is a problem of knowledge and speech, which a kind of paranoid knowledge notifies the comprehension of anything. The speech is always in inverted mode which needs to be inverted again as the Other sends the message to in that mode (Lacan, Seminar 3: 36). This is the track that Edgar Allen Poe's detective Dupin chooses to find the place

of the letter. At that point, something similar to audience/screen identification happens. That is, in terms of identification, just as the audience does, detective Dupin places himself in the Other, with the help of paranoid analysis, he gets the deciphered message. Borch-Jacobsen defines paranoid knowledge as "another name for the modern's representational knowledge, where everything is an object (of perception, inspection, appropriation) for a subject" (57). In order to comprehend the issue of paranoid knowledge, Lacan uses another story: "three convicts are shown two black patches and three white ones; one is affixed to the back of each man, and they are left together in the room. The first to ascertain the color of the patch on his back will be allowed to go free. Each convict divines that his patch is white, by the same process: figuring out what the other two would do if he were black, and waiting for them to do it, which they don't" (Flieger 10). Anthony Wilden clarifies this subject in Language of the Self by giving voice to the convict number 1: "If I were black, the second guy would know if he were black that the third guy would see two black patches, thus would know he must be white and would leave. The third guy doesn't leave, so if I'm black, the second guy would know he's not black, but white, and he would leave. He doesn't. So I am not black, I am white" (Wilden qtd in Flieger 13). The parable points out the paranoid knowledge's maintenance by projective identification and this is done both through other convict's and by the convict's own perspective. According to Lacan, "knowledge is paranoid since

it is identificatory and imitative (Borch-Jacobsen 57) and adds that the intersubjective knowledge is attained by a certain kind of paranoia. It has the feature of projective thinking and inference and this leads to create connection between every single thing. In other words, in paranoid mode, one builds his own story by "taking the place of the Other," just like Poe's detective does by thinking like his challenger. The story of the convicts indicates that one's own subjectivity is embodied by a close relationship to others, as Lacan points out "you never look at me from the place where I see you" (Lacan, Seminar 11: 74). "...every subject is formed by introjected images of the others; she 'hears voices' that her own, or rather, the voice she hears from beyond is her own 'letter,' returning to her as the answer from the other. This is the voice of the unconscious...a projective (counter) transference" (Flieger 11). And this has a strong parallelism with Poe's letter which arrives "always at its destination" (Lacan, Purloined Letter Seminar 14). So, the audience and Dupin take place on the same side by approaching the issue with suspicion. The audience puts himself in the shoes of Gilliam, Duke, Gonzo, and following Metz's argument, the camera to acquire an understanding of the events. As a result of his act, he compares his datas with his common sense to create a harmony within himself. What is more, as I have argued in the previous chapters, common sense is a product of panopticon. It is constructed by doctors, psychologists, police, etc.

Hence, the path Dupin takes to find out the letter is far from any kind of possibility of paranoia as an illness, since the nature of knowledge is paranoid which requires mistrust, doubt and alertness. So, Dupin is not "duped" by strolling "outside the normal point of view" (Flieger 12). Hence, a distinction is made between modes of paranoia by Lacan. On one hand it is a psychotic disorder in which the person makes connections and creating plots (Lacan, Seminar 3: 42) -just like Schreber has by the vision of creating a new human race as a result of in a sexual intercourse with God. On the other hand, it is the alert mode not to be duped in daily life. Or, paranoia is the state of every subject in the daily modern.

In conclusion, Terry Gilliam's projected hallucinations reach at the audience. However, during this process, this projection brings paranoia to the viewers. Being in the dilemma between delusion and the real, the audience first has to be in the state of identification with the projected image. Only after this stage is the spectator included in a mode of searching the real knowledge with suspicion. In other words, it is his suspicion that leads him to knowledge. However, due to knowledge's paranoid nature as Lacan indicates, paranoid area widens as the audience tries to break this vicious circle of an exit. That is, the paranoid mode of knowledge is stable for the audience since under any circumstance it cannot be excluded. So, with knowledge positioned in the film, the film starts acting just like as

drug resulting in hallucination. At any rate, as a result of Gilliam's hallucination's projection, identified with the camera and other elements I have mentioned, the confusion that the audience is in might be considered as an indirect hallucination.

