

SCOPOPHILIA: MALE GAZE ANALYSIS OF MISA AMANE IN *DEATH NOTE*

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Abstract

Scopophilia is the key element in films and various anime series to attract the audience and helps the film industry to flourish. The structure of film and anime revolves around the scopophilia that further strengthens the male dominance and controls the abilities of actresses in film industry. The study tries to explore the concept of scopophilia, its types; narcissistic and voyeuristic scopophilia and how they regulate the plot of *Death Note*. Scopophilia is induced in the series through the character of Misa Amane. Misa Amane's true power and abilities are subordinated in the unconscious realm of scopophilic mind-set. It also tries to explore the function of counter cinema as a savior of women identity as it gives women chance to select the leading role without working of scopophilia.

Keywords: *Counter Cinema, Misa Amane, Narcissistic Scopophilia, Scopophilia, Voyeuristic Scopophilia*

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1. Introduction

1.1. Overview

Toshi Nakatani was born on May 10, 1969, in Japan. Currently his hometown is Yokohama, Japan. He is best known for producing many series on TV. He is a talented producer who brings many manga to life on screen. He is the producer of many anime series and is famous for various projects in the anime industry. His famous productions are *Hunter x Hunter* (2011), *Parasite the Maxim* (2014), *From Me to You* (2009), *Lupin the Third* (2006) and *Death Note* (2006).

Death Note is one of the most famous productions of Toshio Nakatani. It has won the third Best TV Anime award in the 6th Annual Tokyo Anime Awards. It came on Nippon TV on October 4, 2006. It has 37 episodes and the last episode appeared on TV on June 27, 2007. Afterwards, it is dubbed in English between 2007 and 2010 and appears on Adult Swim, a sister channel of Cartoon Network.

It revolves around a story of a teenager, Light Yagami, who wants to make the world a utopian place by murdering criminals all around the world for righteous people. The story is a combination of the fictitious and the real world. Although these two worlds are quite parallel to one another, they are so beautifully woven together that the boundary line blurs between them. Shinigami, angel of death, throws a notebook of death on earth. Light Yagami owns this book. This book has many rules, but the most important rules are; the human whose name is written on this notebook will taste death. The writer must have the person's face in mind so the people sharing the same name will not die. A person will die of a heart attack with in forty seconds if the cause of death is not mentioned.

Light Yagami starts to kill the criminal all over the world. He considers himself God of the new world and a justice. He is investigated by the FBI in Japan as the first murder takes place in Tokyo. Light is suspected by another main character named Law Lite. The plot gets complicated, full of suspense, and so thrilling at the climax. Light starts murdering those people who are hindrance in making the Light's new world. He starts murdering police officers, FBI agents who suspect him and he manages to kill Law Lite too.

In the plot the sublime themes of justice, mortality, God, absurdism and life after death are the prominent one. Although this series is the production of twenty first century, but the gloomy aspect of this series is that the women are victim of gender biased. Misa Amane is another fictional character created by Tsugami Ohba and Takeshi Obata. As this character is the product of male's pen, she represents the unconscious as well as the conscious psyche of men for women. The unconscious of man has developed a structure that is male dominant also called phallogocentric structure. In this structure

women are used as a source of sexual gratification. They are considered inferior, fragile and feeble.

In *Death Note*, Misa Amane is more powerful than Light Yagami. She has her own death note as well as she possesses the eyes of angel of death. Misa can see the life span and original name of any human through the eyes. She can murder anyone. Her powers are underrated in the series. She starts to work under Light Yagami as his tool and a source of sexual gratification for the audience. She is the true representor of a male gaze.

1.2. Historical Perspective

Male Gaze theory is a feminist term coined by Laura Mulvey, appeared in Screen, in 1975. Male gaze is an erotic way of looking a woman. Cinema is a source of providing pleasure through different entertainments. If we analyze the very basic principles of these entertainments, we will find that there are enjoyments for men in form of sexual objectification of a woman on screen. Laura says that cinema offers a lot of possible pleasures, one is scopophilia. There are circumstances in which looking itself is a source of pleasure. Movies, drama and series are designed under the phallogocentric framework in which the image of women is always castrated. In a patriarchal cinema man enjoy all their fancies, imaginations, obsessions, and passions through linguistic commands. These commands are imposed on a woman to fulfill the sexual gratification of a man. The women are shown half naked. Their beauty is measured by a lavish body figure, moreover the non-erogenic zones are displayed beautifully that they start giving sexual satisfaction. In scopophilia men are subjecting women to a controlling and curious gaze.

