

Notes

Introduction: Interpreting Religion and Film

1. See, for example John R. May and Michael Bird, eds, *Religion in Film* (Knoxville: University of Tennessee, 1982); Joel W. Martin and Conrad E. Ostwalt, Jr., eds, *Screening the Sacred: Religion, Myth and Ideology in Popular American Film* (Knoxville: University of Tennessee, 1995); Margaret Miles, *Seeing and Believing: Religious Values in the Movies* (Boston: Beacon, 1996).
2. The realist consequences of this semiotic and theory are delineated more fully in Part II, Chapter 1, "Religious Realism."
3. I develop this notion in Part II, Chapter 1, by drawing on Roland Barthes' discussion of myth in "Myth Today," in *Mythologies*, trans. Jonathan Cape, Ltd. (New York: Hill and Wang), 1972 [1957].
4. Jon Butler, *Awash in a Sea of Faith* (Cambridge, MA: Harvard University, 1992).
5. Gilles Deleuze, *Cinema 2: The Time Image*, trans. Hugh Tomlinson and Robert Galeta (Minneapolis: University of Minnesota, 1989).
6. Mitsuhiro Yoshimoto, *Kurosawa: Film Studies and Japanese Cinema* (Durham, NC: Duke University, 2000), 19.
7. Donna Haraway writes that "facts are theory-laden, theories are value-laden, and values are history-laden." This nested box of terms has remained crucial to me since I first read Haraway's analysis of it. See Donna Haraway, "In the Beginning was the Word," in *Simians, Cyborgs and Women: The Reinvention of Nature* (New York: Routledge, 1991), 77.
8. Deleuze, *Cinema 2*, 29.
9. Christian Metz, *Film Language: A Semiotics of the Cinema*, trans. Michael Taylor (New York: Oxford University, 1974).
10. Deleuze, *Cinema 2*, 29. Deleuze provides a note at this point to refer readers to the writings of Eisenstein, Pasolini, and Jakobson, which discuss how film images stimulate expressive "internal monologue" in viewers.
11. In another instance of life imitating art, the news media of December 2008 reported that radical surgery is now available to take the face of a cadaver and apply it to a live person. See Patti Neighmond, "First U.S. Face Transplant

- Performed in Cleveland,” National Public Radio, December 17, 2008, (<http://www.npr.org/templates/story/story.php?storyId=98386372>); and Lawrence K. Altman, “First Face Transplant Performed in the U.S.,” *The New York Times* (December 16, 2008): page A8.
12. Two exceptions must be mentioned. First, before falling in to the coma, Castor mentions that “Armageddon is coming,” a Christian reference to the bomb he plants in the opening sequence. Second, Castor (now with Sean Archer’s face and posing as Detective Archer) walks with Mrs. Archer to the grave of the Archers’ son, whom Castor killed at a playground (another connotation of childhood innocence) in a precredit sequence. The grave is marked with a child angel, which does evoke a popular, Christian-like spirituality. I should also mention that a non-Christian but still arguably “religious” reading of the film would explore the astrological battle between Gemini (the Twins, Castor and Pollux Troy) and Sagittarius (the Archer, John Archer). I thank Geoffrey McVey and Ayse Tuzlak for the latter point.
 13. As Butler summarizes, “This book is an attempt to open up the discussion of the first three centuries of the American religious experience by reconstructing a more complex religious past, one that reflects processes of growth and development far removed from a traditional “Puritan” interpretation of America’s religious origins. See *Awash in a Sea of Faith*, 2. Mark Peterson, *The Price of Redemption: The Spiritual Economy of Puritan New England* (Stanford, CA: Stanford University Press, 1997) corroborates Butler’s theory through the particular lens of the declension narrative, which sustains the widely held understanding that an originally orthodox Puritan community in New England ‘declined’ or fell away from the faith after the founding generation. The narrative is used to justify America’s legacy of revivals and social jeremiads that attempt to regain that elusively pure religious community. Peterson attributes this narrative to a “myth-making impulse” and demonstrates that it “began with the founding generation itself” (4). In mounting frustration with the narrative’s dogged persistence in the field’s literature, despite repeated attempts to dismantle it, Peterson calls the declension narrative a “ship [that] won’t sink” (6).
 14. This phrase is from Nietzsche, and Deleuze uses it in *Cinema 2* as the title of Chapter 6, “The Powers of the False.” I am not using the phrase in a Nietzschean manner, however, but simply mean the power of a false narrative to sustain itself through time because of the powerful politics attached to it.
 15. Deleuze, *Cinema 2*, 131.
 16. Gail Hamner, *American Pragmatism: A Religious Genealogy* (New York: Oxford University Press, 2002).
 17. Some citizens celebrate America’s deviation from its “Christian past” as progress; others denounce it as the source of all our troubles. But rarely does public, political discourse question the narrative itself. Importantly, I have never heard a politician celebrate the increasingly secular character of the United States (which is itself a debatable presumption; in some ways the population has never been more religious than now). What Benedict Anderson would call the “imagined community” of the United States remains trenchantly Christian

and profoundly anxious about the encroachment of non-Christian peoples and narratives. To me this anxiety suggests, in limited ways, that “being Christian” means being white and androcentric, a counterintuitive claim that would require a separate project to substantiate. See Benedict Anderson, *Imagined Communities: Reflections on the Origin and Spread of Nationalism*, revised edition (New York: Verso, 2006).

18. Deleuze, *Cinema 2*, 137.
19. (Protestant) Christianity does importantly affect economic, moral, legal, and political discourse, but does not determine it, much to the chagrin of the “moral majority.”
20. Debora Battaglia, “Multiplicities: An Anthropologist’s Thoughts on Replicants and Clones in Popular Film,” *Critical Inquiry* 27, no.3 (2001 Spring): 511.
21. Deleuze, *Cinema 2*, 280.
22. *Ibid.*, 25.
23. Metz, *Film Language*.
24. Deleuze, *Cinema 2*, 29.
25. Peirce would put this in terms of his logic of relations, which claims that signs are nothing in themselves but only become signs through their relations. Signs are by definition thirds (something that stands for something else in some respect or capacity to a third, called the interpretant), but they can have the mode of firstness (icon—e.g., a portrait), secondness (index—e.g., a map) or thirdness (symbol—e.g., a stop sign).
26. Secondness is existence, reaction, this “something that refers to itself only through something else” (*Cinema 2*, 30). Thirdness is relation, concept, or law, “something that refers to itself only by comparing one thing to another” (30). This chapter cannot go into these relationships in detail. Deleuze summarizes them for his purposes (30–34). Any text centered on Peirce will elucidate his semiotic triadology. See, e.g., John K. Sheriff, *Charles Peirce’s Guess at the Riddle: Grounds for Human Significance* (Bloomington: Indiana University Press, 1994), 1–16.
27. Deleuze argues that Peirce’s semiotics best fits the movement-image, which is developed most clearly in classical, narrative cinema; this is the image of movement related through the actions of characters and yielding a narrative that is told through those actions. The time-image breaks apart Peirce’s hierarchy of signs, puts the image before the sign, and makes time itself the signaletic material (*Cinema 2*, 43). Since I am analyzing items that lend themselves to narrative (as opposed to attempting to deconstruct or resist all narrative), I limit my discussion to the interpretation of signaletic material that yields narrative.
28. Considering this discussion of *Face/Off*’s covert antiterrorism team in light of post-9/11 connotations of terrorism only underscore the problem with its part of why I find so disappointing Woo’s inability, ultimately, to sustain the ambiguous doubling he so brilliantly begins. The crucial necessity of condemning terrorism needs to be placed beside the equally crucial task of not exacerbating the United State’s already deplorable record on racial profiling

- and racist violence (not to mention the U.S. population's general ignorance of its global image).
29. The gender-neutral name, Jamie, further suggests the role of "child" in this film is as the bounty won or lost in the battle of good and evil. "Child" here means less future worker or soldier or mother, than a metonym for the purity and innocence—and future of humanity—that will be destroyed if good fails its task.
 30. It is part of the hegemonic ideals of family that discipline is the purview of the father. Certainly, Eve Archer seems typically incapable of parenting Jaimie effectively, a sexist attitude that creates the need for patriarchal control that Sean then fails to provide.
 31. William Faulkner, *Mosquitoes* (1927; repr. New York: Dell Publishing Co., 1957), 96.
 32. For thorough discussion of the utopian impulse, see Fredric Jameson, *Archaeologies of the Future: The Desire Called Utopia and Other Science Fictions* (New York: Verso, 2005), especially Chapter 1, "Varieties of the Utopian."
 33. The first decade of the twenty-first century has witnessed a resurgent interest in nostalgia, especially in terms of the affects of loss, trauma, mourning, and melancholy in our post-9/11 world. See, for instance Peter Fritzsche, "How Nostalgia Narrates Modernity," in *The Work of Memory: New Directions in the Study of German Society and Culture*, ed. Alon Confino and P. Fritzsche (Champaign, IL: University of Illinois Press, 2002); David Eng and David Kazanjian, eds, *Loss: The Politics of Mourning* (Berkeley: University of California Press, 2003); and Judith Butler, *Precarious Life: The Powers of Mourning and Violence* (New York: Verso, 2004). The two texts most pertinent to my argument on nostalgia are Sylviane Agacinski, *Time Passing: Modernity and Nostalgia*, trans. Jody Gladding (New York: Columbia University Press, 2003 [originally published in French as *Passeur de temps* in 2000]); and Svetlana Boym, *The Future of Nostalgia* (New York: Basic Books, 2001). I draw inspiration also from Susan Buck-Morss, *Dreamworld and Catastrophe: The Passing of Mass Utopia in East and West* (Cambridge, MA: MIT Press, 2000). In my recent teaching of Guy Debord and the Situationists, I also came upon the following helpful essay, Alastair Bonnett, "The Nostalgias of Situationist Subversion," *Theory, Culture & Society* 23, no.5 (2006): 23–48.
 34. In his first published book, on David Hume, Deleuze writes, "The special ground of empiricism is that it is human nature that, in its principles, transcends the mind." These principles of human nature, however, are nothing but the givens of human nature. Unlike Kant, then, who separates human reason from the sensory manifold through the *a priori* categories and transcendental syntheses, Hume (according to Deleuze) asserts nothing but the given. The mind and human subjectivity are constituted *within* the given as processes of transcending the given through reflection, extension, and correction of that given, processes guided by natural principles and passions. See Deleuze, *Empiricism and Subjectivity: An Essay on Hume's Theory of Human Nature*,

