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Surrealist technique and the uncanny in the films of the quay brothers: A case study of Street of crocodiles 1986 and Rehearsals for extinct anatomies 1988

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Surrealist technique and the Uncanny in the films of the Quay Brothers: a case study of *Street of Crocodiles 1986* and *Rehearsals for Extinct Anatomies 1988*.

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Introduction

I have been fascinated with the Quay Brothers and their films. In my fourth year of my Fine Arts degree I worked in their style for my own stop-frame animated project. I was strongly influenced by the Quay Brothers film, *Rehearsal for Extinct Anatomies*. My interest in the Quay Brothers' films was developed further with my visit to the Museum Of Modern Art in New York on January 3rd 2013. The Museum Of Modern Art held an exhibition by the Quay Brothers called *On Deciphering the Pharmacist's Prescription for Lip-Reading Puppets*. The exhibition contained their most important works such as *Street of Crocodiles 1986* and *The Cabinet of Jan Švankmajer 1984* as well as a number of their commercial works and documentaries. Ron Magliozzi who was the Associate Curator for the exhibition best describes the Quay Brothers in his article *The Manic Department Store, New Perspectives on the Quay Brothers*:

> …with the mystifying ability to turn the "degraded reality" of discarded doll parts, screws, string, and metal filings into profoundly expressive characters, and as metaphysicians, whose choreography of objects and camera movements in space is key to understanding their uncanny sense of being. And as Surrealists - although the twins disclaim the label - who stage playful, perplexing, life and death scenarios within wondrous, handmade sets and across dreamlike landscapes. (10)

The Quay Brothers' films have often provoked some kind of discomfort in the viewers. There are various techniques that the Quay Brothers utilise which cause this feeling of discomfort. This study is premised on the argument that feeling that we experience while watching their films can be analysed through Sigmund Freud's understanding of the uncanny. The feeling of the uncanny is brought about by various surrealist techniques utilised by the Quay Brothers.

I have chosen to use case studies in my analysis as these allow for specific engagement with the various styles and techniques that the Quay Brothers have used from Surrealism which enhances the feeling of the uncanny. I have chosen two of their films to analyse in this paper: *Street of Crocodiles* from *1986* and *Rehearsals for Extinct Anatomies* from *1988*. The film *Street of Crocodiles* is based on a text written by the Polish writer Bruno Schulz from his short story collection which included texts such as *Treatise on Tailors' Dummies* and *Cinnamon Shops*. (Schulz 25,53) In terms of the focus of the research paper, the selected case studies exemplify the notion or the feeling of the uncanny. The second film *Rehearsals for Extinct Anatomies* is based on

the movement of lines through space. The film was not based on any text, but was choreographed based on a musical composition by the Polish composer Leszek Jankowski. I will be referring to the term the uncanny which, according to Freud, is "that class of terrifying which leads back to something long known to us, once very familiar"(219). Both these films contain animated creatures[1] which we recognise as being made up of everyday inanimate objects such as screws, string, metal and pocket watches. This recognition of the objects and children's toys by viewers as being inanimate objects disturbs us to see these recognisable objects in a reality where they are no longer inanimate, but are living and now exist in a world that is self-sustained. It is this that evokes the feeling of the uncanny within us.

Both *Street of Crocodiles* and *Rehearsals for Extinct Anatomies* stimulates the feeling of the uncanny. The films in relation to one another are both very different and evoke the uncanny in different ways. However the Quay Brothers' films which they have personalised a style and technique over the years are very different to the mainstream stop-frame animation. The styles and techniques of the Quay Brothers are unique and evoke different feelings that not many other stop-frame animations do.

The Quay Brothers' personal style of stop-frame animation create the feeling of the uncanny through the use of Surrealist qualities. The Quay Brothers' films differ from the mainstream animation such as Aardman's *Wallace and Grommet* and Pixar's *Toy Story.* The Brothers' different style creates a completely different experience to the mainstream films. For example, in *Toy Story* I the use of toys does not have the same effect as the Quay Brothers' use of children's toys. In *Toy Story* we know they are toys and they act as toys in the film the uncanny is not evoked; but because in the Quay Brothers films there is no differentiation between what is real and what is not and what are toys and what are living and breathing creatures.

Toy Story I is about a group of toys which is lead by a pull-string cowboy by the name of Woody. Woody is Andy's favourite toy. Andy is a young boy who loves his toys; he plays with them often and takes very good care of them. On the day of Andy's birthday Andy receives a new toy, a space ranger action figure called Buzz Lightyear. Buzz's new features impress Andy and soon Woody is replaced by Buzz as Andy's

[1] Already made toys and dolls or manufactured creatures made out of various objects such as screws, string, metal, coral, test tubes, wood, plaster etc.

new favourite toy. Woody becomes very jealous by the attention Buzz receives not only from Andy but from all the other toys as well. However, Buzz believes that he is on a real life mission and needs to return home and report to his commanding officer of the 'new planet' he has discovered which is in actuality Andy's room. Woody attempts to convince Buzz that he is a toy but fails. Woody attempts to win back his spot as favourite by trying to trap Buzz behind Andy's desk but accidently throws him out of the window. Andy is forced to take Woody to the spaced-themed restaurant instead of Buzz. Buzz manages to climb into the car and confronts Woody when the family stops at the gas station. A fight breaks out between them and they fall from the car that leaves them behind. They then climb into a Pizza Planet delivery truck and catch a lift to the spaced-themed restaurant hoping to find Andy there. Once at the restaurant Buzz makes his way into a claw game machine which is shaped like a space ship that he assumed was the ship that Woody had promised him would take him to his home planet. Woody desperately follows Buzz into the machine in order to get Buzz and himself back to Andy before Andy left the restaurant. The machine is filled with small squeaky green round shaped aliens who believe in the claw. Unfortunately the luck of Woody and Buzz luck worsens and the young boy Sid who is the evil neighbour captures Buzz and Woody with the claw. Sid lives next door to Andy and has been seen blowing up his toys, torturing them and feeding them to his dog. At one point in the film Woody and Buzz land up in Sid bedroom and encounter Sid's toys. The toys are deformed and mutilated with different limbs and objects attached in various places for example the doll's head which has only one eye, its hair has been burnt or pulled off and the head is attached to a metal spider-like body. And yet the viewers are not disturbed to a level as great as when watching the Quay Brothers' films. The character is ugly and not very child-friendly but we are not disturbed by it. This is because we know that it is a toy and it will always be a toy. The toy has been placed in an environment to which viewers can easily relate as there are human beings in this environment.

In the Quay Brothers' environment, the human being is a ghost in the shadow of the puppet. The viewer relates to the puppet as he or she would relate to Sid or Andy in Toy Story. In Toy Story the dolls and toys remain immortal whereas in the Quay Brothers' films the children's toys and dolls have a life expectancy and decay and perish similarly to a human being. It is this relationship between the viewer and the inanimate object that evokes the feeling of the uncanny. We as the viewer relate to the

inanimate object. Also in *Toy Story* the toys and dolls are "innocent". They are seen as "innocent" children's toys whereas the Quay Brothers toys and dolls have been associated with an "innocence" purely because the characters are children's toys. However, the acts that the children's toys perform are almost menacing and are definitely not "innocent". An example of this is the female doll in the tailor shop that rubs her nipple between her index finger and thumb.

I chose *Street of Crocodiles* and *Rehearsals for Extinct Anatomies* as they both exemplify the Quay Brothers' use of the animated object. Particularly in *Street of Crocodiles,* the use of children's toys integrated with creatures made up of everyday banal objects emphasises the relation between our reality and the manufactured reality of the Quay Brothers. The use of children's toys and dolls strengthens the feeling of the uncanny. This recognition of the objects and children's toys by viewers as being inanimate objects disturbs us to see these recognisable objects in a reality where they are no longer inanimate, but are living and now exist in a world that is self-sustained. It is this that evokes the feeling of the uncanny within us. Even though *Rehearsals for Extinct Anatomies* does not have any children's toys or childhood tokens featuring in it, the film still creates a sense of discomfort. The films are very different in style and context, but both films cause the same a feeling of discomfort. It is this discomfort experienced by both films that will be discussed and how the two films exemplify different aspects of the Quay Brothers' styles and techniques that evoke the feeling of the uncanny. In Chapter 4 I will be discussing at length the difference between the two films and how the uncanny effect is produced in different ways by the two different films.

My study will include a brief discussion on the Quay Brothers and a selection of their other works as well as an in-depth exploration of their most important influences such as Franz Kafka, Jan Švankmajer, and also the Quay Brothers' avid interest in the Eastern European art form. Almost all of the Quay Brothers' influences have been part of a Surrealist group or have taken qualities from the Surrealists and used it in their work. Their most important influence Jan Švankmajer was part of the Prague Surrealist group and has utilised various styles and techniques from Surrealism in his work. These styles and techniques can be seen in the Quay Brothers' works and will be explored in more detail in my analysis of the two chosen films.

Due to the Quay Brothers close relation to Surrealism, I will be discussing Surrealism and will focus on the qualities that the Quay Brothers utilise in their films with reference in particular to Jan Švankmajer and Walerian Borowczyk. My study will then continue with a detailed analysis of Sigmund Freud's paper *The Uncanny*. The use of children's toys and dolls is a very important aspect with in the films of the Quay Brothers. The doll resembling the human body "lends itself to an imaginative representation of the human world". (Simms 671) The representation of the human world is represented in the Quay Brothers reality through symbolism. This representation of ideas through symbols is analysed in Sigmund Freud's paper *On Dreams*. The term symbolism alongside repression, the Oedipus complex, the castration complex, Beyond the Pleasure principle and the unconscious are the key concepts that underpin Freud's paper *The Uncanny*. These will be analysed briefly in order to have a clear understanding when discussing Freud's paper *The Uncanny*. The final chapter will be my analysis of two films in which I will discuss in detail the relationship between Surrealism and the uncanny and the Quay Brothers' relationship with Surrealism and the uncanny.

Chapter 1

The Quay Brothers' Biography

Timothy and Stephen Quay are identical twins born in 1947 to a working-class American family in Philadelphia in the suburb of Norristown, Pennsylvania. (Fiumara n.pag.) According to the writer Ron Magliozzi, their mother was a homemaker with a talent for, and interest in, figure skating and their father was a mechanic. (11) On their father's side their grandfather had been a tailor, while on their mother's side their grandfather was a carpenter. The Quay Brothers have developed over their career a personal style in their works. James Rose states that due to the family's background there is no mystery about where the influence towards puppetry came from: "In terms of puppetry it's surprisingly all there – carpentry, mechanisms and tailoring and figure skating to music to score any of our aberrant trading shots" (n.pag.) The Quay Brothers began their formal art education at the Philadelphia College of Art where they specialised in illustrations. They graduated in 1967 where they moved to Great Britain where they enrolled at The Royal College of Art in London. Here they continued their studies in illustrations and they met their current producer, Keith Griffiths who was co-founder of their studio, KonincK. (n.pag.)

Rose describes the twin brothers as being an enigma. The brothers have created a particular persona with their twin-ness especially with emphasis being placed on their absurdities: such as finishing each other's sentences or shrugging simultaneously to questions in interviews, and the relationship of twin-ness between their "dark, arcane and seductive imagery." (n.pag.) In an interview conducted by Gary Thomas with the Quay Brothers, he questioned their twin-ness and how they relate to one another and how they saw themselves in the category of being twins in society. They simply replied that when they had been at school, they had both done their individual art pieces but when it had come to film they, had found no point in doing two separate films and have worked closely together since. They also stated that it was never a matter of asking what the other one wanted the scene to be, or how it should look, it was a case of "just a nod and a wink and you're off". (n.pag.)

The Quay Brothers Technique and Style

There have been various articles and reviews written about the Quay Brothers. Suzanne Buchan described them as being amongst the most accomplished animators to emerge in the animation industry. With their main actor being the beautiful décor and their 'Kafkaesque' (n.pag.) puppets, viewers enter an alternate universe. According to Roberto Aita in his interview with the Quay Brothers, they state that this world is not meant to be a dream nor a nightmarish journey; rather it is a world that is functional and independent from everyday reality. (n.pag.) Ron Maglozzi discusses the difficulty with regards to understanding the Quay brothers themselves and their works and the key to try to make sense of them is to understand them as "metaphysian", with the ability to bring life to decayed mechanisms and turn these into emotional beings. (10)

Suzanne Buchan states that animation, especially puppet animation, can be seen as a projection of 'reality' that we experience while we are watching the film. There are certain phenomena which are concerned with the difference between how we experience our own bodies in our own reality in relation to our experience of inanimate physical objects in their own reality. As we enter the Quays 'world', it is a world that allows us to experience animated objects, which in our reality are inanimate objects, and these inanimate objects are 'endowed with a semblance of life'. (3) Buchan compares live-action films and puppet animation as having similarities: live-action films have actors, settings and the physical world in which actions are carried out and this constitutes a part of our real world. Puppet animation is similar in that the puppets and sets exist in our reality though on a smaller scale, and even though what we see on the screen was not executed in real-time as the live-action film had been produced, "puppet animation thus represents a different 'world' for the spectator, something between 'a world', created with the animation technique, and 'the world', in its use of real objects". (7)

The Quay Brothers' use of children's toys as their characters and the manufactured sets are dark and menacing, leaving the unconscious mind of the audience to delve out the secrets hidden in the dark corners of our fears. Eva-Maria Simms states: "because the body of the doll resembles the human body it lends itself to an imaginative representation of the human world" (671) which allows the audience to

relate to the puppet character on an emotional level. Therefore we as the audience experience that of the animated puppets. Not only can we relate on an emotional level to these puppets, we also fear them. As stated by Simms, in our childhood when we played with our dolls and toys we treated them for what they were, inanimate objects, and the treatment was reciprocated by the doll or toy: "the silence and emptiness" of the doll as we torture it and scream at it and the indifference it shows us are by far the greatest fear we have "at the heart of our existence". (673) The emotion we give to our toys will never be reciprocated, and as we develop into adulthood we begin to understand that an inanimate object cannot reciprocate emotion as it is not a living being. With this understanding of our childhood toys being inanimate objects, when we enter the manufactured worlds of the Quay Brothers, we immediately revert to a point in our childhood when we believed our dolls and toys were indeed alive. Andre Habib states that the Quay Brothers' choice of puppets, real marionettes and string marionettes, comes from them wanting to create moments "of otherness". Their puppets have an inner life to them "especially when they don't talk". The Quay Brothers seem set against putting a voice behind the puppet. They believe that a voice enslaves the puppet and does not allow for the puppet's universe to be released. (n.pag.)

