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Candidate session number

Candidate name

School name

Examination session (May or November)

May

Year

2015

Diploma Programme subject in which this extended essay is registered: Film

(For an extended essay in the area of languages, state the language and whether it is group 1 or group 2.)

Title of the extended essay: The Intrusive Gaze: To what extent does the portrayal of voyeurism differ between classic Hollywood and Polish cinemas? An in-depth study of Alfred Hitchcock's Rear Window (1954) and Krzysztof Kieslowski's A Short Film About Love (1988)

Candidate's declaration

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The extended essay I am submitting is my own work (apart from guidance allowed by the International Baccalaureate).

I have acknowledged each use of the words, graphics or ideas of another person, whether written, oral or visual.

I am aware that the word limit for all extended essays is 4000 words and that examiners are not required to read beyond this limit.

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Date: 10/12/14

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Please comment, as appropriate, on the candidate's performance, the context in which the candidate undertook the research for the extended essay, any difficulties encountered and how these were overcome (see page 13 of the extended essay guide). The concluding interview (viva voce) may provide useful information. These comments can help the examiner award a level for criterion K (holistic judgment). Do not comment on any adverse personal circumstances that may have affected the candidate. If the amount of time spent with the candidate was zero, you must explain this, in particular how it was then possible to authenticate the essay as the candidate's own work. You may attach an additional sheet if there is insufficient space here.

What most impressed me about this essay was the student's very good understanding of the wide variety of nuance in voyeurism in film. The growth of the essay between original, somewhat superficial idea, the draft and the final version was enormous. This is because _____ worked steadily and continuously over a long period of time to grapple with the films and the concepts underlying them. He listened well to feedback given at the first draft. In the viva voce, _____ commented that the greatest amount of time was spent juggling with the specific research question and that it wasn't until nearly all the research was done that he was able to organize his thoughts and analysis of the two films in comparison. This is clear in the final work, which is well structured and argued. The conclusions reached derive directly from the analysis and provide a thoughtful response to a complex and sophisticated film theory.

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I have read the final version of the extended essay that will be submitted to the examiner.

To the best of my knowledge, the extended essay is the authentic work of the candidate.

As per the section entitled "Responsibilities of the Supervisor" in the EE guide, the recommended number of hours spent with candidates is between 3 and 5 hours. Schools will be contacted when the number of hours is left blank, or where 0 hours are stated and there lacks an explanation. Schools will also be contacted in the event that number of hours spent is significantly excessive compared to the recommendation.

I spent hours with the candidate discussing the progress of the extended essay.

Supervisor's signature: _____

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Assessment form (for examiner use only)

Candidate session number		
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Achievement level

Criteria	Examiner 1	maximum	Examiner 2	maximum	Examiner 3
A research question	2	2		2	
B introduction	2	2		2	
C investigation	4	4		4	
D knowledge and understanding	4	4		4	
E reasoned argument	4	4		4	
F analysis and evaluation	4	4		4	
G use of subject language	4	4		4	
H conclusion	2	2		2	
I formal presentation	4	4		4	
J abstract	2	2		2	
K holistic judgment	4	4		4	
Total out of 36	36				

Name of examiner 1:
(CAPITAL letters)

Examiner number:

Name of examiner 2:
(CAPITAL letters)

Examiner number:

Name of examiner 3:
(CAPITAL letters)

Examiner number:

IB Assessment Centre use only: B: _____

IB Assessment Centre use only: A: _____

The Intrusive Gaze: To what extent does the portrayal of voyeurism differ between classic Hollywood and Polish cinemas? An in-depth study of Alfred Hitchcock's *Rear Window* (1954) and Krzysztof Kieslowski's *A Short Film About Love* (1988)

✓
Well researched, insightful & thorough - does extremely well & supported by references to secondary sources & close textual references & analysis.
Very well done.

Session: May 2015

Word Count: 3,996

Number of Pages: 22

Abstract

This Extended Essay compares the portrayal of voyeurism in Krzysztof Kieslowski's *A Short Film About Love* (1988) and Alfred Hitchcock's *Rear Window* (1954). The value of investigating this question lies in the fact that one can begin to understand how different cultures deviate from the standard depiction of voyeurism that originated from Hollywood.

