

The Makeover in Hitchcock's Vertigo and Marnie

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The Makeover in Hitchcock's *Vertigo* and *Marnie*

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Abstract

This thesis will examine the idea of the makeover in *Vertigo* and *Marnie* and explore its function for the plot and characterisation. Namely, it will discuss the connection between the physical makeover and the change of character's identity as well as their mental and emotional state and the ways in which this contributes to movie's dynamic. It will also analyse the different uses of the makeover in these two films. Namely, in *Vertigo*, Judy is transformed into Madeleine twice, both times by men, while the makeover is Marnie's everyday course of action. The change in clothes, hair and makeup signals the change in personalities as well as the dynamic between the two sexes in a patriarchal society. Furthermore, this thesis will explore the ways in which a makeover changes people's perspective as well as how it determines their perception of others. I will employ Deleuze and Guattari's concept of 'becoming' to analyse these makeovers and the subsequent transformations of the protagonists.

Keywords: Alfred Hitchcock, Becoming, Makeover, *Marnie*, *Vertigo*

Sažetak

U ovom završnom radu bit će riječ o fizičkoj i psihičkoj transformaciji likova u filmovima *Vrtoglavica* i *Marnie* te načinu na koji ona doprinosi zapletu radnje i katarizaciji likova. Naime, analizirat će se povezanost fizičke i psihičke transformacije likova kao i njihovih mentalnih i emocionalnih stanja te kako navedeno doprinosi dinamici dvaju filmova. Također će se analizirati i različiti načini upotrebe fizičke transformacije u oba filma. Judy je, u filmu *Vrtoglavica*, dvaput transformirana u Madeleine, oba puta sukladno želji muškaraca, dok je fizička transformacija Marnieina svakodnevnica. Promjena stila odjeće, frizure i šminke naznačuje promjenu osobnosti lika koja je određena dinamikom dvaju spolova u patrijarhalom društvu. Nadalje, tema završnog rada istražiti će načine na koje fizička transformacija mijenja perspektivu i percepciju pojedinca. Nadvedena, tema završnog rada biti će provedena kroz Deleuzeovu i Guattarijevu filozofiju ‘postajanja’ kako bi se pobliže analizirale navedene psihičke i fizičke transformacije likova.

Ključne riječi: Alfred Hitchcock, postajanje, fizička transformacija, *Marnie*, *Vrtoglavica*

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1. Introduction

Alfred Hitchcock was one of the most influential directors in the classical Hollywood era. He was famous for the employment of surprise, tension and shock in his movies which earned him the title 'Master of Suspense'. In his movies, Hitchcock employed a set of recurring motifs, such as blonde female protagonists, which contributed to his particular style. The focus of this thesis will be on the two of his most influential movies, *Vertigo* (1958) and *Marnie* (1964).

Most of his movies, together with *Vertigo* and *Marnie*, can be used to exemplify Freud's theory on scopophilia. According to Laura Mulvey (1975): "he associated scopophilia with taking other people as objects, subjecting them to a controlling and curious gaze" (p. 8). Scopophilia implies pleasure in looking as well as pleasure from being looked by the same person that is the object of one's gaze. This theory was later used by feminist film theoreticians, such as Mulvey, to define the concept of the male gaze, where the idea of the reconstitution of the ego through the identification of the spectator with the main male character, gave rise to the perception of women only as objects used to evoke pleasure (Mulvey, 1975). This concept is present in numerous Hitchcock's movies in the camera close-ups of women's bodies as well as the way his films are shot. The concept of the male gaze, when combined with the Lavater's idea of the innate female impurity (Wengstein, 2012) further complicates social perception of women. This was a precursor for the creation of the concept of makeover suggesting that women need to become something other than themselves in order to survive and be accepted into the patriarchal society. In this thesis, the notion of the makeover, as a constant need for change, is seen as going hand in hand with Gilles Deleuze's and Felix Guattari's concept of becoming which will be used to analyse the makeovers of the protagonists.

This thesis aims to explore the connection between the physical makeover and the change of character's identity as well as their mental and emotional state and the ways in which this contributes to the film's dynamic. Ultimately, by employing Deleuze's and Guattari's concept of becoming, it will analyse the different uses of the makeover in *Vertigo* and *Marnie* and the ways in which a makeover changes people's perspectives as well as how it determines their perception of others.

1.1. Hitchcock's life and motifs

Albert Hitchcock was born in 1899 in London. His parents were of Irish origin born into a Catholic merchant family of greengrocers (Peele, 1986, p. 203). Among the many films he directed, the most famous ones, along with *Vertigo* (1958) and *Marnie* (1964) were produced during Hitchcock's golden years, in the period of Classical Hollywood, 1954 – 1964. which was largely influenced by Hitchcock's movies (Peele, 1986, p. 204, 206).

He was most famous for experimenting with creating tension, shock and surprise in order to receive a strong feedback from his audience, earning him a name, 'Master of Suspense'. His movies are characterised by strong visuals as he used them as elements of storytelling. There are many recurring motifs he used in his movies such as mirrors, bed scenes, blondes, necklaces etc. Each of those motifs serve to add complexity to the main film plot (Walker, 2005, p 25).

One of the most recognizable motifs in Hitchcock's films is the employment of blonde actresses who he cast as the leading characters. His attitude towards the ideal for his leading actresses changed through time, evolving into an obsession with blondes. Hitchcock viewed his perfect blonde as a: "woman who herself breaks through the glamour and reserve to reveal the 'whore within'" (Walker, 2005, p. 71).

Although there are no definitive correlations between the hair colour and the character of his women, one can deduce some general characteristics given to blondes and brunettes in Hitchcock's films. Haskell suggests that the director's moral coordinates were as follows:

blonde; conceited; aloof; brunette: warm, responsive, ... a fascinating switch of the traditional signals. The sexual connotations of the old iconography remain – blonde: virgin; brunette: whore – but the values are reversed, so that it is the voluptuous brunette who is 'good' and the icy blonde who is 'bad'. For Hitchcock... the blonde is reprehensible not because of what she does but because of what she withholds: love, sex, trust. She must be punished, her complacency shattered; and so he submits his heroines to excruciating ordeals, long trips through terror in which they may be raped, violated by birds, killed. The plot itself becomes a mechanism for destroying their icy self-possession, their emotional detachment (Haskell, 1974, as cited in Walker, 2005, p. 72).

Generally, blondes are presented as unavailable, icy, cold and pure as presented in the characters of Madeleine in *Vertigo* and Marnie in *Marnie*, while brunettes are related to

caregiving, good heartedness and availability, such as Ms Clabon in *Marnie*. Hitchcock also relates blonde hair with a masquerade of innocence and purity as well as the feminine ideal. The first one is shown in *Marnie* when the eponymous protagonist is washing away black colour and going blonde after committing a robbery. Her bloneness plays on traditional stereotypes, presenting her in a new light. The character of Madeleine is an example of the feminine ideal: she is a rich, beautiful woman with style whose coldness is as equally intimidating as it is attractive.

2. Scopophilia and the male gaze

In the early works of feminist film theory the discussion was led about the stereotypical representation of women in Hollywood movies. Furthermore, movies such as *Vertigo* and *Marnie* were shown as featuring women as idealized movie characters - rather than as individual human beings. Analysing it from a psychoanalytical perspective and using the concept of scopophilia, Laura Mulvey stated that women in classic Hollywood films were treated and presented to appease the male audience. The male authors who, during the 50s and 60s, wrote about women and femininity most commonly did so from a patriarchal perspective; this approach received much critique in the last fifty years. This is because the male-centered perspectives use women as objects to mystify, idealise and commoditize while their voices and opinions are disregarded and censored (Mijeong, 2022).

The pleasure in looking, or scopophilia, was first theorised by Freud - in 1905, and it quickly entered the theoretical apparatus of psychoanalytical film theory. Freud first touched upon the notion of scopophilia in *The Three Essays on Sexuality* (1905) and further elaborated on it in the work *Instincts and their Vicissitudes* (1915). Freud based his theory on children's naturally curious behaviour to explore the forbidden and private parts of one's body. Freud argues that pleasure in looking is derived from both the active gaze of looking at an object, as well as the passive gaze of being looked at by the same object. For example, one is looking at an attractive young woman, he is gaining pleasure both from looking at her as well as from the desire of being looked at from the same attractive woman that is the object of his gaze. It is not before the gaze of the object is returned to the subject that the subject experiences satisfaction. This way the subject passively becomes the object of their desire (Salzman, no date). This

perspective has subsequently been employed by filmmakers across the world, it is among one of the most important elements, adding to the main plot in Hitchcock's movies.

In her essay "Visual Pleasure and Narrative Cinema" (1975), Mulvey used the theory of scopophilia to better explain the way films are shot and how this negatively influences the idea of the feminine. She first explains how the idea of voyeurism becomes usable:

At the extreme, it can become fixated into a perversion, producing obsessive voyeurs and Peeping Toms, whose only sexual satisfaction can come from watching, in an active controlling sense, an objectified other. At first glance, the cinema would seem to be remote from the undercover world of the surreptitious observation of an unknowing and unwilling victim... But the mass of mainstream film, and the conventions within which it has consciously evolved, portray a hermetically sealed world which unwinds magically, indifferent to the presence of the audience, producing for them a sense of separation and playing on their voyeuristic phantasy. Moreover, the extreme contrast between the darkness in the auditorium (which also isolates the spectators from one another) and the brilliance of the shifting patterns of light and shade on the screen helps to promote the illusion of voyeuristic separation (Mulvey, 1975, p. 9).

Mulvey focuses on Freud's notion of scopophilia as: "taking other people as objects, subjecting them to a controlling and curious gaze" (Mulvey, 1975, p. 8). She equates movie spectators with 'Peeping Toms' (ibid., p. 9) who gain satisfaction in observing their victims, through the darkness or their window, who are unaware of the fact that they're being watched. The darkness in the theatre which makes one forget about the other members of the audience, together with the light of the screen, the film experience gives a feeling of being directly included into someone's life story which plays out indifferent to the spectators existence. This ultimately results in pleasure as it is giving a false feeling of control over the plot as well as the excitement of discovering different aspects of someone's story.