- trans. Constantin V. Boundas (1953; repr. New York: Columbia University Press, 1991).
35. A graduate student interested in the interstices between Continental theory and classical Islam asked me if I intended this argument about nostalgia to make a universal—or even simply global—claim about religion and nostalgia. The answer is a resounding no. Clearly many groups of persons today find no trouble making claims about and on behalf of religious transcendence. When religion is filmed, however, or when directors draw upon religion for their films, and when such films are shown to groups that do not necessarily share practices or assumptions about religion, the effect is either rejection or nostalgia. I currently am working on a project that explores the use of religion in film in ways that position it to be rejected by general audiences—as many viewers simply reject the Pentecostal religion of *Jesus Camp* (Ewing and Grady, 2006) or the Catholicism of *The Passion of the Christ* (Gibson, 2004); but this book focuses on nostalgia. Thanks to Jeremy Vecchi for inciting me to clarify this point.
 36. See Perry Anderson, *The Origins of Postmodernity* (New York: Verso: 1998); and John D. Caputo and Michael J. Scanlon, *God, the Gift and Postmodernism* (Bloomington: Indiana University, 1999). The canonical texts for the shift to globalization include Michael Hardt and Antonio Negri's *Empire* (Cambridge, MA: Harvard University, 2000) and *Multitude: War and Democracy in the Age of Empire* (New York: Penguin, 2004); and Charles Taylor, *A Secular Age* (Cambridge, MA: Belknap, Harvard University, 2007). See also Bruce Ellis Benson and Peter Heltzel, eds., *Evangelicals and Empire: Christian Alternatives to the Political Status Quo* (Grand Rapids, MI: Brazos, 2008).
 37. Deleuze argues that the principles of association establish natural relations among ideas, forming an entire network inside the mind similar to a system of channels. If this “congealing of sensation” in the mind constitutes subjectivity through the processes of reflection, extension, and correction of sensory impressions—and if, as Deleuze asserts, this process *is* the transcendence of the mind within the given—then transcendence also occurs in the externalization of this process in structures, images, and other acts that function to “hold” time in order to let truth and meaning pass through it. See Deleuze, *Empiricism and Subjectivity*, 123.
 38. Agacinski, *Time Passing*, 15.
 39. I have benefited from Philip Fisher's discussion of sentimentality in “Making a Thing into a Man: The Sentimental Novel and Slavery,” in *Hard Facts: Setting and Form in the American Novel* (New York: Oxford University, 1987). One of Fisher's conclusions sums up the commonly assumed and paralyzing effects of nostalgia (here, sentimental art): “By limiting the goal of art to the revision of images rather than to the incitement to action, sentimentality assumes a healthy and modest account of the limited and interior consequences of art” (122). Thanks to Susan Edmund for giving me this reference.
 40. Theodor W. Adorno, *Prisms*, trans. Samuel and Shierry Weber (Cambridge, MA: The MIT, 1967), 227–241.

41. *Ibid.*, 230. Adorno patently dismissed notions of utopia that define happiness in any terms besides having enough to eat. In this basic sense all utopias structurally point beyond capitalism, however implicitly, because they all assume equality among persons or creatures, and provision of basic materials for survival (food, clothing, shelter, and activities that hold or generate activity); see *Prisms*, 116ff.
42. Adorno, *Prisms*, 231.
43. *Ibid.*
44. *Ibid.*, 233.
45. *Ibid.*, 240.
46. *Ibid.*
47. *Ibid.*, 230.
48. *Ibid.*
49. *Ibid.*, 231.
50. *Ibid.*, 241.
51. Fredric Jameson, *Marxism and Form: Twentieth-Century Dialectical Theories of Literature* (Princeton, NJ: Princeton University, 1971), 82; emphasis added. Being conscious of the nostalgia of transcendence is precisely the difference between Benjamin's intense attention and the paradigm I suggest in this section. The practical positing of an unrecognized nostalgia leads me, in the following chapters, to extract the ethical questions and political possibilities of these three films and of religion in postmodernity generally; that is, since the relations of gaze and space internal to the signaleptic material of these three films focus viewer attention but do not *name* a specific politics, then it requires the creative activity of viewers to elicit the *name* generated by each film's constructed attention to a specific problematic. Viewers add the relations of reflection, then, through a pedagogy of the self. As an external means of holding "time" for the creation of meaning, such naming or reflection by viewers is an act of transcendence, one extending from the screen through to the immanent material plane of human life and human politics.
52. *Ibid.*, 61.
53. See *Ibid.*, 63.
54. *Ibid.*, 77.
55. *Ibid.*, 79.
56. *Ibid.*, 80.

1 Akira Kurosawa: "What Is a Thing?"; Posing the Religious in *Dersu Uzala* (1975)

1. Gilles Deleuze, *Cinema 2: The Time-Image*, trans. Hugh Tomlinson and Robert Galeta (1985; repr. Minneapolis: University of Minnesota Press, 1989), 201–202.
2. Sharon Hamilton Nolte, "Individualism in Taisho Japan," *The Journal of Asian Studies* 43, no. 4 (August 1984): 677. See also Donald Richie,

A Hundred Years of Japanese Film: A Concise History, with a Selective Guide to Videos and DVDs (New York: Kodansha America, 2001), 90–96.

3. I refer to the scenes he directed in 1941 for his mentor, Kajiro Yamamoto, in the latter's film, *Horse (Uma)*. The history and biography of this paragraph, and the biographical information in the next paragraph draw on common depictions of his life and times. See, e.g., David Desser, *The Samurai Films of Akira Kurosawa* (Ann Arbor, MI: UMI Research Press, 1983); Stuart Galbraith IV, *The Emperor and the Wolf: The Lives and Films of Akira Kurosawa and Toshiro Mifune* (New York: Faber and Faber, 2001); Scott Nygren, *Time Frames: Japanese Cinema and the Unfolding of History* (Minneapolis: University of Minnesota Press, 2007); Stephen Prince, *The Warrior's Camera: The Cinema of Akira Kurosawa*, revised and expanded edition (Princeton, NJ: Princeton University Press, 1991); Donald Richie, *The Films of Akira Kurosawa*, 3rd edition: expanded and updated (Berkeley: University of California Press, 1996); Richie, *A Hundred Years of Japanese Film*; Mitsuhiro Yoshimoto, *Kurosawa: Film Studies and Japanese Cinema* (Durham, NC: Duke University Press, 2000); and Akira Kurosawa, *Something Like an Autobiography*, trans. Audie E. Bock (New York: Knopf, 1982).
4. See Desser, *The Samurai Films of Akira Kurosawa*, 19. See also Donald Richie's *A Hundred Years of Japanese Cinema*, the early chapters of which give good historical context for Japan's multilayered appropriation of European and American cinema, literature, and politics.
5. Japanese Broadcasting Corporation [NHK], "50 Years of NHK Television," accessed http://www.nhk.or.jp/digitalmuseum/nhk50years_en/history/p09/.
6. *Ibid.*
7. Desser and others are quick to caution English readers that "samurai film" is a thoroughly Western locution. Japanese viewers stuck to the temporal descriptor, *jidai-geki* (period film).
8. He also produced a response to atomic threat in *Record of a Living Being/I Live in Fear* (1955), and two comments on corporate corruption, *The Bad Sleep Well* (1960) and *Heaven and Hell (High and Low)* (1963), but these films are less well known in Europe and America.
9. Bert Cardullo, ed., *Akira Kurosawa: Interviews* (Jackson: University of Mississippi Press, 2008), xx.
10. I will detail this shift in the next section.
11. In light of the questions of art, suicide, and perspective, it is interesting to compare the person of Kurosawa to the protagonist of Kiarostami's 1997 release, *Taste of Cherry*, which I examine in the next chapter. The comparison is particularly apt considering Kurosawa's well-known praise for Kiarostami as the director best able to take the cultural/global place of Satyajit Ray.
12. Kurosawa did travel to the United States to scout for filming locations in upstate New York for a film script he wrote, which was titled, *Runaway Train*. When bad weather delayed that film, Twentieth-Century Fox studios

