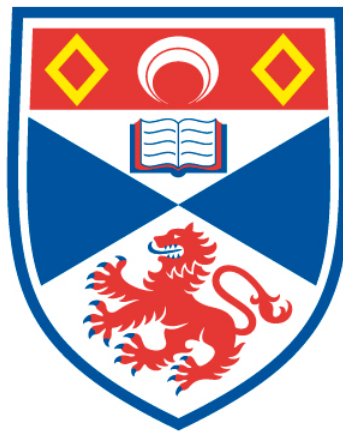# DRUGS, DANGER, DELUSIONS (AND DELEUZIANS?): EXTREME FILM-PHILOSOPHY JOURNEYS INTO AND BEYOND THE PARALLEL BODY AND MIND

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Drugs, Danger, Delusions (and Deleuzians?): Extreme film-philosophy journeys into and beyond the parallel body and mind.

A thesis presented for the degree of
Doctor of Philosophy

on

September 23rd 2009

by

David H. Fleming

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I hate to advocate drugs, alcohol, violence or insanity to anyone, but they've always worked for me.

Hunter S. Thompson

Abstract

Drugs, Danger, Delusions (and Deleuzians?) opens up a philosophical investigation into a series of 'extreme' mind and body films drawn from different historical contexts. Through two sections and four distinct chapters, cinema is explored as an agent of becoming that allows viewers to think and feel in an affected manner. Investigating a broad spectrum of extreme narratives focusing on drugs, hooligan violence, insomnia and madness, the project provides a focused historical understanding of the films' affective regimes and aesthetic agendas. The different lines of flight and escape explored on-screen all somehow appear to spiral around the same issues, concepts, ideas and philosophies. Utilising the cinematic theories of Gilles Deleuze along with his philosophical work co-authored with Félix Guattari, the thesis aims to investigate a range of related films, that in the extreme, reveal underlying models of an integrated or *parallel* mind and body and *immanently* embedded identity; wherein the concept of a stable and fixed being is replaced by that of a fluid *becoming*. All chapters investigate how immanently embedded characters embark upon extreme or dangerous lines of escape, where the reinvention of living and thinking is explored and made visible. The first section investigates a range of 'head-films' that take the mind as their theme, but are found to plicate and expand consciousness into the parallel body. The second section investigates extreme body films that push the sensory-motor schema to its limits so that thought, perception and consciousness become affected. The two interrelated sections investigate how the films and filmmakers employ different regimes of mind and body cinema to aesthetically convey and relay these concepts to the spectator. The project thus strives to develop Deleuzian paradigms beyond their original scope to explore *parallel-image* regimes and sequences that allow spectators to think *and* feel the films' underlying philosophical concepts and positions.

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Part I. Mind/Body:
Head-Films and Pill-Films expand consciousness into the Cinematic Body

Part II. Body/Mind:
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Aims and Agendas

Cinema can be understood as a protean (scientific/artistic) mode of thought capable of expressing and transmitting ideas and concepts relevant to specific social and historical periods. Within a diverse range of films dealing with extreme experiences and altered states of human consciousness and perception, we often find the cinematic body become an important zone of aesthetic contemplation or affection. The cinematic body displays several poles however. These can be broadly outlined as the corporeal body of the diegetic protagonist, and the embedding film-body, or the film's formal and aesthetic construction and powers of affection. In the seditious, esoteric and cult cinemas of the physical and psychic seeker and warrior, the extreme encounters, experiences and perceptions of a broad range of characters help illuminate multiple heterogeneous powers and forces already influencing and controlling individual (and group) desires, identities and ideologies. Different forces or agents of affection appear in different socio-political and historical contexts and offer different lines of escape, but these divergent paths often lead us into similar existential and ontological territories.