To further explain this theory, Mulvey employs Jacques Lacan's 'mirror theory' and reasons for its importance for the pleasure in looking:

The conventions of mainstream film focus attention on the human form. Here, curiosity and the wish to look intermingle with a fascination with likeness and recognition: the human face, the human body, the relationship between the human form and its surroundings, the visible presence of the person in the world. Jacques Lacan has described how the moment when a child recognises its own image in the mirror is

crucial for the constitution of the ego. The mirror phase occurs... with the result that his recognition of himself is joyous in that he imagines his mirror image to be more complete, more perfect than he experiences his own body... Important for this article is the fact that it is an image that constitutes the matrix of the imaginary, of recognition/misrecognition and identification, and hence of the first articulation of the 'I*', of subjectivity. Hence it is the birth of the long love affair/despair between image and self-image which has found such intensity of expression in film and such joyous recognition in the cinema audience... the cinema has structures of fascination strong enough to allow temporary loss of ego while simultaneously reinforcing the ego. The sense of forgetting the world as the ego has subsequently come to perceive it... is nostalgically reminiscent of that pre-subjective moment of image recognition... (Mulvey, 1975, p. 10).

Lacan's 'mirror theory' is important for the construction of a child's ego. Namely, when a child recognizes themselves in the mirror, the reflection they see is the 'ideal I' which they will yearn to achieve but fail to do so. During the 'mirror stage' the child is in love with their self-image, reflected from the mirror, and gains pleasure from recognizing themselves in the reflection (Mambrol, 2016). Mulvey explains the way this 'mirror theory' becomes important in the cinema. It is easy for the spectators to recognize themselves as the other, humanlike characters in the film, enabling them to identify themselves with their traits and physical appearance. Films have just enough humanlike similarities with the spectators that enable the spectator to temporarily lose their ego while 'simultaneously reinforcing it' by creating the characters who are flawed in some ways but ideal in other. As argued by Mulvey: "At the same time the cinema has distinguished itself in the production of ego ideals as expressed in particular in the star system, the stars centring both screen presence and screen story as they act out a complex process of likeness and difference (the glamorous impersonates the ordinary)" (Mulvey, 1975, p. 10). This enables the spectator to identify with the character in the film as they are similarly flawed while re-establishing their ego to be much more ideal than their real self.

Furthermore, in the narrative of a classical Hollywood movie, the character dynamic is defined by the active – passive polarity. As Mulvey points out, this polarity is defined by the patriarchal social norms:

An active/passive heterosexual division of labour has similarly controlled narrative structure. According to the principles of the ruling ideology and the psychological structures that back it up, the male figure cannot bear the burden of sexual objectification. Man is reluctant to gaze at his exhibitionist like. Hence the split between spectacle and narrative supports the man's role as the active one of forwarding the story, making things happen. The man controls the film phantasy and also emerges as the representative of power in a further sense: as the bearer of the look of the spectator, transferring it behind the screen to neutralise the extra-diegetic tendencies represented by woman as spectacle. This is made possible through the processes set in motion by structuring the film around a main controlling figure with whom the spectator can identify. As the spectator identifies with the main male protagonist, he projects his look on to that of his like, his screen surrogate, so that the power of the male protagonist as he controls events coincides with the active power of the erotic look, both giving a satisfying sense of omnipotence (Mulvey, 1975, p. 12).

Mulvey argues that “the male figure cannot bear the burden of sexual objectification” (ibid, p. 12) as they are the active characters who determine the plot, simultaneously pacifying the perspective of a woman, making her an object of their desires and actions. Therefore, the movie is shot from the perspective of the audience as well as from the perspective of the leading male character. This active/passive dynamic well represents the male – female dynamic in a patriarchal society. In such society, the male perspective is understood as perceptive and important while the female perspective is silenced and censored. The female role is to serve and appease the male gaze as well as the gaze of the audience on film. The audience identifies with the leading male character ultimately watching the movie from his perspective, as if the spectator was in the room with the female character. The previous evokes pleasure in the spectator as the female character plays with the male desire.

The experience of watching the movie from a male perspective is identified as the notion of the male gaze. Mulvey takes her philosophy even further, explaining the notion of the male gaze and reasons for its unfavourable influence on women:

The determining male gaze projects its phantasy on to the female figure which is styled accordingly. In their traditional exhibitionist role women are simultaneously looked at and displayed, with their appearance coded for strong visual and erotic impact so that they can be said to connote to-be-looked-at-ness. Woman displayed as sexual object is

the leit-motif of erotic spectacle: from pin-ups to strip-tease, from Ziegfeld to Busby Berkeley, she holds the look, plays to and signifies male desire... Traditionally, the woman displayed has functioned on two levels: as erotic object for the characters within the screen story, and as erotic object for the spectator within the auditorium, with a shifting tension between the looks on either side of the screen...A woman performs within the narrative, the gaze of the spectator and that of the male characters in the film are neatly combined without breaking narrative verisimilitude... Similarly, conventional close-ups of legs or a face integrate into the narrative a different mode of eroticism... She is isolated, glamorous, on display, sexualised. But as the narrative progresses she falls in love with the main male protagonist and becomes his property, losing her outward glamorous characteristics, her generalised sexuality, her show-girl connotations; her eroticism is subjected to the male star alone. By means of identification with him, through participation in his power, the spectator can indirectly possess her too (Mulvey, 1975, p. 11 – 13).

Mulvey suggests that women in movies are used for their “exhibitionist role” (ibid., p. 11) to evoke visual pleasure as well as to play with heterosexual male’s imagination and fantasy. This way, their role adds to the experience of film watching because the spectator feels as if he was the main character who possesses the female protagonist while experiencing first-hand the female eroticism. Mulvey highlights that females in movies are sexualised as well as seen and used solely for the purpose of embellishing the scenes and serving as amusement to the audience. This male – female dynamic strongly re-establishes the already unfavourable position of women in patriarchal society. Since the female standard was largely influenced by media, the male gaze subconsciously signals to women that the feminine ideal is to serve by appeasing the male audience while it is highly praised that she should put herself in a position to be owned by a male. To add to the previous, the set standard also encourages men to view women as objects and property while indirectly supporting the, already poor, treatment of the female sex. Finally, this gaze is commonly used to essentially undress women and allow the audience to experience vicarious sexual pleasure as it allows individuals to imagine other people’s bodies and to include this in their sexual fantasies.

3. The concept of Makeover

The first person to explain the relationship between the inner world of a person, character, and the outer world of a person, physiognomy, was Plato, who discussed it in many of his dialogs. This relationship is defined by one word, kalokagatheia, kalos meaning beautiful, agathos meaning good. The word implies a relationship between beauty in the flesh and beauty in the soul which was developed by a Greek philosopher and historian, Xenophone (Wengstein, 2007, p. 5).

For Xenophone, the good and the beautiful manifested itself in the right relationship to God, which emphasized the good in kalokagatheia. For him, the good deed or the morally good behaviour outweighed the beautiful in that the latter brought fewer material rewards. But moral behaviour would be readable on a person's face. In his *Memorabilia*, Xenophon talks about how reaching the height of moral nobility is reflected in the face and gestures of a person...Xenophon's notion of a relationship between the beautiful and the good is therefore closely related to the gaze. What is morally good appears to be beautiful, and a beautiful soul will 'shine through' the face which is the 'window to the soul' (Wegenstein, B, 2012, p. 5 – 6).

It is evident that even in Ancient Greece, the goodness and beauty of a person was directly related to their relationship with God. Xenophone, one of Socrates' students, believed that this goodness of character can be seen in the flesh of a person, especially in their face. This draws a conclusion that a physically beautiful person is also a morally good person and vice versa. This philosophy was further developed by a Swiss philosopher and theologian Johann Kaspar Lavater who was known for his theory on physiognomy, suggesting that one's appearance was directly related to one's character (Stemmler, 1993). He based his theory on women as subjects.

According to Wengstein (2012), theologian Lavater, posed a myth about the relation of feminine appearance and character. The said myth which influenced the perception of women and 'goodness' or 'badness' for centuries up until the present moment. Lavater suggested that one can read woman's goodness or badness through physiognomy (p. 8). Wengstein reads:

Behind the beautiful and confidence – inspiring face of a woman, we see a skeleton indicating nonbeauty and even death – the annihilation of beauty. In addition to his message not to trust a beautiful female face, he draws a parallel between life and death:

what brings you life (woman) may also bring you death (through illness or other means)... The problem of the beauty of the 'sanguine female'... resides in her lack of an inner purity that is not spoiled by hypocrisy – that is, by outer display (Wengstein, 2012, p. 13 – 15).

Lavater's philosophy goes even further in his theory, explaining how it is not only the goodness of the female that makes her beautiful, it is also the good-looking outward appearance. A woman who possesses both is considered beautiful. Lavater argues that women as beings have the power to easily deceive, suggesting that they cannot be trusted. He also points out that they are challenging the philosophy of kalokagatheia as they are beautiful in flesh but lack purity of the soul. According to Lavater, the defining character traits which are considered beautiful are: "innocence, clarity, soft purity, goodness, tranquil wisdom, nobility" (Lavater 1789, as cited in Wengstein 2012, p. 12) . The woman's innocence is strictly defined only by motherhood or virginhood. These beliefs and values are evident and praised in the patriarchal understanding of the world which remains a constant until the present day.

Lavater's philosophy changed the focus from the connection of both the soul and the body onto the appearance of a female body while simultaneously ignoring their thoughts and opinions as they have the potential to deceive. If one relates his theory to Mulvey's concept and critique of the male gaze it is evident that the two concepts overlap in this notion of directing focus on a woman's physicality. Therefore, they both manifest through ignorance towards the internal while focusing on the external. Furthermore, in *Vertigo* this is seen in Judy when she deceives Scottie by playing Madeleine, in order to help conceal the murder of Elster's real wife Madeleine. Scottie, is astonished with 'Madeleine's' beauty which has a "strong visual and erotic impact" (Mulvey, 1975, p. 11) on him which plays with his fantasy, while deceiving him into believing that Madeleine committed suicide, in order to help to hide her murder.

The understanding of women as innately impure and the understanding of women as objects which evoke pleasure in looking contributed to the concept of the makeover. This could be defined as taking an ordinary woman, subjecting her to a makeover, i.e. the change in appearance, in order to remodel her according to the set social and beauty standards. Relating this back to the idea of physiognomy, the makeover is serves to change her outer appearance in order to influence other people's perception of her. This is done by wearing the 'right' clothes, makeup and hairstyles so as she would be more accepted into the society, in other

words, re-socializing her back into the society. The aforementioned is portrayed in *Marnie*, in the scene where she meets Mr. Strutt on Rutland's company party. In contrast to her dark outfit and hairstyle in the beginning of the film, Marnie is dressed in a long white dress with long sleeves, which accentuates her waistline. She wears little makeup with blonde hair pinned up in a high bun. The whiteness of the dress and blondeness of the hair fit the image of innocence and mimic the change in her character as she is no longer a criminal but a 'pure' wife of a member of a high society. Mark used this makeover for her to be reaccepted into society and her crimes annulled. However, this resocialization is not in service of the woman, it is in service to the society, as, this way, a woman no longer poses a threat to the society because she is following the set norms, just as Marnie can no longer steal as she is under Mark's supervision. The concept of makeover, not only confirms the already submissive position of a woman, but it further instills numerous insecurities in women's perceptions of themselves. This is in order to restrain them from disobeying the set norms or, in other words, preventing their emancipation. As much, the makeover is determined by the constantly changing norms of beauty standards.

