

The Zooms in *Barry Lyndon*

by J. S. Bernstein

INTRODUCTION

First, some fundamental points about camera movement in the cinema. A ZOOM is an in-camera effect of a variable focal length lens. The zoom lens can move in on or draw back from details visible in the field of view, either increasing the size of these details in the first, or making them smaller in the second.¹ There are only two types of zooms: a zoom-in and a zoom-out. A second kind of technical movement in the cinema is called TRACKING. Tracking refers to when the motion picture camera is in transit. Two types of tracking are a track-in and a track-out. A third kind of movement is PANNING: turning the camera horizontally, either left or right. A fourth kind is TILTING: turning the camera vertically, either up or down. Zooms can take place (1) when the camera is standing completely still, and (2) at the same time as these three other types of movements.

HISTORY OF THE ZOOM

The first use of the zoom lens in American cinema dates back to the late 1920s. But for most of Hollywood history the zoom was used only in an unobtrusive way. Up until the films of the 1970s it was relatively rare to see a zoom movement take place (a ‘zoom in progress’) in an American film. A film director, in the course of his working day, may have prevailed upon the use of the zoom lens in order to capture something that was situated far from the camera placement, but the mechanical process of zooming in, the flowing movement and the narrowing field of view, was most often either cut out of the film or never even filmed in the first place. Just as lens flares were frowned upon for most of the history of the cinema, so the zoom in progress was alike disdained. I can easily think of a series of virtuoso camera moves in Hitchcock’s films, but I can’t immediately think of a series of elaborate zooms in his films.² William E. Hines, SOC, in his authoritative text *Operating Cinematography*, typifies the time-honored feeling about zooms in Hollywood when he remarks on the “curse” of “pure zoom moves”.³

In the 1970s, Robert Altman employed a documentary-like use of the zoom-in and zoom-out in his studio films. There is at least one zoom in *Star Wars* (1977).⁴ The growing prevalence of the zoom movement in the Hollywood features of the 1970s is probably related to the advent of motorized controls for zooms and focus in this same time period. Still, zooms in progress remained few and far between and I can’t think of any other Hollywood filmmaker besides Altman who used or uses the zoom movement in a consistently elaborate way.

¹ The field of view is the entire area captured by the lens, hence the entire area visible in the film frame.

² The zoom/track innovation first seen in *Vertigo* is not so much a zoom movement ‘in itself’ as a new optical effect. In terms of pure zooms, there is the zoom out from Marion Crane’s eye in *Psycho*, but that is all I can think of at the moment.

³ William E. Hines, *Operating Cinematography* (Los Angeles, CA: Ed-Venture Films/Books, 1997), p. 101.

⁴ The first shot of C-3PO and R2-D2 on Tatooine.

In *Barry Lyndon* Kubrick elevates a ‘poor cousin’ as it were of film technique—the zoom in progress—to a central position. In the first twenty-one minutes of the film there are six zooms and one zoom-like track-out. The majority of these zooms are elaborate; the shortest in duration lasts no less than ten seconds, while the fifth (the Nora-Captain Quin love scene) lasts a remarkable thirty-four seconds, and the sixth (the opening of the Barry-Captain Quin duel) lasts thirty seconds. Six of the first eleven scenes in the film, including three scenes in a row, begin with elaborate zoom-outs. The audience can’t help but notice the zooms. Perhaps never before in the history of commercial cinema have zooms been employed *to be noticed* by the audience. And not only to be noticed, but *to be thought about* as well. It seems to me that Kubrick’s use of the zoom movement in *Barry Lyndon* is the most elaborate and sustained use of zoom movement ever seen in a film.

WHAT IS THE DIFFERENCE BETWEEN A ZOOM AND A TRACK?

In a track-in and a track-out, the camera itself is physically moving in space (e.g., on a dolly track, a crane, a Steadicam-type support). A track-in or a track-out changes the geometrical relationship between the lens and the details captured in the lens. Consider Barry’s opening scene in *Barry Lyndon*: at first glance it looks as if the camera is zooming out from the close-up of the child statue. But, looking closer, notice how the head of the statue comes to obscure certain background details as the backwards movement takes place. If this backwards movement had been a zoom-out, there would have been no change to the geometrical relationships in the frame. A track-in and a track-out are more faithful representations of the lived experience of moving through a location: as we move through the world, our visual perspective of the material things ordered around us changes continuously. A tracking shot is more active than a zoom, more dynamic. A track-in and a track-out emphasize the ‘living reality’ of the extended space captured by the frame, they ‘open up’ a ‘three-dimensional’ space. In contrast, a zoom flattens the visual field and emphasizes the pictorial aspect of the frame. According to William E. Hines,

The pure zoom move is like adjusting the cropping template on a still photo. The effect of a zoom-in is more like magnifying or enlarging a portion of the framed material; whereas a zoom-out gives the appearance of a two-dimensional expansion of framed material.¹

This is why Hines referred to “pure zoom moves” as a “curse”—a zoom in progress emphasizes the mediation of the lens. The optical distortion of a zoom movement acts as a distancing effect between audience and film. Furthermore, a zoom emphasizes the distance between camera and subject; there is a hint of *surveillance* in the use of a zoom in progress.

¹ Ibid.

For most of Hollywood history, a zoom in progress, whether a zoom-in or a zoom-out, was an underused technique. In *Barry Lyndon* the zoom movement takes center stage and performs in an elaborate way. Kubrick elevates the 'lowly' zoom movement into a Grand Technique.

While, mechanically speaking, there are only two types of zooms (the zoom-in and the zoom-out), the zooms in *Barry Lyndon*, conceptually speaking, work in different ways. There are in fact many different uses of the zooms in *Barry Lyndon*. Remarkably, the zooms play a primary role in the production of conceptual and thematic meanings in the film. Never before in the history of the commercial cinema have zooms been used with such subtlety and complexity.

Kubrick demonstrates that zooms can be used to engineer a variety of conceptual effects. Before *Barry Lyndon* who would have thought that zooms could be used in so many different ways? Perhaps Kubrick's use of the zoom movement in *Barry Lyndon* is as much a *discovery* as an *innovation*? As much an *exploration* as a *technique*?

A. ZOOMS IN *BARRY LYNDON*

Zooms in total36
 Zoom-outs25
 Zoom-ins11

B. ZOOMS PER PART

Zooms in Part I16
 Zooms in Part II20

C. TYPE OF ZOOM PER PART

Part I: Zoom-outs11
 Zoom-ins5
 Part II: Zoom-outs14
 Zoom-ins6

D. LOCATION OF ZOOMS PER PART

Part I: Zooms: Exteriors16
 Zooms: Interiors 0
 Part II: Zooms: Exteriors11
 Zooms: Interiors 9

