

神戸市外国語大学 学術情報リポジトリ

Class activity report regarding gender and racial diversity: contemplating multiculturalism by analyzing a film from the 90s, the crying game

メタデータ	言語: jpn 出版者: 公開日: 2021-07-05 キーワード (Ja): キーワード (En): 作成者: Shiki, Takahito メールアドレス: 所属:
URL	https://kobe-cufs.repo.nii.ac.jp/records/2553

This work is licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 3.0 International License.



Class Activity Report Regarding Gender and Racial Diversity:

Contemplating multiculturalism by analyzing a film from the 90s,

The Crying Game

Takahito Shiki

July 20, 2020



※

Working Papers are a series of manuscripts in their draft form. They are not intended for circulation or distribution except as indicated by the author.

For that reason Working Papers may not be reproduced or distributed without the written consent of the author.

Class Activity Report Regarding Gender and Racial Diversity:
Contemplating multiculturalism by analyzing a film from the 90s,

The Crying Game

Takahito Shiki

July 20,2020

A large bridge crossing a wide river is shown on the screen. The camera also shows a Ferris wheel behind the bridge as it starts to move slowly along the bridge. The classic song, “When a man loves a woman” quietly fills in the scene. The camera still moves slowly along the bridge until the next scene showing two people, the black British soldier Jody, and the white woman Jude, who are playing with each other at the fairground’s attractions. Jude leads Jody to the bank of the river and stops there. She smiles up at him with a look of brimming with sexuality.

The above description is the first scene of the movie in The Crying Game written and directed by Neil Jordan. The film was released in the U.S.A. in 1992.

In the opening scene, the song playing in the background gives the viewers a certain expectation which is that of a man and a woman in a romantic relationship. It also sets a certain type of gender expectation (the stereotypical one of a male with a female). Thus, the viewers will (consciously or subconsciously) be tempted to predict the ensuing story rather easily. The story in the larger sense will be about men and women, and this prediction is most likely shaped by the ubiquitous classic cinema. This is due to the prevalence of classic cinema which has become so mainstream that it creates a certain understanding of the context for accepting the premises of stories. The classic cinema also helped to create the norm for social relationships in our society by setting up the standard of a man and a woman as the measure for all relationships. It also created stereotypes of race, social class, and gender. These stereotypes are usually accepted easily by viewers without any critical analysis. According to Buscombe, Gledhill, Lovell, and Williams in their *Psychoanalysis and Film*, they state, “...classic American Cinema, sometimes as mainstream cinema produces a passive audience...” (45). However, in the film, The Crying Game the story does not allow

viewers to predict the film itself by way of classic cinema, and even though it starts with a classic story setting, it tends to be deconstructed on many levels by the middle of the film. This tendency also occurs in the first scene with the character of the woman Jude, who is a blonde woman wearing a miniskirt. She is obviously supposed to be sexy. In this scene Jude and Jody are intimate with each other. This draws out most of the heterosexual viewers’ sexual interest. However, when Jody puts his hand under

Jude's miniskirt, the sex scene is deconstructed by the Irish Republican Army (IRA) soldiers. Jude is actually one of the members of the IRA and has set up this situation in order for the IRA soldiers to kidnap Jody as their hostage. Fergus, who is another member of the IRA, points a gun at Jody. (Yet, Fergus, later will become Jody's friend.) At this point, the viewers' sexual interest is deconstructed, and the sexual subject illustrated in this scene has, all of a sudden, turned into a political issue. Here, Jude's role is used as a clue to her unexpected character development.