4. CONCLUSION

Throughout these four films of Terry Gilliam, paranoia and its subtiles are represented in a circulatory mode. In all of these films, the notion of paranoia takes place both in the diegesis and between the films and the audience. That is to say, in 12 Monkeys (1995) for example, the relationship between the suspicion of the government is visualized by the paranoid behaviors of the authorities which result in focusing on an element of control mechanism, which is confinement and surveillance. A well-known case in paranoid disorders, the persecutory feeling of the individual that "someone is spying on me" is transformed to a macrocosm where authorities are spying on their inhabitants. The source of this paranoia is the authorities, as I have mentioned, which find its continuation in the employee (Dr. Raily), and reaches Cole, even making him suspicious of himself. The participation of the audience is managed by presenting images that he has already known (like the psychiatrists, doctors, and police) and by the game of receiving knowledge. Cole never stands up and mentions that he wants to go to the

Florida Keys. This 'key' word is given to him and the audience many times. And at the end it is the audience who gets the real meaning of it, not Cole. His death comes into being both by the authorities of the future and the present at the airport where he and Dr. Railyly are leaving for the Florida Keys. Similarly, in Brazil (1985) the slogans of the same mechanisms are placed there for the audience. None of the characters in the film indicate that she/he is aware of such writing. Torture, a subtitle of the control mechanism, is supporting the persecutory feeling and the unification of many time periods destroying the state of belonging create and intensify the paranoia. This time, taking authorities as a source, paranoia finds its continuation in its helpers (Helpman, Kurtzman, Jack), reach Sam and even make him suspicious of the woman in his dreams. This dilemma between the dreamy, delusional states and reality in also the main concern in The Adventures of Baron Munchausen (1989). In this film, it is again the authorities (Horatio Jackson who supports rational thinking) as the source. Then the paranoia is about the society at first, by their mistrust of the Baron and Sally. In fact, thinking of the real source and the receiver of paranoia, Gilliam, as the very starting point, and the audience as the receiver, come into mind. This idea has strong connections in his last film, Fear and Loathing in Las Vegas (1998). Though the discussion in that chapter is suitable for the other films that I have discussed here, mainly being about drugs and delusions, it obtains a suitable atmosphere for the identification of the audience, and how

the distinction of real and delusion is made by paranoid mode. After all, it is Gilliam's projection from his filter imposing paranoia and its elements to the audience. His black, humorous perspective makes the audience step on the keywords of paranoia one by one. In addition to delusion, the spectator witnesses aggression, persecution in plot, suspicion, aloofness both in the plot and within himself (by being in a paranoid mode and by being situated isolated in the auditorium for such state). In addition, by the nature of Gilliam's films' 'hard to follow' feature and Gilliam's 'supernatural' settings, the audience finds itself in an additional paranoia. Hence, starting from Gilliam, strolling among the authorities and its members, touching the society and the individual, and by reaching the audience, paranoia is no different than any other contagious disease. What is more, any kind of resistance of the spectator to paranoia in Gilliam includes paranoia again. And trying to create an antidote results in this contagious disease again. In other words with an attempt to avoid paranoia one falls back to paranoia again.

REFERENCES

- The American Heritage® Dictionary of the English Language. Electronic Reference Publishing-Houghton Muffin, 1996.
- Baudry, Jean-Louis. "Ideological Effects of the Basic Cinematographic Apparatus." Narrative, Apparatus, Ideology: A Film Theory Reader. Ed. Philip Rosen. New York: Columbia UP, 1986.
- Borch-Jacobsen, Mikkel. The Absolute Master. California: Stanford UP, 1991.
- Burgin, Victor. In/Different Spaces. California: University of California Press, 1996.
- Chadwick, Paul, Max Birchwood and Peter Trower. Cognitive Therapy for Delusions, Voices and Paranoia. West Sussex: 1996.
- Clark, Craig J. "Terry Gilliam: The Man, The Myth, The

Filmmaker." <http://home.earthlink.net/~cj/gilliam.htm>

Colby, Kenneth Mark. Artificial Paranoia; a Computer Simulation. New York: Pergamon Press, 1975.

Çabuklu, Yaşar. "Kapatılma ve İktidar." Varlık. 1117 (2000): 53-55.