Part I of *Barry Lyndon*

1



ZOOM-OUT. The first zoom movement comes in the second shot of the film. The zoom-out begins on a medium shot and ends on a long shot. (1a) This zoom is modest compared to many of the elaborate zooms that follow, and serves primarily to quietly inaugurate the use of the technique as well as set in motion the rhythm and pace of the film. (1b) Thirteen seconds in duration, this zoom-out is longer than three, but shorter than seven other, zoom-outs in Part I. Thirteen seconds is just under the median running time of all of the zoom-outs in Part I. (2) The zoom relates specifically to **CHARACTER**: Barry's mother, who is the subject of the narrator's voice-over in the shot. She walks through the grounds of her homestead, yet, unlike many of the zooms to come, the environment around her is not exaggeratedly emphasized by the zoom movement. (3a) The zoom movement is already in progress—already 'quietly taking place'—when the shot begins. (In contrast, most of the elaborate zooms in *Barry Lyndon* begin on a static image and are an interruption of the stillness.) (3b) This is a 'mobile' zoom. That is to say, the camera itself is panning right during the zoom movement. (In contrast, most of the elaborate zooms to come are the product of a stationary camera). (3c) There is a further aspect to how *Barry Lyndon* introduces the zoom technique in a 'humble' way. In the shots with the film's elaborate zooms, the zoom movement dominates the running time of the shots. Here, the shot is composed of two halves: the zoom movement, and then a track-right that follows the characters for twenty-three seconds. Rather than dominating the shot, the zoom movement plays a supporting role, in terms of screen time. (4) The most commonly used method for presenting a film scene is to begin with an establishing shot then move in closer. In *Barry Lyndon*, Kubrick repeatedly inverts this time-honored practice, beginning a scene with a close shot, and only then presenting an establishing shot.

a



TRACK-OUT. That the third shot of the film begins with a replication of the zoom-out movement from the second shot communicates to the audience that this style of movement will be a fundamental technique of the film form. The track-out occupies thirty seconds of screen time, which is more than double the duration of zoom 1. The track-out links up **CHARACTER** with **LOCATION** and also to a **MOOD**. (1) The statue of a happy young child is a visual symbol of some qualities of Barry's character: he is young, carefree, just starting out in the world of adult social relations. This scene is a vignette of youth, so starting the scene with the close-up of the child statue is apt—the statue is a visual overture to the scene. (2a) The track-out from a detail in the location comes to reveal the two characters inhabiting the location. That is to say, the location comes first. The camera movement 'fills out' the location, communicating not only the characters *in* the environment but also the characters *and* the environment. Kubrick actively prompts the audience towards an acute 'situational awareness' or 'environmental consciousness'. The camera movement urges the audience to focus not only on the characters but also on the detailed world they inhabit. The technique allows the location to be more than simply a backdrop to the character action. (2b) The track-out juxtaposes an object free-standing in space to the spatial boundaries of the room. The camera movement prompts us to recognize **ENCLOSURE**. (3) The joyous expression of the child statue not only communicates the youthful aspect of Barry's character; it is also, when taken along with the narrator's commentary ("First love! What a change it makes in a lad . . ."), a humorous counterpoint to Barry's inhibition.

2



ZOOM-OUT. This is the fourth scene of the film, and the third scene in a row to begin with a zoom-out (or zoom-like movement). The zoom is twenty-one seconds in duration. The soldiers are marching towards the camera and the zoom backs away from them, gaining a new and distant perspective. (1) The symmetrical arrangement of the soldiers in formation is juxtaposed to the wider world of nature. The soldiers, taken as a cohesive unit, serve as a symbol for civilized humankind, and are set up in opposition to the random splendor of the natural world. Reason is juxtaposed to the chaos principle (the mystery of the cosmos). The assemblages born of human ingenuity are seen as events within the wider arena of the unknowable universe. We begin the shot 'inside' the human complexity, then shift to a vantage point 'outside' the complexity. The zoom-out 'puts in perspective' the human world of order which the soldiers represent. We in the audience have a vantage point which the film characters do not have: we are beyond the border, outside the frame, looking in from a different conceptual viewpoint. We are led to contemplate not only the aesthetics of the material accoutrements of this world (clothing, carriages, etc.) but also the aesthetics of the social world itself: civilization, founded on human relations, is itself one great artwork. (2) The landscape in the middle distance is cultivated. From the standpoint of the Irish inhabitants of the scene, this landscape is home, their 'world'. They haven't the 'beyond the frame' viewpoint that the film's audience has. (But then the audience watching *Barry Lyndon* is doubled by the spectators inside the film frame, which calls attention to the audience's own 'frame' (its own world, conceptual viewpoint, ground).) (3) The British flag, first looming so large in the frame, comes to be dwarfed by the Irish landscape.

3



ZOOM-IN. Barry watches the assembly of soldiers. This particular use of the zoom-in can be called the Barry Thinking Zoom-In, and will recur in the film (see b and 13, below). (1) The zoom-in (ten seconds in duration) suggests that the exterior world is 'working on' Barry; details are 'funneling in' to his mind; his viewpoint is 'narrowing', converging on a point. (2) Comparing this use of the Barry Thinking Zoom-In with its use in 13 clarifies a second aspect of this shot. In zoom 13, Barry formulates a plan to escape from military service by stealing an officer's uniform and horse. The zoom-in ends on a tight close-up of Barry's serious face as he prepares to seize the moment. In 13, Barry's decision is a monumental one (desertion is a serious offence); here, however, Barry is still in a youthful mind-set. While the soldiers fill Barry with "envy", as the narrator explains, Barry is as yet unaware of the harsh reality of military life. Because Barry's thoughts are superficial at this point, the zoom-in doesn't accentuate his thinking to the strongest degree, and moves from a medium long shot to a medium shot; while in 13, Barry's thinking is of the greatest import, which Kubrick stresses by the tight close-up. (3) There are also Barry Thinking Zoom-Outs—see, for example, zoom 27. The contrasting use of the zoom movement is significant, and will be discussed in due course below. (4) The zoom-in also serves to stress Nora's presence in the frame. (5) This is the first of only two zooms in Part I which begin already in the process of zooming and end while still in the process of zooming. (6) This is the first of only two scenes in the film which contain both a zoom-out and a zoom-in.

4



ZOOM-OUT. Barry chopping wood, working off his exasperation with Nora. He is looking down, caught in the narrow world of his thoughts, while the zoom-out, which takes twenty-one seconds to complete its movement from long shot to extreme long shot, accentuates the wider world around him. (1) Barry is *in* the world, *of* the world, but lacks as yet essential knowledge *on* the world. We in the audience contemplate the vista that Barry doesn't see. While Barry naturally sees himself at the center of the world, as so many teenagers do, we see him as a small part of larger (social world-natural world) configurations. Barry is caught in his physical world (the world that fills the film frame), and he is caught in the tape-loop of his thoughts (his inner world). Circumstances are weighing upon him. The zoom-out gives the exterior vista the effect of a claustrophobic enclosure. The zoom-out accentuates not only the character *in* the environment but the character *and* the environment. Furthermore, the zoom-out reveals an imbalance between these two poles: the environment dwarfs Barry. (2) The general design of the zoom-out directly recalls zoom 2. At face value zooms 2 and 4 resemble one another. In both, first Kubrick accentuates the character(s) in the frame, and then he reduces the stature of the character(s) in favor of a vastly wider perspective. The film form has already begun to entrap its characters in structural patterns: not only in the recurrent use of the zoom movement, but also in the recurrent designs of these movements. (3) The shot conveys an essential characteristic of Barry's character: he is standing alone and encompassed by silence.