The male gaze is covering the vast area of film industry in cinema screen. Misa Amane, the girlfriend of Light Yagami, is the victim of scopophilia. Her supernatural abilities make her elevated to all other characters. She is the most influential female character that surpasses the powers of the main character. The artists Tsugami Ohba and Takeshi Obata ruined all her charm in two ways. The very first time her grace is lost when she asks light to use her powers. She obeys Light Yagami. In this way she comes under the obedience of a male who commands her, and she acts like a puppet. The second time she is made to lose her charm when she is represented before audiences as an object-to-be-looked-at-ness. At the very first meeting with light, she clads in a vintage nighty. Her hips and breasts are highlighted during serious discussions. Her thick thighs and red lips are displayed in a way that they arouse sexual sensations in the audience. Laura says, "Women displayed as a sexual object is the leitmotif of erotic spectacle" (p.4). Cinemas play an important role in setting up the mindset of the audience. When the hero of the film possesses a girl, by the means of identification with the male protagonist, a male audience possesses her too. Thus, a woman is placed as an icon for

the male gaze and sexual enjoyment for men. In this way scopophilia has its roots in the cinema as well as in many novels, dramas, and TV series.

1.3. Research Questions

1. What is the concept of scopophilia in Laura Mulvey's Visual Pleasure and Narrative Cinema?
2. How male dominant film industry structure has made Misa Amane an icon of gratification of their gaze in Death Note?
3. What are the methods through which women sexual objectification is minimized in cinemas?

1.4. Research Objectives

- To explore the concept of scopophilia considering Laura Mulvey's essays of Visual Pleasure and Narrative Cinema.
- To highlight the way through which male dominant film industry has made Misa Amane as an icon of erotic gratification in Death Note.
- To illustrate the ways of minimization of scopophilic concepts regarding women in cinema.

2. Literature Review

Death Note has been dissected and analyzed through various thematic and theoretical perspectives. Now the researcher wants to highlight the different perspectives dissected by various scholars. It will be easy for the researcher to place her work in the body of research only when she finds a gap. After going through the literature view, the reader will read this thesis because its place would be empty in the body of knowledge. For this reason, the researcher will write one paragraph about each scholar who has analyzed *Death Note* from different aspects. She will also mention the application of male gaze theory on different works by different scholars.

The other aspect through which the character of Light Yagami is analyzed in *Death Note* is the concept of Antihero. Marasigan (2023) interprets the character of Light Yagami as an antihero under the theoretical perspective of persona and shadow. He analyzes that Light Yagami is too good to be an evil as he is killing the criminals maintain justice in the world. Moreover, he is too evil to be a hero as he is murdering police and agents who resist his chosen path. The two personalities in the same character make him an antihero. Moreover, his identity is hidden under the persona. He presents himself as a regular matric student who has keen interest in the study. On the contrary he is hiding his true self of murdering people around. Through hiding his true self, he is presented as an antihero.

Frohlich (2012) brings forth the influence of apocalyptic religion in *Death Note*. Apocalyptic religion is a sort of doctrine that has influenced other religion of world. It talks about the end of the world, the end of time, and the final judgment of humanity. It gives hope to the people for future that in the end god will punish the evil and paradise will be maintained for the righteous people. Under the influence of apocalyptic doctrine, most people have set a boundary between the virtuous and the sinner people. This has raised the Salem witch trial in which the confession of sinner becomes very difficult, their repentance become impossible and only correction that has left is death. Light Yagami in *Death Note* under the influence of apocalypticism tries to maintain a paradise by killing the sinners. So, the apocalypticism appears as a prominent perspective in *Death Note*. The Male Gaze theory of Laura Mulvey is coined in 1975 in her essay *Narrative Cinema and Visual Pleasure*. The root of Male Gaze has embedded in many movies. Researchers have been applying this theory on various movies, drama, films, and series. Some of the important perspectives of this theory are analyzed by different scholars and have made them applicable in different works, so that a vast amount of data can be collected. Fictional movies are analyzed through male gaze by applying the concept of scopophilia.

Other scholars like Sharif and Othman (2023) explore the function of scopophilia in the work of Seamus Heaney. They analyze that the implication of scopophilia in Seamus Heaney has its root in the theory of sexuality or the psychosexual development of child. They argue from the perspective of Laura Mulvey that a child has an instinctual desire to explore the body part of itself and others as well. The problem arises when the instinct develops into voyeuristic gaze and child internalized the image of women as a sexual object. The stage of curiosity develops in to seeking pleasure in the body of other sex. The other sex is women and in the Seamus Heaney poetry they are brought under the scopophilia as he himself has inculcated the image of women as sexual object. Dong (n.d) has applied male gaze on movies *Raise the Red Lantern*, and *I Am Nott Madame Bovary*. He analyses that male gaze is responsible for the female objectification. He links the male gaze as a tool of Patriarchal oppression through which they are making female object. *Rase the Red Lantern* movie has made the women perfect for the service of man. Their feet are taken care well so they can stand long lasting for pleasing man. The erotic spectacle has made women to lose her identity and has stuck her under the male dominant society.

