



universität  
wien

# DIPLOMARBEIT / DIPLOMA THESIS

Titel der Diplomarbeit / Title of the Diploma Thesis

Billions and Boners: an Economic Reading of *Fifty Shades of Grey*

verfasst von / submitted by

Mag. Michaela Kremsmair, Bakk.

angestrebter akademischer Grad / in partial fulfilment of the requirements for the  
degree of

Magistra der Philosophie (Mag. phil.)

Wien, 2019 / Vienna, 2019

Studienkennzahl lt. Studienblatt /  
degree programme code as it appears on  
the student record sheet:

A 190 344 350

Studienrichtung lt. Studienblatt /  
degree programme as it appears on  
the student record sheet:

Lehramtsstudium UF Englisch UF  
Italienisch

Betreut von / Supervisor:

Uni.-Prof. Mag. Dr. Alexandra Ganser-Blumenau



A big thank you to my family, friends, and supervisor – I could not have done it without your patience, help, and critical thoughts. I will be forever grateful and hope that we all never forget the importance of family, which comes in all shapes and sizes.

Love, Michaela

*Ohana means family.  
Family means nobody gets left  
behind or forgotten.*

(Lilo & Stitch, Walt Disney Pictures, 2002)



# Table of contents

<b>THE SHADES OF ANA AND CHRISTIAN: AN INTRODUCTION</b>	<b>1</b>
THE ECONOMY OF <i>FIFTY SHADES OF GREY</i>	2
<b>THE ECONOMY OF THE MATERIAL</b>	<b>6</b>
BRANDING THE SELF	8
<i>The Steele-Grey brand</i>	10
HELICOPTERS, BOATS, AND VACATION HOMES	12
OBLIGATIONS OF THE GIFT	18
<b>THE ECONOMY OF BODY AND MIND</b>	<b>25</b>
A PLAY ROOM FOR TRANSGRESSION, TABOO, AND SACRIFICE	26
A BATTLEGROUND OF CONSENT	32
<i>Agency between sex and class</i>	36
A CONTRACT FOR THE EROTIC POWER OF SEX AND EXCESS	40
<i>Addressing class and jealousy</i>	44
<b>THE ECONOMY OF THE GAZE</b>	<b>46</b>
CHRISTIAN'S EXTERNAL GAZE	48
<i>Panoptic environments</i>	49
<i>Surveillance-proxies as extensions of the gaze</i>	53
<i>Fifty Shades of stalkers</i>	54
ANA'S INTERNAL GAZE	60
<i>Manipulation of space</i>	61
<i>Manipulation of time</i>	63
<i>Evolution of Ana's docile body</i>	65
<b>THE SHADES OF ANA AND CHRISTIAN REVISITED: A CONCLUSION</b>	<b>67</b>
<b>REFERENCES</b>	<b>71</b>
<b>APPENDIX</b>	<b>75</b>
<b>SEQUENCE TRANSCRIPT I: <i>FIFTY SHADES OF GREY</i></b>	<b>76</b>
<b>SEQUENCE TRANSCRIPT II: <i>FIFTY SHADES DARKER</i></b>	<b>89</b>
<b>SEQUENCE TRANSCRIPT III: <i>FIFTY SHADES FREED</i></b>	<b>101</b>
<b>ABSTRACT</b>	<b>111</b>
<b>GERMAN SUMMARY</b>	<b>112</b>



## The shades of Ana and Christian: an introduction

The *Fifty Shades of Grey* series, an eponymous book and film trilogy by E. L. James, was released between 2011 and 2018. The series started as a fan fiction to Stephanie Meyer's *Twilight* books, initially called *The Master of the Universe* and which was quickly able to gain a large online community, but had to be removed from the fan fiction publication site due to its explicit sexual content (Srdarov and Bourgault du Coudray 348). At that time, the series had been able to amass such a large online following that traditional marketing channels were not needed to promote sales and nowadays the series is widely celebrated as one of the most successful viral marketing campaigns (Illouz 8). The book series alone sold over 100 million copies worldwide (Srdarov and Bourgault du Coudray 348). Based on a budget of roughly \$150 million, the films then managed to garner a worldwide box office gross of over \$1,3 billion, making it the fourth largest R-rated franchise among *The Matrix*, *The Hangover*, and *Alien* (Mendelson).

One of the most often critically addressed issues of the *Fifty Shades of Grey* franchise is consent. Christian needs Ana's consent in order to affirm and reaffirm his dominance, but Ana remains reluctant to sign the BDSM contract, so that formally, she never agrees to Christian's terms. According to Barker, this representation of consent is problematic on various levels (897-98). First, because it merely reflects traditional gender roles of the passive woman and the active man, while further suggesting that everything but an explicit 'no' is to be interpreted as an agreement. Second, as consent is depicted as to be negotiated only between the individuals concerned, its relegation to the private sphere is never to be questioned. Considering that the depiction of BDSM scenes was one of the major factors that contributed to the success of the *Fifty Shades of Grey* franchise, many scholars (Barker, Tripodi, Tsaros) have focused on the BDSM community to highlight the dynamics regarding responsibility and abuse of consent. In the *Fifty Shades of Grey* films, consent is made to be understood as being easily negotiable between two individuals (Barker 897). It can only ever be reversed by an explicit renunciation (897). At the end of the first part of the series, when Ana voices her dislike of Christian's spanking, he makes clear his understanding of individual responsibility: "For the record, you stood beside me knowing what I was going to do. You didn't at any time ask me to stop – you didn't use either safeword. You are an adult – you have choices" (James, *FSG* 293).

However, as Barker notes, consent is not to be taken for granted because it “involves a recognition of the intersecting social power dynamics under which we all operate as well as the consent toxicity of many everyday interactions at both an interpersonal and a structural level” (908).

Illouz considers the *Fifty Shades of Grey* franchise as a case study of changing ideas about sexual behavior and conduct, in which the general themes of the trilogy, such as power, consent, and sexuality, reflect ever changing ideas about sexual behavior (7-11). She further suggests that the books’ depiction of BDSM sexuality serves as the ground for cultural fantasy and as such, bondage, discipline, and sadomasochism are both the site of division and reconciliation for men and women (53). Illouz is supported by Click, who positions the narrative as a self-help guide that offers a utopian, fantasy resolution to the struggle for autonomy and attachment within male/female relationships (29). Others view Ana’s agency as rather questionable, since her exploration of BSDM does not derive from her own curiosity, but from the desire for generating a deeper bond with Christian and for sustaining their relationship as a traditional couple (Musser 134).

### The economy of *Fifty Shades of Grey*

While the franchise has produced an enormous outcry for its problematic BDSM scenes, it was criticized for normalizing abusive relationships (Bonomy et al.734). Some have praised it for the light it shines on BDSM culture (Larabee 224); yet, most critics agree that its core values continue to be conservative and heteronormative (Barker 897, Tsaros 865, Attwood 78). So far, scholarly readings of *Fifty Shades of Grey* have focused primarily on the aspect of BDSM culture, thereby neglecting the economic aspects. Due to this research gap, this paper will deal with the economic aspects of the film series. Key elements of the narrative, such as power, consent and coercion, position the *Fifty Shades of Grey* series as a capitalist fantasy that upholds hegemonic power structures between the dominant and the dominated class. In relation to class politics of 21<sup>st</sup> century capitalist culture, class divisions are perpetuated and reinforced through seduction, submission and surveillance. The economic reading of the series, which is the main goal of this thesis; will apply Marxist critiques by the Italian intellectual Antonio Gramsci and French philosopher George Bataille, as well as Michel Foucault’s conceptualization of the Panopticon and docile bodies.



Antonio Gramsci, 1891 – 1937, was an Italian Marxist and communist politician, and is considered to be one of the most influential precursors of neo-Marxism (Morton, *Unravelling* 35). His writings are highly esteemed and count among the most extraordinary and outstanding contributions to political theory in the 20<sup>th</sup> century that draw not only on Marxist thinkers, but a wide variety of intellectuals, such as Niccolò Machiavelli and Benedetto Croce (Morton, *Waiting* 601). Gramsci was influenced by the political situation of Italy and Europe during the first half of the 20<sup>th</sup> century, especially during Italy's fascist regime under Mussolini (615). In the *Prison Notebooks*, he critically addresses the concept of hegemony which asserts the values of a dominant group, and how cultural institutions facilitate the diffusion of these values for the whole society (Thomas 62).

Georges Bataille, 1897 – 1962, was a poststructuralist influenced by Marx and Nietzsche whose discourses about mass consumption has roots in both ideologies (Landa 1087). In *The Accursed Share*, published in three volumes, he constitutes a new economic theory. He coined the term “general economy” (Bataille, *AS I* 9), as opposed to the conventionally used term economy, which he perceived to be too restrictive and considered rather as a subcategory of the first (16). Furthermore, Bataille's work on the nature of eroticism states erotic acts as “a psychological quest independent of the natural goal” (Bataille, *Erotism* 11). Eroticism is different from sexuality because it is “[l]ocated in a psychological or psychoanalytical domain” (11) and thus facilitates a transgression of taboos (11).

Michel Foucault, 1926 – 1984, is among the most important postmodernist and poststructuralist scholars of the 20<sup>th</sup> century and is best known for his elaborations on the function of discourse, especially in relation to Western thinking and ideology (Schwan 1-4). His works about the history of medicine, psychiatry, the penal and educational system, or sexuality are critical studies about the relation between power and knowledge and about how both can be used as institutionalized means of social control (12). The concepts of the panopticon, that leads to internalized control of subjects, and the docile body, that is the personified efficiency and utility of such an internalization, are crucial elements to reach an understanding of prevalent power structures and how they are perpetuated in a system of capitalist ideology.

Although critical readings of the franchise mention the film adaptations, they strongly focus on the books and neglect media specific elements of film analysis that can facilitate a better understanding of the subject matter. The arguments of this thesis will combine a narratological analysis with a media specific analysis of film semiotics, claiming that the camera is of paramount importance in emphasizing key elements of the franchise's narrative. This thesis will argue that the *Fifty Shades of Grey* films perpetuate capitalist hegemony through the economy of the material, the body and the mind, and the gaze.

First, the economy of the material argues that the narrative uses branding, incentives and gifts as a spectacle of capitalist markers to build the context of seduction. For this, Gramsci's hegemony constitutes the general framework of the analysis of Christian Grey as the character who asserts and diffuses his ideology until Ana Steele accepts it as her own: he builds a system of values around her by parading capitalist markers until she understands them as something that she desires as well. Furthermore, Bataille's concept of accursed share facilitates an understanding of how gift-giving constitutes an important element throughout the series, assists to the upholding of power structures and imbalances.

Second, the economy of the body and the mind will claim that submission represents the duality of sexual and class fantasy. Within the narrative of the *Fifty Shades of Grey* series, sex plays a crucial role in the negotiation of Christian and Ana's relationship and also serves as a means of transgression of past trauma as well as the limitations of class boundaries. Through Bataille's concept of eroticism these transgressive elements can be understood as means of breaking and re-establishing the boundaries of the couple's relationship.

Lastly, the economy of the gaze will argue that technology, security, and stalking are instruments of surveillance that lead to an internalization of external power control. Panoptic spaces, such as the play room in Christian's apartment, are created and gaze proxies, such as new technologies and security teams, guarantee the surveillance of all areas of Ana's life. The control of time and activity, both of which are part of Christian's BDSM contract, have the objective of creating a docile body for sexual and non-sexual context. This leads to large power imbalances between Christian and Ana, and the restoration of class power imbalances.

The subject matters of the following analysis are the three films *Fifty Shades of Grey* (FSG), *Fifty Shades Darker* (FSD), and *Fifty Shades Freed* (FSF). Sequence transcripts were used to facilitate the analysis and support the arguments on the basis of film semiotics, such as the mise-en-scène and the camera. The transcripts can be found in the appendix. The quotes are taken from the films and are only supplemented by quotes from the book where necessary or in cases when secondary literature refers to the books instead of the films.

## The economy of the material

The *Fifty Shades of Grey* films promote the “privileged surroundings of billionaire life, complete with casual helicopter rides, haute couture fashion, and latest-generation technology” (Tsaros 867), advertising and diffusing capitalist objects to uphold the status quo of the dominant hegemony. Subsequently, hegemony will be considered within the predominant capitalist system of the 20<sup>th</sup> and 21<sup>st</sup> century, during which “neoliberal politics” (Landy 99) have led to an “increasing economic and social inequality” (99) between members of different classes. The capitalist ideology is the hegemony of “contemporary political, economic, and cultural organization” (100) within which Christian comes to represent the dominant class while Ana is the dominated group who will be integrated in the hegemony that she comes to accept as her own. As she cannot be forced to be integrated, means of eliciting consent are particularly important, as hegemony is not about the diffusion of power for the sake of it but rather about a “consensual order” (Morton, *Unravelling* 113). The economy of the material thus claims that branding, incentives, and gifts perpetuate the capitalist hegemonic order while simultaneously increasing power through the gift. This means that Christian diffuses his economic power over Ana until she becomes integrated into his/the dominant system of capitalist values.

First, hegemony needs to be established as the overarching framework within which an economic reading of the *Fifty Shades of Grey* film series can be conducted. Hegemony is “a strand of meanings within any given culture that can be called governing or ascendant” (Barker 84), meaning that a ruling class comes to represent the whole of society during their hegemonic rule. The emergence of this ruling class is “caused by the prestige (and consequently confidence) which the dominant group enjoys because of its position and function in the world of production” (Gramsci 145). In regard to Christian’s position within the narrative, he is truly prestigious: he is very successful and wealthy, a billionaire even, and he is an infamous part of the cultural institutions that uphold an ideology of success and wealth, hence the paparazzi at his wedding (*FSF* 00:03:28) or the profile GQ magazine published (*FSF* 00:23:40). Therefore, he is part of the ruling class that diffuses hegemony. Ana is not because she is neither wealthy nor influential in any sector, that is why is part of the dominated group.

Furthermore, the power of the state and the bourgeoisie, the ruling capitalist class, operate cultural institutions in their favor to maintain their power positions and diffuse their ideology by propagating their norms and values as common sense for every member of civil society, thus perpetuating the status quo (Morton, *Unravelling* 114). These elements constitute the context of Christian's and Ana's relationship; a relationship between dominant and subjected groups that is established through an interplay revolving around consent instead of coercion and force (Lash 55) As Christian is the dominant, he needs Ana's consent; he cannot force her. So, he manipulates her by showcasing his overwhelming financial power, turning their relationship into one of countless negotiations until both seemingly get what they desire: a traditional relationship for Ana, a docile body for Christian.

Also, within hegemony, the political sovereign is manifested and constantly re-affirmed through state apparatuses, such as institutions, groups, parties and classes (Kurtz 330). Therefore, Gramsci's writings contribute to an understanding of power relations between the dominant and the economically oppressed in a modern capitalist society (Lears 567). The use of cultural means to diffuse and maintain these relations of power, which is allegedly beneficial for the whole of society, is further established by cultural hegemony (Landy 103). In relation to the *Fifty Shades of Grey* films and how they continuously uphold existing power structures, the capitalist markers of branding, incentives, and gifts, are the cultural means

This is then the context for the economy of the material that considers branding, incentives, and gifts as the primary instruments for perpetuating capitalist ideology and seducing Ana. Seduction here is not meant in the literal sense of physical seduction, but more in the sense of how Christian seduces Ana to assimilate his very own ideas, customs, and values, so that he can control her life, for example through the ways in which he makes her consent to the type of relationship he desires. Christian uses different techniques to reach his objective, as can be seen by this dialog in *FSG*:

Christian:	Business is about people and I've always been good at people – what motivates them, what incentivizes them, what inspires them.
Ana:	Maybe you're just lucky.
Christian:	I've always found that the harder I work, the more luck I seem to have. The key to my success has been identifying talented individuals and harnessing their efforts.
Ana:	So, you're a control freak?

Christian: Oh, I exercise control on all things, Miss Steele. (00:05:57-00:08:28)

It seems that Christian applies this approach to his work as well as his private life: he identifies what Ana needs and wants, and very successfully so, in order to “harness her efforts” and “exercising control” through branding, incentives and gifts for the good of himself and that of other people. He constructs a symbolic universe that promises an objective validity through which life becomes understandable and tolerable, i.e. a hegemony (Lears 573). As hegemony, then, is not “forceful but gradual” (Morton, *Unravelling* 42), Christian’s instances of seduction, the branding, the incentives and the gifts, are the “process of making, maintaining and reproducing [a] set of meanings, ideologies and practices” (Barker 84). They are means of eliciting consent from Ana by overturning her norms and values until she is fully integrated into his ideologic system, or what Gramsci called a “historical block” (Thomas 68). A historical block is the “dialectical unity of content and form- of an economic structure and its ratifying superstructure and ideologies” (68), meaning that it is “the process of structuration of a social formation that permits it to endure as that which it is, or to maintain the established state of affair” (69). Eventually, then, the economy of the material represents “the various institutions and practices by means of which it concretizes its hegemonic project and continues to secure both social and political leadership” (69). Brands, incentives, and gifts as objects and actions of the material, help to establish and diffuse the status quo of Christian’s capitalist ideology.

### Branding the self

In all three films of the *Fifty Shades of Grey* series, physical objects are displayed as spectacles of performed capitalism. In the first part, the showcasing of symbols and consumer goods starts with the branding. Christian is very eager to surround himself with brands, of which the camera is never shy to catch a close up. The way that the brands are incorporated within the narrative of the film is not arbitrary: all names, or at least the products associated with the name, are featured prominently within their respective camera shots so that they become instantly recognizable for the viewer, e.g. cars by Audi (FSF 00:21:26), champagne by Bollinger (FSF 01:01:32). Even the Heathman Hotel (FSG 00:26:05) and the Escala (FSG 00:34:58) building managed to appear in the movies, the latter featuring dominantly in all three parts so as not to let the viewer forget where

Christian lives. Even though it is likely that most viewers will not know at what rates the Heathman sells its rooms or for how much an apartment in the Escala sells, it is the way the brand names are shot, captured on the camera frame in wide aerial shots, as if they were actual characters, thereby receding everything else to the background and putting the focus on the name. Throughout the franchise, branding has sparked an obsession of audiences so that there exist numerous lists of all expensive accessories, which suggests that there is a distinct fascination with viewers about these so-called “money shots” (Havrilesky) and the “limitless will-to-commodification” (Havrilesky): brands, services, even love is for sale if someone has enough money to buy it. Bloomberg even published an article, listing all different kinds of brand products and their prices that made it into *FSG* including Audi, Prada, Dolce & Gabbana, Bollinger, Hendricks, Omega, Dunhill, Yves Saint Laurent, and many more (Ocean). As it is kept in the BDSM contract, Christian is also very involved in the brands that Ana consumes. He makes her the female version of himself by selecting what she wears, and he makes her a living and breathing advertisement by choosing who she wears, thus proving the power of branding.

Furthermore, *FSG*’s framing of Christian’s office complex, a tall building of the Seattle skyline called “GREY House” (00:03:25), appears as the overpowering manifestation of corporate efficiency: a tall, shiny skyscraper, belonging only to Christian Grey. When Ana first arrives to the interview, the shot is taken from her perspective, looking up at the tower as a way of affirming her inconspicuous personality and Christian’s larger than life presence. The high angle shot transmits Ana’s self-perceived inferiority as it highlights how overwhelmed she feels when arriving at the office building (00:03:28). The entire opening sequence (00:00:42 – 00:02:37) is a testament to how the camera frames the two protagonists: the first shot already takes the viewer through the clouds to the Seattle skyline and inside Christian’s apartment and first glimpses of him are extreme close ups of parts of his face or full shots from behind. Before Christian’s face is shown for the first time, there is a series of extreme close ups of expensive objects, like watches, ties, suits, and cufflinks. The first full shot of Ana (00:02:25) comes much earlier than Christian’s (00:04:19) and creates an air of mystery around him and the feeling that he might have something to hide, and that simultaneously de-mystifies Ana as an ordinary person. The movement of the camera is accompanied by the lines “I put a spell on you / Because you’re mine / You better stop the things you do / I tell ya’ I ain’t

lying” (Lennox 00:01:01 – 00:01:23) which establish an immediate mental connection with Christian, whose face at this point is not yet revealed to the audience, as a mysterious character and his power to enchant Ana and the audience. Additional important elements of the opening sequence are the cars: first, they are objects often connotated with their owners’ wealth in relation to brands and models, and second, it is the modes of utilization that instantly signal class membership because Ana uses her car actively, e. g. she is shown opening the door and driving it, while Christian can afford to be more passive, e. g. he does not open doors because doors are opened for him. This particular framing of the characters might also serve the purpose of triggering viewer identification of a mostly female audience with the female protagonist and framing Christian as not only Ana’s, but also the audience’s love interest.

Instances of branding do not cease after the first part. At the beginning of *FSD*, Christian sends Ana a bouquet of roses, adorned not with a store-bought greeting card, but rather a personalized card resembling a business card (00:02:05). During the course of the second film, Christian proceeds to buy an airline (00:18:05) and SIP, the publishing house that Ana works for as an assistant (00:19:38).

To summarize, brands are important markers of the expensive lifestyle through which Ana as well as the audience is seduced to capitalist hegemony. Additionally, everything is branded as “Grey”, from building to the pencils and helicopters, even his employees wear mostly grey pantsuits. It seems that Christian wants to make sure that he can brand as many objects as possible with his name. This branding process includes even Ana herself, not only through the products she uses but also through marrying her and changing her last name.

#### The Steele-Grey brand

Ana herself is also part of the merchandise as she, eventually, becomes Mrs. Grey. She repeatedly says that she wants “to be his”, as if the name Grey was a trademark of priceless value. The only issue she finds is in *FSF*, when she is reluctant to change her name at work because she wants to keep her independence and avoid accusations of favoritism as Christian buys and owns SIP, the Seattle Independent Press where Ana works. Christian insists that Ana is successful in the business because she is talented and works hard, though it is highly unlikely to get a promotion when you are away on your



honeymoon, plus a free redecoration of the office because your employer wants to surprise you. After the couple get married, Christian finds out that Ana has not yet changed her last name to Grey and, finding this reason enough to burst into her office while she is having a meeting with a client, claims the publishing house's office building as his own by leaving and entering whenever he pleases:

- Christian: Do you mind? I need a word with Miss Steele here.  
Ana: No. Actually, no, we're not finished [...] Seriously, Christian? You're vetting my authors now?  
Christian: I tried e-mailing you. It bounced. There's no Anastasia Grey at SIP.  
Ana: I know. Ana Steele is the name I use at work. And I know you're gonna say I don't need to work, but I can't stay home and do lunches and choose wallpaper. I would lose my mind. I work because I love my job.  
Christian: Understood. But you can't love it as Ana Grey?  
Ana: I need to have my own identity here. People already think I got to where I am because of you.  
Christian: But you didn't. You got this through hard work and talent. Why does it matter what you call yourself? Who gives a shit what people think?  
Ana: Well, apparently, you do. Would you change your name for me?  
Christian: Yes. If it meant that much to you.  
Ana: Okay. I'll think about it. (*FSF* 00,18,59-00,21,25)

Eventually, Ana starts using Grey as her last name also at work, but she shows a certain degree of humiliation for the possibility of people even thinking that she might owe her professional career to her last name. Christian repeatedly states that he did not have anything to do with neither of her promotions in *FSD* or *FSF*, and there is nothing that might suggest otherwise. Ana, however, can barely believe the success herself when she is called to the editors' meeting, takes over Jack's office or is later promoted to fiction editor while away on her honeymoon. These circumstances all seem normal for her assistant-colleague Hannah, who seems to accept that no one even considered her as Jack's replacement, landing her the same old assistant job. Thus, Hannah sustains heteronormative privilege: even though it is unknown whether the two women started their jobs simultaneously, it is telling that there is never any questioning as to who should fill in Jack's position after he is gone. There is no interviewing process or any consideration of anyone else but Ana. Heteronormative privilege thus supports the economy of the material by symbolically castrating non-white male characters, in favor of Christian, and by discrediting the work of non-white female characters, in favor of Ana.

Additionally, Christian does not seem to take Ana's work too seriously, and she appears only passionate about it when they fight about the necessity of her going to work. It appears more like a pretend job that he allows her to continue because she keeps insisting that she wants to work: she does not want to be in a cage and although Ana might genuinely like her work, she constantly lets herself get interrupted by Christian or daydreams about their sex life (*FSF* 01:04:36 – 01:05:23). Additionally, working in publishing or journalism seems to be a recurrent theme for many rom-com protagonists, such as *13 Going On 30*, *How to Lose a Guy in Ten Day*, or *The Devil Wears Prada* (Ferris 181) The way Ana's working life is constructed by the camera might be the real "mommy porn" (Illouz 18, Srdarov and Bourgault du Coudray 347), that is more about the fantasy of going to work because it is enjoyable and not because one has to work in order to make ends meet: a working-class fantasy of being liberated from the classic 9 to 5 job, working because one can and not because one has to.

In conclusion, remaining without a brand is not a possibility because it has to be clear to the world that Christian and Ana belong together, it is not enough to have a wedding ring and a wedding certificate. It is either his or her last name, although the latter option is never really discussed. Eventually, Ana starts using Grey as her last name even in a work environment, as can be seen in *FSF* when she answers a phone call in her office with "Ana Grey" (00:49:21). This only further emphasizes the traditional framework of the narrative that perpetuates how conservative their relationship really is and how influential patriarchal structures are. Although Ana wants to prove how independent she is, everything is tied to Christian's material and seductive power that is further emphasized by incentives.

### Helicopters, boats, and vacation homes

Seduction to capitalist values also happens through strategic incentive placement that foreshadows an elite lifestyle in which money does not only buy material objects, but is the signifier of total liberation from any kind of restraint. Christian regularly invites Ana on extraordinary trips, such as their first real date when they fly from Vancouver to Seattle (*FSG* 00:33:07 – 00:35:06). Of course, they do not travel in an ordinary vehicle, but Christian has his own helicopter, branded "Grey", so no tedious waiting in line for the couple. Surprisingly, Christian himself is the pilot, which is an exception in a franchise that

devotes much of its screen time to the protagonists getting in and out of expensive cars that they rarely drive themselves as a way to emphasize the fact that money allows you to get things done instead of doing them yourself ; only twice does Christian sit behind the steering wheel. When Ana flies to visit her mother in Georgia, she is suddenly upgraded to first class because “First is nicer” (*FSG* 01:38:02), though she does not ask for it. Most of the incentives are given during the first part of the franchise, when Christian is still trying to get Ana to sign the BDSM contract, but the incentives do not cease in the sequels: Ana is treated to private hairdressers and stylists, she is brought to and picked up from work, she cruises on his private yacht, and visits his vacation home, one among many, in Aspen. Additionally, there is a room in Christian’s apartment that he uses for all of his Submissives and that Ana can decorate however she likes. After they get married, the housekeeper Gail wants to have a word about “dinner menus, the wine list, the flowers” and the “changes you’d like made to the décor” (*FSF* 00:14:18 – 00:15:13). Such luxuries do not come without their own underlying implications of submission and surveillance because Christian’s and Ana’s relationship contract retains every detail of what she can or cannot do, where she can or cannot go.

Some of these incentives, noticeably the more expensive ones such as the helicopter ride in *FSG*, the boat in *FSD*, and Christian’s estate in Aspen in *FSF*, are represented in a particular way through camera focus and angles, as well as music and dialogue. Although there is almost no dialogue in these scenes, a high degree of pace and energy is created through the combination of camera movements and different camera angles of either aerial shots or wide high angle shots. The camera focus is mostly on the objects and less on Christian and Ana so that the viewer can concentrate on either the helicopter, the yacht, or the estate. The surroundings are also particularly important as the camera captures the illuminated Seattle skyline (*FSG* 00:34:44), the vastness of a lake (*FSD* 00:54:36), or the sheer massiveness of the Aspen estate (*FSF* 00:50:05). These shots establish a context for the audience in which they are taught to appreciate the object and be wowed, just like Ana when she is taken on a helicopter ride for a first date or when she steers the yacht for the first time.

Furthermore, all three aforementioned sequences are accompanied by music from the soundtrack. These scenes feature the soundtrack’s main title for the respective film, which are “Love Me Like You Do” by Ellie Goulding, “I Don’t Wanna Live Forever” by

Taylor Swift and Zayn Malik, and “For You” by Rita Ora and Liam Payne. In no other scenes in any-of the movies does the music feel so powerful. Most conversations-are kept to a minimum so that the focus is on the camera and the music. However, the one-liners are not to be underestimated because they indicate crucial moments for narrative and character development:

- Christian: No escaping now. *He pulls Ana’s seatbelt tight.* (FSG 00:33:54)  
Ana: Oh, my God! Oh, my God! I’m steering it. I’m doing it. I’m the captain. *Christian loosens his grip on the yacht’s steering wheel and on Ana. She steers alone.* (FSD 00:55:32 – 00:55:37)  
Christian: You wanted to see more of your friends. *Ana enters the private jet and is surprised that Christian invited all of her friends to Aspen.* (FSF 00:49:47)

The first of the aforementioned utterances during the helicopter sequence of *FSG* (00:33:07 – 00:35:06), is made by Christian on the couple’s first date, when he takes Ana from Portland to Seattle in his own helicopter. The action of him closing the seatbelt for her, indicates that she has no other choice but to do what he wants. This is also the moment when the artist Elie Goulding sings “I’ll let you set the pace. ‘Cause I’m not thinking straight. My head spinning around, I can’t see clear no more. What are you waiting for?” (00:34:11 – 00:34:33), which might reflect Ana’s thoughts. It is already clear that she is completely smitten with Christian and she has already been exposed to many material signifiers, so that the music might refer either to Ana’s overwhelming feelings for Christian or to his excessive display of buying power, or maybe even to both. Also, after the helicopter ride, they arrive at his apartment where he proposes the BDSM contract and they have sex for the first time. This act represents a point of no return for Ana.