James Rose discusses the obsessive style techniques that the Quay Brothers bring into their films. The first recurrent technique or rather the style in which many of their films are set is the complicated endless spaces where darkness is abundant and viewers are graced with brief moments of light. Each scene is thoroughly thought out and structured, as can be seen by the way the camera is used; for example the focal shifts of the camera and the dissolving of the camera frame from one scene into the next. (n.pag.) The writer Ian Lumsden discerns a few stylised film techniques that are clearly evident in the Quay Brothers film *Street of Crocodiles*. In the film the colour is dull and almost absent with an occasional glimpse for example a piece of coloured material pulled from a dusty draw, or the flash of red on the male puppet's jacket. The film is unpredictable with sudden camera changes, loss of focus and then the abrupt addition of focus, bursts of music and then silence. (n.pag.) This style continues throughout the Quay Brother repertoire of films. According to Andre Habib, the Quay Brothers had wanted their manufactured world to be seen through a "dirty plane of glass". By doing this, the visual imagery becomes elusive to the viewers. Their use of focusing in and out is central to their film technique. The Quay Brothers state that

when they used such a large lens, particularly in their film *Rehearsals for Extinct Anatomies*, it became difficult to focus on certain details. Despite this inability of the camera, the brothers used this to their advantage. With the landscape set as to what was in focus and what was not they believed it forced the viewers to "concentrate on a detail". Using the technique of focusing in and out they began to concentrate on what they wanted to show viewers and what they wanted to leave in the dark. (n.pag.)

In an interview conducted by Ryan Deussing, the Quay Brothers were asked why they had chosen the literary sources they have in the past as their bases for many of their films especially from the "Eastern European/Germanic vein, such as Odon von Horvarth, Bruno Schulz and Robert Walser". The brothers replied that the whole tradition of puppetry is very popular in the Eastern European art form. (n.pag.) The Quay Brothers stated that, once they had researched the origins of puppetry in Eastern European culture, they had begun to use the literature that had, and still does, surround the European culture. The brothers also mentioned that it had been the diaries of Franz Kafka that had really started their obsessions with Eastern European literature and music. The brothers stated that their animation draws from Expressionism due to the certain "quality of lighting and décor and stylised movement". (n.pag.) Many of The Quay Brothers influences were and are Eastern European artists.

In another interview with the brothers conducted by Gary Thomas, he asked what the starting point is generally for them when beginning a new project. The brothers replied that it is the music that is often the most significant starting point with regards to their choices of theme, composition, characters, as well as the deciding point as to which text they would choose to work with. The brothers were also questioned about whether or not they treated their live actors similarly to the way they treated and handled their puppets. Their response was that with a puppet "we were always imposing the performance. No matter what they do, it's us imposing that performance". However, with live actors they had to understand that there was a level of contribution from the actors. (n.pag.) The use of puppets and antique objects is very important in all the Quay Brothers' works. As stated by Damon Smith the Quay Brothers create "phantasmagoric fables literally cobbled together from the junk-box detritus of yesteryear: wire, string, spools, buttons, forks, doll parts, flywheels, and other antiquated oddities and homemade mechanisms". (n.pag.) In Damon Smith's

interview with the brothers, Timothy Quay discussed the importance of wood as an organic matter in their films and Stephen Quay asserted that all the old bits and pieces they had collected all contained a memory, "history is something they've brushed up against, and they hold all of history in their bodies". According to the brothers, it is this history that they want to release from the antique objects. (n.pag.) Damon Smith questioned the Quay Brother's interest in the work of Eastern European animators and puppeteers. They replied that there had been a strong tangibility about the works of Eastern European animators and puppeteers. Many of the films had strong graphics and it was the "was cut-out collage, almost Max Ernst-y, which gave the works right away a texture, and a very bold graphicness". (n.pag.) The most important part for the brothers with regards to their interest in Eastern European films is that many of the early films of Starevich and Borowzyk for example were never made for children's viewing. The films always carried a "deeper coded message". Children could entertain themselves watching the films, but would never fully comprehend the various messages in them. The brothers were drawn to Eastern Europe film because of the "subtlety of that coded language - what you could smuggle under the table, while the façade was something else". (n.pag.) This can be seen in Jan Švanmajer's work. He went through several regime changes with many of his works commenting on the politicians and the political stances of the time without revealing his message.

According to Brigham Narins, there were three major works that the Quay Brothers' produced before their internationally recognised animated short film *Street of Crocodiles 1986*. These films were *Nocturna Artificialia 1979, The Cabinet of Jan Švankmajer 1984,* and *This Unnameable Little Broom 1985*. (n.pag.) James Rose states that the film *The Cabinet of Jan Švankmajer 1984,* is one of the Quay Brothers' films which clearly adheres to one of their Eastern European influences as it is a direct homage to the Czech animator Jan Švankmajer. Rose explains that the main notion of Jan Švanmajer's work is to show viewers the importance of objects in an animators work. (n.pag.) This theme is fundamental as it is discussed in the literary work titled *Street of Crocodiles* by the Polish writer Bruno Schulz. In this text there is a huge amount of importance placed on the inanimate object having the essence of life and how the puppets should be treated with respect. Rose describes their next major film, *This Unnameable Little Broom* as being closely related to *The Cabinet of Jan Švankmajer 1984,* in that the key motif is developed into a far more complex construction; making use of 'drawers and tables as devices and as mechanisms, the

transformation of meaning within an object through juxtaposition and the influence of Surrealism to create a psychosexual drama'. (n.pag.)

Influences

The Quay Brothers have been influenced strongly by various Eastern European film producers and stop-frame animators. James Fiumara asserts that the Quay Brothers films and two-dimensional works have been strongly influenced by Eastern European art and literature: works particular to Franz Kafka, writings of Robert Walser and Bruno Schulz and the films of Vladislav Starevich. (n.pag.) The author Brigham Narins lists a number of other Eastern European influences that the brothers had encountered during their years at college and are still influenced by today. The works of Russian and Eastern European 'avant-garde filmmakers' such as Alexander Alexeieff, Jan Lenica, Walerian Borowczyk, Jan Švankmajer and Yuri Norstein influenced them. During the brothers' time enrolled at the Philadelphia College of Art they also discovered the works of Eastern European poster artists, composers and typographers such as Gustav Mahler, Jean Sibelius and Leos Janacek. (n.pag.)

Franz Kafka

Franz Kafka is "renowned for his visionary and profoundly enigmatic stories that often present a grotesque vision of the world in which individuals burdened with guilt, isolation, and anxiety make a futile search for personal salvation". ("Franz Kafka" n.pag.) Various critics such as Susanne Buchan have used the term "Kafkaesque" to describe the sets and puppet design of the Quay Brothers. The writer Mauro Nervi states that many of Kafka's works bear "the marks of a man suffering in spirit and body, searching desperately, but always inwardly for meaning, security, self-worth, and a sense of purpose". (n.pag.) This type of narrative may have been utilised in some way by the Quay Brothers in their film *Street of Crocodiles* possibly in order to give the film a 'Kafkaesque' interpretation. The main protagonist is a male puppet who goes in search of some kind of meaning to his life or some kind of object that may have value to him through the streets of Drohobycz. This type of narrative can also be seen in the film, *Rehearsals for Extinct Anatomies:* the two puppets who have been placed in a box-shaped room seem to be trapped, and both seem to be in a poor state of health and appear to be in a constant state of fear as to what lies beyond the room that in which they are imprisoned. According to Andre Habib the Quay Brothers focus

on Kafka was Kafka's diary which was the first item of his that the Quay Brothers had come across. The Quay Brothers stated that Kafka's diary appealed to them due to "the incompleteness, the fragmentary quality of his writing. Almost like the wash of an idea, or a theme which he gave up on". (n.pag.)

Bruno Schulz

The Polish writer Bruno Schulz is, alongside Jan Švankmajer, one of the Quay Brothers' biggest influences. In Andre Habib's interview with the Quay Brothers there is an extensive discussion about Bruno Schulz's influence on the brothers. At one point in the interview Habib states, "it seemed as though Schulz had seen all your films". The brothers replied that Schulz is a very powerful writer and had in some way liberated them. (n.pag.) In fact Schulz's discussion of the thirteenth freak month is according to the Quay Brothers their greatest metaphor. The Brothers state that the thirteenth month is "everything that animation embodies and where its greatest freedom lies. Creating a realm, a universe that is totally self-sufficient in its freakiness". (n.pag.) The Quay Brothers went on to create this self-sufficient world based on the literature of Bruno Schulz and produced the film *Street of Crocodiles.*

Vladislav Starevich

Another one of the Quay Brothers' Eastern European influences was the Russian stop-frame animator Vladislav Starevich, who had began his career in three-dimensional animation while he was working as the director of the Natural History Museum in Konvo, Lithuania. According to Bennett O'Brian and Pat Kewley, while Starevich was filming short nature documentaries, he encountered a problem when filming a battle between two nocturnal stag beetles. The main problem he encountered was that when Starevich put the camera lights on the beetles, the beetles froze and went to sleep. Starevich decided to kill the beetles; he preserved their bodies with wax, "replaced their limbs with wires and staged a version of the desired insect battle using the technique of stop-motion photography". (n.pag.) According to Pat Kewley, Starevich pioneered the art of stop-motion animation with his film *Lucanus Cervus*. It was the first "stop-motion animated film to use puppets and employ a narrative". (n.pag.) Starevich created an "utterly unique, self-contained world". (n.pag.) The Quay Brothers create worlds that are very similar to that of Starevich in that they are manufactured worlds that are completely self-contained such as in the film *Rehearsal for Extinct Anatomies.* Pat Kewley discusses a technique that Starevich used and that

technique was the use of charm and dark humour through "the cognitive dissonance between his insects' alien appearance and their all-too-human behaviour." (n.pag.) This particular technique is often used in the Quay Brothers' films. The manufactured characters often bear some resemblance to that of a human being. This resemblance to human mannerisms and the idea of the creatures' mortality allows us as viewers to relate to this character on some kind of emotional level. Also, this resemblance to human characteristics is what makes the Quay Brothers films have that edge of discomfort. The dolls and puppets were once inanimate and everyday objects; however now animated we have feelings for them as they too will deteriorate in time and they too feel pain and happiness. This kind of emotion is seen in both the films in my case studies and will be discussed in Chapter 4.

Jan Lenica, Walerian Borowcyk and Alexander Alexeiff

The influential Jan Lenica was an accomplished Polish animator who, alongside Walerian Borowczyk, was another one of the Quay Brothers' influences who transformed the genre of animation into a form of "communicating the most complex, difficult and serious messages". ("Jan Lenica" n.pag.) Ronald Bergan states that Walerian Borowczyk had a fascination with the "iconography of erotic subconscious emotions". (n.pag.) According to Ronald Bergan, Borowczyk's film *The Beast* contained a number of Freudian symbols: a woman who is sexually aroused by a mythological monster who is half bear and half wolf. (n.pag.) Freud states in his paper *On Dreams* that the sexual ideas manifested in a dream are represented by symbols. These symbols can range from a tree representing a male sexual organ to an oven, carriage and room representing the female uterus.

Another Eastern European influence for the Quay Brothers was the Russian- born French filmmaker Alexander Alexeiff who invented the pinscreen. ("Alexandre Alexeieff" n.pag.) According to Marcel Jean:

> The pinscreen consists of a white screen pierced by hundreds of thousands of pins that can slide back and forth, each in its own hole. When lit from the side, each pin casts a shadow, and when all the pins are pushed out there is total darkness. But when pins are pushed in their shadows are shorter, and the black become grey. When pins are pushed all the way in, they do not cast shadows and the white screen can be seen". (n.pag.)