The camera shot used in the first scene is also unusual. The camera moves along the bridge. The viewer then expects it to zoom in on the Ferris wheel which is seen in the distance under the bridge, and then the audience will probably expect the camera to move under the bridge and get closer to the Ferris wheel, but it only moves along the bridge. The camera does not go beyond the bridge and moves to a different direction from the viewers expectations. All of a sudden, the next scene starts with Jody and Jude flirting with each other at the fairground. The intimacy between Jude and Jody starts at the camera's original position. Usually moving the camera between shots takes viewers to a different scene without cutting the film. Louis Giannetti in his *Understanding Movies* says, "cutting is unpredictable compared to a moving camera ..." (92). However, Jordan used this moving camera technique in order to create an

unpredictable movement. He tricked the viewers' eyes by moving the camera along the bridge without going under the bridge and moving to the next scene, and showing the intimacy between Jody and Jude at the spot where the camera originally was. The camera creates an illusionary atmosphere and places emphasis on the idea that the subject of sexuality between Jude and Jody was an illusion, and reality here in the first scene is a political issue since Jody is kidnapped by the IRA. In this first scene of the film, an illusion and a reality are created by using the unexpected characterizations and an unusual camera technique. The first scene gives the viewers clues for how the story will develop in the rest of the film. The viewers' journey through the whole film begins by viewing the first scene.

Eventually, Jody tries to run away from his execution; however, Fergus, in fact, does not shoot Jody in the back because they have become friends. Jody gets run over by a truck and is killed. Fergus

decides to look for Jody's girlfriend, Dil, in order to fulfill a promise made between Jody and him. Fergus finally meets Dil and falls in love with her. At this point, the classic gender relationship is established between Fergus and Dil; however, it turns out to be an illusion when Dil reveals he is a man. This unusual character setting makes the audience realize that the film is not classic cinema anymore. Fergus is not the only one who gets surprised, but the viewers do also. Jordan tries to break down the classic image of the norm—the heterosexual viewers assume Dil is a woman because this is the norm or universal image which is created by the classic cinema—by showing the heroine's penis. This forces the viewers to question everything they know or believe about sexuality and gender.

My project group set a date and played the film on DVD in front of seven people. The participants included four women and three men. Additionally, two of the women

had already seen the movie once before. We all discussed the film after we finished watching it. In our discussion, most of the male viewers (including the project members) said that they had a hard time dealing with the second-half of the film. They thought it was less-likely or unexpected that a classic heterosexual relationship would turn into a homosexual relationship in the film. The director, Neil Jordan, deceived the audience in the first half of the movie by using film techniques which were often used in classic cinema. Jordan had the audience believe in the classic illusion in the first half. So what is it that made them believe in a heterosexual relationship in the first half of The Crying Game.

The heterosexual relationship

Setting up Dil's occupation as a hair designer and Fergus's occupation as a construction worker is very helpful in the construction of a classic gender setting. Contrasted to Dil's job, construction work is thought to be more manly and a typical male job. The notion of clear distinction between a man and a woman is fabricated by Jordan. Fergus goes to the hair salon where Dil works. He wants to see what she is like. Dil washes Fergus's hair. When Dil touches his hair, the camera closes in on Dil's hand. Dil's hand with the red manicured nails slowly massage Fergus's hair. In this scene, the sense of Dil's softness comes forth when Dil's hands appear in Fergus's hair. Dil is sexy and attracts Fergus, as well as the audience. When Dil washes Fergus's hair, their eye contact is enhanced by close-up shots. The

sexual tension between them is palpable and the viewers as much as the characters participate in this emotional bond. The camera facilitates this tension by Jordan's use of specific angles with close-up shots. The first angle is from Fergus's point of view as he lies on his back and has his hair washed and looks up into Dil's eyes. The second is from Dil's perspective as she looks down on Fergus while washing his hair. There is no verbal communication but the

psychological intensity speaks volumes as they look into each other's eyes. Jordan, again subverts the classical psychological tension in a heterosexual relationship. Giannetti points out film makers often use close-up shots and that the human face is a spiritual "landscape"(86). This close-up shot must be powerful enough to make the viewers believe that Dil and Fergus are a heterosexual couple. After the hair cut, Fergus waits for Dil to come out the salon and follows Dil to the bar. The idea of "picking up someone" is presented here and becomes Fergus's objective in this part of the film, as well as the viewers' resolution as conditioned by classical cinema. Dil comes out of the salon, and the camera shoots her from behind while she walks across the street. Dil flips her bag over her shoulder and holds the band of her small bag with both slender hands. Dil's slender, model like image, and her tight skirt which clings to her hips are evinced and produces a very feminine image. Moreover, Fergus walking behind Dil is shown in the frame, which means that Fergus comes after Dil and in classic sense, he is a man chasing a woman.