Regarding the second utterance of the boat-scene from *FSD* (00:54:36 – 00:55:48): during a stay on Christian’s boat, the “Grace”, is crucial for explaining Ana’s character development. After the couple gets back together, Ana already knows what it is like to be in a relationship with Christian and although she did not know that he had a yacht, she does not seem as fazed anymore. She is used to his wealth by now and is no longer defensive about it as she was earlier in *FSG* when she tried to refuse his gifts. In the beginning of the boat scene, Christian shows her how to steer the yacht, but then he slowly lets go of Ana, so that she can steer alone. She is very excited about the fact that now she “is doing it” and that she is “the captain”, which can be interpreted as the

internalization of control and power: Christian taught her the values of his world and now Ana has internalized them and accepted them as her own. Focusing once more on the lyrics, the music in this scene foregrounds a strong dependence between the couple, emphasizing that they cannot live without one another. The upbeat rhythm overshadows the lyrics that seem to refer to the couple's time spent apart between the first and the second film. The song is performed by a male and a female singer, Zayn Malik and Taylor Swift, so that the audience gets the impression of both Christian's and Ana's point of view:

Swift/Ana: I'm sitting eyes wide open and I got one thing  
stuck in my mind  
Wondering if I dodged a bullet or just lost the love  
of my life [...]  
Up all night, all night and every day  
I gave you something, but you gave me nothing  
What is happening to me?

Swift, Malik/Ana, Christian: I don't wanna live forever, 'cause I know I'll be  
living in vain [...]  
I just wanna keep calling your name until you  
come back home  
(Swift, Malik 00:54:35 – 00:56:48)

Considering that the first half of *FSD* shows how the couple gets back together, this scene can be interpreted as the moment that this reunion happens. They have reversed their breakup, exemplified by the lyrics, and now want to “set sail” into their future together, which they feel very hopeful about, exemplified by the rhythm. Their hope is further highlighted through camera movement, like straight on running shots across the waves of the lake that create pace and speed. Often, the camera and the boat move at the same time, creating fast movement and signifying that from now on, Christian's and Ana's relationship is in high speed mode. In fact, at the end of the second film they get engaged and in *FSF* they get married and pregnant. All of this could not have taken much longer than a couple of months because during the investigation of Jack Hyde in *FSF*, Ana says that his assault on her happened three months ago (01:05:35) and shortly later, she is in the early stages of pregnancy with Christian's child (01:09:10). Boat, camera movement, and rhythm sustain the fast pace of the couple's relationship and the speed at which they reach certain milestones, such as marriage, house hunting, and pregnancy. Also, aerial shots and bird eye views frame the boat as an object of the material, that many would

desire to possess. Large shots of the lake and the mountains emphasize the vastness of the surroundings and make the boat seem small, but also very exclusive. As no other boats are shown, it appears as if Christian owned the space.

The third example from *FSF* to elaborate on in more detail is Christian taking Ana on a trip to Aspen. Christian surprises her by inviting her friends to the trip. This surprise vacation comes after Ana is permanently escorted by a security team that watches every step of her and makes Kate complain that she does not see her very often anymore (00:38:37). This culminates in the fact that Ana wants her security guard Sawyer to not tell Christian about her meeting Kate at a bar because she is afraid that she will get “in so much trouble” (00:38:01). Although Christian’s intentions to surprise Ana with her friends might have been good, the context of his controlling character only appears as an attempt of appeasement: Ana can see her friends, but only on his terms. As the group arrives on the Aspen estate, familiar aerial and bird eye shots highlight the size of the property that is surrounded by trees. These camera movements again convince both the audience of its exclusivity and also Ana, since it is the first time that she visits Christian’s house. Similar to the boat scene on the lake in *FSD*, the camera conveys the sense that all of it belongs to Christian: not just the boat, but also the lake; not just the house, but also the woods. Additionally, the song “For You” is performed by a male and female singer, Liam Payne and Rita Ora, though only the female part and the chorus of the performers are heard.

Ora/Ana:	In your eyes, I'm alive [...] I know I'm home (yeah) Every tear, every fear Gone with the thought of you Changing what I thought I knew I'll be yours for a thousand lives I'm free as a bird When I'm flying in your cage I'm diving in deep And I'm riding with no brakes And I'm bleeding in love You're swimming in my veins You got me now
Ora, Payne/ Ana, Christian:	Been waiting for a lifetime for you (Ora, Payne 00:49:51 – 00:50:57)

Again, it is Ana's point of view that is emphasized, particularly her sense of belonging to Christian: he makes her feel alive, at home; she feels that every tear and fear were worth it because now she belongs to him and she feels free as a bird even though she is flying in his cage. The cage in particular is interesting in relation to panoptic spaces, such as Christian's apartment, and the internalization of surveillance techniques. That Ana feels free, nevertheless, proves Christian's viewpoint when he told her that through submission, she can be free.

Freedom is also one of the keywords that Christian uses during a conversation in *FSG*, when he says that "[b]y giving up control, I felt free. From responsibility, from making decisions. I felt safe. You will, too, you'll see" (00:56:01 – 00:56:09). It is the promise of a certain kind of freedom from responsibility that only comes when money is not an issue. All incentives imply that if Ana agrees to a relationship with Christian, and if she continues to stay in that relationship with him, she will enjoy the amenities of his life style of which the most important incentive is Christian himself:

Christian: I want you to willingly surrender yourself to me.  
Ana: Why would I do that?  
Christian: To please me.  
Ana: To please you? How?  
Christian: I have rules. If you follow them, I'll reward you. If you don't, I'll punish you [...]  
Ana: What do I get out of it?  
Christian: Me. (*FSG* 00:39:05 – 00:39:36)

Ana does not know yet what the punishment will entail, but the system of rewards is very explicit: "me" does not only refer to Christian as a physical entity, the body that has sex, but much more "me" refers to the symbolic value of "me" as the signifier of capitalist and economic potency. These are highly questionable means of making Ana consent to a Dom/Sub-relationship because it is either this type of relationship or no relationship at all.

When comparing the three main songs of the films' soundtracks, "Love Me Like You Do", "I Don't Wanna Live Forever", and "For You", it is striking that each one of them is very representative of the respective film that features them. *FSG* strongly highlights Ana's point of view; there is a female solo performer and the music cut draws attention to how she feels swept away by Christian's actions, his gifts, and his attention. Ana is "fading in and out" of "paradise" and wants him to "love her like he does". *FSD* follows the couple as they get back together, so that there are both point of views during the

music cut that features verses performed by both, the male and the female singer. The lyrics establish an arch to the breakup, which was not a real part of neither the first nor the second movie, and the rhythm gives hope for the future. *FSF* emphasizes the couple's togetherness, especially on Ana's part, as the music cut only features the female part of the song and its chorus being performed simultaneously by the male and the female singer. This emphasizes that Ana belongs to Christian now and how much they mean to each other.

In sum, in order for Christian to reach his objective of having Ana as his Submissive, he shows her and the viewer glimpses of what life with him would be like: a life of comfortable luxury, in which one never has to open a car door, never go grocery shopping because food simply appears in the fridge and never have to pack or unpack their luggage because a housekeeper is always there to help them. Highly expensive gadgets, such as helicopters, boats, and property are further highlighted by camera movement and music that reflects the female protagonists overwhelming feelings. In addition, the symbolic value of gift-giving proves Christian's excess in capitalist power that he uses to elicit consent from Ana. The exaggerated camera framing of wedding and engagement rings highlights the traditional core values of the film series and represents Ana's acceptance of Christian's capitalist hegemony as her own.

### Obligations of the gift

Seduction through material objects is warranted on the level of gift-giving as a means of seeking attention through displays of his buying power. Although Ana would rather have a normal relationship consisting of grocery shopping and cooking together (*FSD* 00:17:52, 00:18:18), she is surprised first, and seemingly innocent enough, with laptops and cars in *FSG*, but then *FSD* goes over the top with high sum checks and publishing companies, and *FSF* rather unspectacularly ends with a house as the couple's future home. Ana is overwhelmed by Christian's first gift: a copy of first editions of her favorite book *Tess of the d'Urbervilles* by Thomas Hardy, and initially wants to send them back. But then she quickly gets used to the Apple MacBook her iPhone, and her new car. Ana's growing unfazed reactions to the gifts are reflected in the way the camera frames the gifts: there are no noticeable close ups, the first editions arrive in a brown package (*FSG* 00:21:03) and the laptop is getting installed without objections as Ana returns to her home



(00:57:48). Compared to the incentives, these gifts are presented rather inconspicuously and without much sensation grabbing context. Also, as an English Literature major, especially during uncertain economic times where a college or university degrees do not guarantee jobs, could Ana even have stood a chance of not being seduced, not by the objects themselves, but by their symbolic freedom of nonessential exuberance? As much as she continues claiming that she liked and enjoyed her old life and that she does not need all his gifts, she just as easily accepts them and fails to question their purpose. They are always inadvertent: Ana never asks for any of them, for she would rather have him open up about his past, his mother, and be willing to try a “vanilla” (FSD 00:12:58) relationship that is based on communication instead of secrets. The gifts then serve no real purpose: Ana already has a phone and a car, and Christian buys her the laptop solely to research terms of the BDSM contract. So, even though there is high number of gifts involved in Christian’s seduction of Ana, they are construed as seemingly normal to romantic courtship, especially if one has enough money. The gifts’ much more symbolic value is constructed around the notion that “[f]or a gift to be a gift, it has to appear as undeserved by the receiver and given for no reason by the giver” (Siegel 65), which is the case for Ana and Christian because all gifts are unprovoked on either side. The function of the gift can thus be explained by Mauss’s notions about gift-giving that later strongly influenced Bataille (Botting and Wilson 21, Pefanis 818).

Mauss’s work is based on primitive societies and the pre-requisites of gift-giving which are the obligation to give and receive and the obligation to return what was received (Siegel 64). At the heart of gift-giving is a dialectic of “generosity and self-interest” (63), though not in a negative sense as the one does not exclude the other: although it might seem “paradoxical and even impossible” (63), the process of gift-giving has “its own laws” and “morality” (63). That is why Christian’s gifts seem generous, but they are not altruistic. He has his own very selfish reasons, namely getting Ana to elicit consent to the Dom/Sub-relationship. As Ana is obligated to reciprocate, she does so by becoming the gift herself as she does not possess the same amount of excess, if any. Bataille further developed Mauss’s ideas in relation to the Native American “*potlatch* as an act of gift-giving which is a challenge and demands a greater gift in return” (Noys 108). In Bataille’s work about gifts, he expands Mauss’s ideas and additionally includes the factor of wealth and how society deals with excess and surplus (Noys 111). Gifts are

considered symbols of excess, which is the accursed share, that have to be given away in order to grow (112). This additional element of excess is inherent to “the destruction of wealth in the potlatch and of the multifarious squandering which occurs in industrial societies, drawing a parallel between the propensity to waste hoarded surplus and the extravagance involved in eroticism” (Panoff 61).

However, the principle of loss that is inherent to the gift was forgotten by the bourgeois class who rejected “charitable donations or the erection of vain monuments” because of their “practices and values” (23) developed against the feudal and aristocratic system of “prodigality and luxury” (23). Consequently, they restrained from unproductive activities by censoring “sexual indulgence, gambling, drunkenness, all forms of waste” (23), while enforcing “sobriety, hygiene [...], subordination and rationalization of all forms of human life to a homogenized moral economy” (23). This is hardly possible as human societies do not exclusively live by producing only the necessary, useful, or morally correct, but tend towards enjoyment, pleasure, and even taboos (23). Christian combines both the feudal indulgence as well as the moral correctness of the bourgeois. On the one hand, he overtly displays his wealth and power, possessing many luxurious objects, e.g. the apartment, the boat, the helicopter, expensive clothing, a household staff, and security team. On the other hand, “sobriety” and “hygiene” are often associated with him, highlighted by the adjectives Ana uses to describe him after their first meeting, e.g. “polite”, “clean”, and “courteous” (FSG 00:10:26). Christian also condones the consumption of alcohol, which often leads to discussions with Ana because she tends to ignore that the BDSM contract strictly limits her alcohol intake. He, therefore, combines the aforementioned unit of benevolent selfishness that is inherent to the notion of gift-giving. Hence, the gifts simply are forms of pleasure and consumption, and manifest Christian’s wealth that he can and likes to spend because

[i]f a part of wealth (subject to a rough estimate) is doomed to destruction or at least to unproductive use without any possible profit, it is logical, even inescapable, to surrender commodities without return. Henceforth, [...] the possibility of pursuing growth is itself subordinated to giving. (Bataille *TAS* / 25)

This destruction of wealth refers to Christian’s extreme surplus that he has amassed: he is a billionaire, apparently one of the youngest in the Seattle area, so he is at full liberty to spend without needing to grow anymore. That is why Christian’s gifts exemplify “the notion of a “general economy” in which the “expenditure” (the “consumption”) of

wealth, rather than production, was the primary object" (Bataille *TAS* / 9). Christian's wealth allows him to exclusively consume, and not even in a productive way; for Bataille, there is "productive expenditure" (Bataille *TAS* / 12), that is about survival and real production (Noys 107), but there is also "unproductive expenditure" (Bataille *TAS* / 12), that is about the loss of excess (Noys 107). The latter is connected to "the great exercises of expenditure of the past and of 'primitive' societies" (107) and thus, as a part of "unproductive expenditures: luxury, mourning, war, cults [...] monuments, games, spectacles, arts, perverse sexual activity" (Bataille 169). Therefore, Christian's display of the economy of the material is a spectacle of "functionally useless items" (Noys 107), such as first-edition books, monuments like the Grey Tower, and very much non-procreative sex. Bataille also believes that this culture of loss and returns is necessary for the expansion of capitalist systems because "excess energy (wealth) can be used for the growth of a system (e.g., an organism); if the system can no longer grow, or if the excess cannot be completely absorbed in its growth, it must necessarily be lost without profit; it must be spent, willingly or not, gloriously or catastrophically" (184). This is when the concept of expenditure relates to the cosmic energies of the limitless sun and limited space (Noys 114), meaning that if Christian's gifts are forms of unproductive expenditure, which is the part of loss and destruction, then he has to destroy and lose some of it in order to grow even more. Among the examples that Bataille mentions in relation to loss and growth are the world wars, which were gross forms of expenditure with huge losses, but they also led to increases in economic output and standards of living (196-7). In terms of Christian and Ana's relationship, there is considerable monetary loss on his side, but his belief system grows as the historic block grows because he is successful in integrating Ana. Hence, although Christian loses and destroys money by purchasing the gifts, at the same time those exact gifts constitute an ideological gain as they help expand the capitalist hegemony.

Gift-giving can thus be considered in relation to expenditure as "the very origin of economy" (Noys 107), for it is never given without the implied acquisition that follows, which is the acquisition of power (108): the giver demonstrates that he can engage in such expenditure because the gift is not something necessary, it is always a surplus and an excess. Thus, in return the giver becomes more powerful because he shows off his expenditure which becomes then a sacrifice (Bataille 213). The aforementioned implied

acquisition of power by the Christian, the giver, is emphasized in the change of Ana's belief system, the receiver: as she becomes the greatest gift for Christian, who consumes and spends in unproductive ways but by doing so he gains control until Ana is the final gift herself because she re-affirms and the status quo of the hegemony. Therefore, the gifts are not only the part of Christian's wealth that he loses, they are the very "process of acquisition" (Bataille *Visions* 121); he actually never loses what he spends because, eventually, Ana will be "the return" (*TAS I* 25). This can be seen in *FSF*'s last scene (01:40:25 – 01:43:26) when Ana actively prepares herself for the play room for the first time: she has nothing else to offer and warranted on the basis of the obligations, she turns into the gift herself, waiting for Christian in the Submissive-position, ready to be treated like a gift. Therefore, the overflow of gifts is combined with a dual purpose of power: Christian demonstrates his power through the act of giving while simultaneously obtaining even more power over Ana. The objective of gift-giving is further connected to eroticism because "the principle of the gift, which propels the movement of general activity, is at the basis of sexual activity" (Bataille, *TAS II*, 41). The seduction value of the gift is then warranted on the basis of the BDSM contract that Christian wants Ana to sign, a contract that establishes the terms of their sexual relationship.

One set of objects in particular represents the power of the gift: engagement and wedding rings. At the end of *FSD*, the couple decides to announce their engagement at Christian's birthday party. Afterwards, Christian surprises Ana in the pool house with a sheer endless amount of flowers and an engagement ring (02:02:57 – 02:04:52). What makes the ring so interesting is how it is featured in *FSF* by the camera with a total of three extreme close ups (00:04:02, 00:38:45, 01:05:32), plus one extreme close up of Kate's engagement ring by Elliot (01:03:34). The importance of the ring has two levels of meaning: first, there is the material value, because although the audience can only speculate on the manufacturer, based on the two prequels it can assume that Christian has spent a lot of money on it. Second, the ring has a symbolic value because it stands for the couple's journey that comes to the romanticized happy end: engagement and marriage are still perpetuated as the ultimate goals of heterosexual relationships, at least in *FSF*. Furthermore, the meaning of the ring as a symbol for the economy of the body and mind, and thus of submission, becomes apparent through the characters' choice of lexis. In *FSD*, there are two instances when Christian proposes: first, while he is dreaming,

and then when he actually proposes to Ana in the pool house. In both instances, he uses imperatives:

Christian: Marry me.  
Ana: What?  
Christian: I want you to marry me. (00:35:22 – 00:35:28)  
Christian: Be mine. Share my life with me [...] Marry me.  
(02:04:02 – 02:04:11)

He never really asks her to marry him, he tells her to. Additionally, it is revealed that he had asked Ana's father before proposing to her (01:55:48), which further undermines Ana's agency within the decision-making process and highlights the films' very traditional values. The symbolic value of the engagement becomes particularly important in one scene of *FSF* that features an extreme close up while Ana has a conversation with her friend Kate about whether Ana should stay for another drink:

Ana: No, I really can't. I'm going to be in so much trouble.  
Kate: Look at you. You're so ... married.  
Ana: I know. Honestly, it happened so fast. Made my head spin.  
Kate: It suits you.  
Ana: Yeah, I think it does. (00:36:41 – 00:38:39)

Thus, the extreme close up of the engagement ring paired with the correlation of getting in trouble for disobeying your husband, is important because it symbolizes Ana's domination and the internalized self-control: she is afraid of getting into trouble for going out because Christian is away for meetings in New York and told her to come straight home after work (*FSF* 00:35:16). And by saying that she "like[s] it", referring to married life, Ana is coming full circle of accepting the predominant capitalist hegemony of their relationship. The camera shots of the ring paired with the characters' lexical choices emphasize how the narrative positions the ring as a gift of material seduction as well as a symbol of submission.

In sum, the fact that the gifts seem to be working towards the accomplishment of Christian's goal to own Ana, emphasizes the seduction value of ill-timed and exaggerated gift giving. Does the appeal of his presents really lie in their thoughtfulness as a means of romantic pursuit, e.g. a new car as a gift for her graduation or a new laptop when she says her old one is broken, or do they rather serve as a tool of incapacitation of Ana to provide for herself? Of course, given her background, it is very unlikely that she would have been able to afford all these objects herself, at least at the present time of her

graduation. Also, in terms of their monetary value, they are grossly out of proportion, e.g. the Thomas Hardy first editions are his idea of an apology. One could argue that the gifts are romantic gestures, and that he buys the photographs because he would rather have these images of Ana than nothing at all; thus, they represent the symbolic act of actually buying her as she becomes a gift for Christian.

## The economy of body and mind

Having established hegemony as the primary framework for this thesis' analysis, submission can be understood not only as a form of BDSM practices, but also within a political context; more precisely, the "current era of neoliberalism and (post)capitalism" (Parramore), that resulted in "insecurities and inequalities" (Parramore). The franchise's narrative continues hegemonic power structures between Christian, as Dominant and dominant hegemon, and Ana, as Submissive and dominated subject. In relation to class politics and 21<sup>st</sup> century capitalist culture, the story typically upholds bourgeois and working-class binaries by modifying the system of values and reinforcing power imbalances. Christian sustains his dominance over Ana by seducing her to his values of wealth and power, submitting her to his rules through a contract, and exerting total control through surveillance, as is elaborated below:

In this way, the sexual fantasy that undergirds *Fifty Shades of Grey* is inextricable from the class fantasy: No one would be compelled by the fantasy of a man who gets off on restraining and whipping a woman in trailer park, or even a suburban split-level. The eroticism is rooted in desire, in lack, in curiosity: *What would my life be like if I were sexually submissive?* is just as a central question as *What would my life be like if I never had to worry about money?* (Petersen)

In such terms, *Fifty Shades of Grey* follows not only the narrative of the romance genre, but continues as a much longer tradition of the so-called "late-capitalist fairy tales" (Havrilesky), such as *Pretty Woman* or *Working Girl*, masking narratives of class ascendancy with romance and sex (Havrilesky). A cultural definition considers members of a class as "[a] group of people sharing the same social, economic, or occupational status" (Hirsch et al.), explaining further that this term "usually implies a social and economic hierarchy, in which those of higher class standing have greater status, privilege, prestige and authority" (Hirsch et al.). Clearly, Christian and Ana initially belong to different classes as they do not share the same "status, privilege, prestige and authority". Ana only transcends class boundaries after she marries Christian, an act that perpetuates traditional heteronormative values. She is different from other female characters who openly identify with their preferred BDSM roles as either Dominant, like Elena, or Submissive, like Leila. What really fuels Ana's class ascendancy is her dismissal of BDSM as "kinky fuckery" (FSD 00:24:08). The fact that she nevertheless engages in BDSM

practices with Christian calls into doubt the means of eliciting consent and how it is negotiated between the couple.

Therefore, submission here is not only intended to comprise the context of a sexual relationship between Dominant and Submissive, but also in relation to class boundaries and their transcendence. For both, Ana and Christian, sex is a site of negotiation about the nature of their relationship and a site of transgression of not only sexual, but also psychological boundaries. Within their relationship, Christian and Ana negotiate and transgress the boundaries of their sexualities as well as their individual boundaries outside the sexual context: Ana transgresses her pre-established ideas of heterosexuality and class boundaries; Christian transgresses childhood trauma within the Dominant/sadist category. Therefore, the economy of the body and mind claims that submission serves the dual purpose of sexual and class fantasy through means of transgression and negotiation, which is expressed in the play room and exemplified in the contract between Dominant and Submissive.

#### A play room for transgression, taboo, and sacrifice

The *Fifty Shades of Grey* franchise is well known for its sex scenes, each of the films including three to four explicit sex scenes, as well as one or two additional teasers, for example when Christian tries to make Ana reach orgasm in an elevator full of people (*FSD* 01:17:03 – 01:18:21). The series, the books, as well as the films, have always been marketed within the frame of sexual fantasy (Tsaros 866) and in his apartment, Christian has a whole room devoted to his BDSM fantasies: the play room or, as Ana refers to it, the red room. This nomination might be because the room's dominating color is red, from the walls and the couch to the bed sheets and the floor, but it could also hint at the characters' different perception of the purpose of the room, as is visible in the extract below:

Ana:	I'm not exactly jumping at the opportunity to get whipped and tortured in your red room of pain.
Christian:	That room is much more about pleasure. Promise you.
Ana:	Would we still go out to dinner and ... and movies ... and?
Christian:	That's not really my thing. Try to keep an open mind. If you agree to be my submissive, I will be devoted to you. This is what I want. And I want it with you. ( <i>FSG</i> 00:52:51 – 00:53:28)



The play room is the space where Christian's sexual encounters probably exclusively take place, since he claims that he never shares a bed with his Submissives (*FSG* 00:56:41). However, he does have sex with Ana in many different places, but then again, she is not like the Subs he had had before, and there are no indications that he practiced sex outside the play room with her predecessors. So obviously, the room represents pleasure and play for him, also because it is basically a sex shop full of sex toys to play with. Ana, on the other hand, refers to the room as the red room, red also being her safeword during the couple's BDSM sessions (*FSG* 01:01:30, *FSF* 00:47:14). Her association with the room also coincides with her perception of the actions that take place there, but they lean more towards the negative side, as she tells him that she is "not exactly jumping at the opportunity to get whipped and tortured in [his] red room of pain". Her conception of the room is clearly not one of pleasure and play, as it is for Christian, but one of degradation. At least those are her pre-conceived ideas about BDSM practices. Moreover, that she will not enjoy them and that she immediately uses the term sadist shows her limited knowledge about the roles of Dominant and Submissive and that this experience can be pleasurable for both participants.

The first presentation of the room reflects Ana's point of view as music and camera angles are aligned to convey her impressions to the viewer. First of all, it seems that Christian ascribes the room a lot of power, as it is usually locked and he holds her hand when he walks her to the room, as if he was going to reveal a big secret, all of which being indications as to the symbolic value of the room as a place for sexual transgression. Ana has her arms crossed on entering the room, probably out of protection because she has no idea what to expect, and the camera focuses on her reaction through a close up of her face when she says: "Oh my God" (00:37:41). Music that consists of deep and heavy bass accents seems almost menacing and further highlights Ana's feelings, suggesting an impression of horror. The camera then moves around the room in horizontal pan shots, similar to the way people look at a room when entering it for the first time. There are several close ups of different objects when Ana looks at them, such as handcuffs and whips. Everything is neatly ordered and in place so that the *mise-en-scène* of the room is almost reminiscent of an operating room in a hospital or a museum. These are all similarities that the play room shares with Christian's office and his apartment, all of which are extensions of his character by being formal, efficient, and clean – the same

aforementioned adjectives that Ana uses for Christian. Ana keeps her arms crossed until the end of the scene. Only when Christian and Ana resume their dialogue, the music restarts in the background, but it is softer and quieter, mimicking Christian's attempts to explain the room to Ana and to calm her down (*FSG* 00:36:55 – 00:39:35).

Based on this camera framing and the characters' differing perceptions about the room, it has both positive and negative connotations as a site of sexual pleasure as well as a transgressive space. On the one hand, the play room is associated with eroticism and erotic acts that bring pleasure. This is true mostly for Christian, but based on her later reactions during the BDSM scenes, Ana also enjoys the practices and toys he uses on her. The real question might be, does she truly enjoy it or is she influenced by the thought of how much pleasure it provides for Christian. Though the latter might be closer to the truth, Ana uses her safeword only once and during all sex scenes in the play room, the camera mostly frames the expressions of her face in close ups that show her gasping and moaning in a way that infers pleasure also for her. On the other hand, the play room is a site of transgression because we know from Ana's first reactions upon entering the room that she perceives BDSM practices as deviant, and she continues to do so. Thus, even though she is shown to like what Christian does, it still constitutes a transgression for her. Hers is also a transgression of class because by engaging in the practices, she enters the contract with Christian, accepting his terms of the relationship. Yet by not identifying with the Submissive role, that is what makes her different from former Submissives and what ultimately, leads to her class ascendancy through the transgression of her belief system and class boundaries. Christian's transgression is more obvious, as he is a dual character of Dominant and sadist: the Dominant side is that of pleasure, the sadist side is that of transgression bordering on taboo because of past trauma involving his dead mother which the reason why all of his Submissives look like her.

Ana:	I don't even understand your need to dominate.
Christian:	I'm not a Dominant. I'm not. The right term is a sadist. I get off on punishing women. Women who look like you ...
Ana:	Like your mother.
Christian:	Yes. And I know how fucked up that is. When you left, I swore that I would stop it if that's what it took to get you back. But I'm done with it. ( <i>FSD</i> 01:30:40 – 01:34:09)

In this scene, he admits that likes punishing women that look like her. That this preference constitutes transgression for him, becomes clear in *FSD* when he wants to win Ana back

and he admits being a sadist even though he initially refused to identify as such, and he promises to give it up. This exemplifies the duality of the play room as well as within Christian and Ana.

The play room, then, is a site of the duality of pleasure and pain, which is part of BDSM practices, and that is what Bataille considers "*angoisse*" (*Tears* 16), or anguish (Noys 82), as for him "the domain of eroticism is the domain of violence, of violation" (Bataille, *Tears* 16). This combination of eroticism and violence is based on its difference from sex and the fact that it can only be experienced by humans which makes it a philosophical concept "that is linked to the very emergence and definition of humanity" (Robert-Hughes 158). Eroticism is a part of human nature that once was rejected through rationality (158) and gave rise to "sexuality with shame, which gave birth to eroticism" (Bataille, *Eroticism* 31). That is why taboos often regard "sex and death" (Robert-Hughes 158) which are associated with waste and destruction. Both, sex and death, must be controlled so that there is no excess and thus, Eroticism, is a form of transgression because the performance of erotic acts challenges/threatens "the regulated social order basic to our discontinuous mode of existence as defined and separate individuals" (Bataille, *Eroticism* 18). Therefore, eroticism is violent and excessive because it threatens the self with the taboo (Robert-Hughes 158). But rationality is still there, so transgression is a suspended taboo, one that we transgress, but never really break (158). That is why transgression is inherently part of sexuality, for "[e]rotic activity always takes place at the expense of the forces committed to their combat" (Bataille 273).

Therefore, eroticism emerges when there is a transitioning between separation and connection (Noys 83) because "[t]he whole business of eroticism is to destroy the self-contained character of the participants as they are in their normal lives" (Bataille, *Tears* 17). In the same way, Christian and Ana perform dominance and submission by transgressing but never completely shattering the boundaries between acceptance and taboo: desiring and rejecting the mother or desiring and rejecting the Submissive role in order to regain the "experience of continuity, that is an experience of the loss or dissolution of the boundaries" (Noys 83). This loss of boundaries is always violent, like a foreshadowing of death, though it does not refer to the violence of the actual sexual act itself (83). However, transgression's proximity to death does necessarily equal "annihilation" (Robert-Hughes 161): since no one ever truly crosses the sides to

complete continuity or taboo (161), the feeling of “possible annihilation, in that we challenge the taboo that is the boundary that helps constitute our humanity” (161) is the transgression that contains eroticism. Therefore, within sexual acts, Christian and Ana dissolve the experiences of their lives, the traumas. We know that Christian’s Submissives look like his mother because he likes to punish them exactly because of their physical appearance (*FSD* 01:30:40 – 01:34:09). As “transgression is maintaining the prohibition” (Bataille, *Erotism* 38) that regulate the suspension of total continuity and taboo (38), that is why Christian desires and rejects his mother, Ana desires and rejects the role of Submissive, but they cannot cross the taboo of the mother and the role because that would destroy the experience.