Deflem, Mathieu. "Michael Foucault." April 1999.
<http://www.sla.pudue.edu/people/soc/mdeflem/zfouc.html>

Dickson, Christa. "Bugs in a Machine." 20 Sept 1999.
<http://www.public.coe.edu/~crdickso/brazil.htm>

Doane, Mary Ann. "The Voice in the Cinema: The Articulation of Body And Space." Narrative, Apparatus, Ideology: A Film Theory Reader. Ed. Philip Rosen. New York: Columbia UP, 1986.

Ebert, Roger. Brazil. 17 Jan 1986. http://www.suntimes.com/ebert/ebert_reviews/1986/01/38231.html

Ergüden, Işık. "Kapatılmanın Anlamı ve Anlamsızlığı Üzerine." Varlık, 1117 (2000): 49-51.

Fear and Loathing in Las Vegas. rVision/The Big Gun Project, Universal City Studios Productions, Inc.: 1998.
<http://iproject.net/oldWFH/fearandloathing/index.html>

Fleiger, Jerry Aline. "The Listening Eye: Postmodernism, Paranoia And the Hypervisible." <http://muse.jhu.edu/demo>

/diacritics/26.1er_baudrillard.html

Foucault, Michael. Madness and Civilization. London:
Routledge, 1987.

---. Discipline and Punish. New York: Vintage Books,
1979.

---. "Foucault ile Söyleşi." Interviewer: B. Morawe.
Varlık, 1117 (2000): 45-49.

---. Power/Knowledge. Brighton: Harvester Press, 1980.

Freud, Sigmund. The Standard Edition of The Complete
Psychological Works of Sigmund Freud. 24 vols.
London: The Hogart Press Limited, 1986. Vols. 1-3-
12-14.

Frittz, Trond. "Brazil FAQ."

http://www.trond.com/brazil/b_faq01.html

Frosh, Stephen. Identity Crisis. London: Macmillan Education
Ltd, 1991.

Gilliam, Terry, dir. Fear and Loathing in Las Vegas. Prod.
Patrick Cassavetti. With Johnny Depp, Benicio Del Toro.
Universal, 1988.

---. 12 Monkeys. Prod. Charles Roven. With Bruce Willis,
Madeline Stowe. Universal, 1995.

- . The Fisher King. Prod. Debra Hill. With Robin Williams, Jeff Bridges. Columbia, 1991.
- . The Adventures Of Baron Munchausen. Prod. Thomas Schuhly. With John Neville, Eric Idle. Columbia, 1989.
- . Brazil. Prod. Arnon Milchan. With Jonathan Pryce, Robert De Niro. Universal, 1981.
- Gilliam, Terry. "Dreams: *The Face* Interview." Interviewer: Ian Penman. 18 August 1997.
<http://www.smart.co.uk/dreams/tgface.htm>
- . "MUNCHAUSEN at the Starting Gate." Interviewer: David Morgan. 1987.
<http://members.aol.com/morgands1/closeup/text/gillsept.htm>
- Gilliam, Terry and Charles McKeown. The Adventures of Baron Munchausen. New York: MCA Music Publishing, 1988.
- Gilliam, Terry and Tony Grisoni. Not the Screen Play to Fear and Loathing in Las Vegas. New York: Applause Books, 1997.
- Hamel, Keith James. "Modernity and Mise-en-Scene: Terry Gilliam and Brazil." *Images Journal*. 19 Sept 1999.
<http://www.imagesjournal.com/issue06/features/brazil.htm>
- Huxley, Aldous. Moksha. London: Harper Collins Publishers, 1994.

Idle, Eric. "The Adventures of Baron Munchausen."

Interviewer: David Morgan. 1992.

<http://members.aol.com/morgands1/closeup/text/idle.htm>

James, Nick. "Time and the Machine: Terry Gilliam Reflects on the Strange Visual World of '12 Monkeys.'" Sight and Sound, Apr. 1996: 14-16.

Julien, Robert M. The Primer of Drug Action. New York: W.H. Freeman And Company, 1992.

Kastner, Erich. Palavracı Baron. Trans. Akşit Göktürk. İstanbul: Can Yayınları, 2000.

Keskin, Ferda. "Büyük Kapatılma." Varlık, 1117 (2000): 41-45.

Lacan, Jacques. The Seminar of Jacques Lacan. NY: W.W. Norton, 1993. Vols. 3-14.