The Quay Brothers have often made use of objects such as pins and screws in their

films. They have not utilised the pinscreen itself in their animations, but the pins and screws that appear in their films often move in wave-like formations across a surface which is similar to the way in which a pinscreen works.

Yuri Norstein

The Russian animator Yuri Norstein is another influential artist who continues to influence the Quay Brothers Norstein is an animator who, according to Vera Ivanova and Ruth Lingford, is considered to be "one of the legends of contemporary animation", they say that he has "utterly altered the status of animated cartoon films, not only in Russia, but all around the world". (n.pag.) According to Vera Ivanova, his animations often consist, through a series of visual images, of "unexpected associations, sensations, fears and dreams" which are often far more powerful or rather convey more meaning to the audience than the actual "unfolding" of the plot. (n.pag.) This particular technique and style of Norstein is one that has been adopted and developed by the Quay Brothers. In their films it often happens that the visual imagery evokes feelings of fear, recognition, discomfort and even confusion, and the audience focuses on the evoked feelings rather than the actual storyline of the film. An example of this can be seen in the film *Rehearsals for Extinct Anatomies*. The storyline of the film is hard to understand, therefore the audience devotes their attention on the visual imagery such as the creatures and the environment, which in turn evokes feelings of the unknown and yet familiar.

Jan Švankmajer

The Czech animator and director Jan Švankmajer is the Quay Brothers' most important influence[2]. They follow his techniques and style of animation closely such as the camera movements and also by adapting various aspects of Surrealism such as the non-existence of 'innocence'. It is important to note that, according to Peter Hames, "Western Surrealism is different to its Eastern European counterparts in that most brands of Surrealism are responsive to their cultural contexts". (50) Due to the Quay Brothers' close referencing of Jan Švankmajer, we can only assume that they adapt certain qualities from the Eastern European Surrealists.

Jan Švankmajer was born in 1934 and continued his life through six different political

[2] The Quay Brothers paid homage to Jan Švankmajer with the film *The Cabinet of Jan Švankmajer 1984* which focused on Švankmajer's notion of the importance of the object in an animator's work.

regimes. According to Peter Hames these included, "the pre-war democracy, the Nazi Occupation, post-war democracy, Stalinism, the Prague Spring of 1968, the "normalisation" that followed Soviet invasion of the same year, the post 1989, democracy with the whole process completed by the split between the Czech and Slovak Republics in 1993". (2) Švankmajer's work lies firmly within the Czech animation tradition which relies on the use of puppetry. (49) Hames states that Svankmajer had followed the Surrealist movement, particularly with regards to the Czech movement since the 1930s. (50)

According to Ronald Holloway in Peter Hame's book, *Dark Alchemy: The Films of Jan Švankmajer*, Švankmajer is the "true successor of Jan Lenica's experimental animated films". (50) Peter Hames states that Švankmajer was a Mannerist and a Surrealist. (50) Jan Švankmajer has always referred to the Czech traditions of "mannerism, marionette theatre, graphics, and of course Surrealism". (49) Švankmajer is able to express his ideas by means of "an animated artificial world using film tricks and a distorted depiction of the real. Images of the real must be brought into service to create imaginary beings and objects"(54) Hames states that Švankmajer calls himself a "militant surrealist" due to him following Andre Breton's purist traditional aspects of the Surrealist movement, "although his own allegiances are to the sarcasm of Benjamin Peret rather than to Breton's lyrical Surrealism" (63) The use of Surrealist techniques and styles can be seen by:

i) "use of effigies (dolls, puppets, marionettes)";
ii) "a dedication to the associative power of tactility in objects";
iii) "animation of inanimate objects, and vice versa";
iv) "sado-masochistic violence, which contains elements akin to Dali's paranoiac-critical method";
v) "black sarcasm, stemming from Peret"; and
vi) "obsessive exploration of childhood via fantasy-memory and dream." (63)

The use of Surrealist techniques and styles mentioned above can been seen in the works of the Surrealist artist Jan Švankmajer as well as works by the Surrealist painter Max Ernst. Švankmajer has transformed everyday objects and our everyday reality into the "reality of our imaginations". (59) Švankmajer often makes use of childhood, especially his own, in his films. Hames mentioned Sigmund Freud's *Pleasure Principle* in that Freud "showed how repetition in early infantile games expressed a need to derive pleasure in the face of the underlying fear and anxieties"

(53). This is an important aspect of Švankmajer's work as well as the Quay Brothers' works, where they have appropriated the use of childhood within their films; for example using children's toys. I also believe that the Quay Brothers make use of this underlying fear and disturbance that is brought about by using children's toys, therefore arousing discomfort in the viewer.

The Quay Brothers have taken qualities from the mentioned influences and have adapted the techniques and styles into their own personal style. Almost all the artists discussed above have been involved with a Surrealist group or have adapted various qualities from Surrealism. As stated earlier, the Quay Brothers often have the music composition before anything else such as their choice of literature and characters. It is the music that is the deciding factor for the choice of style that will be used to choreograph the film. Frequently the music is very dramatic, sombre and it is very rarely an uplifting tune. Various string instruments such as the cello and the violin often carry out the score. The Quay Brothers compositions often bear a resemblance to a number of Eastern European folklore. The three composers mentioned earlier, Gustav Mahler, Jean Sibelius and Leos Janacek, all draw from their Eastern European heritage and national folklore. These composers are discussed below.

Gustav Mahler, Jean Sibelius and Leos Janacek

Gustav Mahler was the late-Romantic Austrian composer who was considered "one of the most talented symphonic composers of the late 19th century and early 20th century". His works were mainly symphonies and song cycles that were usually performed by a massive orchestra. ("Gustav Mahler" n.pag.) According to Steve Schwartz, the Finnish composer Jean Sibelius was the musical emblem of Finland. (n.pag.) Schwartz describes Jean Sibelius's style as a series of "musical ideas that seem to end jaggedly or "incompletely", which immediately sets the listener's expectation for the next idea". (n.pag.) Leos Janacek was a Czech composer who was regarded as one of the most "important exponents of musical nationalism of the 20th Century" ("Leos Janacek" n.pag.) According to the Editors of the Encyclopaedia Britannica, Janacek focused mainly on operas. His "Czech style intimately connected with the inflections of his native speech and, like his purely instrumental music, making use of scales and melodic characteristics of Moravian folk music". ("Leos Janacek" n.pag.)

In conclusion, the Quay Brothers have developed a personal style that bears a number

of different qualities borrowed and adapted from their Eastern European influences. There are several aspects within the Quay Brothers' films that demonstrate the adaptation of various features from their influences: for example their use of inanimate objects, especially children's toys, dolls and puppets and the use of subtly placing a message within the context of their films.

Many of the influences above have utilised qualities from Surrealism. It could be argued that the Quay Brothers have adapted these qualities used by their influences within their own work. This will be discussed in detail in my analysis of my two case studies in Chapter 4. I will be discussing Surrealism in my next chapter and I will focus on the artists Jan Svankmajer and Walerian Borowczyk and their adaptation of Surrealist techniques and styles in their animation practice.

Chapter 2

Introduction to Surrealism

According to Hugh Brigstocke, Surrealism was an artistic and literary movement that began in Paris in the year 1924. A French poet by the name of Andre Breton led the movement. Brigstocke reveals that Andre Breton had been involved in the movement Dadaism from which Surrealism had inherited certain qualities. These qualities included "its revolutionary political stance and contempt for cultural conventions, as well as its use of chance in the production of collages and poems". (729) Dadaism was a movement that wen to the extremes “in the use of buffoonery and provocative behaviour behaviour to shock and disrupt public complacency”. (Brigstocke 167) This simple description of Dadaism by Brigstocke, I believe describes one of the styles utilised by the Quay Brothers. Their film do shock and cause discomfort in the viewers thus provoking the feeling of the uncanny. Brigstocke states that, even though Surrealism had inherited a few qualities of Dadaism, Surrealism had a far more positive aim in that the movement endeavoured to combine our every day knowledge of reality with the unconscious, experiencing a "super reality" by tapping into one’s dream state. (729) Chris Murray says that the Surrealists followed the numerous theories of Sigmund Freud for example Freud’s theory of *Free Association*. (498) Because the Surrealists adhered to Freud’s theories, Brigstocke asserts that the Surrealists concentrated on accessing the unconscious mind through the "technique of Automatism: drawing or writing executed without any conscious control" which had been pioneered by Breton. (729) The technique of automatism was practised by the artists Hans Arp, Andre Masson, Miro and Max Ernst. (729)

Brigstocke discusses the fact that the Surrealists experimented with another art practice known as 'objet trouve' which was the “unsettling, illogical combinations of objects divorced from their normal setting and functions”. (730) Erika Langmuir and Norbert Lynton state that Andre Breton considered the artist Giorgio de Chirico to be one of the pioneers of Surrealism. His early paintings consisted of stage-like townscapes, a distorted perspective, and gave the impression of being completely deserted. His paintings eventually began to include "manikins and ambiguous elements" within the stage-like townscapes. (142) However, Paul Levy asserts that de Chirico is best known as a “metaphysical painter”, because he pursued a world that went beyond our laws of physics: “A work of art must escape all human limits: logic

and common sense will only interfere". (n.pag.) This escape of the human limits into a "super reality" is what the Surrealist pursued.

Brigstocke asserts that Surrealism had witnessed a decline in the practice of automatism in the early 1930s and was gradually replaced with paintings bearing skills of a 19th century academic painter. These artists attempted to explore the unconscious in "highly contrived dreamlike" compositions. Painters such as Salvador Dali, Rene Magritte and Yves Tanguy accomplished this shift within Surrealism. Brigstockes states that these works "combined the reproduction of dream settings with suitable irrational juxtapositions of apparently unrelated objects". (730)

Surrealism had already begun its transition into film in the late 1920s with the first Surrealist film *The Seashell and the Clergyman 1928*. (Avni n.pag.) In his book *Surrealism and Cinema* Michael Richardson discusses how important the cinema was for Surrealists. He argues that Surrealism relates to the cinema in that together there is a "meeting point between the opposites of light and dark, presence and absence, actuality and imagination" which according to Richardson epitomised the main point Andre Breton was aiming for when defining Surrealism. (1) Richardson describes Surrealists as artists who are not at all concerned with creating a magical world where critics describe it as surreal but rather "in exploring the conjunctions, the points of contact, between different realms of existence" (3) This can be seen in the well know Surrealist film *Un Chien Andalou 1928* by Luis Bunuel and Salvador Dali. According to Michael Koller "in the film, as in dreams, there is a dislocation of time and space."(n.pag.) As stated by Richardson Surrealist artists where concerned with the exploration between different realms of existence. (3) I argue that this is exactly what the Quay Brothers attempt to do in their films, particularly in *Street of Crocodiles*. The world created is almost self-sustained therefore making it a different reality to our own but with a few similarities, for example the idea of time and the inevitability of decay and death. According to Michael Richardson, there is a difference between being influenced by Surrealism and using "it as an element" in one's work. (121) I argue that the Quay Brothers are not Surrealists but they do use qualities from Surrealism. For example they utilised the technique of collage but because they utilise this practice does not necessarily mean that they are Surrealists themselves. They are merely adopting a style or technique from Surrealism.

Michael Gould states in his book *Surrealism and the Cinema* that the "domain of surrealism is the human mind, an infinite source of imagination". (12) Gould also states that a surreal artwork (film, image or moment) takes the viewer out of his or her conscious mind and into his or her unconscious. He describes Surrealism as effecting the emotions through the mind: "ones sees images and makes certain emotional connections in one's mind. If the vision revealed is too much for the rational mind to absorb yet cannot be rejected, then it leaves the consciousness and comes to exist on a sublime level as pure surrealism". (12) Gould describes Surrealist artwork as being the emotional expression of the artist's inner state. This emotional expression may be how the artist desired it to be interpreted or may be completely different. Here the interpretation of the artist's work lies in the hands of the spectator as well. (16) Gould describes Surrealism as having four basic attributes to it: *The Imagistic, The Conceptual, The Revelatory* and *The Subjective*.

i) *The Imagistic* refers to the image; the image is the rudimentary element of surrealist artworks as Gould states Surrealism is an "image-conscious sensibility". (21) The Surrealist's pursuit of the "super reality" is parallel in his pursuit in objects. Gould states that the Surrealist believes he must become actively involved with the existence of the objects and become one with them. (21)

ii) *The Conceptual* Gould describes as the Surrealist basing "his reality on the validity of the observations and constructions of his own imagination". (24)

iii) *The Revelatory* is the constant search that a Surrealist undertakes to create something new and astounding. Gould states that the Surrealist can see things as a child does. A child is so easily excited by many things as he or she has not a lot of experience in life. It is through this child-like experience of life that the Surrealists attempt to re-enact when producing their work. (28)

iv) *The Subjective* is according to Gould when our old attitudes towards our world and our reality are completely removed and we are left with new fears of the unknown. It is this void that the Surrealist attempts to fill with his "subject-being" and become "the medium and the missing link with art". (37)