5



ZOOM-OUT. Captain Quin and Nora pledging their love for one another. The shot begins with an 'overture' image, a medium close-up of Nora's hand in Quin's, an image suggesting gentle affection. The camera tilts up to their faces and the zoom-out reveals an idyllic landscape of great beauty. (1a) Here, for the first time in the series of elaborate zooms in *Barry Lyndon*, the characters and the environment are integrated together as one unified thematic whole and exist together in perfect concert. Characters and environment (start point and end point) coincide in a 'harmonic convergence' which communicates one predominant theme: the Beautiful. The delicacy of courtly love is reflected in the delicate beauty of the environment. (1b) This is only zoom-out in Part I in which the characters featured at the start point speak throughout the entire duration of the zoom movement; this further fuses the frame's components together. (2) Thirty-four seconds in duration, this is the longest zoom-out in Part I of *Barry Lyndon*. By now the audience should be 'in time' with the pace and rhythm of the film. This shot is a high point of *Barry Lyndon*, one of its signature shots from my point of view. Kubrick gets the audience used to the zooms, then gives the audience a spectacular one. (3a) The slow trancing flow of the zoom enhances a quiet moment between characters; the zoom-out lends movement to an otherwise static shot. (3b) When we move away from something, we broaden our visual scope and become able to put details into context. Many of the zoom-outs in *Barry Lyndon* are contemplative. They remove us from the action inside the frame. We see this world from afar. (3c) In one sense, the slow zoom-out is somewhat like a clock marking the time. Each degree of movement marks out the passage of time; the lengthening zoom-out is commensurate with a lengthening time line. With the slow zoom-out Kubrick captures 'the time of time' (i.e., phenomenological "temporality"). (This reminds me of a question put forth by Frederic Raphael in *Eyes Wide Open*: "Before *Paths of Glory*, who had ever seen air quality photographed?") (4b) Barry is about to intrude upon this perfect tableau and violate the design.

6



ZOOM-OUT. The shot begins with an overture close-up of man-made artifacts of death, then zooms out to reveal five characters standing in a natural environment of great beauty. This is the film's most elaborate technical use of the zoom yet. The zoom-out moves from a close-up to an extreme long shot.² Thirty seconds in duration, which is a *very long time* for a zoom, this zoom-out is the second longest in Part I. The audience has ample time to consider the location, which comes to exist, by virtue of the zoom movement, not as a simple backdrop but as an active presence in the shot. (1) The zooms in *Barry Lyndon* refer to one another through thematic as well as visual echoes. This shot marries the martial imagery in 2 with the beautiful imagery in 5, and also recalls the human/landscape imbalance in 4. (2) This is a zoom-out from objects rather than from characters (as in 2, 4, and 5) and hence reminds of track-out a. (That is to say, Barry has gone from timid youth to expert killer.) Rather than being the focus of the frame, the characters are arranged as small components in the overall picture; the characters are details, if not bit players, in a cosmic environment which is 'outside' of their personal concerns. (3a) There is lovely visual symmetry in how the two participants are doubled by the two tall, broad trees. (Note how Captain Quin stands in the shadow of the tree, while Barry stands in direct sunlight.) (3b) The natural world is beautiful during a love scene but also during a scene of violence. This shot breaks up the thematic unity shared by the characters and the environment in zoom 5; here, in contrast, the environment is once more an 'impersonal' phenomenon, 'uncaring' of and 'unmoved' by human behavior. (3c) Men shooting at each other is an ugly event in this beautiful landscape. And yet the violent nature of man—a natural inheritance from our genes—is expressed through the highly organized ritual of the duel. The zoom (its linear aspect, its 'framing' aspect) is a visual approximation of the conceptual patterns that define and contain and condition the characters' behavior. (4) There is further visual and thematic symmetry here. In various ways the shot recalls the first shot of the film, Barry's father getting killed in a duel. (5) The zoom-out accentuates the wider world around the characters, and, once again, we in the audience are made aware of the 'frame', while Barry is not. He is too close to his own emotional concerns to see the 'big picture', which is, as Captain Grogan says, "silly business".

7



ZOOM-OUT. Barry is out in the wide world for the first time and has just been robbed of essential items. This zoom is the first in *Barry Lyndon* to emphasize LOCATION exclusively. The shot begins on a signboard of what might be an inn. But this is not an 'overture' image because the establishment that the signboard is advertising has no role to play in the film. The zoom-out from close-up to long shot presents the wider world as an impersonal place. The zoom movement (fourteen seconds in duration) sketches in a public space, in which Barry is a small facet, a stranger on the sidelines. It is a 'generic' rustic scene. Barry is not the focus of either the starting point or the end point of the zoom. The zoom movement itself turns out to have 'nothing specifically to do' with Barry and his ongoing story. For the moment, he is a 'complete unknown' 'lost in the world'.

¹ Frederic Raphael, *Eyes Wide Open* (New York: Ballantine Books, 1999), p. 49.

² In zoom 5, the characters, captured in medium close-up, are the focus of the start point, but in 6, the pistols are the focus at the start, and so I have called the beginning of zoom 6 a close-up of the pistols.

8



ZOOM-OUT. Like zoom 7, this zoom-out accentuates the ENVIRONMENT exclusively. In this shot Barry is lost among the soldiers and can't be made out. The zoom takes twenty-eight seconds to move from a long shot to an extreme long shot. (1) Barry is lost in the forms of the world. For the time being, he has become part of the herd. This is a 'generic' soldiers-on-the-march tableau. (2) This shot recalls the subjects of zooms 2 and 3: once Barry had looked upon soldiers with envy, and now he has become one. (3) The pleasing symmetry of the soldiers on the march is juxtaposed to the sight of the partially destroyed stronghold. (4) There is only one other zoom in *Barry Lyndon* which begins with characters moving away from the camera lens—the final shot of Barry in the film.

9



ZOOM-OUT. Twenty-six seconds in duration, the zoom movement starts on a medium close-up and ends on a long shot. (1) This shot is a humorous counterpoint to zoom 2, the soldiers in formation who filled Barry with envy. This time Barry is himself a soldier in formation and he doesn't look pleased about it. (2) The zoom-out reveals not a panoramic landscape but the configuration of soldiers on the battlefield: the scope of Barry's world has reduced to this tense point in space and time. Barry is caught in the pattern. The relatively narrow range of the zoom movement emphasizes his enclosure. (3) This is the first of only two times in the film—the second is zoom 22, Bryan in his birthday carriage—when a zoom takes place while the camera is tracking (in both cases, to the right).

b



This is a track-in. Topic for discussion: Why do you think Kubrick chose to use a track-in here, rather than a zoom-in?

10



ZOOM-OUT. This is a humorous use of the zoom-out. The audience of *Barry Lyndon* has by now become used to slow and graceful zoom-outs of great scope. But this zoom, in both duration and viewpoint, is a surprise. (1) It is the first quick zoom in the film—the first under ten seconds—and is tied with zoom 15 for the shortest zoom movement in the film: two seconds. Coming after a series of long graceful zooms, there is something blunt about this rapid movement. (2) This zoom-out, moving from a medium shot to a long shot during a pan right, is much less expansive in scope than the previous zoom-outs. The zoom comes to reveal the least amount of environmental space of all of the zoom-outs in Part I. The zoom measures tight enclosure rather than airy expanse (which recalls zoom 9), and expresses how limiting Barry's world has become. For the moment he is weighed down by dull, constrictive circumstances.