At the beginning of the process I knew that the two films I choose would be critical for my analysis. *Rear Window* is considered the standard in the portrayal of voyeurism. I therefore knew that there would be countless analyses of that film online or in secondary literature such as DVD commentaries and Truffaut's *Hitchcock*. I contrasted this to the rather underground Polish film *A Short Film About Love* to compare how films have veered off of the standard depiction of scopophilia. To go about answering the question I watched the films several times. When researching *Rear Window* I referred to the technical analyses of numerous film critics and theorists. *A Short Film About Love* was however my own technical analysis and was backed up by information found in Kieslowski's interviews and DVD commentaries.

I started to find that the two films differed in almost every regard. Composition bore a lot of similarities to both films through the integration of point of view shots. Although *A Short Film About Love* and *Rear Window* occupy themselves with the same subject matter, Kieslowski's portrayal of voyeurism is different. Most obviously seen through the lack of sound and the circular narrative structure.

In conclusion, I realized that Hollywood does not leave anything to the imagination whereas *A Short Film About Love* is a much more intimate and subtle portrayal of voyeurism. However, what both films have in common is that both successfully make the audience complicit in the characters' transgressions.

Word Count - 300

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Introduction

When we watch cinema, we submit ourselves to observing the lives of others from the periphery. We are not physically touched by what happens on the screen, but the lives of characters unfold before us without their consent. A voyeur is defined as someone who receives pleasure by observing others without their knowing. Voyeurism is morally suspect and punishable by law; however, it constitutes the foundation of cinema. Although we may claim that we are a passive watcher, the inescapable conclusion is that a film audience is a guilty voyeur. Alfred Hitchcock and Krzysztof Kieslowski address and explore the social implications of voyeurism as a cultural phenomenon in their respective films, *Rear Window* (1954) and *A Short Film About Love* (1988).

In *Rear Window*, photographer L.B. Jeffries is bound to a wheelchair because of a broken leg, which causes him to spend his time observing the lives of his neighbors in his apartment complex. Once he suspects that his neighbor murdered his wife, the plot becomes morally ambiguous, as both parties, the observed and the observer are guilty of wrongdoing. Similarly, in *A Short Film About Love*, 19-year-old Tomek watches his neighbor, Magda, with a telescope and consequently falls in love with her. As the film advances, the audience becomes aware that the role of the watcher and the watched switch.

Voyeurism, or scopophilia, is an essential aspect of film, and has been integrated into numerous film theories (Nelmes 229). The gender theory states that, "the pleasure gained from looking (scopophilia) is a male pleasure and 'the look' in

cinema is controlled by the male and directed at the female" (MacKinnon 167).

Additionally, the psychoanalytical film theory depicts voyeurism as, "not merely suspect, but inherently evil" (Hanson 13). Voyeurism is central to the plot of both of these films, making me question: To what extent does the portrayal of voyeurism differ between classic Hollywood and Polish cinemas?

Examination of the sociopolitical conditions of the two producing countries reveals that the differences in the cultures of origin are clearly reflected in the two films' respective definitions of voyeurism. Under a communist regime in 1988, Poland's citizens were subjected to a systematic, spying machinery used to preserve political ideology. *Rear Window*, on the other hand, was filmed in a more liberal society. One must keep this in mind when analyzing both films.

Hollywood is famous for producing major blockbuster films, which are commercial successes and take years to produce. This reputation and the size of the industry has contributed to the designation of Hollywood as the standard against which different aspects of film, such as voyeurism, are measured. By comparing Hitchcock's classic film *Rear Window* with the rather underground Polish film *A Short Film About Love*, it becomes clear there are techniques to portray voyeurism, which deviate from the Hollywood standard.

Both films are convincing in their portrayal of voyeurism. Ultimately, both directors succeed in making the audience feel uncomfortable with the acts of lead characters, Tomek and Jeffries, by making them complicit in the characters'

intrusions (*The View is Even Better Now*). This feeling of apprehensiveness is conveyed through the effects generated by sound, camera movements, compositions and narrative structure.

Historical Development

Voyeurism has been at the cornerstone of cinema since it first became a known medium. Through the use of the camera, the director provides us with an eye to peek into the lives of others without their consent, or even their acknowledgment of our existence. Since voyeurism is essential in film, it is hard to track its historical development in film.