Walerian Borowczyk and Jan Švankmajer

The Polish artist Walerian Borowczyk and the Czech animator Jan Švankmajer, artists are both strong influences on the Quay Brothers' works and both Borowczyk and Švankmajer are strongly influenced by Surrealism. However the following analysis will place more emphasis on Jan Švankmajers' works as I believe that Švankmajers influence is stronger than Borowczyk due to the Brothers tribute to the artist Švankmajer[3]. Jan Švankmajer, according to Peter Hames, tries to distance himself from the Surrealist trends, particularly the trends associated with Czech film, "I am not interested...in people who are "influenced by Surrealism". For them, Surrealism on the whole signifies aesthetics...Surrealism is everything else - world views, philosophy, ideology, psychology, magic" (104) It is important to note that in an interview between Andre Habib and the Quay Brothers, they mention that they want to avoid the common phrase used by critics of the surreal and want to be careful as how the term surreal is used when describing their work. (n.pag.) However, having said that there is a difference between being influenced by Surrealism and using Surrealist elements in ones work, Jan Švankmajer and the Quay Brothers utilised Surrealist techniques and styles in their works but have not necessarily been influenced by Surrealism. The Quay Brothers' use of Surrealist qualities will be discussed in Chapter 3 through by presenting the case studies on *Rehearsals for Extinct Anatomies* and *Street of Crocodiles.*

According to Michael Richardson, neither Borowczyk nor Švankmajer believes in using simple animation techniques and both strive to incorporate a number of different elements in their animation technique and "share an interest in tactility and the life of objects". (122) Roger Cardinal emphasises Švankmajer's interest in and care for the tactile as much as the visual imagery. During the 1970s Švankmajer had led an experiment with his fellow artists in the Prague Surrealist group of "tactile values and their relation to visual perception and mental conception". Švankmajer had concluded, "even tactile sensations are capable of being communicated". (Cardinal 84) Borowczyk and Švankmajer treat the inanimate object differently, "both directors see the world as being dynamically active in the way in which the animate and the inanimate respond to one another". Borowzyk seemed to have strongly differentiated

[3] *The Cabinet of Jan Švankmajer.*

strongly between the inanimate object and the animate object, we never really see any of the objects coming alive in his films, unlike in Švankmajer's films where almost everything that is inanimate becomes animated. (122) Richardson also comments that Borowczyk's manufactured worlds may follow some of the ideas of the romantic philosopher, Schelling. According to Richardson, Schelling "sees the material and living worlds being qualitatively indistinct, distinguishable only by their different arrangement of atoms." (108) In Sigmund Freud's paper *The Uncanny* he mentions the writer Schelling. Schelling states that "everything that is uncanny that ought to have remained hidden and a secret comes to light". (223) Here Schelling seems to be describing the term "repression" and the "return of the repressed".

One of Švanmajer's major themes in his films is that "innocence" is non existent in relation between childhood and adulthood. Richardson believes that the non existence of "innocence" is an attribute in Surrealism. (121) Švankmajer makes use of the terrors experienced in childhood that are never overcome when developing into adulthood, "it is because they remain with us and affect our adult life that there is an imperative need to return to them in order to evaluate their continuing effects." (Richardson 122) This can be related to Sigmund Freud's theory of the development of the infantile into an adult. Freud believed that the studies of the omnipotence of thoughts and its relation to the uncanny brought us back to the "animistic conception of the universe, which was characterized by the idea that the world was peopled with the spirits of human beings, and by the narcissistic overestimation of subjective mental processes" ("The Uncanny" 240). For example our belief in the theory of omnipotence of thoughts or a strong belief in a reality different to our own are developed throughout the stages of a human's life. Freud states that certain aspects of animistic mental processes are stronger in a child and remain in the child's mind as it develops a sense of reality, as the child becomes an adult. These aspects can be "re-activated" thus evoking a sense of the uncanny due to the individual's "animistic mental activity" overlapping with our own reality. ("The Uncanny" 240)

The Quay Brothers make use of children's toys[4] that can be recognised by viewers as "innocent" children's toys such as dolls and a monkey with cymbals. However, the characters that do have some sort of resemblance to those of a child's toy do not

[4] *Street of Crocodiles 1986*, the toy monkey, the dolls.

commit “innocent” acts. For example in the *Street of Crocodiles* in the scenes introducing the tailor shop, the tall elegant half-dressed doll admires herself in the mirror and begins to rub her nipple between her thumb and index finger. However, many of the creatures that the Quays have manufactured are often deformed or bear no resemblance to a child’s “innocent” toy. Here the Quay Brothers are using that attribute of Surrealism of the non-existence of “innocence”. This use of “innocence” is emphasised through the Quay Brothers use of puppets. Kenneth Gross states that the puppet due to its size seems to be an object or toy that belongs to childhood: “the puppet’s animation reflects the child’s power to take objects for creatures, or half creatures, endlessly metamorphosing their uses, lending them fresh identities, building stories around them”. (36) Due to the nature of children at play, “so ready to transform ordinary objects into something else, to give these objects a surprising life, to allow them to crystallize thoughts otherwise invisible” as well as the gestures of small children, Gross has attributed some kind of innocence to puppets. (127) Gross discusses a statement by the American puppet artist Janie Geiser on the innocence of puppets, “the puppet is without history, existing in the moment…there is a kind of existential innocence in puppet theatre. Its simplicity makes any falseness immediately apparent…no one blames the puppets for its violence, and no one quite blames the puppeteer. You can’t blame a piece of wood”. (126) However having had Geiser say the above statement, Gross continues on to say that when the puppet does perform a violent act it not very comforting: the puppets have a kind of “menace and wonder”. (126-127)

Roger Cardinal states in his article, *Thinking through things: the presence of objects in the early films of Jan Svankmajer,* that Svankmajer had long been adept in collage making when he finally moved into film. The collage is the paradigm for all modes of Surrealism, and a successful collage according to Cardinal “allows the rational viewer to grasp meaning while still preserving its irrational heterogeneity, its trait of the hybrid”. (78) Cardinal states that the collage technique can be seen in Švankmajer’s films where there are several different objects scattered around and within seconds the objects come together into a “cohesive gestalt”. (79) Here Švankmajer is utilising the technique of collage which was a technique used by Surrealists; he was not being directly influenced by Surrealism but rather adapting a technique from Surrealism in his work. The same can be said for the Quay Brothers’ adaptation of the collage in

their character creation[5]. They use the technique in their films but are not necessarily influenced by Surrealism.

Roger Cardinal states that with the collage as an import facet of Surrealism, the use of recycled objects transforming into a new single entity is an important part of the collage; "forcing fresh illuminations out of the processing of discarded waste". (85) Cardinal asserts that the whole genre of animated films relies upon the manipulation of the object:

> In ordinary life objects divide quite straight forwardly into the categories of the animate and the inert, and it seems commonsensical that we should continue so to differentiate the things we encounter. For a dead object to make a movement, we would have to suppose either that we were misinformed, and the thing is in fact a living creature, or that it is being manipulated by an agency outside itself. (89)

It is up to the animator to "sabotage" the rational thought of the viewer knowing that the creature is being manipulated by an agency outside itself and is in fact a living breathing creature; "the animated film enacts the lie of breathing life into what is dead or has never been alive". (Cardinal 89)

Surrealism plays an important part in conjunction with Sigmund Freud's theories in discussing the discomfort experienced when watching the Quay Brothers' films. Almost all the Eastern European influences of the Quay Brothers have taken aspects from Surrealism. Due to the influence of Surrealism, I will demonstrate in my analysis how Freud's term the uncanny plays an important role in my analysis of the Quay Brothers' films.

I have chosen to discuss Freud's analysis of the uncanny instead of focusing exclusively on his other psychoanalytical papers of *On Dreams* (Gay 142), *The Unconscious* (Gay 572) and *The Ego and the Id* (Gay 628) because I believe that the term uncanny best captures the feeling of discomfort felt by viewers when watching the films. However it should be noted that some of Freud's concepts that fall under the above papers do need to be understood in order for Freud's *The Uncanny* paper to be clear. Theses concepts will be discussed in Chapter 3 along side an explication of the uncanny.

[5] The mutilated creature that appears first in the film *Rehearsals for Extinct Anatomies 1988*.

Chapter 3

Introduction to "The Uncanny"

Brigham Narins, Suzanne Buchan and Andre Habib have recognised the importance of the notion of the uncanny in relation to the Quay Brothers' works. Narins claims that the Quay Brothers' works are not only derivatives of the literary works of Eastern European artists but are also the "linear storytelling for the evocation of intense psychology states by means of oneiric and obliquely sinister images accompanied by provocation of sound and music."(n.pag.) According to Narins, the Quay Brothers stated that the "aim is to create a state of suspension where the effect, if it works for an audience, is not unlike dreaming, albeit dreaming uneasily." (n.pag.)

However, these authors use the term uncanny as describing certain aspects of the Quay Brothers' works in a more general term rather than delving into the psychoanalytical use of the term the uncanny. I have specifically chosen Freud's analogy of the term the uncanny due to the nature of my chosen film case studies. When watching their films, there is a distinct feeling or emotion that is provoked by watching the somewhat disturbing imagery. I argue that the term uncanny will best describe this feeling that is created or even better help us understand what it is about the film case studies that produce the suggested emotion.

There are several concepts that underpin Sigmund Freud's analysis of the term the uncanny and need to be understood before reading his paper *The Uncanny*. These concepts include repression, the unconscious, the Oedipal complex, the castration complex, and symbolism.

Psycho-Analysis

Jean Laplanche and Jean-Bertrand Pontalis describe psycho-analysis in terms of three aspects which are:

i) "As a method of investigation which consists essentially in bringing out the unconscious meaning of the words, the actions and the products of the imagination of a particular subject"; (367)

ii) "As a psychotherapeutic method based on this type of investigation and characterised by the controlled interpretation of resistance, transference and desire"; (367) and

iii) "As a group of psychological theories which are the systematic expression of the data provided by the psycho-analytic method of investigation and treatment". (367)

Laplanche and Pontalis quote Freud's description of psycho-analysis: "The work by which we bring the repressed mental material into the patient's consciousness". (368)

Repression

Repression is a very important part of the five courses discussed by Freud in his paper *The Uncanny*; **intellectual uncertainty** and the **castration-complex**; the concepts of the **double**, **omnipotence of thoughts** and **repetition-compulsion** all come about through various ideas being repressed and placed in the realm of the unconscious. As stated by Richard Wollheim, the first concept of the unconscious was introduced through the theory of repression, "we obtain our concept of the unconscious from the theory of repression". (158) Laplanche and Pontalis describe repression as "an operation whereby the subject attempts to repel, or to confine to the unconscious, representations (thoughts, images, memories) which are bound by instinct." (390) Freud often uses the term "repression" when describing the various defence mechanisms of the conscious; he relates the term "repression" to a number of defensive processes. (391)

The Unconscious

In Freud's paper *The Unconscious*, Freud states: "the process of repression lies, not in putting an end to, in annihilating, the idea which represents an instinct, but in preventing it from being conscious…the idea is in a state of being 'unconscious'". (Gay, Peter.573) Jean Laplanche and Jean-Bertrand Pontalis describe the unconscious in the descriptive sense of the word as "all those contents that are not present in the field of consciousness at a given moment". (474) In the "topographical" sense of the word it describes Freud's system that was discussed in his first theory of "the psychical apparatus: this system comprises the repressed contents which have been denied access to the preconscious-system by the operation of repression". (474)

The Oedipus complex

Freud describes the Oedipus complex as being when a young boy concentrates his sexual wishes on his mother and develops some kind of hostility towards his father. (Gay 22) Freud also stated that the Oedipus complex was the "nuclear complex of

neuroses" as it was essential to the development of infantile sexuality in to adulthood where the after-effects had a strong influence over the sexuality of adults. (Gay 290)

The Castration-complex

Jean Laplanche and Jean-Bertrand Pontalis defines Freud's castration complex as being the response to a child's bewilderment about the different sexual organs between a girl and a boy. The child decides that the difference in sexual organs is due to the fantasied penis that a girl has has been cut off. The castration complex is the fear a child has of being castrated. The castration complex is linked to the Oedipus complex, the fear of castration is central to the boy's resolution of the Oedipus complex. The male child fears castration by an adult male figure, usually the father who is punishing him for having sexual desires towards his mother and carrying out sexual activities such as masturbation. (56)

Symbolism

In Freud's paper *On Dreams* he discussed the representation of sexual ideas in a dream. He states that these sexual ideas "must not be represented as such, but must be replaced in the content of the dreams by hints, allusions and similar forms of indirect representation". These modes of representation are described as symbols. (Gay 170) Jean Laplanche and Jean-Bertrand Pontalis defines symbolism as the "mode of representation distinguished chiefly by the constancy of the relationship between the symbol and what it symbolises in the unconscious": the sexual ideas represented in a dream by various symbols such as a staircase to symbolise sexual intercourse. (442)

The Uncanny

In this paper, Sigmund Freud critically analyses the origin and the various situations that evoke the uncanny. Freud starts his analysis by stating that as a psychoanalyst he feels compelled to delve into the subject of aesthetics where the meaning is not merely "the theory of beauty, but the theory of the quality of feelings". (217)

Throughout Freud's paper the reader encounters five different courses with regards to identifying the source of provoking the feeling of the uncanny:

i) **intellectual uncertainty** (232) whether an object is alive or not, and when an inanimate object becomes too much like an animate one;
ii) the idea of the "**double***"* (234) a representation of the ego that can assume

various forms in a guarantee of immortality such as a shadow, reflection or a twin;

iii) the principle of **repetition-compulsion** (238), common form of compulsion in which there is an irrational and rather irresistible desire to repeat some behaviour; (S. Reber 369)

iv) **omnipotence of thoughts** (240), the belief that a persons wishes, hopes or thoughts can effect external reality; (S. Reber 490) and

v) **repression** (242) an idea "for some reason or other, is repressed; it remains in the mind, at once removed from consciousness and yet operative; and, then, in certain favoured circumstances, it may reappear in consciousness". (Wollheim 158)

He starts his investigation with a basic description of the subject of the uncanny; a subject that is everything terrible and things that arouse dread. However, he goes on to ask what it is that causes one to distinguish the term uncanny with that which causes discomfort and fear. Freud starts the investigation by stating that there are two types of courses that can be investigated, the first being to identify the origin of the term uncanny and its attachment to that which is feared; the second course of investigation being a collection of all the "properties of persons, things, sensations, experiences and situations which arouse in us the feeling of the 'uncanniness'". (218) He concludes immediately that both courses lead to "that class of terrifying which leads back to something long known to us, once very familiar". (219) The Quay Brothers' use of children's toys that have been mutilated and deformed is a form of this class of what is terrifying but once was familiar to us.