At the bar, Fergus sits at the corner from Dil. The camera shoots Fergus's profile with him holding a bottle of beer while the camera also catches Dil from the front, over Fergus's shoulder and out of focus. This kind of camera shot is very typical in any bar scene and creates the scene of a man and a woman and focuses on a characters' profile. We may be familiar with the shot used for male actors at bar scenes. Humphrey Bogart utilized a lot of profile shots to make himself appear as a tough and a smart male character and create his mysterious image about his occupation as a detective which is not unlike Fergus's secret occupation as a member of the IRA. On the other hand, shooting a woman from the front, with a middle-shot, makes the woman appear more innocent, pure, and vulnerable; therefore, it became a common angle for female characters. These different camera angles affect the viewers psychologically and creates the sense of differences in gender.

The camera technique used at the scene when Dil is singing a torch song on the stage, also helps to create the illusion that Dil is a woman. While singing on the stage, the shot of Dil is presented in hazy focus. This camera effect can romanticize a figure and does with the image of Dil. It creates a fantastic atmosphere. This technique was very common among many classic films and was normally used for female characters. A good example would be Frank Capra's "It Happened One Night" (1934). Capra took the shot of Claudette Colbert's face with this effect in order to create her romantic image and present her attractive beauty. Since this effect has been used only for presenting woman, the technique has become a symbolic effect of the creation of femininity. This hazy focus figure creates a romanticized woman and also gives them an aura more like an "angel". Surely, this camera effect helped Dil appear more like a woman on the screen because the viewers had learned it as a symbolic effect of femininity through watching many classic cinema films.

Dave, another character is the man who treats Dil as just a sexual object and knew her before Fergus. Dave seems to bother Dil many times and interrupts the beginning of Dil and Fergus's relationship. Surely many of the audience members have seen similar story narratives in American classic cinema. The story that the new man "saves" the woman from her old, vexatious boyfriend. Dave's role in the movie, *The Crying Game* perfectly fits in this old-vexatious-boyfriend-role viewed in an American classic film. Since this kind of story is very common in a heterosexual relationship in American classic cinema, Dave's role makes the viewers automatically aware of the heterosexual relationship between Dil and Fergus in the first half of the film.

Dave chases after Dil and seems to have a little bit of manipulation over Dil because he hits her in the film. Since he annoys Dil, Fergus, as well as the viewers start to feel the importance of saving Dil from Dave and find some achievement through this struggle. Once Fergus gets Dil, he gives the viewers a good feeling about their relationship and feelings of appreciating a man and woman's relationship. While the film is being shown, one male viewer said, "Yeah!" during the scene where Fergus is beating up Dave. He is enthusiastic about the type of movie which has a muscular male character who fights and saves a woman. In other words, this male viewer seems to identify with the classic heterosexual relationship in films. The viewer seems to carry a stereotype of the male character image from the classic film to himself or he maybe seeking the classic tough, muscular man's image.

Therefore, it is very interesting to watch his reaction toward the film, The Crying Game. Until the first half of the film, the male viewer completely believed that the film drew out the usual heterosexual relationship, and the fighting scene between Fergus and Dave must have been meaningful to that male member of the audience because he was identifying himself with Fergus at that part of the film.

