

Character Analysis of Lisa Fremont in Rear Window

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Jeff's Voyeurism and the Narrative Perspective of Rear Window

I am a globe-trotting journalist, and I broke my leg in the line of duty. From there, I got confined in a wheelchair in a Greenwich apartment. All day long, I spend my time peeping out of the window to see what my neighbors are up to. While here, I think of my love life and a murder mystery. It is thought that the theme of voyeurism comes into my mind. I see voyeurism as being integral to the murder mystery. I piece together this by looking out of my window. All the same, I connect this with my relationships with the heroine. I don't prefer committing myself to the bond of love, and that is why I prefer looking out through my window. (Fawell, 2004) If I commit myself to love, I will be very obsessed with Lisa, who is a beautiful woman. Lisa is in the same room with me and often throws herself at me. In this case, my preference is irresponsibility and freedom regarding love. I, therefore, base my relationship on voyeurism, where I see without being seen. However, I can have a two-way connection that can be rooted in recognition, mutual regard, and concern.

A closely related analysis is available in [Lisa's Monologue in Rear Window](#).

Observation, Control, and the Ethics of Watching Others

I derive much pleasure from watching my neighbors, even though it is without their permission and knowledge. I think that voyeurism is based on the desire to dominate and control what is seen. All the same, it is probable that the visual delight is somewhat of a relationship between me and the heroine. The person who comes in to exhibit my answer concerning voyeurism is Lisa. I think this woman, Lisa, wants to display herself to me by all means. However, the woman is fertile, intelligent, and beautiful. The first time she appeared, the first thing that she did was turn on the lights to introduce herself. She said she was Lisa Carol Fremont. Moreover, she wanted to model her new dress, which cost \$1,100. All the same, I refused the mutual exchange of looks. (Mast & Cohen, 1992)

There are two "attractions" involved: the murder mystery and Lisa. I prefer focusing on events across the way rather than routinely focusing on Lisa. Nonetheless, she focuses on the murder mystery to seek my attention. Detective Doyle comes in and announces to us that my suspicions regarding the murder mystery have unfolded. The murder happened at Thorwald's apartment, and there was "no

case to be thorough with,” according to the detective. It is thought that Lisa lowers bamboo blinds, thus closing my views of the neighbors. It is at that time that she announces a show at night. At the same time, my attention is directed toward the Mark Cross overnight case. The latter contains the silk nightgown that she describes before putting it on. She describes it as “the preview of a coming attraction.”

All in all, after entering this world, she can capture my attention. She wore a white silk organdy with a full dress and high heels. Moreover, she crawls into Thorwald’s window after climbing a fire escape to look for clues. After the return of Thorwald, I watched helplessly as Lisa got assaulted. At this time, I do not take Lisa for granted, as I feel as if I have seen her for the first time. The evidence retrieved here is Mrs. Thorwald’s wedding ring, which Lisa is wearing on her finger. The ring on Lisa’s finger solves the conflict between marriage and murder.

Lisa Fremont, Murder Investigation, and the Resolution of Romantic Tension

The mystery murder provides a hero who has an obsessive interest, thus avoiding participation in the story of love. More so, it acts as a way of solving the tensions in that relationship. I express my relationship with Lisa after all that unfolds. The murder of Thorwald regarding the nagging and invalid wife sorts the threat posed by the heroine. The heroine immobilized the hero at her mercy. I unconsciously identify the desire to free myself from relationship responsibilities, specifically with a woman who wants to have control over me.

My window is all where my desires get projected. However, people might refer to me as a spectator. The function of Thorwald as the projection concerning my unconscious desires helps in getting rid of Lisa. My neighbors represent different kinds of marriage, i.e., the couple with the dog, Newlyweds, and the Forwards. Besides, there are other lonely alternatives to it, such as Miss Torso, Miss Lonely Hearts, the composer, and the sculptress. It is through my staging desires that I can locate them outside of me. Specifically, I discovered this in the figure of Thorwald confronting them and then defeating them. I initially fought with Thorwald, thus exploding flashbulbs from a distance. After that, there was hand-to-hand combat. I think it is here where I underwent an Aristotlean catharsis, purging my fears about marriage. The police intervene in the war, apprehending Forward. In fact, it is here I succeed in breaking another leg. Symbolically, this exorcises the demon within. (Plantinga, 2009)

There are many inter-relationships between love and murder through the voyeurism theme. I also remember when my nurse Stella was arriving from off-screen. She states that many years ago, they were putting my eyes out with a hot poker. What reignites my suspicion of Thorwald prompts is the murder of a neighborhood dog that sniffed around the garden. I remain in a dilemma, doubting the conclusions of Thorwald guild. However, it is somehow that Thorwald’s guilt vindicates my voyeurism.

References

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