However Freud still believes there is need for further investigation and continues to examine the word uncanny through its meaning pertaining to different languages. Referring to the translation between the German word *unheimlich* and the English translation the *uncanny*, we should note that in English we do not have a direct translation for the word *heimlich*. Freud acknowledges the importance of the meaning attached to different languages with the translation of the word uncanny being similar to one another. For example the Greek translation of *Xenos* is "strange" and "foreign" and in Arabic and Hebrew the definition of the word is "demonic" and "gruesome". (218)

In German, the word *heimlich* is the exact opposite of the word *unheimlich*, however the word *heimlich* belongs "to two sets of ideas…on the one hand, it means that which is familiar and congenial, and on the other, that which is concealed and kept out of sight". (223) I found this particular part relevant to the literature of the writers Bruno Schulz in his *Cinnamon Shops, 1934*, and Kenneth Gross in his book *Puppet: An Essay on Uncanny Life*. We often bury things that discomfort us deep inside the realm of the unconscious, or when we search in the dark corners of what Freud terms as the wishes and desires that have been repressed into the unconscious realm of our minds, we discover a truth which brings about the feeling of uncanniness. The writer Schelling, who is referred to throughout Freud's paper concludes similarly that "everything that is uncanny that ought to have remained hidden and a secret comes to light". (223)

Freud continues his investigation by referring to the writer E. Jentsch. Jentsch focuses his analysis of the uncanny with regards to the inanimate object being mistaken for a living thing. He explores Hoffman's narrative of *The Sand-man* with the inanimate Olympia who was mistaken for being alive. Jentsch believes that it is this feeling towards an inanimate object of true emotions and the belief that it is truly alive and the uncanny feeling that arises from the discovery of it not being truly alive. (225 – 229) This definition of Jentsch is deemed to be intellectual uncertainty. (232) However, Freud's analysis of *The Sand-man* as a whole is the fear of losing ones eyes that leads Freud's discussion further into regarding the fear of castration as a substitute punishment for losing one's eyes. (229-230)

This particular notion of Freud's I find interesting with regards to the visuals in the film *Street of Crocodiles*. One of the more obvious analogies when using the Freudian terminology is the scene where viewers are shown into the tailor shop as the main male puppet stumbles into it. The shop is occupied by several doll-like "tailors"; the doll-like creatures have the torso and head of a child's doll that has been placed on a rectangular shaped pedestal with wheels attached to the bottom enabling the doll-like creatures to move around the tailor shop. These doll – like creatures lack eyes and the top part of their skulls. The heads appear to be filled with polyester. In the tailor shop viewers are shown an anatomical drawing of the sexual organ of the male. Placed in front of the drawing is an organic material that seems to represent the testicle that is part of the anatomical drawing. The testicles are pierced numerous times with pins.

This image is relevant to Freud's analogy of the punishment of castration instead of the loss of one's eyes.

According to Freud, Jentsch added to this investigation of the uncanny effect of intellectual uncertainty that epileptic seizures and the display of insanity is present due to the fact that it evokes within the patient the manifestations of inanimate objects becoming animate. (225) Jentsch believes that the most important way, in telling a story that will evoke the feeling of the uncanny, is to leave the reader or viewer uncertain as to whether a particular object is animated or not. He describes the way to do this is by putting little or no effort in providing the reader or viewer with a sense of certainty whether this object is animate or not. The attention of the reader or the viewer is placed elsewhere and therefore does not attempt to certify the object as being living or dead immediately, which would dissolve the feeling of uneasiness. (225)

Freud recasts the story of Hoffman's *The Sand-man*, Nathaniel the main character starts the story when he was very young and had first heard the tale of the *Sand-man*. His initial fears of the dreaded *Sand-man* started at an early age when he had associated a vile man by the name of Coppelius, a lawyer who often entertained himself and Nathaniel's father certain evenings. One evening Coppelius had threatened to take his father's eyes and to Nathaniel's terror had met the man who was now associated with the dreaded *Sand-man* face to face. Coppelius had then threatened to throw red-hot coals in Nathaniel's eyes. A year later Nathaniel's father died in a mysterious explosion on the night of one of the lawyer's visits. The dreaded Coppelius disappeared without a trace. Some time later, when a student and happily betrothed to a girl named Clara; Nathaniel was confronted with these childhood fears when an Italian optician by the name of Giuseppe Coppola tried to sell him baramotors. Nathaniel had declined the offer and to his horror Coppola had then offered him a pair of eyes. To the student's relief the pair of eyes offered had actually been a pair of spectacles. Using a pocket-telescope that he procured from the optician he spies into his neighbours house and spots the motionless body of Olympia. He falls madly in love with her, forgetting his engagement to Clara. He learns later that Olympia is an automaton that had been manufactured by a Professor Spalanzani and the optician Coppola. The story ends with Nathaniel throwing himself off the tower of the Town Hall after having being struck with horror at the sight of Coppelius, the

dreaded *Sand-man*. (226 – 229)

After Freud's summary of *The Sand-man* he concludes that Jentsch's intellectual uncertainty is not as effective as the fear of losing one's eyes in provoking the uncanny. He does however acknowledge that the writer had created an uncertainty as to whether he was showing us into a world that is close to our own or that of fantasy. This uncertainty, according to Freud, is dispelled through the course of Hoffman's tale as viewers, Freud assumes, of rational minds do not look at what the imagination of a madman perceives and therefore, according to Freud, intellectual uncertainty cannot explain the evocation of the uncanny referred to in Hoffman's *Sand-man*. He continues to investigate the notion of losing one's eyes as a "fear from childhood". (230) As referred to earlier, Freud states, "A study of dreams, phantasies and myths has taught us that a morbid anxiety connected with the eyes and with going blind is often enough a substitute for the dread of castration". (230) He gives the example of Oedipus blinding himself as an alternative form of punishment to castration. Freud argues that the fear of losing an organ such as the eye could be seen as a similar fear of losing the organ such as the male member. He believes that all doubts of this theory of the substitution between the two organs are removed "when we get the details of their "castration-complex" from the analyses of neurotic patients, and realize its immense importance in their mental life". (231) He continues with his investigation stating that we can refer the uncanny effect with the *Sand-man* to the child's fear of losing his or her eyes and its similarity to the castration-complex. Upon this conclusion Freud returns to Jentsch's analogy of the doll that appears to show traces of human life. He states that dolls are objects that belong in one's childhood and therefore do not excite the same level of fear or dread as that of castration or losing one's eyes. He does however state that the effect of the inanimate being mistaken for animate does hold an uncanny effect of perhaps a wish or even a belief that the object is alive. He does claim that this analogy causes a complication but believes that it will be helpful further on in the investigation of the uncanny. (233)

Freud continues on to the idea of the double. Freud states that the Austrian Psychoanalyst Otto Rank had thoroughly analysed the theme of the double. Rank has delved into the relations of the double with regards to one's reflection in a mirror or that of shadows. The double was originally thought of as a defence against one's demise or rather death from our world. Rank claims that the double was an "insurance

against the destruction to the ego"; (234) an example of this ever-lasting ego was what Rank claimed as being an "immortal soul" (234). This notion of the immortal soul, according to Freud, was what encouraged the Ancient Egyptians to portray themselves extravagantly within their temples so as to remain in this world even though they had died. (234) Freud also mentions that the double is prominent in the study of dreams and therefore in relation to the castration-complex of having the genital symbol being multiplied or doubled. According to Freud, the theory of the double does, however, also come about through narcissism. Due to the enabling of one's soul to remain on earth forever and the 'self-love' that it encourages, the double takes on a new meaning from Rank's investigation of the immortal soul; for it brings to light the realisation that death is inevitable. (234) The original theory of the double is however not altogether neglected due to narcissism. According to Freud, the ego develops to higher levels of understanding through time and therefore we start to self-observe and criticise the ego. The ego becomes an object and we become aware of our conscience. Due to this realisation of the conscience, the old theory of the double has been given a new aspect with the new theory of "self-criticism to belong to the old surmounted narcissism of the earliest period". (235) Freud concludes his analysis of the double by claiming that his investigation so far has not been able to pinpoint what it is that provokes the feeling of the uncanny through the double. He concludes that the uncanniness that is provoked by the double is when the double of an earlier mental stage that has long been forgotten appears to a now developed self-critical ego. (236)

Freud continues his investigation on to the next course: the theory of repetition-compulsion. He claims that not everyone may feel any form of the uncanny when experiencing the recurrence of the same situations, people or objects over and over again. He states that these kinds of situations require a mixture of certain elements and circumstances that would evoke that sense of helplessness that is often experienced in dreams. For example, when in a foreign country or even an unknown terrain, when coming across the same landmark several times involuntarily after attempting to locate a familiar route or path, the result is an overwhelming sense of helplessness and fear is evoked. Amongst these feelings the uncanny is somewhat conjured. (237) Freud continues on to another form of the theory of repetition-compulsion, when a series of events, a "factor of involuntary repetition" can evoke the feelings of uncanniness. The average superstitious individual often sees the events

of various involuntary repetitions as 'fate'. Developing an example similar to Freud's: if you were to go see a film and the cinema in which that film was being shown in was number 7 and then upon your exist the level in which you parked you car is also numbered as 7. Considering these two circumstances we would no doubt consider it to be a coincidence. However, if the highway on which we travelled on had the number 7 in it as well as the petrol station which we stopped at the pump that was number 7, we would consider this to be of the uncanny nature. (237-238) Freud attempts to recognise the repetition-compulsion within child psychology as well as in neurotic patients. He believes that the repetition-compulsion has a place in the unconscious mind, "based upon instinctual activity and probably inherent in the very nature of instincts". (238) What he is claiming is that what can be seen present in child psychology and in neurotic patients is the irresistible urge to repeat an action or a sudden need to re-enact an event that was an emotional situation in an earlier phase of the individual's life. (S.Reber 639) Freud believes that this sudden desire to carry out an action repetitively is "perceived as uncanny". (239)

The repetitive-compulsion theory I believe works very well within the framework of the Quay Brothers' films. Analysing a particular scene from the film *Rehearsals for Extinct Anatomies 1987.* The main character in this short film is a morphed creature with a human-like head and a torso made of intertwined metal rods. This creature has a single mole placed in the middle of its forehead with a single hair growing out of it. The creature rubs the mole continuously throughout the film until the hair comes loose. Another example of this repetitive act is later on in the film when the male puppet in the room rubs the underside of his forearm. The male puppet like the morphed creature, repeatedly rubs a part of his body through out the film. It is not only the act of the characters that is repeated, it is also the repeated imagery of the lines moving across the surface, the repeated scenes of the morphed creature's single eye-ball that moves violently from side to side and the movement of the camera, for example the in and out of focus of the camera lens. The importance and centralisation that is placed on acts such as these are one of the many central techniques used by the Quay Brothers to heighten the viewers' discomfort by repeated use of disconcerting imagery.