Arora (2019) analyzes *Avengers Endgame* through the Male Gaze. She analyzes the Scarlet Witch that is the most powerful witch in the universe, yet she delivers a sultry look to the camera. Arora says that a woman with such potency that she manages to tilt the whole universe on its axis because of her unbelievable power of telekinesis and mind control, and a woman who looks Thanos, without any fear, in his eyes and forces him to

call for back up, be relegated to the role of a sultry seductress. So, the above argument concludes that no matter how strong and accomplished a woman may be, ultimately, she is viewed as an erotic object through the lens of scopophilia.

Killian (2023) brings out Marvel Studio on the platform of Male Gaze theory. In his article, Natasha, known as Romanoff, appears in Iron Man 2, is analyzed as a source of erotic pleasure for Tony Stark. At the very first Tony Stark is enchanted by her beautiful figure. She is a businesswoman fluent in four languages and, yet she is presented as desirable object for the protagonist as well as for the audiences. Killian mentions that Natasha looks very attractive, and Tony gazes at her as a desirable piece of fulfillment of sexual desire and not because she has a command of four languages. She is a sexual object for fulfillment of male fantasy. After performing this role, she appeared in nine more movies, one of them is Black Widow. Her attractive and seducing personality has made her popular in the film industry. Male audiences identify themselves with the male protagonist to enjoy the pleasure of looking. They gaze at the women figure and enjoy the romance through the magical power of cinema that helps them to transcend into the world of film.

Goldin (2022) points out scopophilia and male gaze in many movies. He has given an example of his own gaze in the movie; *The Big Sleep*, he does not only observe the male gaze in cinema but also surrogates in scopophilia. He says that when he watches Bacal through the lens of male protagonist, he feels that he is watching her directly. So the gaze of male protagonist, as well as the male audiences, remains stable on Bacall. Now, while concluding the scholarly discussion, the researcher will try to keep in mind all the aspects of the study by various scholars and researchers, the researcher will attempt to make the readers understand and familiar with the analyses of *Death Note* with a distinctive focus on the pleasure of looking, scopophilia, on the main heroine, Misa Amane. The researcher has a strong desire to try his level best to illustrate the gap that is the neglect of women identity and domination of patriarchy in cinema.

3. Methodology

The research is qualitative in nature and follows the procedure which is very helpful for the researcher explore the concept of scopophilia and its application in the anime industry. The researcher has selected the character of Misa Amane from *Death Note*, to explore the types of scopophilia by using original text of Laura Mulvey. The researcher has tried her best to explore that how male dominant film structure is continually making women to lose her identity under male gaze. Moreover, she applies the functioning of narcissistic scopophilia and voyeuristic scopophilia on the character of Misa Amane in *Death Note* that is dubbed in English Language.

3.1. Theoretical Framework

The study explores the principles that are working behind the anime industry, repressing the true image of women under male scopophilic desires. It analyzes that how the powerful girl Misa Amane is made to lose her intellectual charm and is assigned to play erotic role to please the audience and the male characters in the series. The research first elaborates the types of scopophilia in detail. Secondly, it dissects the role of Misa Amane to explore the application of Scopophilia and how it is strengthening the patriarchy at the expense of women identity. The one who derives scopophilic pleasure considers oneself dominant over the one who is the source of pleasure. In cinema the superior always otherises the female actresses assigning them to the performance of male desire of looked-at-ness. Similarly, Misa Amane is brought under the dominance of Light Yagami as her toy. Finally, the study focuses on the counter cinema. The research discusses the function of counter cinema that how it eliminates the scopophilia and help female character to restore her identity. The framework of the whole study is female as a source of erotic pleasure in anime series and the use of scopophilia by the patriarchic film structure.

3.2. Sources of Data Collection

The researcher has used the text of Laura Mulvey's essay of Visual Pleasurer and Narrative Cinema to dissect the character of Misa Amane of a translated *Death Note* series as a primary source of data. In carrying out the research work, the researcher has given the commentaries of other scholars over the tool and series as a second source of data collection. The researcher has used other secondary resources such as library books, pdf, articles, journals, google scholars, YouTube and other search engines. The purpose behind using these references is to make research valid.

