

Notes

1 What Is a Politics of Cinema?

1. An exception is what the *Cahiers* editors of the period referred to as 'Category (e)' films, Hollywood films that were inadvertently subversive. I discuss this category with reference to John Ford's *Young Mr. Lincoln* (1939) below.
2. It might be significant that Shapiro fails to acknowledge this. Although he considers his work an original contribution to debates in film studies, he is in fact making arguments very similar to those made 30 years or more before his own.
3. I have not been generous to Gilles Deleuze's determinations here, especially as categories like those of the virtual and the actual have been rather poorly used by scholars such as Shapiro. I have a great deal of time for Deleuze's writings (see Rushton 2012), but I have had difficulty finding fruitful ways of using his concepts in this book.

3 The Politics of Cinematic Pleasure (with Some Reflections on *The Sound of Music*)

1. As I argued via Pippin in Chapter 1, even for Hegel 'any subjectivity is only ever *provisional*, always open to change'.

4 Politics and Hollywood Cinema: *Marked Woman*

1. A strong argument can be made, against Metz's position here, that a great deal of contemporary Hollywood cinema (say, since the 1990s) does inscribe 'the marks of enunciation with the enunciated'. The films of Quentin Tarantino would be a case in point, but many others, including the films of Baz Luhrmann, or even those of Michael Bay or McG, and many more, all utilize reflexive gestures. To take up these points and these filmmakers would require, however, a great deal more space and time than the present book can accommodate. As a suggestion, contemporary Hollywood films are positioned, it seems to me, a long way away from the political cinemas of a Straub, Godard or Kluge, but it might be the case that Metz's statements need to be revised in terms of the kinds of expectations contemporary audiences have of this thing called 'cinema'.

5 Suture and Political Identity: *On the Waterfront*

1. Freud states: 'Each individual is a component part of numerous groups, he is bound by ties of identification in many directions, and he has built up his ego ideal upon the most various models. Each individual therefore has a share in numerous group minds – those of his race, of his class, of his creed, of his nationality, etc. – and he can also raise himself above them to the extent of having a scrap of independence and originality' (Freud 1991: 161). He will go on to infer that when the members of groups lose such 'scraps of independence' a tyrannical group will be formed.

7 *Égaliberté* and Citizenship: *Born Yesterday*

1. Stanley Cavell's notion of the 'comedies of remarriage' is indebted to the Pygmalion myth and especially Shaw's restaging of that myth (Cavell 1981, 2004: 409–20).
2. I would like to say that I defend to some degree Descartes's breakthrough – I have referred to the *cogito*, for example in the previous chapter, and Stanley Cavell considers Descartes central for the modern problem of subjectivity. Like Hegel or Kant, however, I would consider Descartes's conception as being at the foundation of what would later become – with philosophers like Kant and Hegel, no less than, perhaps, with the Emerson whom Cavell so admires – a genuinely modern conception of subjectivity.

9 Concluding Comments

1. One final point. Of the political philosophers with whose work I have engaged in this book, why is there no mention of Alain Badiou? After all, he is of the same generation as the philosophers I have examined, was a student of Althusser (as were Balibar and Rancière), he has promoted concepts like the 'subject' in ways that might sit alongside the conceptions I have advanced in this book, and he has placed notions of 'equality' somewhere near the centre of his political philosophy. Why, then, is he not one of the stars of this book? Badiou has no place in this book quite simply because he rejects democracy (even as he tries to claim cinema as a 'democratic emblem'; Badiou 2005). What Badiou calls democracy is not what this book calls democracy. In simple terms, Badiou's political philosophy is one that champions Marx, Lenin and Mao, and even if he has had to tone down his admiration for his political idols in recent times, his political philosophy is still devoted to notions of 'oppositonality' that differ markedly from the 'antagonistic' conceptions of democracy covered in this book. Badiou's politics is one that praises minoritarian forms of disruption rather than advocating the kinds of politics which aspire to 'escaping from a minority' (Rancière 1995: 48) or one conceived in terms of hegemony (Laclau and Mouffe 1985). Badiou's politics therefore differs substantially from the democratic politics put forward in this book. As for Badiou's

understanding of cinema, it strikes me as little more than a quintessentially French defence of the virtues of cinema as art. Conceptions like the following are best left to scholars other than myself: 'Cinema gathers around identifiably non-artistic materials, which are ideological indicators of the epoch. It then *transmits*, potentially, their artistic purification, within the medium of an apparent indiscernibility between art and non-art' (Badiou 2003: 113–14).

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