- contracted with Kurosawa to film the Japanese parts of *Tora! Tora! Tora!* (1970), though according to Kurosawa, Fox pushed him out of the project. In the end, Kurosawa made neither film. See Richie, *The Films of Akira Kurosawa*, 184; and Cardullo, *Akira Kurosawa: Interviews*, 92.
13. John H. Kopper, "Akira Kurosawa's *Dersu Uzala* and the Imperial Vision," in *The Force of Vision, III: Power of Narration*, ed. Earl Miner and Toru Hagu (Tokyo: International Comparative Literature Association, xvi, 1995), 195. In interviews, Kurosawa refers to the diaries by the title, *Into the Wilds of Ussuri*. I found an English translation simply titled, *Dersu Uzala*, trans. V. Schneerson (Moscow: Foreign Languages Publishing House, n.d.).
 14. Richie, *The Films of Akira Kurosawa*, 196; and Kopper, "Akira Kurosawa's *Dersu Uzala* and the Imperial Vision," 198. Kopper underscores the motivation for a Japanese interest in this region: "In the years 1918–1922 Japan occupied Ussuria, the very land surveyed by Arseniev and the site of most of the movie's filming. Like Russia, Japan saw Chinese rule as a hindrance to an expanded presence in East Asia, and was willing to justify occupation by blaming the quality of Chinese administration." Kopper suggests that Kurosawa's film displaces Japanese "sentiment" onto the Russians for the sake of a "visual reconquest," but such reappropriation seems unnecessarily intentional. Certainly Kurosawa knew the region held thick and bittersweet connotations for his Japanese audience, at a time when that audience had rejected him.
 15. *Ran* (1985), *Dreams* (1990), and *Rhapsody in August* (1991) receive more critical attention than do *Dersu*. The difference, I will argue, lies in the place of religion or "spirituality" versus the place of the social.
 16. Kyoko Hirano, "Making Films for all the People: An Interview with Akira Kurosawa," *Cineaste* 14, no.4 (1986): 24; reprinted in *Perspectives on Akira Kurosawa*, ed. James Goodwin (New York: G. K. Hall & Co., an imprint of Macmillan Publishing Co., 1994), 57.
 17. Hirano, "Making Films for all the People," 24.
 18. Richie, *The Films of Akira Kurosawa*, 65. See also Stephen Prince, *The Warrior's Camera*, 73, where Prince notes in passing that "even the weakest films of this period [the 1940s]—*One Wonderful Sunday* (1947), *The Quiet Duel* (1949), and *Scandal* (1950)—are all interpenetrated by the exigencies of wartime collapse and the emergence of a new Japan."
 19. Richie, *The Films of Akira Kurosawa*, 95.
 20. *Ibid.*, 113. See also Yoshimoto, *Kurosawa*, 247–249.
 21. This is Stephen Prince's characterization in *The Warrior's Camera*, 266.
 22. Yoshimoto, *Kurosawa*, 78.
 23. Kurosawa rejects the term explicitly in his interview with R. B. Gaid, "An Afternoon with Kurosawa," in Carcullo, *Akira Kurosawa: Interviews*, 33.
 24. Prince, *The Warrior's Camera*, 241. See also Sumie Jones, "Seven Ways of Looking at a Blackmarsh: Toward Rereading Kurosawa," in *The Force of Vision*, VI: Inter-Asian Comparative Literature, ed. Earl Miner, et. al. (Tokyo: ICLA,

- 1995), 461, where Jones notes that “importation of Russian theater and literature was a chief part of Japan’s modernization, that is, Westernization. Early efforts in translating from Russian constituted no small part of the formation of the modern written Japanese. The undying popularity of Chekhov, Dostoevsky, and a host of other Russian writers in Japan indicates a nostalgic longing for the Meiji period, when Japan’s cultural life was invigorated by its encounter with the West. Dostoevsky, in particular, holds a divine status as he represents what Japanese literature has always been thought to lack: a perfect fictionalization of the interior.” See also, Nolte, “Individualism in Taisho Japan.”
25. Kurosawa authorizes this slippage by saying that if you wish to learn about him, look at his characters. See Kurosawa, *Something like an Autobiography*, 188–189. See also Kurosawa’s 1993 interview with Fred Marshall, “The Emperor of Film—*No, Not Yet!*,” in Cardullo, *Akira Kurosawa: Interviews*, 187, where Marshall asks, “What finally does cinema mean to you?” Kurosawa answers, “It’s simple: take myself, subtract movies, and the result is zero.”
 26. Jacques Derrida, “The Animal That Therefore I Am (More to Follow),” *Critical Inquiry* 28, no. 2 (Winter 2002).
 27. Slavoj Žižek, *The Fragile Absolute, or Why is the Christian Legacy Worth Fighting For?* (New York: Verso, 2001), 1: In our postmodern era, “How is a Marxist, by definition a ‘fighting materialist’ (Lenin), to counter this massive onslaught of obscurantism [that is, “the return of the religious dimension in all its different guises”]?”
 28. The character resembles Takashi Shimura’s character in *Drunken Angel* (1948), which was the first of Kurosawa’s films that starred Toshiro Mifune. In Cardullo, *Akira Kurosawa: Interviews*, 8, Kurosawa tells Donald Richie that in *Drunken Angel*, “I finally discovered myself.”
 29. For a fuller account of recognition and responsibility in light of exposed vulnerability, see Judith Butler, *Precarious Life: The Power of Mourning and Violence* (New York: Verso, 2004).
 30. The name translates as “Four Musketeers.” The directors involved were Kurosawa, Kon Ichikawa, Keisuke Kinoshita, and Masaki Kobayashi. See Kurosawa’s 1981 interview with Tony Rayns, in Cardullo, *Akira Kurosawa: Interviews*, 85.
 31. Prince, *The Warrior’s Camera*, 253. Prince goes on to imply that fantasy is the only viable response to the harshness of the world (256). See also Mitsuhiro Yoshimoto, *Kurosawa*, 343, where Yoshimoto calls the film an “affirmation of life and the power of human imagination.” These seem like bizarre interpretations to me.
 32. Yoshimoto, *Kurosawa*, 342.
 33. Kevin Bales, *Disposable People: New Slavery in the Global Economy* (Cambridge, MA: Harvard University Press, 1999). Kurosawa’s surrealist *mise en scène* lends itself to allegorical interpretation. It is easy to see this community as standing in for the entire world’s poor.

34. Commentary on *Dodes'kaden* (1970) has shown a misplaced focus by not examining more closely this type of life; both Tamba and Rokkuchan's mother should be seen as ethical models.
35. Women are often at least suspect, if not outright threatening in Kurosawa's films. Joan Mellen writes of this extensively in "Kurosawa's Women," in James Goodwin, *Perspectives on Kurosawa* (New York: G. K. Hall & Co., 1994), 102–105; see also Joan Mellen's text, *The Waves at Genji's Door: Japan Through Its Cinema* (New York: Pantheon, 1976). This negative characterization of women is certainly not always the case, however. Think of Yukie (Setsuko Hara) in *No Regrets for Our Youth*, who Kurosawa insisted on being a woman, or Masako (Chieko Nakakita) in *One Wonderful Sunday*, who is vastly more compelling than Yuzo (Isao Numasaki), or the grandmother and granddaughter in *Rhapsody in August*, who are both the vessels of/for memory.
36. I know that this claim will raise the disapproval of Kurosawa fans, so I should comment. The Shimura character in *Drunken Angel* (1948) does not leave the shelter of his clinic except for the psychological shelter of alcohol. Unlike Red Beard, this doctor is not shown to have any weight in the community except to the degree that the community enters the aegis of his clinic (as when the now-jailed gangster's woman is given sanctuary by the doctor). Shimura spouts the importance of willpower but shows very little himself throughout the film, as evidenced by his fights, continual drinking, and pessimistic judgment about the young gangster's (Mifune's) death. In *Stray Dog* (1949), as has been shown by Prince and Yoshimoto, it is Mifune's character who best displays the mad obsession of a stray dog. Mifune is focused solely on getting back *his* stolen gun, without paying much attention to the wider and more important networks of gun trade, crime, and food shortages that were rampant just after the war. In *The Bad Sleep Well* (1960), Mifune's character again fights corporate corruption as an act of revenge for the corporation's murder of his father. But his focus remains revenge. The broad system of corporate corruption—sustained at the highest levels by the prime minister himself—is not taken on. In *Yojimbo* (1961), Mifune is portrayed as an aimless and not-so-honorable ronin who intervenes in the village not out of some principle of right or justice, but simply because he can and because he finds it amusing. When he has managed to incite most of the town to kill each other, he saunters off "into the sunset." I say "less so" about *Sanjuro* (1962), because Mifune's character seems more gently personable in this film and because there is no compelling reason why he should assist this bumbling bunch of younger samurai, men who lack the awareness that they move upon a social chessboard that requires a canny sense of strategy. Yet Sanjuro also (still) is an aimless ronin who in the end fails to join with the community he has helped stabilize. The critics try to excuse this as saying his ethic is too "pure" or too "uncompromising" to fit in with society, but I find that unconvincing. His final actions are both isolationist and narcissistic.
37. This assessment, too, swims against critical tide. Dersu, especially, is seen as an isolated, solitary hero, like a John Wayne character.

38. Hirano, "Making Films for All the People," 24.
39. See André Bazin, "The Evolution of the Language of Cinema," in *What is Cinema?*, trans. Hugh Gray (Berkeley: University of California Press, 1967), 33–35; for the classic statement of preference for long takes and depth of field. French original, André Bazin, *Qu'est-ce que le cinéma? Edition définitive* (Poitiers: les Presses d'Offset-Aubin, 1975), 75–76: "la profondeur de champ."
40. Noel Burch, "Akira Kurosawa," *Perspectives on Akira Kurosawa*, 241-245; Richie, *The Films of Akira Kurosawa*, 197, 201-203; Prince, *The Warrior's Camera*, 45; Yoshimoto, *Kurosawa*, 150.
41. Because this section focuses on subjectivity, the outline is longer than in the next two chapters. I wish to give a fuller sense of the kind of person Dersu is. All quotations from the screenplay were transcribed directly from the DVD, as from a dictation.
42. Gilles Deleuze, *Cinema 1: The Movement Image*, trans. Hugh Tomlinson and Barbara Habberjam (Minneapolis: University of Minnesota Press, 1986), 189.
43. Deleuze, *Cinema 1*, 189.
44. Deleuze, *Cinema 1*, 191.
45. Like so many other critics, Deleuze focuses on the sentimentality of loss in both *Seven Samurai* and *Dersu Uzala*. He writes of the latter that when Dersu's eyesight fails, he "slips into the state of shadow" and "can no longer hear the sublime question which the forest asks men" (*Cinema 1*, 191). Deleuze also sees another question in this film, just as I would see another question in *Seven Samurai* than that of what a "samurai" can be in an age of its demise. The final frame of that film positions the surviving samurai between the graves of their dead comrades and the bustling, singing activity of the villagers—that is, they stand between signs of their physical and social mortality—but they smile. Why? Because death and social upheaval do not obviate the mandate to respond attentively to the needs of the living—no matter one's social occupation—and this mandate yields the satisfactions of making that response, even if one's actions can only register to others as nostalgic, that is, as affirming one's own social obsolescence.
46. Joan Mellen, "Kurosawa's Women," in *Perspectives on Akira Kurosawa*, 105.
47. Stephen Prince, "Zen and Selfhood: Patterns of Eastern Thought in Kurosawa's Films," in *Perspectives on Akira Kurosawa*, 230
48. Prince, "Zen and Selfhood," 237.
49. *Ibid.*, 238.
50. Richie, *The Films of Akira Kurosawa*, 197.
51. Yoshimoto, *Kurosawa*, 344.
52. *Ibid.*, 77.
53. Prince, *Perspectives on Akira Kurosawa*, 262.
54. *Ibid.*, 267.
55. *Ibid.*, 268.
56. *Ibid.*, 270.
57. In this light, the flashback structure of *Dersu Uzala* might be compared to the last segment of *Dreams* (1990). In that segment, life in the "village of

watermills” is upheld as “natural” but also as impossible, a place and life the dreamer has to leave to his dreams. But just as the water and plants swirl quietly and constantly under the rolling credits, so, it may be implied, places such as this, whether constructed through dreams or through what Peirce might call religious musing, pull us magnetically toward a different form of life, lived on behalf of a different kind of world. Fredric Jameson calls this kind of world Utopia.