This feeling of continuity and that is also why loss and destruction of boundaries is the “experience of the sacred” (Noys 83). Eroticism thus becomes divine because it negates the natural by craving the abject, e. g. the taboo and death (Botting and Wilson 13) and approaches the realms of sacrifice that positions “the female partner [...] as the victim, the male as the sacrificer” (Bataille, *Erotism* 18). That is why most play room scenes follow a similar pattern that can be interpreted as Christian preparing Ana like a sacrifice: he lays her on the bed, carefully undresses her, and most of the times her arms or her legs are strapped to the bed so that she is unable to move (*FSG* 01:24: 12 -01:30:41, *FSD* 01:51:27 – 01:54:12). Ana’s subjectivity dissolves within the self-abjected Submissive role, but for Christian it signifies that he can “derive meaning and sense from her imaged annihilation...with his experience of continuity predicated on her prior and total self loss” (Bataille, *Erotism* 20). This “imagined annihilation” refers to the past trauma of losing his birthmother, leading to the taboo of transgressing between the roles of Dominant and sadist. Hence, Christian’s transgression between Dominant and sadist is particularly interesting: he desires women who share physical features with his mother while he simultaneously punishes them for the very same aforementioned reason. The women are objects of his desire as well as abject symbols of his past, representing both continuity and discontinuity for him.

Transgression is further related to the taboo which “regulates sexuality and death and thereby forms the limits of a discontinuous existence” (Noys 84). Taboo and transgression are similar to the continuous and discontinuous states, in the sense that they share connected boundaries that make the moment of transition between these

states an experience of eroticism (84). The play room, then, is a place for the divine state of continuity, as much as it is for the transgression of abject boundaries: it simultaneously rejects and desires, like Christian's relationship with his mother that he rejects and desires, and Ana's role as Submissive that she rejects and desires. It is the place where dominance and submission, desire and abjection are unified through the transgression of taboos. The taboo for Ana is the self-identification as Submissive, the taboo for Christian is punishing his mother by women who look like his mother.

For example, in *FSD*, after the encounter with Leila that leaves Ana shocked at the way the former Submissive and Christian interact, Ana confronts him about his need to dominate and he says "I'm not a Dominant. I'm not. The right term is a sadist. I get off on punishing women" (01:33:06 – 01:33:17). The distinction between the two terms is particularly important for understanding the borderline aspect of Christian's character as he transgresses between being a Dominant, which is "a sexual participant who takes on the role of the superior and often controls the other participant (sub)" ("Dominant", *kinkly*), and being a sadist, "a person who is sexually aroused or gains sexual gratification by inflicting pain, cruelty, or humiliation on others" ("sadist", *kinkly*). Taboos were constructed so as to limit the yearning for continuity, but at the same time they "must be broken in order for humans to experience continuity, instigating acts of transgression" (Vanderwees 4). Christian has internalized the taboo of sexual arousal caused by punishing women that look like his mother when he acts on his role of the sadist, which resulted in a state of discontinuity that can only be broken by transgressing that very same taboo. This transgression is possible and necessary because "humans organize transgression through rituals so that they may break taboos in sanctioned spaces, limiting the insatiable drive for continuous experience" (4). This is what the red room and the BDSM practices symbolize for Christian: a confined space of ritualized practices where he transgresses the boundaries of his internalized taboo on the edge of pleasure and trauma.

In sum, the relationship between violence and sexuality as acts of transgression because according to him, "our relationship to sexuality can never be a happy one; it must always involve anguish" (Noys 82). Violence and sexuality are recurring themes within the narrative of the *Fifty Shades of Grey* films, particularly emphasized in the play room in Christian's play room as a site of eroticism and transgression. Therefore, the play room is

not only a signifier of sexual activity, but also of the sexual transgression of norms: Christian transgresses the boundaries between being the sexual Dominant and the sadist; Ana transgresses the subjectivity of her own needs and her pre-conceptions about the role as Submissive. The latter only seemingly so, for her ideas never really change; she just performs the role just the same out of fear of losing Christian. Therefore, discourse about consent and its negotiation constitutes an important element within the *Fifty Shades of Grey* films.

### A battleground of consent

Consent is one of the focal issues of the trilogy, not only in relation to sex, but also in relation to Ana's everyday life. Consent in general is a complex issue, as all "[h]uman interaction is governed by a multiplicity of rules and expectations" (Tsaros 864), while sexuality in particular is concerned with "set goals [...]defined needs" (864), and how these are negotiated. That is why within sexual subcultures such negotiations of "boundaries and safewords, as well as discussing preferred practices and limits" (864) are imperative for the agency of the participating individuals, while mainstream sexualities rely on "a risky exclusionary principle which deposits that as long as neither participant withdraws their consent, all actions can be assumed to be consensual" (865). What Tsaros refers to as "consensual non-consent" (867), is "an atmosphere that simulates a seemingly more 'violent' scene" (867). Violence is common practice within BDSM, but mainstream representations of the submissive woman are often negatively received by audiences, as they "do not have an awareness of BDSM culture and thus read consensual non-consent as (seemingly acceptable) violence against women" (867).

"Consensual non-consent" (867) also means that consent is continuously negotiated within the *Fifty Shades of Grey* series: the relationship is constantly re-affirmed and re-evaluated and ultimately leads to their mutual dependence on each other because "the power dynamic is somewhat turned around in this respect, and while it is predominantly Ana who fears being left by Christian, he also grows attached and is increasingly vulnerable to Ana's emotional blackmail" (872). Thus, Ana becomes an accomplice in her own submission and the maintenance of inequalities while believing to act in her own interests (Lears 573) and Christian grants her request of a more

conventional relationship as he is faced with the prospect of losing her, meaning to lose his power.

Barker confirms that this stems from a lack of understanding within mainstream perception of BDSM that is not deep enough (897). Although the *Fifty Shades of Grey* series explores non-traditional sexualities, the context of their consumption by mainstream audiences is still very much restricted to popular culture, such as music and advertising, leading to the false assumption alternative sexualities have accepted within the mainstream (Attwood 78). However, the diffusion and consumption of texts about alternative sexualities also exposes them to the regulations of a society that is still mainly based on a heteronormative construct of sexualities and different kinds of sex (79). Studies about the categorization and acceptance of different sexualities have found that sadomasochism is among the most rejected practices (Tsaros 866), which would also categorize it far away from the “vanilla” type of relationship and sex that Ana longs for. The heteronormative frame is thus still overtly present within the *Fifty Shades of Grey* trilogy, where heterosexuality is the audience’s safe place to explore BDSM without having to question the status quo (865). An increase of subversive imagery does not equal the same amount of acceptance of such images. Monogamy, marriage, and procreation are crucial markers of the series’ heteronormative frame, within which the subversive subject matter is presented in the same familiar and safe context (866). That is why although the *Fifty Shades of Grey* films often reference BDSM terms, such as “contracts, safewords, and checklists of activities” (Barker 897), and although much of the dialog between Christian and Ana focuses on consent, the common frame of the discourses transports a problematic neoliberal understanding, namely that “it can be relatively easily negotiated between autonomous individuals” (897). A notion that has been challenged even within the BDSM community itself (897).

Sexual consent between Christian and Ana is regulated within the contract that defines their Dom/Sub-relationship. The terms and conditions of this contract are negotiated, and it appears that Christian is actually very concerned with consent, hence the elaborate contract he wants Ana to sign and without which he would not willingly enter a relationship with her (Illouz 72). In this sense, BDSM is portrayed as a “pure form of consent” (72) because every part of their sexual relationship is pre-defined:

The fundamental purpose of this contract is to allow the Submissive to explore her sensuality and her limits safely. The Dominant and the Submissive agree that

all that occurs under the terms of this contract will be consensual, confidential, and subject to the agreed limits and safety procedures set out in this contract. The Submissive will agree to any sexual activity deemed fit and pleasurable by the Dominant, excepting those activities outlined in Hard Limits [...] Does the Submissive consent to being restrained with hands bound in front? Does the Submissive consent to being blindfolded? Does the Submissive consent to being gagged? How much pain is the Submissive willing to experience?  
(FSG 00:59:47 – 01:01:54)

These practices are part of the contract Christian wants Ana to sign, and admittedly, she voices her concerns over certain sexual activities, and he accepts her terms, deleting without much resistance those practices that she does not want to engage in. Christian makes sure that Ana consents to what they do and there are occasions when he tells her that he would understand if she wanted to leave and have nothing to do with him (FSG 00:40:21). He even tells her “I’m not the man for you. You should stay clear of me. I have to let you go” (00:20:10). Theoretically then, consent appears to be preserved because the contract clearly outlines what she is willing and not willing to do.

However, Christian’s behavior often borders on the limits of transgressing the taboo from consent to coercion, because he just *does* things, and as long as Ana does not explicitly tell him otherwise, he continues. Most of the times, Ana does not resist, there is just one situation when she clearly uses her safeword during sex in the play room and that is when she realizes that Christian teases her with a vibrator not for sexual play, but for punishment (FSF 00:44:25 – 00:49:14). She does not even use her safeword in FSG when she asks Christian to punish her so that she can see how bad it can be. What some feminist readings interpret as a re-claiming of agency (Illouz 53, Click 29), when Ana walks out on him and eventually ends the relationship, is for Tsaros a false appropriation of BDSM consent within mainstream media (874). It would have been Ana’s responsibility to tell Christian to stop and she could have done so at any time because “she has not agreed to a premise of consensual non-consent and is thus free to renegotiate boundaries at any point” (874). However, in the films, the punishment-scene is similar to other sex-scenes: Ana is naked for the punishment, she flexes her feet, and she is half-laying on the table like in other sex scenes. He finds it relieving, is even out of breath. He says that he will hit her six times, so there is a climax to the punishment just like there is to sex because, at least for them, sex always ends in a climax for both of them. The camera is at eye level for Ana, Christian is at a low angle. Although there are several close



ups of Ana's face while Christian is framed at hip level and in the background, he appears taller and overpowering because of the contrast between Christian's active movements and Ana's passiveness (01:53:21 – 01:56:16). Ana does not experience any sexual pleasure from the pain, and her reaction afterwards makes it very clear that this was something she does not want to repeat as she tells him to not touch her and, later, that he will "never do that to [her] again" (01:57:08). Therefore, in terms of Tsaro's consensual non-consent, this was not it: Ana clearly did not enjoy Christian's actions and, at least in the books, he calls her out on it, saying that she could have left at any time (James, *FSG* 293). The transgression of the punishment scene becomes even more evident through the camera: as Ana walks out, Christian is framed in a high angle shot and appears small for the first time. As he stands alone in the play room, the camera looks at him from behind the drop-down gate to which he usually chains Ana. This establishes a similarity with an earlier shot of Ana at the hardware store, where she is framed looking at Christian from behind the barred window of the shop (*FSG* 00:17:20 – 00:17:35). This view might represent a kind of imprisonment for the characters: Ana's working-class, Christian's sadist compulsions.

Furthermore, the *Fifty Shades of Grey* films continue the notion of BDSM practices as deviant because of the secrecy they make about them: Christian and Ana do not discuss their practices with anyone else; she has to sign a non-disclosure agreement which forbids her to discuss anything with her friends. That way, she has no possibilities to discuss her concerns about the practices with close friends and she is forced to make that decision herself, which is tricky, because then, "consent remains located internally within the individuals concerned, without the potential for any collective element to consent decisions" (Barker 898). This "self-contained" (898) element is emphasized also in the fact that for the most part, the couple practices BDSM inside the play room, which relates to Foucault and the art of distribution that says every room has its own purpose (141). Also, the room is always locked, except for one time in *FSD* when the housekeeper was probably cleaning it, and interestingly, any kind of toy they use never leaves the play room, except for one time when Christian uses the leg spreader bar on Ana (*FSD* 01:01:56 – 01:01:55).

This seemingly deviant connotation of BDSM practices is also problematic for a discussion of Ana's agency because she is reluctant at first, e.g. she has her arms crossed

at her chest when she enters the play room, the camera focuses on her facial reactions, music imitates her feelings (*FSG* 00:37:31 – 00:39:40). She also does not understand why Christian would want to engage in BDSM practices, but she also knows that she either consents to what he wants, the Dom/Sub-relationship, or there will be no relationship at all. Of course, he cannot and does not force her, but how much of her agreement is actual consent, remains questionable, as “[t]here is little acknowledgement of the potential impact of knowing how much Christian wants it and being told, early on, that the only way that they will have any relationship is if she signs the contract” (Barker 898). Therefore, the conditions under which Ana can withdraw consent are barely created (908). As “consent is something that requires establishing rather than being taken for granted” (Barker 908), Ana’s fear of losing Christian makes it hard for her to withdraw consent because as she walks away after the spanking in *FSG*, she also walks away from the relationship, making “the voluntary aspect of consent through emotional blackmail” (Tsaros 874) highly questionable.

In sum, between Christian and Ana, the violence of eroticism is a very real part of their relationship in the BDSM practices when he handcuffs, whips, or blindfolds her just as much as in the prescriptive contract. Since the transgression of eroticism “opens a door on to what lies beyond the limits usually observed, but it maintains these limits just the same” (Bataille, *Tears* 67). That is why consent is such a problematic issue in the *Fifty Shades of Grey* films: because neither Christian nor Ana respect their own pre-established boundaries and simply assume that consensual agreement is given. Therefore, Ana’s agency needs to be strongly questioned as it is doubtful whether, during the course of the three films, she is able to develop any at all.

#### Agency between sex and class

Ana’s sexual journey throughout the films is a complex one: at the beginning of *FSG*, she has no sexual experience at all, and Christian is very much surprised at this revelation because in his opinion “men must throw themselves at [her]” (00:41:53). As a way of “rectifying the situation” (*FSG* 00:46:32), they have sex in Christian’s bed, which he usually does not share with anymore. Most times, especially in *FSG* and *FSD*, it is Christian who initiates sex; he says what he wants and when he wants it and Ana complies. Her sexual agency is poorly developed compared to Christian’s dominant nature and it is

questionable whether Ana will ever start to develop any sexual agency on her own or rather “replaces her own wishes with her lover’s” (Tsaros 875), as she never signs the BDSM contract and never self-identifies as a Submissive (869). Of course, one could also argue for Ana’s wish to explore her own sexuality and read the *Fifty Shades of Grey* series as a tale of sexual agency about a woman who knows what she wants and what she does not want, who unapologetically engages in BDSM sex. Her character development could then be celebrated as the journey from an unsure virgin to an emancipated and strong woman who owns her sexuality. However, in light of the many instances during which she mentions that she wants a normal relationship and her apparent struggle throughout the trilogy to come to terms with Christian’s punishments, how much subjectivity does Ana gain? Alongside Christian, Ana seems to be more susceptible to manipulations of her mind and body. During the course of the films, Ana continues giving up control and although she struggles and challenges Christian’s actions, such as stalking and security measures, she fails to develop real agency or subjectivity because she complies every single time. Considering the first and the last scene that feature the couple together for the camera: when Christian and Ana meet for the very first time in *FSG* (00:04:18 – 00:09:44), and when she awaits him as Submissive in the play room in *FSF* (01:40:25 – 01:43:26). These two scenes are conclusive in understanding the development of Ana’s agency, or lack thereof.

In the first case, the first action Ana takes is stumble through the threshold of his office and fall (*FSG* 00:04:18). Christian immediately helps her up to regain balance. Throughout *FSG*, similar events happen a few times, e. g. when she faints after Christian finds her at the club where she is celebrating her graduation, or when she is almost run over by a bike. Ana literally loses control of her body, resulting in an inability to move in his presence and he is readily at her side, “rebalancing her according to his equilibrium” (Booth 27). These examples are interpreted as physical representations of Ana literally falling in love and transferring power to Christian (27). Furthermore, Christian often carries or threatens to carry her, through which he actively sustains her passive immobility in his presence. Questions of hierarchy between the couple are therefore exemplified within the passive falling and the active rebalancing, and as recurring actions within the narrative of *Fifty Shades*, they “(re)produce a specifically female form of sinking in its travestied swoons and perpetuates associations between femininity and

lowness" (24). The repetitious use of "falling" and "swooning" is originally a literary trope called "bathos" (23), describing "the sudden appearance of the commonplace in otherwise elevated matter of style" ("bathos", *Merriam Webster*), or the "ludicrous descent from the elevated to the common place in writing or speech" ("bathos", *Oxford English Dictionary*). It is found in popular novels as the act of falling, or more precisely, female fainting. According to Booth, the *Fifty Shades of Grey* series is reminiscent of a "cult of sensibility" (24), often found in 18<sup>th</sup> century novels that celebrate the performance of feelings, tears, swoons, and falls as signs of femininity (23). The so-called "felicity of falling" (23) is not only "a movement between the high and the low, but also a temporal regression, a falling backwards into literary pastiche" (23). Through its intertextuality with Thomas Hardy's *Tess of the D'Urbervilles*, the *Fifty Shades of Grey* films appropriate "moments of paste female powerlessness" (23) to reimagine the felicity of falling within the 21<sup>st</sup> century by fashioning Ana in analogy to other historical literary female fainters (26). This might then create a certain historical nostalgia for and fetishization of powerless women and might be the reason why the *Fifty Shades of Grey* franchise fails to critically address false "mainstream expectations" (Tsaros 875) of female subjectivity and agency as it stays well within the expectations of the passive female (875). Additionally, the way the camera frames scenes that feature Ana's falls or her being carried by Christian facilitate a deeper understanding of gender and class relations: low angle or ground shots that focus on the activity of falling and facilitates the audience's identification with Ana.

In the second case, Ana seemingly takes charge in becoming a proper agent of her own sexuality in *FSF*; it is in these sequences that she has completely accepted Christian's needs as her own. Suddenly, she is the one who initiates sex, like she does in the parking lot after the car chase (00:29:47 – 00:30:39), which is coincidentally the only time that she is in the top position, and Dom/Sub-play, or like the last scene (01:42:58 – 01:43:26) in which she lays out Christian's sex jeans and texts him "Sir – I await your pleasure" (01:43:02). This can either mean that she has learned to identify with Christian, i.e. she has internalized his wishes as her own, or that she has found a way to cope with the fact that this will always be part of their relationship, i.e. instead of fighting it, she becomes a part of it as a sexual agent herself. Following the text message, Christian goes to the play room where Ana awaits him in his preferred Sub position: sitting on her knees, her hair

in a braided pony tail, her hands resting on her thighs with the palms facing upwards. The following is then the last dialog of the film:

- C: So, you wanna play?  
A: Yes, sir.  
C: You're topping from the bottom, Mrs. Grey. But I can live with that.  
(FSF 01:43:19 – 01:43:26)

The expression "topping from the bottom" calls for some explanation because it is one of the most important utterances in the films and is conclusive for the interpretation. It is a term used in the BDSM community to refer to "the actions and attitudes of some submissives when they try to control the scene even though they are not in charge. Sub top from the bottom by suggesting or resisting commands or through conditional submission" ("topping from the bottom", *kinkly*). In regard to Christian and Ana's relationship, this act can be interpreted as the final admission of consent on both sides. They both have learned to accept each other's needs and wishes. Christian "can live with that" because he has to, otherwise she would not be his, and Ana "awaits [his] pleasure" because if she did not, if she had not learned to accept the Dom/Sub-part of their relationship, there would be no relationship at all. Has she come to accept his terms and conditions because she has to in order to stay with Christian, or because she properly enjoys it as a conscious choice of her own sexuality? Tsaros as well sustains the argument that Ana perpetuates the stigma of BDSM practices as Ana's resistance to the Submissive role upholds heteronormative boundaries (898). This resistance is the key to her happy end and what sets her apart from Christian's other Submissives: she never identifies with that role, she never signs the BDSM contract, and she refuses to acknowledge the reality of "real BDSM" (Barker 898). So, when Leila wants to know what makes Ana different, it is this denial of the truth by denominating the matter as "kinky fuckery" (898). Although Leila is the perfect Submissive that Christian also wants Ana to be, Ana's defiance is important because it constitutes their relationship within power dynamics rather than ownership. The alleged deviance of BDSM practices is further highlighted by the way Ana stigmatizes Elena (Barker 900), who introduces Christian to BDSM practices and who Christian keeps defending as a close friend and business partner. Ana doubts that this relationship ever was consensual, since Christian was only 16 years old at that time, and she gets easily irritated whenever Elena comes up. She even refuses to visit her beauty salon which is fittingly called "Esclava" (FSD 00:27:22), the Spanish word for "slave".

Furthermore, Bonomi et al. claim to have found abusive patterns within Ana's and Christian's behavior and therefore, caution against the normalization of IPV, meaning intimate partner violence (733-34). They assert to have found numerous instances of IPV in almost all interactions between the main characters, ranging from stalking, isolation, and humiliation on Christian's side, and from disempowerment to entrapment on Ana's (741). Consequently, these findings support a more negative interpretation of Ana's agency because, although the audience is made to believe that Ana experiences pleasure, "she is simultaneously confused and terrified that she will be hurt in such interactions, and she yearns for a "normal" relationship" (741). This fear is made clear during one particular sexual encounter:

Closing my eyes, I try to calm myself down, to connect with my inner sub. She's there somewhere, hiding behind my inner goddess. Anticipation runs bubbling like soda through my veins. [. . .] This is so. . . I want to think wrong, but somehow it's not. It's right for Christian. It's what he wants – and after the last few days. . . after all he's done, I have to man up and take whatever he decides he wants, whatever he thinks he needs. (James FSG 484)

Therefore, consent and coercion as shown within the *Fifty Shades of Grey* franchise need to be understood in relation to sexual- and class power. In being dominated, Ana can find her freedom in a system of rewards and punishments that is accounted for in a legally binding contract. She is eventually compensated with marriage and the liberty to cease her working-class life under Christian's sovereign power.

In sum, retracing Ana's character development from the first to the third movie reveals that Ana's only development was her ceding control to Christian. This loss of control is exemplified by numerous falls and faints in his presence that symbolize the beginning of Christian's control over Ana's body and later mind as she learns to internalize his wishes and needs as her own. Although Ana never crosses the boundary of the self-perceived taboo of identifying with the Submissive role, she easily transcends the boundaries of class.

A contract for the erotic power of sex and excess

One of the ways class boundaries are shattered is through contracts: they are not only relevant in a sexual context but also as the symbolical representation of the liberation from the struggles of working-class life. The BDSM contract, for example, grants both

Christian and Ana a certain kind of freedom because similar to employment contracts, it confirms security- security that one has found a job, and security that one has found an employer. Within the contracts in general, terms and conditions of business relationships are established and negotiated so that all involved parties are reassured. Contracts are also important for Christian and Ana's relationship, for example the non-disclosure agreement and the BDSM contract. The latter in particular regulates Ana's life and is a substantial part of camera frames during *FSG* and many close ups of BDSM related words, such as Dominant, Submissive, fisting, whips, and many more. Through the BDSM contract, their relationship becomes like a work environment for her. Furthermore, the *Fifty Shades of Grey* films facilitated a connection between two traditionally opposed fields, namely contracts and sexuality. This juxtaposition is emphasized through the negotiation scene of the BDSM contract, the room Christian provides for Ana like an office during the weekends, and the scheduling of sex appointments. Everything their relationship entails is in the contract which can be adapted, negotiated. Christian even suggests a movie night once a week, calling it a "sweetener" (*FSG* 01:11:14) that he will add to "Appendix 5" (01:11:40), because Ana came prepared for their so-called "business meeting" (01:08:10). Contracts are, of course, associated with negotiations, and as "one of Seattle's youngest billionaires" , and the "charismatic head of Grey Enterprise Holdings, a multinational conglomerate" (*FSD* 01:44:44 – 01:44:55), Christian clearly knows how to close a business contract, and he transfers this knowledge to romantic relationships. Such an economic understanding of relationships is emphasized through the mise-en-scène of the contract scene in *FSG* and the characters' lexical choices when talking about their relationship.

The first contract Christian asks Ana to sign is a non-disclosure agreement that his "lawyer insists on" (*FSG* 00:36:08) and that prohibits her from discussing any aspects of their relationship with anyone. She signs it without much reservation, not questioning the purpose of such secrecy. The other and much more interesting contract, the BDSM contract, is the one defining their Dom/Sub-relationship and which regulates not only the details of their sexual conduct, but every aspect of Ana's life, from what she eats and drinks to which physician she sees, and what type of contraception she uses, as is visible in the extract below:

The Submissive will not drink to excess, smoke, or take recreational drugs, or put her person into any unnecessary risk. The Submissive will not enter into sexual

relations with anyone other than the dominant. The Submissive agreed to procure oral contraception from a physician of the Dominant's choosing. The Submissive will eat regularly to maintain her health and well-being from a prescribed list of foods. Appendix Four. (*FSG* 01:00:22 – 01:00:49)

*FSG* dedicates a sequence of almost three minutes to emphasize its content: Christian wants Ana to read the contract carefully and the sequence often changes between cuts of Christian and Ana, then focusing on certain words within the contract in close up shots. The music is accelerating as Ana reads through the contract, while the audience hears Christian's voice from the off reading it out loud, and seems to imitate her reactions to the content, especially when he tells her through a text message that she should research the term "Submissive" (01:01:20). The same contract is the subject of a meeting in Christian's office. In almost comical undertones the scene makes references to Ana's forgotten pencil during their first meeting or to Christian buying cable ties at the hardware store where Ana was working. The humorous tone of this scene is emphasized by the music that is light toned and obviously because of the irony of both of them regarding the negotiation of the contract as a business meeting. The interior is strikingly familiar to the play room, the lightning is very dark, and mostly red, which establishes a connection between two seemingly different environments (01:08:12 – 01:13:46).

Eventually, the BDSM contract is never signed, Ana's objective to please Christian in any way possible, the binary of Dominant and Submissive, remains at the core of their relationship (Booth 27). There are many ways in which Christian imposes his belief system on Ana, who at first rebels, yet ultimately not only grows accustomed to his rules and regulations, but learns to accept them as her own. One example would be the physical make-over she goes through: not really caring about appearances and looks, she is primarily initiated to a rigorous beauty regime by her friend Kate (28). Ana's thoughts on her transition are more palpable in the novels, when she first practically capitulates:

Under Kate's tireless and frankly intrusive instruction, my legs and underarms are shaved to perfection, my eyebrows plucked, and I am buffed all over. It has been a most unpleasant experience. But she assures me that this is what all men expect these days. (James *FSG*: 85)

My body is so different these days. It's changed subtly since I've known him ... I've become leaner and fitter, and my hair is glossy and well cut. My nails are manicured, my feet pedicured, my eyebrows threaded and beautifully shaped. (James *FSD*: 41)



In the films, there is only one explicit styling scene: in *FSD* (00:33:46 – 00:37:26), when Christian asks Ana to go to his parents' charity ball, he provides her with a private stylist including a selection of dresses that are all brought to his apartment so that she can prepare and choose without the troubles of actually going shopping. The music does not recede to the background but is used to emphasize the casualness of the situation but also seems to conceal the fact that Ana does not feel comfortable with such beauty routines. The seemingly carefree atmosphere of the preparations for the ball and the upbeat music of the song "No Running from Me" generate a strange dynamic of the scene that wants to "mask" something, just like the charity ball they later go to, which happens to be a masked ball. As the male performer sings "Now you're free and well / Just giving a while / Time will tell / You're under my spell, oh/ There ain't no running from me [...] / Haven't you heard the news / That I get to choose/ How it plays out/ No matter how you scream and shout" (Toulouse 00:34:21 – 00:34:48), Christian's view on the relationship is emphasized. He is still trying to win back Ana, so she is still "free and well" but ultimately, there is "no running from me [him]" because if he chooses that he wants her, he will have her. Furthermore, fact that for Ana everything is taken care of has another implication: she simply does not have to worry about where or when to get her appointments because everything has already been chosen for her so that she merely exists in the capitalist vacuum. This constant scrutiny and the loss of control over her body might be related to issues of food intake.

While eating is not so much of an issue in the films, it comes up quite regularly in the books. On several occasions Ana does not want to eat at all or what little she does eat, Christian almost has to force into her. In these cases, he is genuinely concerned for her wellbeing and simply wants her to maintain a healthy lifestyle. But while the restriction of foods from a prescribed list seems a lot harsher than the limitations of alcohol, cigarettes, and other drugs, there is also the issue of an implied eating disorder on Ana's part. The fact that she eats very little, if at all, even when Christian encourages her, is among the few things that only she can control. Some forms of eating disorders are associated with the loss or reclaiming of control (Sassaroli, Ruggiero 16) and quite obviously, Ana loses quite a bit of that during the course of the narrative. Additionally, the shortening of her name from Anastasia to Ana might refer to a certain problematic attitude towards eating as people suffering from anorexia often call themselves Anas.

The only time food comes up in the films is during *FSG* when Christian hands Ana a muffin and simply says “Eat” (00:18:52) and in *FSF*, when Ana changes the ordered steaks to a quinoa salad (00:10:05), sadly continuing the myth that women only eat salads at dates, yet also demonstrating that as she is not with Christian at this point, he cannot permit himself to tell her what to eat. He is not in charge - she is. In the films, Christian is much more concerned with Ana’s consumption of alcohol, which he addresses at several occasions and he particularly detests her getting drunk. Their arguments about the regulation of alcohol intake might relate to the aforementioned loss of excess by Bataille and Christian as a dual character combining the feudal and the bourgeois. On the one hand, he celebrates excess in the form of material objects that he possesses and on the other hand, he is reluctant to exhibit signs of excessive behavior, such as getting drunk. Additionally, forms of address are strongly regulated and particularly used by Ana to signal ownership.