The love scene between Fergus and Dil finally took place after all the struggles with Dave were created by Jordan. The love scenes must have had a strong impact on the male viewer because it became the resolution for the earlier struggle part of the film. After the film was over, the male viewer said that he completely believed that Dil was a woman. The viewer actually gave me a certain look that implies he was impressed with the way Dil looks as a beautiful lady when the character appears in the film for the first time. Furthermore, he talked about the first half of the film as something he did not have to think about because everything had seemed "normal" to him. This is the statement that should be expected to match exactly what Buscombe, Gledhill, Lovell, and Williams say in their *Psychoanalysis and Film*. Since the male spectator has learned the norm or what is considered to be natural through classic films, he accepted the illusion of the first half of the story automatically, he also did not have to critique the gender context drawn in the first half because he was oblivious to it, and he missed all the clues Jordan gives to tell that the film is not about classic heterosexual relationship. From his reaction, we know that classic film created him as a passive viewer.

This male viewer is not the only passive audience, but most viewers at the interview are also passive spectators. Most audience members at the interview (not including the two female members, who have seen the film before) thought they were sure that the film carried heterosexual relationship. They also could not comment much about the first half of the film even though they were more aware of the things in the second half. The first half, fell into an ordinary realm of classic cinema, albeit in a modern form, so they did not even question what they saw. They had also accepted the "norm" in the first half of the film automatically.

However, the two female spectators, who have already seen the film, The Crying Game before were more aware of symbolic clues during their second-viewing, even in the context of the "normal" heterogeneous relationships in the first half of the film. Their eyes seem to be trained at the first time when they saw the film, and they became more analytical. Jordan actually gives the signs which has

something to do with what is behind Dil's mask. According to these two female audience members, some symbolic signs give clues to let one know that Dil is a homosexual.

The homosexual relationship

First of all, the film sets up Dil's occupation as a hair designer. Dil can appear as an ordinary female hair designer; however, a hair designer also can be a stereotypical occupation among homosexuals. The bar Dil hang around can be actually a gay bar. One of the two female spectators noticed a tremendous clue that is in the very short shot at the entrance of the bar where one heterosexual couple show hesitation upon entering the bar. Jordan's detailed consideration of clues is shown even in a very small part of the movie. Even the bartender at the bar gives Fergus a clue that Dil is a man. When Fergus asks the bartender about Dil on his second visit to the bar, the bartender says, "she is... ." He was going to almost say a word, but he decided not to, at that point. The next thing he says is, "... on the show." Even Jody calls Dil his "special friend" when he shows Dil's picture to Fergus the very first time. This dialogue between the bartender and Fergus, and Jody's statement are ambiguous enough that Dil appears as more of a mysterious character than anything else in the first half of the film.

The scene of Fergus looking at Dil through the glass window from outside of Dil's apartment complex also delivers some sense of the mysterious image of the character, Dil. This "window-shot" is familiar to many viewers who have seen it and used in numerous classic films in order to delineate the relationship between a man and woman. A lot of people may imagine one scene at somewhere from classic films, which is the boyfriend waiting for his girlfriend to come out of her house and talk to him until she forgives him. This "window shot" is often used in many films to highlight the conflict between the sexes in a heterosexual relationship. The "window-shot" between Fergus and Dil, of course, appears as a situation of struggle between a man and woman relationship in the film, The Crying Game. The director also created an ambiguous image of Dil by showing the only upper shadow figure of Dil's naked body through the window. The spectators will recognize the shadow of Dil's breast through the glass window; however, the lower part of Dil's body cannot be viewed. The lower part of Dil's body is actually behind the wall and appears as the source of the secret of Dil's identification. It is probably easy for the viewers who have seen the film before to notice all these clues or metaphors in

order to understand the fact that Dil is a man. However most viewers who saw this movie for the first time were blinded to all the clues because it is natural for them to imagine a heterosexual relationship in the first half of the movie within the classic context.