58. In his “Akira Kurosawa’s *Dersu Uzala* and the Imperial Vision,” John Kopper helpfully delineates the numerous ways in which the film deviates from the memoirs. In particular, he charges Arseniev with the racism typical of Russian nationalists; and he notes that Kurosawa’s “translation” highlights the role of technology in mediating the relationship between Arseniev and Dersu, including exchanges that simply do not occur in the memoirs.
59. A former undergraduate student in my film class was fluent in Russian and assured the class that the subtitles actually read better than what is spoken. He told us the Russian was very rudimentary, even a kind of pidgin jargon.
60. In making a claim about something being “typically Kurosawa,” I should stress that I don’t mean the single person, Akira Kurosawa, but the nexus of people who worked frequently with him: The group of friends with whom he cowrote scripts (Keinosuke Uegusa, Ryuzo Kikushima, Shinubo Hashimoto, Hideo Oguni), the cinematographers (Takeo Ito, Asakazu Nakai, Toshio Ubukata, Kazuo Yamasaki, Kazuo Miyagawa, Takao Saito, Masaharu Ueda), the music directors (especially Fumio Hayasaka and Masaru Sato but also Toru Takemitsu and Shinichiro Ikebe), and the rotating actors who almost functioned as a company for Kurosawa, especially Toshiro Mifune and Takashi Shimura.
61. Two other types of technology bear analysis but will take the present discussion too far afield. First, the scene of departure at the train tracks, which visually cut the screen in half, with Dersu on the left (and walking left, away) and Arseniev and his men on the right (and walking right, forward). When he first sees the tracks, Dersu bends down to touch them, saying, “Me heard of this. Now me understand.” Second, the use and circulation of guns in the film, something discussed well in Kopper, “Akira Kurosawa’s *Dersu Uzala* and the Imperial Vision.”
62. John Kopper also mentions the importance of this ethical moment, though he mainly cites this as a point made by Soviet critic, A. Lipkov. See Kopper, “Akira Kurosawa’s *Dersu Uzala* and the Imperial Vision, 202.
63. Many other scenes image this charge, but this is the most succinct example. See also Matthew Bernstein, “Kurosawa’s Narration and the Noh Theater,” *Post Script—Essays in Film and the Humanities* 20, no.1 (Fall 2000): 41, where Bernstein writes, “My point is that this approach informs all of Kurosawa’s narrational choices: the spectator-character exemplifies not only learning model behavior through observing, but the very act of making sense of the world and acting in a morally virtuous manner within it.”

2 Abbas Kiarostami: The Face of Modernity; Alienation and Transcendence in *Taste of Cherry* (1997)

1. Jean-Luc Nancy, *Evidence of Film/L'Évidence du film: Abbas Kiarostami*. (Bruxelles: Yves Gevaert Éditeur, 2001), 70. The French original reads: "L'image n'est pas donnée, il faut l'approcher: l'évidence n'est pas ce qui tombe n'importe comment sous le sens, comme on dit. L'évidence est ce qui se présente à la juste distance, ou bien cela en face de quoi on trouve la distance juste, la proximité qui laisse la rapport avoir lieu, et qui engage à la continuité" (71).
2. "They just could not fathom how such a film, devoid of clear-cut dramatic intensity, could be awarded a prize of that caliber. So that became the perfect ground for misunderstanding the relationship between me and the "Western" audience. They imagined secret connections outside the film, bribery and what not. . . ." Interview with Kiarostami published in Lila Azam Zanganeh, ed., *My Sister, Guard Your Veil; My Brother, Guard Your Eyes: Uncensored Iranian Voices* (Boston: Beacon Press, 2006), 88.
3. In this section I will use the terms "West" and "East," because these are the terms used in the relevant scholarship. Today these terms are generally accepted as the products and tools of twentieth-century colonialist and capitalist history, events, and situations, all of which is often captured under the rubric of "Orientalism". As I will demonstrate, the attribution of "Western" or "indigenous" appeals to specific discursive and political claims about either an impossible universality or an impossible purity, "impossible" because both terms are produced in and after cultural and political intercourse, that is, in and after the "contagion" of contact, and thus in and through each other. Clearly, diplomatic and business interactions do not remain neatly contained within national boundaries; artistic influence is fluid and multifarious; and the artistic consumption of literature, poetry, fashion, and film is always global, perhaps especially when the uniqueness of indigeneity is asserted.
4. See Ali Gheissari and Vali Nasr, *Democracy in Iran: History and the Quest for Liberty* (New York: Oxford University Press, 2006), Chapter 2. These authors call the period from 1941–1953 a "democratic interlude" (46). As they relate, Reza Shah had been made to step down in 1941 by the Allied forces because they wished to control troop and supply movements to the Soviet Union, and because of continuing persistent disagreements over Iran's oil supply. Mohammed-Reza Shah, his son, acceded to the Pahlavi throne, but parliament attained more power during these years, and the role of the prime minister became more important. This period ended when a military coup, backed by the United States and Britain (again in the interest of oil supplies), overthrew Prime Minister Mosaddeq, and returned power to the Shah.
5. Zanganeh, *My Sister, Guard Your Veil*, 81.

6. Some references give the date of *Bread and Alley* as 1969. Stuart Klawans lists Kiarostami's first feature film as *The Traveler* (1974). See Stuart Klawans, "Nine Views in a Looking Glass: Film Trilogies by Chahine, Gitai, and Kiarostami," *Parnassus: Poetry in Review* 23, no. 1/2 (2001): 231. Almost every biographical sketch of Kiarostami includes a discussion of Kanun.
7. See Hamid Dabashi, *Close Up: Iranian Cinema Past, Present and Future* (New York: Verso, 2001), 18–25.
8. Gheissari and Nasr, *Democracy in Iran*, Chapter 1. The authors note two interesting facts about Reza Shah's rise to power. First, though he tried to separate from Muslim dominance and assert the importance of pre-Islamic, Persian traditions, Reza was put into power by the ulamas and merchant class. Second, his theories of statecraft were strongly influenced by a man named Mohammed-Ali Foroughi, a French-trained critic who argued that the power of democracy lies in specific institutions, not in general social freedoms. Thus, Reza stressed the development of institutions and demanded control over them. The changes he initiated include: renaming the nation Iran instead of Persia, mandating Western-style dress, and forbidding women's veils.
9. Mohammad held the throne until the 1979 Revolution that put Ayatollah Khomeini in power. See Gheissari and Nasr, *Democracy in Iran*, Chapters 3–4. See also Ali Gheissari, *Iranian Intellectuals in the 20th Century* (Austin: University of Texas Press, 1998), 61–108; and Dabashi, *Close Up*, 1–32.
10. Mehrnaz Saeed-Vafa suggests that the quest of the protagonist in *Taste of Cherry* "recalls Hedayat's suicide at the age of forty-eight," and so the narratively sparse film may actually signal Iran's rich and complicated historical and cultural tapestry. Saeed-Vafa and Jonathan Rosenbaum, *Abbas Kiarostami* (Chicago: University of Illinois Press, 2003), 60.
11. Dabashi, *Close Up*, 25, cites Al-e Ahmad as "fail[ing] to perceive the project of modernity through the intermediary of colonialism," a failure, he says, results in a "topsy-turvy view of modern history." For the historical and literary context of this terms, see Brad Hanson, "The 'Westoxication' of Iran: Depictions and Reactions of Behrangi, al-e Ahmad, and Shariati," *International Journal of Middle East Studies* 15, no. 1 (Feb. 1983): 1–23; and Farzin Vahdat, "Post-Revolutionary Islamic Discourses on Modernity in Iran: Expansion and Contraction of Human Subjectivity," *International Journal of Middle East Studies* 35, no. 4 (Nov. 2003): 599–631. Hanson notes that "Al-e Ahmad translated numerous works into Persian from French, including Camus's *The Stranger* and *Misunderstanding*, Sartre's *Dirty Hands*, Gide's *Return to the Soviet Union*, as well as a French translation of Dostoevski's *The Gambler*" (8).
12. Vahdat, "Post-Revolutionary Islamic Discourses on Modernity in Iran," 625. In Gheissari's *Iranian Intellectuals*, 179, note 101, the author cites his own 1981 interview with Ahmad Fardid in which the latter equates the Persian term, *Gharbzadegi*, with the Greek term, *dysiplexia*, from *dysi*, meaning West or the