Freud continues his investigation on to the next course, the principle of the omnipotence of thoughts. Freud discusses one of his cases with an obsessional

neurotic; on the patient's second visit to the hydropathic establishment he had requested the same room as he had occupied on his first. To his irritation an elderly gentlemen was already occupying his room. The patient conveyed his disapproval of this situation by saying: "Well, I hope he'll have a stroke and die". According to Freud the elderly gentleman had indeed suffered a stroke and died. The patient claimed the experience to be uncanny. Freud believed that had the occurrence happen in a smaller time frame of his patient's wish or if the patient had been able to produced various other situations similar to this case, the uncanniness would have been more imposing. (239) He mentions that almost all his obsessional neurotic patients were able to recall such experiences as they often voiced what and whom they had been thinking of. (240) Freud continues onwards to discuss our understanding of the "animistic conception of the universe". (240) Freud believes that the studies of the omnipotence of thoughts and its relation to the uncanny have brought us back to the "animistic conception of the universe, which was characterized by the idea that the world was people with the spirits of human beings, and by the narcissistic overestimation of subjective mental processes" (240); for example our belief in the theory of omnipotence of thoughts or a strong belief of a reality different to our own developed throughout the stages of a humans life. Freud states that certain aspects of animistic mental processes that are stronger in a child, remain in the child's mind as it develops a sense of reality and as the child becomes an adult. These aspects can be're-activated' thus evoking a sense of the uncanny due to the individual's "animistic mental activity" overlapping with our own reality. (241) Freud states that this strongly developed animistic mental activity is also present in neurotic patients. (245) Freud concludes with two analogies related to what he had just discussed with regards to the theory of the omnipotence of thoughts. The first is that every emotional attribute that may cause some kind of distress is transformed by repression into a state of anxiety. He claims that the uncanny is a class of this morbid anxiety that was repressed and can recur. The second analogy is that if the above statement about the repression of certain emotions that may recur is correct then all that is uncanny is "nothing new or foreign, but something familiar and old", a memory or an emotion that has been alienated from the mind through repression. (241) Freud refers to Schelling's description of the uncanny as something that should have been hidden or kept secret which has come forward into the conscious part of the mind. (242) Freud continues by discussing the fear of death and mortality as well as the effect that dismembered limbs has on readers or viewers that can be identified as uncanny. (243-244)

After discussing in length the courses that would bring about the feeling of the uncanny, Freud concludes his paper with the idea that the uncanny can only really be provoked through literary productions and that the uncanny feeling that may be experienced in real life is limited to "much fewer occasions". (248) According to Freud, what makes a literary work produce a feeling of uncanny is when the writer produces a world similar to that of his/her own.

All five courses I believe can be utilised in describing my two case studies along with the ideology of Surrealism in evoking the feeling of disturbance that we experience when watch the Quay Brothers' films.

Chapter 4

Introduction

I have chosen two case studies to discuss the techniques and styles adapted by the Quay Brothers which cause the viewer some level of discomfort while watching their films. I discuss the various techniques and styles that have been adapted by the brothers from Surrealism that evoke the feeling of the uncanny. The two case studies are *Street of Crocodiles 1986* and *Rehearsals for Extinct Anatomies 1988.*

Street of Crocodiles 1986

The Quay Brothers' first short film to be filmed on 35mm size film was the stop-motion film called *Street of Crocodiles*. The writer Emily Macaux categorised the film as being 'an intoxicating mèlang of live action and puppetry'. (n.pag.) James Rose describes the film as being one of the Quay Brothers' most critically admired animations and by far a piece "of unsurpassed filmmaking". (n.pag.)

Roberto Aita claims that the film *Street of Crocodiles* is an adaptation from the Polish writer Bruno Schulz's work *Cinnamon Shops* produced in 1934. The work describes the notion of the 'Thirteenth month of the year' a metaphor that the Quays tried to render visually in the *Street of Crocodiles*. Bruno Schulz was a Jewish artist and writer who lived during World War II. He was shot dead by a German soldier who not only disliked Bruno Schulz for his Jewishness but also had a grudge against the officer who had commissioned a painting from Bruno. (n.pag.) James Fiumara states that Bruno Schulz's work involved the notion of creating myths that defied the triviality and solitude of everyday reality, "searching for a truth that underlies appearances". (n. pag.) Roberto Aita claims that Schulz describes this search for the truth hidden from us in our own reality as the growth of the 'Thirteenth month of the year'. (n. pag.)

According to Ian Lumsden, the protagonist, a male puppet similar to the descriptions rendered by Bruno Schulz, with a gaunt lumbering head with clothing barely covering the spindly armature and glazed soulless eyes. The puppet is part explorer, part onlooker and part cameraman as the camera tracks the movements of the puppet and focuses on what he sees. (n.pag.) According to Buchan the male protagonist explores

the dark seemingly endless space, searching for the truth that lies in our everyday reality and eventually meeting his demise in the tailor shop. (n.pag.)

James Fiumara states that the treatment of the puppets by the brothers comes from another one of Schulz's literary works, *Treatise on Tailors' Dummies* which is part of the collection of writings in *Street of Crocodiles*. This work describes how a mannequin or puppet must be treated with human respect, as the inanimate objects are perceived to have a spiritual essence. This essence allows for Man to be created a "second time in the shape and semblance of a tailor's dummy". (n. pag.) Fiumara states that the Quay Brothers used this notion of Schulz and created life within their puppets and freed them from "human tyranny", just as the curator freed the male puppet from his constraints at the beginning of the film. The Quays give their puppets life, who in turn become creators themselves, shifting their bodily limbs from one to the other and even creating their own life, no longer needing the help of human intervention. (n. pag.) The dolls at the tailor shop play an important part in the narrative. They themselves have been put together by humans with mismatched limbs and then repeat menial tasks as well as the tasks of "creation". For example, the male puppet's head is replaced many times and swopped with various limbs and suggested head pieces. The tailor shop is organised to suit the self -creating dolls with materials such as pins, screws, meat and organic material that serves to breathe life into inanimate objects. While pulling apart and putting back together the male puppet, across the street from the tailor shop the body of a doll with a light bulb as a head which lies motionless. This character reminds us that, though these inanimate objects have been given life so easily, there is the realisation that this life essence can still be taken away by decay and disorder.

I argue that the Quay Brothers have in some way utilised this notion of Schulz's and have created life within their puppets and have attempted to create the belief that the puppets have been freed them from "human tyranny" just as the curator freed the male puppet from his constraints at the beginning of the film. As stated in Chapter Two the whole genre of the animated film is for the filmmaker to create the perception that the characters and objects are indeed alive and require no intervention of an outside agency. According to Kenneth Gross, in his book *Puppet: An Essay on Uncanny Life*, "The madness lies in the hidden movements of the hand…. skill by which a person's hand can make itself into the animating impulse, the intelligence or

soul, of an inanimate object". This I believe is a very strong statement with regards to the Quay Brothers giving life to their puppets. (ii) Gross claims that the puppet when animated relates to a dramatic life of the unconscious rather than the realism of our dramatic human life that brings about the notion of the uncanny. The idea of organic matter such as organs being manipulated in a mechanical realm arouses discomfort within the viewer, "that its motions and shapes have the look of things we often turn away from or put off or bury". (5) The film portrays images that viewers would not normally find comfort in watching. One does not find comfort in watching organs, more specifically reproductive organs displayed and tampered with by inanimate objects. It is this type of imagery that evokes the feeling of the uncanny. Gross also discussed Bruno Schulz's stories in his book. He describes Bruno Schulz's Polish town Drohobycz (where the latter's stories are based): "a dreamlike but fiercely material world, a world of decay, a world of remnants, that is yet crossed by a disturbing sense of animation, This world has its own kind of puppet reality". (48)

According to an article by Emily Macaux, the notion of the inanimate being alive and the set being made from both mechanical and organic materials, the real and the unreal and the animate and inanimate being indistinguishable. The mechanical is imbued with a living force that suggests the main notion, suggested in Schulz's writings, of physical decay. This mythical world in time will be destroyed similarly to ours. (n.pag.) Macaux states in her article that Bruno Schulz had stated that, "the essence of reality is meaning. What has no meaning is not real for us" (n.pag.) This notion is very important in helping us understand the Quay Brothers' visual rendering of the *Street of Crocodiles*. Though this world and characters are a myth, this world is still vulnerable to the realities of our own world such as decay. Due to this similarity we as the audience, on an unconscious level experience their fears and emotions. (n. pag.)

Ian Lumsden describes the stylistic characteristics of the film *Street of Crocodiles* with the colours being dull and almost absent throughout the film with the occasional glimpse: a piece of coloured material pulled from a dusty draw or the flash of red on the male puppet's jacket. The film is unpredictable with sudden camera changes, loss of focus and then the sudden addition of focus, busts of music and then silence. (n. pag.) Bruno Schulz describes the area in his book as being characteristically colourless "as of that shoddy, quickly growing area could not afford the luxury of it." (65)

The film is set in a deserted museum. The film starts with a close up of a street map that is illuminated for audiences to clearly see the map. The map is placed in a wooden kinescope peepshow. The curator activates the antique wooden peepshow by salivating on the device. This seems to set in motion multiple gears that bring to life the alternate world living in the antique peepshow. As stated in Schulz's work, the large part of the map is the mapped out section known as Drohobycz. This part of the map serves as an entry point to Schulz's narrative. The Quay Brothers use the map similarly but incorporate the kinescope as the entry point to the *Street of Crocodiles*. According to Suzanne Buchan, unlike Schulz's description of the map, the Quay Brothers show where the *Street of Crocodiles* is with the predominantly white empty space. There is a slight noise of a tram passing by in the background, which suggests there is a space outside the *Street of Crocodiles*. (1) James Fiurmara states that Schulz fills this empty space with description of decay and impure hopes inhabited by emotionless creatures with no backgrounds to their existences. He is not condemning these creatures, in fact he admires them, though they are a myth created within the corrupt reality of modernity, these characters show the truth hidden in the cracks of the banality of our reality. (n.pag.) In Bruno Schulz's literary work *Street of Crocodiles* he explains that the old inhabitants of the city kept away from this part of town: "are where the scum, the lowest orders had settled - creatures without character, without background, moral dregs, that inferior species of human being which is born in such ephemeral communities." (64-65) However, he continues that every now and then one of the old inhabitants would venture into this district: "the best among them were not entirely free from the temptation of voluntary degradation, of breaking down the barriers of hierarchy". (65)

The viewers are introduced to the male protagonist puppet when the curator cutting the string with his pair of scissors sets him free from his constraints. Throughout the film the camera pans up, down and sideways continuously, exploring the details of various rooms and objects in a manner similar to how the male puppet searches his surrounding. The camera functions as another character, the eye of the audience[6]. The protagonist seems unfamiliar with his surroundings and moves cautiously through the manufactured world. The male puppet begins his journey in an abandoned warehouse.

[6] Allows the audience to explore the environment through the camera.

The puppet comes across a number of objects and creatures through his journey of the streets; for example there is a pair of long sleeved white ladies gloves suspended above a threshold that the puppet enters to get to the *Street of Crocodiles*. Just below the suspended pair of white gloves looks to be a piece of white material, what looks like a male pair of briefs, folded over a piece of string.

The use of animated screws is a prominent image that is repeated throughout the film. The screws seem to hold some financial value in this manufactured world. This can be seen by the way the male puppet trades his screw for an unrecognisable object in the tailor shop near the end of the film. The screws once unscrewed roll off to the right of the screen through a thick layer of dirt that has accumulated. The presence of dirt that seems to have accumulated over time gives viewers the idea that time is passing in this manufactured world; the idea of time passing in this world recalls Bruno Schulz's notion of decay and the inevitability of death even for these mechanically manufactured creatures that were once inanimate.

The first creature/ character to whom viewers are introduced in the winding streets of this little town is a creature made of light bulbs and metal instruments. This creature/ character is placed in a glass box. Throughout the film there are various objects, mechanisms and creatures that are placed inside the glass boxes; these glass boxes are arranged similar to how shops are arranged on a sidewalk. It should be noted that each cabinet has its own light source, highlighting each cabinet's particulars. The glass cabinets contain various manufactured creatures and objects systematically moving inside their designated glass cabinets.

The second character to whom viewers are introduced is a child's baby doll that is covered in dirt and dressed in rags. The doll seems to want to attract the male puppet's attention to the tailor shop to which viewers are introduced later on in the film. The next creature to be introduced is a toy monkey placed inside one of the glass boxes. The monkey looks warped and old and is holding a pair of cymbals. The monkey claps the cymbals together and its entire body vibrates violently and suddenly relapses into stillness when the cymbals are closed tightly together. The next object to be introduced to viewers is a pocket watch. It must be noted that while all these objects and creatures are being introduced, the male puppets is slowly making his way through the *Street of Crocodiles*. The scene with the pocket watch is an interesting

scene in that it combines materials such as animal organs, the metal mechanism of the pocket watch and the pocket watch itself and a number of rusted screws. The scene begins with a close-up shot of the pocket watch lying with the clock face pointed up. Around the lid, cogs, screws and various mechanisms are placed neatly against a black backdrop. The frame cuts to an extreme close-up to the right of the pocket watch. The attention is drawn to the tiny screws placed neatly around the lid of the pocket watch and on a wooden surface. The rusted larger screws rise from the wooden surface and jump onto the lid of the open pocket watch. The camera then pans quickly to the left and cuts to an extreme-close-up of the clock face. The rusted screws are twisting into the clock face causing it to shatter. The pocket watch closes and spins around to the left and opens from the back revealing some kind of animal organ. The rusted screws extract themselves from the organ tissue and drop onto the back lid of the pocket watch. The frame cuts to a medium-close-up-shot of a side-on-view of the pocket watch and its "internal organs". The scene fades out into black.

The light bulb creature is again shown to us busying itself in lighting one of the light bulbs in its glass cabinet. The creature bends down to fiddle with the light fitting attached to the lower right side of the workbench. It twists the light fitting and the light bulb begins to glow. The brightness of the bulb is a quiet relief from the continuous darkness and obvious neglect to these creatures' surroundings.