4. Discussion and Analysis

The *Death Note* is based on various facts which are analyzed critically in this chapter. Focusing on the research work, the researcher attempts to analyze the series from the perspective of scopophilia in relation to male gaze by Laura Mulvey. This research also tries to prove that Misa Amane is subjected to the gaze of camera obscure and generating scopophilia in the audience. The cinema treats Misa Amane as she is only born to perform the role of a seductive girl, slut, and to console men gaze by exposing her body. In the whole series the role of Misa Amane is very passive, time again she is seen to please Light Yagami. She provides him with pleasure by wearing erotic dresses and by giving seducing and innocent face expressions. Consequently, she loses her true self, her original identity and capability to perform ingeniously under male controlled language, action, cameras, storylines, and the gaze.

Scopophilia is a term that is linked with male gaze and associated with that how viewers are engaged with visual cinema. It means how viewers are occupied with abnormal tendency to look at the body of others and how other is presented erotically

before the audience. One takes pleasure and delight through gazing at the body of another person. The other person is a victim of otherization. Otherization is a process of treating individuals and groups as fundamentally different or inferior to one's own group. For example, colonizers have treated colonized as other. White treats black as others and master victimizes the slave as other. In patriarchal culture women are considered passive, emotional, intellectually weak, and the most certainly the object of sexual gratification for men. This gratification has given birth to scopophilia that how man gazes at the body of woman to feel solace and contentment. As woman has no phallus thus, she possesses no power, as she possesses no power, she cannot make its own rules and laws to enjoy its own deliberate freedom of choice. She lives in a culture that is male dominant and treated as the object of erotic gratification. As Mulvey says:

Women then stands in patriarchal culture as signifier of male other bound by a symbolic order in which man can live out his fantasies and obsession through linguistic commands by imposing them on the silent image of women still tried to her place as a bearer of meaning, not maker of meaning. (pp. 2-3)

Misa Amane bears the command of the agency when she is told to seduce the suspect so they can get the Death Note from him. She takes a team of charming and soft-spoken girls wearing colorful nighty to seduce the male businessman (Episode 19, 08:31). Instead of playing an intellectual role of getting notebook on her own behalf, she has given the secondary and inferior role of being a slut and the main role of stealing the notebook is given to male agents.

4.1. Types of Scopophilia

The phallogocentric structure generates two types of scopophilia on basis of active male and passive female, narcissistic scopophilia and voyeuristic scopophilia.

4.2. Narcissistic Scopophilia

Narcissistic scopophilia is the type of pleasure that one derives from identifying oneself with the hero on the screen. In the cinema if hero or main character is deriving pleasure from the naked body of the female, the male audiences at once imagine themselves in place of hero and derive pleasure in the form of narcissistic scopophilia. They fancy of holding power and authority over a weak and fragile woman whose image is just imposed as sexual object that is to be controlled for sexual gratification. The narcissistic scopophilia is basically generated with the constitution of ego. The ego of considering oneself superior to others has sown the seeds of narcissism. Cinema plays an integral part in creating narcissism in the audience. The main constituent of narcissistic scopophilia is ego libido. The ego of the audience finds a way to fulfill the desire of id by identifying itself with the protagonist or any other male character on the screen. Male protagonist takes female as an object and considers himself superior. The male audience through his view point generates a sense of narcissism and start to look at female body as