- darkening of the day, and *plexia*, meaning stricken (as when one is struck by disease).
13. Gheissari, *Iranian Intellectuals*, 88, notes that parts of the text were published in journals in 1962, but the entire text was never published in his lifetime.
 14. Gheissari and Nasr, *Democracy in Iran: History and the Quest for Liberty*, 58–59.
 15. Recent work by expatriate Iranians has only somewhat softened these stereotypes. See, e.g., Zanganey, *My Sister, Guard your Veil*.
 16. In an interview with David Sterritt, Kiarostami notes, “a movie is about human beings, about humanity. All the different nations in the world, despite their differences of appearance and religion and language and way of life, still have one common thing, and that is what’s inside of all of us.” David Sterritt, “Taste of Kiarostami,” *Senses of Cinema* 9 (Sep–Oct 2000), <http://archive.sensesofcinema.com/contents/00/9/kiarostami.html>.
 17. Derrida views this dichotomous approach as a containment strategy, an attempt to explain the “surge” of Islam from purely internal factors (“interior to the history of faith, of religion, of languages and cultures as such”) instead of forging pathways between these factors and external “dimensions” such as “technoscientific, tele-biotechnological, which is to say also political and socioeconomic, etc.”). See Jacques Derrida, “Faith and Knowledge: The Two Sources of ‘Religion’ at the Limits of Reason Alone,” in *Religion*, ed. Derrida and Gianni Vattimo, trans. David Webb (Stanford, CA: Stanford University Press, 1998), 20; quoted in Michael M. J. Fischer, “Filmic Judgment and Cultural Critique: The Work of Art, Ethics, and Religion in Iranian Cinema,” in *Religion and Media*, ed. Hent De Vries and Samuel Weber, (Stanford, CA: Stanford University Press, 2001), 457.
 18. Dabashi, *Close Up*, 33.
 19. In an interview with Pat Aufderheide, Kiarostami states, “I began watching movies by watching Italian neorealism, and I do feel a kinship with that work. But it’s more a question of congruence of taste than it is a decision to follow their example.” See Patricia Aufderheide, “Real life Is More Important than Cinema,” *Cineaste* 21, no. 3 (1995): 31.
 20. David Sterritt, “Taste of Kiarostami.” Sterritt also cites Kiarostami as saying, “Poetry always runs away from you—it’s very difficult to grasp it, and every time you read it, depending on your conditions, you will have a different grasp of it. Whereas with a novel, once you have read it, you have grasped it.”
 21. For example, the titles of both *Where is the Friend’s House* and *The Wind Will Carry Us* are drawn from well-known Iranian poems, the first from Forouq Farokhzad and the other from Sohrab Sepehri.
 22. For Kiarostami’s discussion of this incident, see Saeed-Vafa and Rosenbaum, *Abbas Kiarostami*, 112. For his poetry see Kiarostami, *Walking with the Wind* (Cambridge, MA: Harvard University Press, 2002). His poetry was also included in an anthology of modern Iranian literature, which testifies to its quality and to Kiarostami’s solid place as a leader of contemporary Iranian

- literary and filmic production. See Nahid Mozaffari and Ahmad Karimi Hakkak, eds., *Strange Times, My Dear: The PEN Anthology of Contemporary Iranian Literature* (New York: Arcade Publishing, 2005).
23. Aufderheide, "Real life is More Important than Cinema."
 24. Interview with Phillip Lopate, "Kiarostami Close up," *Film Comment* 32, no. 4 (1996): 37ff.
 25. See Marjane Satrapi, *Persepolis* (New York: Pantheon, 2004); and *Persepolis 2* (New York: Pantheon, 2005). Shirin Ebadi, "Democracy and Islam," public lecture at Hendricks Chapel, Syracuse University, May 10, 2004. Ebadi is the 2003 Nobel Peace Laureate. In his interview with Phillip Lopate, Kiarostami comments on American media images of Iran: "Believe me, sometimes when I am in this country I see images from Iran that terrify me. And I think, Do I really live in a country like that? I can assure you that the real Iranian society is much closer to my movies than the images you see on TV." See Lopate, "Kiarostami Close Up," 38.
 26. Godfrey Cheshire, "Abbas Kiarostami: A Cinema of Questions," *Film Comment* 32, no. 4 (July/August 1996): 36.
 27. Mehrzad Boroujerdi, "Contesting Nationalist Constructions of Iranian Identity," *Critique: Journal for Critical Studies of the Middle East* 7, no. 12 (Spring 1998): 49.
 28. *Ibid.*, 50.
 29. Saeed-Vafa and Rosenbaum, *Abbas Kiarostami*, 79–80.
 30. Aufderheide, "Real Life Is More Important than Cinema," 31.
 31. In a *New York Times* article on a 2002 exhibit at the Grey Art Gallery entitled "Between Word and Image: Modern Iranian Visual Culture," Holland Cotter remarks that "where artists in the 60s balanced Western aesthetic modes with a reconsidered Iranian and Islamic content, late 1970s Iranian political culture paradoxically rejected and sustained Western influence in a revolution that was Islamicist and Marxist." Holland Cotter, "Modernism Gets a Revolutionary Makeover in Iran," *New York Times*, (September 27, 2002). I thank Tazim Kassam for leading me to this article.
 32. Godfrey Cheshire, "How to Read Kiarostami," *Cineaste* 25, no. 4 (2000): 8. Cheshire intimates in the next sentence that it was precisely Kiarostami's aesthetic allegiance to neorealism that won him the attention of Cannes, as opposed to more "distant, politically suspect Third World countries." In other words, Kiarostami is Italian once removed. Later in the same article Cheshire notes that, "literary modernism was itself largely an import which gave Kiarostami's cinema a cast that goes a long way toward explaining why it was so readily embraced in the West." Cheshire reduces the appeal of Kiarostami to Western desire for Western aesthetics (11).
 33. Cheshire, "A Cinema of Questions," 36.
 34. Aufderheide, "Real Life," 33; Klawans, "Nine Views," 250; Michael Price, "Imagining Life: The Ending of *Taste of Cherry*," *Senses of Cinema* 17 (Nov.–Dec. 2001), <http://archive.sensesofcinema.com/contents/01/17/cherry.html>.

35. I have only recently come to Laura Marks's work on intercultural cinema and haptic visuality. Her text, *The Skin of the Film: Intercultural Cinema, Embodiment and the Senses* (Durham, NC: Duke University Press, 1999) generates a rich epistemology of nonmastery in the face of films that exhibit or explore the loss of histories, homes, and memories. Her work gives me new vocabulary for understanding my attraction to Kiarostami, despite and because of my inability to understand the cultural contexts of his films.
36. Gilles Deleuze, *Cinema 2: The Time Image*, trans. Hugh Tomlinson and Robert Galeta (Minneapolis: University of Minnesota Press, 1989), 1.
37. Laura Mulvey quotes Kiarostami as saying, "I was the only person who spoke to the old man, the young soldier and the young seminarian, and they would doubtless be most surprised not to see me in the film!" See Laura Mulvey, "Kiarostami's Uncertainty Principle," *Sight and Sound* 8, no. 6 (1998): 26. This actually appears to be not quite true. One can see Badii (Homayoun Ershadi) in his car as he pulls up beside the seminarian (Hossein Noori) and greets him. This is not a conversational scene, however, so it is possible that it was filmed after the split conversations, and inserted into the narrative.
38. "Koker trilogy" is Western shorthand for Kiarostami's three films produced in the Koker region of Iran: *Where Is the Friend's House* (1987), *Life, and Nothing More* (1991), and *Through the Olive Trees* (1994).
39. Deleuze, *Cinema 2*, 1.
40. Klawans speaks of this desire as "rescu[ing] something urgent and essential from the status of platitude." See "Nine Views in a Looking Glass," 248.
41. Kiarostami in David Sterritt, "Taste of Kiarostami."
42. Kiarostami in an interview with Nassia Hamid, "Near and Far," *Sight and Sound* 7, no. 2 (1997): 24.
43. Interview with Lopate, "Kiarostami Close Up." This depiction of religion is close to my sense of transcendence as the transitory gelling of experience. See the Introduction for a fuller discussion.
44. Hamid, "Near and Far," 22.
45. Deleuze takes the concept of free indirect discourse from Mikhail Bakhtin: "We have defined free indirect discourse as an enunciation forming part of an utterance which depends on a different subject of enunciation: for instance: "She collects her energy, she will rather suffer torture than lose her virginity." It is Bakhtin who shows that it is not a matter of a mixed form [that is, direct plus indirect discourse]." See Deleuze, *Cinema 2*, 324, note 34.
46. *Ibid.*, e.g., 164, 182, 201.
47. *Ibid.*, 164.
48. Robert C. Tucker, ed., *The Marx-Engels Reader*, 2nd edition (New York: W. W. Norton, 1978), 176.
49. *Ibid.*, 150.
50. *Ibid.*, 477.
51. Deleuze, *Cinema 2*, 23. This historical argument is the standard reading of *Cinema 2*. I have also written on how the *Cinema* books are better read as metahistorical reflections on the ontological relations of art and morality, such

that *Cinema 1* correlates with Kant's Third Critique discussion of the beautiful, and *Cinema 2* correlates with Kant's delineation of the sublime. See my unpublished paper, "Witnessing Witness: The Circulations of Space and Gaze in Sembene's *Guelwaar*."