11



ZOOM-IN. The overall structure of the shot featuring zoom 10 recalls the two-part structure of zoom 1. After the completion of the zoom movement described above, the shot carries on for another twenty-six seconds; the camera continues to pan right, following Barry as he walks away from the military camp. (1) The camera zooms in oh-so-slightly during the last five seconds of the shot. Compared with all of the zooms up to this point, this particular movement is barely noticeable, and recalls the 'old-fashioned' use of the zoom movement—it is employed to keep the moving actor suitably in frame. This tiny zoom movement is 'not meant to be seen'; it is masked by the panning camera so that the audience might miss it completely. Perhaps it is no accident that this most trivial of zoom movements comes during a shot that has the commonplace as its theme. (2a) This is the only shot in *Barry Lyndon* which contains both a zoom-out and a zoom-in. (2b) For the only other scene with both a zoom-out and a zoom-in, see zooms 3 and 4. (3) Of the five zoom-ins in Part I, this is the only one that is not related to Barry thinking, fixating on a detail in the world. (4) This is a 'minor' zoom, while the thirty-five other zooms identified in this document are 'major' zooms. It could be called *Barry Lyndon's* hidden zoom.

12



ZOOM-IN. The camera pans right, following Barry as he moves from a clearing to this spot, and then zooms in to capture what he is looking at. The zoom is seven seconds in duration. (1) This is the first use of the 'subjective' zoom-in in *Barry Lyndon*. The shot recalls zoom 3, the Barry Thinking Zoom-In, insofar as the zoom movement relates to Barry watching something and 'taking it in'; however, this time the zoom moves away from Barry and towards what he is looking at. Barry's point of view inspires the activity of the zoom-in. The end point corresponds specifically to his particular point of view, and this is why I call it a 'subjective' zoom-in. (2) The camera picks out the detail of the two lovers in the landscape; there is an air of surveillance, of watching from afar. (3) The zooming in from afar to a detail which has love as its theme recurs in zooms 16 and 19.

13



ZOOM-IN. This is the second instance of the Barry Thinking Zoom-In, except that this time the camera ends not on a medium shot but on a close-up. (1a) It is the first zoom of the film in which a close-up of Barry is the primary subject at the end point. (1b) The first Barry Thinking Zoom-In, zoom 3, in which Barry was young and naive and thinking relatively aimless thoughts, lasted ten seconds; this zoom movement, however, lasts a lengthy twenty-three seconds. (2) A zoom-out can reduce tension while a zoom-in can generate tension. (3) Only two scenes in *Barry Lyndon* contain more than one zoom-in: this one, and Barry's last scene in the film. (4) Before the zoom-in commences, the camera remains perfectly stationary for thirty seconds; this is the first of only two zoom movements in the film with a long preamble (i.e., an extended hold on the start point). (5) Though offscreen, the two English officers are speaking for the duration of the zoom movement. The overlapping dialogue stresses the thematic relationship between the zoom and these two characters. (6) Consider how in Part I, the time when Barry is young and vigorous, the act of Barry thinking to himself is represented by a zoom-in, while in Part II, the time when Barry is humbled by circumstances, the act of Barry thinking to himself is represented by a zoom-out (see 27, 29).

14



ZOOM-OUT. I find this an interesting zoom-out because, along with 11, it is the least attention-grabbing zoom movement in *Barry Lyndon*. (1) The zoom movement, occupying twelve seconds of screen time, is for the most part inconspicuous. It has no conceptual role to play. Oppositions are not set up. The environment is not stressed. Not much distance is covered. The focus of this simple zoom-out begins and ends with Barry. Here, the zoom has been reduced to its ordinary time-honored role: a convenient method for keeping a moving actor suitably in the frame. (2) The zoom begins with a long shot and ends with a long shot. Along with zoom 11, the only other zooms in *Barry Lyndon* in which the size of the subject (i.e., Barry) remains consistent from start point to end point come in Barry's final scene in the film. (3) The zoom is already in progress when the shot begins, and is still going when the shot ends. This aspect recalls zoom 3. There, the ongoing narrowing perspective represented ideas and sensations impinging on Barry's mind. Here, the 'perpetual' zoom movement has the quality of a 'passage of time' or 'time line' zoom. (4) This zoom-out could perhaps be defined as somewhat 'hesitant'; it doesn't reveal much, and correlates with Barry being somewhat lost.

15



ZOOM-OUT. (1a) This quick zoom movement (two seconds) is the one and only time in *Barry Lyndon* when a zoom is used as a transition device. It is a humorous effect: the scene commences with languorous romantic love, then abruptly shifts, via the quick zoom-out coupled with a pan left (a "swish pan"), into another tone—dry irony. Barry professes his love for Lischen then just as quickly abandons her. The narrator comments on the action in an amused and cynical manner. Both Barry and Lischen are embarrassed by the narrator's explanation that Barry was just one more in a series of lovers for Lischen. (1b) This is the first zoom in the film which is joined to a pan left. Leftward-tending camera movement used in tandem with zooms occurs only four times in *Barry Lyndon*, and all are 'destabilizing' moments; the second use, for example, comes when Lady Lyndon discovers Barry with one of her maids, and the last is Barry's last shot in the film. (Seven zooms in *Barry Lyndon* operate in tandem with rightward-tending camera movement: 1, 9, 10, 11, 16, 22, and 34). (2.) This is the second of only two zooms in the film with a long preamble (forty-three seconds); the other is zoom 13.

C



This is a track-out. In this document I have included only the track-ins and track-outs which resemble zoom movements.

16



ZOOM-IN. The camera tracks right along a terrace, comes to a halt behind the Chevalier and Barry, then zooms in to capture what they are looking at. (1) This is the second 'subjective' zoom in *Barry Lyndon*. As in 12, the camera zooms in on what Barry is focusing his attention on. The fourteen-second-long zoom-in (a gradual narrowing of perspective) echoes visually how Barry's concentration is fixating on a single point. Barry's behavior inspires the zoom movement. The end point of the zoom is an approximation of his point of view. (2) This zoom can actually be called a 'multi-subjective' zoom, because the movement approximates not only Barry's point of view but the Chevalier's as well. (However, the next shot, a medium close-up of Barry watching the moment unfold, stresses Barry's participation exclusively.) (3) This is the most elaborate use of camera movement with respect to a zoom in *Barry Lyndon*. The shot has a four-part structure: the track (twenty-five seconds), a stationary tableau of the Chevalier and Barry (three seconds), the zoom, and then an eleven-second pan right as the camera follows the Lyndons. (4) There is, again, an air of surveillance, of looking in from far away. (5) Four of the five zoom-ins in Part I relate to Barry's active engagement with the world around him. Of these four, the first half of Part I has only one, while the second half has three. Barry's behavior has become more proactive as Part I has progressed, and this is exemplified by the imbalanced distribution of zoom-ins. (6) Kubrick's quirky use of the zoom movement in *Barry Lyndon* is a 'signature move' of the film, similar to how films can have signature shots (the monolith, "Here's Johnny!"). But how many other films can you think of which have, not signature shots, but signature moves?