Fergus finds out that Dil is a man and first he leaves Dil. However, he goes to the bar to find Dil to say he is sorry because he thought he hurt Dil. At this time, the camera shoots Dil diagonally sitting by the bar. This shot makes Dil appear more masculine than before. It also presents a more masculine image of Dil that he hides something behind.

In the second half of the film, the director, actually tries to reveal homosexual atmosphere and make the viewers become more aware of the gay society which is drawn in his film through the use of symbols. Dil's tattoo is one of the best examples. Jordan's camera shows a very masculine tattoo on Dil's arm for a brief moment. This illustrates to the viewers the strong image of a homosexual as the character as much as the showing of Dil's penis does. The director also seems to have consideration for even small symbols in order to show an awareness of homosexual society. The camera catches only one lit window of the hotel building behind the scene where Jude and the leader of the IRA are waiting for Fergus to get there to assassinate a judge. Through the window, there are two persons who have not identical gender figure holding each other. It looks like two women holding each other and shows a lesbian homosexual relationship.

In the second half of the film, when Fergus walks in the bar, he has to walk through a big male crowd to look for Dil. The scene includes all these men are now looking Fergus up and down. The crowd for the night has a much different atmosphere from the first time Fergus came after following Dil. In this scene, the bar seems to be filled up with more new cross-dressers. Later, when a black woman sings a slow song, the camera starts moving along peoples' faces as they are singing along with the singer. The camera does not show a heterosexual crowd; however, it shows one shot of one white woman and one black woman including the recording of their actual voices singing together. From this scene, the spectator can recognize some aspects of the homosexual community. The scene in which Fergus walks through the crowd is the metaphor explaining that he is just a straight man who steps into this homosexual society. Whenever Dil calls him, "honey" or "darling" and tries to kiss him, Fergus shows a little rejection of her/him. Fergus's attitude may reflect our heterosexual society today as

homosexuality is yet to be accepted. As the last example, the song, The Crying Game is sung by Boy George, who is representative of 'gender-bending,' is also very symbolic in this movie.

Although the director emphasizes the homosexual society in the second half of the film, he presents the classic scene that Fergus is looking at Dil through the glass window out side of Dil's apartment building. Once again Jordan uses this classic set; however, the scene shows the lack of harmony between Fergus and Dil because Fergus found out that Dil was a man. At this time, the classic image is only an illusion, but reality is that they have an unexpected relationship. Jordan also tries to keep this illusion and reality as a coherent image, as well as the image of Dil as a man or woman.

Of course, this window-scene in the second half of the film is one of the best examples which carries this coherent image. Jordan plays the song of The Crying Game sang by a man along this window scene as well. The song also helps to keep this coherent image in the second half of the film.

In addition, in two shots of Fergus and Dil, Jordan tries to make the frames look like Fergus is taller than Dil. Obviously, Dil is very tall and also wears high heels. This matter of height seems to be very important in classic films. Men are usually presented as taller than women in love scenes and the scenes of slow dancing. Jordan uses this natural image in order to create an illusion of a classic image which co-exists with the reality of the unnatural relationship drawn in the second half of the film.

Furthermore, with the coherent image, Jordan tries to draw out the homosexual relationship carrying it with the classic image as well. The film, actually can make the viewers believe that the film is about heterosexual relationship if one cuts out the part showing Dil's penis. The classic image is fairly solid in the movie. Basically, what Jordan tries to do with this classic image of the film is to set up the certain norm of the homosexual relationship like the classic cinema has set up the universal image of many societal norms. The director wants the viewers to feel natural about the homosexual relationship which is drawn in a classic style the viewers already feel comfortable with. We can also describe this director's objective by dealing with the main character, Fergus.