The concept of femininity is not set or defined, it is understood as needing constant improvement constantly changing according to the needs of society. The idea of makeover greatly influences one's body image. The key component of a makeover are the 'before' and 'after' shots, enabling women to imagine their own transformation as well as creating a positive connotation with the notion of makeover in their mind. Female body is being objectified through makeovers, especially on makeover shows or in magazines (Gallagher, 2007, p. 61 – 62).

The before and after shots of the makeover subconsciously persuade women that they are in need of one which will drastically and positively influence their life. This persuasion is done through the manipulation of gaining multiple new opportunities and attention. This is to say that the before shots usually present a single woman who seems to be stuck in a hopeless life situation and who is usually unfortunate in finding a male partner. In contrast, the after shots feature women who are suddenly receiving attention from the male audience, and the door of opportunities suddenly opens for them, revealing a bright and wealthy future.

The irony of the makeover is in the fact that women consider it as an act of rebuilding their uniqueness and economic and sexual independence, but the truth is that they are being a victim of patriarchal visions of the idea of femininity (Gallagher, 2007, p. 59).

The process of changing who you are by transforming your outward appearance speaks to... the troubled relationship between appearance and identity. The makeover plays on this troubled relationship by promising that beauty can be achieved by all women—if only they use the proper beauty products and wear the right clothes (Gallagher, 2007, p. 65 – 66).

The notion of makeover negatively impacts one's identity. The aforementioned is because one of the elements which are considered to create identity is appearance and satisfaction with one's body image. By constantly changing their appearance, women lose their sense of self as they neglect their real, before state, for the fabricated after state, resulting in a complete disregard for their true identity. The loss of their identity makes them susceptible to opinions and norms of the outer world as they feel lost and inadequate in their mind and body. This makes women preoccupied with their looks as they are attempting to achieve false independence. A great example for this theory is the fact that in *Vertigo*, Judy is considered beautiful and a *femme fatale* only when wearing Madeleine's clothes, in other words 'the right clothes'. She fails to assert herself in front of Scottie as she is made to believe that the notion of Madeleine is the standard which she has to achieve in order to receive love, resulting in her final makeover. This way, she neglects her real, 'before', self for the fabricated, 'after', self while losing her sense of identity and making her susceptible to Scottie's wishes and commands.

4. Deleuze and Guattari's 'becoming'

The philosophy which will be employed to further analyse these two films is Gilles Deleuze's and Felix Guattari's concept of becoming. The two authors, in their work, focus on the constant change and evolution of concepts and beings. In their book *A Thousand Plateaus: Capitalism and Schizophrenia* (1987) they touched upon many topics, but this thesis will focus only on the concepts of 'lines of flight' and 'becoming'. The concept of 'becoming' will be analysed first. Namely, Deleuze and Guattari view the concept of becoming as something that is never quite finished or accomplished:

A becoming is not a correspondence between relations. But neither is it a resemblance, an imitation, or, at the limit, an identification. The whole structuralist critique of the series seems irrefutable. To become is not to progress or regress along a series. Above

all, becoming does not occur in the imagination... Becoming produces nothing other than itself. We fall into a false alternative if we say that you either imitate or you are. What is real is the becoming itself, the block of becoming, not the supposedly fixed terms through which that which becomes passes... This is the point to clarify: that a becoming lacks a subject distinct from itself; but also that it has no term, since its term in turn exists only as taken up in another becoming of which it is the subject, and which coexists, forms a block, with the first... Finally, becoming is not an evolution, at least not an evolution by descent and filiation. Becoming produces nothing by filiation; all filiation is imaginary. Becoming is always of a different order than filiation. It concerns alliance. If evolution includes any veritable becomings, it is in the domain of symbioses that bring into play beings of totally different scales and kingdoms, with no possible filiation... Accordingly, the term we would prefer for this form of evolution between heterogeneous terms is "involution," on the condition that involution is in no way confused with regression. Becoming is involu-tionary, involution is creative (Deleuze and Guattari, 1987, p. 237 – 238).

In order to better explain the concept of becoming, Deleuze and Guattari contrast it to the concept of 'being'. Namely, 'being' is a structured set of relationships that are essential for the thing to exist while 'becoming' is defined by sets of relationships which are constantly changing according to what one is connected to, the assemblage. They move on to state that becoming has no positive or negative connotation, it simply signifies the constant change. 'Becoming' also has nothing to be compared to as all beings and things are merely characterised by another becoming. In the book, the authors, employ the example of the relationship between an orchid and a wasp. The wasp uses the orchid to feed itself with its nectar and as it migrates from one orchid to another, it spreads pollen, ultimately fertilizing the next orchid. Since the wasp fertilizes orchids, it can be understood as an extended sex organ of the orchid, it is 'becoming sex organ for the orchid'. Furthermore, since the wasp eats the orchid's nectar, the orchid is 'becoming the extended edible element' for the wasp. The authors state that becoming can be best understood as an alliance in the domain of symbioses" (ibid., p. 238). In this relationship the orchid and the wasp are becoming something else for the other, this is also the reason "that a becoming lacks a subject distinct from itself" (ibid., p. 238) as all of the other subjects are just a block of becoming that is just as undefinable because becoming does not obtain a set formation. This is better explained in Deleuze's *Literature and Life*:

To become is not to attain a form (identification, imitation, Mimesis) but to find the zone of proximity, indiscernibility, or undifferentiation where one can no longer be distinguished from a woman, an animal, or a molecule – neither imprecise nor general, but unforeseen and non-pre-existent, singularized out of a population rather than determined in a form (Deleuze, *Literature and Life*, 1997, pp. 225 – 226).

In other words, in this ‘block of becoming’ the subject changes a sense of self according to the needs and relationships that are brought upon them. The subject can begin to think like the other, even gain some similar behavioural characteristic as the other, but, ultimately, the orchid will never be a wasp and vice versa. They can only come to a certain zone of closeness in order to satisfy the needs and requirements imposed upon them.

Another important concept of the ‘becoming’ theory are the ‘lines of flight’. The concept is further defined as follows:

Others sprout up somewhat by chance, from a trifle, why we will never know. Others can be invented, drawn, without a model and without chance: we must invent our lines of flight, if we are able, and the only way we can invent them is by effectively drawing them, in our lives. Aren't lines of flight the most difficult of all?... Lines of flight, for their part, never consist in running away from the world but rather in causing runoffs, as when you drill a hole in a pipe; there is no social system that does not leak from all directions, even if it makes its segments increasingly rigid in order to seal the lines of flight. There is nothing imaginary, nothing symbolic, about a line of flight. There is nothing more active than a line of flight, among animals or humans... It is on lines of flight that new weapons are invented, to be turned against the heavy arms of the State... It was along lines of flight that the nomads swept away everything in their path and found new weapons, leaving the Pharaoh thunderstruck. It is possible for a single group, or a single individual even, to exhibit all the lines we have been discussing simultaneously (Deleuze and Guattari, 1987, p. 202, 204).

In other words, lines of flight could be seen as the explosions of the small units of repressed energy which cause ruptures and fractures in the set system imposed from above. All becomings strive towards becoming imperceptible, towards an imminent line of flight. Deleuze and Guattari view systems as sets of imminent relationships that are nomadic, ecological, in contrast to being set or imposed from above. The sets of relationships that are constantly changing, collapsing in themselves and ultimately becoming, creating something new. The

becomings are creative which is the reason for creating a line of flight from their blocks of becoming. They start with a dark precursor which is something one is fascinated with. One sees something that really fascinates them, which is going to get them out of their block of becoming and take them elsewhere. This process of getting out of one's block is called a line of flight. It is essential to becoming, becoming something else and new, creating a new state of affairs. This line of flight will later lead to a whole set of similar topics of interest, ultimately allowing one to break outside of their block. These kinds of shifts are very powerful and there "is nothing more active than a line of flight" (ibid., p. 204). Since the lines of flight are very creative, leading to new discoveries and sets of affairs, they are the main reason for the numerous inventions as they allow people to receive new ideas and experience objects in a new light.

Deleuze and Guattari proposed two postulates of becoming: one, mentioned previously, and the other, which is discussed in the following quote:

There is no becoming-majoritarian; majority is never becoming. All becoming is minoritarian. Women, regardless of their numbers, are a minority, definable as a state or subset; but they create only by making possible a becoming over which they do not have ownership, into which they themselves must enter; this is a becoming-woman affecting all of humankind, men and women both (Deleuze and Guattari, 1987, p. 106).

Namely, becoming, like change in general, is never something that occurs suddenly and in large numbers, but it is subtle and defined by small, seemingly insignificant components. Change is first happening in the set blocks of becoming. Each line of flight which signals change, creates a rupture in the set system, ultimately causing destruction of the known and the imposed. If one relates the philosophy of becoming to the concept of the makeover, this 'becoming-woman', as exemplified by Judy/Madeleine and Marnie could be seen as questioning the ever-changing beauty standards and societal roles for women, or, in other words, the standards which define femininity.

As it was previously mentioned, becoming demands that one changes a sense of self according to the needs and relationships that are brought upon them. This could be applied to the idea of the makeover which will be thoroughly analysed later in the text. Namely, considering the societal standards that are set upon women, a woman changes a sense of herself to adapt to the set needs in order to live and survive in the said society. Therefore, a woman is always becoming, becoming-mother, becoming-sex symbol, becoming-ideal etc. She will

come to the zone of closeness to the set standard, but she will never completely achieve it as she is never just a mother or a sex symbol, she is also everything in between. A woman will try to adapt and dress or act a certain way to appease the set standards but even if she acted and dressed very similarly to the 'ideal woman' she can only come to a zone of proximity to the ideal while the sameness is unachievable. The former is because the becomings are not defined and are not distinct from another subject as they are essentially, completely undefined. Therefore, a woman is partly a mother, partly a sex symbol, partly nothing and partly everything else. The ideal woman is just a standard imposed on women from above, the state and the media.