#### Addressing class and jealousy

The lexis of the BDSM contract is highly formal and also provides instructions on how and in what manner he wishes to be addressed:

The Submissive will obey any instruction given by the Dominant. She will do so eagerly and without hesitation. The Submissive may not touch the Dominant without his expressed permission to do so. The Submissive shall always conduct herself in a respectful manner to the Dominant, and she’ll address him only as “Sir,” “Mr. Grey...” or such other title as the dominant may direct.  
(*FSG* 01:00:52 – 01:01:14)

In particular the pragmatic use of different forms of address can be very conclusive as to the changing nature of hierarchic relationships between the characters. Everyone appears very concerned with the formal or informal use of address terms, especially Ana whose ascendancy concerns not only the social but also the work context as she goes from being Ana to Mrs. Grey. Her characterization during the first part in particular displays her own self-perceived insignificance, her normalness of being a clumsy English lit student who forms incohesive sentences, like “Oh ... yeah ... umm ... I ... she’s ... okay ... okay” (*FSG* 00:03:52 – 00:03:57), and who repeatedly states that she is “just Ana” (00:14:40, 00:14:43, 00:15:04). When Christian wants to know more about her, she says that “there’s really not much to know about me” (00:08:51). When he offers her an

internship at Grey Enterprises, she declines because “I don’t think I’d fit in here. Look at me” (00:09:28). And when he asks what she thinks about his projects in Africa, she replies that she does not “know enough about it” (00:06:58).

In *FSD*, Ana leaves the “just” behind, apparently more confident, yet she still prefers informal forms of address with Hannah, her former assistant colleague, then assistant proper who wants to know if Ana expects to be called “Miss Steele” (01:24:14). After she marries Christian in *FSF*, her discomfort of being formally addressed as “becomes apparent during a conversation with the housekeeper Gail, who refuses to call her Ana because “it would be a little odd” (00:14:32). However, she has no problems performing her status when it comes to defend her claim over Christian, for example when the architect Gia comes a little too close to Christian. She purposefully uses the woman’s first name while informing her that she herself wishes to be called “Mrs. Grey” (00:25:32) to emphasize her position because the name Grey represents power and dominance. Ana seems to use her newly gained power position only in relation to Christian: she is the “chosen one” and she wants to make this very clear in front of other women.

In this sense, it is a sexist abuse of address forms, not a classist one. Although Ana easily adjusts to Christian’s comfortable lifestyle of having everything taken care of, she has problems accepting that such amenities come with their own rules because you cannot have a housekeeper clean your playroom of sex and then expect her to call you by your first name. It is still an employer-employee relationship. Hence, Ana feels only uncomfortable in her new role as a member of a more prestigious class and prefers informal forms of address. Formal expressions of address terms, such as “Mrs. Grey”, are preferred when indicating togetherness with Christian in front of other women.

## The economy of the gaze

The economy of the gaze refers to the external control mechanisms used within the *Fifty Shades of Grey* series, including overt surveillance techniques, such as technology, security guards, and stalking. In order to understand how these are instrumental in the development of the internalization of the gaze, we need to refer to the concept of the panopticon, which is not limited to prisons, but which can be “understood as a generalizable model of functioning” (Foucault 205) for any institutional organization, like hospitals, schools, or factories (203).

Michel Foucault critically analyzed the development of the penal system and surveillance culture, revealing that social control is not only exercised by institutions, but that individuals turn into docile bodies by internalizing self-control through interpersonal mechanisms of communication and observation (Henderson et al. 231). This concept relates to the *Fifty Shades of Grey* films because of the extensive surveillance methods Christian uses on Ana, from smartphones that can trace her location to security guards who follow her to and from work and even when she is meeting her friends. Foucault mentions different mechanisms of controlling docile bodies which can be argued as being embodied within the franchise as the spaces and instruments of surveillance. Ana is fashioned as a docile body by the art of distributions, the control of activity, the organization of geneses, and the composition of forces (Foucault 141-62). These disciplines of docility are embodied in different locations, such as Christian’s office, his apartment, and the play room, or in objects, such as the contract that regulates Ana’s actions and behavior. Ultimately, her life becomes an all-encompassing panopticon in which she learns to internalize constant surveillance and obedience. Although she often challenges Christian on how he tries to dominate every aspect of her life, she asserts her very own agency only once before being pulled back into the vortex of economic seduction and submission.

In general, the term “gaze” refers to Lacanian psychoanalysis and describes the acts of seeing and being seen (Sturges 94). While a certain pleasure of looking is inherent to the narrative and camera of the *Fifty Shades of Grey* films, especially in relation to male and female naked bodies. However, the type of looking that is important of the economy of the gaze refers to the development of the last decades during which it has also become a signifier within the contemporary culture of mass and social media because

"[s]urveillance is everywhere, and its social ubiquity has led to it being a common element or mode of representation in contemporary moving image culture" (Tziallas). Looking and surveilling has become normal within popular culture through TV shows, like *Big Brother*, or films, like *The Truman Show* (Tziallas). Through social media, we have become accustomed to both looking and being looked at ... a kind of "peep culture" (Niedzviecki 9) driven by social media platforms like Facebook, YouTube, Instagram, or Snapchat (7). Other technological developments, like GPS or CCTV, have led to the normalization of surveillance as a cultural signifier deeply rooted in our daily lives and has become a means of representation as a sort of "hyper visibility" (7). The gaze, then, is everywhere and within everyone and it has become harder to distinguish between the categories of surveillance, voyeurism, watching, and looking:

"Surveillance" and the larger category, "image," are merging together into surveillant images. If these two methods of representation have united, then this union requires us to investigate how the act of looking follows this social and technological change and what the ramifications of this merged, or altered, cultural gaze are. Looking is biological; gazing is cultural. As culture evolves, so too does the gaze. (Tziallas)

The act of "looking" has changed our perception of looking and being looked because of newly emerging technologies and platforms. This new "cultural gaze" is based on the emergence of social media and their ongoing influence in people's daily lives which has led to an increasing acceptance of looking within society. Society practically craves the gaze of others and the emergence of influencers on Instagram and YouTube emphasize how society evaluates the technologies of the gaze. The look of the camera has been normalized to the extent that we count personal and professional success in "views". The gaze is then something that creates a feeling of identity, it re-affirms and validated the self. It might even create a sense of security, that we and what we are doing, is important enough to be seen. It is easy, then, to underestimate the restricting power of the gaze. As much as Christian insists that he just wants to keep Ana safe and constantly re-affirms his love for her, his gaze is also a means of control: the use of technology and private security staff might be motivated by romantic feelings, but the result is the manipulation of the body that internalizes the gaze of surveillance. Christian's gaze is observing and controlling that quite literally follows every aspect of Ana's life, from her work to private visits with her mother and friends. Therefore, the economy of the gaze argues that

instruments of surveillance facilitate the internalization of the external gaze with the purpose of producing a docile body to perpetuate the dominant capitalist hegemony.

#### Christian's external gaze

The term surveillance is often associated with the panopticon, a concept developed by the philosopher Jeremy Bentham in the 18<sup>th</sup> century (Foucault 200): generally, it can be any building, though most often it is described as a prison or institutional building, that makes it possible to observe all inmates from one central point without them ever knowing whether a watchman is actually present or not (200). Although it is impossible for one person to observe the whole building, the inmates never know when they are being watched, and so they always regulate their behavior because they assume to be watched at all times (201). According to Foucault, even governments are modern-day panopticons because sovereigns are like the invisible watchman of a society that has internalized this permanent control (205). Not knowing when we are observed makes us develop behavioral norms that people internalize as self-control mechanisms because, independent of how often we are actually being watched, we behave in the way we think we are expected to behave:

It is an important mechanism, for it automatizes and disindividualizes power. Power has its principle not so much in a person as in a certain concerted distribution of bodies, surfaces, lights, gazes; in an arrangement whose internal mechanisms produce the relation which individuals are caught up. (Foucault 202).

Power is in this case not only concentrated or personified within Christian, as he cannot always be present. So, he needs to extend his surveillance and use substitutes that make it appear as if he was always there. This is like the panopticon that, as a network of control instruments, assumes all members of society to be watched at all times (Foucault 201). So, regardless of who is the watchman of the tower and if he is even in the tower, power is exercised through self-regulation of the individuals (202). This internalization of power and the gaze constitutes an important element for Christian and Ana's relationship. There are numerous instances when Christian seemingly suddenly appears at Ana's work or at her apartment. He tracks her smartphone and hires a security team to accompany her daily life. When Christian is not there to control her actions himself or when she misses his calls, Ana is often scared of his reactions. Sometimes she teases him about breaking rules of the BDSM contract, especially in relation to alcohol consumption. Other times,

she is fearful and tries to prevent Christian from finding out that she disregarded his orders. Either way, Ana tries to exert self-control on her body and on her actions, superimposed by the BDSM contract and even further extended by technology, security, and stalking as external gaze proxies for a modern-day panopticon.

#### Panoptic environments

As technology might be one of the terms most closely associated with surveillance, and since in the *Fifty Shades of Grey* trilogy there is a lot of surveillance going on, we can establish the grounds for the normalization of new technologies, like smartphones, and even surveillance, like the tracking of smartphones, through the look of the camera: text messages and emails are part of the films, they are either shown directly in close ups, e.g. when Ana and Christian are texting while she is in Georgia (*FSG* 01:39:32 – 01:40:32), or they are part of the *mise-èn-scène* of the scene, meaning that they are inserted into the shot and appear left or right of a character as they are looking at the smartphone or the computer, e.g. when Ana texts Christian that she is going to meet Kate for drinks (*FSD* 01:40:09 – 01:40:59). This instantaneous and direct method creates a certain looking pleasure, because you would not stare at someone who was sending and receiving messages in real life as especially smartphones have become intrinsically private devices and although we can share the most intimate moments of our lives with the whole world in an instant, the object itself is a lot more private. So, by showing messages as they are exchanged, the camera establishes the context for the normalization of new technology and enhances the viewing pleasure for the audience.

However, the boundaries between the pleasure of looking and the sense that technology is abused for surveillance purposes becomes most apparent in *FSF* when Ana is on her way to meet Jack while he is holding Mia as a ransom, with Christian not far behind because he is tracking her smartphone. There is even a close up of Christian's phone as he is looking at the street view, following the movement of Ana's phone in the car (01:30:12). On the one hand, he is quickly at her side and can prevent further damages after Jack beat her up, which is after all what warrants his explanation of having to know where Ana is at all times. On the other hand, he can monitor where she is at all times, meaning that he can show up wherever she is to control whatever she does. It is unclear, however, how Christian finds her when she is at the club with her friends or when she visits her mother in Georgia. At that time, Ana still uses her old flip phone, so maybe, he

instructed someone to follow her. This is a likely assumption because he keeps files on many people, including Ana, Jack, and Leila, and he says that these files are compiled by Taylor who serves as a gaze-proxy for Christian. Hence, Taylor is the one connecting many of the spaces of the external gaze, from Ana's work to her apartment, and he even accompanies the couple on their honeymoon, apparently protecting them from "sleezy tabloids" (FSF 00:08:02).

In terms of technology, we might also mention architecture. If we think about the panopticon, we think of an architectural structure, so then the panoptic spaces of the *Fifty Shades of Grey* series are also part of an external gaze of surveillance. According to Foucault, even "Bentham was surprised that panoptic institutions could be so light" (202) because even though we are always referring to prisons, hospitals, and factories, the inherent power of surveillance is well disguised:

there were no more bars, no more chains, no more heavy locks; all that was needed was that the separations should be clear and the openings well arranged. The heaviness of the old 'house of security', with their fortress-like architecture, could be replaced by the simple, economic geometry of a 'house of certainty'. (Foucault 202)

And does this not very closely describe Christian's apartment, his office, and the plans he has for his new home with Ana? Considering how the camera conveys the images of office and apartment space, there are many similarities in their mise-en-scène that suggest their importance as panoptic space.

Christian's office in the Grey tower is very open-spaced, enclosed by windows that allow his gaze to wander and he is often framed standing at windows and looking out of them. For example, the scene when Ana falls through the doors of his office for the first time, the camera shows a loose close up of Christian from the back, standing at the window and looking at the skyline (FSG 00:04:19). The big glass windows of Christian's office are again repeated in the architecture of his apartment. Just like the open space, created by minimalist decoration and furniture, it suggests that this is not a place where one can hide. Everything is visible at first glance, which is emphasized by horizontal pan shots of the camera that seem to observe the room as much as the room observes the camera.

The play room also functions as panoptic space in a similar way to hospitals or museums, and the arrangement of toys is reminiscent of medical instruments in



operating rooms. Although this room seems better equipped than many sex stores, there is nothing crowded about the arrangement of Christian's toys. The same pan shots that have already framed the office and the apartment are used for the play room, suggesting a similarity between these spaces. Furthermore, there is a strong similarity between the *mise-en-scène* of the play room and torture rooms in horror movies. So called torture porn films, which produced widely popular franchises such as *SAW* or *Hostel*, are characterized by a hyper-visibility of scenes depicting tortured bodies (Tziallas). Especially the *Hostel* series shows bodies cut open with almost surgical precision, all for the sake of excitement for the super-rich elite (Tziallas). It might not be a coincidence that Tsaros mentions how the *Fifty Shades of Grey* films associate "SM practices with privileges of an educated, white, and able-bodied middle class" (866-7). The similarities between those torture rooms and Christian's play room might be found in the interior: harsh, dark lightning turned warm and red, what was dirty is now clean, instruments of torture have become instruments of pleasure, sexual release instead of death is the goal. Christian chooses the sex toys he wants to use on Ana with precision, they are neatly aligned, ready to be used upon the body.

The efficiency of modern panoptic spaces is particularly emphasized when Christian surprises Ana with the new house he bought as their future home and when they meet with the architect Gia. At first glance, the house is built out of heavy material, like stone and wood, and it is old. When Gia presents the ideas she had for building a new house on the property, they are in the living room: there is barely any light, the narrow windows are barred with wooden blinders that are only slightly left ajar so that a little bit of sunshine illuminates the space (*FSF* 00:24:44 – 00:26:08). The house seems very much secluded, not only because of the position of the property, but also because of its architectural design. Quite on the contrary, the new house will be planned as an extension of Christian's office and apartment, surrounded by glass to ensure maximum visibility from the inside, but also from the outside. As the architect Gia explains, it will be

[a] state-of-the-art, self-sufficient smart house. Marine steel, self-cleaning glass. A guest wing with an entertainment area to the west. And this infinity pool will really make that view of the Sound [...] Well, a new house would be a statement, and ecologically efficient. I mean, these older places are so impractical. (*FSF* 00:24:44 – 00:25:18)

This new house will never be built, also because Ana wants to leave it the way it is and so camera cannot frame it as panoptic space. Nevertheless, the verbal description implies the transition from the “old ‘house of security’” (Foucault 202) to the open visibility of “a ‘house of certainty’” (202). This conversion means that enclosed spaces of overt surveillance like prisons or hospitals are concealed by a feeling of open space, but the function is still the same; it is just the subjected individual, the prisoner or Ana, who is deceived as they remain surveilled bodies nevertheless. What all these places have in common is a kind of hyper-visibility that creates a sense of possible constant surveillance and that is why we can consider them as a crucial part of the external means of the gaze. Furthermore, they are all places that are associated with Christian. With the exception of the newly bought house, he probably designed all of them himself or at least, they were designed after his instructions. This emphasizes his position as the watchman of all these spaces because he wanted them to be hyper-visible so that the subjects moving within these buildings are observable at all times. Luckily for him, he would not even have to be there all the time to observe their behavior because the openness of the spaces would allow for the internalization of the gaze, just like it is the case for subjects within panoptic spaces.

The description of such panoptic spaces also coincides with the characterization of the person Christian Grey. His physical appearance seems impeccable: through close ups, the camera emphasizes his expensive suits, his clean-shaved face, his fit and trimmed body. The visibility that he expects from others is also performed by himself because the external gaze is also looking at and controlling him. Christian’s physical appearance is then directly transferred from his internal self. He describes himself as someone who likes to “exercise control on all things” (*FSG* 00:03:16), which also hints at his preference to be the sexually Dominant. He also likes to own, not just physical objects, but people. On several occasions he mentions that he owns Ana or that he wants to own her, and he gets possessive, especially in relation to other men. For example, he is jealous of Jack who “wants what’s mine” (*FSD* 00:17:35). So, he claims a certain power position for himself. Also, indirect descriptions by other characters support this argument, like when Ana describes him after their first meeting: “Um, he was really polite, and he was courteous, and very formal, and clean ... I mean, he was very smart, you know. And intense. It was kind of intimidating. I can understand the fascination” (*FSG* 00:10:49). In the same scene,

Kate mentions that he is “ridiculously hot” (00:11:38), and during the graduation ceremony, two female students say that “[h]e’s so hot” (01:15:18) and “Oh my God, he is” (01:15:20). The combination of adjectives like “formal” and “clean”, such as used by Ana, could just as easily describe Christian’s office or his apartment: they are all formal, and clean, even the mise-en-scène of the play room. There is nothing messy about the rooms, just like there is nothing messy about Christian’s physical appearance. Their dimensions are intense because they are indeed huge places, like the Grey Tower. The buildings can also appear intimidating, like when Ana arrives at the office building for the first time and looks up, the tower seems almost menacing in size. Nevertheless, all of these spaces also hold a fascination to the point that they might even become a fetish. In sum, direct and indirect descriptions of Christian’s character, physical and non-physical, align him with panoptic spaces of which he is the watchman. Hence, the spaces are an extension of his character and the gaze of him as the watchman, and the character is the personification of the panopticon.

#### Surveillance-proxies as extensions of the gaze

Security is one of the main issues of *FSD* and *FSF*: first, Leila and Jack stalk the couple; and then Jack becomes a real threat to Christian’s family so that he provides everyone with a team of security guards to keep them safe. Mostly Ana is seen accompanied by Sawyer: he waits for her at work, always outside her office doors, and he waits for her at the bar when she meets Kate. Although Ana finds this uncomfortable at first, Sawyer quickly blends in and she treats him like any other staff member, when he actually is not. When she meets Kate, she asks him not to tell Christian, but he does (*FSF* 00:39:07 – 00:39:15), so it can be inferred that he is assigned to let Christian know when Ana does not comply with his wishes. So yes, his job is to protect Ana, but also to control her actions because he even tells her that Christian had instructed him to only take her from and to work (00:36:18 – 00:36:40) and when she insists on going out, he again informs Christian. Ana is already apprehensive about the meeting with Kate and about staying longer than for just one drink because she knows that Christian’s gaze is following her through the security guard. In general, Sawyer is a rather inconspicuous character that is often framed in the background or shallow camera focus, a character easy to forget about, just like CCTV cameras in public places that most people probably do not even think about. There

is a certain normalization of the security guards and their duties: no one seems to mind that Ana brings Sawyer to work and that he waits outside her office doors. Hannah even brings him coffee (00:49:15). His presence is indeed justified in the moment when he can save Ana from Jack (01:32:49), and he becomes the extension of Christian's power with the intention of keeping Ana safe. This saving is another purpose of the panopticon, that it is not simply an instrument of power, although of course, it does diffuse power, but it also has an economic aspect which is related to security:

The Panopticon, on the other hand, has a role of amplification; although it arranges power, although it is intended to make it more economic and more effective, it does so not for power itself, nor for the immediate salvation of a threatened society: its aim is to strengthen the social forces – to increase production, to develop the economy, spread education, raise the level of public morality; to increase the multiply. (Foucault 207)

Christian uses the external gaze to protect the economy of his relationship with Ana and uses protection as an excuse for his surveillance methods. He orders security guards for the whole family, which Ana does not know because he deliberately withholds information from her. He does not tell her about what happened to Jack or Leila, insisting that he does not want her to be worried and Ana accepts this as him having "his reasons" (*FSF* 00:37:05). This behavior "rearranges" his power in a way so that it does not appear as forceful and it ensures to "strengthen" their relationship, all under the cover of love and protection. Ultimately, it increases efficiency of the docile body because it facilitated the internalization of surveillance: Ana learns to behave because someone might always be looking, and she accepts that it is only for Christian's best intentions. In addition to the explicit use of technology and security guards for surveillance purposes, stalking behavior serves as a means of activity control not only by Christian, but other characters as well.

#### Fifty Shades of stalkers

From the beginning on, Christian seems to conveniently appear at places that Ana frequently visits. In *FSG* alone there are three instances when he pays her such surprise visits: the hardware store where she works, the club where she goes to celebrate with her friends, and in Georgia where she visits her mother. He deliberately appears at the same location as Ana in order to control her behavior. He becomes a supervisor of how much alcohol she drinks, an issue that was already discussed in the previous chapter.

How, though, does he always know where Ana is and where to find her? For example, when she celebrates her graduation, she never tells him at which club she is, and actually, his visit at the hardware store seems very unlikely to have happened coincidentally. The answer might be in the files that Christian has “drawn up on any prospective Submissive” (*FSD* 00:31:03). When he reveals this to Ana, she demands to take a look at her own file, that is comprised of information about all aspects of her life, to which she responds that this is “all wrong. All of this is wrong. You put money into my account that ... I don’t want it. You bought the company I work for. This isn’t a relationship, Christian. It’s ownership” (00:31:27 – 00:31:42). These files also allude to a much darker side of Christian’s stalking behavior, namely that he even engages his staff to surveil Ana, probably Taylor, who is later also instructed to gather personal information about Jack. In *FSF*, Christian’s stalking seems to have ceased when in reality he simply outsourced the surveillance to the security guards Sawyer and Prescott who accompany Ana at home, to work, and even to the bar where she is meeting Kate.

Stalking, or near-stalking behavior, is not only limited to Christian and Ana’s relationship. *FSD* in particular has the most instances of characters watching and observing one another. Definitely José’s photography exhibition (00:06:05 – 00:09:17) counts as an instance of the most stereotypical examples of the male gaze: he has taken photographs of Ana, of which she did not know that they were taken, nor that they would be made public. Her reaction to the photographs is caught by the camera in close ups of her face, open mouth, eyes wide open, as she quietly says that “[t]hey’re super ... large” (00:06:46). Ana is surrounded by images of herself which are not all on the same wall, so that whichever direction she turns, she is forced to look at herself. As she questions her friend why he would do that, he answers that she is “his best stuff” (00:06:38) and that he did not ask because he knew she would be “too shy” (00:06:32). So, what is present here is a woman as the object of the camera and this camera is controlled by a man. In the 1970s, Laura Mulvey coined the term “male gaze” (28) that describes how the camera that is in control of heterosexual men produces and reproduces the objectification of women as well as unequal gender dynamics (28). Mulvey’s male gaze emphasizes the impact of visual aspects and how the camera frames the female body for male looking pleasures (Vanderwees 8). The pictures, then, represent both Christian’s and José’s desire for Ana because “[t]he determining male gaze projects its fantasy onto the female

figure, which it styles accordingly” (Mulvey 33). The photographs that José took of Ana, and that Christian later buys, thus, are the projected male gaze onto Ana because they represent how they look at her. Their desires are further emphasized by Ana’s expressions on the photographs: carefree smiles, hair in her face, biting her nails. As she is often characterized as not caring about her physical appearance and not realizing how beautiful she is, a fact that Christian finds particularly appealing, the photographs convey the male gaze’s desire for a woman who is not aware of the effects of her beauty. In the beginning, Christian cannot even believe that Ana is a virgin, assuming that men “throw themselves at [her]” (*FSG* 00:42:20). Hence, she is desirable because of a lack of awareness about herself that renders her unthreatening to the patriarchal structures of the male gaze.

The juxtaposition of José and Christian in this scene also highlights the film series’ heterosexual privilege (Tsaros 867). As the only male non-white character, in *FSG* José immediately desexualized and never considered a possible love interest for neither Ana nor any other character (867): although he is secretly in love with Ana, she rejects him when he tries to kiss her; additionally, there is never any real rivalry between him and Christian. After this situation, José is framed as Ana’s best male friend who quietly accepts his fate in the friendzone where he remains in the background to appear occasionally as comic relief, e.g. when he ineffectively flirts with Christian’s sister Mia (*FSF* 00:50:57). Therefore, the exhibition-scene can be considered a symbolic double-castration: with the act of buying the photographs, Christian not only demonstrates that he has the financial means to purchase them, but also that Ana belongs to him, not José.

Questions about consent become very slippery here and there is always the assumption that it is just *there*. In the case of José’s pictures, Ana does not even get the chance to withdraw consent, which makes the whole act of taking the picture and putting them on public display an issue of the voyeurism of the male gaze. In addition, the fact that Christian buys the pictures is problematic because it implies that he, too, desires looking at Ana, at least to the extent that he desires looking at pictures of her. Therefore, because “[t]he Panopticon is a machine for dissociating the see/being seen dyad; in the peripheric ring, one is totally seen, without ever seeing; in the central tower, one sees everything without ever being seen” (Foucault 202), Christian and José can be claimed as the invisible watchmen in a panopticon that places Ana as the always visible object. The

act of buying the pictures extends the gaze even beyond the physical object, applying it to representations of Ana. If neither José nor Christian can exert their control over the real object, they will have to do so with images of her as proxies.

While in the case of José's photographs we only get to see the result of the stalking, the characters of Leila Williams and Jack Hyde are very much visible stalkers of Ana and Christian. In comparison, José's actions seem harmless, further emphasizing the metaphorical castration of his character. Leila and Jack, however, subject not only Ana, but also Christian to a jealous gaze that seeks revenge or some kind of retribution or compensation. Leila is more focused on Ana; as a former Submissive who wanted a closer relationship with Christian, she desires Ana's position in the love relationship. Jack, who shared a foster family with Christian in Detroit when they were young, desires Christian's lifestyle, his economic and sexual success. Although similar to the security team, Leila and Jack follow their objects of desire to private places, secretly watching them, they do so without the pretense of safety or protection. They want to harm the couple and consider it as an act of compensation, either for the loss of affection in the case of Leila, or for the loss of possibilities in the case of Jack. Furthermore, that both characters would go to such lengths as they do, emphasizes Christian and Ana's desirability, i.e. they are so desirable, that people would kill for them.

It is first Leila who is shown following Ana on her way to work in *FSD*. She is framed from behind in shallow focus, then from the side, revealing that she has long, brown hair (00:02:38). The first clear shot is when she is sitting behind Ana on the bus where we get clear features and a loose close up (00:04:05). Soon afterwards, Leila is standing outside Ana's apartment complex, looking up at her window from the opposite side of the street: the camera moves from Ana's window to Leila, from a very high level. It is evening, so the lighting is dark, and we get the impression that Leila might be a menacing character that seeks to harm Ana. However, the high angle turns into an eye level shot, showing Leila wide-eyed, standing in the rain so that it conveys the impression that she is also a fragile character (00:15:05 – 00:05:16). This impression is emphasized when Leila addresses Ana in the streets and after being asked if they had met before, she says that she is "nobody" (00:16:30). Ana tells Christian about this encounter in the streets, mentioning that Leila wore a bandage (00:26:53). This substantiates the idea that she is a dubious character: she is obviously following and watching Ana at work and at home, but she is also hurt and

appears fragile in the camera frames. In Leila's case, it is the camera that pathologizes her character as Submissive, sustained by Christian telling that she was "hospitalized" after her husband died in a car crash (00:29:40). Also, when Leila later threatens Ana with a gun, it is not the first time that she is in the apartment. She admits having observed her: "Master sleeps in your bed [...] I saw you. I watched you. I know you love him. I do, too. We all do" (01:27:09 – 01:27:22). Firing a shot in Ana's direction, she wants to know what Ana has that she does not. Only Christian is able to disarm Leila by triggering her Submissive character. "Kneel" (01:28:09), he says after she has handed over the gun, implying that he controls her through gestures and movements only. Leila still remembers the drill of the docile body and complies immediately. Her actions are efficient as they require almost no verbal instructions and just upon seeing Christian, she knows what to do.

Similar to Leila is Jack Hyde, Ana's boss at the SIP. Already his name suggests that he might be a two-faced character, alluding to the literary character of *Dr. Jekyll and Mr. Hyde*, and the camera further emphasizes a sinister side. For example, at the beginning of *FSD*, Jack is openly introduced, the camera does not hide his face, he is in clear focus, part of the main characters of the mise-en-scène, as he walks into his office, coffee in his hands, and a big, open smile (00:02:50). Yet, there is another side of him, one that the camera does not show so openly, but is introduced at the Greys' charity ball: although Jack is framed from behind, wearing a mask like everyone else, the person that Ana passes on the stairs is quite easily recognizable as Jack due to his hair. Also, at work, he soon turns sleazier when he compliments Ana on her looks and watches her walk away (00:05:35), and his tone becomes darker after he meets Christian (00:17:06). His facial features imply that he is hiding something, for although he seems friendly for bringing Ana coffee to work and inviting her to after-work drinks, his smile never reaches his eyes. Jack is then more dismissive of Ana, saying that she is not working hard enough and almost coercing her accompanying him to the book fair in New York until eventually, he harasses her in his office. This scene reveals that Jack is comparing himself to Christian and saying that Ana should choose him (01:06:58 – 01:08:48).

And at the end of the second film (02:04:52 – 02:05:20), he is first shown from behind and from afar, watching the fireworks of Christian's birthday and engagement party. The lightning is dark, and the scene is only illuminated by the lights of the fireworks.



Jack is dressed all in black and we get the impression that there really is nothing “grey” about him. This contrasts him with Christian, who says of himself that he is “fifty shades of fucked up” (*FSG* 01:52:12), which is also a way of expressing that often, things are not as easy as being black and white, and that there are nuances to Christian’s character that contrast him with Jack, who is clearly bad. Another physical attribute emphasizes the difference between Christian and Jack: throughout *FSD* and *FSF*, Jack’s hair is impeccably styled just like Christian’s, except for one strand of hair that keeps falling into his face. Considering that we know that Jack went to Harvard with a scholarship, graduated summa cum laude, and has been working successfully in the publishing industry for several years (*FSF* 00:58:58 – 00:59:41), it does not exactly sound like a miserable life. He is also a successful, handsome man, but there is something off about him, something that says that he is not quite Christian. This is what is expressed by that strand of hair that is always out of place because as much as he tries, he will never be Christian. At the end of *FSF*, Ana highlights the differences between these two characters when she says, as she and Christian are looking at Jack’s file together, that Christian is “nothing like him. You were given a life of advantages, yes. But look what you made of it. You’re a man of honor. And you treat people well. You care. No one could ever say that about a man like Hyde. No matter who raised him” (01:39:20 – 01:40:24). Jack’s search for compensation is becomes more evident when he leaves the note at Christian’s apartment saying: “You owe me a life” (00:41:30), and then when he tells Ana that he kidnapped Mia: “What do I want? I want my life back, Ana. I could have been Christian Grey. I’m smarter. I’ve got more balls, and him, he had it so easy. They should’ve picked me. That was supposed to be me. Those people, they owe me” (*FSF* 01:19:01 – 01:22:44). This way, Jack appears just as obsessed with Christian as Leila is with Ana.