A common feature in fairs was a stand that provided "What the Butler Saw". This mutoscope was operated with a crank and a view into it, would reveal a woman slowly undressing in front of the camera, as if a Butler were looking through a keyhole (Mullin 150). This was the initial infringement of privacy to be immune to criticism and even condoned. As the industry developed and censorship became more lenient, films got away with more compromising content. As depicted by Hitchcock's *Rear Window* (1954), films subsequently became more daring. For example, Michael Powell's *Peeping Tom* followed antihero, Mark Lewis' obsession of filming women's reactions before he killed them. Later, films such as Francis Ford Coppola's *The Conversation* (1974) Steven Soderbergh's *Sex Lies and Videotape* (1989) Peter Weir's *The Truman Show* (1998) and Sam Mendes' *American Beauty* (1999) all condemned movie spectators, through their unorthodox portrayal of voyeurism. Understanding of the historical context of voyeurism in film facilitates

the comparison of scopophilia as portrayed in *Rear Window* and *A Short Film About Love*. It also reveals how voyeurism is a core component of almost every film and allows for the analysis of cinematic techniques used to transmit it to the audience.

Sound

When comparing the portrayal of voyeurism in these two cultures, sound is an appropriate starting point as it is most sensitive to difference. Sound plays a major role in establishing a voyeuristic atmosphere in both films. It is used to add a sense of realism as well as to hint at the malice of voyeurism. *Rear Window* was named a pioneer in its limited use of non-diegetic sound (Robertson Wojcik 73), an anomaly from Hitchcock's other films such as *Rebecca* or *Rope* where non-diegetic sound was used to enhance the mood of the film. A soundtrack is only used at the beginning and at the end of the film (Robertson Wojcik 73). The diegetic sound allows the viewer to hear everything just as Jeffries does. The volume and the sounds are exactly as they would seem to be if the viewer were in his place. The significance of this technique lies in the fact that the audience starts to assume Jeffries' position. This takeover makes the viewers more complicit in his transgression. Furthermore, Hitchcock was able to develop the voyeuristic overtones by establishing a realistic aspect to the film. The use of diegetic sound is paired with the inclusion of asynchronous sound, a technique for which Hitchcock is known. The asynchronous sound adds to the sense of realism established by the director. We hear the dog barking or the women talking outside, yet we are not shown the sources of such sounds. This supports and enhances the aforementioned idea that

sound is used to transport the viewer into Jeffries' place thus, increasing the complicity of the audience.

✓ In contrast to *Rear Window*, Krzysztof Kieslowski integrates a soundtrack into his film. The slow, subtle guitar accompaniment mimics the style of a ballad, which ultimately underscores Tomek's feelings for Magda. This score is utilized when Tomek is watching Magda in her apartment. The sensitivity evoked through the implementation of this melody, humanizes Tomek and therefore the audience starts to become more comfortable with his infringement on his neighbor's life.

✓ Conversely, the soundtrack is placed as a constant reminder to the audience that this is a film and not real life, subtracting from the effect of transposing the audience in Tomek's place. This is the first indicator of how the portrayal of voyeurism differs. Hitchcock forces the audience to take the place of Jeffries, whereas Kieslowski depicts the audience as observing the observer.

✓ *Rear Window* was shot entirely from Jeffries apartment, labeling it as the base. It is for this reason that sound is also used to shift the focus outwards to the courtyard (Cox and Neumeyer 31). This is noteworthy as it makes the audience curious as to what is happening in the lives of others. The music being played by the pianist or the dog in the garden are all used to distract us from Jeffries' activities to those of the others. This consequently results in sparking the curiosity of the audience, making them want to see what is happening just as much as Jeffries does. Ultimately the audience starts to commit its own intrusion into the lives of the neighbors.

In contrast, the sound in *A Short Film About Love* is almost the polar opposite to that of *Rear Window*. Rather than hearing the sound from the other apartments, Kieslowski mutes all sound occurring in Magda's apartment, and enhances the sound from Tomek's room. The lack of sound from Magda's apartment symbolizes Tomek's ideal of her, which is shattered when he finds out that she does not believe in love. Furthermore, it emphasizes the immorality of the protagonist's acts, by eliminating the only justification someone might have for looking in on their neighbors. However, with that being said, although he doesn't gain any information, the fact that Tomek is content with just watching Magda, underscores his genuine feelings towards her and makes the audience a little more sympathetic towards him. The overall effect of this is that the viewer forgives him and thus allows him to continue with his peeping. This is another instance of how the portrayal of voyeurism differs. Hitchcock relies heavily on the use of diegetic sound from the surroundings to force us to spy ourselves, whereas Kieslowski values the diegetic sound in Tomek's room to transpose us in the room and watch him pry.