The mentioned example can also be applied to the concept of the makeover in *Vertigo* and *Marnie*. Namely, both Marnie and Judy are pretending to be someone else. Judy is pretending to be Madeleine while Marnie is pretending to be warm, submissive and family-oriented woman. The plot features their failed attempts to fully become the person they are presenting themselves to be. Judy wears the same outfits Madeleine wore, together with the hairstyle and makeup but she is not, and never will be Madeleine. To add to this, while Madeleine is cold, reserved and of a higher social class, Judy is warm, caring and of working class. Similarly, because of her upbringing and childhood trauma Marnie will never be the caring, loving, family-oriented woman she is forced to. By using acting and physical appearance the two characters can only come to a zone of proximity to the ideal each strives to achieve.

Apart from trying to adapt to the set norms, by creating a line of flight, women create resistance in the society. This resistance is slowly, component by component, creating a change, breaking the standards contributing to their emancipation. This notion of resistance is seen in Marnie's rejection to have intercourse with Mr Rutland as well as Judy's initial unwillingness to change her physical appearance in order to receive love. Women have, for centuries, tried to follow and adjust to the imposed standards of their time to make themselves appear more feminine and, therefore, more accepted in the male dominated world. The 'becoming – woman' in *Vertigo* and *Marnie* is seeking to break the patriarchal norms set upon women. The main reason for the unattainability of this goal is the fact that women were suppressed for centuries and therefore, in these films a late 1950s / early 1960s a woman can only do whatever she can individually do to bend and break the set standards by causing small resistances. The thesis will therefore employ Deleuze's and Guattari's concept of becoming in the analysis of the makeovers in films *Vertigo* and *Marnie*.

However, before analysing each film, one has to understand the culture of the time of their emergence. The movies *Vertigo* (1958) and *Marnie* (1964) were created during the era of classic Hollywood. The aforementioned period was largely influenced by the prevailing patriarchal perspective which is characterised by the dominance of men over women, where women are portrayed as objects of admiration and their opinions are disregarded.

5. Vertigo

5.1. Summary

Vertigo is a 1958 American psychological thriller produced and directed by Alfred Hitchcock. The story features the police detective John 'Scottie' Ferguson (James Stewart) who suffers from acrophobia and vertigo and opens at the moment when his colleague died falling from a rooftop during a joint chase after a criminal. After the incident, Scottie and his former girlfriend Midge discuss his future career plans, during which he decides to retire as he is mentally scarred and incapable of resuming regular detective work. Following his retirement, Scottie is hired by a friend, Gavin Elster, in order to follow his wife, Madeleine Elster (Kim Novak). Gavin suggests that Madeleine is possessed by a ghost of her great grandmother Carlotta Valdes who committed suicide. After Midge and Scottie consult a bookstore worker on the story of Carlotta Valdes, he learns that Madeleine is obsessed with the tragic destiny of her great grandmother which could possibly mean that she is masochistic and suicidal. In one instance, while he was following her, Madeleine threw herself into San Francisco Bay in an attempt to drown herself. Scottie saved her and took her to his home. Madeleine wakes up unaware of the previous events, confused and somewhat scared. Scottie explains the situation and during their conversation, he is concerned as she does not remember anything. He is dazed by Madeleine's beauty and charm and he starts to fall in love with her. When Scottie goes to answer his phone, Madeleine leaves his apartment and drives herself home. The following day he follows Madeleine back to his house where she stops in order to leave him a note. They continue driving to a forest where Madeleine once again loses her sense of self. Scottie is afraid that she will attempt suicide again and decides to stay with her. She explains her visions to him and tells him that her inner voice tells her that she must die. After this conversation, it is evident

that they are in love with each other and they share a kiss. Later, Madeleine mentions her visions about death in a place with a tower which resembles Spain. Scottie recognizes the place as a location in New Mexico and decides to take Madeleine there, hoping it would help. When they arrive to the mission of San Juan Bautista, Madeleine suddenly remembers everything and, after confessing her love to Scottie, runs to the tower. Scottie runs after her but fails to stop her as the acrophobia and vertigo prevent him from moving up. As he looks out the window, he hears a scream and sees Madeleine's falling body.

After he is released from spending a year in a sanatorium, Scottie sees Madeleine in every woman he encounters. Finally, he follows one of these women who he thinks looks identical to her and questions her about her life. He finds out that the woman is named Judy and arranges a dinner with her. Judy is in fact the woman who pretended to be Madeleine and she tries to inform Scottie about Gavin's murder of his wife, but ultimately withdraws. Following the dinner, Scottie becomes even more obsessed with Judy and forces her to dye her hair blonde as well as to wear the same clothes as Madeleine. Judy protests at first but finally gives in, as she would do anything for his love. After a while, because she puts on the same necklace Madeleine wore, he uncovers Judy's real identity and takes her on a trip to San Juan Bautista in an attempt to confront her. They reach the top of the bell tower where Scottie confronts Judy with the truth. She seeks his forgiveness and professes her love for him. They embrace, but Judy is frightened by the sudden shadow of a nun and, out of fear, dies falling from the tower. In the end, Scottie's acrophobia and vertigo are cured but his heart remains broken.

5.2. Analysis

The audience is introduced to Madeleine first exclusively as a femme fatale, the object of Scottie's fantasy which he cannot resist. She is an elegant, beautiful blonde, clothed in mystery. She fits Hitchcock's fragile blonde stereotype. In the beginning of the movie, Kim Novak embodies the identity of Madeleine Elster, the wife of Scottie's friend, Gavin Elster. In her very first scene she is portrayed as a symbol of the perfect woman: she is beautiful, her dress clings to her body highlighting her waist and bust, which add to her allure. The camera focuses on Madeleine, there is a close-up of her chest and face as she is looking around the restaurant. The whole film plot is focused around her as if she were an object to be admired, confirming Mulvey's (1975) writing about the portrayal of women in classic Hollywood cinema: "In their traditional exhibitionist role women are simultaneously looked at and displayed, with their

appearance coded for strong visual and erotic impact so that they can be said to connote to-be-looked-at-ness. Women displayed as sexual object, is the leit-motif of erotic spectacle” (p. 11).

In addition, it seems like there is something almost supernatural to her presence. Her persona is portrayed only through her facial expressions and inviting gaze, as she does not speak in the first scene. This intrigues Scottie who learns that Madeleine could possibly be possessed by the ghost of her great grandmother Carlotta Valdes, which accounts for Madeleine's seemingly supernatural presence. To add to this, one could also view this as Madeleine's obsession with the tragic destiny of her great grandmother as she spends hours in the museum, admiring the painting of Carlotta. She even personifies her by wearing the same necklace and hairstyle as Carlotta, as well as by buying the bouquet of flowers – similar to the one held in the painting. As Walker (2005) suggests both Carlotta and Madeleine seem to be negatively affected by wearing the said necklace which seems to be cursed.

The necklace was originally given to Carlotta by the rich man who drove her to suicide, it then passed down through Carlotta's female descendants to the real Madeleine Elster, which enables Elster to give it to Judy after he had murdered his wife. The necklace is thus, once more, associated with male power and murderousness... (p. 268)

This ‘curse’ actually represents the misfortune of being a woman in the patriarchal society i.e. not being able to express one's desires and assert themselves, while being forced to appease to male needs. The said occurrence is best presented in the life story of Carlotta Valdes. Namely, Carlotta had fallen in love with a wealthy wedded man. She became pregnant by him and, once the child was born, the man decided to forcibly take the child away from Carlotta, while abandoning her. Finally, Carlotta committed suicide after a long time spent searching for her child.

The said misfortune later affects the two characters who wore the same necklace. Firstly, it affects the real Madeleine Elster who is cheated on and murdered by her husband. Secondly, it affects Judy as she, after being abandoned as Gavin's mistress, ultimately falls from the bell tower into her death after being forced to climb to the top. All of the three life stories showcase the immoral and unfair treatment of women by men who seem to be a direct or indirect cause for the tragic destiny of the three female characters. Judy is punished for deceiving Scottie as well as for sleeping around with other men. To add to this, the real Madeleine is killed by Elster because she was a wealthier, more dominant partner in their

relationship. Madeleine is punished for her dominant role in a relationship and she is taken advantage of by Gavin.

Furthermore, since Madeleine vocalizes her emotions and opinions very scarcely throughout the movie, her actions and identity change make up for her lack of speech. The previous can be seen through Madeleine's imitation of Carlotta: wearing the hairstyle, clothes and jewellery similar to Carlotta's, as well as carrying a similar bouquet of flowers. This imitation could possibly signal to the audience that she is misunderstood and potentially suicidal just as Carlotta was used, abandoned and suicidal. In the film, Gavin Elster portrays Madeleine as a person of delicate and unstable character who is too weak to bear the life challenges and difficulties and in need of male surveillance. He plays on traditional stereotypes in order to realize his plan to murder his wife. The scene in which Judy, dressed as Carlotta, sits in a museum looking at Carlotta's painting, implies the tragic ending of both Judy and Madeleine.

After Scottie saves Madeleine from her suicide attempt, she is next shown naked in his bed. This scene is alluding to the fact that Scottie undressed her and put her to bed. Also, the fact that she is "wearing a night-dress, there are perhaps suppressed sexual undercurrents to the scene" (Walker, 2005, p. 59). Besides the clothes, one should pay attention to the type of the hairstyle Kim Novak wears in this scene. For example, the curled bun represents the character of 'possessed' Madeleine who is defined by suicidal tendencies, memory loss, irrational actions. In contrast, the hairstyle with the round flat bun signals Madeleine's 'true' persona: elegant, rational and fragile. The first point can be supported by the fact that Madeleine wears the curled bun during her wanderings to the museum and Carlotta's grave as well as her hotel room – the times she is hired to mislead Scottie. To add to this the curled bun hairstyle is also present during Madeleine's suicide attempt, along with the scene in which she falls from the bell tower. Hitchcock uses Judy's hairstyles to further enrich the story line and give the spectator an insight on the inner state of the character. To add to this, the curled bun signals that Judy is playacting in order to portray Madeleine as irrational and unhinged. After Madeleine's suicide attempt, when she finds herself in Scottie's house, Madeleine is seen first with a messy ponytail which she later pins up to a flat bun. The scene with 'Madeleine' in bed has a strong sexual connotation, the messy ponytail she is wearing suggests that Judy broke the character she was supposed to play and slept with Scottie. After she pins her bun back it is as if she has completely changed her mind and returned to being the untouchable Madeleine again, which is then confirmed with her sudden disappearance when Scottie goes to answer the phone. The second

day during Madeleine's and Scottie's walk in the woods, there is a shot showing Madeleine's hair in a curled bun, giving the audience an indication that she is playacting again. The previous is later displayed when she runs away behind a tree to enact one of her supposed suicidal episodes.