Part II of *Barry Lyndon*

17



ZOOM-IN. While many of the zooms in Part I emphasize the presence of wide-open exterior environments, the zooms in Part II are primarily concerned with emphasizing ENCLOSURES of one kind or another. Generally speaking, Part II of *Barry Lyndon* is a world of interiors. The first zoom in Part II inaugurates this shift in the film's perspective. (1) Compare this zoom to 4 (Barry chopping wood at his home in rustic Ireland): zoom 16 captures the parameters of the adult Barry's world: his wife, his child, and Castle Hackton. It is a family portrait. (2) This first zoom in Part II begins close on a human face. A series of zooms to come will begin in a similar manner. (3) The starting point recalls the first track-out in *Barry Lyndon*, Barry's first scene in the film, which starts on a statue of a young child. The visual echo reminds us of how far Barry has come. (4) Virtually all of the zoom-outs in Part I end with long shots or extreme long shots. That this zoom-out ends on a medium long shot emphasizes closeness, and enclosure. (5) This first zoom in Part II is twenty-seven seconds in duration. It is a signal that the zooms in Part II will occupy more screen time than those in Part I. While Part I has seven zooms with running times of over fourteen seconds, Part II has thirteen zooms over fourteen seconds long, and includes the two longest zooms in the film. (6) In the whole of Part I, there were only two zooms in which the zoom movement was already in motion when the shot began and was still in motion when the shot ended. Two out of the first four zooms in Part II will operate in this manner—this one, and 18. I consider these two zooms with their 'perpetual' zoom movement 'passage of time' zooms.

d



This is a track-out.

18



ZOOM-OUT. This is another 'confining' zoom-out. In Part I, many of the zoom-outs allowed the audience to 'escape' from the original subject of the frame, as perspective widened and other details were revealed, liberating the audience's point of view; here, the zoom-out offers no escape. (1) The shot begins with the subject of boredom, and the zoom-out serves not to escape from but rather to emphasize the dullness of the tableau. Lady Lyndon is all dressed up with nowhere to go. The zoom-out, which takes twenty-seven seconds but which doesn't cover much horizontal space, creates a feeling of enclosure. (2) Along with the feeling of enclosure is the presence of the passage of time. The zoom is already in motion when the shot begins and is still in motion when the shot ends. This adds a 'flow of time' effect to the static quality of the imagery.

19



ZOOM-IN. Lady Lyndon is having a walk with Lord Bullingdon and Reverend Runt. The camera tracks left along the pathway for six seconds, approximating the trio's forward movement, then stops and zooms in, capturing the sight of Barry kissing one of Lady Lyndon's maids. (1a) The quick zoom-in (three seconds in duration) is the third instance of the 'subjective' zoom-in, as it pinpoints Lady Lyndon's point of view. (A reverse angle of Lady Lyndon emphasizes her participation in this moment.) (1b) This is, in fact, a 'multi-subjective' zoom, as a medium close-up of Lord Bullingdon's reaction stresses his participation as well. (2) This is a comedic replay of two other quick zoom-ins: 16, Barry's first view of Lady Lyndon, and 12, Barry's discovery of two English officers sharing a tender moment. This time, however, it is Barry who is being spied on. (3) This is the only zoom in the film which adjoins a track-left. (As mentioned in zoom 15, there are only four uses of leftward-tending camera movement with respect to the zoom in *Barry Lyndon*.)

e



This is a track-in.

20



ZOOM-OUT. While some zoom-outs in *Barry Lyndon* begin with a medium close-up of a human face (head and shoulders), this is the only zoom in the film which begins with a strict close-up of a face. (1a) The zoom-out, like the others so far in Part II, emphasizes enclosure. Compare this shot to 13, a Barry Thinking Zoom-In. In 13, the zoom-in emphasizes how Barry is about to master his situation; here, the zoom-out emphasizes how Lady Lyndon is subdued by her situation. The location, as it comes to be revealed, subsumes her, reduces her to a component in the static tableau. (1b) This zoom, which places Lady Lyndon in her domestic environment, is connected in spirit to zoom 4 (young Barry chopping wood at his homestead); both are 'world-revealing' zooms. (2) There are three zoom-outs in Part II which include characters in the scene speaking dialogue throughout the entire duration of the zoom movement. Here, one of Lady Lyndon's maids is reading a French novel aloud. I find this interesting: the 'cosmic' or 'space-time' feel of the zooms juxtaposed with human linguistic patterns (another framework, set of rules, enclosure). (3) Thirty-eight seconds in duration, this zoom is tied for the zoom with the longest running time in *Barry Lyndon*. The other is zoom 24.

f



This is a track-out.

21



ZOOM-OUT. The start point exists at the cusp between medium shot and medium close-up and ends on a long shot. (1a) Lord Bullingdon is holding his mother's hand and giving Barry the cold shoulder. It is an emblematic image of the structure of the personal relations at Castle Hackton. (1b) The zoom-out takes twenty seconds to reveal the scope of Lord Bullingdon's sheltered world: civilized society. This 'world-revealing' zoom recalls other zooms such as 4, 9, and 20. (2) Though the zoom takes place outside, it does not set up a conceptual structure with the exterior world of nature as one pole, as is often done in Part I. Here, the scene simply takes place out-of-doors. The zoom-out links Lord Bullingdon to the other people, and not to the natural world. Hence, this zoom can be defined as a zoom of enclosure. The zoom-out does not isolate human concerns within a larger natural world, as is seen in, for example, 2, 4, and 6; rather, the end point of the zoom-out rests with the world of men and women. That the exterior world of nature does not play a noteworthy role in this zoom is significant, as the majority of the previous exterior zoom-outs in *Barry Lyndon* integrated the world of nature into conceptual and thematic structures. (3) The motif of an audience arranged in the frame recalls zooms 2 and 3.

22



ZOOM-OUT. This zoom uses the same pictorial scheme as the previous zoom-out: medium shot to long shot. Bryan's birthday sequence is the only sequence in *Barry Lyndon* containing two zoom-outs. (1a) Like the previous zoom, this zoom also operates as a 'world-revealing' zoom: Bryan at home with his parents. Bryan's world is even narrower than Lord Bullingdon's: it is an innocent world of childlike simplicity. (1b) The zoom is only five seconds in duration. (2) This shot and zoom 9 are the only zooms in *Barry Lyndon* in which the camera is tracking during the zoom movement. (3) This is a 'revelatory' zoom. The zoom-out is necessary for the audience to make proper sense of what is going on. That is to say, the shot commences with a gleeful Bryan riding in a carriage, but then the zoom-out reveals that no, this is not a proper carriage pulled by horses but a mini-carriage pulled by lambs.

23



ZOOM-OUT. At face value this zoom movement, twenty-one seconds in duration, recalls many of the elaborate outdoors zoom-outs of Part I. That this zoom recalls these other zooms is apt, considering that the main focus of the scene is Barry and his mother, which recalls the early section of Part I. But there are essential differences. (1) While in Part I the elaborate zoom-outs revealed a wider world, a natural world 'beyond' human concerns, this zoom-out to a lovely exterior space remains *within* Barry's concerns, as the landscape is the grounds of Castle Hackton, which have been at the very least augmented by landscape design. (Eighteenth-century England was a high point of landscaping, e.g., Capability Brown.) Though the zoom-out comes to reveal a large exterior space, it still suggests enclosure. This is an adroit zoom, reminding of conceptual aspects of Part I while also having a Part II perspective to it. (2a) When the shot begins, the camera is already in the process of panning left to keep the characters suitably in frame, and continues panning during the first twelve seconds of the zoom. This is the third use of leftward-tending camera movement with respect to the zoom—and all four uses in the film relate to a 'crisis' moment. In this shot, the camera movement portends the evils that will befall Barry when he strives to obtain a title. The zoom commences just as Lord Bullingdon and Reverend Runt turn the boat around and row away from Barry and his mother, giving them the cold shoulder and taking Lady Lyndon (and Bryan) away with them. (2b) Zooms can come in different 'flavors'. Earlier there were comic zooms, here we have a portentous zoom, and later there will be nostalgic zooms. (3) The zoom-out reveals Barry as a small facet of the landscape, which recalls zooms 6 and 7. These zooms stress that Barry is not the 'center of the world' but a component in large frameworks.