In conclusion, Christian’s behavior also coincides with the “romantic-comedy trope” (Barker 899) that locates stalking and jealousy as signs of affection, i.e. the security and the tracking of Ana’s smartphone, for Christian are all signs of affection. Also, Ana becomes the accomplice to her own domination because Christian keeps justifying his behavior until she believes that it truly is all for her wellbeing. Ana’s resistance is therefore, never for too long because even though she reprimands him for stalking and compiling files on her, she ultimately accepts stalking and security staff proof that he loves her. These portrayals are a truly superficial representation consent: while BDSM

remains negatively connotated, violent, deviant, at the same time, actual violations in relation to work and friends are encouraged because they are perceived as romantic gestures instead of signs of jealousy, possession (Tsaros 875). Additionally, the instruments of external surveillance lead to an internalization of the gaze and manipulates Ana to become a docile body.

### Ana's internal gaze

The economy of the gaze also operates on an internal level: behavior is regulated in a way that has internalized surveillance from outside so that even when we are not being watched, we do not overstep the boundaries of our expected behavior. This produces docile bodies that are trained and domesticated in order to achieve highest utility (Foucault 135). As the body came to be considered both "as object and target of power" (136), it becomes a site of disciplinary regulation that is concerned with the "maintenance, control and commodification of the body" (136). Docility becomes a crucial notion in regard to how individual bodies are regulated because "a body is docile that may be subjected, used, transformed and improved" (Foucault 136) for the sake of "order and discipline" (136). The focus shifted from the masses to the individuals so as to exert more control and regulations to make them more obedient (137). Foucault divides the mechanisms that help shaping the docile body into different categories: the art of distributions and the control of activity that both contribute to the organization of geneses and the composition of forces (141-62), meaning that space and time management of the body and its activities will lead to the body's evolution until it reaches maximum of efficiency and utility. Docile bodies are fashioned according to a division of space and time that exerts control over when and how activities take place. This is to be understood as a developmental progress of which the objective is a body of efficiency and utility (137). The docile body then serves the power that produces it in a progress that subjects Ana to the disciplines, the space and time management, that Christian prescribes. Ana's docile body serves his needs and wishes. He wants her to comply and she needs to learn why the contract has so many rules and regulations: so that she becomes efficient for him, she has to develop, her mind and body have to undergo an evolution. Then, when she behaves, her docile body is also crucial for the progress of their relationship.

Therefore, the internal gaze refers to how Ana has internalized the instruments of the external gaze to the extent that she behaves in a certain expected way at all times because “[s]urveillance is permanent in its effects, even if it is discontinuous in its action” (Foucault 201). The docile body is one that perfectly combines subjection and utility (137); it is formed through the “meticulous control of the operations of the body” (137). This formation is possible because of what Foucault calls “disciplines” (136) of control: scale, object, and modality (137) that constitute the “policy of coercions that act upon the body, a calculated manipulation of its elements, its gestures, its behaviour” (Foucault 138):

The efficiency of power, its constraining force have, in a sense, passed over to the other side – to the side of its surface of application. He who is subjected to a field of visibility, and who knows it, assumes responsibility for the constraints of power; he makes them play spontaneously upon himself; he inscribes in himself the power relation in which he simultaneously plays both roles; he becomes the principle of his own subjection. (Foucault 202-3)

Within the *Fifty Shades of Grey* films, Ana is the most visible character of all, and this visibility produces a docile body because she learns how to efficiently internalize the gaze that is always watching her. This is possible because of what Foucault calls “the disciplines” (137), and they refer to the control of space and time in order to facilitate a desired product: the docile body. Hence, the internal gaze fashions Ana’s docile body through the division of space and time that progresses her efficiency for Christian and the relationship.

#### Manipulation of space

There are several spaces of docility that contribute to the formation of Ana’s docile body, just like the panoptic spaces of the external gaze, such as Christian’s office, his apartment, and his future home with Ana. The art of distribution in reference to the internal gaze is related to different operational modes of space. Christian’s apartment in particular is important because this is where the red room is situated and where he wants Ana to live “[n]ot full time. Just Friday through to Sunday” (FSG 00:40:00). The apartment signifies what Foucault calls “*enclosure*, the specification of a place heterogeneous to all others and closed in upon itself” (141). It is important for Christian to know where to locate Ana, and he makes sure that she is reachable at any given time, hence technology as an instrument of external surveillance disguised as gifts of the material. But this alone is not

enough and so the sleeping arrangements become the “*partitioning*” (143), because as Christian does not want to sleep in the same room with Ana, he provides her with a room all for herself so that “[e]ach individual has his own place; and each place has its individual” (143). He does this also because he always wants to know where she is and to make sure he knows who she spends her time with. Rooms, then, have different purposes, like a room for sex and another one for sleeping. These are “*functional sites*” (143) as much as they are “*useful space*” (144), as Christian wants Ana to have her own room. When Ana does not understand why she needs to sleep in a different room, Christian tells her “[i]f you agree to do this, you’re gonna want your own room” (FSG 00:53:43). Furthermore, “*rank*” (Foucault 145) refers to the mobility of bodies (146), and Ana is very mobile in terms of class and work. Presumably, Ana got her internship at SIP on her own accord, but after Jack is fired for sexually harassing her, she quickly receives one promotion after another, making it into senior editors’ meetings and into being fiction editor. The situation gets complicated, however, because Christian buys SIP in *FSD*: the films never make it quite clear how much influence Christian had on her promotions, but Ana is always afraid that people might suggest that her success is based on her connection with Christian. This question of privilege remains a controversial issue within the narrative of the films, but Ana’s rank mobility from intern to senior editor within such a seemingly short period of time suggests a system of rewards for the docile body. Also, by buying the company where Ana works, Christian can control the type of work she does and who she interacts with because ultimately, he is everyone’s boss.

The utility and efficiency of the rooms is further emphasized through their mise-en-scène, which has already been discussed in previous chapters, like full shot pan shots, the minimalistic decoration and the furniture, or the hyper-visibility of the bodies within the room. Their similarity to prisons, hospitals, or factories, which are the examples used by Foucault when describing the making of docile bodies, are striking because they combine the effect of the panopticon, the outside, with the effect of the discipline, the inside. These are the spaces where Ana internalizes Christian’s gaze, also because it is his own design that is built to maximum efficiency. The discipline of distributions is therefore very efficient because Ana learns to follow the imposed rules as she feels permanently observed by the invisible gaze, and that is how she is kept under submission. Also, she is punished when Christian does not know where she is, especially when he thinks her

wellbeing is in danger because of Jack or Leila. Almost immediately he has everyone looking for her like a rescue party and wants to take a look at the CCTV (*FSF* 01:14:47). So, the discipline of distribution serves as a means of controlling Ana's location under the pretense of her own safety. In addition to space management, the docility of Ana's body disciplined by controlled time management to further efficiency and utility.

### Manipulation of time

The objective of the discipline of activity is time management: the body must use every moment to its maximum efficiency so that time is not wasted (Foucault 150). When spending time with Christian, Ana must only focus on pleasing him, for "[t]ime measured and paid must also be a time without impurities or defects; a time of good quality, throughout which the body is constantly applied to its exercise" (Foucault 151). One of the instruments of time management is the "*time-table*" (Foucault 149) that permits to "establish rhythms, impose particular occupation, regulate the cycles of repetition" (149). Christian wants Ana to move in regularly on weekends, and after they negotiated the content of the contract, he almost casually says "I would like to fuck you into the middle of next week" (*FSG* 01:11:57). He would like to plan their sexual activities like business meetings that he can pre-schedule with a certain regularity. As mentioned before, within the BDSM contract, Ana finds that she has to exercise regularly, keep in shape and good health. Christian further instructs Ana on the Submissive-position she has to take when he orders her to the playroom (01:24:12). Through these directions, he imposes a certain "anatomy-chronological schema of behavior" (Foucault 152) on her body that leads to a "*temporal elaboration of the act*" (151): "The act is broken down into its elements; the position of the body, limbs, articulations is defined; to each movement are assigned a direction, an aptitude, a duration; their order of succession is prescribed" (152). Such instructions are important so that no movement is lost and time in the play room can be spent with effective purpose and leading to "*the correlation of the body and the gesture*" (152). This is best exemplified by Christian's interaction with Leila in *FSD*, when she broke into Ana's apartment and threatens her with a gun: through a series of non-verbal cues, Christian is able to calm the young woman down and disarm her, bringing her to adopt the Submissive-position on her knees with her head down (01:24:50 – 01:28:54). Leila, therefore, exemplifies the docile body that runs on maximum efficiency on a minimum

of instruction. Other examples of the alignment of body and gesture are Ana's lip biting and her eye rolling: she quickly learns that these actions provoke a bodily reaction in Christian, in the sense that the former turns him on, and the latter makes him want to punish her. Ana does not newly learn these gestures, she automatically does them and it is her lip-biting in particular that the camera emphasizes in numerous close ups. It is when she learns what reactions they trigger, that she starts using them very deliberately, which also gives her power over Christian. On the other hand, automatic movements, such as calling Christian, answering and replying via email or text message, are much more based on her fear of him punishing her. This is what Foucault calls the "*body-object articulation*" (152), which "defines each of the relations that the body must have with the object that it manipulates" (152). Technological gadgets control Ana's behavior because she knows that Christian can and will contact her at any time and that he will be angry if she is not available. For example, she has six missed calls from him when she meets Kate without his permission (*FSF* 00:39:06). When she is unable to reach him, she asks Sawyer not to tell Christian, but he already knows, to which she only replies "Shit" (00:39:07). This indicates that she already knows that he will be pissed and highlights the power imbalances between the couple: if they really were equal, the bodyguard would respect Ana's instructions as much as Christian's, but he obviously has to report to the latter, who technically is his employer, and not Ana.

In terms of "*exhaustive use*" (Foucault 154), we might think about Ana's temporary room in Christian's apartment at the beginning. It serves not only to monitor the spaces she uses, but also how she uses her time for the sake of efficiency and the emergence of a "body of exercise, rather than of speculative physics; a body manipulated by authority, rather than imbued with animal spirits, a body of useful training and not of rational mechanics" (Foucault 155). It is important for him that she has her own room so that she can persevere during and recover from their sexual activities in the play room. He does not want her distracted by any other activities or people, that is why the disciplines of space and time are so closely connected because Christian cannot only supervise where she is at all times, but also how she is spending her time.

In general, the control of activity also refers to discourses about work: Christian keeps telling Ana that she does not have to work. In these moments, she always contests him and insists that she wants to work because she likes what she is doing. However,

Ana's work ethics seem to falter whenever Christian calls her up to leave work early (*FSF* 00:49:15 - 00:49:51), tells her not to attend work-related trips, like the book fair in New York (*FSD* 00:57:38, 01:04:43 – 01:05:45), or suggests that she can work from outside her office so that she can accompany him to an out-of-town business meeting (*FSF* 00:30:40 – 00:31:54). These propositions are also related to distribution and rank, so that she does not "waste her time" thinking or worrying about her career, which would not be efficient or useful, at least not in terms of their relationship. Although this argument is contradicting the claims about the discipline of rank, it is worth exploring, especially in relation to the fantasy of capitalist liberation: work becomes a prestige project for the elite. Ana does not need to work in order to survive, she chooses to work and that is a privilege because most people, of course, need work to pay rent and buy food. If Christian cannot convince Ana to stop working, the least he can do is offer her work as a type of gift, and that would make perfect sense in terms of the economy of the material. By offering her the possibility to work in a preferred field, like publishing, and by facilitating her chances of becoming successful in said field, like making her CEO, Ana's work at SIP is simply another gift. Ana can work whenever she wants to, but she does not have to, and is free to enjoy her capitalist freedom.

In sum, space and time management lead to the evolution of Ana's docile body and the internalization of Christian's gaze as she goes through an educational process that teaches her how to use her body to its highest utility.

#### Evolution of Ana's docile body

The wider context of space and time management is the "organization of geneses" (156), which is characterized by a developmental process in which the subject learns through "exercise" (Foucault 161), as it is the case in military (156). The objective is to establish "in the form of continuity and constraint, a growth, an observation, a qualification" (161) of the body to assess its efficiency and utility (161). Christian's and Ana's relationship is more similar to that of teachers and students in a school environment, so he wants her to learn certain movements and behaviors, like when he teaches her how to be a Submissive through explanations, and practice. This teaching process starts first, when the couple first has sex when Ana is still a virgin because he does not want her first sexual experience to be a Dom/Sub-encounter. But at the same time the sex gives both of them

the possibility to learn what she likes. This kind of sex is then also educational, as its goal is to prepare Ana's body for Christian's later erotic acts. Also, Christian teaches Ana the Submissive position for the play room, making it a natural pose through the control of activity as mentioned before, like it is for Leila, that makes words unnecessary. At first, Christian uses imperative structures to instruct Ana, but the closing sequence of *FSF* proves that after intense training, she is able to assume the position without any incentive. It is even her idea to prepare for the play room because she just assumes that this is what Christian needs in that moment. In that sense, Ana has become not only an efficient docile body that requires no instructions, but also a useful one, as she has learned to interpret Christian's signals.

Ana's body goes through a series of repetitive exercises similar to drills, until her body becomes as efficient and useful as Christian desires it to be. The drills refer to a sexual as well as the non-sexual context. That is why the contract prescribes how to address him, what to eat, or how to dress, so that it becomes the framework of Ana's internalized control by Christian. Although she never signs the contract, and therefore never breaks any rules, she quickly learns to accept them as the regulating forces inside and outside of Christian's apartment. In this sense, of course, the contract is both part of the external gaze, because it is the framework of Christian's control over Ana, and of the internal gaze, because Ana never signs the contract and even though she never actually breaks any rules, she internalizes them and they become an inherent part of her life.

Concluding the economy of the gaze, the use of different instruments of surveillance lead to the internalization of external control. Christian creates panoptic spaces, like his apartment or the future home he intends to build for Ana and himself. When he is unable to look himself, he uses extensions, such as security guards who follow Ana wherever she goes and remind her of Christian's instructions. These methods ensure the development of Ana's internal gaze to regulate her behavior. Based on a rigid space and time management, she becomes a docile body for Christian and the perpetuation of the capitalist hegemony.



## The shades of Ana and Christian revisited: a conclusion

As one of the most successful franchises from the last couple of years, the *Fifty Shades of Grey* films were able to capture audiences all over the world. They are not only part of popular culture, but also within academic discourses that focus primarily on the series's relation to *Twilight* or its depiction of BDSM practices. Due to this research gap, this thesis conducted an economic reading. In the case of the *Fifty Shades of Grey* franchise, this means that Christian represents the ruling class that wants to gain and uphold his power over Ana, arguably for her own good. Therefore, it can be claimed that capitalist hegemony serves as a means of justifying submission on the grounds of liberation from class restrictions – submission guarantees a capitalist freedom otherwise denied to the producing classes.

Within the *Fifty Shades of Grey* series, consent, coercion, submission, eroticism and violence are recurring themes that emphasize the strong disequilibrium of power in relation to class and gender. BDSM play does not at all challenge traditional heteronormativity, it remains a “secure channel to play subversive sexuality against heteronormative bliss” (Tsaros 866), but it also addresses the audience as a capitalist utopia promising freedom through economic superiority and submission. Consequently, beyond the trinity of love, sex, and relationship that is at the core of critical secondary literature, there is the capitalist fantasy of class ascendancy that is not at all so much about love than it is about money.

For the purpose of the analysis, Antonio Gramsci's concept of hegemony was used to establish the contextual frame of the symbolic universe that Christian uses to seduce Ana. In general, hegemony means that the ruling class asserts a dominant position within society by manipulating its system of values and diffusing them until they become authoritative for all classes (Morton *Unravelling* 39). Christian uses different channels to establish and diffuse his power as he reinforces the predominant values of the capitalist system.

These channels are analyzed in the economy of the material: first, brands are used as strong capitalist markers and to emphasize financial power. Numerous brands are featured in all three films and, highlighted through the look of the camera as to convince of Christian's spending-power. Second, incentives were particularly highlighted through film semiotics, such as camera movement and music. Helicopters, boats, and vacation

estates are used as means to get Ana accustomed to Christian's lifestyle. Besides the Gramscian term hegemony, Bataille's economic concepts of general economy and expenditure, facilitated an understanding of Christian's abundance of wealth which is continuously on display to seduce Ana and the audience. This lavish demonstration of consumer goods and the amount of time that the films dedicate to portraying capitalist markers such as Christian's apartment, his collection of cars, the endless gift-giving to Ana, can be considered as excessive acts of expenditure. Third, the function of gifts, such as smartphones and cars, was analyzed through the symbolic power of gift-giving as developed by Mauss and Bataille. As an act of power demonstration, gift-giving serves an important function: through the gifts, Christian not only demonstrates his power, he can expand it, and Ana, because she is obliged by the rules of gift-giving, is obliged to give a gift in return. Based on the power and class imbalanced between Christian and Ana, she has to turn into the gift herself as she does not have Christian's massive expenditure at her disposal. Brands, incentives, and gifts are a means of integrating Ana within the hegemony of capitalist values personified by Christian. Although they later on become valid for both of them, Ana is not emancipated by adopting his belief system.

In the economy of the body and mind, the structures of submission were analyzed in relation to sexual and non-sexual transgressions, as well as the development of agency and subjectivity. Ana only appears to have gained in agency, yet she is a docile body constrained by Christian's hegemony that has a firm hold on her; it is not her hegemony but Christian's that she has taken over. However, this does not discount the negotiations about both their sexual and non-sexual relationship because the negotiations are what constitutes their relationship within power structure rather than ownership. Therefore, it is not as simple as saying Christian does whatever he wants and does not care for Ana in any way because he does not force her, he would not be able to. He needs her consent which is constantly negotiated and re-negotiated until the capitalist hegemony is firmly in place. This is what makes Ana different from other characters who self-identify with their BDSM roles as Submissive or Dominant, like Leila or Elena. Ana never truly accepts Christian's need for dominance and the punishments. All she does is play along because she knows that otherwise, there would be no relationship with him. Ana denies the truth in order to get her happy end and her reward is family bliss and the freedom from working-class life. Leila and Elena are not that lucky and so, their happy end is denied.

Ana even perceives them as negative forces in Christian's life. This problematic characterization of Leila and Elena as "pathological" (870), through self-identification and negative implicit characterizations by Ana, makes them unreliable characters who the audience cannot trust and thus, associates BDSM practices with deviant behavior. This representation is the reason why the *Fifty Shades of Grey* films perpetuate the heteronormative frame that focuses more on the traditional trope of the man changing for the woman (872).

Ana's submission is also the result of the internalization of different surveillance techniques that Christian uses. The economy of the gaze argued that looking and watching has become so normalized in today's society, due to the emergence of social media and facilitated by technological improvement. This acceptance of the external gaze is also supported by the way technological aspects are inconspicuously integrated into camera framing, especially text messages. Furthermore, panoptic spaces are created and emphasized by the camera, such as Christian's office and apartment, the play room, and the house that he wants to build for their family. Additionally, surveillance proxies are used whenever Christian cannot do the surveillance himself and he has to resort to engage security teams. Although existing power relations between Christian and Ana are often challenged through negotiations, they remain continuously reaffirmed within institutional surveillance and internalization of the gaze of hegemony. As a result, Ana internalizes the gaze that seemingly never ceases to follow her, and docility is then created as well as maintained through space and time management.

In final conclusion, the acceptance of the material hegemony is comprised of different instruments of distribution, meaning the economy of the material that represents the means Christian uses to seduce Ana: branding, incentives and gifts. In addition, it can be looked at the means of submission that refer to a sexual as well as a non-sexual context and which turn into a circle of mutual negotiation and transgression. Body and mind are subjected to this hegemony and further manipulated through external control mechanisms that create panoptic spaces. Hegemony is perpetuated because of the internalization of the surveilling gaze and the production of a docile body. Lastly, the internalization of the economy of the material as well as the body and mind can be asserted as the institutionalized dominant hegemony that has become a panopticon for Ana.



## References

- Attwood, Feona. "Sexed up: Theorizing the sexualization of culture." *Sexualities* 9.1 (2006): 77-94.
- Barker, Meg. "Consent is a grey area? A comparison of understandings of consent in Fifty Shades of Grey and on the BDSM blogosphere." *Sexualities* 16.8 (2013): 896-914.
- Bataille, George. *The Bataille reader*. Ed. Fred Botting and Scott Wilson. Oxford: Blackwell, 1997.
- . 1949. *The Accursed Share. An Essay on General Economy. Volume I. Consumption*. Web. 14. Feb. 2019.  
<[http://www.filosofiadeld debito.it/wordpress/wp-content/uploads/2017/05/1988\\_Bataille-The-Accursed-Share\\_Essay-on-General-Economy.pdf](http://www.filosofiadeld debito.it/wordpress/wp-content/uploads/2017/05/1988_Bataille-The-Accursed-Share_Essay-on-General-Economy.pdf)>.
- . 1949. *The Accursed Share. Volumes II and III*. Trans. Robert Hurley. New York: Zone Books, 1991.
- . 1957. *Erotism. Death and Sensuality*. Trans. Mary Dalwood. San Francisco: City Light Books, 2001. Web. 06. Apr. 2019.  
<[https://monoskop.org/images/a/a8/Bataille\\_Georges\\_Erotism\\_Death\\_and\\_Sensuality.pdf](https://monoskop.org/images/a/a8/Bataille_Georges_Erotism_Death_and_Sensuality.pdf)>.
- . 1961. *Tears of Eros*. Trans. Peter Connor. San Francisco: City Light Publishers, 2001.
- . *Visions of Excess: Selected Writings 1927 - 1939*. Ed. Stoekl Allan. Trans. Allan Stoekl, Carl R. Lovitt, Donald M. Leslie Jr. Minneapolis: University of Minnesota Press, 1985. Web. 06. Apr. 2019.  
<<http://www.totuusradio.fi/wordpress/wpcontent/uploads/2010/09/bataille-visions-of-excess.pdf>>.
- „Bathos“. Oxford English Dictionary, *Oxford English Dictionary*. Web. 06. Apr. 2019.  
<<http://www.oed.com.uaccess.univie.ac.at/view/Entry/16163?redirectedFrom=bathos#eid>>.
- . Merriam-Webster, *Merriam-Webster*. Web. 06. Apr. 2019.  
<<https://www.merriam-webster.com/dictionary/bathos>>.
- Bonomi, Ami et al. "“Double Crap!” Abuse and Harmed Identity in Fifty Shades of Grey." *Journal of Women's Health* 22.9 (2013): 733-744.
- Booth, Naomi. "The Filicity of Falling: Fifty Shades of Grey and the Feminine Art of Sinking." *Women: A Cultural Review* 26.1-2, 2015: 22-39.
- Botting, Fred, Scott Wilson. "Introduction. From Experience to Economy." *The Bataille reader*. Ed. Fred Botting and Scott Wilson. Oxford: Blackwell, 1997: 1-34.
- Click, Melissa. "Fifty Shades of Postfeminism: Contextualizing Readers' Reflection on the Erotic Romance Series." *Cupcakes, Pinterest, and Ladyporn: Feminized Popular Culture in the Early Twenty-First Century*. Urbana: University of Illinois Press, 2015: 15-31.
- "Dominant." Kinkly, *kinkly*. Web. 06. Apr. 2019.  
<<https://www.kinkly.com/definition/19/dominant-dom>>.
- Ferriss, Suzanne. "Working Girls: The Precariat of Chick Lit." *Cupcakes, Pinterest, and Ladyporn: Feminized Popular Culture in the Early Twenty-First Century*. Urbana: University of Illinois Press, 2015: 177-195.

- Fifty Shades of Grey*. Dir. Sam Taylor-Johnson. Perf. Dakota Johnson, Jamie Dornan. Universal Pictures and Focus Features, 2015. Blu-ray Disc.
- Fifty Shades Darker*. Dir. James Foley. Perf. Dakota Johnson, Jamie Dornan. Pictures, 2017. Blu-ray Disc.
- Fifty Shades Freed*. Dir. James Foley. Perf. Dakota Johnson, Jamie Dornan. Universal Pictures, 2018. Blu-ray Disc.
- Foucault, Michel. *Discipline and Punish*. New York: Vintage Books, 1995.
- Gramsci, Antonio. "The Intellectuals." *Selections from the Prison Notebooks of Antonio Gramsci*. Ed. and translated by Hoare, Quentin and Geoffrey Nowell-Smith. London: Lawrence & Wishart 1971.
- Goulding, Ellie. "Love Me Like You Do." *Fifty Shades of Grey: Original Motion Picture Soundtrack*, Public Records, 2015.
- Havrilesky, Heather. "Fifty Shades of Late Capitalism." *The Baffler* 22 (2013). Web. 06 Apr. 2019.  
<<http://thebaffler.com/salvos/fifty-shades-of-late-capitalism>>.
- Henderson, Angela C., Sandra M. Harmon, Jeffrey Houser. "A New State of Surveillance? Applying Michel Foucault to Modern Motherhood." *Surveillance & Society* 7.3/4 (2010): 231-247
- Hirsch, E. D, Joseph F. Kett, James Trefil. *The New Dictionary of Cultural Literacy: What Every American Needs to Know*. Boston, MA: Houghton Mifflin, 2002. Web. 06. Apr. 2019.  
<[http://go.galegroup.com/uaccess.univie.ac.at/ps/i.do?p=AONE&u=43wi&id=GALE%7C2DJF&v=2.1&it=aboutJournal](http://go.galegroup.com/uaccess/univie.ac.at/ps/i.do?p=AONE&u=43wi&id=GALE%7C2DJF&v=2.1&it=aboutJournal)>
- Illouz, Eva. *Hard-core romance: Fifty Shades of Grey, Best-Sellers, and Society*. Chicago: The University of Chicago Press, 2014.
- James, E. L. *Fifty Shades of Grey*. London: Arrow, 2012.
- . *Fifty Shades Darker*. London: Arrow, 2012.
- Kurtz, Donald. "Culture, poverty, politics: Cultural sociologists, Oscar Lewis, Antonio Gramsci." *Critique of Anthropology* 34.3 (2014): 327-345.
- Landa, Ishay. "Bataille: The Master, the Slave, and Consumption." *Critical Sociology* 41.7-8 (2014): 1087-1102.
- Landy, Marcia. "Gramsci, passive revolution, and media." *Boundary 2: An International Journal of Literature and Culture* 35.3 (2008): 99-131.
- Larabee, Ann. "Editorial: 50 Shades of Grey and the Moral Reading." *Journal of Popular Culture* 48.2 (2015): 223-224.
- Lash, Scott. "Power after Hegemony: Cultural Studies in Mutation?" *Theory, Culture & Society* 24.3 (2007): 55-78.
- Lennox, Annie. "I Put a Spell on You." *Fifty Shades of Grey: Original Motion Picture Soundtrack*, Public Records, 2015.
- Lears, Jackson T. J. "The Concept of Cultural Hegemony: Problems and Possibilities." *The American Historical Review* 90.3 (1985): 567-93.
- Mendelson, Scott. "Box Office: Hugh Jackman's 'Greatest Showman' is still leggier than 'Titanic'". *Forbes*, 2018. Web. 06. Apr. 2019.  
<<https://www.forbes.com/sites/scottmendelson/2018/02/25/box-office-hugh-jackmansgreatestshowmanisstillleggiერთitanic/#5c99e34c2c13>>
- Mulvey, Laura. "Visual Pleasure and Narrative Cinema." *Issues in Feminist Film Criticism*. Ed. Patricia Adams. Bloomington: Indiana UP, 1990: 28-40.

- Morton, Adam David. *Unravelling Gramsci: hegemony and passive revolution in the global political economy*. London: Ann Arbor, 2007.
- . "Waiting for Gramsci: State formation, passive revolution and the International." *Millenium: Journal of International Studies* 35.3 (2007): 597-621.
- Musser, Amber J. "BDSM and the boundaries of criticism: Feminism and neoliberalism in *Fifty Shades of Grey* and the *Story of O*." *Feminist Theory* 16.2 (2015): 121 – 136.
- Niedzviecki, Hal. *The Peep Diaries: How We're Learning to Love Watching Ourselves and Our Neighbors*. San Francisco: City Light Publishers, 2009.
- Noys, Benjamin. *George Bataille: a critical introduction*. London: Pluto, 2000.
- Ocean, Justin. "Every Expensive Thing in Fifty Shades of Grey, Explained. Wealth is a singularly hot fetish." Bloomberg, 2015. Web. 06. Apr. 2019.  
<<https://www.bloomberg.com/news/articles/2015-02-11/every-expensive-thing-in-fifty-shades-of-grey-explained>>.
- Ora, Rita, Liam Payne. *"For You." Fifty Shades Freed: Original Motion Picture Soundtrack*, Public Records, 2018.
- Parramore, Lynn. *Fifty shades of capitalism. Pain and bondage in the American workplace*. Salon (2012). Web. 06. Apr. 2019.  
<[http://www.salon.com/2012/07/14/fifty\\_shades\\_of\\_capitalism/](http://www.salon.com/2012/07/14/fifty_shades_of_capitalism/)>.
- Pefanis, Julian. *Heterology and the Postmodern: Bataille, Baudrillard, and Lyotard*. Durham: Duke University Press, 1991.
- Petersen, Anne Helen. „The Sly Capitalist Seduction of ‘Fifty Shades of Grey’." *Buzzfeed News*, 2015. Web. 06. Apr. 2019.  
<<https://www.buzzfeednews.com/article/annehelenpetersen/submit-to-capitalism#.au0WNqDyxd>>.
- Panoff, Michel. "Marcel Mauss's 'The Gift' Revisited." *Man, New Series* 5.1 (1970): 60-70.
- Roberts-Hughes, Rebecca. "Transgression and conservation: rereading Georges Bataille". *Journal for Cultural Research* 21.2 (2017): 157-168.
- "Sadist." Kinkly, *kinkly*. Web. 06. Apr. 2019.  
<<https://www.kinkly.com/definition/395/sadist>>.
- Sassaroli, Sandra, Giovanni Maria Ruggiero. "The Need Of And The Compulsion To Control And The Tendency To Worry In Eating Disorders." *Cognitive Therapy of Eating Disorders on Control and Worry*. Ed. Giovanni Maria Ruggero and Sandra Sassaroli. New York: Nova Science Publishers, 2010. 15-34.
- Schwan, Anne, Stephen Shapiro. *How to Read Foucault's Discipline and Punish*. London: Pluto, 2011.
- Siegel, James. "False Beggars: Marcel Mauss, „The Gift“, and its Commentators." *Diacritics* 41.2 (2013): 60-79.
- Srdarov, Suzanne, and Chantal Bourgault du Coudray. "Still reading the romance: gothic sexuality and the remembrance of feminism through *Twilight* and *Fifty Shades of Grey*." *Continuum: Journal of media and cultural studies* 30.3 (2016): 347-354.
- Sturges, Robert S. "Visual Pleasure and La Vita nuova." *The Senses and Society* 5.1 (2010): 93-105.
- Swift, Taylor, Zayn Malik. "I Don't Wanna Live Forever." *Fifty Shades Darker: Original Motion Picture Soundtrack*, Public Records, 2017.