Hollywood is known for revealing abundant information to the viewer, but Kieslowski makes sure that some details remain held back. Kieslowski said, "If I show too much, the mystery disappears" (Stok 173). The enhancement of the sound from Tomek, however, as he watches Magda makes their entire relationship more intimate. The audience hears his breathing and his laughter and this intimacy allows the audience to reside in his psyche, and to begin understanding what he likes and dislikes. However, the sounds are asynchronous and they are paired with shots of Magda. Kieslowski does this to make the audience, just like in *Rear Window*, feel like

they are Tomek spying on Magda and that the audience is making those exact sounds transposing them into the role of the voyeur.

Overall it is clear to see that there are several differences in sound. Hitchcock utilizes diegetic and asynchronous sound to transpose the viewer in Jeffries place, making them in turn voyeurs. Kieslowski, on the other hand, integrates a soundtrack and makes the audience accompany Tomek in his transgression to depict the audience as observing the observer.

Composition and Camera Movement

“We condone voyeurism because we, as audience members, are voyeurs ourselves, seeking out pleasure in the lives of others for the cheap thrill of pretending their thrills are our own” (Puccini). The camera movement and composition in *Rear Window* and *A Short Film About Love* are essential to convey this feeling of voyeurism that Puccini describes. They are ultimately the medium in which the audience sees the story unfold, and they make up “the point of view”. Alfred Hitchcock manipulates these tools to expose the audience as complicit in the film, at which point the crime is forgiven.

Rear Window is filmed with a subjective camera. This is significant as it puts the audience in the place of Jeffries (Oliveira 151). It allows us to observe his reactions and what he feels as he sees his neighbor’s malice unfold. This knowledge

is paired with several point of view shots revealing what the neighbor is doing. This gives us Jeffries point of view. In other words, the subjective camera allows us to see Jeffries reaction, and the point of view shots put us in the eyes of Jeffries. This duality puts the audience in the protagonist's position and transforms them into voyeurs.



Figure 1.1 39:07 - Close Up shot of Jeffries watching his neighbor through binoculars



Figure 1.2 39:13 - Point of view shot of neighbor that Jeffries is spying on

The close up shot of Figure 1.1 establishes the audience as being distanced from the occurrences in the movie. However, the filter used in Figure 1.2 emphasizes the transposition of the audience into the place of Jeffries, since we are seeing what he sees through the binoculars. Furthermore the filter focuses the attention of the audience on Thorwald, the neighbor, making the audience complicit.

Kieslowski's *A Short Film About Love* emulates a few aspects from *Rear*

Window. The countless point of view shots integrated into the film are an example.



Figure 2.1 9:02 Close Up shot of Tomek watching Magda from his apartment

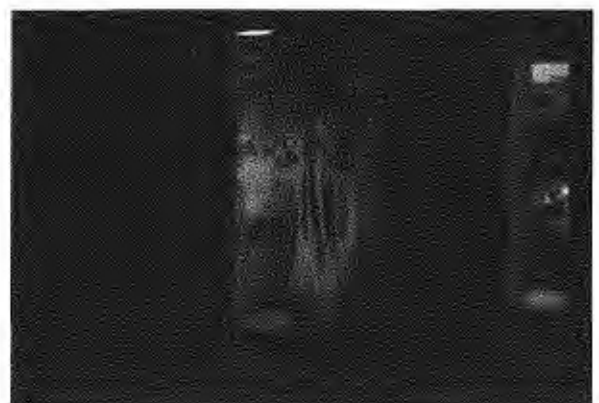


Figure 2.2 9:28 Medium Close Up shot of Magda in her apartment as Tomek is watching without her consent.

There are several instances when the audience can see from both Magda's and Tomek's perspectives. Figure 2.1, like 1.1, show the protagonist looking through his telescope. The light illuminating his face emphasizes the importance of vision. The distance from the camera in Figure 2.2 separates the audience from Magda and pointing to the crime the audience is committing. In contrast to Figure 1.2 there is no filter and we see everything, yet the audience is still attracted to what Magda is doing. The elicited effect of this mirrors that of *Rear Window's*. The audience is transposed into the eyes of the characters, thus making them complicit when they execute their crimes.