Fergus: a complex character

Fergus is, for example, always described as a good man in the film. He is actually a soldier, but the film touches on more of his human side. He could be a cold killer soldier; however, he considers more important the idea of friendship and love. Even at the first part of the film, he is

described as a friendly IRA soldier to Jody as their IRA hostage. Fergus and Jody can make themselves befriend each other, even in such serious circumstances, because of Fergus's unique sense of humor and warmth. Fergus actually cannot shoot Jody even though it is his duty. He also does not leave Dil even after he finds out that Dil is a man. Fergus still tries to stay in the relationship and demands the warmth of the human relationship from it. He is in great contrast to the other cold killer IRA soldiers and sensitive to warm human relationships. Similar characters are always drawn in many classic films as heroes. By drawing Fergus's character with a familiar classic kind of a hero, the film makes the viewers identify themselves with Fergus easily and brings out a better understanding about homosexuality.

Fergus and Dil

Close to the end of the movie, the film displays Dil and Fergus's relationship severely, which is more like an authentic homosexual relationship. Fergus takes off Dil's make up, cuts Dil's hair very short and finally puts a cricket uniform on Dil instead of feminine clothes in order to hide her/him from the IRA. The director tries to make Dil appear more like a man. When Dil gets drunk, she/he even gets obnoxious and the masculine side of Dil seems to appear more than in any other scenes. At this time, their relationship looks like one of a man with a man.

Fergus and Dil's relationship is not presented within the classic setting anymore. Jordan here tests the spectators' limits on how far they can take this relationship with this visual image and wants to know how this man and man relationship visually drawn in the scene affects the viewers' mind. The male audience was answering the interview that he could not take it that far because his mind probably has too much of the classic image to accept the homosexual relationship drawn in the film. However, the other viewers seemed more able to critique the idea of gender. The film was successful for forcing the audience to be more analytical on questions of gender and sexuality. Most viewers tried to see Dil as a woman. They say that Dil was a woman who was in love, that Dil takes more of a woman's role, and that Dil is an attractive woman. Even after the whole movie, similar comments were brought up during the interview. Dil is drawn as very sensitive and vulnerable. Dil actually appears in the role as of a more classic woman than

compared to the one of Jude. Dil's sensitive and vulnerable character is contrasted to Jude's violent character. One female audience member said that the first time Jude was following a classic role because she served breakfast in the IRA, but that toward the end, Jude started to be losing her femininity. The viewers said that Jude could use her body like it was a gun. She can manipulate men with the sexual attraction of her body. Jude may be, however, drawn as an insecure woman. As an IRA soldier, she is the only female character surrounded by men in the film. She can handle working under the head of the IRA as a soldier; however, she gets very hysterical when Fergus grabs her since she tells him that Dil will be in trouble if Fergus does not work for the IRA. Jude even points a gun at Fergus and manages to avoid him doing that to her. She also uses her body to get Jody as a hostage, which is the only thing no other male soldiers can compete with. Jude is a very insecure woman who belongs to the IRA that is a very masculine society. All of the above discussion of gender could be developed because of the film, The Crying Game. The film successfully made us question gender and sexual identity. Dil and Jude are very stark contrasts to each other and it throws out a question of gender issue in our society.

Beyond gender

Even though the viewers were more interested in whether Dil is a woman or not, the quality of the film does not necessarily question the identification of gender. The film actually goes beyond whether Dil should be accepted as a woman or not, or whether the relationship drawn in the film is heterosexual or not. The movie points out a "pure" and "deep" human relationship within the context. This theme is often shaped by symbolic metaphors within the film.

As mentioned the above, Fergus is drawn as a man who cares about deep human relationship rather than being a cold-killer soldier because it is his nature. This theme is brought up in the beginning of the film when Jody tells Fergus the story about a scorpion who stabs the frog who helped the scorpion to cross the river. The frog asks the scorpion why the scorpion did that. The scorpion finally says that it is his nature. The scorpion can be only a scorpion, but does Fergus have to be only a soldier, and if not what is his nature? Jody whispers that Fergus is kind. The scene where Fergus is chasing after Jody with a gun in his hand and confused about whether or not he should shoot Jody, shows the conflict

of whether he should follow his duty or his human nature. Even though Jody gets run over by a truck, Fergus, in the end did not shoot Jody.