Another visual image that is repeated through the film is the use of reflecting light on various surfaces. The child's baby doll is often seen through the film holding a small piece of reflective glass and using it to reflect light onto various surfaces and on the inhabitants of the town. Two examples of this act are when he reflects the light to attract the puppet to the tailor shop; and in another scene he reflects the light on to the pavement spot lighting the movement of a dancing single screw.

We are also introduced to a half naked elegant looking female doll circling her nipple between her index finger and thumb. Again she has been placed behind a glass window like the rest of the small towns inhabitants. To the right there is another doll that is shorter than the female doll. The female doll is standing admiring herself in the reflection with three dolls standing around her, waiting for her next bidding. This is the first introduction to the tailor shop that viewers are shown. Bruno Schulz describes the tailor shop in the district as being large and empty, "the rooms high and

colorless. Enormous shelves rose in tiers into the undefined height of the room and drew one's eyes toward the ceiling which might be the sky." (65)

The notion of decay and the inevitability of death are both important and this is shown through various visual imagery in the film. For example there is the scene of the dandelions that have fallen to the ground in a fresh state and they are shown as they slowly disintegrate, rot and cover is dust. Even though we as viewers are consciously aware this manufactured world does not exist and is made of inanimate object, this particular type of imagery give rise to thoughts that the creatures and objects are not immune from the inevitable decay and death of their existence and therefore we relate to the objects as if they were living and breathing creatures.

In the film the Quay Brothers have played with various levels of lighting. In many areas of the sets there is complete darkness. An example of this is the scene where the puppet peeks around the large box structure into a corner that seems to receive no light; it is in complete darkness. Both the puppet and viewers are unaware what lurks in the darkness. There is no musical motif in this scene; there are faint creaks and squeaks of varying mechanisms in the area. This particular scene plays on the viewer's fear of the dark. Now that viewers are connected to the male puppet on some kind of emotional level they begin to fear for him as to what lurks on the other side of the darkness.

Even though there is much decay in this little town, there is also what seems to be the reversal of this decay and ones ultimate demise. An example of this can be seen when the puppet glances into the peep hole and sees the remains for a disintegrated dandelion. The box is dark. There is a sudden enhancement of light and the dandelion grows back into its original state as well as the repeated imagery of the reversal of the melting of an ice cube.

The viewers are finally introduced to the tailor shop. We are introduced to the head tailor doll with a medium close-up shot of the doll systematically wrapping string around its hand and elbow. Bruno Schulz's description of this tailor was of a slender young man who was very keen on serving the customer. (66) The doll stops the act and bows slightly and invites the male puppet into the glass cabinet, the tailor shop. As the puppet enters the 'shop' we see that the female doll still occupies the far window. The

shop is occupied by four doll-like ‘tailors’; the doll-like creatures have the torso and head of a child’s doll that has been placed on a rectangular shaped pedestal with wheels attached to the bottom of the box-shaped pedestal enabling the doll-like creatures movement around the tailor shop. These doll–like creatures lack eyes and the top part of their skulls. The heads seem to be filled with polyester. The head tailor doll is dressed in a blue elegantly tailored garment while the rest wear similarly tailored garments of a cream colour. The scene of the tailor shop is the climax of the film. The head tailor moves to a small box on a table centred in the large room. The tailor opens it and small pins jump to attention and dance along the tailor's arms then retreat immediately into the small box. The head tailor pulls out a large sewing needle and starts to conduct the other three tailors into motion. These other three tailors, according to Schulz’s story, are tall salesgirls, “each with a flaw in her beauty (appropriately for that district of remaindered goods)”. (66) The three tailors move to the puppet and begin to dance circles around him. They coax him into a sitting position where they critically examine him. The tailors begin to match colours and pieces of materials to achieve their desired look. One of the tailors moves to a stack of drawers and extracts an enormous piece of red striped material. The head tailor appears to be consulting a map on a desk. The head tailor closes its hands together and while drawing its hands apart, an organ transpires to the size of the map that occupies the space of the desk. It turns to one of its boxes and pulls out a piece of tracing paper and lays it over the top surface of the organ. The three other tailors gracefully pull the male puppet's head off. They replace his head with a head similar to their own. The three tailors stuff polyester into the empty doll’s head which now is the male puppet's head and pull little strands out of the eye sockets, through his mouth and holes above his ears. They place a spherical fur hat on his head. The camera cuts to a close-up shot of an empty perfume bottle placed in the centre of a glass box cabinet. There are two flies occupying the cabinet. The head tailor begins to wrap the puppet’s original head in the same tracing paper it had used for the organ. The camera cuts to an extreme close-up of the new puppet's head. One of the flies that had occupied the glass cabinet with the perfume bottle is placed in front of his nose. The tailor to the left throws the fly skywards, all four follow the ascent of the fly. The camera cuts to a medium shot of the little rugged doll that we met earlier looking into the tailor shop, it too follows the ascent of the thrown fly. The camera cuts to the head tailor beckoning to everyone to follow it. The male puppet has his original head back in place. All four characters look to the right where the head tailor is beckoning them.

The three tailors lead the puppet into a room filled with anatomical drawings and prints. Bruno Schulz described this room as being filled with “questionable books and private editions”. The storeroom behind the shop was in fact an antique shop and further on the storeroom was filled with “books, drawings, and photographs. These engravings and etchings were beyond our boldest expectations: not even in our dreams had we anticipated such depths of corruption, such varieties of licentiousness”. (66) The camera cuts to a medium close-up of a male pelvic bone with an erect penis. The head tailor invites the puppet to take a look around. There is a close up shot of one of the tailors caressing two spherical shaped organs pierced with several pins. The camera cuts to a medium shot of the two organs and it is revealed to us that the two organs are in fact the testicles of the male reproductive organs. The testicles are placed against an anatomical drawing or print of an erect penis.

The tailors proceed to show the puppet around their shop. They eventually take the rusted screw out of the puppet's box that he is still holding and they place the screw in one of the tailor’s drawers which act as the lower half of their bodies. The screw is manufactured into white thread. The three tailors in return give him an object that closely resembles a woman’s high-heeled shoe. Once ‘business’ has been concluded the head tailor slides a panel of wood to the side and reveals a window. All four characters look through the window. Across the street in one of the glass cabinets the rugged baby doll seems to be tending the dying light bulb creature. The screws appear to be evicting the light bulb creature’s body. The baby doll mournfully drapes a small black material bag over the light bulb creature’s head.

The screw motif reappears and as the viewers we become aware that the screws are what keep all the creatures alive and mechanisms going in this manufactured world. The tailors start to repeatedly rotate their right arms; their heads are hung low. The rotation exposes the screws in the shoulder sockets. The entire shop begins to move horizontally to the right exposing various rooms and nooks and crannies for viewers to see.

The male puppet makes his way back to the abandoned warehouse where he had begun his journey with all his newly found belongings. A male voice begins in Polish and starts to recite the text by Bruno Schulz. A translation in English is placed on the scene in blue type:

" In that city of cheap human material, no instincts can flourish, no dark and unusual passions can be aroused. THE STREET OF CROCODILES was a concession of our city to modernity and metropolitan corruption. The misfortune of that area is that nothing can ever reach a definite conclusion. Obviously, we were unable to afford anything better than a cardboard imitation, a photo-montage cut out from last year's mouldering newspapers...Obviously, we were unable to afford anything better".

Rehearsals for Extinct Anatomies 1988

According to Michael Brooke, the Quay Brothers' film *Rehearsals for Extinct Anatomies* had had no restriction with regards to having a literary source or a specific piece of music as a starting point when they had acquired funding for the project. (n.pag.) The composer Leszek Jankowski had created a composition that had originally been for a film called *Three Scenes of Kafka*, but the project had never been completed and the Quay brothers had utilised it for *Rehearsals*. (n.pag.) Brooke relates that the content for the short film had been based on a painting called *Le Verrou* by the artist Jean-Honorè Fragonard[7]. (n.pag.) This can be seen in the scene where the two puppets are positioned in the box-shaped room. There is a female and male puppet. At one point in the scene the camera focuses on the dead bolt across the door. Brooke explains further that the Quay Brothers added features taken from Honorè Fragonard, cousin to Jean-Honorè Fragonard, "whose 'ecorchès' preserved flayed human and animal corpses in poses designed to reveal cross sections of their interior structure". (n.pag.) For example, this can be seen on the male puppets arm. At one point in the film there is a close-up shot of the male puppet rubbing the underside of his forearm. His forearm looks to be mutilated and viewers are given a clear view of the makeshift tendons in the forearm.

The film *Rehearsals for Extinct Anatomies* has a number of different camera moves and angles that are repeated throughout the film. Michael Brooke states that the camera movement was designed to "reveal tiny, initially almost imperceptible elements in the décor, hidden spaces that can only be seen from certain angles and which vanish as quickly as they appear". (n.pag.) This statement can be related to

[7] The painting depicts a man reaching for the dead bolt of the door with a woman thrown dramatically in his arms as she appears to have thrown herself off the bed at him.

Michael Richardson's comment on Surrealist's use of film in the cinema. The ability to create light and dark, negative and positive, "actuality and imagination…a meeting point between opposites". (1) Brooke states that this film was the first of their films to be filmed in black and white, making a stark contrast between the clean white walls and the black lines that will ultimately cover the white walls. (n.pag.) *The Rehearsals for Extinct Anatomies* set design is very similar to the Surrealist artist Giorgio de Chirico's stage-like townscapes peopled by manikins. The set is very much like a stage occupied by deformed and mutilated creatures.

The opening scene best exemplifies the unique camera techniques utilised by the Quay Brothers that have been adapted from the influential Jan Svankmajer. The brothers use a number of different camera techniques such as jump shots, panning-shots, tilt- shots and tracking–shots along with the long, medium and close-up shots. According to Peter Hames, the "hallmarks of Švankmajer's later works are: rhythmic and rapid editing, swift camera movement, the juxtaposition of live action and animation; clusters of repeated horizontal camera movements and a structure based on series individuated by different themes". (52) An example of a 'structure based on series individuated by different themes' can be seen in the film. There are four different structures in *Rehearsals*:

i) the five mechanically built creatures where each creature appears to be in its own individual environment;
ii) the two puppets in a square room who seem to be completely separated from the manufactured world in which the other creatures inhabit;
iii) the animated lines which belong to the bar code; and
iv) the bouncing ball.

None of the characters interact with one another, nor do they inhabit the same set throughout the film. Each creature is a different set and theme completely. The only things that make the film connected throughout are the lines and the bouncing ball.

The lighting throughout the film stays constant. The film is in black and white and the lighting is set up to allow for no shadows to be cast on the set. As stated in Chapter 2 the Surrealists thrived on stark opposites in film such as black and white. A white board is placed in front of the camera. The title of the film has been written in large black type to the right of the white board. Above the "A" of the word "Anatomies" in the title, there is a large black-framed circle where the centre of the circle has been cut

out. Through this hole, we can see thick and thin vertical black lines on what seems to be the back wall of the set. Just in front of the back wall there is an object vibrating. In this scene the camera is at a level angle and is static. The camera stays level, but starts to zoom in slowly when the small object on the left in the background starts to vibrate. As we get closer to the object we see that it is a calligrapher's hand holding a writing instrument. The camera moves directly upwards as it moves close to the white board. Here we see that the hand holding the writing instrument is placed in a box-like environment with the vertical black lines covering the back wall and the floor. We also see that the hand with its writing instrument is pushing back and forth a piece of black string.

At the beginning of the film there are three written excerpts: the first is the title page, the second excerpt reads "*These decors have been engraved with great modesty and dedicated to London Underground as part of its present evangelical rampage"* and a few camera moves and angles later the third excepts reads, "*And to the anonymous anatomical specimen ~ to the single still dreaming hair on his brow with its desire to disturb the wallpaper"*. Below this extract is a bar code with the numbers "780330255868" typed below, and below that is the text in capital letters, "O INEVITABILE FATUM"[8].

The vibrating hand which holds what appears to be a writing instrument and the vertical and horizontal lines are two of the more prominent objects or rather "characters" that appear throughout the film. They appear in various scenes of varying environments.