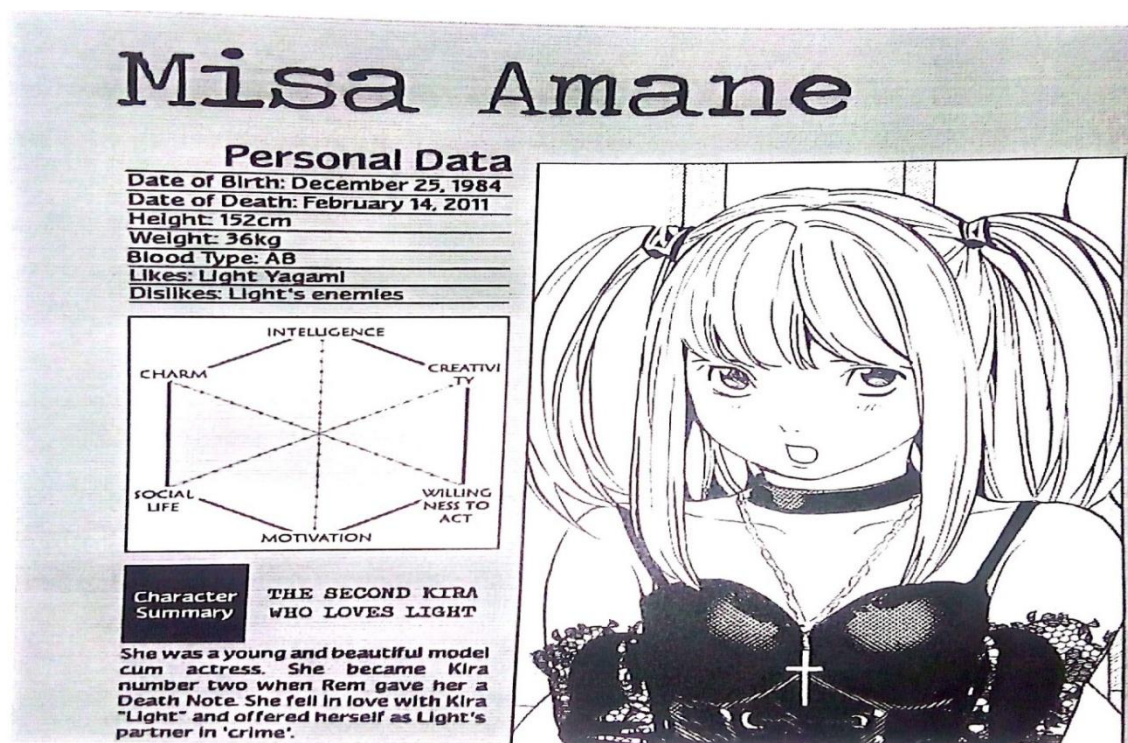
an object of sexual gratification and satisfy their id. They take pleasure in considering themselves as a controller and women as controlled one. In this way narcissistic scopophilia generates in them.

In *Death Note*, Episode 27, Abduction, Misa Amane enters the agency room where all the agents are busy solving the given case. She is dressed in pink nighty, half naked and by giving innocent expressions, says to Light, "I'll be a good girl tonight and go to bed on my own" (08:05). All the agents get pink and through their face expressions, one can clearly conclude that they also want to share the bed with Misa. The audiences at once imagine themselves in the place of agents and derive the scopophilia of narcissism in them. Their mind is practicing taking woman body as inferior whose only purpose is to please men. narcissistic scopophilia strengthens the male hero in whom the spectator recognizes himself on the screen. Thus, man becomes the active bearer of the erotic spectacle while woman becomes the passive spectacle in the cinema.

4.3. Voyeuristic Scopophilia

Voyeuristic scopophilia is the pleasure that one derives from looking at naked people who are unfamiliar with the fact that someone is admiring their bodies. The voyeuristic scopophilia is present in the instincts of children. They have an urge to see the private parts of the body. But the problem arises when the development of instincts further goes to prevail as an erotic desire for pleasure. The pleasure is extracted through looking at the bodies of others as objects. Mulvey mentions that the extreme form of this instinct is "producing obsessive voyeurs and peeping toms whose only sexual satisfaction can come from watching, in an active controlling sense, an objectified other" (p.6.). Such types of scopophilia have gender sense, an objectified other" (p.6.). Such types of scopophilia have gender stereotyping as voyeuristic scopophilia turns the female into the object of looked-at-ness. They satisfy their urge directly looking at the naked body of women. It is how a privacy of woman is disturbed by showing her naked. The privacy is disturbed just to console the eyes of male spectators. To fulfill the barely minimum need of man, a woman is made to disclose her body several times on screen. The audiences take her as a minor naked creature who can do nothing but to show herself naked at the command of man.

In the opening Ost of death note all the characters are introduced with vigorous power as they are holding the IT hub and carry guns while Misa is introduced in black erotic stockings and red blouse (Episode 20, Makeshift, 22:05). The image of Misa is already built as a sexual toy in the mind of the audience. They at once start deriving voyeuristic scopophilia from her body and consider her nothing but a piece of story that is available as a sweet candy to sweeten the plot. In this way she becomes the victim of voyeuristic scopophilia as she is already objectified by the audience.



The picture is taken from the Manga, *Death Note*, composed by Ohba.

4.4. Scopophilia in Anime

The scopophilia is basically active in cinema, tv programs, and in anime as well. Anime are generally animated fictional dramas and sometimes movies that can be enjoyed by all types of viewers. Typically, anime is suited to more mature audiences and works on dark and serious themes. Although it is admired on behalf of its highly maintained graphics, well managed plot, charming characters, compelling storyline and exploration of diverse themes yet it does not prevent itself from taking women as object, subjecting them to controlling and curious gaze. Women's introduction is their bodies. They are presented in parts. The women figure is highlighted with tight clothes, seen through dresses and even the lights are used to display the body to attract male viewers. Their role and identity are fixed from the perspective of a male gaze not from the perspective of women. There are two levels of displaying a woman. The first level comprehends a woman's direct role as a slut or a seducer in cinema to quench male thirst of looked-at-ness. The second role comprehends the women role indirectly as a slut or seducer. If she is given the role of an agent, she must seduce the villain in the play. If she is presented as a super heroine character to perform a very critical task of saving the world, then she is made to dress in such apparels that are seen sultry and erotic. This selection of apparel catches the attention of viewers over her body but not on her assigned role. Her sultry dresses dominate her actual identity and that is her true beauty.