Together with the hairstyle, the clothes Judy is wearing during the bed scene are also important for the plot. Madeleine is wearing a robe that she firmly tightened around herself. One could argue that the robe symbolizes the core of the person that Kim Novak plays: Madeleine is practically naked, in a very uncomfortable position, standing in front of a man who she is supposed to charm and deceive.

In *Vertigo*, the connotations are different again. Here the fetishistic aspect is very strong, as Scottie goes through all the stages – clothes, make-up, hair colour – of transforming Judy into 'Madeleine' and is still not satisfied until her hair, too, is pinned exactly like 'Madeleine's'. Hitchcock reinforces the fetishization in his comment to Truffaut that in dressing Judy this way, Scottie is metaphorically undressing her, and her refusal at first to have her hair pinned back is like refusing to take her knickers off. The fetishization is also implicit in the first close-up of the coil in 'Madeleine's' hair – in the Art Gallery – when it looks both formally forbidding – tightly bound hair connoting non – availability – and vaginal. Scottie dresses Judy as 'Madeleine' in order then to undress her for sex (Walker, 2005, p. 82).

The scene with Madeleine in a robe, as well as the later scenes in which Scottie is dressing Judy to look exactly like Madeleine ultimately symbolize the act of undressing which carries a strong sexual connotation. Although Hitchcock never features sex scenes in his movies, he uses suggestive metaphors to include it in the plot. The previous is shown through Judy's makeover into Madeleine: he first has to undress her which is suggested through the scenes where the beautician is changing her hair colour as well as putting her make up on. But this notion can also be understood as Scottie realising his sexual fantasies, i.e. recreating a dead woman from his sexual fantasies and bringing her into light and back to life.

Furthermore, the robe can be related to Judy's character later in the story as Judy is considered to be provocative, since her curves are very much accentuated, appearing easily accessible and ordinary. The unkempt ponytail could also be a sign that Judy's real personality is coming through the character of Madeleine. The aforementioned is also portrayed in her conversation with Scottie in his living room, during which she slowly falls in love with him.

She is suddenly vulnerable and unable to maintain the look and the role of the rich sophisticated woman. She appears to be smitten and lost.

One of the most distinct visual features added to the character of Madeleine in terms of costuming and relevant for the character's characterisation and later makeover is the grey suit. She wore it in two crucial scenes, when 'possessed' by Carlotta and in the last 'suicide' scene. The suit is an important element of Madeleine's character which is why Scottie insists that Judy wears it during her final makeover. The purpose of the said suit was to present Madeleine as mysterious and sophisticated and ideal as well as to provide contrast to the more 'vulgar', ordinary, Judy. The suit compliments the outlines of her body but leaves the rest to imagination, unlike the green and purple dresses that Judy chooses on her own which accentuate her curves and show lots of cleavage. Since the suit seems to be very stiff and rigid, Judy/Madeleine appears to be uncomfortable while walking in it. One of the potential readings of this could be that she cannot deviate from the persona she is performing or from the idea of the perfect woman she must play since social norms and her undercover role limit her freedom of expression.

The next 'character' which this analysis will tackle is Judy. Her first appearance on screen is marked by a close-fitting green cotton dress with polka dots, her hair in a half up-do. Moreover, she is also wearing louder makeup and more jewellery. This shot exposes Judy's true self: relaxed, provocative, loud and attention seeking. What is interesting is the fact that in their first appearance on screen, both Madeleine and Judy wear a green dress. Namely, Madeleine's dress is sophisticated, made of expensive material, it accentuates her waistline but her backside and legs are covered, while Judy's dress is made of cotton, it appears plainer because of the polka dots on her sleeves and collar but it also flatters her chest, back and legs. In addition to this, the dress allows her freedom of movement, reflecting the freedom of her character as shown in her walk while having a laugh with her female colleagues. In stark contrast, Madeleine's green dress is rigid but also the most revealing one out of all the other clothes she wore.

As Walker pointed out, "Hitchcock's dislike of actresses with overt sex appeal would remain a constant" (Walker, 2005, p. 70). This dislike is evident in his films as the majority of the characters who freely assert their sexuality end up being punished. This can be seen in the way that Judy is portrayed in the film: she is very open with her sexuality which is especially evident in the clothes she is wearing; she also admits that she was connected with a number of

men: “Well...I’ve been on blind dates before...As a matter of fact I’ve been picked up before” (Hitchcock, 1958: 1:37:49). Looking at this, it appears as if Judy is punished for her behaviour in the final scenes of the movie.

The first shot of *Vertigo* in which Madeleine appears is used to suggest that blondes appear to be cold and reserved but that their true self is burning with passion and sexuality. The mentioned portrayal is characteristic of Hitchcock's idea of blondes:

One can readily extrapolate from Hitchcock's observations in these articles to the more familiar views he would express later about his preference for the 'sophisticated blonde' who becomes 'a whore in the bedroom' or who 'looking like a schoolteacher, is apt to get into a cab with you and ... pull a man's pants open (Walker, 2005, p. 71).

This citation highlights the main difference between Judy and Madeleine. It is not the clothes or the status that divide them, it is the idea of a blonde as a femme fatale, sophisticated woman who is confident in pleasing a man. This is evident in Judy's character, as Hitchcock presents her as weak, in need of love and outer validation, which she seeks from Scottie. In addition, the idea is that being emotionally open and vulnerable towards a man makes a woman less valuable than the unavailable and reserved blonde. What also contributes to the image of Judy's weakness is the fact that she breaks under Scottie's pressure to dress her up as Madeleine and completely disrespects herself by choosing to play Madeleine just for his love: “Well I'll wear the darn clothes if you'd just like me... If I let you change me then do it. If I do what you tell me, will you love me?...Fine...Then I'll do it, then I don't care any more about me” (*Vertigo*, 1958: 1:50:40).

Judy also converses and voices her opinions more openly and more often than Madeleine; this is also underlined through her loud makeup and jewellery. It appears that the reserve and coldness are expressed both through behaviour and through one's appearance, making a woman more desirable by turning her into an object of men's pursuit and sexual conquest. One could also argue that the cheapness or expensiveness of the green dresses the two characters wore, is directly related with the perceived overall 'value' of each of the characters. Thus Madeleine wears more expensive clothes as she presents the ideal woman of a higher class and desirable beauty who controls her sexual desires while Judy ostensibly wears a dress of a cheaper, looser material reflecting the openness of her sexuality, one could argue that it also shows her confidence in her sexuality, together with the fact that she is not afraid to ask for the erotic pleasure she desires.

Another one of Judy's outfits is the purple dress she wears for her date with Scottie. It is a lightweight halter neck dress with a V cut on the back. She paired the dress with a pair of gloves in the same purple shade. This outfit is used to portray Judy's true self which seems to be totally different from Madeleine's. One could describe her as available, warm, loving and caring.

Mesmerised by 'Madeleine', Scottie ignores Midge, who is also in fact a blonde. But Midge's blondness seems natural, whereas 'Madeleine' is a platinum blonde, reinforcing the potency of a platinum blonde. Moreover, Scottie thinks that 'Madeleine' is upper class and rich: Elster tells him that he married into the ship-building business. However, this only applies to the real Madeleine Elster; Judy's 'Madeleine' creates an illusion of sophistication, wealth, privilege. Indeed, one could argue that Judy as 'Madeleine' also only achieves an illusion of the 'cool blonde'; in the more intimate scenes, where her role-playing becomes complicated by her feelings for Scottie, one senses a reserve which suggests vulnerability rather than poise (Walker, 2005, p. 81).

The contrast is best portrayed in Scottie's and Judy's dining scene, during which Scottie is distracted by a woman with a similar hairstyle and outfit to Madeleine's. It is clear that Judy's physical resemblance is not enough, she needs to dress and act like Madeleine, so this scene hints at the events to come. Scottie decides to take the matter into his own hands and forcibly buys Judy new sophisticated clothes and shoes, similar to the ones Madeleine wore. At first, Judy rebels against his actions and intentions but, later, continues to gradually get into the role of Madeleine. The change in hair colour in the following scene seems to be the last and most important step of the makeover.

The most crucial scene in the movie is the reappearance of Madeleine, in which the made over Judy exits her bathroom, dressed and made up exactly like Madeleine. There is something supernatural about her presence as the green neon light surrounds her. Her reappearance seems to heal Scottie's depression as he is seen thrilled and happy for the first time after Madeleine's death. This is supported by the fact that during their kiss, Scottie looks up and sees the stable around him, the same stable in which he kissed Madeleine for the last time before her death.

Furthermore, the scene of the reappearance of Madeleine suggests that Judy embodies two people, her own self and Madeleine. In the process, she denies her own identity in order to accommodate the identity of the dead woman. One could argue that Judy is possessed by

Madeleine's ghost as it is the case when Madeleine seems to be possessed by Carlotta's ghost. Also, Scottie is only able to be physical with Judy when she portrays Madeleine's character.

Judy is essentially imitating Madeleine, the high class, unavailable ideal. If we interpret this as a process, Deleuze's and Guattari's concept of becoming comes in useful here:

Becoming-woman is not imitating this entity or even transforming oneself into it... these indissociable aspects of becoming-woman must first be understood as a function of something else: not imitating or assuming the female form, but emitting particles that enter the relation of movement and rest, or the zone of proximity, of a microfemininity, in other words, that produce in us a molecular woman, create the molecular woman (Deleuze and Guattari, 1987, p. 238).

Namely, Deleuze and Guattari's idea could be used here to argue that although Judy can only get so close to the ideal portrayed by Madeleine, she could still be viewed as an ideal woman. If one decides to broaden his perspective and look beyond the facade, it is evident that there is not much else Judy can do to fulfil the set ideal besides putting on the 'right' clothes and makeup.

The following scene features Judy in a sophisticated black dress putting on white earrings, with her hair pinned up in a flat bun. Scottie is suddenly very responsive to her questions as he admires her looks. For the final touch, Judy adds a red stone necklace; the same necklace worn by both Carlotta and Madeleine. Upon seeing the necklace, Scottie has a flashback to the museum scene in which he sees Madeleine staring at Carlotta's portrait and her necklace. He has an epiphany and starts to piece all the hints and information together, realising that the real Madeleine was murdered by Gavin Elster and that he was hired as a bait for the execution of his plan.