52. Deleuze, *Cinema 2*, 23.
53. *Ibid.*, 272.
54. *Ibid.*, 125.
55. *Ibid.*
56. Julien Husson, "Vies des vieux infâmes: A propos de Chabrol, Imamura, Kiarostami et Resnais," *La lettre du cinéma* No. 4 (Hiver 1997), 4.
57. This either-or needs to be read dialectically. Kiarostami himself has said that he would rather be bored by a film the images of which then haunt him over the next week or so, than be thrilled and captivated by a film that he forgets by bedtime. See Sterritt, "Taste of Kiarostami."
58. Rosenbaum and Saeed-Vafa, *Abbas Kiarostami*, 31.
59. Hélène Frappat, "C'est mon doigt qui est cassé: A propos du Goût de le cerise d'Abbas Kiarostami," *La lettre du cinéma* No. 4 (Hiver 1997), 14: "La singularité des points de vue . . . est le vrai sujet du Goût de la cerise."
60. Emmanuel Levinas, "Transcendence and Height," in *Basic Philosophical Writings* (Bloomington: Indiana University Press, 1996), 12. I thank my colleague, Ernest Wallwork, for suggesting this essay to me.
61. Kiarostami evokes this tendency diegetically, too, as I'll show in the next section on the dynamics of exchange in this film.
62. Gilles Deleuze and Felix Guattari, *A Thousand Plateaus: Capitalism and Schizophrenia*, trans. by Brian Massumi (Minneapolis: University of Minnesota Press, 1980), 191.
63. Even at the film's end, when Badii has left his car and sits on the hill next to his grave, he looks not at the stars but at the twinkling lights of distant Tehran.
64. Andre Habib, "Propos Rompus sur le Cinéma Iranien," *Hors Champ* Avril (2001), <http://www.horschamp.qc.ca/cinema/mar2001/iran.html>. "Le visage devient le lieu où s'exprime, où se joue le social . . . C'est par le visage de ces acteurs, souvent non-professionnels, que nous accédons à la réalité sociale."
65. Nancy, *L'Évidence du film: Abbas Kiarostami* (Bruxelles: Yves Gevaert Éditeur, 2001), 17: "Ce cinema est là, d'abord et fondamentalement, pour ouvrir les yeux." The sentence that precedes the quotation reads: "Kiarostami mobilize le regard: il l'appelle et il l'anime, il le met en vigilance."
66. This and other quotations from the film were scribed directly from listening to the DVD.
67. One might follow Marx and say that the soldier, seminarian, and taxidermist exist as merely "living labor capacity . . . separated from the conditions of living labor as well as from [their] means of existence." Karl Marx, *The German Ideology*, in Tucker, *The Marx-Engels Reader*, 254.
68. Tucker, *The Marx-Engels Reader*, 254.
69. In case one needs confirmation of this, Mulvey, in "Kiarostami's Uncertainty Principle," quotes an interview in *Positif* in which the interviewer referred to

the film's "homosexual pickup." Kiarostami replies, "I did, of course, mean to create this impression. To bring in a slight hint of vice was interesting. . . . I like tricking the spectator, and confronting him with his own perversion, his own fantasies." The "fantasy" here works precisely because it matches some shard of ideological reality.

70. This irony is unmasked in Badii's last words to the soldier, "You are destined to use a gun, and not a spade." It is not death itself that scares the soldier, however, but the bond of intimacy that Badii claims.
71. The difference between the soldier and the seminarian can be helpfully compared to the Kierkegaardian difference between aesthetics and ethics. The soldier, whose body does not turn at all toward Mr. Badii, responds with pure affectivity or emotionality. His encounter with Badii has no serious ethical kernel. The seminarian, whose body is turned slightly toward Badii and whose eyes seem to lock onto an equality between them, responds with the stringency of set orthodoxy. The third passenger, Mr. Bagheri, not only turns his full body toward Badii but he leans toward him and scans his body up and down with his eyes. Here is a man whose response seems entirely religious; he has lived his "dark night" and taken the leap that leads to a faith that breeds both wisdom and compassion.
72. Levinas, "Transcendence and Height," 17.
73. *Ibid.*, 12.
74. *Ibid.*
75. Saeed-Vafa and Rosenbaum, *Abbas Kiarostami*, 18.
76. The film is nearly devoid of women, and it is not accidental that the only women we see occur with and after the encounter with Mr. Bagheri. At the end of the long detour guided by the old man, the camera cuts to a high-angled long shot of the car coming downhill toward the city. We still hear Bagheri talking, but we see, briefly, a woman hanging laundry on a rooftop and a young girl playing beside her. Both are dressed brightly. Viewers next see women after Badii takes the photograph. He returns to the museum to seek out Bagheri again, but he is called back to the ticket booth and made to buy a ticket. After the useless exchange, three women's faces fill the screen (shot as if from the point-of-view of the ticket booth attendant.). These women, too, are wearing very bright headscarves.
77. We hear—though it does not match diegetically—pedestrians yelling: "Hey, what's wrong? Are you in a hurry to die?" And: "He's crazy, man!"
78. Deleuze, *Cinema 2*, 169–170.
79. *Ibid.*
80. *Ibid.*

3 Joel and Ethan Coen: Searching for a Way Out; Alienation and Intimacy in *The Man Who Wasn't There* (2001)

1. Adriana Cavarero, *Relating Narrative: Storytelling and Selfhood*, trans. Paul A. Kottman (New York: Routledge, 1997), 1.

2. The Coens agreed to a three-film contract with Circle, exchanging a modest film budget for almost complete artistic freedom. Josh Levine notes that Circle “could not ask the brothers to cast big stars, change the script, or re-edit the films,” and he quotes Ben Barenholtz, owner of Circle: The Coens’ “objective is to have total artistic freedom. The priority was never the money. It’s the work. They want to work without interference. So I created that context.” See Josh Levine, *The Coen Brothers: The Story of Two American Filmmakers* (Toronto: ECW, 2000), 31.
3. Circle Films produced *Raising Arizona* (1987), *Miller’s Crossing* (1990), and *Barton Fink* (1991). Since then, the Coens have worked with the British production company, Working Title, for all their films except *Intolerable Cruelty* (2003) and *Ladykillers* (2004).
4. Mark Bould, *Film Noir: From Berlin to Sin City*, Short Cut series (New York: Wallflower, 2005), 96.
5. R. Barton Palmer, “The New Sincerity of Neo-Noir: The Example of *The Man Who Wasn’t There*,” in *The Philosophy of Neo-Noir*, ed. Mark T. Conard (Lexington: University of Kentucky, 2007), 151–166.
6. As I mentioned above, the Coens filmed in color and then transferred the print to black and white in order to maximize the richness of the grey scale.
7. The term “modernity” is no less ambiguous here than in the literature on Kurosawa. But for the sake of this discussion modernity connotes the industrialization and technologization of society that Max Weber conjoins in his account of the disenchantment and increasing rationalization of the world.
8. Gilles Deleuze and Felix Guattari, *A Thousand Plateaus*, trans. Brian Massumi (Minneapolis: University of Minnesota, 1989), 12.
9. *Ibid.*, 13.
10. After a lecture I presented on this film in April 2010, my colleague, Rachel May, helpfully compared Ed’s despair over the lack of satisfaction in commodity success to the lack of intimacy in his marriage. In relating the story of his relationship with Doris, Ed remembers surprise that she suggested marriage so quickly. “Shouldn’t we get to know each other?” Ed asked. “Why?” Doris responded; “Does it get any better?” This raw assessment of the limitations of human intimacy powerfully frames both the ontology and ethics of this film.
11. See R. Barton Palmer, ed., “Uncertainty Principle: *The Man Who Wasn’t There*,” in *Joel and Ethan Coen* (Champaign: University of Illinois Press, 2004), 62–79.
12. See Richard Gaughran, “‘What Kind of Man Are You?’: The Coen Brothers and Existential Role Playing,” in *The Philosophy of the Coen Brothers*, ed. Mark T. Conard (Lexington: University of Kentucky Press, 2009).
13. Steven Carter, “‘Flare to White’: *Fargo* and the Postmodern Turn,” *Literature Film Quarterly* 27, no. 4 (1999): 238–244.

14. The camera suggests the effects mass media have had on Frank's sense of masculinity. As he babbles on about fur traders and Ed's voice-over moves to describing his dead father-in-law, the camera shows us a picture of "Guzzie" in front of the new barbershop. But next to this family photo the camera catches an advertisement that promises to make you a "new man" if you'll just give fifteen minutes to the advertised product.
15. This and all quotations are scribed from the DVD.
16. Compare, in Lacan, that woman doesn't have the phallus but *is* the phallus, that is, woman embodies the desire for fullness, wholeness, completeness of which simply having the phallus falls short. Birdy is to Ed precisely this site of projection and wish-fulfillment. See Jacques Lacan, "The Signification of the Phallus," in *Écrits: The First Complete Edition in English*, trans. Bruce Fink (New York: W. W. Norton, 2006), 575–584.
17. Unlike any other bird name I can think of, "crane" connotes both an animal (water bird) and a machine that is prototypical of modernity, showcasing urban verticality and the sociopolitical importance of urban landscape.
18. Interestingly, the Coens give Birdy the official name of Rachel, a name whose biblical reference connotes a desire, the satisfaction of which is earned through seven long years of sacrifice. "Rachel" may be a legitimate object of desire, but "Birdy" is merely a simulacrum.
19. Here is another counterpoint to Ed, whose last name connotes a machine and who appears to plod machine-like through his life, but who actually conceals a wealth of emotion beneath the surface. Birdy appears to express a musical, passionate life, but really is more like a machine. Her music is soulless, like the rhythm of a typewriter.
20. George Bataille, *A Theory of Religion*, trans. Robert Hurley (New York: Zone Books, 1989), 17–26.
21. I developed this point in conversations with my colleagues Stephen Meyer and Stephen Cohan at Syracuse University, during and after Richard Dyer's visit in the Fall 2009 semester.
22. Karl Marx, *Capital: A Critique of Political Economy*, Vol. 1, trans. Ben Fowkes (New York: Penguin, 1990), 253.
23. Here is a moment when music is neither simply diegetic (as Ed's memory) nor simply nondiegetic (as added for viewers) but occupies an important third space. This space—at least in this film—is transcendence, or religiosity.
24. Between Ed's car crash and his awakening in the hospital, he apparently has a dream: He sits on Doris and his front porch and is approached by a man trying to sell him a new driveway. Ed listens to him, without commitment, and takes the man's business card. Meanwhile, Doris has driven into the driveway and gotten out of the car. She very simply takes the card out of Ed's hand, rips it up in front of the salesman, and tells him to get lost. The sequence shows Ed telling himself that he has always been a bit of a sucker for business "deals"; when his gullibility coalesces with his existential desire for "a way out," death and trauma ensue.