The film begins with the camera technique of moving in and out of focus, then a different camera movement, for example moving in and out of focus, abrupt movement of the camera, extreme close-up shots, introduces each creature, character and object. An extreme close-up of an eyeball vibrating violently introduces viewers to the first creature made up of different objects. The eye is an interesting notion with regards to Freud's castration-complex. As discussed in his analysis of the term the uncanny, Hoffman's tale of *The Sand-man* and the fear of losing ones eye. This

[8] "INEVITABLE FATUM" means 'inevitable fate' which is inscribed at the bottom of a woodcut of an anatomical drawing of a torso that serves as an anatomical coat of arms. The definition of the inevitable fate "links the illustration to the iconography of death: the dissected body and skeleton remind us of our mortality". ("Johannes Eichman")

creature only has one eye and much of the camera's focus is placed on that one eye throughout the film. Not only does the eyeball symbolise a fear of being castrated or a substitute punishment of losing ones sight, furthermore the erratic the movement of this single organ is disturbing. A viewer can recognise it as an eyeball but it does not move as an eye naturally would. The creature can only be described as deformed and mutilated. Its skin is a paste white colour. It has one eye in the left eye-socket and bears no recognisable features such as a nose, mouth or ears. In the middle of its brow sits an enormous mole with a single long hair growing out of it. A stick-like object emerges from the bottom right hand corner of the frame and proceeds to rub the mole in an anti-clockwise fashion. This action is repeated throughout the film. The mole is often placed in the centre of the frame in an extreme close-up shot. This repeated action of the rubbing of the mole and the repetition of the scene is what Freud would term repetition-compulsion in describing the act as being uncanny: the extreme close-ups of the repeated rubbing of the mole disturb the viewer, which already disturbs us, is repeated throughout the film enhancing our discomfort with the act. The creature's body is made up of a mass of intertwined wire. The creature has a white bandage placed over what one can only assume is its mouth. It seems to have only one arm, which continuously rubs the mole on its brow. The creature has a male reproductive organ that stands erect. The creature evokes disturbing thoughts within the viewer and it is placed in a stage-like setting. This staging is evocative of Giorgio de Chirico's stage-like townscape. The Baroque styled archway in which this creature is introduced in a prominent feature in de Chirico's works such as his painting *Piazza d'italia 1913*. ("Piazza d'italia" n.pag.)

As briefly discussed earlier, alongside the calligrapher's hand holding a writing instrument, one of the more prominent characters used in the film is the bar code. The lines of the bar code move across a number of different surfaces. There is a strong interaction between the lines and the six other characters that are introduced gradually throughout the film. The second creature that is introduced to viewers is holding two cymbals or rather the cymbals seem to be its hands. The cymbals are the only part of the object/creature that is in focus and can be clearly seen by the viewers. The third creature is just as bizarre as the first. It has two eyeballs, a test tube for a nose, does not have a skull but it has what looks to be coral and feathers placed on its "head". This creature seems to be made up of fairly thick wire; twisting two pieces of wire together has made its neck, arms and body. The neck joins to an open oval shaped

torso that sits on a block. The arms come out and reach forward from either side of the oval shaped torso. Both hands of the creature are simple wireframe circles. In the centre of the oval shaped torso is what looks like a kidney. The creature with its head tilted downwards observes the pulsating kidney within his wire framed torso. The fourth creature has been constructed out of many protractors. The head of the creature is a single protractor and where the pencil is placed in the protractor is the eyeball. The point is the lower jaw while the pencil holder is the top mandible. It has two more protractors as its arms. It has a very long neck made out of four small cogwheels; one at the base of the neck and three larger cogwheels at the top of the neck. The cogwheels seems to have been welded to a small thin metal stick; creating the 'spine' of the creature. The shot jump cuts to an extreme close-up of the protractor creature's face and neck. The creature starts to move forward and then performs a twirl. The creature's movement is how a protractor moves, in circles. All these manufactured creatures remind us of the Surrealist artist Max Ernst, the way the creatures are put together with bits and bobs. In fact the creature that has a piece of coral on the top of its head recalls one of Max Ernst's painting called *Woman, Old Man and Flower 1923-24*. ("Max Ernst" n.pag.) The woman in the painting has a large open fan placed at the top of her neck, her torso appears to be metal and one can see right through her to the landscape beyond.

The fifth and six characters are two humanoid puppets: a female puppet and a male puppet. As the film progresses we realise that the two puppets are trapped within a small box-like room. The female puppet rests on a small single bed placed on the left hand side of the room. There are no windows to be seen. The male puppet is placed in the centre of the back wall. Both puppets are dressed in rags and look as though they are malnourished and are worse for wear. The act of rubbing is seen here as it was seen with the first creature[9]. In the scene where we are introduced to the female and male puppet, the male puppet begins to rub his forehead in the exact same way. One sees the correlation, but finds it difficult to connect the human-like male puppet and the white-paste creature with regards to looks or any relation to where they come from or reside. The act of rubbing is also carried out as the male puppet continuously rubs back and forth on his disfigured forearm. The female puppet also carries out the act of rubbing; she rubs what resembles a stomach as she lies looking ill on the bed. A

[9]The white paste-like creature that constantly rubs the mole on its forehead with a long wire-like hair growing out of it.

bizarre environment surrounds the small room. The set includes a number of staircases leading away and to one another with entrances joining the staircases and leading viewers all over the set. The surrounding environment recalls the artwork of M.C Escher. The environment outside the room is white and black cursive type placed on various surfaces. The set echoes the visuals of M.C Escher's Lithograph *Convex and Concave 1955*. ("Convex and Concave" n.pag.) It is a black and white portrayal of many staircases and ladders leading up to various entrances and archways.

As stated previously the line crawling along various surfaces is a repeated act throughout the film. For example, in this particular scene there are three small circle shaped candleholders and the candlewicks are quivering violently while moving up and out of the holders. The wick appears to be infinite: the three wicks disappear out of the right side of the camera frame. The camera moves downwards, remaining on the original axis of the previous shot, where we are faced with the side of a metal counter-top with dozens of holes on the surface. Out of the holes emerge hundreds of threads that exit the frame to the right. When we look closely at the background, as the threads exit through the holes in the metal counter top, the bar code that is on the back wall starts to disappear downwards. The camera pans to the right and is filled by hundreds of the animated lines of the bar code.

The film is driven by music. As discussed earlier, the film was choreographed to the already composed musical score. The assortment of instruments seems to include a cello, violin, a clarinet and an oboe. In particular a beautiful cello solo drives the puppet scene; the squeaks and scratches of the violin, the clarinet and the oboe all dominate the scenes prior to the puppet scene. Viewers only hear some type of melody when the cello is brought in for its solo performance.

The Quay Brothers make a short but significant appearance in this short stop-frame animation. In the scene where viewers are introduced to the female and male puppets, we see the two brothers who are moving in and out of the frame at a rapid pace and are out-of-focus. They appear to be capturing themselves animating the two puppets in the room. Here we see Freud's analysis of the double. Freud discusses the relations of the double with regards to one's reflection in a mirror or that of shadows. The double was originally thought of as a defence against ones demise or rather death from our world. The double was an "insurance against the destruction to the ego"(234).

Due to the fact that the Quay Brothers are twins it can be argued that they are living through one another; in fact as described by Freud the double can be a reflection in the mirror. Because the brothers are identical, it is like looking in the mirror. Furthermore in one of their interviews with Gary Thomas they stated, "we were always imposing the performance. No matter what the puppets do, it's us imposing that performance". (n.pag.) Therefore they are impressing themselves through the puppets movements, thus creating a idea of the double, and due to the fact that the film will be preserved long after their decease, their "immortality" will be carried through the years to come.

Rehearsals for Extinct Anatomies 1988 and Street of Crocodiles 1986

The films *Street of Crocodiles* and *Rehearsals for Extinct Anatomies* are two extremes of the Quay Brothers' styles and techniques. There are similarities that give the films their films a recognisable trait. The first thing to be considered is the fact that *Rehearsals for Extinct Anatomies* is produced in black and white where *Street of Crocodiles* is produced in colour. Even through the film *Street of Crocodiles* has been produced in colour there is a very limited amount of it. When colour is shown it is in strong contrast to the bland and dark environment of the *Street of Crocodiles,* glimpses of colour help in emphasising the lack of colour in the environment. In the environment there is little light and little hope and when there is colour and light it is quickly swallowed up by the darkness. In the film *Rehearsals for Extinct Anatomies* there is not a stark contrast between the light and the dark in fact there looks to be no specific light source in the environment. The lighting is flat which allows for no casting of shadows.

Rehearsals for Extinct Anatomies creates the feeling of the uncanny through the disturbing imagery of the animate creatures. The creatures/characters are mutilated and deformed to the extent that they are profoundly displeasing to the eye. For example the white paste-like creature whose head resembles that of a humans head. In *Street of Crocodiles* there is an aspect of mutilation that is seen in the tailor's shop with the tailor dolls when they start to mix and match limbs to the male puppet and the anatomical drawings with the testicle being pierced with a number of pins. However, this kind of mutilation does not disturb us the same way as the creatures in *Rehearsals*. The creatures in *Rehearsals* look menacing, whereas the creatures in

Street of Crocodiles don't seem to be as threatening. They almost look "innocent".

Repetition is utilised far more extensively in *Rehearsals for Extinct Anatomies* than in *Street of Crocodiles.* However the repetition of the camera movement is seen in both the films:

i) the in and out of focus;
ii) the extreme close up shots moving along the surface areas;
iii) the abrupt movement of the camera; and
iv) the fading in and out of scenes.

The film *Rehearsals for Extinct Anatomies* focuses on the repetitive act of rubbing. Not only is the act carried out throughout the film but the rubbing is carried out on a mole with a single hair growing out of it on the deformed white paste-like creature's forehead as well as the male put who rubs the mutilated underside of his forearm. The imagery is disturbing and it is repeated throughout the film enhancing the viewers' discomfort of the visual imagery.

The film *Street of Crocodiles* focuses more on our fears of our inevitable death and the fear of what lies beyond the darkness. The film's attention is focused on the decay and the inevitable death of the creatures that inhabit the self-sustained world created by the Quay Brothers. The viewers, who already are uncomfortable watching long lost childhood toys come to life, are now faced with the notion of these living toys and dolls slowly dying in a world with already so little light and life.

Both *Rehearsals for Extinct Anatomies* and *Street of Crocodiles* I find throw light on Freud's and E. Jentsch's theory of intellectual uncertainty. In his literature *The Uncanny* Freud discusses the work of a fellow writer, E. Jentsch. Jentsch describes Hoffman's wax figure of Olympia in his short-story as a certain form that arouses the feeling of the uncanny due to the main character doubting, "whether an apparent animate being is really alive; or conversely, whether a lifeless object might not be in fact animate". (5) As stated earlier Freud explores Hoffman's narrative of *The Sand-man* with the inanimate Olympia who was mistaken for being alive. Jentsch believes that it is this feeling towards an inanimate object of true emotions, the belief that it truly is alive, and the uncanny feeling that arises from the discovery of it not being truly alive. (225 – 229) In both films almost everything that we consider to be inanimate objects in our reality becomes animate objects, living and breathing in their self-

sustained world. It disturbs us to see creatures made from string, screws, metal etc everyday materials come to life. And what disturbs us more is that this now living and breathing thing can also die, for example in *Street of Crocodiles* when the child's doll comforts the light bulb creature in it dying moments. As the viewer we feel some kind of sadness to this creature's death as earlier in the film we had seen it moving around in its glass cabinets producing light in the dark streets of Drohobycz. It is almost as if, now that the light bulb creature is dead, there will be no light amongst the darkness.

Conclusion

The Quay Brothers have mastered their film making technique and established their own personal style by drawing on the works of a number of influential Eastern European artists. Amongst all their influences are: works particular to Franz Kafka, the writings of Robert Walser and Bruno Schulz and the films of Vladislav Starevich; the works of Russian and Eastern European 'avant-garde filmmakers' such as Alexander Alexeieff, Jan Lenica, Walerian Borowczyk, Jan Svankmajer and Yuri Norstein; the works of Eastern European poster artists, composers and typographers such as Gustav Mahler, Jean Sibelius and Leos Janacek.

The Quay Brothers took a number of texts by the polish writer Bruno Schulz and based their films on the texts, such as the case study *Street of Crocodiles 1986.* They took the importance of the object and respected the difference between the inanimate object and the animate object from Czech animator and director Jan Švankmajer and the Polish director Walerian Borowczyk. For the Quay Brothers the process of the inanimate object becoming animate is essential to the successful experience of their short stop-frame animation films. Part of this experience is the discomfort that we feel when watching their films. The discomfort that is aroused within the viewer is owed to certain styles, techniques and themes that the brothers utilised from the movement called Surrealism. For example the brothers' choice of style for the creatures in *Rehearsals for Extinct Anatomies*, the creatures are put together in a style almost identical to the famous Surrealist artist Max Ernst. The creatures are put together with pieces of metal, coral, test tubes, screws, plaster, wood, material, string, and twine in much the same way that Max Ernst portrays some of his creatures in his paintings. A perfect example would be Max Ernst's painting called *Celebes 1921*, a mechanical creature resembling an elephant that has been made up of a number of objects making it look almost sinister. The painting disturbs us because we can see a resemblance to what we know as an elephant in our reality but has been transformed into a mutilated mechanical beast in another reality. Due to this strange yet familiar imagery, we can conclude that Freud's term the uncanny plays an important roll in deciphering the discomfort created within us.

The Quay Brothers have utilised the technique of the collage that is commonly used in Surrealist work. They also use the idea of Surrealism containing no form of

“innocence”. Seeing the children’s toys or as Gross described the puppets as being innocent performing non-innocent acts evokes in the viewers a feeling of discomfort.

In conclusion, it can clearly be seen that in the Quay Brothers’ films, with the adaptation of Eastern European Surrealist techniques and styles, the uncanny is evoked in the viewer when watching the films *Rehearsals for Extinct Anatomies* and *Street of Crocodiles.*

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