- Thomas, Peter. "Modernity as "passive revolution": Gramsci and the Fundamental Concepts of Historical Materialism." *Journal of the Canadian Historical Association* 17.2 (2006): 61-78.
- "Topping from the bottom." Kinkly, *kinkly*. Web. 06. Apr. 2019. <<https://www.kinkly.com/definition/836/topping-from-the-bottom>>.
- Toulouse. "There Ain't No Running from Me." *Fifty Shades Freed: Original Motion Picture Soundtrack*, Public Records, 2018.
- Tripodi, Francesca. "Fifty shades of consent?" *Feminist Media Studies* 17.1 (2017): 93-107.
- Tsaros, Angelika. 2013. "Consensual non-consent: Comparing E. L. James's *Fifty Shades of Grey* and Pauline Réage's *Story of O*." *Sexualities* 16.8 (2013): 864 – 879.
- Tziallas, Evangelos. "Torture porn and surveillance culture." *Jump Cut. A Review of Contemporary Media* 52 (2010). Web. 06. Apr. 2019. <<https://www.ejumpcut.org/archive/jc52.2010/evangelosTorturePorn/text.html>>.
- Vanderwees, Chris. "Complicating Eroticism and the Male Gaze: Feminism and George Bataille's *Story of the Eye*." *Studies in 20<sup>th</sup> & 21<sup>st</sup> Century Literature* 38.1 (2014). Web. 06. Apr. 2019. <<https://doi.org/10.4148/2334-4415.1001>>.



## Appendix

Sequence transcript I: *Fifty Shades of Grey*

Sequence transcript II: *Fifty Shades Darker*

Sequence transcript III: *Fifty Shades Freed*

## Sequence transcript I: *Fifty Shades of Grey*

<u>Sequence number</u>	<u>Time</u>	<u>Description</u>	<u>Dialog</u>	<u>Camera, music, lightning, mise-en-scène</u>	<u>Notes</u>
[1]	0,00,00-0,00,41	Disclaimer Universal Pictures and Focus			
[2]	0,00,42-0,02,38	Christian: closet, he is getting dressed (sneakers, hoodie), jogging along Seattle harbor, getting dressed again (suit-all the same white shirts and blazers) Ana: walking down hallway at uni, it's raining Christian: gets into his car, doors are opened for him Ana: walking to her car (old) Christian: front of his office building "Grey House", from behind at a meeting Ana: close up of her eyes from the side, full face from front – looking at herself in the mirror, from behind while pulling her hair together (foreshadowing of how Christian will do it later), from front biting her lip (unsure, questioning)	Kate: Ana, take my car → her car is not good enough	"I put a spell on you"  aerial shots, skyscrapers, dark natural lightning, cloudy, grey, rain  Christian's only from afar or behind, only parts of his face → CU of his hands, expensive watches, cuff links, ties  CU of Ana's eyes from the side, CU of her face from the front  Positioning of C and A through the shots, cuts between A and C → he gets things done for him, she does things herself	Christian = sleek, modern, new, confident → branded Ana = old, unsure, self-conscious → not branded  Ana looking at herself in a mirror → foreshadowing of lip biting, pulling hair together in pony tail → framing of Ana as not polished
	0,02,39-0,03,00	Kate is sick, eating soup - Ana fully dressed	Kate: You wearing that? → her clothes are not good enough		
	0,03,01-0,03,46	Ana drives to interview Christian	A: Wow.	CU of Ana's face looking out of the car camera her POV – cut to the name of the building "Grey House" – CU of A's face looking up at Grey Tower → threatening, oversized	Ana is impressed, wide eyes, looks up at Grey Tower
	0,03,47-0,04,17	Ana gets out of elevator - is greeted by female employees - Ana is brought to his office - opens the door and stumbles	employee: Mr. Grey will see you now. A: Oh ... yeah ... umm ... I ... she's ... okay ... okay"	Ground level shot as A falls	all female employees, hair tied together, black or grey clothes
[3]	0,04,18-0,09,44	Ana interviews Christian	C: business is about people and I've always been good at people – what motivates them, what incentivizes them, what inspires them A: maybe you're just lucky	no music  Christian from the back, standing at window, looking at skyline  CUs of their faces	Ana seems lost in the room, she looks around, fumbles with the equipment, she bites the pencil

			<p>C: I've always found that the harder I work, the more luck I seem to have. The key to my success has been identifying talented individuals and harnessing their efforts.</p> <p>A: so you're a control freak?</p> <p>C: Oh, I exercise control on all things, Miss Steele. [...]</p> <p>A: Your company is involved primarily in the telecommunications sector, yet you also invest in numerous agricultural projects, including several in Africa. Is that something you feel passionate about? Feeding the world's poor.</p> <p>C: It's smart business. you don't agree?</p> <p>A: I don't know enough about it [...]</p> <p>There's really not much to know about me [...] I don't think I'd fit in here. Look at me.</p>	<p>office: pan shot - glass windows – big, open space – barely any furniture → not much to hide, everything visible at first glance</p> <p>C stands at desk, leaning against it – A is sitting, below him – camera perspective goes either up or down depending on character, low or high angle shots</p> <p>CU of branded pencils "GREY"</p> <p>soft music at the end</p>	<p>different perspective – C from a bit below so viewer looks up, A from a bit above so viewer looks down</p> <p>invitation to look at her</p>
	0,09,45-0,10,02	Ana leaves the office – Christian waits with her at the elevator	"Anastasia"	loose CU (face, shoulders)	often repeated scene
	0,10,03-0,10,25	Ana leaves building and drives home	A: (panting for air): Holy cow	it is raining	
	0,10,26,0,12,45	Ana comes home - Kate is working (on the interview because Christian answered the questions and sent them to Kate) – they talk about Christian, what he was like -Kate googles him, finds pictures – Ana prepares herself a sandwich, but then Kate eats it- Ana looks at the pictures on the laptop, bites her lip	<p>A: Um, he was really polite, and he was courteous, and very formal, and clean ...I mean, he was very smart. And intense. It was kind of intimidating. I can understand the fascination [...]</p> <p>Kate: He's ridiculously hot.</p>		C is never photographed with a woman, so one of the questions was if he was gay – he's a 27 year old billionaire
[4]	0,12,46-0,13,39	Ana in class at uni, playing with her pencil, starts biting the pencil – Ana at the parking lot with Jose, he tells her about an exhibition, they hug, he opens the door for her	A: You're my hero.	CU of Ana biting the pencil → visible branding	
	0,13,40-0,17,35	at the hardware store where Ana works – speaking to her mother on the phone – cuts between Ana and her mother – Christian appears– he buys cable ties, masking tape, rope – he offers to have a photoshoot for the article – he leaves the store, he hands Taylor the bag – Ana watches him from the window, behind the counter	<p>A (gasps)</p> <p>C: I thought it was you [...] What a pleasant surprise Miss Steele.</p> <p>A: What the ...</p>	shot of A watching C leave – framed behind the shop window, behind bars (Gitter) → like she is in a prison, face behind bars, looking longingly	<p>C says he was in the area "for business" and to pick up a few things → he offers his business card</p> <p>A repeats that she is "just Ana" 3 times</p> <p>C looks suspiciously at her co-worker</p>
	0,17,36-0,18,02	at the photoshoot	Kate: You do realize that he hasn't stopped looking at you?		C asks about her relationships with José and her co-worker – A chuckles - José is "more like family"

	0,18,26-0,20,30	at the coffee shop – he tells her that she seems nervous, she says he’s intimidating, he says that she should be (intimidated) he asks about her family, suddenly he breaks off the conversation “I’m sorry, I can’t ...” and he walks her out Ana is confused and asks if he has a girlfriend, he says he doesn’t “do the girlfriend thing” a bicycle almost runs over Ana – she almost falls - he pulls her back, holds her arms, they look into each other’s eyes, he touches her face “I’m not the man for you. You should stay clear of me. I have to let you go” she walks away, he stares after her	“eat”, he tells her as he hands her the muffin - she responds that she’s being “high-handed”  C: I’m used to getting my way A: That must get very boring	CU of their faces, changing perspectives	A bites her lip
	0,20,31-0,20,45	at uni - Ana and Kate take their final exams - Kate says they are going to party that night			A seems distracted
	0,20,46-0,21,48	Ana and Kate are getting ready, Kate puts make-up on Ana, but Ana looks at herself in the mirror and uses a tissue to take it off - the bell rings, Kate answers, there’s a package for Ana - the cab arrives, Ana takes another sip of alcohol and they leave		shot of A from behind – looking at herself in the mirror, not used to so much make-up → seeing A through the mirror, her reflection	A uncomfortable with make-up  first editions of Tess – not spectacular, mail man, brown paper
	0,21,48-0,26,04	at the club - Ana goes to the bathroom, as she waits in line, she calls Christian on his mobile - he picks up, Ana is drunk, she tells him that she’s going to send the books back, he asks where she is and if she’d been drinking - he tells her to go home, he wants to know which bar she’s at, they hang up - he calls her back to tell her to stay where she is because he’s coming to get her - Ana walks outside the club, José follows her with a jacket, he wants to hug her but she pulls away, he tells her that he likes her, he wants to kiss her but she says no – Christian pushes Jose away, Ana throws up, he hands her a tissue and wants to get her home - inside Kate is dancing with Elliot, Christian walks up to them - Ana faints in his arms	A: Mr fancy pants → also, that he is bossy C: Anastasia, have you been drinking?		A has flip phone  C concerned about A drinking  José brings her a jacket, tries to warm her up – easily defeated, walks away – C already treating her like his own
[5]	0,26,05-0,31,20	Heathman hotel: Christian comes back from jogging, Ana is in bed - Christian enters the room – they talk - Christian takes off his shirt - he crawls onto the bed, takes a bit from the toast and walks off to take a shower - Ana asks why she’s here, he talks about his tastes, he touches her face, but then leaves, she bites her lip - he’s working at the	C: How do you feel? A: Better than I deserve. C: You shouldn’t get drunk like that. I’m all for testing limits, but you put yourself at risk last night → they talk while he prepares a piece of toast for her	shot of the hotel outside, surroundings, inside the room, focus on the name (mentioned 4 times)  CU of pills and orange juice, “eat me”, “drink me”	C put her into bed, undressed her  C instructed Taylor to buy new clothes for Ana  A bites her lip 0,29,44

		computer, she comes out of the bathroom, they talk about meeting later, he touches her lip - they walk to the elevator, and suddenly kisses her	<p>C: You need to eat.</p> <p>C: If you were mine, you wouldn't be able to sit down for a week.</p> <p>C: You're here because I'm incapable of leaving you alone → he sent her the book to apologize, they he says → I don't do romance. My tastes are very singular. You wouldn't understand</p> <p>A: Enlighten me then [...]</p> <p>C: I'd like to bite that lip</p> <p>A: I think I'd like that, too</p> <p>C: I'm not gonna touch you. Not until I have your written consent</p> <p>C: Fuck the paperwork,</p>	shot of C's upper body	Taylor, the driver- he picks up clothes for Ana, he picks her up after work
	0,31,21-0,32,39	at apartment - Kate and Elliot making out on the couch - Ana and Christian open the door - Elliot and Christian leave	<p>Elliot: Later, baby</p> <p>C: Later, baby (to mock brother)</p>		Ana mentions that her computer is broken Kate notices the new jacket
[6]	0,32,40-0,35,06	Ana at work, Taylor picks her up – elevator doors open up, A sees C and helicopter -helicopter ride - they fly to Seattle - they land on Escala building	<p>C: No escaping now (as he pulls her seatbelt tight)</p>	<p>“Love Me Like You Do”</p> <p>hip level shot of C</p> <p>aerial shots, chopper above highway → they're above everyone else, literally – minimum conversation, long shots of surroundings</p>	<p>helicopter with his name → brand</p> <p>he flies</p>
	0,35,07-0,37,30	his apartment - he fixes her a drink - she walks around - they sit down - he explains the non-disclosure agreement with her (his lawyer insists on it) - she signs it - he takes her to the play room	<p>A: are you going to make love to me now?</p> <p>C: two things. first, I don't make love. I fuck. hard.</p> <p>A (biting her lip): and the second?</p> <p>C: come → shows her the red room</p>	<p>mise-en-scene of apartment</p> <p>soft opera music, apartment like his office – open, visible, clean → like clinic</p> <p>horizontal pan shots as Ana looks around</p>	the apartment, piano
	0,37,31-0,39,40	play room - Ana walks around, touches things - conversation	<p>C: My play room.</p> <p>A: Oh my God A: Do women do this to you? Or do you ...</p> <p>C: No, I do this to women. With women. Women who want me to</p> <p>A: You're a sadist</p> <p>C: I'm a dominant</p> <p>A: What does that mean?</p>	<p>mise-en-scene play room</p> <p>horizontal pan shots of the room - close ups of toys – circular movement – arc shots? - zoom in on shackles, whips, handcuffs – camera imitating A's gaze</p>	<p>they hold hands walking to and from the room</p> <p>play room like a secret – they key, he makes a big fuss about it</p> <p>the toys, the room</p>

			<p>C: It means that I want you to willingly surrender yourself to me.  A: Why would I do that?  C: To please me.  A: To please you? How?  C: I have rules. If you follow them, I'll reward you. If you don't, I'll punish you [...]  A: What do I get out of it?  C: Me. (39:01-39:36)</p>	<p>deep bass music, heavy accents – lights off when they enter – C enters first, A waits for the lights to turn on, hands across her chest → protection? – camera slowly zooming in on her reaction</p> <p>softer music as they start talking – cuts between characters, single shot frames, loose CUs</p>	<p>A gets to know the play room – starts touching things, arms still crossed</p>
	0,39,41-0,42,24	outside the play room - they walk down the corridor holding hands - he shows Ana her new room - they go downstairs - they kiss – they go to his room	<p>C: Not full time. Just Friday through to Sunday. We can negotiate the particulars.  A: When you said negotiate, what did you mean?  C: I already have a contract prepared. It's very detailed. You would review it and we would negotiate what you are and are not willing to try.  A: How could I know what I'd be willing to try? → but she's a virgin  C: Where have you been?  A: Waiting  C: Men must throw themselves at you  A: Never one I wanted (biting her lip)</p> <p>A: What are you doing?  C: Rectifying the situation.  A: I'm a situation?</p>	<p>sitting on the floor, blurry background, they are sharp → shallow focus, cuts between CUs of their faces</p> <p>as they get up, view of the apartment, marble floors, not much decoration</p>	<p>this is the only relationship he'll have – either she accepts, or no relationship at all</p> <p>he wants her to move in Friday to Sundays, he'll sleep downstairs, she would</p> <p>A bites her lip 0,41,23 + 0,41,56</p> <p>why is it special that she's a virgin? does that make her more impressionable? → both are so super special – A because she waited, C because she chose him as her first one</p>
	0,42,25-0,45,19	bedroom - they have sex		last cut above the bed – A is barely visible, naked C, reflection of the bodies “Salted Wound”	A responds to everything he does → arching back, flexing feet, gasping, panting, moaning
	0,45,20-0,46,33	Ana still in bed - walks downstairs - Christian is playing piano - he carries her naked		piano music (C playing) – dark lightning, only from other buildings	Pretty Woman?
[7]	0,46,34-0,47,50	the next morning - they wake up in bed together - she makes him breakfast - dancing to music, he startles her - she's wearing one of his shirts			A making breakfast, pancakes – in one of his dress shirts
	0,47,51-0,54,07	bathroom - they undress - get in the bathtub - he cleans her cut to bedroom - he takes on of his ties - ties her hands together, but the arrival of his mother interrupts them -	<p>A: I don't want out. I just...I'm not exactly jumping at the opportunity to get whipped and tortures in your red room of pain.</p>	color scheme of A's room – white, grey – clean - clinic	mostly imperatives → stay still, don't move, say yes to being mine, stay here, hold out your wrists, good girl

		Ana gets a phone call - she takes a look around "her" room - Ana asks about the other women (15)	<p>C: That room is much more about pleasure. Promise you.</p> <p>A: would we still go out to dinner and movies?</p> <p>C: That's not really my thing. Try to keep an open mind. If you agree to be my submissive, I will be devoted to you. This is what I want. And I want it with you</p> <p>A: why do I have to sleep in here? We slept in the same bed last night. Like normal people.</p> <p>C: Try not to get hung up on the sleeping arrangements. If you agree to do this, you're gonna want your own room</p> <p>A: Why, because I'll be your sex slave?</p> <p>C: I don't wanna do this here. Let's talk downstairs.</p> <p>A: No. You know what? I think I'll hold on to my free will a little while longer, thank you.</p>		Ana meets his mother, she is invited to family dinner, his mother is excited because "she's never seen me with a woman before. It was a first"
	0,54,08-0,57,03	his garage - full of cars - he drives her home -but they make a stop in the woods to go for a walk	<p>she asks how he started doing this, one of his mother's friends when he was 16, but no one knows, she's shocked, Ana calls her Mrs. Robinson, they still talk to each other occasionally, they're friends</p> <p>C: Ana, I know how intimidating this is. I felt the same at first</p> <p>A: Well, what changed your mind?</p> <p>C: By giving up control, I felt free. From responsibility, from making decisions. I felt safe. You will, too, you'll see. I've never taken anyone in the helicopter. I've never had sex in my own bed. I've never slept next to anyone. Ever. Only you.</p>	<p>"Earned it"</p> <p>aerial shot of highway – as they park in the woods, ground level shot of approaching car (Audi)</p> <p>medium shots as they are walking, scenery, loose CUs, over the shoulder shots, CUs</p>	cars, all of the cars are his, she innocently asks which one is his
	0,57,04-0,57,46	in the car - outside her apartment - he gives her the contract to read through - he hopes she says yes	"Later, baby"		
	0,57,47-0,59,40	in her apartment - she opens the door -there's already someone installing a computer for her - Kate leaves - Ana receives a message from Christian - he wants her to use the computer for research - she bites her lip	<p>Kate: What happened to flowers and chocolate? [...] &gt;ou look different</p> <p>A: I feel different</p>		<p>the laptop, Apple, gift from Christian because her laptop is broken → someone just came to install it – no one questions that – C just assumes this is okay</p> <p>A bites her lip 0,59,25</p>

[8]	0,59,41-1,02,19	the contract – Ana reads the contract - Kate and Ana packing up their apartment - Christian jogging - Ana saying goodbye at her old job - Seattle skyline - Kate and Ana in the apartment - Christian in his car - Ana jogging - Christina in conference room - Ana in her new apartment receiving a surprise gift and reading in her bed - Christian in his apartment - Ana brushing her teeth - Ana researching the word “submissive” (she looks shocked at the pics) - Ana jogging - Christian outside his office – C sends her an email, asking if she’s done research – A replies “It was nice knowing you”	“The fundamental purpose of this contract is to allow the Submissive to explore her sensuality and her limits safely. The Dominant and the Submissive agree that all that occurs under the terms of this contract will be consensual, confidential, and subject to the agreed limits and safety procedures set out in this contract. The Submissive will agree to any sexual activity deemed fit and pleasurable by the Dominant, excepting those activities outlined in Hard Limits. The Submissive will not drink to excess, smoke, or take recreational drugs, or put her person into any unnecessary risk. The Submissive will not enter into sexual relations with anyone other than the dominant. The Submissive agreed to procure oral contraception from a physician of the Dominant’s choosing. The Submissive will eat regularly to maintain her health and well-being from a prescribed list of foods. Appendix Four. The Submissive will obey any instruction given by the Dominant. She will do so eagerly and without hesitation. The Submissive may not touch the Dominant without his expressed permission to do so. The Submissive shall always conduct herself in a respectful manner to the Dominant, and she’ll address him only as “Sir,” “Mr. Grey...” or such other title as the dominant may direct. The Dominant may flog, spank, whip, or corporally punish the Submissive as he sees fit, for purposes of discipline or for his personal enjoyment. The safeword “yellow” will be used to bring to the attention of the Dominant that the Submissive is close to her limit. When the safeword “red” is spoken, the Dominant’s action will cease completely and immediately. Does the Submissive consent to being restrained	extreme CUs of content of the contract – emphasizing certain words – Dominant, Submissive  C reading in the off  many cuts to different locations and characters → Seattle, Portland, C, A, Grey Tower, apartment → pace  accelerating music as scene draws to its end – combined with reading out loud of the contract → safewords, consent, blindfolded, gagged, pain → danger	Christian reading from the contract  focus on words dominant + submissive  José helps them pack
-----	-----------------	--	--	--	---



			with hands bound in front? Does the Submissive consent to being blindfolded? Does the Submissive consent to being gagged? How much pain is the Submissive willing to experience?		
	1,02,20-1,06,49	Christian surprises Ana in her new apartment - he seduces her - he ties her against the bedpost with a tie - he blindfolds her with her shirt + sports bra - teases her with an ice cube - Ana notices the marks on his chest - he doesn't want her to touch him - she hasn't decided about the contract - he leaves - she wants to negotiate	C: What are you doing to me?	"Haunted"  dark lightning	A is startled at the visit – he is inside her apartment already  A = bottom, arching back, panting – but a lot of foreplay  A bites her lip 1,04,30
	1,06,50-1,08,11	his office - they set a date to meet later in his office as an official business meeting		CU of Grey tower, brand name	she requests a "business meeting" because this is a contract
	1,08,12-1,13,46	they sit at the desk - they have some food (sushi) - she doesn't sign the contract, she has to review the changes - she wants to leave but he says her body says something else - he talks about fucking her on the table - she bites her lip	C: It's your meeting → empowers A [...] C: I would like to fuck you into the middle of next week	mise-en-scene: similarity to play room – lightning, color  red lightning - they sit at the desk facing each other, far away – much like business meeting  CU of the contract  music – light tones, almost comical → reference to pencils and the cable ties	A opposed to anal and fisting  A bites her lip 1,12,50  she tells him what to strike, asks him questions, she laughs at some of the → no fisting, no genital clamps, ... C emphasizes that it's for both their pleasure, he's very impressed with her commitment and offers to have a date-night with her once a week "just like a regular couple" "on a night of your choosing" "dinner, movie, ice skating, whatever you want" → she accepts, "you're very kind", also this is then part of the contract → he throws in a sweetener, added in "Appendix 5"
	1,13,47-1,14,26	outside the building, he brings her to her car			GREY sign in the background
[9]	1,14,27-1,16,27	Ana's graduation - Christian holds the speech - Ana overhears two female students talking about him - she tells them she heard he was gay, after she gets her diploma	female student 1: He's so hot. female student 2: Oh my God he is.  C: Anastasia, just try it my way, please A: Okay.		C is a "benefactor to the university"
	1,16,28-1,17,18	after graduation, Christian meets Ana's dad - a photographer takes a picture of Christian and Ana			
	1,17,19-1,17,37	in Christian's car - Taylor takes them to Ana's apartment			

	1,17,38-1,22,14	Ana's apartment - they celebrate her graduation and that she agreed to the contract - the doorbell rings, it's Christian's present (the car) - she rolls her eyes at him - he spans her - they kiss - he leaves, she watches him drive away in his car - she gets a call from her mother - they talk about Christian, she cries, her mother invites her to come down for a few days	C: Do you want more? → A doesn't answer, consent? - first time that he is spanking her, punishing her for rolling her eyes – playful, no anger, A seems aroused  C: Welcome to my world → he kisses her, then leaves – pleasure/pain?  talking to her mother - he makes her happy “most of the time”	relation between music and colors – A's reaction to play room and the car – CU of her face, arms across her chest – red lights from street signs, traffic lights – also inside apartment	when he said they were celebrating her graduation, “among other things”, she rolls her eyes at him – he warns her to do it again, he would spank her  he got her a car, color red – she doesn't get it at first, thinks it's for him, she's shocked, doesn't want to accept it at first, Tayler sold her old car, she rolls her eyes again  A's mother offers to pay for the flight with airmiles → we don't know about her financial situation
	1,22,15-1,22,52	Ana's apartment the next day - Kate is there			
[10]	1,22,53-1,24,11	Christian's apartment - photo, doctor, starts taking the pill - start making out - takes her to the play room holding hands		CU of holding hands CU of C holding the key to the play room	A mentions that she hasn't signed the contract yet → maybe distraction because she's afraid? exercise
	1,24,12-1,30,41	play room - he undresses her - she has to turn around, he instructs her how to be when he calls her into the play room - ropes, whips, hand cuffs - afterwards, he carries her to her room	C: Eyes down. Take off your shoes. arms above your head [...] did that hurt? A: No. C: Most of your fear is in your head.	“Crazy in Love”  heavy bass at first – new version of Beyoncé song, much darker, not light-hearted, slower than original  mise-en-scène like torture room – instruments/toys – the way he uses them, carefully choosing what to do, what will give the most pleasure  cuts between positions, movement of the bodies – sounds of C and A – sounds of the toys (hand cuffs, whips) → sex/torture	C doesn't want her to be ashamed – but she has to keep her eyes down she bites her lip again
	1,30,42-1,32,22	Ana's room - he kisses her on the mouth - he wakes up - he's gone, she goes downstairs - he waits for her - they dance		C often in single frames, in front of a window – looking over the skyline → waiting, like the watchman, looking at something	she dresses in what he picked out she does a super stupid dance
	1,32,23-1,33,44	the Greys' house - Ana meets the family - also Kate with Elliot			Christian didn't know that Ana was planning on visiting her mother, he's not really happy about that

	1,33,45-1,35,56	they pass a bridge on their way to the pool house - he picks her up - she wants to touch him - asks about the burns	C: You're mine. all mine, you understand? A: Christian, you are so confusing? [...] what do you want? C: I want you A: I'm trying Christian C: I know you are. A: Why can't we sleep in the same bed? why won't you let me touch you? why does it have to be like this? C: If you just signed the contract, you wouldn't have to think about ... A: Why do you care so much about the contract, Christian? Don't you like me the way I am? C: Of course I do. A: Then why are you trying to change me? C: I'm not. It's ... A: I need more. I want more. C: Hearts and flowers? That's not something I know. Ana, please. It's you that's changing me. A: Let me touch you. Let me	pool house, dark lightning, light music	C is angry about A going to Georgia  C gives A a "tour of the ground"  C had a "rough start in life"
	1,35,57-1,37,27	Ana's room - she's asleep he sits on her bed - he starts talking about his mother	C: Do you really have to go to Georgia? A: Yes.		his mother was an addict and a prostitute, died when he was 4, terrible things he remembers, he doesn't remember her, sometimes he may see her in his dreams → spectre, Derrida
[11]	1,37,28-1,38,13	airplane - Ana gets upgraded to 1 <sup>st</sup> class seats	flight attendant: You must have been upgraded → passive voice, like for C, things just happen C (text): First is nicer.		1 <sup>st</sup> class tickets, she keeps on insisting that her old life was ok for her and that she doesn't need all the fancy stuff, but then she smiles and actually really loves it
	1,38,14-1,40,33	Georgia - at her mother's house - later she's alone in bed - she writes him that she misses him - he does too - he has dinner with Elaina - he calls Ana - she doesn't pick up			
	1,40,34-1,42,23	at the country club with her mother - having drinks - Christian calls - he's there, he's behind them - sits down with them - her mother leaves	C (text): ANOTHER cosmo? C: Hendrick's, if you have it. Otherwise, Bombay Sapphire. Cucumber with the Hendrick's, lime with the Sapphire A: She's a child abuser!		C drinks gin and tonic A is not hungry – still uses her flip phone – not happy about surprise visit – she teases him about breaking the alcohol rule
	1,42,24-1,44,24	care ride - he has a surprise for her - he's taking her in the white flying thingy	C: You took a piece of me [...] Is this more? → see pool	"One Last Night" similar to other scenes"	the white flying thingy, first time he calls her "my girlfriend"

			A: Oh my God. So much more.		
	1,44,25-1,45,18	at the mini airport - he gets a call he has to get back to Seattle	A: And you said you didn't do romance. C: I don't. A: Why are you fighting this? What are you afraid of? [...] C: Tell Stephan to have to plane ready. I'll be on the tarmac in 30 minutes		C doesn't tell A what's going on
	1,45,19-1,45,40	Ana says goodbye to her mother			
	1,45,41-1,46,19	airplane - 1 <sup>st</sup> class tickets (she has a glass of champagne) - she lands in Seattle - Taylor is here to pick her up - she's taken to Christian's apartment			
[12]	1,46,20-1,47,25	Christian's apartment: he's on the phone, some business problem, he wants her to get ready for the play room	A: Is everything ok? C: Nothing that concerns you.		he's pissed off bc of work, he's kinda taking it out on her in the play room
	1,47,26-1,49,29	play room - ropes, blindfold, cat of 9 tails		A strapped to bed – like a sacrifice, C is already angry – C on top of her  church music → Bataille, divine – ritualized actions, cleansing	she's super into everything that he does
[13]	1,49,30-1,53, 18	Christian's apartment - Christian at the piano - Ana comes downstairs - they talk at the piano - they fight	A: I just wanna talk. Why won't you let me in? We should be talking. C: Like normal people? [...] A: Is this because of the contract, because I still haven't signed it? C: Fuck the contract. I think it's a little redundant, don't you? A: So, then, the rules are redundant, too? C: No. The rules stand. A: What if I break them? C: Then there'll be consequences. A: Punishment. C: Yes. A: Why do you want to punish me? [...] Why do you wanna hurt me? C: I would never to anything to you that you couldn't handle. A: But why do you even wanna do anything to me at all, Christian? C: If I told you, you would never look at me the same way again.		she tries to get to know him, but he doesn't really care for it  A still doesn't know what happened, why C is so angry – what changes? – because he seems mad at work, not playful anymore → transgression – still, we will never know  C in search of the continuous, taboo – something that compels him, that he needs to do  A has her arms crossed, then shrugs shoulders – not protecting anymore