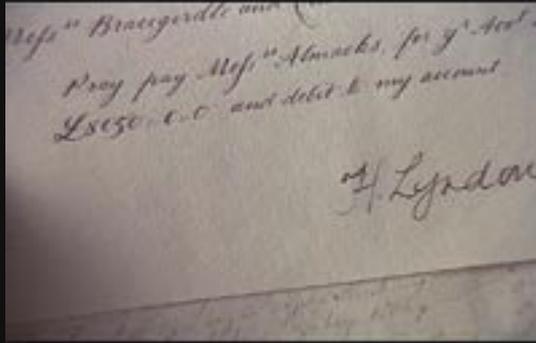
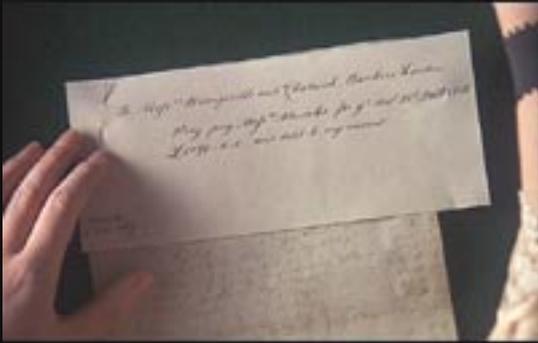
24



ZOOM-OUT. (1) This zoom movement, from medium close-up to medium long shot, is another of the zooms in Part II which stress how narrow Barry's world has become. Yet again in Part II a zoom-out reveals not an extensive view but a tight, enclosed space. (2) This is only the third time in *Barry Lyndon* that a zoom has started with a (virtual) close-up of a human face. This face is a complete stranger to the audience. That Lord Wendover warrants a close-up expresses how important his contribution could be to Barry's future. However, Lord Wendover is only a 'friend of opportunity' and will drop Barry as soon as Barry embarrasses himself in high society. (3) In Part I there is only one zoom-out—zoom 5—in which the subjects of the start point are speaking throughout the duration of the zoom movement until the end point. In Part II, there are two such zoom-outs: this one, and the next, both featuring Lord Wendover. In this shot, Lord Wendover does all of the talking. The zoom movement is dominated by his dialogue. (4) The zoom takes thirty-eight seconds to complete its passage across the short interior space. For a zoom tied for the longest running time of all of the zooms in *Barry Lyndon*, this is arguably the least memorable elaborate zoom in the film.



ZOOM-OUT. (1) This is the second elaborate outdoors zoom in Part II, yet like all of the previous exterior zooms in Part II except for zoom 23, the zoom movement doesn't stress the natural environment in any way. The zoom movement comes to reveal the human enclosures rather than the open space of 'Mother Nature'—namely, the castle, the tent, and the party that 'overlays' the grounds. We are meant to see not so much the natural world 'in itself' (as we are prompted to do in 2, 4, 5, and 6) but how the natural world has been transformed by human intervention. The characters are, so to speak, more 'in their social world' than 'out in nature'. This exterior shot, like all of the others in Part II, suggests enclosure. (2) So far in the series of zooms in Part II, Barry has not been the sole subject of either the starting point or an end point of a zoom-out. (3) Lord Wendover is speaking throughout the duration of the zoom movement, which is twenty-five seconds long; what he is saying is evidently uninteresting, because the narrator chooses to speak over Lord Wendover's chatter.

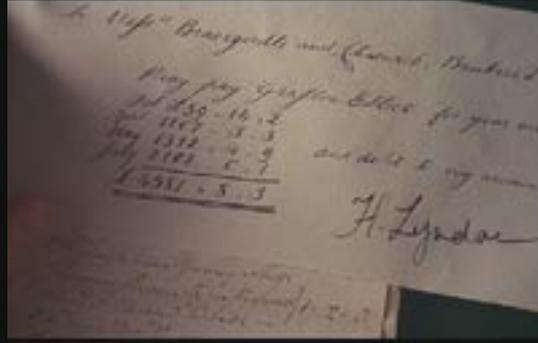
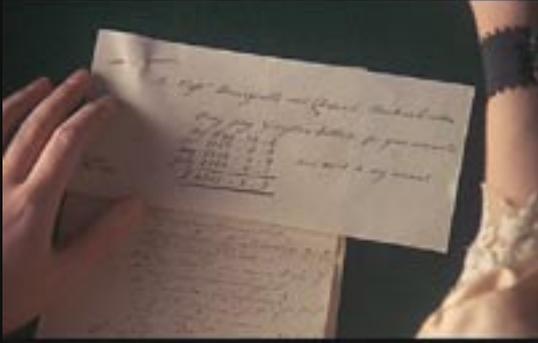


ZOOM-IN. This is the first of three zoom-ins in Part II in which a close-up of financial paperwork (an invoice, a written order of payment) is the principal subject of the shot. (1a) While all of the zoom-ins in Part I related to opportunity (Barry engaging with his environment, in most cases in a profitable way), the zoom-ins relating to the motif of the financial paperwork emphasize narrow limits rather than a world of choices. (There are five zoom-ins in the last hour of *Barry Lyndon*, and all are used differently from the zoom-ins in Part I.) (1b) The three paperwork zoom-ins are the only zooms in the film which begin and end with an object. Moreover, these are the only zooms in the film which do not feature either a human face or a long shot of a human body. Furthermore, while these zooms are not the shortest in the film (this one is nine seconds in duration), these zooms cover the least distance of all of the zooms in *Barry Lyndon*. These shots are the fullest expression of the enclosure theme in Part II. Being under the thumb of debt is a sure way to feel caught and claustrophobic. (2) This and the next paperwork zoom-in—zoom 28—are also two more examples of the type of zoom in *Barry Lyndon* in which the zoom movement is already in progress when the shot begins and is still going when the shot ends; this suggests the ongoing exigency of the financial situation at Castle Hackton, and recalls the 'perpetual' zoom movement of 17 and 18 which connoted the implacable passage of *time*. In zooms 26 and 28, the zoom movement also connotes *space*, in the sense of both social boundaries and individual opportunity; the restricted limits of the zoom has as its subject the human-wrought framework of finance and debt which, unfortunately, determines, if not limits, our behavior. (3) Zooms 26 and 28 are the antithesis of the elaborate zooms of *Barry Lyndon*.



