

appropriated to demonstrate the multiplicity of the processes of communication and meaning construction. For Bakhtin, the heteroglossic or many-voiced text invites a reader to participate dialogically, which exchange accounts much more accurately and joyfully for the process than previous hailing and inoculating accounts had done.

Phenomenology too was absorbed into this discussion, and proved particularly suited to addressing its questions. Vivian Sobchack's 1992 book, *The Address of the Eye*, discusses both the interior and the exterior of the film experience, suggesting again that to psychoanalysis and ideology and the other staples of poststructuralism must be added consciousness and an awareness of its transformative possibilities.⁵³ Such meetings and transformations are, of course, the project of phenomenology.

How do we create a reliable grounding amidst these acknowledged multiplicities? Sobchack develops the titular idea of the address of the eye, which occurs at the nexus of inside and outside, which partakes of social construction, but which also contains an element of individual choice. Film cannot be separated from our experience of film.

Phenomenological description and interpretation have revealed the cinematic subject (both film and spectator) as at once introverted and extroverted, as existing in the world as both subject and object. Thus . . . the film and the spectator are never experienced as completely self-possessed.⁵⁴

For Sobchack there exists between the cinematic text and its receiver a kind of mechano-biological complex, a multiple site of mutual creation.

The camera its perceptive organ, the projector its expressive organ, the screen its discrete and material occupation of worldly space, the cinema exists as a visible performance of the perceptive and expressive structure of lived-body experience. Viewing, re-viewing, revising vision as easily and transparently as one mechanically operates and the other biologically breathes, each film and each spectator separately live the advent of vision.⁵⁵

All of this means, in relation to the present study, that the workings of classical music in film, for all the proscriptions of composers and critics, for all the avowed intentions of those uti-