

Film log- (politics of representation) considering the debates about feminism on f...

[Literature](#), [Russian Literature](#)



ORLANDO (SALLY POTTER 1992) Sally Potter's film, Orlando (1993) is a reflection of complications centered on gendered identity and across borders of "nation" in terms of models of production, genres, and representations. Based on the staging of the film, writing as well as enactment of the performance and history, Orlando weakens generic categories. Smelik (1998, p. 8) asserts that a liberative cinema is one that has been filmed to reflect the real image of a woman. In terms of visualization, Orlando unfolds by "showing the gendered body and transforming Orlando into having a real woman image" (Ciecko 1998, p. 19-34).

The focus of the British film industry has in the recent past history shifted to considering it as constructing meaning, rather than reflecting meaning. "the notion of viewing film as a reflection of meaning has of late shifted to considering film as a construction of meaning" Smelik (1998, p. 9). To affirm this notion, Ciecko (1998, p. 19-34) contends that the film Orlando is one of the few films in the British film industry that made by a woman that portrays the real meaning of what the producer is. Orlando is portrayed as a potential crossover film producer.

Smelik (1998, p. 16) argues that principle of women subjectivity has been the basis of film making, not only in the female spectatorship but also how the narrative itself is presented. In particular, the western culture portrays the woman as the other, and this one is only fictional. Placing Orlando in this context, Ciecko (1998, p. 19-34) points out that Orlando has adapted a fictional modernist novel which is actually a biography of an imaginary character known as Orlando. Smelik (1998, p. 16) posits that the concept of

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heterosexuality in filmmaking has failed to recognize heterosexual-lesbianism in a better way. “ though Sasha and Orlando are seen kissing, the closeup oof Orlando sadness reveals that something is still missing” Ciecko 1998, p. 19-34).

References

Ciecko, A1998, Transgender, Transgenre, and the Transnational: Sally Potters Orlando, the Velvet Light Trap, 41, 19-34.

Smelik, A1998, What meets the eye: An Overview of Feminist Film Theory, from her And the Mirror Cracked: Feminist Cinema and Film Theory, St Martins Press, New York, 7-28.

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