Rear Window does not only give us the exclusive viewpoint of Jeffries but also establishes the audience as being a separate entity. The separateness is primarily established in the first scene of the film, in which the audience is being shown the surroundings of the apartment complex. Hitchcock shows Jeffries to be

sleeping and proceeds to give the audience a tour of the apartment to reveal the photographer's character traits. The subsequent tracking shot symbolizes the eyes of the audience and we are, in one way or another, in the apartment ourselves. This is also the first instance in which Hitchcock supports the idea that voyeurism is a masculine act as we are given the opportunity to look at the "masculine" accident that put Jeffries in the wheelchair (See Figure 1.3). The picture of the auto accident is inherently sexual as the tires and body of the car depict a phallic symbol. This obvious sexual icon supports the gender film theory that voyeurism is characteristically a male obsession since that accident put him in a wheelchair and

was the spark for his curiosity
(Greven 1).

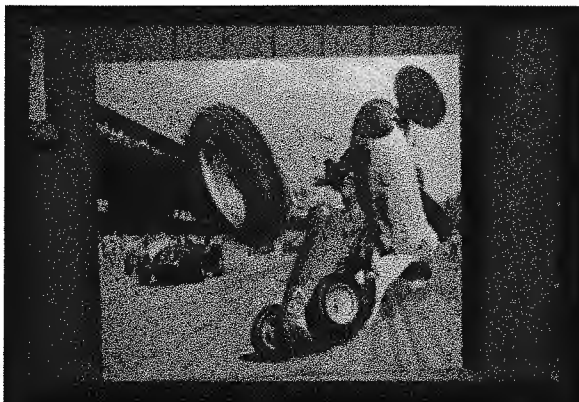


Figure 1.3 03:50 Close up of photograph of Jeffries car accident that put him in a wheelchair

There have been several film theorists who have considered *Rear Window* as a metaphor for cinema. "Many writers have described Jeff's character as a surrogate for the filmmaker, comparing his wheelchair to a director's chair and his enormous rectangular rear window to a movie screen" (Macor). This interpretation is comprehensible as there are several shots that support it. The first shot of the blinds rising has been explained as being a metaphor for the curtains of a movie theater further supported by the last shot which is the closing of blinds i.e. the closing of the cinema curtains (Durgnat 267) (See Figure 1.4 – 1.7)

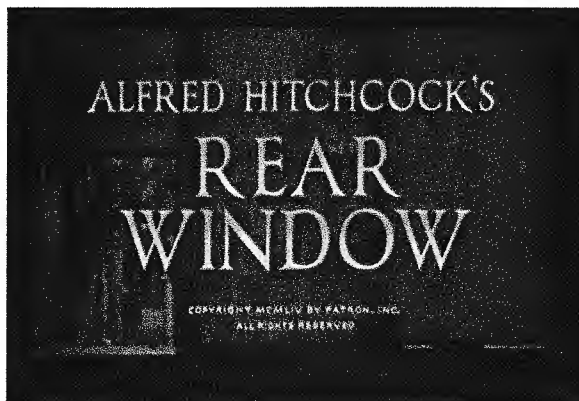


Figure 1.4 00:28 Opening shot of credits rolling while blinds roll up

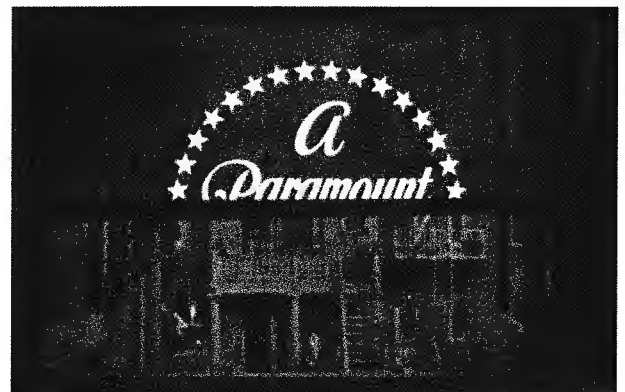


Figure 1.6 1:47:48 Last shot of film blinds are rolling down



Figure 1.5 00:48 Blinds continue to rise up



Figure 1.7 1:47:58 Blinds have closed completely and fade to black

The effect of the window/curtain metaphor is multifaceted. By presenting the storyline as a cinema the viewers are privately embarrassed for condoning the vices of Jeffries and the intrusions he is committing. Furthermore, there are several shots, which depict Jeffries sitting in his wheelchair in the dark as he is illuminated by the external light of his "own personal movie screen" (Oliveira 158). A further example that *Rear Window* is a portrayal of the nature of cinema and Hitchcock attempts to make us feel guilty for watching.