25. Ed's conviction and death sentence also entail an economic story. The barbershop was mortgaged for Doris and that loan is still outstanding. Thus when Ed is arrested he is forced to use the public defender, a plump local man who urges Ed to plead guilty and throw himself on the mercy of the court. Riedenschneider's defense was brilliant... and going well. One can imagine that if Doris had been released, Riedenschneider could easily have won a case for Ed. The scenes relating to lawyers, fees, and the court all show the obvious but still disavowed fact that in America justice has a price too few can afford.
26. I have omitted discussion of one important scene in this regard, that of Ann Nirdlinger's visit to Ed after Doris's arrest. Ann recounts the last camping trip Dave and she took to Oregon, when Dave was abducted by aliens and experimented upon. Her paranoid delivery implicates everyone from Dave to the government and the CIA ("This is *big*, Ed, this is *big*," she avers.). Later, viewers see Ed reading a magazine that discusses both dry cleaning and the aliens at Roswell.
27. For a different reading, see Paul Coughlin, "Joel and Ethan Coen," *Senses of Cinema*, Issue 26: March 2003 (<http://www.sensesofcinema.com/contents/directors/03/coens.html>), who states that "the Coens have chosen to exclude all emotion from their protagonist... to make him as dispassionate and detached as possible, prompting Graham Fuller to categorise the film 'anti-noir.'" Most accounts of the film ignore the register of transcendence and so accept Ed Crane as simply and only dispassionate.

4 Religious Realism

1. Alain Badiou, *Deleuze: The Clamor of Being*, trans. Louise Burchill (Minneapolis: University of Minnesota Press, 1999), 16.
2. My thanks to Zachary Braiterman and Malory Nye for encouraging me to expand and clarify the following argument. The remaining infelicities are all my own. For another solution to the problem of naming the subject/object of religious studies, see Malory Nye, "Culture and Religion," *Culture and Religion* 1, no. 1 (2000): 5–12.
3. Timothy Fitzgerald, *The Ideology of Religious Studies* (New York: Oxford University, 1999); and Russell McCutcheon, *Manufacturing Religion: The Discourse on Sui Generis Religion and the Politics of Nostalgia* (New York: Oxford University, 1997). These authors would have produced stronger arguments if they had framed their critiques in terms of epistemology. They are right to suggest that many scholars of religion implicitly hold to metaphysics of presence that assume that language refers to actual objects in the world. Fitzgerald and McCutcheon are worthy postmodern theorists in rejecting this position; but without locating their arguments within a broader semiotic framework, their attacks against the conservatism within the study of religion sound shrill.

4. Fitzgerald, *Ideology of Religious Studies*, 4.
5. McCutcheon, *Manufacturing Religion*, 26.
6. Critics of Marx have long pointed out how his “criticism of religion” does not result in a theory devoid of transcendence or other “religious” elements (collectivity, normativity, ethics, subject formation, hope, etc.). Žižek in a sense draws on the force of discourse I’m theorizing here by asserting at the opening of *The Fragile Absolute* that “yes, there is a direct lineage from Christianity to Marxism; yes Christianity and Marxism *should* fight on the same side of the barricade against the onslaught of new spiritualisms. . . .” See Slavoj Žižek, *The Fragile Absolute, or Why is the Christian Legacy Worth Fighting for?* (New York: Verso, 2000), 2.
7. McCutcheon, *Manufacturing Religion*, 29.
8. The semiotic claims of this paragraph can be found in Roland Barthes, *Mythologies*, trans. Jonathan Cape, Ltd. (New York: Hill and Wang, 1972) [1957]; and in the discussion of discursive practice articulated in Michel Foucault’s *Archaeology of Knowledge*, trans. A. M. Sheridan Smith (New York: Pantheon/Random House, 1972 [1969]). Both texts have been critiqued as structuralist. For a helpful introduction to Barthes’s semiology, see John Storey, *Cultural Studies and the Study of Popular Culture* (Athens, GA: University of Georgia Press, 1996), 87–92. See discussion of Foucault’s archaeological method in Hubert Dreyfus and Paul Rabinow, *Michel Foucault: Beyond Structuralism and Hermeneutics*, 2nd edition (Chicago, IL: University of Chicago, 1983).
9. Michel Foucault, *Society Must Be Defended*, Lectures at the Collège de France 1975–1976, trans., David Macey (New York: Picador, 2003), 14.
10. Jane Tompkins, “Indians: Textualism, Morality, and the Problem of History,” in Henry Louis Gates, ed., *“Race,” Writing and Difference* (Chicago, IL: Chicago University, 1986), 76, cited in David Morely, “Theoretical Orthodoxies,” in *Cultural Studies in Question*, ed. Marjorie Ferguson and Peter Golding (London: Sage, 1997), 135; italics added.
11. Morley, “Theoretical Orthodoxies,” 135.
12. Morely, “Theoretical Orthodoxies,” 137. Morely here is paraphrasing Donna Haraway, *Simians, Cyborgs and Women: The Reinvention of Nature* (New York: Routledge, 1991), 187.
13. Charles Peirce, *Collected Papers*, ed. Charles Hartshorne and Paul Weiss, vols. 5–6 (Cambridge, MA: Harvard University, 1934), vol. 5, para. 93–101. For those familiar with Peirce’s neologisms, a general concept is a Third, or that which combines the abstraction of possibility with the concretion of actuality. I should say also that Peirce called his philosophy *pragmatism*, not *pragmatism*.
14. Though unicorns are not actual entities, they have real qualities that cannot be contravened without extensive explanation (unicorns are peaceful, pure, and able to heal; an evil unicorn would be quite a narrative twist and would require a convincing account). McCutcheon (1997) refers to the “taxonomic” efficacy of the term *religion*. My argument from Peirce resembles McCutcheon’s in that

categories do refer to a constellation of ideas and entities; but McCutcheon seems to assert what Peirce would call a “nominalism,” that is, the idea that concepts are *only* or *merely* heuristic labels that scholars use to coalesce various objects or processes under investigation. In claiming a Peircean realism, I seek less to advance Peirce’s idealist tendencies than to assert the constitutive power of language. Language predates and survives our individual existence and in that sense is never *merely* heuristic because individuals can never fully control it. The force of this power comes through in Peirce’s assertion that concepts are *laws*.

15. Fredric Jameson, “On Cultural Studies,” in *The Identity in Question*, ed. John Rajchman (New York: Routledge, 1995), 295. The quotation is from note 12 of Jameson’s essay. In the text, Jameson responds to a published volume of papers from a spring 1990 conference on cultural studies at the University of Indiana at Urbana-Champaign (252). In pointing out the inability of cultural studies theorists insightfully to analyze the gap between culture and society, he notes that using the term *culture* to “fight” against society (John Fiske’s word) should remind theorists of Marx’s concern that the “fight” against religion was “imaginary” (281). Jameson thus acknowledges that cultural studies, arising out of Marxian proclivities, dismisses religion as an illusionary distraction, but then he footnotes the necessity, at least in America, of granting religion greater representation and analysis! Thus, what advocates of cultural studies take to be viable analytical weapons (i.e., “culture”) may well be illusionary—and that what they take to be illusionary (“religion”) may well require more serious attention.
16. Anthropology, political science, law, and sociology each have a long history of addressing matters of religion. Fitzgerald defines “cultural studies” as the intellectual discourse that coalesced around the working class and Marxist intellectuals E. P. Thompson, Richard Hoggart, and Raymond Williams in the late 1950s (227). In response to the theoretical challenges of the 1960s, cultural studies, under the leadership of Stuart Hall, shifted to analyses of subcultures, power, and subjectification. For analyses of how the concept of “cultural studies” is just as contested as “religion,” see Ferguson and Golding and Rajchman.
17. I have written about this more extensively in Gail Hamner, “Force of Religion,” (lecture, Syracuse University Humanities Center Symposium, April 2010).
18. Slavoj Žižek uses this word in *The Fragile Absolute*, 1. Žižek, Jameson, and Hardt and Negri are explicitly Marxist theorists who incorporate analyses or images of religion (usually Christianity) in their work. The French feminists Irigaray, Kristeva, and Cixous also explicitly deploy images and comments about Buddhism, Christianity, and Judaism. However, the bulk of cultural studies scholars who examine subcultures and mass or popular culture (including film) rarely look at religion except to dismiss it. For a discussion of how discourses protect their constitutive boundaries and how scholars need to attend to the history of their discourse, see Michel Foucault, “The Discourse on Language” in the appendix to *The Archaeology of Knowledge*.

19. Fitzgerald may be right to vie for the eradication of “religion” in Japan; I cannot adjudicate the claim. But in the U.S.A., and perhaps in Britain and Europe generally, religion is real, effective, and in need of careful analysis. For a perspective on non-European areas that counters Fitzgerald, see Clifford Geertz, “The Pinch of Destiny: Religion as Experience, Identity, Meaning, Power,” in *Available Light: Anthropological Reflections on Philosophical Topics* (Princeton, NJ: Princeton University, 2000), 167–186.
20. Fitzgerald, *Ideology of Religious Studies*, 17.
21. This argument against Fitzgerald may be compared with Žižek’s argument against Marc Vernet in Judith Butler, Ernesto Laclau, Slavoj Žižek, *Contingency, Hegemony, Universality* (New York: Verso, 2000), 244–248. Analogous to Fitzgerald’s rejection of “religion,” Vernet “rejects the very concept of *film noir* as being both unclear and incorrect.” Žižek summarizes Vernet’s argument and concludes—in an argument that resonates with my argument about religion—that “the more Vernet is right on the level of facts, the more enigmatic and inexplicable becomes the extraordinary strength and longevity of this “illusory” notion of *noir*, the notion that has haunted our imagination for decades” (244). Žižek continues: “The notion of *noir* [or religion], although it results from a limited foreign perspective, perceives in its object a potential which is invisible to those who are directly engaged in it. That is the ultimate dialectical paradox of truth and falsity: sometimes, the aberrant view which misreads a situation from its limited perspective can, by virtue of this very limitation, perceive the ‘repressed’ potential of the observed constellation” (248).
22. In his editorial introduction to *The Insider/Outsider Problem in the Study of Religion: A Reader*, ed. R. McCutcheon (New York: Cassell, 1999), 8–11, McCutcheon acknowledges that the postmodern approach (what he calls “reflexivity”) posits this “problem” of insider v. outsider as a categorical mistake.
23. Valerie Walkerdine, *Daddy’s Girl: Young Girls and Popular Culture* (Cambridge, MA: Harvard University, 1997), 57.
24. See J. Samuel Preus, *Explaining Religion: Criticism and Theory from Bodin to Freud* (New York: Oxford University, 2000) for a clear argument about and against merely explaining away religion.
25. Is studying religion more difficult than studying race, class, gender, or sexuality? Each of these concepts is difficult to the extent that each is salient for numerous and often contradictory problematics. The difference of religion, as I wrote above with regard to race, is that cultural theorists may ignore it completely in ways they would not be allowed (by the rules of their discourses) to ignore race or gender.