Anime is also working on the principle of Laura Mulvey's concept of narcissistic scopophilia. Laura Mulvey explains the narcissistic scopophilia with the help of Lacan's concept of mirror stage. She says as a child misrecognizes its true self in the mirror similarly male audience miss recognize their true self with the film characters. She says, "It is the birth of long love affair/despair between image and self-image which has found such intensity of expressions and such joyous recognition in the cinema audience" (p. 8).

In *Death Note* Misa Amane first suffers the voyeuristic scopophilia as it is presented as an object on the screen. All the male audience possess her through their gaze and fancy her as an inferior, fragile and object of sexual desire. Although she has her own Death Note and even the eyes of Shinigami, that make her more powerful than Light Yagami, yet her body parts are highlighted in a way that her powerful abilities go aside in realm of his erotic body figure. In *Death Note*, Misa Amane appears on the screen as a strong character. Shinigami is explaining, "Hey, Misa. I gave the Death Note to you" (Episode 12, Assault, 1:45). It is quite clear that she possesses the powers of her own yet the whole focus on the camera is on her breast. She is presented in a black dress with ample breast that catches the attention of the audience (Episode 12, Assault, 2:00). Through the lenses of camera, that is recording the lavish body of Misa, male audience involve in voyeuristic pleasure forgetting that Misa Amane can perform the role of protagonist more efficiently rather than of a whore. Her identity and qualities of being a protagonist are swept away under the male dominant language where man commands and woman obeys. In *Death Note* this voyeurism is displayed through several techniques of controlling camera movements, lightening effects, passive roles, and through erotic apparels selection. These are some tools through women is subjected to male gaze and generates scopophilia in the audience. Let us study the character of Misa Amane by inversing her role. Let us suppose, she is not presented as a seducer. Her body is not the focus of audience her role as a possessor of Death Note and eyes of Shinigami is dominating the whole series. It is the counter of male dominated cinema in which a woman can play its part without being shown in parts. She could play a more intensified role if she had been given a proper role of governing the world with her intellectual abilities. From the series it is quite clear that she has her own reasoning abilities and can manage things on her own. In the story, she finds Kira with the help of her eyes. She informs the police that she has managed to identify the criminal without disclosing her identity. Her identity is hidden as she managed to change her voice. Moreover, she uses her friend to pack the recorded cassettes to escape the fingerprints recognition. She is hiding her true self from the FBI because she loves Kira. She wants to serve Kira as he has killed those criminals who murdered her parents. It is her clever tactic that by informing police agency she has indirectly informed Light Yagami that she has found him. It is evident that a single girl is strong enough to identify the criminal all by herself,

yet she is brought under scopophilia to quench the desires of male audience of Lacan's real stage. In a male dominant society woman cannot fulfill her own desire. The unconscious of male authoritative society and cinema present her image in relation to castration. Woman is always castrated and cannot surpass the intellectual abilities of man. Moreover, the lack of a phallus has made her obey the one who has a phallus. Thus, the power game begins based on metaphysics of presence, the thing that is present gains importance and leverage over the thing that is absent. No matter how hard a woman tries to prove her worth in different professions she is always considered a thing that must work upon the principles, rules and laws of men. Laura Mulvey mentions: "woman's desire is subjected to her image as a bearer of bleeding wound. She can exist only in relation to castration and cannot transcend it" (p. 2). Same is the case with Misa Amane's given roles. Her roles are pathetic and not proper according to her powers. She signifies male other in form of voyeuristic scopophilia.