A major difference in the composition of the two films arises in the scenes after Tomek informs Magda that he watches her. The audience is distanced from what is happening on the screen, almost instantaneously.



Figure 2.3 32:08 - Magda finds out that Tomek has been sending her the money notices



Figure 2.4 33:23 - After Tomek reveals that he has been watching Magda

In Figure 2.3, we, the audience, are still able to be a part of the narrative. It is as if the audience is accompanying Tomek and his actions. However, after Magda demands: "Clear off... You meddler!" Kieslowski cuts to Figure 2.4. The frame is split in half, and the bottom half of the shot completely blocks our sight. The director, by employing this abrupt change, suggests that we are just as much "the meddler" as Tomek. The audience has been distanced from the dialogue and have been verbally condemned by Magda, however this does not stop the audience as they are still eavesdropping on what is being said. This distancing is further developed following Tomek's suicide attempt. Since the audience was accompanying Tomek the majority of the time, and they are unable to do so anymore, Kieslowski transposes the audience into Magda's apartment. This scene stands out from the others and most by Kieslowski's use of a handheld camera, underscoring the audience's apprehension

in observing Magda again, after her reprimand.

The composition and camera movement of both films share common aspects. Both films integrate several point of view shots to put us in the protagonists' places and both films provide instances when the audience is distanced from what is happening on the screen. However, *A Short Film About Love* establishes the audience as a separate entity whereas Hitchcock puts the audience in the eyes of the protagonist.

Narrative Structure

The narrative structure of both films is essential in developing the complicity of the audience as the structure develops either the film characters or the audience as voyeurs.

A Short Film About Love (1988) starts off in media res as Tomek is plagued with visions of what the audience thinks is a dream. However, as the film progresses we become aware that the film is emulating future scenes. The effect of starting in media res without the audience knowing the origin of Tomek's obsession to Magda is complex. The audience is forced to believe that Tomek is obsessive and that he mimics sociopathic attributes. However, in time the audience realizes Magda's increasing infatuation with the life of Tomek following his suicide attempt. In other words, Kieslowski tracks Tomek's obsession until the very end, when his love for Magda wanes. Yet when Magda starts to pick up the telescope, Kieslowski points out

to the audience that Tomek's obsession began the exact same way. "We're always looking at the world through the eyes of the person who is loving...not who is loved" (Stok 166) This parallel obsession is as significant to the film as the voyeurism is. It is also perpetual; as one love ends another one begins. This insight is supported by the dialogue between Magda and Tomek's Godmother in which she reveals that Tomek started observing her with opera glasses but fascination evolved into using a telescope that he stole from the school. Nearing the end of the film however Magda is shown observing Tomek's return with opera glasses.



Figure 2.5 1:15:16 - Magda shown observing Tomek with opera glasses



Figure 2.6 1:18:14 - Magda looking through the telescope in Tomek's room

Both shots above are close ups giving the subject very little headspace. The effect of suggests the affection Magda feels for Tomek. Furthermore, the telescope and the opera glasses are at the center of the frame, which claims the attention of the viewer and makes the parallels between Tomek and Magda more apparent. The role-reversal taking place at the end of the film is essential to convey the voyeuristic atmosphere. Kieslowski is exposing Tomek as voyeur, and Magda as a voyeur, and in turn makes the audience the exact same. It might even be assumed that the telescope is a metaphor for the movie camera and Kieslowski draws a general

conclusion to Cinema. Worth mentioning is Kieslowski's inversion of the Gender Theory that looking is a "male hobby" (Gelmes 1).