Critics have tended to focus on Scottie's reaction: the way the necklace reveals to him that Judy and 'Madeleine' are the same person...We could perhaps see her act as a 'Freudian slip'; now that she has finally succeeded in winning Scottie's love, unconsciously she wants him to learn the truth. But I think a more important point is that her wearing the necklace here suggests female desire. And this revelation of Judy's desire is highly problematic. Like Elster before him, Scottie has now become her lover – is she unconsciously liking the two men? Did Elster like her to dress up as Madeleine before having sex with her? Did she herself like to do this? Or is it Carlotta she is

unconsciously identifying herself with: the female victim of male 'freedom of power'? (Walker, 2005,p. 267 – 268)

After the realisation, Scottie drives Judy to the bell tower and forces her to climb it with him. As they were reaching the top of the tower, Scottie says to Judy: “That was where you made a mistake Judy. You shouldn't keep souvenirs of a killing. You shouldn't have been that sentimental” (Hitchcock, 1958: 2:06:40). The fact that she kept the necklace has a deeper meaning. Scottie is disheartened as he realises that Gavin Elster also had an affair with Judy and that she was very much in love with Elster, to the point that she agreed to participate in his plan to murder his wife. As Walker points out, the fact that she kept the necklace could possibly mean that she is still in love with him (Walker, 2005, p. 82). In the end, while Judy and Scottie were embracing in the bell tower, a shadowy figure of a nun appeared and Judy fell to her death.

Judy's death could also be read a punishment for the fact that she had freely slept with multiple men. She was ultimately punished as the women were not supposed to have sexual desires and were looked down upon if they freely asserted their sexual wants and needs.

The film unearths, and overdetermines, this necromantic male imagery in three connected ways, which are explored here. First, it does this through emphasizing the symbolic legacy. In this way, the film, as already suggested, is steeped in the iconography of feminized death. Second, it transposes this legacy to film via cinematic 'knowingness'. As a result, the erotic allure of the to-be-dead girl is framed, if not suffused, by a meta filmic consciousness and confidence. Finally, the necromantic imaginary is foregrounded through the film's mindful centering of the male existential experience so that the girls function as a muse, specter, and siren for the boys, and little else. (Aaron, 2014, p. 79)

The concept of becoming comes in useful to this analysis to better understand the relations between the characters and the rules set upon them.

Since Judy is playing all of female characters relevant for this analysis it is her character that will be the main focus of this analysis. Namely, Judy is always becoming – something: becoming-Madeleine, becoming-rich, becoming-ghost, becoming-Carlotta, becoming-femme fatale etc. She is becoming many things at once. While she's becoming-Madeleine, she is also becoming-rich and becoming-femme fatale. The real Madeleine is characterised by the adjectives: femme fatale, blonde, rich and clothed in mystery. Judy is trying to mimic the said

characteristics. She is wearing Madeleine's clothes, driving her car and even has good manners. The suit that largely defines Madeleine's character is the grey suit in which Judy seems to have restricted movements since the suit is tight. This symbolises her attempt of trying to behave like Madeleine, her becoming-Madeleine. However, since Deleuze and Guattari state that: "a becoming lacks a subject distinct from itself; but also that it has no term, since its term in turn exists only as taken up in another becoming of which it is the subject, and which coexists, forms a block, with the first..." (Deleuze and Guattari, 1987, p. 238). Madeleine as a distinct subject does not exist but is merely defined by another block of becoming. One can deduce she is becoming-femme fatale, becoming-ideal, becoming-Carlotta as these are all Madeleine's defining characteristics important for Judy's transformation. Deleuze and Guattari also state that: "becoming is always of a different order than filiation. It concerns alliance. There is a block of becoming that takes hold of the cat and baboon, the alliance between which is affected by a C virus" (Deleuze and Guattari, 1987, p. 238). Therefore, Judy and Madeleine merely coexist as two blocks. Between them there is an alliance that they are both women who are becoming-woman, becoming-ideal, becoming-femme fatale. They are both altering a sense of themselves, by following the set beauty standards, in order to be accepted in the society. Lastly, the notion of becoming-Carlotta is the best example for the explanation of the becoming theory. That is to say that both Judy and Madeleine were becoming-Carlotta: they dressed and acted, styled their hair as Carlotta and ultimately experienced a tragic destiny similar to Carlotta's. As previously mentioned, they only came to a zone of proximity to Carlotta's tragic destiny: Madeleine was cheated on and murdered by her husband, while Judy, after being abandoned as Gavin's mistress, falls to her death from the belltower.

To add to this, this mimicking of Carlotta, or becoming-Carlotta possibly signals that women's unfavourable societal position simultaneously places women into becoming-Carlotta. That is to say that, since women are being silenced and mistreated with a limited area of decision-making, they are experiencing the tragic life and destiny similar to Carlotta's. This way, they are becoming-Carlotta and the received constant harsh and unfair treatment forces them to live a suppressed and unsatisfactory life as they are not able to fulfil their needs and desires.

6. Marnie

6.1. Summary

Marnie is a 1964 American psychological thriller produced and directed by Alfred Hitchcock. The story features a woman named Marion Holland (Tippi Hedren) who robbed a man named Sidney Strutt for ten thousand dollars. She is fleeing the state with the money that she later transfers to her luggage. The protagonist changes her identity to Margaret 'Marnie' Edgar and changes the colour of her hair to blonde. She travels to Virginia where she rides her favourite horse Forio, after a long time away. She also visits her mother Bernice Edgar (Louise Latham) in her old childhood home and brings her clothes and money. Marnie appears to be jealous of the little girl Jessy who her mother babysits because she gets all the attention. While at home, Marnie also has a recurring nightmare.

She soon changes her identity to Mary Taylor and is hired for a job of at Rutland & Co as a typist. Mark Rutland hired her because he recognized her from her previous job at Strutt's. On one occasion, while Marnie and Rutland were working overtime during the weekend, the thunderstorm caused Marnie to suffer a panic attack, since she is afraid of thunder, lighting and red color. Mark comforts her and they kiss. Soon enough, the pair begins dating. After the horse races, Mark takes Marnie to his home where she meets his father and sister-in-law Lil (Diane Baker), who is jealous of Mark's new girlfriend as she still has feeling for Rutland. After a while, Marnie steals money from Rutland & Co and flees again. Mark tracks her down and finds her at the stables riding Forio. During their ride home, Mark explains to Marnie that in order to stay out of prison she needs to marry Mark and take on the role of an obedient wife.

Mark and Marnie marry and spend their honeymoon on a cruise. Marnie constantly avoids and ignores Mark and begs him to leave her alone as she finds any physical intimacy with him repulsive. At first, Mark respects her wishes but as he sees no change in her behaviour during their time there, he decides to rape her. Marnie cannot deal with the situation and attempts suicide the following day but unsuccessfully as Mark saves her. After they return home, Lil overhears their conversation about Mark returning the money Marnie stole from Strutt and becomes suspicious. She overhears Marnie's phone call with her mother and informs Mark that Marnie's mother is actually still alive. Following these events, Mark employs a private detective

to investigate Marnie's past. Upon informing about Marnie's illegal endeavours Lil invites Strutt to Rutland's party. During Marnie's and Mark's conversation with him, Strutt recognizes Marnie, but Mark later convinces him to restrain from making a scene and invites him the following day to talk the issue through. Mark forces Marnie to participate in a fox hunt, during which she sees a red suit and panics, which scares Forio who starts galloping through fields towards a brick wall. Forio fails to jump properly and breaks his legs on the wall. Marnie hurries to the nearest house to acquire a gun and kills the horse. She proceeds back to the house where she attempts to steal money from Mark's safe but realizes that she cannot carry out her intentions.

Mark decides to take her home to confront her mother and discover the truth about her childhood. As the thunder and lightning strike, Marnie remembers the events of the accident. It turns out that her mother used to be a prostitute, and one night one of her clients attempted to soothe Marnie as she was scared of the thunderstorm. Bernice attacked him thinking he would molest her. As the man tried to protect himself, Bernice fell and injured herself. Marnie, trying to help and defend her mother, struck the man with a fire iron and killed him. The event negatively affected Marnie so that she developed the repulsion towards the color red because of the sight of blood, she fears thunderstorm because the traumatic event happened during a thunderstorm, and she fears physical contact because the accident was related to sex. Bernice explained to the police that she had murdered the man in self-defence. She also told the story that she was pregnant at a very young age and said that she loved Marnie more than anything in the world. Following these events, Marnie understood the origin of her actions and requested Mark's help. In the final scene, the pair drives off holding each other closely.

6.2. Analysis

Tippi Hedren is the bearer of many identities and roles in this movie, all of which are intriguingly presented through her clothing and hairstyles. In the opening scenes of the movie, Marnie is playing an imaginary person named Marion Holland. She is seen with black hair that freely falls onto her shoulders, dressed in a greyish-brown suit, holding a yellow bag with money. There are several possible interpretations here. One could argue that her hair, which is freely blowing in the wind, signifies her freedom as she is independent, resourceful and powerful. The darker clothing is used to evoke the idea of mystery, to make the audience curious about the person behind this facade and to wonder how a woman alone managed to

carry out a robbery all by herself. One can clearly see that the bag with money is in stark contrast with her dark coloured outfit, suggesting that the quest for money is used as the initial driving force to unravel the plot of the film. The woman is walking slowly and calmly, confident in her skillset, knowing that no one is after her real identity. The scene is also showing the audience that the idea of an emancipated woman does exist, at least on film at the time. This also suggests that even if there is a possibility for the former to exist, such a woman can only be immoral and a thief.

Not only she is a liar and a thief, she will also be severely punished and suffer great consequences for her attempt at emancipation. Since Mark's standpoint and actions represent the patriarchal society, the punishment is showcased in the Mark's mistreatment of Marnie: he forces her to succumb to him to lose her freedom, traumatizes her and finally rapes her. She not only provides for herself but for the family as she finances her mother, Beatrice. This is an example of breaking 'patriarchal binary categorizations' which Deleuze and Guattari touch upon.

Becoming does not move in the other direction, and one does not become Man, insofar as man presents himself as a dominant form of expression that claims to impose itself on all matter, whereas woman, animal, or molecule always has a component of flight that escapes its own formalization... Even when it is a woman who is becoming, she has to become-woman, and this becoming has nothing to do with a state she could claim as her own. To become is not to attain a form (identification, imitation, Mimesis) but to find the zone of proximity, indiscernibility, or undifferentiation where one can no longer be distinguished from a woman, an animal, or a molecule – neither imprecise nor general, but unforeseen and non-preexistent, singularized out of a population rather than determined in a form (Deleuze, *Literature and Life*, p. 225 – 226).