			<p>A: So, there is a reason. Tell me. Do you wanna punish me right now?</p> <p>C: Yes. I wanna punish you right now.</p> <p>A: What if I told you that I feel the same way about being punished as you do about me touching you? Would you still wanna punish me then?</p> <p>C: No. But that doesn't mean I wouldn't need to.</p> <p>A: Why? [...]</p> <p>C: Because it's the way I am. Because I am fifty shades of fucked up.</p> <p>A: Show me then. I need you to show me what you wanna do to me. Punish me. Show me how bad it can be. I want you to show me the worst. It's the only way I can understand.</p>		
	1,53,19-1,56,17	play room - he takes a belt (?) - he undresses her - bends her over a table - he whips her 6 times, she doesn't want him to touch her - she leaves the room	<p>C: Are you sure about this?</p> <p>A: Yes.</p>	<p>accelerating music</p> <p>A on the table, low angle shot – A face on the side – C behind her, appears bigger, and stronger</p> <p>A is naked for the punishment – flexing her feet, like sex – C finds it relieving – C active, A passive – like sex, he's out of breath</p> <p>as A walks out, high angle shot, C appears small – alone in the room, framed behind bars – play room seems like a prison – loose CU</p>	<p>he's going to hit her 6 times and he wants her to count with him, she starts crying, she's appalled, doesn't want him to touch her or come near her, she holds her hands in front of her breasts</p> <p>similarity to previous scene – both C and A are trapped – C as Dom/sadist, A as working class</p>
	1,56,18-1,58,32	Ana's room - she's in bed crying - he enters, they talk - she's fallen in love with him - she tells him to leave	<p>C: Please don't hate me.</p> <p>A: You'll never do that to me again. I'm not what you want.</p> <p>C: No. You're everything that I want.</p> <p>A: I've fallen in love with you.</p> <p>C: No. No, Ana, you can't love me.</p> <p>A: I need you to leave.</p>	dark lightning, rain outside, thunderstorm, no music	C really never punishes her like that again – only real transgression?
	1,58,33-1,59,59	living room - Christian sitting on the couch - Ana wants to leave - she's dressed - she gets on the elevator - he wants to stop her	<p>A: Stop. No!</p> <p>C: Ana ...</p> <p>A: Christian.</p>	same loose CU from the beginning after interview	A leaves all her gifts → like leaving a workplace - she wants her old car back (it's already sold but he'll send her a check), Taylor will bring her home

[14]	2,00,00- 2,01,38	in his car as Taylor drives her home- Christian jogging Ana in bed crying - Christian in her old room, Christian in a meeting		"Say You Love Me"  flashbacks, cuts between past and present	
[15]	2,02,39- 2,08,27	end credits			

## Sequence transcript II: *Fifty Shades Darker*

<u>Sequence number</u>	<u>Time</u>	<u>Description</u>	<u>Dialog</u>	<u>Camera, music, mise-en-scène</u>	<u>Notes</u>
[1]	0,00,00-0,00,22	Intro			
[2]	0,00,23-0,00,59	people fighting, little boy running and hiding, cut to Christian sleeping (having nightmare), someone coming for the little boy, Christian sleeping + saying “no”	man: You little shit	ground level shot, high level shot → degrading	child-C
	0,01,00-0,01,43	harsh close-up of a white rose, zooming out, skyline of Seattle		extreme CU of rose – veins, petals,	white rose
	0,01,44-0,04,11	knock on door, someone delivering white roses with a card, Ana opens the door, she thinks about throwing the roses in the trash, Ana goes to work, someone is watching her - Ana meets Jack (her new boss, he brought her coffee) - she comes home from work, she watches a video of Kate and Elliot on vacation, Ana writing in her journal in the park, Ana riding home from work on the bus, behind her is the woman from before	card: Good luck in your new job (business card)	“The Scientist”  Leila – first frame from behind, from the side, woman has long brown hair – then clearly visible on the bus, front shot Jack – first frame from behind	
	0,04,12-0,04,44	Ana’s apartment: on the phone with her mother			
	0,04,46-0,05,47	at work - Ana talks to Jack - he stares after her as she walks out	Jack: You look nice.		Jack finds A attractive – staring – every man potentially wants her - jealousy
[3]	0,05,48-0,09,16	José’s exhibition - Ana sees the pictures of her, she’s his “best stuff” (but he didn’t ask because he knew she’d be too shy) - someone bought all 6 of her pictures - Christian suddenly appears, he wants to talk, she agrees – A says goodbye to Jose	José: You’re my best stuff.	camera catches A’s reaction to the photographs – camera looks at her as she is looking at herself – CU of A’s face, her reaction	C bought all 6 of the pictures - he looks distraught, no suit, shirt and cardigan, unshaved  A’s voice is shaky
	0,09,17-0,09,56	Christian and Ana walk down the street, he pulls her into an alley and kisses her, she says she can’t do this, he says he has a proposition			
	0,09,57-0,13,13	at dinner: Christian orders for her, but Ana orders something else (a quinoa salad, what a good girl), he wants her back + “renegotiate terms”, he promises that what happened last time will not happen again, but it’s still inside him, he still doesn’t open up, she wants to talk, he wants to try, he talks about his mother	C: No rules. No punishments. A: No rules. No punishments and no more secrets. C: I can do that A: You want a ... What do you call it? A vanilla relationship? C: I mean, we only do what you’re comfortable with. A: But you need all those things. C: I need you more.	camera doesn’t show the waiter’s face	the wine that is only sold by the bottle Barossa Valley Shiraz  C is annoyed at the waiter  he already did tell her about his mother, but she was asleep then

					A: You are getting off on the pain. C: I'm working on it.
	0,13,14-0,14,15	Christian and Ana getting out of the car - Taylor opens the door for her - C brings A to the door, she kisses him – C gives her a package	C: No strings attached.		package = all his gifts from FSG ➔ material that is part of life with him, she's assuming her previous position
	0,14,16-0,15,16	Ana opening a box with the laptop and mobile phone Christina gave her, there's already a message from him - cut to Ana closing the window blinds in her apartment – cut to the woman following her, standing on the other side of the street, looking at Ana's apartment	C (text): Dream of me. A (text): Maybe. Thank you for tonight. Later Baby.	camera moves from A's window to Leila – dark lightning, looks menacing ➔ Leila is a threat – but then low angle shot, wide eyes looking up ➔ also small, fragile	
[4]	0,15,17-0,16,17	at Ana's work: Jack invites Ana to come along for after-work drinks, he praises her			
	0,16,18-0,16,40	Ana is leaving work, the unknown woman talks to her, Jack arrives and leads her away from the woman, says he's going to pay for the drinks (it does look kinda early for after-work drinks, strange)	woman: Anastasia. A: I'm sorry. Have we met before? woman: It's ok. I'm nobody.		
	0,16,41-0,17,32	at the bar: Ana is wondering where the others are, Christian enters the bar and sees the two talking, he introduces himself as "the boyfriend", Ana and Christian leave the bar	C: I'm the boyfriend.		
	0,17,33-0,17,51	Ana and Christian walking in the streets	A: I can't believe you just talked to him like that. C: He wants what's mine. A: What's yours? That's a little presumptuous. He's my boss, Christian. You gotta calm down. C: Calm isn't really my forte. A: I know something that could help.		
	0,17,52-0,18,17	at the supermarket:	A: When's the last time you went shopping? C: Houston. A week ago. A: What'd you buy? C: An airline.		like a mocking of "normal" relationships, in which people have to go grocery shopping and cook C just bought an airline  she throws him the vanilla ice cream, suggesting it's going to be his "new favorite flavor"
	0,18,18-0,21,11	Ana's apartment: they are cooking together, he's cutting vegetables, they talk about work, he suddenly asks about SIP because he wants to buy it, she doesn't want him to	C: What do you want? [...] A: I want you.		he wants to buy a publishing house



		because she doesn't want him to interfere with her career, she's slightly mad, they start kissing			<p>he says that if she wants more communication, she also has to tell him what she wants - he's making amends, promising to give her what she wants</p> <p>A doesn't want C to interfere with her career – he wanted to move into publishing anyway ➔ coincident? not in the books!</p>
[5]	0,21,12-0,23,19	bedroom - sex	<p>A: Kiss me. [...] C: What do you want? A: All of you.</p>		<p>"Code Blue"</p> <p>A uses imperative structure</p>
	0,23,20-0,24,20	bedroom - Christian and Ana in bed together, talking	<p>C: Why do you think you waited? For sex? A: Mmm. Mmm. I was reading Austen and Bronte and nobody ever measured up to that. I guess I was waiting for something exceptional. And then I met you.</p>		A uses "kinky fuckery"
	0,24,21-0,24,42	bedroom at night - Ana and Christian sleeping, the woman is watching them, Ana wakes up, seems that she saw the woman but then she's gone		no clear features of Leila	don't know if the woman really was in the apartment
	0,24,43-0,26,03	bedroom - Christian wakes up, Ana is watching him - she wants to give him back the check for Wanda (24,000 \$), he doesn't want the check, she tears up the check, he calls his bank to transfer the money to her account, she wonders how he got her bank account info			<p>he makes "that kind of money every 15 minutes" (24,000 \$) he can immediately transfer that money to someone's bank account – A is wondering how C got her bank info</p>
[6]	0,26,04-0,27,02	at breakfast: shot from outside, as if someone is watching them – cut to inside the restaurant, Ana takes the bill, he invites her to his parents' charity ball, she's worried about not having a dress, but sure he knows a salon and he's going to take care of everything, Ana sees the woman again, she tells Christian about her and that she had a bandage around her wrist			<p>she's mocking him with paying the bill for breakfast</p> <p>Leila's bandage: as if she escaped from somewhere – pathologizing her character</p>
	0,27,03-0,27,21	walking on the streets - Christian is talking to someone on the phone - he doesn't want Ana to worry about it	C: Keep me informed.		he still doesn't share anything with her ➔ security, keeping her safe
	0,27,22-0,29,19	Elaina's salon: they enter the salon, Christian talks to Elena, Elena keeps looking at Ana, Ana leaves, Christian finds her outside, they have fight, why would he take her there, Christian and Elena are business partners and friends, Ana is suspicious about the woman, she wants	C: I'll explain when we're there. Come on. [...] You can either walk, or I'll carry you.		<p>she keeps insisting that Elena "seduced and abused" him</p> <p>it's implied that Christian takes all his Subs to this salon</p>

		explanations but he says “I’ll explain when we’re there. Come on.” + “You can either walk, or I’ll carry you.”			A challenges C
[7]	0,29,20-0,32,19	Christian’s apartment: Ana is looking at a file, the woman’s name is Leila, she was his sub 2 years ago, Leila had wanted a relationship but not Christian, after her husband died she went crazy, when Christian and Ana were in Georgia Leila tried to kill herself in front of his housekeeper, Leila was hospitalized, when Christian had come to see her she was gone, Christian had people trying to find Leila, Ana wants to see the file on her, they fight, he wants her to come to his bedroom	C: I had them drawn up on any prospective Submissive [...] I had no idea what this was gonna become. I didn’t know you’d be different. A: Different? Really? Is that why you brought me to Mrs. Robinson’s, where you brought all the other women? Because I’m so different? C: That was wrong. I admit. A: It’s all wrong. All of this is wrong. You put money into my account that ... I don’t want it. You bought the company I work for. This isn’t a relationship, Christian. It’s ownership. I’m trying to understand you. I am just wanting to get close to you. But it’s really difficult to do that when you keep doing bizarre things like this. And it’s really difficult to do that when you won’t let me touch you.		C has people trying to find other people  Leila tried to kill herself – FSG when C and A were in Georgia  C has files drawn up on all possible subs – Taylor  A demands to see the file on her – “Subject works in ...”
	0,32,20-0,33,38	Christian’s bedroom _ he unbuttons his shirt, he takes her hand, Ana holds a lipstick, they trace his burn marks, they kiss, an off-voice tells him that an appointment has arrived	C: Those are my boundaries. A: I can accept that.		what’s inside the lipstick roadmap is off limits for him, she says she can accept that
	0,33,39-0,33,45	bedroom: Christian and Ana in bed, he orders the appointment to go to Ana’s room			really strange cut
[8]	0,33,46-0,37,24	Ana’s room - she’s getting her hair done, chooses a dress, underwear, jewelry, Christian watches her in underwear, he proposes that she wears vaginal beads for the evening, she takes them in her mouth to make them wet, he inserts the beads into her vagina, he then tells her what earrings to wear	he does ask how they feel, and she says that they feel “weird, but good”, but then he doesn’t answer her when she asks what they do	“No Running from Me”  mirror: camera from behind, C and A are looking in the mirror, only see their reflections – A still scared of butt stuff, thinks that is where the beads go – C doesn’t tell her what they do	private hair dresser, private selection of dresses + underwear + shoes  Eyes Wide Shut?
[9]	0,37,25-0,42,13	the Greys’ charity ball - they arrive at his parents’, they have to wear masks, they talk to his mother, they talk to Mia (she tells them that Christian was thrown from 4 different school), Christian’s dad holds a speech (the charity is for children of drug abusers), the bidding starts, Ana bids the 24,000 \$, they leave the event so he can spank her	C: That money was for you. A: And now it’ll go to someone who needs it. C: I don’t know whether to worship at your feet or spank you. → she actually takes “option two”	“Can’t Take that Away from Me” (big band)	he has new bodyguards  everybody is looking at Ana, his mother says that she looks “spectacular” → they are desirable, like a gift for each other  the whole charity ball – fire artists, catering, servers, big band + singer  C has a “place in Aspen” – “I have a lot of places” – why

					does A not need the money (anymore)? – entitlement? taking it for granted? – she has an assistant job
	0,42,14-0,44,31	Christian's old room - they take off their masks, he ties her hands together, he spans her with his hands, she gets super excited, he hits her harder, he takes out the beads, he unties her hands	C: You want this? A: I want you to spank me. C: Hands.	"Bom Bidi Bom"	does A want the spanking or is it because she knows that C wants it? ➔ A accepts his wishes as her own
	0,44,32-0,44,44	back at the ball - people talking			
	0,44,46-0,45,55	Christian's old room - Ana looks around, picture of young Christian, his adoptive parents, a picture of his mother, he doesn't want to talk about his mother, Christian leaves, Ana takes a closer look at the picture of his birthmother			his mother looks super similar to his Subs
	0,45,56-0,46,13	Ana walks downstairs - she passes a man who is looking at family pictures of the Greys - he takes a picture of the picture,		shot from behind, man wears a mask	the man is probably Jack
	0,46,14-0,46,38	Ana and Christian dancing at the ball		"I've Got You Under My Skin" (big band)	
	0,46,39-0,48,13	bathroom - Elena talks to Ana	E: Christian has a date. I'm impressed [...] I wanted to meet you. A: I can't say the same. Excuse me. E: Hey, I'm not the enemy. A: I know what you did to Christian. E: All I did was lead him to the truth of who he really is. Without me, he'd be in jail or dead. And he would say the same [...] Do you think you're the first woman he'd hoped would save him? He needs a Submissive in life. Not just in the bedroom. A: No, he's changing that. It's not what he wants anymore. E: But it's what he needs. And you don't strike me as the type of woman who wants to be owned. If you really wanna make him happy, if you wanna be happy, you'll let him go. A: There's no way that someone like you could ever understand what we have. E: I've been there. Nothing lasts. Nothing. A: Whatever happens between me and Christian is none of your goddamn business. So you stay the fuck away from us.		what Elena is hinting at is the submission for freedom
	0,48,14-0,48,30	Ana wants to leave the ball, Christian sees Elena coming out of the bathroom			Taylor blurry in the background

	0,48,31-0,48,51	Christian wants to know what Elena said to Ana, she says nothing that she doesn't already know, Ana wants to go to her own apartment, Christian wants her to stay at his place			
[10]	0,48,51-0,49,57	in the garage - Christian tells Ana to stay in the car, Christian and the bodyguards are looking at something, Ana gets out of the car and sees that her car was vandalized, Christian tells Ana to get in the car but doesn't tell her where they are going	C: Stay here.		he's using 3 cars!!!
	0,49,58-0,50,22	Ana and Christian in the car - he is driving	C: I'm not taking any chances.		his place is "like a fortress" + "there's no way she could have gotten in there"
[11]	0,50,23-0,52,22	Christian's yacht - they take a shower together, he doesn't want anything to happen to her, she wants to wash off the lipstick, he still doesn't want her to touch him inside the lines, she asks about the burns and who did this to him	A: It meant the world to me. It means that you love me. C: I do.	shower/rain	the yacht  A washes off the lipstick lines – C doesn't want her to stray from the lines → metaphor of her breaking through the lines
	0,52,23-0,54,35	yacht - Ana wakes up - she talks with Christian on the deck - she asks again about his birthmother – flashbacks to his dead mom, at the hospital where Grace found him			C shared a little bit about his birthmother and Grace – he tries not to remember his birth mother → ritualized cleansing, transgression
	0,54,36-0,55,48	Christian teaches Ana how to steer the boat	C: You wanna take the helm? [...] A: Don't let go. C: I have to. A: Don't A: Oh, my God! Oh, my God! I'm steering it. I'm doing it. I'm the captain.	"I Don't Wanna Live Forever"  straight running shot across waves of the lake – up to the boat – aerial shot, often boat from above – large shots → lot of movement – large shot of lake and mountains – vastness - boat seems small but also exclusive, as if C owned the lake – boat and camera moving at the same time – sense of motion, speed	C gradually loosens his grip on her, so she can steer alone
[12]	0,55,49-0,57,07	Ana's job - Jack wants to go to the book expo with Ana, he wants her to book rooms for them	J: It's not like you need to work.		Jack seems angry → jealousy of working-class?, like an accusation – A fights back, explains herself
	0,57,08-0,57,57	Christian in meeting - he receives a message from Ana about the book expo in New York, he doesn't want her to go	C: The answer is NO (txt) A: I wasn't asking.		

[13]	0,57,58-1,01,55	Christian's apartment - Ana talks to the housekeeper - Ana looks around - goes upstairs - she's outside the play room - she enters - Christian watches her - she asks questions about the toys - he carries her out of the room - past the housekeeper	A: Does she come in here a lot? Does she ... does she ...  C: Let's learn to walk before we run. A: I kinda like running. C: Last time we did this, you saw another side of me. And you left. A: Last time was different.	soft music when A enters the play room  A doesn't turn on the light – only illumination from small light of the toys ➔ like a museum, very sterile  horizontal pan shots, left to right – like A would look at the room	A is startled by housekeeper, Gail is "so quiet" – normal to have staff be invisible, startling when you actually see them  before she enters, A looks around as if it was forbidden - arms crossed at her chest  how was last time different? – now A is prepared
	1,01,56-1,04,40	Ana's room - sex	C: You're mine. A: I'm yours.	"Pray"  A is on the bed, C is standing above her	
[14]	1,04,41-1,06,01	Christian's apartment - they eat, talk about New York, he doesn't want her to go	C: If you wanna go to New York, don't go with Hyde. Let me take you. I have a place there. A: Of course you do.		he doesn't get that it's about her work, he keeps insisting that he takes her there and she agrees
[15]	1,06,02-1,09,53	Ana's job - everybody's leaving, only Jack and her, she tells him that she can't come to New York, he closes the door to his office, he won't let her leave, he touches her face, he's harassing her, she kicks him in the balls and runs out, Christian is already waiting for her, he sends Taylor in to deal with Jack	Jack: If you want to fuck yourself to prominence ....	A sits in a chair – Jack is standing at desk, looking down at her ➔ highlighting differences?	similarity to FSG scene – C's office  A keeps fighting accusations of privilege, but then she just accepts it
	1,09,54-1,11,54	Christian talking on the phone, he had Jack fired, they talk about moving in together	A: Am I still gonna have a job now that he's not there? C: Well, if you don't, you can just ... A: Christian, you know I love working. You can't keep me locked up in your penthouse. C: What if I gave you a key? I mean, what if you had a key, and you kept some of your stuff here? Keep all of your stuff here and you slept, you know ... Not at your place. A: Are you asking me to move in with you? [...] C: I want you here all the time. As soon as possible. A: What happened to learning to walk before we run? C: That's just one of the many things that we could talk about over breakfast. ➔ she wants to think about it		"all the time" ➔ control of time and space
[16]	1,11,55-1,12,42	Ana's job - she's supposed to fill in Jack's position at the senior editors meeting			at first, A whispers – then louder and stronger, after encouragement

	1,12,43-1,14,12	editor's meeting - Ana makes a suggestion, of course they love it, they offer her Jack's job			A is now acting fiction editor
	1,14,13-1,15,00	Ana goes into Jack's office, she exchanges messages with Christian – cuts between these two, he suggests that they celebrate			
	1,15,01-1,17,01	at dinner - she asks if he had something to do with this, he says no, she agrees to moving in together, she suggests going home to celebrate, he wants her to take off her panties, she takes them off, gives them to him	A: Maybe we can take the celebration home?		A's voice still shy, shaky – eyes look down
	1,17,02-18,31	elevator - Christian starts fingering her		"Moondance"	C is so good that he tells her not to come after 5 seconds – in an elevator full of people → female sexual fantasy? C is creative, good, and spontaneous
[17]	1,18,32-1,19,00	Christian's apartment - while making out he receives a call and leaves			
	1,19,01-1,23,50	Ana wants to play a game of pool - they make a bet, she loses -active sexual position for C (A on the pool table, from behind)	A: You made me wait. So, now it's your turn. [...] Maybe we should make a bet. If I win, you take me to the red room. C: And if I win? A: Your choice [...] C: I hope you're not a sore loser. A: That depends on how hard you spank me. C: I want to be very rough with you. A: So be rough with me. [...] Red room here we come.	"No Running from Me"  color – red of the pool table  camera at low angle or eye level → A becomes a match for C	Ana's sexual agency – is she happy to go to the play room? – still calls it red room though  first time that A is actively playing with C – confidence in her looks, she is not looking down, confident stance  symbolism of the pool game
[18]	1,23,51-1,24,49	Ana's job - Hanna giving her updates	Hannah: Hey, it's great that you're doing this, but ... A: It's totally weird, I know. I know. Hanna: I mean, am I expected to call you Miss Steele? A: I expect you to call me Ana. And I don't expect you to fetch me coffee unless you're getting some for yourself. And the rest of it, we'll just make up as we go, okay?		A doesn't even let Hannah finish the sentence – cuts her off
[19]	1,24,50-1,28,54	Ana, Christian, and Taylor go to Ana's apartment, she's just going to grab some things, Leila is in the apartment, Ana tells her that Christian is downstairs and if she wants to see him, but Leila came to see Ana, Leila takes out a gun (Ana says "okay"), they talk, Leila fires a shot (doesn't aim at Ana though), she aims the gun at Ana, Christians enters the apartment with Taylor, he gestures at Leila to point the gun at him, he only looks at her, then grabs her arm	A: He told me what happened. I know you're in a lot of pain. I'm so sorry. Leila: He lets you call him by his name. A: He talks about you all the time. He cares about you (Leila fires a shot) Leila: Don't lie. Tell me what you have that I don't. Ana: Nothing. I'm nothing. He'll get tired of me.	Leila behind A – shallow focus – then A realizes that someone is there – shoulder shots	C and Leila – gestures, movements, efficiency, docile body  after all, Leila was there in the bedroom with them that night – she was watching them – gaze

		and takes the gun ("Kneel"), Leila kneels, he touches her head and caresses it, he tells Ana to go to his apartment	Leila: Master sleeps in your bed [...] I saw you. I watched you. I know you love him. I do, too. We all do [...] C: Ana ... Go to Escala. Wait for me there. For once, just do as you're told. Taylor, get her out of here.		
	1,28,55-1,30,39	Ana doesn't get in the car with Taylor, she walks through the city		"Helium" blue lightning, rain	in the coat, A looks like Leila – the hood is drawn over her eyes
	1,30,40-1,34,09	Christian talking on his phone - he's looking for Ana - she shows up at his apartment, they have an argument - he kneels down in front of her like a Sub - she kneels down as well - he admits to being a sadist	C: Where the fuck have you been? I told you to come straight here. I've had people out combing the streets, looking for you. A: I'm sorry I don't always do as I'm told. Maybe you just really need someone who obeys every command [...] But you scared me more. Seeing you like that with her. I'll never be able to give you that kind of submission and obedience [...] Don't crowd me. I need space [...] C: Don't leave me (he kneels down) [...] A: I don't even understand your need to dominate. C: I'm not a Dominant. I'm not. The right term is a sadist. I get off on punishing women. Women who look like you ... A: Like your mother. C: Yes. And I know how fucked up that is. When you left, I swore that I would stop it if that's what it took to get you back. But I'm done with it. You mean more to me than anything else → she wants to believe him but she can't, he takes her hand and brings it to his chest, to touch the burn marks C: This is me. All of me [...] I'm all yours.	A is going eye-level with C, she doesn't want to be the Dominant	he's got people looking for her, after 3 hours only  C and A need these fights because if she didn't challenge him, he'd have no power – just ownership → also important for hegemony  A touches C's chest with both hands – inside the "red lines"
	1,34,10-1,35,40	Ana is awake in bed - she gets up, goes out on the balcony - Christian has a nightmare - screaming "no" - she comforts him - he proposes	C: Marry me. A: What? C: I want you to marry me.	shot of the skyline	C wants to spend every second with A
	1,35,41-38,02	Ana wakes up the next morning - Christian is working out - she watches him - he remembers proposing to her - she questions his intentions - he wants to spend the rest of his life with her - he knows he's complicated			his gym, his body  A watches C at the gym – like in the beginning of FSD when he was watching her getting dressed → performed masculinity/femininity
[20]	1,38,03-1,38,51	on the phone with Mia, they talk about Christian's birthday, Ana doesn't know when's his birthday	Mia: You have an assistant? I thought you were the assistant? [...] This is just family, friends, music, fireworks. No biggie.		she's not the assistant anymore, fireworks for his birthday

	1,38,52-1,40,08	Ana buys a keychain for Christian, they meet, Christian has to go to Portland for some meetings, they walk away shot back to them walking down the street, Ana gives him the gift but he can't open it until later		shot from behind, as if someone was watching them – but there is no one  cut to C and A walking down the street, from behind – Ana/Leila, Christian/Jack ➔ randomness	
	1,40,09-1,40,59	Seattle skyline, Ana making the bed, she's texting with Christian – shot to Christian in Portland – shot to Ana in bed – shot to Christian, Ana is going to meet Kate for drinks - he reminds her not to drink too much			C is impatient about an answer – like with the contract from FSG – keeps asking her for an answer
	1,41,00-1,43,01	helicopter flying through mountains, Mount St. Helens, there are complications with the engine, they crash			
	1,43,02-1,44,26	Ana meets Kate at a bar, Elliot, José, Elliot gets a call from Mia, he tells everyone that the chopper went missing	A: I mean, it's complicated, but I've never been happier.		A eagerly accepts the beer that Elliot offers her  obviously uncomfortable with José, she immediately changes the subject, doesn't want to talk about Christian  José's subjectivity only when A mentions him – they all knew about her promotion, but not about his exhibition
[21]	1,43,27-1,47,46	it's on the news, they're all at Christian's apartment watching the news, it's announced that he was found safe, Christian arrives at the apartment, everyone relieved to see him, Ana cries in his arms,	reporter: And Christian Grey, although only 27 years old, had extensive flying experience. One of Seattle's youngest billionaires, Grey's the charismatic head of Grey Enterprises Holdings, a multinational conglomerate ... Grace: You've made such a difference to him. He never let anyone get close until you came along.		he's national news
	1,47,47-1,50,46	Christian's apartment: they all have dinner, he talks about the crash, the housekeeper's there but she's fuzzy, everybody leaves, José admits to Christian being a good guy (pathetic), it's after midnight and it's his birthday, he opens the gift, she agrees to marry him	C: You didn't have to. All I want is you.	Gail in the shallow background – you almost miss her	A is the gift he really wants, not the key chain
[22]	1,50,47-1,51,26	shower almost sex	A: Take me to the red room. Take me.	water – like the rain - cleansing	
	1,51,27-1,54,12	play room sex		"Not Afraid Anymore"	blindfolded, big handcuffs, oil ➔ A body prepared like a sacrifice, ritual – purpose of the play room



					afterwards, C holds her – she's exhausted → exercise, drill, docile body
[23]	1,54,13-1,55,57	Ana on the phone with her mother – shots between Ana and her mother, Ana tells her that she and Christian got back together, and that they're going to get married, Christian asked Ana's dad for her hand in marriage	A's mom: That's so chivalrous.		
[24]	1,55,58-1,59,35	Christian's birthday party at the Greys - Christian and Ana arrive with Taylor - waitress flirting with Christian - Elena's there - Christian makes a toast - he announces that they're getting married		color red – Ana's dress – usually grey, silver	she really never has to open her car door Elena is NOT happy, José is slightly not happy  the waitress wishing C a happy birthday – in front of A – they're both so desirable, that other people don't care who watches them
	1,59,36-2,01,37	Kate and Ana talk in the hallway - Elliot, Elena confronts Ana - she threatens Ana that Christian will see through her and that she'll make sure about that - Ana throws her drink in Elena's face - Christian arrives and hands her a tissue - he asks why she's here - she says Ana's not right for him - Grace overhears, slaps her, and throws Elena out - Grace asks Ana for a moment alone with Christian	Elena: You're just a mousy little thing after his money. He's not capable of marriage [...] C: You taught me how to fuck Elena. Ana taught me how to love. Elena: She's just the next one in line.		Kate says that C is the most eligible bachelor
	2,01,38-2,02,56	Christian's childhood room: Ana looks at the picture of his mother, Christian enters, he tells her he broke everything off with Elena, he tells her that he wants to show her something	C: I'll let my people sort out the details tomorrow.		passive voice – there's always someone taking care of things – C just commands → freedom of delegating work to others
[25]	2,02,57-2,04,52	they walk to the pool house - he carries her (like last time) - he properly proposes, goes down on one knee, of course he has a ring - she accepts - outside fireworks are exploding	C: You wanted hearts and flowers [...] Be mine. Share my life with me [...] Marry me.		an abundance of flowers
[26]	2,04,53-2,05,20	from afar, a man is watching the fireworks - it's Jack, he looks at the picture of the Greys, burns Christian's face with a cigarette		man shot from behind, then closer up, front of his face  it's night – Jack wears black clothing – only the light of the fireworks → Jack is not "grey", he is full on "black" and bad	
	2,05,21-2,05,29	cut to the celebrations - Ana and Christian kiss			
[27]	2,05,30-2,08,56	end credits			