4.5. Narcissistic Scopophilia and Misa Amane

The voyeuristic scopophilia turns into narcissistic scopophilia as the series moves ahead. After identifying Kira, she meets Light Yagami in his house. She dresses herself in black erotic lingerie that further catches the attention of the audience. The focus is her dress in which her body is beautified so that light Yagami and audience must be captivated by her figure. According to Laura Mulvey, traditional cinema offers a passive picture of women where: she falls in love with the main male protagonist and becomes his property, losing her outward glamorous characteristics, her generalized sexuality, her show girl connotation, her eroticism is subjected to the male star alone. By means of identification with him, through participation in his power, the spectator can indirectly possess her too. (p. 14). The pathetic plot begins when Misa Amane asks Light to use her powers to dominate the world. Light Yagami, by taking cautious measures, hugs her, kisses her and accepts her as an object. At this scenario the body and lips of Misa Amane are zoomed, magnified and made prominent so that Light Yagami can have a better look of the body and can make a full use of it. She submits her abilities before Light Yagami willingly and accepts herself as the other that must be commanded by a master (Episode, Confession, 2:30). The audience enters the realm of power by identifying themselves with Light Yagami and enjoys the possession of Misa Amane. Narcissistic scopophilia takes birth when audience identify themselves with Light Yagami. Light Yagami is presented as a master of Misa Amane, so the audience enjoys the fancies of dominating a woman. Here, Misa Amane has gone under scopophilia. First the Light Yagami takes her as an object of looked-at-ness, secondly the audience takes Misa Amane as an object of looked-at-ness through the eyes of Light Yagami. The unconscious structure of male dominant society takes part in objectifying woman, and male audience perceives the assigned gender role in films and series as natural one. A sense of narcissism provokes in

them, and women remain subalterns having no voice and choice of their own role. They are kept under the commands of man that is a manmade language where woman like Misa Amane finds no room of her own desires to be fulfilled.

4.6. Role of Camera

The world of sexual unevenness, the desires of looking naked bodies has divided between the active male and passive females. The female character is designed accordingly to that of male fantasy. The traditional cinema offers woman a role of looked at and exhibiting her figure. "Women displayed as sexual object is the leitmotif of erotic spectacle (Mulvey, 1975, pp. 10-11). In the world of cinema, it is camera who offers vast and diverse power to the male spectator through which he can control the look and action in the film. Through close ups, editing of female role and subjected her with the male gaze, camera allows audience to take part in active gaze directly or indirectly. It is camera movements that revolves around the parts of women body and gives audience control over her. Camera technology (as exemplified by deep focus in particular) and camera movements (determined by the action of the protagonist), combined with invisible editing (demanded by realism), all tend to blur the limits of screen space. The male protagonist is free to command the stage, a stage of spatial illusion in which he articulates the look and creates the action (Mulvey, 1975, p. 14). The eroticism is subjected to the male hero alone. The audience, by taking part in the active gazing and by the means of identification, take part in control and possess the female character. The camera captures the views from the eye of the protagonist. As protagonist falls in love with female character, holds her, kisses her, and makes her the object of desire, audience at once takes hold of her too. They enjoy as they are touching the female body. In this way camera is representing male gaze as it is designed to capture the scene from the perspective of men. In *Death Note* such role of camera is observed in case of Misa. The camera captures her body in parts. As camera is itself male gaze, so it works accordingly and records the figure of Misa as an object of looked-at-ness. When the FBI suspects her as a second Kira, she is arrested and kept in an isolated chamber of freezer. She is totally wrapped in white cloth her eyes are blind folded with metal sheet and she is tied up with belts. It is obvious that she is tied up as a criminal. The problem arises when the camera starts to record her bondage body from her shiny legs. First her legs appear on screen. After recording the legs, the camera moves upwards, and the audience come to know that Misa's genital area is also tightly tethered with belts (Episode 15, Wager, 07:13). As Law Lit, the investigator, watches Misa on his own screen, the camera from his view records Misa and creates an utmost narcissistic scopophilia among the audience considering sadism. Sadism makes Misa an object of punishment and pleasure as well. The audience is enjoying the torture of Misa as her genital area is being punished. So, they take woman inferior, fragile, an object that must be ruled and punished, and must be sexually

objectified. The camera compels Misa Amane to lose her identity and be a victim of scopophilia.