As previously mentioned, all becomings employ an element of flight. In *Vertigo* this was showcased by Judy's initial resistance to transform her physical appearance while in *Marnie* this is presented through the idea of Marnie, a criminal, who provides for herself. This element of flight does not mean escaping the societal reality but using creative potential to find ways in which women can slowly make small ruptures on the imposed standards. After her first attempt at emancipation as a criminal fails, Marnie tries to readapt to achieve her goal through the position of Mark's wife. She decides to become-woman in order to survive. That is to say, she is becoming-submissive, becoming-obedient, becoming-wife. She is coming to a

zone of proximity of being a woman, the idea which society requires from her. She accepts her position as Mark's wife in order to escape her arrest and prison. She is also pretending to do the things that are considered to be wife's duties, such as accompanying her husband during the company's parties and saying goodbye to her husband before he leaves for work.

Marnie's becoming-emancipated is met with intolerance. She is perceived as an antagonist to the society, in other words, she refuses to follow the rules and standards set by men. She also exposes their weaknesses by using her appearance and sex appeal to manipulate them. It becomes evident that their judgement is easily clouded by the notion of sex which, then, questions their accountability. The previous is evident in the beginning scene of the movie, during the questioning of the robbery victim, Mr. Strutt. Namely, the detective asks Mr. Strutt to describe the perpetrator of the robbery. One can see Mr. Strutt's expression and tone of voice change just by remembering Marion's appearance as he starts to describe her breasts, features and hair. This represents the foolishness of the male population as, even after Marion robbed him, he is still hypnotized by her sex appeal and seems like he is ready to risk it all again just to admire her looks. Because of this, an emancipated woman poses a threat to society and as such she can only be viewed as immoral and on the wrong side of the law.

To add to this, this notion of a woman breaking patriarchal norms does not come without consequences. Instead of going to prison, Marnie is forced to dismiss her freedom and adapt to the societal norms and marry Mark, otherwise he threatens her with jail. Even after the marital roles of a woman were set upon her, Marnie still manages to employ this concept of flight by refusing to converse with Mark, as well as refusing to have sexual intercourse with him, which Mark finds very frustrating and rapes her. As said by Mulvey, this concept of rape is just another form of control over Marnie because she attempted to assert herself. Moreover, it also shows that the feedback received by women for their lines of flight was common and harsh.

Finally, and especially, it incarnates that line of flight the signifying regime cannot tolerate, in other words, an absolute deterritorialization; the regime must block a line of this kind or define it in an entirely negative fashion precisely because it exceeds the degree of deterritorialization of the signifying sign, however high it may be. The line of flight is like a tangent to the circles of signification and the center of the signifier. It is under a curse... Anything that threatens to put the system to flight will be killed or put to flight itself. Anything that exceeds the excess of the signifier or passes beneath it will

be marked with a negative value...This excessively hasty overview is applicable not only to the imperial despotic regime but to all subjected, arborescent, hierarchical, centered groups: political parties, literary movements, psychoanalytic associations, families, conjugal units, etc. The photo, faciality, redundancy, signifiante, and interpretation are at work everywhere' (Deleuze and Guattari, 1987, pp. 116).

In other words, this breaking of the norms, inch by inch, does not appear without harsh consequences from the society, just as Marnie's refusal of having mandatory sexual intercourse with her husband on their honeymoon was punished by rape because it was considered, to use Deleuze and Guattari's words, 'an absolute deterritorialization' (ibid., p. 116) which 'the signifying regime cannot tolerate' (ibid., p.116). This theme is ever-present throughout *Marnie*; Marnie is first punished with forced marriage as the woman who is able to provide for herself is seen as a threat to the society. Secondly, Marnie is raped because she is not willing to respect the rules the 'good wife' must follow and please her husband. Thirdly, Marnie is declared hysterical and incompetent and made dependent upon Mark. Nevertheless, Deleuze and Guattari can be used here to emphasize that although Marnie seemingly did not succeed in her attempt at emancipation, she went a step further and opened a door for creative solutions for other women, in order to put themselves first. Moreover, the authors also pinpoint that change cannot happen suddenly or in large numbers, but by fabricating of the matter consistently fiber by fiber.

Moreover, the scene in which Mark undresses Marnie before he rapes her, this act of stripping her is understood as both an act of physical and mental undressing. Mentally, Marnie is confronted with the situation she fears the most, being physically close with a man. To add to this, the removed clothes could signify that she is stripped from all of her identities, tactics, fabricated personal histories and coping mechanisms; what remains is just fears, trauma and insecurities portrayed through the nakedness of her body. As Mark rapes her, he unintentionally forces her to confront a part of her childhood trauma as well as the fear of men her mother passed onto her. Therefore, Marnie remains still, as she is in complete shock. This event scarred her so much that she attempted suicide the next day. One could argue that since Mark repeatedly fails to achieve emotional connection with Marnie, he decides to put his physical needs first at her expense.

The idea of the received punishment by female characters on film is further explained in Mulvey (1975):

Thus the woman as icon, displayed for the gaze and enjoyment of men, the active controllers of the look, always threatens to evoke the anxiety it originally signified. The male unconscious has two avenues of escape from this castration anxiety: preoccupation with the re-enactment of the original trauma (investigating the woman, demystifying her mystery), counterbalanced by the devaluation, punishment or saving of the guilty object (an avenue typified by the concerns of the film noir)... The first avenue, voyeurism, on the contrary, has associations with sadism: pleasure lies in ascertaining guilt (immediately associated with castration), asserting control and subjecting the guilty person through punishment or forgiveness. This sadistic side fits in well with narrative. Sadism demands a story, depends on making something happen, forcing a change in another person, a battle of will and strength, victory/defeat... (p. 13 – 14).

In other words, Hitchcock played with the notion of serving justice to individuals who disobeyed the patriarchal rules. This is primarily true for female characters in the film: Marnie is punished with marriage for being independent and making the men's presence unessential while Judy is punished with death for satisfying her sexual needs. This control over the character's destinies evokes pleasure in the patriarchal spectator while also supporting the same mistreatment of women in real life.

Moreover, one of the ways Marnie managed to prolong her career and life of a criminal was through the change in identities as well as through makeovers. In one of the initial scenes in the film, there Marnie changes her name into Margaret Edgar, while throwing away all her old clothes as well as washing out the black hair dye. It is as if Marnie uses this makeover to 'wash away' everything bad and immoral she had done. She is also throwing away the whole personality she created for the identity of Marion Holland. She transforms back to her 'ideal', 'innocent' blonde self and it is only then that she is able to return home.

After returning to her natural hair colour, Marnie travels back to her hometown to visit her horse, Forio and her mother, Beatrice. She first visits Forio and goes horse riding. One could argue that she is returning to nature i.e. her real self. Marnie's overall look for horse riding is different from all of the other outfits in the film. She is wearing a beige pullover and pants, cinched with a brown belt. She is also wearing light brown gloves, her hair is down and her tone of voice is lower and more relaxed than usual. Marnie seems to be happiest and most relaxed while horse riding. She even explains the reason behind her love for horses:

'Oh...horses, maybe...at least they're beautiful and nothing in this world like...people' (Hitchcock, 1964: 0:38:23). The previous signifies that the only thing she trusts are horses as they cannot hurt her. After the hunting accident, when Marnie shoots Forio, until the rest of the film, Marnie's hair remains down. The previous implies the fact that Marnie's defences are weakening, making her more receptive to remember her traumatic accident (Walker, 2005, 82).

One of the important scenes in this analysis are the scenes in which Marnie is interviewed for a job in Rutland & Co. She is presenting herself as a very formal person that is not to be messed with. She is wearing a grey suit, paired with a skirt that covers her knees. Underneath the suit is a white shirt reaching all the way to her neck. It looks as if there is a white tie connected to the shirt. The previous could mean that, although she behaves seemingly passive in her interview, she is 'playing the game' in order to get what she wants. She paired the shirt with a pair of white gloves. Her mannerisms are very reserved and her speech is fast, grammatically correct and eloquent. The purpose of all of this is to present herself as trustworthy. She even mentions that she, as a woman, needs good hard work no matter the salary. She leaves the impression of an efficient, exemplary worker who will not defy the norms of any kind. The gloves, together with the blonde hair signify cleanliness and purity. Marnie leaves an impression of a cold, clean, trustworthy workaholic woman who knows her place in the social hierarchy. Her hair is neatly pinned up in a high bun.

In contrast, her brunette co-worker, Ms Clabon, wears a slightly more revealing shirt which is showing her cleavage. She is also wearing a light-brown unbuttoned pullover. Ms Clabon is presented as more open and casual. One could also see that she is considered as a person of lower working class. The following scene introduces Lil Mainwaring, Mark's sister-in-law, and shows a distinct contrast between the wealthier class and white-collar class. Lil is wearing colourful clothes with more style. This is to show how easy and interesting the life of a member of a higher class is. Lil's outfit features earth tone colours. She is wearing a yellow suit paired with chocolate brown pullover and gloves which match her bag. Her pullover is not tucked in, but it is falling over the skirt, to give a more casual look. Her hair is down and sleek, with every hair in its place. Her outfit and hairstyle are representative of her character. Every part of her outfit and hair is in its right place, which could suggest her need to have knowledge and control of the events around her. Moreover, this notion of control is closely tied with the fact that Lil meddles with Marnie's private life. Her smiles towards Marnie in the beginning are genuine and welcoming but become more false and jealous towards the end of the film.

Another interesting outfit Marnie wore is presented in the scene where she meets Mr Strutt on Rutland's party. Marnie wears a white dress with long sleeves, reaching to the floor. The dress is not accentuating the outline of her body and has a small cut on one end of the dress, which is showing off her legs. Her blonde hair is in a high bun. She paired small white earrings and white heels with the dress. The last, but important piece of her outfit is a white scarf made of fur which falls over her shoulders. The whiteness of the outfit emphasizes Marnie's purity and innocence. She is presented as a real member of the higher class in that she wears very little jewellery and her outfit is very simple and monochrome. One can see Marnie contrasted to the people around her. This whiteness and purity in the set context is trying to indirectly prove to Mr Strutt that she has now integrated into higher society as she is happily married into a wealthy family. She no longer poses a threat to him as she is under the guidance of Mr Rutland and obeys marital norms. One could even argue that she pretends not to recognize him as she is a new person now since the past is in the past.