ZOOM-OUT. Barry is contemplating his situation following his impulsive physical assault on Lord Bullingdon in polite society. This zoom movement, twenty-two seconds in duration, recalls a variety of shots from Part I. (1a) This is an inversion of the Barry Thinking Zoom-In, which, in Part I, corresponded to Barry actively coming to grips with his world, his thoughts narrowing to a vital and constructive point. Here, in Part II, Barry has 'lost the plot'. He has lost the ability to steer his life in the most pleasing direction. Barry is thinking, but this time he becomes smaller rather than larger in the frame, which is a visual expression of his inability to master his situation. A zoom-in generates a sort of tension, while a zoom-out relaxes, and this zoom-out is akin to a sigh. (1b) It is significant that after Barry's ill-judged behavior, the film draws back from him; the audience sees him from 'afar'. This shot isolates Barry and leaves him on his own. (2a) This is the only zoom-out in Part I which begins with Barry as the sole subject. (2b) This zoom recalls zoom 4, Barry chopping wood at his homestead; in both of these elaborate exterior zoom-outs Barry is the sole human being visible in the frame. In 4, the natural world that surrounded Barry was full of open space; here, in contrast, Barry's exterior world is dominated by Castle Hackton, which has come to represent his ruined chances. (2c) While recalling the elaborate exterior zooms of Part I, this zoom, like so many of the others in Part II, suggests enclosure rather than the freedom of a wide open space. Barry is not so much 'in nature' as he is at Castle Hackton, caught inside the matrix of its concerns. (2d) This is another in the series of 'signature images' for Barry; he is all alone and surrounded by silence. (3) Thirteen of the thirty-six zooms in *Barry Lyndon* include water imagery (river, stream, lake, fountain, buckets, or tub): 5, 6, 10, 11, 12, 13, 14, 16, 19, 20, 23, 27, and 29; and rain features in track a. Rolling water has always suggested implacable time, impersonal nature, and the stream of human events where an act cannot be taken back once done.

28



ZOOM-IN. This is the second in the series of zoom-ins to bills and bank drafts. The zoom movement is already in progress when the shot begins and is still moving when the shot ends. The zoom takes ten seconds to cover a very small distance. These paperwork zooms are the coldest zooms in the film. Not only is an object rather than a character the sole subject of the shot, but the location of the scene cannot even be precisely determined until the following shot. As the financial demands on Castle Hackton grow larger, so the financial documents grow larger and dominate the frame. (2) This zoom and zoom 25 can also be classed as 'subjective' zooms, insofar as the zoom movement conveys Lady Lyndon's point of view.

29



ZOOM-OUT. This tableau is a visual representation of how humble Barry's life has become. The shot is the most authentic reference in Part II to the elaborate exterior zoom-outs in Part I, as in this shot the natural world is emphasized *as such*, unburdened by human structures (buildings, bridges, tents). (1) In one sense, it is a nostalgic nod back to the lost time of Barry's youth. The visual doubling of Barry with Bryan (they share the same pose) helps to promote awareness of thematic echoes from Part I. (2a) Less topographical space is revealed here than in the elaborate exterior zooms in Part I (zooms 2, 4, 5, 6, 8), which is in keeping with one of Part II's primary themes—enclosure. (2b) There is less variety of exterior detail in this shot than in Part I's elaborate zooms, which further conveys how bland and narrow Barry's world has become. (2c) Thirty seconds in duration, this zoom movement is tied (with zoom 31) for the second-longest zoom in Part II. (3) Similar to, for example, zoom 6, the natural world is beautiful, but it is also impassive, a 'mere' backdrop 'uncaring' of and 'disengaged' from human concerns. (4) This is the first of three zooms in a row which include Bryan as a fundamental detail in the frame.

30



ZOOM-OUT. This is yet another zoom-out of the last hour of the film which emphasizes the narrowness of Barry's life. The zoom takes fourteen seconds to move from a medium shot to a long shot. The environment, a spot on the grounds of Castle Hackton, is relatively nondescript and unobtrusive; the zoom movement doesn't urge the audience to focus on the background (which, of course, is unlike the exterior zooms of Part I). The subject of the zoom's start point—Bryan—remains the primary focus at the end point; this is a visual representation of what the narrator tells us: Barry has reduced his sights to tending to his son's welfare exclusively.

31



ZOOM-OUT. This is yet another zoom-out which emphasizes the narrow scope of Barry's world. The zoom movement, twelve seconds in duration, reveals a somewhat restricted space. (1) While many other zoom-outs in *Barry Lyndon* have a monumental feel to them, here the zoom movement participates in nothing more than a game of croquet. The subject of the shot is an innocent child in idle play. Seen in light of many of the other zoom movements, this particular shot is a humorous use of the zoom. (2) The zoom-out sketches in Bryan's small world: this is another family portrait. (3) At the start point, the camera first tilts upwards from the detail of the croquet ball and only then zooms out. This specific camera movement directly recalls zoom 5, in which the camera first tilts up from Nora's hand in Captain Quin's prior to the zoom-out. (4) Notice how the characters are arranged as a sort of barrier blocking the natural world away from Bryan. The child is sheltered in the artificial forms of the human world. This is one more in the series of exterior zoom-outs in Part II which stress enclosure rather than wide open space. (5) That Bryan is the focus of the start point is indicative of a general trend in Part II. In Part I, while Barry is visible at the start point of five zoom-outs, five other zoom-outs begin with characters other than Barry. In Part II, however, while Barry is visible at the start point of five zoom-outs, ten zoom-outs begin with a character or characters other than Barry. In Part II especially, the principal subject of the zoom-out movement is most often *not* Barry.

32



ZOOM-OUT. This is the third in the series of financial paperwork zooms. This time, however, the camera zooms out rather than in. Barry's mother has assumed management of the Lyndon estate, and she sits in the 'master control room', where various administrative affairs are dealt with. The zoom movement is thirty seconds in duration, which ties it with zoom 29 for the second-longest zoom in Part II. The zoom movement is accompanied by the sound of a clock ticking amid a monumental silence. (1) Though this room, the heart of Castle Hackton, has appeared in two previous scenes, this is the first time that the room itself is emphasized by a zoom movement. Both Barry and Lady Lyndon are 'out of the picture' for the time being, as Lady Lyndon is physically unwell and Barry has sought solace in strong drink. It is the imposing edifice of the castle which remains upright and solid throughout all of the vicissitudes of the human behavior played out within its walls. The castle puts forth the 'impersonal' and 'uncaring' tone that many of *Barry Lyndon's* exterior vistas have. (2) The end point of the zoom-out is a virtual replication of the establishing shot of the room that followed zoom 26. This is the first of only two zoom-outs in the film which end on an image that is not entirely new but which has in a sense 'already been seen before'; this symmetry adds to the sense of implacable patterns and claustrophobic enclosure.

33



ZOOM-OUT. This is yet another in the series of zooms in Part II which cross only short distances and emphasize enclosure. This zoom takes twenty-one seconds to move from a medium shot to a medium long shot. The starting point is an 'overture' image, but what is set up relates to emotion and mood rather than to anything conceptual/thematic. Barry's mother is mournful, disappointed, sad, if not defeated. The zoom comes to reveal Redmond Barry brought low. (1) That the shot begins with Barry's mother rather than Barry reduces Barry's stature in the shot; his mother is the primary focus of the zoom, and her emotional state conditions the mood of the entire shot. While for most of the film Barry had acted as if he were the center of the universe, behaving to his heart's desire at the expense of others, the film style, as exemplified by the zooms, has always presented Barry as a facet inside larger frameworks. We in the audience have always had a perspective on Barry and his story that Barry lacked. When a shot begins with a character already in the frame, the character automatically commands the audience's attention; but when a character is only slowly revealed via the zoom movement, that character merely occupies, rather than dominates, the frame, and has to *draw* the audience's attention. (2) There is something almost nonchalant (or impassive, uncaring) about how the slow zoom-out comes to reveal Barry's fallen condition. (3) This is the last zoom-out in *Barry Lyndon*.