---. Seminar on The Purloined Letter.

http://chaucer.library.emory.edu/carroll/lacan_page/lacan_text.html

Laplanche, Jean and J. B. Pontalis. The language of psycho-Analysis. London: Hogarth Press, 1973.

MacCabe, Colin. "Theory and Film: Principles of Realism and Pleasure." Narrative, Apparatus, Ideology: A Film Theory Reader. Ed. Philip Rosen. New York: Columbia University

Press, 1986.

Maltin, Leonard. Leonard Maltin's Movie and Video Guide.

"Adventures Of Baron Munchausen." 1998-2001

[http://www.amazon.com/exec/obidos/ASIN/6304352611/
qid%3D939966327/sr%3D1-3/002-6240892-8520835](http://www.amazon.com/exec/obidos/ASIN/6304352611/qid%3D939966327/sr%3D1-3/002-6240892-8520835)

---. "Fear and Loathing in Las Vegas." <http://www.amazon.com/exec/obidos/ts/video-reviews/078322831>

Marker, Chris, dir. La Jetee. Prod. Anatole Dauman. With
Jean Negroni, Helen Chatelain, Davos Hanich,
Jacques Ledoux. Argos Films, 1962.

Mathews, Jack. The Battle of Brazil. NY: Applause Books,
1998.

McCabe, Bob. Dark Knights and Holy Fools. London: Orion
Publishing Group, 1999.

Melcher, Ralph. "Vegas Vortex: Strange Nostalgia." June 1998.
<http://www.ctheory.com/event/e064.html>

Mental Health Info Source. "Expert Archive - Consumer." CME
Incorporated. 1999-2000. [http://www.mhsource.com/expert/
consumer.html](http://www.mhsource.com/expert/consumer.html)

Merriam-Webster's Medical Dictionary, Network Edition.
Merriam-Webster's Incorporated, 1997.

Metz, Christian. The Imaginary Signifier. Bloomington:

Indiana UP, 1982.

Morgan, David. "The Mad Adventures of Terry Gilliam" from
Sight and Sound. 1988.
[http://members.aol.com/morgands1/closeup/text/sandsmun.
htm](http://members.aol.com/morgands1/closeup/text/sandsmun.htm)

---. "The Adventures of Baron Munchausen: Essay for *The
Criterion Collection* special edition laserdisc." 1992.
[http://members.aol.com/morgands1/closeup/text/munchessay
.htm](http://members.aol.com/morgands1/closeup/text/munchessay.htm)

Orwell, George. Nineteen Eighty-Four. Middlesex:
Penguin, 1949.

"Paranoid Personality Disorder." Internet Mental Health
1995-2001. <http://www.mentalhealth.com/fr20.html>

Paker, Robert. Miasma. Oxford: Clarendon Press, 1996.

Penley, Constance. "Time Travel, Primal Scene, and the
Critical Dystopia." Camera Obscura 15 (1986): 66-
85.

Porton, Richard. "Fear and Loathing in Las Vegas."
[http://www.Rottentomatoes.com/click/source171/
reviews.php?sortBy=movie&page=2&rid=90169](http://www.Rottentomatoes.com/click/source171/reviews.php?sortBy=movie&page=2&rid=90169)

Rogers, Robert. Self and Other: Object Relations in
Psychoanalysis and Literature. NY: NY UP, 1991.

Scorsese, Martin, dir. Casino. Prod. Barbara De Fina.

With Robert De Niro, Sharon Stone. Universal, 1995.

Silverman, Kaja. The Acoustic Mirror. Bloomington:

Indiana UP, 1988.

Stubbs, Phil. "*Dreams: The Adventures of Baron Munchausen* -

Production." 24 March 1998 [http://www.smart.co.uk/
dreams/bprod.htm](http://www.smart.co.uk/dreams/bprod.htm)

Symbolic Analysis. [http://www.multimania.com/brazil/GB/
analyse.htm](http://www.multimania.com/brazil/GB/analyse.htm)

Thakur, Manavendra K. "Adventures of Baron Munchausen."

<http://www-tech.mit.edu/V109/N15/baron.15a.html>

Wollen, Peter. "Terry Gilliam." Spellbound. British Film

Institute. London: Hayward Gallery, 1996.