7. The makeover in *Vertigo* and *Marnie*

The idea of a makeover, as a reconstruction of one's looks, is shown through the scene in *Vertigo* in which Midge is seen creating the sketches for the advertisement of women's brassieres. This scene implies the notion of imposing the new norms of femininity on the female population. On the other hand, in the said dynamic, Midge represents the female population and Scottie patriarchal society. Namely, the female population is trying to break free from the imposed rules and norms of the society. This can be seen in the dynamic of their relationship. Namely, Scottie asks Midge whether she is planning on getting married to which she responds that he is the only man she wants, implying that if she cannot get what she wants, she will not marry at all. In other words, if she does not have a particular affinity towards something or someone, she will not fulfil the required norm, i.e. she will act as she wishes, taking into account her thoughts and opinions. To add to this, women are also requiring from the society to be more grounded and open minded, to consider women as equal. However, their continuous efforts are constantly being overlooked and women are still treated with ignorance, while men rejoice in living in an illusion. The same way, Midge is trying to reason Madeleine's case with Scottie, to aid him in solving it while also possibly receiving more of his attention. Scottie refuses to talk about the case, completely ignoring Midge's wants and needs. At one

instance, he is not even being responsive to her. This neatly portrays a male – female dynamic present in the films in 50s and 60s as well as the dynamic of modern society.

The makeover process is best presented through Judy's and Madeleine's relationship. That is to say that, first, the spectator is presented with the image of the ideal woman, Madeleine, who possesses all of the required qualities: nobility, purity, god-like presence, style and good manners. The audience are presented with this ideal and are being shown how obeying the beauty standards, positively impacts her being; she is wealthy, attracts male attention and has a husband, she is also more reserved and dressed in expensive clothing.

The audience is then introduced to Judy's character. She is presented as ordinary, vulgar, louder and more relaxed. Her curves are more accentuated and she is wearing more revealing clothes. However, upon meeting Scottie, during their dinner together at a restaurant, Scottie is overlooking Judy while focusing his attention on the woman who passes by, with looks very similar to Madeleine's. Judy notices the said event and lowers her gaze and her head because of a lack of confidence in her own appearance. Since Scottie sets the patriarchal norms of beauty, this could mean that the imposed beauty standards, marketed to women as the ideal, instil in Judy insecurities and the feeling of worthlessness unless she follows the set standards. After a few dates with Scottie, Judy understood that the only possible way to have something more with him, was to make herself appear more Madeleine – like.

Scottie is very specific to the beautician about his preferences in changing Judy's physical appearance. After the change in hair, make up and clothing, Judy is seen walking through the hallway looking like Madeleine. While she's walking, Scottie remains in awe, unable to speak as he is mesmerised by the transformation. However, in this scene, the only thing differentiating Judy from Madeleine is her hair which is freely falling down, the only final touch she needs is to pin it up. Scottie almost forces her to do it, while she is refusing, but ultimately succumbs to his wishes. This is the real representation of the way women's wishes, opinions and thoughts are being completely ignored, as the system serves to appease the male needs only. Moreover, it is only when Judy is completely transformed into Madeleine that Scottie wants to touch her and kiss her. This is to say that the patriarchal society requires a total succumbence of a woman to the man, everything else, even the small deviations of the set rules, will not be accepted. As Gallagher points out when discussing makeovers on screen:

The reveal is a highly problematic event because it is narrated in such a way that it appears as if every participant's life is improved, her problems are solved, the results

of a little “nip” and “tuck.” In fact, this attitude is maintained by the participants’ friends and family who revel in their loved ones’ “improved” appearances and support the view that this improvement can serve as a cure-all for their loved ones’ problems (Gallagher, 2007, p. 73 – 74).

Gallagher’s concept is true in Judy’s situation as, after her makeover, all of her and Scottie’s previous troubles are settled. Judy is finally with a man she loves while Scottie is suddenly cured from vertigo and acrophobia.

The notion of makeover as going to extreme lengths in order to be accepted is perfectly represented in Judy. That is to say, she succumbs to Scottie's wishes to change her appearance just for his love, to be accepted by him. This notion is also present in Marnie, when she wears a long white dress and a high bun to the dinner where she meets Mark's guests as well as Mr Strutt with whom she has to make peace to avoid arrest. This long white dress which does not outline her curves, symbolises purity and innocence while her hair is blonde and pinned up, giving an impression of being of noble origin. This outfit was put on by Marnie so that she would be more easily reaccepted by society.

If one relates the makeover theory to *Marnie*, it is evident that the dynamic is quite similar. Namely, Marnie is a financially independent woman who needs no man and wants no children. Mark Rutland as well as Mr Strutt represent the patriarchal society which brings ‘justice’ to individuals who do not conform to its rules. In the beginning, Marnie is being sued by Mr Strutt for robbing him and escaping. Mark recognizes Marnie while she waits for the interview for a secretary for the Rutland & Co. and decides to take it upon himself to personally serve justice to Marnie. He uses her disadvantageous situation to persuade her to be his wife, as it is the only effective way she will escape the law and remain free. Since Marnie is unable to think of any other seemingly good solution to escape out of the situation so she agrees to Mark’s proposal. This situation, if seen from the power dynamic of woman – patriarchal society, implies that a woman is considered unable to stand alone, as she is too fragile and incompetent and cannot differentiate the good from the bad. Therefore, she needs a man beside to lead her in life as well as to help her adapt back into the society.

In *Marnie*, the makeovers are more subtle, compared to *Vertigo*. They could also be analysed in terms of the before and after shots and the ways they manipulate the narrative of the what a woman should and should not behave. The before shot features Marnie as cold, emancipated and reserved for which she receives a very negative backlash from Mark in the

form of rape and trauma. However, the after shot features Marnie as an obedient housewife who obeys her duties which seems to grant her a life of many opportunities as she is a wife of a wealthy man. This makeover is actually used as means of indirect manipulation of women's perception of the world in order to refrain them from asserting themselves and keep them under control.

Furthermore, the character of Lil Mainwearing showcases the way women internalise the patriarchal standards and norms and act accordingly. In addition, one of the consequences of the female makeover industry is rivalry between women who are in service of the system and women who refuse to obey the set rules. The irony is that, ultimately, the system brainwashes women in such great amount that it created jealousy and competition between them, making it harder for women to unite as a community and stand up for themselves. The system creates the idea that it is not the men who are the threat, it is other women. This is shown in Lil's attitude and actions towards Marnie. She is constantly trying to cause trouble and to make Marnie bear the consequences of her actions so that Lil can enjoy Mark's attention and company.

Ultimately, the greatest punishment for Marnie turns out to be her marriage to Mark or, in other words, the way Mark managed to destroy her independence and made her incapable and dependent, bringing her back to the set frames of society. In addition, if one relates Marnie's character to the idea of *kalokagatheia*, according to Lavater (1804): "The problem of the beauty of the 'sanguine female'... resides in her lack of an inner purity that is not spoiled by hypocrisy – that is, by outer display" (as cited in Wengstein, 2012, p. 15). In other words, Marnie's soul is symbolised by a lack of purity as she is a criminal, but her appearance is beautiful, making her a great deceiver, and very dangerous to men as showcased in the initial scenes of the film. Her beauty will seduce a man and convince him to trust her but she will deceive him just as Marnie used Mr Strutt's foolishness as an opportunity for the execution of the robbery. However, Marnie is at the same time a virgin who is afraid of being close to a man. This is to show that women are more complex than they appear to be and that there is no definitive good or bad category in which a reasonable person could fit her. She is constituted of both good and the bad. This is precisely the reason people, especially women, cannot be differentiated solely as good or bad as people are both and everything in between. To add to this, the concept of *kalokagatheia* as well as Lavater's philosophy are met with numerous examples which prove the theory's inaccuracy. This is because women's outward appearance

was not created for the sole purpose of 'being beautiful', it was created and suited according to woman's needs and influenced by their living conditions.

If one relates the concept of makeover to the concept of becoming, there are two possible ways in which 'becoming' can be interpreted. Firstly, if one focuses on the makeover changing one's appearance to fit the set standards, it shares almost the same definition as becoming. The process of 'becoming' means altering a part of oneself in order to adapt to the needs and relationships that are brought upon the person. The same way, makeover is defined by a change in the overall appearance in order to benefit from the said change. For Marnie it means escaping prison, while for Judy it means receiving love from a man. Both the process of the makeover as well as 'becoming' showcase the process of change as altering oneself in order to survive in the patriarchal society by adapting to the norms and beauty standards of the said society. But they can only come so close to the set ideal, using different clothes, jewellery and makeup styles. They will never fully attain this illusion of the ideal woman, it is unattainable and their initial motive is to improvise, overcome and adapt to the norms in order to gain access to new opportunities.

8. Conclusion

The aim of this thesis was to explore how the change in a character's identity is related to the physical makeover and its contribution to the film's dynamic. After the analysis of the notion of femininity, one can deduce that it is a subject of constant change. In both *Vertigo* and *Marnie* it is defined by the idea of: blonde, innocent, mother, wife, noble, cold and reserved. Both Judy and Marnie are trying to achieve said standards but manage to do so only partially. This is because the standards of femininity are unachievable and allow one to only come to a zone of closeness to the ideal because it is powered by an illusion.

Moreover, one can notice the way that makeover and the adherence to the standards influence the relationships between the two sexes. Namely, the films suggest that women who follow set standards seem to have more opportunities and the consequences for breaking the norms are horrible. In Judy's case, the punishment is death while, for Marnie, it is the loss of independence, unwanted marriage and rape. The thesis also suggests that Deleuze and Guattari's philosophy of 'becoming' perfectly describes women's social position, arguing that a woman is always becoming: becoming-mother, becoming-ideal, becoming-pure. In other words, she needs to constantly adapt to diverse, new and unfavourable situations in order to survive.

Furthermore, the notion of becoming is also indicative of the following: the change in character's appearance signals the change in the societal perceptions of the said character. In *Vertigo* when Judy is forced to change her appearance, in order to receive Scottie's love and attention, she not only changes her appearance but also her character traits: she neglects her inner thoughts and opinions and acts cold and reserved, as if the physical change directly influenced the psychological change. In *Marnie*, Marnie is manipulated and forced by Mark to succumb to the image of a pure and innocent wife in order to avoid going to prison. Due to the change in clothing and hairstyle, Marnie loses her independence and strength while becoming a seemingly fragile woman in need of male surveillance.

In conclusion, in Hitchcock's films, the male viewpoint towards a woman is taken as an absolute, reflecting his time's social differences between the two sexes. Although the analysis tackles issues in the society of the late 50s and the earlier 60s, the position of women remains largely unchanged. It is imperative that the society becomes more open towards accepting gender equality while putting an end to the horrible situations women face in everyday situations.

9. Literature:

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