Narrative structure differs between *Rear Window* and *A Short Film About Love*. Rather than starting in media res, *Rear Window* introduces the character at the beginning of his obsession and we watch it develop. Although the audience is not present for the event causing his disability, we are informed of the background by the photograph of the car incident mentioned earlier. *Rear Window's* depiction of voyeurism is noteworthy as the dialogue explicitly states that Jeffries' actions constitute a crime punishable by law. Stella says that the, "New York state sentence for being a Peeping Tom is six months in the workhouse." This expression does not only condemn Jeffries act, but by explicitly stating it, and by transposing the audience into the place of the protagonist, Stella is ultimately condemning the audience as well. Hitchcock comments on the nature of cinema in this piece of dialogue. As established before, many believe that Jeffries window is a metaphor for the movie screen. Stella denounces Jeffries for looking through it and indirectly criticizes us for doing the same at the movie screen.

As previously mentioned Hollywood is known for revealing details and information. Krzysztof Kieslowski, on the other hand, withholds. When Tomek watches Magda in her apartment we do not hear any sounds that come from her house. We only see her painting, making dinner, and making love to her partner. This aforementioned lack of sound creates an intimacy in their relationship yet also underscores the theme of illusion that the film occupies itself with. Tomek is in love

with the ideal of Magda but when he finally confronts her he realizes that she does not believe in love, and that she is not the person he thought she was. The significance of this lies in the fact that Kieslowski points out the flaws of voyeurism. Especially, we cannot reliably judge a person based on what they do in private. The fact that the first half of the film is from Tomek's point of view supports this insight, since the audience is forced to arrive at the same conclusion without having any additional knowledge of Magda's life.

In contrast, in *Rear Window* the narrative allows the viewer more understanding of the relationships between neighbors. In other words, seeing the neighbors in the privacy of their own home gives us information that we would never get from them otherwise. For example the woman who starts to imagine that she is having dinner guests (See Figure 1.8) provides the audience with a peephole to look through.



Figure 1.8 21:37 - Jeffries watches a neighbor that has imaginary dinner guests over

The two films condemn voyeurism but for two opposite reasons. *A Short Film About Love* denounces it because it does not give the viewer a holistic profile

of the people we are spying on, whereas in *Rear Window* Hitchcock reveals the most intimate secrets of the neighbors, secrets that, would usually be hidden away from the public. *Rear Window* sets up its narrative like most other films starting from the

beginning, whereas *A Short Film About Love* starts in the middle of the action forcing the audience to adapt quickly to what is happening.

Conclusion

“I'm convinced we all are voyeurs... We want to know what goes on behind those windows... That's the fantastic thing about cinema, everybody can be a voyeur” (David Lynch). Lynch makes a crucial point: Cinema's mission is to closely examine people's lives without repercussions. The audience sits in a dark room as they watch characters face conflicts, sometimes so big that we could never empathize with them. It is a possibility to establish voyeurism in every film since it has always been present and always will be.

Rear Window and *A Short Film About Love* are anomalies, though, since their plots center around the criminal aspect of scopophilia. They are in a moral grey zone each for its own reasons, yet the directors, rather than making the audience condemn the acts of intrusion, force the viewers into complicity with the characters and their transgressions. It is clear that the Hollywood portrayal of voyeurism is radically different from that of Polish artist Krzysztof Kieslowski. Using diverse techniques of sound, camera movement, composition and narrative structure, both directors either transpose the audience into the eyes of the characters, or separate the viewer from what is happening on the screen.

Alfred Hitchcock's inclusion of various sounds, and the integration of several point of view shots transfer the audience into the wheelchair of Jeffries. Viewers

become complicit in his crime as they are drawn into committing voyeurism themselves. Kieslowski achieves the same effect through the absence of sound, thus separating the audience from what is happening on the screen. In other words, in many instances, the portrayal of voyeurism in *A Short Film About Love* is much more subtle, placing the audience in an intimate situation. Through this technique Kieslowski tries to provoke the audience's sympathy with the character, whereas in *Rear Window*, Hitchcock ensures that the audience *becomes* the character. However, the common objective in both films, although different techniques are used to achieve it, is that the audience becomes a complicit, intrusive voyeur.

Finally, understanding the role of the audience in voyeurism is essential to film since watching is the essence of the art of cinema. Film's lifeline relies on providing the audience with a keyhole to look through, to observe and to intrude upon the lives of others. Voyeurism is an act of which the audience needs to be aware, in order to appreciate the privilege of cinema.

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