[28]	2,08,57- 2,09,14	preview of Fifty Shades Freed			
[29]	2,09,15- 2,11,23	end credits			

## Sequence transcript III: *Fifty Shades Freed*

<u>Sequence number</u>	<u>Time</u>	<u>Description</u>	<u>Dialog</u>	<u>Camera, music, mise-en-scène</u>	<u>Notes</u>
[1]	0,00,00-0,00,31	disclaimer			
[2]	0,00,32-0,03,13	C and A's wedding	C: Mrs Grey?	"Capital Letters"  CU of wedding dress – similar to flower opening FSD	
	0,03,14-0,03,30	walking to the car, wedding guests throwing flowers, Ana throwing the bouquet, Elliot catches it but throws it at Mia, as they drive off they're surrounded by paparazzi and bodyguards			fucking paparazzi and bodyguards at their wedding
	0,03,31-0,04,01	airport: private jet, he carries her up the stairs, they drink champagne on the jet, they take off	A: You own this? C: We own this.		red carpet + private jet
	0,04,02-0,05,26	honeymoon in Paris and Nice		is this a tourism ad for France? – movement, sights, cycling, opera, landscape, ocean	close-up of her big fat wedding ring at the opera
	0,05,27-0,07,00	honeymoon - at beach, cabanas, she wants him to put sun screen on her back, he doesn't want her to take the bikini top off, Christian goes for a swim, Ana takes off her bikini top	C: You're showing plenty as it is. A: I am wearing more than any woman here. C: You wanna be ogled by every guy on the beach? Including Taylor?		a bodyguard on their honeymoon → why would Taylor "ogle" her? he's not a creep
[3]	0,07,01-0,07,44	Grey enterprises - someone is given a visitor's pass, shot from behind, disguising as maintenance, wires, security ???			close-up of the sign "GREY ENTERPRISES"
[4]	0,07,45-0,08,44	honeymoon: Christian covers Ana's breasts with a towel, she doesn't understand, he thinks they'll be "on the cover of some sleazy tabloid", they return to the boat on a jet ski	C: We're going back to the boat.		
[5]	0,08,45-0,12,43	boat - Christian braiding her hair – sex - he wants to "glue" the bikini top to her the next day - they receive a phone call from Ros, there was a fire in the main server room at home - Ana notices that it's Jack - Christian want the jet ready to go home the following day - Christian admits that the helicopter crash might not have been an accident, he didn't tell her because he didn't want her to worry	C: You insist on defying me, Mrs Grey. What should I do about that? [...] Do you love me? A: You know I love you. C: Then why do you defy me? A: Because I can. [...] I should misbehave more often	"Sacrifice"	broke into Grey tower - "looks like arson. Someone planted an explosive device" - they have footage of the guy dressed as maintenance, he took some of Christian's personal files and then prob the fire to cover the tracks  surveillance camera, security footage  Ros calls A "Mrs Grey"

					again, he kept a secret from her
[6]	0,12,44-0,13,25	airport - they run into Elena's ex - he congratulates Ana and wishes her good luck - he doesn't like Christian very much,			Elena's ex calls her "Mrs Grey"
[7]	0,13,26-0,14,17	apartment: they return, are greeted by their staff, Christian carries her, security guards introduce themselves (Sawyer, Prescott), Gail offers to make tea and unpack their bags	Sawyer: You won't even know we're here. Gail: Can I get you something to eat before I unpack your bags [...] Some tea perhaps? A: Yeah, yes. Thank you. I mean, please, and thank you.		their staff welcoming them back home, Ana gets 2 security guards – they keep their names simple, like kitchen appliances staff calls them "Mr and Mrs Grey" Prescot "Mrs Grey"
	0,14,18,-0,15,13	Gail and Ana in the kitchen, talking about how Ana would like to run the household,	Gail: The dinner menus, the wine list, the flowers. And what changes you'd like made to the décor. I know it's a lot to take in, Mrs. Grey. There's no rush. A: Can't you just call me Ana? Gail: Well, Mr. Grey likes to be called Mr. Grey, so that would be a little odd [...] A: Actually, I was kind of thinking that maybe I could just cook dinner for Christian tonight. Gail: Mrs. Grey ... A: I'm so sorry. I don't wanna mess up your plans, I'm sorry. Gail: Mrs. Grey, this is your home. This is your kitchen. You don't need to ask permission. Now, why don't I show you what's in the fridge, and you can take it from there?		how would A like to run the household, or how would she like the staff to run he household? – also, Gail has to show her, instruct her on how to perform in this new class
	0,15,14-0,16,37	Ana cooking dinner, they talk about having kids, he wants to have them later because he doesn't want to share her	C: I'm not ready to share you, with anyone.		C wonders where Gail is – because she's not in the kitchen apparently, it's the first time they talk about having kids
[8]	0,16,38-0,18,58	Ana goes to work - with her bodyguard - her office had a makeover because she got promoted but no one told her – Hannah welcomes her back Ana doesn't want her email to change	Liz: Ana. Nice of you to join us [...] You got a promotion [...] And you weren't even here [...] And, Ana, good luck. Not that you need it.	huge sunglasses, bodyguard opening doors for her, the way she gets out of the car – like a celebrity → apparently, they are because of tabloids, paparazzi, press	Ana got promoted to new fiction editor, Liz does seem like she calls bullshit  Liz = jealous Hannah = not jealous  Ana wants to hold on to her last name for a while longer
	0,18,59-0,21,25	Ana's office - she's talking with one of the authors - Christian arrives at work - he just barges in without knocking - he throws the author out of the room - they talk about her changing her last name	C: Do you mind? I need a word with Miss Steele here.		Ana uses more imperatives, eg. "get lost", "you need to shave"  C is very rude to the author

			<p>A: No. Actually, no, we're not finished [...]          Seriously, Christian? You're vetting my authors now?          C: I tried e-mailing you. It bounced. There's no Anastasia Grey at SIP.          A: I know. Ana Steele is the name I use at work. And I know you're gonna say I don't need to work, but I can't stay home and do lunches and choose wallpaper. I would lose my mind. I work because I love my job.          C: Understood. But you can't love it as Ana Grey?          A: I need to have my own identity here. People already think I got to where I am because of you.          C: But you didn't. You got this through hard work and talent. Why does it matter what you call yourself? Who gives a shit what people think?          A: Well, apparently, you do. Would you change your name for me?          C: Yes. If it meant that much to you.          A: Okay. I'll think about it.</p>		<p>C sits down, A stands up and crosses her arms – more like equals, at same height</p>
[9]	0,21,26-0,23,43	<p>after work, Christian picks her up, 2 cars (Christian + Ana, Taylor + Sawyer), Ana wants to drive, he won't let her, they arrive at a property, it's the one they saw last time on the yacht, they meet the architect Gia,</p>	<p>Gia: That GQ profile on you ... I love what you're doing in Africa.</p>	<p>"Big Spender"</p> <p>car ad for Audi – how fast can the cars go, certain lifestyle – ground shot/low angle shot to make brand more powerful</p>	<p>both cars are Audis, Christian's seems super fancy</p> <p>Christian bought the property          Gia flirts with C, she touches his shoulder – she can't help it, he's too hot</p> <p>GQ did a profile on him</p>
	0,23,44-0,26,08	<p>Gia shows them the plans for the new house, Ana doesn't want a new house, she likes the old one because it has character, Christian gets a phone call from Ros, Ana threatens Gia, Christian comes back</p>	<p>Gia: A state-of-the-art, self-sufficient smart house. Marine steel, self-cleaning glass. A guest wing with an entertainment area to the west. And this infinity pool will really make that view of the Sound [...] Well, a new house would be a statement, and ecologically efficient. I mean, these older places are so impractical. But it's up to you.          C: Actually, it's up to my wife. What she says goes [...]</p>		<p>Gia touches Christian's arm          Ana is super possessive, suddenly it all kicks in → after her talk with Gia, she holds Christian by his shoulder, actively showing that he's hers, rubbing it in Gia's face</p> <p>A has a strong voice, but also very condescending – smug smile, she sits on Gia's plans, mention of her last name</p>

			<p>A: Gia. It is Gia, right? I'm sure you're very good at what you do, otherwise, Christian wouldn't have asked for your input. But please stop speaking to my husband as if I weren't here [...] You may call me Mrs. Grey. And this is not a prestige project, this is gonna be our home. So, if you want this job, I suggest you stop making eyes at my husband and keep your hands to yourself. Or you can go and climb back into your shit-colored car and drive back to Seattle. It's up to you.</p> <p>Gia: Look, I'm sorry, Mrs. Grey, but I would never ... → then Christian comes back</p> <p>A: We were just discussing an alternative approach. Something less in-your-face. More respectful.</p>		
	0,26,09-0,26,30	upstairs, view of the lake			
	0,26,31-0,26,03	Gia will draw up new plans, he lets her drive the super fancy Audi	C: I'm paying for extra security and you're scarier than any of them. Here. You can handle her, you can handle this.		Gia "Mrs Grey"
[10]	0,27,04-0,30,39	the cars leaving the property, and SUV is following them, Christian tells Ana to lose it, car chase along high way, city centre, parking lot, Taylor and Sawyer are still following the SUV, Christian and Ana have sex at the parking lot	<p>C: Flash your lights.</p> <p>A: That's a dick move → smiles, and flashes her lights</p>	<p>"The Wolf" – music doesn't really fit context – aren't they chased by a van? they seem to have a lot of fun</p> <p>high speed car - sound of the car, roaring engines – tires shrieking, sleek moves – a great car for city and countryside</p>	Ana taking initiative after the car chase – she's the top
	0,30,40-0,31,54	the security guards and Taylor give them an update about the SUV, the driver was a woman, but it's not Leila, he wants all 3 of them to go to New York with them, Christian has meetings there and he doesn't want Ana to be alone, he tells her to work from there and reschedule her meetings	<p>C: Okay. I want everything there is to know about Hyde. Where he comes from, his shoe size, all of it.</p> <p>A: I have responsibilities. You can't keep me in a cage [...] You need a haircut.</p>		<p>they have a picture from highway patrol – is that legal?</p> <p>they know it's not Leila because she is still in Connecticut – someone is keeping an eye on her, probs Taylor</p>
[11]	0,31,55-0,34,14	bathroom, Ana washing Christian's hair, cutting his hair, Ana gets up to find the scissors, in one of the drawers she finds a gun, she confronts him, it's Leila's gun, he didn't give it to the police because he didn't want her to get into more trouble,		"High"	

	0,34,15-0,35,18	bedroom: Christian has to go to New York	C: Good morning, wife. A: Good morning, husband. A: Fly safe. Text me when you land. C: Stay close to Sawyer and Prescott. Come straight home after work.		signaling ownership by names
[12]	0,35,19-0,36,17	Mr. Roach praises Ana about her good work, she receives a text from Kate, Ana would rather meet at her place, then agrees to going out			
	0,36,18-0,36,40	Ana leaving work	Sawyer: Mr. Grey said to take you straight home. A: Well, Mr. Grey's not here. I am.	Sawyer in the shallow background – he is there, but not noticeable	bodyguard  A only thinks that she's just as in control as C – but not really, because all staff reports to him
	0,36,41-0,38,39	Bunker's Club: Kate tells her about files that were found on Jack's computer (about Christian, the Greys), Ana didn't know but she's sure "he had his reasons", Kate is afraid Elliot is cheating on her with Gia, Ana wants to go home (she's afraid Sawyer is gonna tell on her), Kate says that Ana doesn't see her friends very often anymore	A: No, I really can't. I'm gonna get in so much trouble. Kate: Look at you. You're so ... [...] married. A: I know. Honestly, it happened so fast. → close up of the wedding ring → Made my head spin. Kate: It suits you. A: Yeah, I think it does.	CU of A's wedding ring	Christian arranged personal security for the whole family  Kate mentions that she doesn't see A anymore – A really doesn't get out much – also, A doesn't know about the security for the whole family – but she defends C for not telling her  the huge wedding ring
	0,38,40-0,39,06	Kate and Ana leaving the bar, Ana has 6 missed calls from Christian			
	0,39,07-0,40,51	Ana on the elevator, trying to call Christian, only mailbox, Ana wants Sawyer to not say anything and tell him herself, but Sawyer says that Christian already knows (they talked after work), Jack threatens Ana with a knife, Sawyer and Prescott are able to overpower Jack	A: Shit.		A and C are not equals – how is it normal for an adult woman to get in trouble with her husband for having drinks with a friend?
	0,40,52-0,41,39	Ana is interviewed by the police Gail made her tea - Jack is going to be held by the police	note: You owe me a life.		Gail is in her bathrobe – does she live with them?
	0,41,40-0,43,24	Christian has returned, he takes a shower, Ana joins him, he doesn't want to have sex			yeah, he's mad Ana can touch his chest where the burn marks are
[13]	0,43,25-0,44,25	at work, Liz asks Ana if she's ok, Ana doesn't want to talk about what Jack did to her, she opens the door to indicate that Liz should leave and also that she will think about what to tell Mr. Roach, Liz leaves		rank – Liz "Mr Roach", A "Jerry"	the break-in is in the news Liz first calls her Ana, then Mrs. Grey – A is quite dismissive of other women, no matter what
[14]	0,44,25-0,49,14	at home, Christian surprises Ana, he blindfolds her, they go to the play room, Ana calls the safe word because he kept teasing her	C: Turn around [...]	"Never Tear Us Apart"	punishment in the play room – a cleansing because she

		with a vibrator as a punishment, they fight about her going off to do what she wants and how frustrating that is for him, she confronts him why she didn't know about Jack's files, he tells her about the dream he had when she was dead,	A: That was not love, Christian. That was revenge [...] Don't use the red room to even the score. C: I denied you so you would understand what it feels like for me when you break your promises. A: You denied me to punish me.		misbehaved – but not like in FSG – he starts like a Dominant, but becomes a sadist → the way he uses the toy on her, like torture devices – “Hostel”, esp. in this scene which is about punishment  first time that A uses her safeword
[15]	0,49,15-0,49,51	Hannah brings coffee for Sawyer, Ana receives a call from Christian, he wants to take her away for the weekend because she needs “a break”, to Aspen	A: Ana Ste... Uh, Grey.		Gail has already packed Ana's bag
[16]	0,49,51-0,50,57	Puget Sound Regional Airport, Christian invited all of her friends, even José, drive up to the estate – shot from above, the car driving up,	C: You wanted to see more of your friends.  Mia: [...] at the other end of the house ... it's massive.	“For You” - chorus  aerial shots to see how big the estate in Aspen is	
	0,50,58-0,52,18	they're getting settled in, Christian plays the piano + sings			Christian singing (they've never heard him sing before)
	0,52,19-0,53,15	Christian and Ana taking a bath together, they talk about Kate and Elliot, Christian rarely comes to Aspen because there never was anyone he “wanted to bring up here” and he “was waiting for” Ana			the scenery, huge bathroom window, the view from the bathtub
	0,53,16-0,54,06	Ana has a dream – change of location (some place from the honeymoon?), a man walks up behind her, it's Jack, he hugs her, Ana thinks it's Christian, she turns around – Ana wakes up from the nightmare			
	0,54,07-0,57,46	Christian can't sleep, he's in the kitchen, Ana is already there, he'd “been looking for” her, she sits on the dinner table, she grabs him with her feet, puts yogurt on his chest, she licks it off and they have weird ice cream-sex		“Heaven”	it is actually Ana who wants the sex – more confident – voice, imperative structures – she's top, undressing him → reversal of roles?
	0,57,47-0,58,57	the group is going hiking, Christian stays back because he has to work, Ana wants to know more about Christian as a kid, Elliot says he didn't talk a lot,	Elliot: He's the bravest guy I know. Nothing scares him		above shot of the estate, secluded in the woods, zooming in
	0,58,58-0,59,41	Christian receives more info about Jack from Taylor, Jack was “in and out of foster homes around Detroit”, like Christian, he still doesn't want Ana to know anything about this	C: Good work. Keep digging.		no word to A because she's still “shaken up”  folder about Jack – went to Princeton on scholarship, graduated summa cum laude, publishers in NY and Chicago, Taylor even tracked on an ex-assistant



	0,59,42-1,00,42	the girls are shopping in the town, Ana sees Elliot and Gia hugging outside		color red – Kate buys a red dress that she wears later, just like A when C proposed to her in FSD	A observes Elliot and Gia from the shop
	1,00,43-1,01,27	Ana looking at herself in the mirror wearing the dress she bought, Christian undresses her			
	1,01,28-1,03,33	at the club: Christian orders champagne, Elliot proposes to Kate, Ana slaps a man who touches her while dancing, Christian punches him, Ana passionately kisses him			<p>“Two bottles of Bollinger”</p> <p>Elliot said “please” when he proposed</p> <p>the guy touching A was out of line, but she straight up slapped him - violence</p>
	1,03,34-1,04,06	on the plane home: Gia helped Elliot pick out the ring, Ana rolls her eyes at Christian	<p>C: Did you just roll your eyes at me?</p> <p>A: What are you gonna do about it?</p>		close-up of Kate’s engagement ring
[17]	1,04,07-1,04,35	Christian’s apartment: Ana is restrained in the red room, Christian tells her to get something from the top drawer, it’s butt plugs	<p>A: No way.</p> <p>C: Ana, do as you’re told.</p>	“I Got You (I Feel Good)”	
	1,04,36-1,05,23	Ana’s office: shots between her thinking about the sex in her office and the sex, Hannah knocks on her door			
	1,05,24-1,05,31	Hannah tells Ana that Detective Clark is here to see her, and that doctor Greene called			
	1,05,32-1,06,25	close-up of Ana’s engagement ring, the detective tells Ana that Jack claims he was sleeping with Ana and that Ana is pinning him on sexual harassment to get him fired, he also tells her that Jack is applying for bail		CU of engagement ring	<p>engagement ring</p> <p>detective “Mrs Grey”</p>
[18]	1,06,26-1,07,16	courthouse: Jack’s bail is granted on 500,000 \$, Ana is there in the last row, Jack sees her and looks at her, she doesn’t look at him, she leaves the courtroom			why did A go? to look at Jack? – but he looked at her, she looked away
	1,07,17-1,08,13	Ana throws up in the bathroom at the courthouse, Dr. Greene calls, Ana missed her last two appointments			Ana’s appointments at Dr. Greene- who schedules them?
	1,08,14-1,09,12	Dr. Greene: Ana is pregnant, she missed her last 2 shots, ultrasound	Dr. Greene: I did leave a lot of messages.		<p>is that all normal for a doctor to do?</p> <p>all her appointments are pre-scheduled – by whom? in the contract?</p>
[19]	1,09,12-1,10,34	dinner at home with Christian, she tells him she’s pregnant, they fight	<p>C: You forgot your shot? Christ, Ana.</p> <p>A: I’m sorry. I know it’s not good timing.</p> <p>C: I had plans for us. I wanted to give you the world. Not diapers and vomit and shit! Do you really think that I’m ready to be a father?</p>		6-7 weeks pregnant – she is excessively holding her belly → motherhood

			A: No. I don't. And I'm not ready to be a mother either, but we'll just figure it out. C: I'm not ready to figure it out → and he leaves		
	1,10,35-1,14,46	Ana waiting at home, Christian goes to see Elena at her salon – shot back to Ana, she calls him, voice message, Christian comes home drunk, she brings him to bed, he thinks all the sex will end with having the baby, Christian starts talking to the baby, he falls asleep, he gets a message from Elena that Ana sees, she gets the key to the red room, falls asleep there	C: We have an intruder. You're gonna take her from me, aren't you? You'll see. You'll choose him over me.	"Deer in Headlights"	why does she go to the red room? – sleeps on the couch, not bed
[20]	1,14,47-1,19,00	next morning - Christian can't find Ana, she's still hiding, as she walks downstairs, Christian is talking to the staff, he wants everyone looking for her, Ana tells Sawyer to be ready to leave for work in 20 minutes, Christian wants to talk to her, she walks away, locks the bathroom doors, Ana takes a shower, Christian waits outside, she confronts him about meeting Elena, Ana says that she would indeed choose the baby over him, they can either do this together or she will do it without him, Ana storms off	A: The time for talking to me was yesterday. But instead, you decided to go get drunk with the woman who taught you how to fuck when you were a child. The going gets rough and you go running to her. [...] C: I don't need her. I need you.		a little exaggerated how quick he is to send everyone looking for her – he wants to take a look at the CCTV – immediate search rescue  also, weird how he forgot that last time, he broke off all contact with Elena and now they're friends again?  A really strong when defending her baby
[21]	1,19,01-1,22,44	Sawyer drives Ana to work, Hannah tells her that Kate and Christian called, Ana takes a call from Kate, Kate tells Ana that Christian is looking for you, Mia calls, but it's actually Jack – shot between Jack and Ana – Jack sends her a picture of Mia held hostage, he wants 5 million, he hangs up and throws Mia's phone in the lake, Ana leaves her office	Hannah: Are you okay? Can I get you a latte? [...] Jack: What do I want? I want my life back, Ana. I could have been Christian Grey. I'm smarter. I've got more balls, and him, he had it so easy. They should've picked me. That was supposed to be me. Those people, they owe me.		how often does she touch her belly? she's fucking 6-7 weeks pregnant  C called Kate, so that she can call A
	1,22,45-1,25,17	Ana goes to the apartment, changes, Jack calls, Ana takes some bags for the cash, some checks, the gun, she calls Sawyer to distract him so she can leave, he runs after her but the elevator closes, she takes the super fancy Audi, Sawyer is after her, she goes to the bank	Jack: Yeah, cool specs, too. Zeiss lens, 20-megapixel camera ...		A tells Sawyer to help her in the library, so she can escape  does Jack want to sell A the mobile phone? – random, material  Sawyer immediately calls C
[22]	1,25,18-1,33,12	at the bank, she talks to the manager, she doesn't have time, she needs the cash immediately, the manager calls Christian, Ana talks to Christian on the phone – shots between Christian at airport and Ana at bank – he thinks she wants to leave him, she doesn't tell	Jack: That's for SIP, you stuck-up little bitch. Thanks for fucking up my life.	CU of the street view – C tracking Ana's phone	Christian tracks Ana's phone  at the bank they're "Mr and Mrs Christian Grey"

		him anything, he tells the manager to give her whatever she wants, he tells Taylor that there's something wrong and that he wants to go to the bank, Ana is waiting for the money, Christian calls her on the phone, Taylor tells Christian that Mia is missing, Christian arrives at the bank, Ana calls Jack – shots between Jack and Ana – he tells her that a van is waiting outside the bank, she should go there and leave her mobile with the driver, Ana hides her phone in one of the money bags, she tells the manager that she wants to use the emergency exit and that she needs to borrow his phone – shot to Christian, he didn't know Jack got out of bail – shot to Ana, leaving through emergency exit, Liz is the driver of the van, she gives Liz the manager's phone, Sawyer watches them drive away, Christian is tracking Ana's real phone, they follow the blue van, Liz doesn't tell Ana anything, Christian and the police are following them, Liz and Ana arrive, they locate Ana's signal, Jack hits Ana in the face (twice), she falls to the ground, Liz tells him to stop, Jack kicks her in the stomach, Ana takes out the gun, she shoots him in the knee, the police arrive, Jack and Liz are arrested, Ana is unconscious, Taylor frees Mia			if they have a joint bank account, why do they call C? shouldn't A be able to get the money?  C screams at the detective because he wasn't informed that Jack had made bail – why would they inform him?
[23]	1,33,13-1,33,51	Ana is in hospital, rushed to ER, Christian has to wait, they might have to operate			
	1,33,52-1,37,29	Ana's hospital room, Grace and Christian are there, he feels bad about their last fight, Ana wakes up, they make up, she tells him that Jack threatened her, Christian tells her that Jack blackmailed Liz with a sex tape,	C: I thought she was leaving me. Grace: Not this one. She's tenacious. Especially about things that she loves. [...] C: Ana, I wanna have this baby with you. I was just scared. I wanted your world to begin and end with me. A: It does. Christian, it does. You're my whole life [...] This baby is going to love you unconditionally. Just like you loved your mother. You just have to forgive her.	modern hospital – all glass, modern architecture, windows	even the hospital is fancy, she's got her private room, full of flowers
[24]	1,37,30-1,37,56	Elena's salon, she watches TV, overhears what happened, Elena's ex was involved with Jack (paid his bail), she shakes her head and turns off the TV			the whole story is on the news
[25]	1,37,57-1,40,24	Seattle skyline, Escala building, Christian cooks dinner, there's a file on Jack (what info Taylor got), Christian and Jack were in the same foster family, they also found where Christian's birth mother is buried,	C: I barely remember anything before I was adopted. I was too young [...] If I'd been left in the system, who knows how I would have turned out. That could be me. Maybe that should have been me. A: [...] You are nothing like him. You were given a life with advantages, yes. But look what you made of it. You're a man of honor.		but he remembers his mother?  they both look at Hyde's files – gazing at his life

			And you treat people well. You care. No one could ever say that about a man like Hyde. No matter who raised him.		
[26]	1,40,25-1,43,26	Christian and Ana visit the grave - Christian playing piano at home, Ana watches him - Ana gets his faded jeans - lays them on the bed for him, she texts him - she waits for him ready in the play room, Christian closes the door	A: Sir- I await your pleasure (text) C: So, you wanna play? A: Yes, sir. C: You're topping from the bottom, Mrs. Grey. But I can live with that.	"Love Me Like You Do"  flashbacks of their life together - probs A thinking about the best moments → her own submission to reward him, becoming the gift for C → she's finally behaving, through work of the disciplines – docile body → A in full gear, on her knees, braided hair, back to him, open palms	they visit the grave together – rain
[27]	1,43,27-1,43,45	end credits I			
[28]	1,43,46-1,44,44	Christian playing with a little boy in the garden, the house he bought at the beginning, they didn't tear it down, Anna reading a book in the garden, she's pregnant, Christian and the kid join her on the blanket, they get up to go inside the house		"For You"	A's reward is the happy family
[29]	1,44,45-1,50,18	end credits II			

## Abstract

This thesis applies a film semiotic analysis to the *Fifty Shades of Grey* films, one of the most successful cinematic franchises between 2015 and 2018. As an economic reading, the analysis of class-related power structures facilitates a better understanding of recurring themes, such as seduction, submission, and surveillance. First, Christian seduces Ana through an economy of the material by establishing a hegemonic universe of capitalist markers. Based on his financial excess, or accursed share as George Bataille calls it, Christian creates a capitalist order by showcasing a spectacle of brands, incentives, and gifts. Through the obligations of gift-giving as economic exchange, Ana turns into a gift herself and expands the hegemony by internalizing Christian's capitalist ideology. Furthermore, through an economy of the body and mind, submission is considered in relation to the transgressive aspects of Bataille's eroticism as a means of dissolving and re-establishing sexual as well as non-sexual limits. Transgression, as an inherent part of erotic acts, can be observed in relation to sexual as well as class boundaries. Lastly, the submission to capitalist hegemony is perpetuated within the economy of the gaze. The use of external instruments of surveillance, such as technology, security, and stalking behavior, produce Ana as a Foucauldian docile body through the internalization of panoptic spaces and time management.

## German summary

Die vorliegende Arbeit unternimmt eine filmsemiotische Analyse der *Fifty Shades of Grey* Filmreihe. Durch eine ökonomische Interpretation der Texte können klassenspezifische Machtverhältnisse und wiederkehrende Elemente der Narration, wie Verführung, Unterwerfung und Beobachtung, besser verstanden werden.

Zuerst verführt Christian Ana durch die Ökonomie des Materiellen, indem er ein hegemonisches Weltbild kapitalistischer Symbole zur Schau stellt. Auf Grund seines finanziellen Überschusses erschafft Christian eine kapitalistische Ordnung und ein Spektakel an Markenbrands, Anreizen und Geschenken. Auf Grund implizierter Verbindlichkeiten des Geschenkegebens als ökonomischer Austausch, wird Ana zum tatsächlichen Geschenk für Christian, internalisiert die vorherrschende kapitalistische Ideologie und vergrößert so die Hegemonie.

Die Ökonomie des Körpers und Geistes betrachtet Unterwerfung durch erotische Handlungen als Aufhebung und Wiederherstellung sexueller als auch nicht-sexueller Grenzen. Transgression als inhärenter Teil von Erotik kann beobachtet werden in Bezug auf sexuelle und soziale klassenspezifische Grenzen.

Schließlich wird die Unterwerfung der kapitalistischen Hegemonie durch die Ökonomie des Blickes aufrechterhalten. Die Verwendung externer Überwachungsinstrumente, wie neue Technologien, Sicherheitspersonal und Stalking Verhalten, produziert Ana als disziplinierter Körper. Auch panoptische Räume und Zeiteinteilung, geregelt in Christian und Anas BDSM Vertrag, fördern die Internalisierung des Blickes und führen zu einem effizienten und nützlichen Körper.

Zusammenfassend ergibt sich aus der ökonomischen Analyse unter dem Einbezug der Filmsemiotik, dass die *Fifty Shades of Grey* Filme den Status Quo der Hegemonie aufrechterhalten sowie Unterwerfung als Mittel kapitalistischer Befreiung und Fantasie verbreiten.