At the ending in the scene of the prison, Dil asks Fergus why he gives the greatest love to her/him. Fergus answers, "Because it's my nature" and starts telling Dil the same story of the scorpion. This scene presents the theme of human nature which goes further beyond a humans' identification of others according to their occupation, race, and gender.

Fergus also tries to keep pure human relationship with Dil. Fergus tries to leave Dil after he finds out Dil is a man, but he cares about Dil even though he keeps a certain distance between Dil and himself. Fergus looks for the relationship which goes beyond Dil's identification with whether Dil is a woman or not. Fergus looks at Dil as a human and cares for Dil as Dil. This idea is symbolically drawn out at one of the bar scenes. At his second visit to the bar, the bartender says to him, "So, you are a regular now" and gives Fergus a free margarita. Fergus looks at it in funny way because the margarita is decorated with a small umbrella. Fergus tries to taste it with the umbrella on; however, he finds it very uncomfortable because the umbrella gets between his mouth and the glass. Then, the bartender says, "You can take it off if you want." Fergus takes it off, starts drinking and makes a look of satisfaction on his face. This scene is a metaphor to refer to the theme Fergus deals with in the film. The whole point of this scene is whether Fergus takes off the miniature umbrella or not, it is still margarita. This is very similar to the context that beyond gender identification, Dil is Dil.

Fergus fails to follow the duty of the IRA which is to assassinate a judge. Dil finds out Fergus is a member of the IRA and ties him with the bed so that he cannot go. Dil slowly points a gun to Fergus and say, "Tell me you love me" Fergus answers, "Yes, I love you and I will do anything for you." Dil says, "Even if it's a lie, it's nice to hear it" and starts crying. Here, their pure but sad love and warm human relationship beyond gender is drawn dramatically, and the scene appears even more humanly when it is contrasted to the scene of the assassination of the judge by the IRA which takes place simultaneously. The scene where Dil points a gun to Fergus and makes him say that he loves Dil is also greatly contrasted to the scene when Jude uses a gun in order to beat up Jody. Fergus and Dil are drawn as if they live in a different world from the dehumanization which is described in all the violence and killings in the film.

Concluding remarks

The film, The Crying Game written and directed by Neil Jordan opens with an unexpected character, Jude and the moving camera technique. This story narrative completely broke the tradition of norm which has been produced by classic cinema. This breaking-the-classic-norm produces a more analytical attitude on the part of the audience. In this film, showing Dil's penis forces the spectators to question everything they know about gender and sexuality. In the interview, the participants were very critical about the gender drawn in the film. The film actually changed the audiences' passive attitude, which has tended to be created by classic cinema, into a more analytical attitude. However, Jordan tries to adapt this classic style into the context of a homosexual relationship between Fergus and Dil so that the viewers will be familiar with the context and can accept the relationship as natural. It is also important to know that the film does not necessarily deal with the identification of the gender, but it rather deals with the pure human relationship between Fergus and Dil. They always appear as humane while on the other hand Jude and the IRA are always displayed as dehumanized. Fergus loves Dil from his heart as a full-blooded human; however, he feels uncomfortable to be called "darling" or "honey" by Dil. This attitude of his is still a mirror of our society, and as Fergus and Dil's racial identification is not the issue, gender and homosexual issues are still resigned to the last problem of the day like in the scene where Fergus and Dil are isolated from the other crowd at the prison.

References:

Edward Buscombe, Christine Gledhill, Alan Lovell & Christopher Williams. (1976). *Psychoanalysis and Film in Screen* (ed.)

Giannetti, Louis. (1989). *Understanding Movies (5th Ed.)*. Englewood Cliffs, New Jersey: Prentice Hall.

Merck, Mandy. (1992). *The Sexual Subject*. New York: Routledge.