5 Concluding Thoughts

1. Reification is shown in *Dersu* through the flashback structure and the stilted scenes in Kabarovsk. In *MWWT*, the relations of gaze are isolated

in terms of both content and form: content, because characters tend to be filmed in isolation, or separated by objects and space (the dinner party with Big Dave and Ann exemplifies this isolation in that each character at the table is shot alone; Ed and Doris also often sit on the two far ends of their sofa, with the bulk of the frame showing the empty sofa between them); form, because the gaze of the camera is clearly directed by the voice of Ed Crane, a voice that is not the “neutral” gaze of the omnipotent narrator, but the biased gaze and confession of a man about to die. In *TC*, reification is exemplified most directly by the double boxing of the frame—Badii almost never leaves the “casket” of his luxury car.

2. When other films do attempt this kind of imaging it is because they are attempting to evoke certain (specific) doctrinal truths. Thus Kieslowski’s *Decalogue* series (1989), based on the Ten Commandments, does carry the necessary premise of a transcendent or sovereign God who may (but does not) intervene in worldly affairs. Other scholars have noted how the transcendent realm of nirvana is imaged in Kim Ki-duk’s *Spring, Summer, Fall, Winter, . . . and Spring* (2003) through the use of aspects such as landscape and wind. See, e.g., Michael Sofair, “Spring, Summer, Fall, Winter . . . and Spring,” *Film Quarterly* 59, no. 1 (Autumn 2005): 36–44.
3. These words are scribed directly from the DVD. It is hard to hear Ed’s reference to the fog “blowing away” without comparing this verbal image to the ever-present swirl of cigarette smoke throughout the movie. The smoke is like Birdy’s music: it is there and material, and yet it is non-substantial, nonpropositional. The combination of smoke, music, Frank’s incessant babble, and Ed’s dry confession succinctly exemplify both the prison house of language and the affective sense that the bars of that prison do not define or determine reality.
4. The obvious dialectic between Badii and Bagheri seems to pose the question of the film as the force of human freedom (*natura naturata*) in the face of the overwhelming force of either God or capital (*natura naturans*). See Antonio Negri, *The Labor of Job: The Biblical Text as a Parable of Human Labor*, (Durham, NC: Duke University Press, 2009). I am not suggesting Badii or Bagheri is a Job figure but only pointing to this structural analogy and to the fact that this encounter between freedom and determinism generates both pain and hope.
5. Let me say a few words here specifically about Badiou, Lacan, and Connolly. I will treat Irigaray in the text. Badiou discusses the formation of a situation through a Platonic ontology that might aptly be termed the “finite transcendence” of set theory. This transcendence is finite because it is bounded; that is, every set is a set because it has rules of inclusion and exclusion. Transcendence inheres within this finite set, however, because what is counted within a set never exhausts the situation of the set—the excess is transcendent to the count. As such, the finite transcendence of a situation constitutes the ground of lived experience, but is not itself *an*

experience. In my argument, transcendence occurs as a gelled temporality that is experienced phenomenologically. As a momentary conduit between past and future, it would seem to correlate more with Badiou's notion of the event, except that I don't understand transcendence as a rupture or tear in the situation so much as an adherence or momentary "stopping" of the constant flow of life. In short, my theory is Deleuzian, not Badiouian. Lacan's psychoanalysis was famously resisted by Foucault and Deleuze (along with Guattari), primarily for two reasons. First, they see Lacan continuing the Cartesian emphasis on the cognitive-mental constitution of subjectivity, as opposed to material-bodily practices. Second, Lacan supports the medicalization of abnormality and discourses of normalization, even as it places trauma and lack at the heart of human life and living. Foucault and Deleuze differ in the specifics of their critiques of psychoanalysis, but for me the important similarity lies in their shared theorization of the constitution of (human) subjectivity by attending to its fluid and enfolded dynamics. As far as I have engaged Connolly, his work troubles the category of transcendence and deploys Deleuzian immanence within his liberal political projects on pluralism.

6. "Issues of Pragmatism" (1905), in *Collected Papers of C. S. Peirce*, vol. 5, ed. C. Hartshorne and P. Weiss (Cambridge, MA: Harvard University Press, 1935), 497–525.
7. Bazin's paragraph, from which I paraphrase, is the last of the essay. The French is as follows: "La littérature dramatique nous a donné, jusqu'à présent, de l'âme humaine, une connaissance exacte sans doute, mais qui, en regard de l'homme, est un peu dans le même rapport que la physique classique à la matière: ce que les savants appellent une macrophysique, qui ne vaut que pour les phénomènes d'une certaine échelle. Et certes le roman a divisé à l'extrême cette connaissance. La physique sentimentale d'un Proust est microscopique. Mais la matière de cette microphysique du roman est intérieure: c'est la mémoire. Le cinéma ne se substitue pas nécessairement au roman dans cette recherche de l'homme, mais il a au moins sur lui une supériorité: celle de saisir l'homme seulement au présent. Au "temps perdu et retrouvé" de Marcel Proust correspond dans une certaine mesure le "temps découvert" de Zavattini; celui-ci est, dans le cinéma contemporain, quelque chose comme le Proust de l'indicatif présent." From André Bazin, "De Sica Metteur en Scène" (French translation of the Italian original), in *Qu'est-ce que le cinéma?*, édition définitive (Poitiers: les Presses d'Offset-Aubin, 1975), 329.
8. Irigaray's earliest texts are foundational feminist texts that re-read the classical canon of European philosophy. She obtained doctorates in linguistics and philosophy, as well as full psychoanalytical training. Despite this interdisciplinary expertise, she insists that her texts be read as philosophy. For her early work, see *Speculum of the Other Woman*, trans. Gillian C. Gill (Ithaca, NY: Cornell University Press, 1985); *This Sex Which is Not One*,

- trans. Catherine Porter (Ithaca, NY: Cornell University Press, 1985); and *Marine Lover: Of Friedrich Nietzsche*, trans. Gillian C. Gill (New York: Columbia University Press, 1991). See also Tina Chanter, *Ethics of Eros: Irigaray's Rereading of the Philosophers* (New York: Routledge, 1995).
9. *Elemental Passions*, trans. Joanne Collie and Judith Still (New York: Routledge, 1992). French version, *Passions élémentaires*, published in 1982. *I love to You: Sketch of a Possible Felicity in History*, trans. Alison Martin (New York: Routledge, 1996). French version, *J'aime à toi*, published in 1990.
 10. As far as I can tell, Irigaray mentions transcendence only three times in her first text, *Speculum of the Other Woman* (*Speculum de l'autre femme*, 1974), pages 27, 145, 274. I found no references to transcendence in *This Sex Which is Not One* (*Ce Sexe qui n'en est pas un*, 1977), and only one reference to the transcendent in *Marine Lover: Of Friedrich Nietzsche* (*Amante marine*, 1980), where it also appears as the "masculine" logic of "subsuming under the self the transcendent of oneself," that is, of appropriating difference to the same of one's self. In the English translation, see page 187.
 11. For commentary on Irigaray's perceived connection between subjectivity and transcendence, see Naomi Schor, "This Essentialism Which is Not One: Coming to Grips with Irigaray" in *Engaging with Irigaray: Feminist Philosophy and Modern European Thought*, ed. Burke, Schor, and Whitford (New York: Columbia University Press, 1994), 57–78. For a helpful delineation of Irigaray's use of transcendence as a marker of a different subjectivity, see Amy M. Hollywood, "Beauvoir, Irigaray, and the Mystical," *Hypatia* 9, no. 4 (Autumn, 1994): , 158-185.
 12. Irigaray, *Elemental Passions*, 1. This opening Foreword, pages 1–5 of the English translation, was written in 1988 for the Japanese translation and only included in the 1992 English version. The timing implies that it was written during the time Irigaray was writing and thinking about *I love to You*. That she includes it as the preface of *Elemental Passions* suggests the legitimacy of using transcendence as a recursive cipher for unpacking her earlier philosophy of sexual difference.
 13. Irigaray, *Elemental Passions*, 4.
 14. The phrase "staying with the trouble" is from Donna Haraway. See her lecture, "Staying with the Trouble: Becoming Worldly with Companion Species," presented at Duke University Women's Studies Program, Fifth Annual Feminist Theory Workshop, March 18–19, 2011, <http://www.youtube.com/watch?v=nUSOvVBsX8g>.
 15. For a compelling argument linking Irigaray's double notion of entwining and limit to her critique of Merleau-Ponty's chiasm, and arguing that the latter's "flesh of the world," as the element of this entwining, is the very "element" Irigaray explores in *Elemental Passions*, see Cecilia Sjöholm, "Crossing Lovers: Lucie Irigaray's *Elemental Passions*," *Hypatia* 15, no. 3 (Summer 2003): 92–112.

16. Gayatri C. Spivak, *Outside in the Teaching Machine* (New York: Routledge, 1993), 127 and 161 respectively. I paraphrased the citation from page 161. The citation from 127 is incomplete; the full sentence reads: “Jacqueline Rose, when she writes about appropriation in a couple of sentences in her introduction, is obliged to keep within the Nietzschean historical assumptions about appropriation, without the emancipating moment of emergence of woman as ‘catachresis,’ as a metaphor without a literal referent standing in for a concept that is the condition of conceptuality: Nietzsche privileges the metaphor as condition of possibility of ‘truth.’”

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