4.7. A Counter Cinema to Counter Male Gaze

Focusing on the research objective, scopophilia must be tackled in the cinema as well as in the anime industry. Voyeuristic and narcissistic scopophilia must find their way out of screen. To banish them the cinema must cut out the root cause of a counter cinema to Counter Male Gaze. Focusing on the research objective, scopophilia must be tackled in the cinema as well as in the anime industry. Voyeuristic and narcissistic scopophilia must find their way out of screen. To banish them the cinema must cut out the root cause of voyeurism and narcissism. Therefore, the counter cinema should be built in which they find no space to work on. In such type of cinema, the female body must not be displayed naked, and their body parts are not presented as a show piece. The camera movements must be controlled, not giving immense power to that of male protagonist. There are three different looks associated with cinema: that of the camera as it records the pro-filmic event, that of the audience as it watches the final product, and that of the characters at each other within the screen illusion. The conventions of film deny the first two and subordinate them to the third. (Mulvey, 1975, p. 23-24). The first purpose of counter cinema is to control the intrusive camera movements. Camera movements must be guided well while recording the female character. The camera directions must not be tackled from the traditional point of narrative cinema. There is equal space for both the performers. As male hero performs actively on the screen the female protagonist also performs her own desired role without let the camera records her private parts. To record private parts of female must not be the sole purpose of camera. The sole purpose is to record the original image of women which is intellectual, active, leader, a realist and a thinker. Such camera movements will make a best story line and plot which influence the audience in the cinema as well. Let remake the plot of *Death Note* in which Misa Amane in the counter cinema. The story shifts to a new mode of emphasis, the emphasis from the body to the emphasis on the given role and identity. In the counter cinema Misa is an active character. She is no longer a puppet rather she can handle the strings of her mind by herself. She is no longer a mere object of looked-at-ness rather she is an active controller of her own will and choice. She no longer carries the guilt of the bleeding wound rather she has the power to spin the plot and to create her own story. She is not the object of male desire but fulfills her own desire and desires of many other woman spectators in the cinema. As male audience fulfills their wishes identifying themselves with the male character on the screen a woman can also relive her own life in the cinema as well. She will no longer consider herself an object of sexual gratification the counter cinema will improve the thinking of man as well. The image of women will improve as she can perform different role without appearing as slut. Misa

can be displayed as a strong character as she is displayed in episode sixteen. Her eyes are glowing red, she is looking fierce and powerful as she is full of immense power (Episode 16, Friends, 14:40). This is her actual image that should be maintained in the counter cinema, but alas traditional camera directions hide such powerful image and identity while recording her body figure. Another factor that is taking part in scopophilia is the final product of the film, movie or series that is put forth before the audience. As the camera directions have been controlled in the counter cinema the final product will present the true image of woman on the screen. In the counter cinema Misa's dominating image leads her role till the end. She is no more a good girl of Light Yagami but a leading character that is managing the plot of her own, using her Death Note by devising her own plans. When such image will be presented before the audience, the scopophilia will be put aside and they will recognize a new and strong image of the women. The instinctual desires of peeping at other's body that develops in voyeuristic scopophilia no longer finds its way in cinema and in audience as well. To eliminate the first two, it is required to strengthen the third suggestion. The third look includes the interaction of characters within the screen illusion. Interaction of characters with each other revolves can revolve between the two things. The direction of the audience and the character's own will and wish to perform their own selective roles. The roles given must not be director oriented. They must on characters oriented. Character will perform their own desired role then there will be a free choice for woman. She will perform roles that will satisfy her own id. She will manage to get out of the chain of sultry and stereotyping. The other characters will no longer recognize her as an inferior object of sexual objectification, instead she will inculcate her new and real identity in the minds of the character and the audience as well. In this way she will manage to exclude the scopophilia in the entire cinema and sets her recognition as a worthy competent in the cinema.

5. Conclusion

Death Note is one of the most fascinating anime that explores many serious topics of discussion. Besides a mixture of supernatural elements and day to day technological world, the psychoanalytic aspect of Scopophilia can be found in the series. Scopophilia is derived through Misa Amane's body rather directly or indirectly. She subdues her powers under Light Yagami and appears to perform a secondary role of a seducer and an erotic object for the audience. The erotic objectification is set through the camera. Camera captures the body of Misa according to the desires of dominant male audience. Thus, the camera generates binaries in the form of Narcissistic scopophilia and voyeuristic scopophilia. Male directors, producers, and writers with the combine power of authority have put Misa Amane in the lenses of scopophilia. The writer Tsugumi Ohba designs the character sketch of Misa, then the director and producers records the series.

The appearance of Misa's erotic look is first sketched by the writer and to promote the visual presentation of her figure on screen in the cinema. They first enjoy voyeurism during recording, and they generate narcissism in the audience in the cinema. Misa Amane is brought under the dominance of Light, becomes a mere spectacle for the agents and then utilizes by the male audience in the cinema. She is presenting the whole race of women who are promoting scopophilia under male orders. This has made them lose their identity and value. They find no room to perform on their own choice as the male cinematic magic has already locked them in the room of erotic spectacle. The cinematic room of erotic gaze must be abolished by the women themselves. They must control the camera direction by denying the assigned sultry roles on the screen. They must make their own story, build their own perfect character and must come out of the room of stereotypical men's unconsciousness. Rebuild the cinema as a counter cinema in which each woman can feel free from the fetters and chain of scopophilia. It makes them feel independent, powerful, vigorous, and capable of performing the role as a leading and main character.

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