34



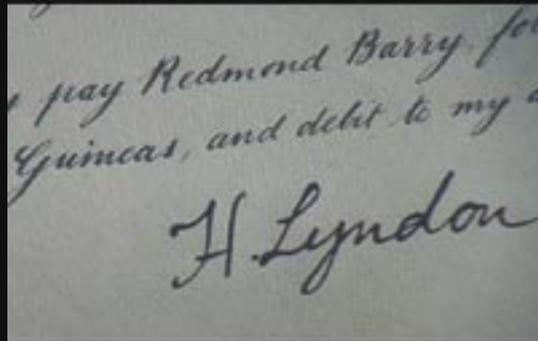
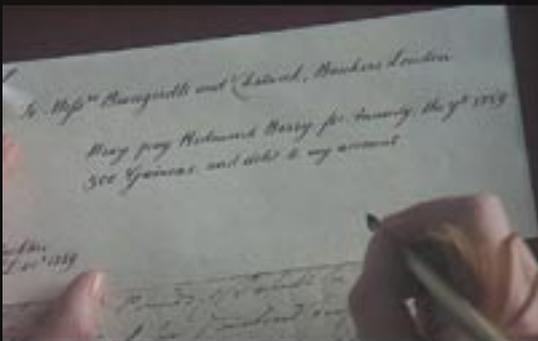
ZOOM-IN. Barry's penultimate shot in the film. The shot begins on a town square, then pans right and only then begins to zoom in on the inn. During the ten-second zoom movement, Barry and his mother appear in the entranceway and descend the steps. The shot ends with the zoom movement still in progress. (1) This is the only zoom of the film in which the characters remain in extreme long shot for the duration of the zoom. The framing emphasizes their lost stature, their dwindled fortunes. The shot reflects their 'smallness' in the wide world. (2) This is the only zoom movement in *Barry Lyndon* in which the subjects of the end point step into the frame during the zoom movement (rather than being revealed by the zoom movement). In a sense, the zoom movement seeks out the characters. (3) Seven minutes earlier in Part II, directly following the duel, the film cut to an establishing shot of the inn. The camera position and camera angle of zoom 33 perfectly replicates the perspective of that earlier shot. The camera movement (the pan right) 'slots into' a pattern previously determined. This gives the shot a claustrophobic feel. Barry's fortunes are caught in the confining structures of the film form, which are emblematic of the inner and outer structures of Barry's own 'world'. (The one other 'slotting in' zoom is 32.) (4) Seven of the eight zoom-ins in *Barry Lyndon* up to this one related to a character thinking or a character's point of view, and five of them were classed as 'subjective' zooms; but this and the next zoom, the last two exterior zoom-ins, operate in a different way. Rather than acting in complete consonance with the characters, zooms 33 and 34 seem relatively dislocated from them.

35



ZOOM-IN. Barry's last shot in the film. The zoom movement is already in progress as the shot begins. This is the only zoom-in in *Barry Lyndon* that follows characters walking away from the lens. (1a) While for most of Part II the shot composition was dominated by rectilinear and symmetrical patterns, this shot and the previous shot are dominated by diagonals. There is a sense that Barry's downfall has disturbed the film form mechanism. There is something 'skewed' about this shot. (1b) It is the only zoom in the film in which the primary characters occupy the extreme edge of the frame at the start-point. (1c) This is, in a sense, an 'old-fashioned' use of the zoom, as conceptual relationships are not set up between the start and the end points. (1d) Because the design of the shot seems such a departure from the rest of Part II, the zoom movement has the feel of being 'caught on the fly', akin to newsreel footage. (1e) This is not a perfectly static zoom; during the zoom movement, the camera pans left to keep Barry suitably framed in the shot. The only other use of a zoom movement coupled to a pan left is zoom 15. (1f) The zoom *chases* Barry, trying to keep him large in the frame while he moves further away from the lens. The camera will be 'abandoned' by the side of the road; or, the camera 'abandons' Barry. (2) This final exterior zoom movement, which lasts eighteen seconds, ends on a freeze-frame, which keeps Barry balanced on one foot for a further six seconds.

36



ZOOM-IN. Eighteen seconds in duration, the zoom movement begins on a close-up of a bank draft and ends on an extreme close-up of both Redmond Barry's name and Lady Lyndon's signature. (1) This is the fourth zoom-in in Part II which has financial paperwork as its theme. The echo is a legacy of Barry. (2) Since the zoom movement approximates Lady Lyndon's point of view, this zoom can be considered a 'subjective' one. (3) The first three zoom or zoom-like movements in the film are movements outward (two zoom-outs and a track-out); the final three are zoom-ins. (4a) The end point of the last zoom of *Barry Lyndon* is dominated by an inscribed signature. Three hundred years down the line, these financial documents, if they even still existed, would probably have been stored in an archive. There is something special about the handwriting of the departed. . . . (4b) Paperwork can outlast the hand that signs the paper. But we never see Barry sign anything. Come to think of it, did Barry leave *anything* behind that would preserve the memory of his existence? (4c) *Barry Lyndon* is an archive of eighteenth-century forms. But isn't life in the present day an archive as well? The present moment is a museum. Everything is at once both singularity and archetype. *Barry Lyndon* is one grand pattern that makes us think about the nature of patterns.

IN PLACE OF A CONCLUSION:

Topics and Tasks for Further Discussion and Instruction

CAMERAWORK AND FILM FORM:

SHOT COMPOSITION, CAMERA MOVEMENT, EDITING

1. Integrate the study of the zooms into a more general study of the entire camerawork of *Barry Lyndon*. What other visual motifs are there? Explore the use of the track-ins and track-outs.
2. Significant sections of *Barry Lyndon*'s screen time have no zooms at all. What about all of the scenes and sequences which do not have any zoom movement? Explore the qualities of the zoom-less sections, using for comparison the sections with zoom movements.
3. Discuss the qualities of the overall style of narration (a film style of 'grandeur', a story of archetypes (pageantry of myths)), integrating the use of the zooms into the discussion.

CONCEPTUAL AND THEMATIC CONCERNS

4. Explore the concept of the 'linear' with respect to the visual/thematic aspects of *Barry Lyndon*, including the use of the zoom movement.
5. Think about the zoom-outs in terms of the concept, 'distancing effect'.
6. Annotate these comments:
 - (A) The technique of the linear zooms is a facet of the film's thematic concern with patterns and rituals.
 - (B) The zooms are akin to a musical motif, not only in terms of structural recurrence (space), but also in terms of filmic pace and rhythm (time).
 - (C) The zoom movement (geometry, pace, viewpoint) prompts the audience to reflect on the enclosure of space(s) (both inner and outer) and implacable time (cosmic time, human time).
 - (D) The zoom movement: 'a marking of time', a 'time line'.

7. Explore the thematic relationships between *2001: A Space Odyssey* and *Barry Lyndon*.

PSYCHOANALYTICAL/PHENOMENOLOGICAL
INVESTIGATION OF THE ZOOM MOVEMENT

8. Think about movement in an abstract way. Can the zoom movement itself—a ‘moving towards’ or a ‘moving away from’—have some sort of psychological effect on the audience? Can the movement itself generate a visceral, emotional, or conceptual reaction?¹

TWO GENERAL QUESTIONS

9. Find another film with at least thirty-six zoom movements. Evaluate the narrative style and compare it to *Barry Lyndon*.

10. How many different ways does Kubrick use zooms in *Barry Lyndon*? Compile an index of all of the various uses of the zooms (mechanical, editorial, conceptual) in *Barry Lyndon*.

¹ For example, in *Operating Cinematography* (p. 124), William Hines writes, “Movement away from the lens position is non-threatening and may release emotional tension.”