In his work on Friedrich Nietzsche, Deleuze reminds us that the 'eternal return' celebrates the transformation and evolution of ideas and concepts as they expand into new territories and formulate new connections and assemblages in time. He further stresses that "only that which *becomes* in the fullest sense of the word can return, is fit to return."[1] Concepts and ideas thus become diachronic, and resurface in new and diverse forms at different times, places, and under different circumstances. The eternal return should not therefore be understood as a repetition of the same, "but on the contrary" as a "transmutation."[2] In the course of this thesis I isolate the 'return' of certain radical philosophies that I perceive underpinning various forms of 'extreme' and 'altered states' cinema; drawn from different filmic, cultural, and historic contexts. The concepts isolated for structuring the macrocosmic investigation can be broadly summarised as: the subversion of 'normal' Cartesian models of transcendental subjectivity and their replacement with new integrated models of the mind and body; the mind/body is experienced and depicted as being *immanently* embedded so that the concept of a set and stable 'being' is replaced by that of a fluid becoming (where an open body/mind can formulate assemblages with external agents and forces); and perception alters so that time, space, identity and desire are experienced in a new manner. These concepts become themes which resurface throughout and serve to unite the different types of narratives and films. A secondary aim finds me follow up on the thematic investigation to explore how the films and filmmakers aesthetically convey and relay

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[1] Gilles Deleuze *Nietzsche and Philosophy* London, Continuum (2006) p. x.
[2] Ibid.

these new concepts and positions to the spectator by employing various regimes of thinking *and* feeling cinema. In this manner I explore how certain films surveying radical thought-images and extreme thematics utilise affective formal and stylistic regimes to help the spectator think and feel their concepts and positions. Although the broad and eclectic range of films come from different times, places, and zones of production, I demonstrate how they all surface as extreme examples of body and mind cinema which the theories of Deleuze enable us to study and understand in a new and exciting way.

Introduction

We were somewhere around Baudry on the edge of the desert when Deleuze began to take hold.

Throughout this investigation I draw on multiple theoretical paradigms and concepts that I attempt to synthesise in a new and productive manner. The introductory chapter aims to provide a survey of the different philosophical/aesthetic characteristics and features encountered as I move across four interconnected cinematic plateaus. The opening chapter is therefore theoretical, and introduces the various concepts I return to throughout the thesis. I begin by introducing the context and genesis of *Drugs, Danger, Delusions (and Deleuzians?)* before moving on to position the project alongside the concepts and theories of Deleuze and Deleuze-Guattari which I focus upon; outlining why they appear best suited for analysing these particular films and images. After establishing my own position on these extreme cinemas of the mind/body, I sketch out a working model of philosophical/aesthetic parallelism. In doing this, I relate my project to the contemporary disciplinary rhizome, a discursive field which helped inspire and shape this investigation. Outlining a relevant taxonomy of images and affects also allows me to differentiate my own project from the current field, and illustrate how my approaches deviate from existing works. I then discuss my reasons for working in a smooth space in-between film history and film theory, and for adopting a two part structure to the investigation; wherein each (non-binary, but rather, parallel) half reflects the other and illuminates something significant to the overall investigation. I finally survey the project's topology and plot a course through four very different, and yet comparable, philosophical and cinematic territories.

Contextual Foreword

This investigation can trace its genesis to an earlier project I undertook in the interdisciplinary field of Visual Culture. Thanks to the AHRB, I examined Stanley Kubrick's *2001: A Space Odyssey* (1968) and uncovered a complex network of processes and relations that inter-connect the screening context, the filmic narrative/narration, and the psychological positioning (and regression) of the cinematic spectator. My research highlighted several interesting extra-filmic measures exacted at the site of exhibition which conspired towards better positioning the spectator for optimally receiving and thinking the film. Measures included Kubrick's stipulation that Ligeti's *Atmosphères* be played in the auditorium before screening and during the half-time intermission (affecting the spectator extra-diegetically), and the utilisation of an overwhelming *Cinerama* format to project the film's powerful

images.[1] These factors highlighted how the site and conditions of cinematic exhibition were crucial to a powerful spectatorial experience, and became an integral locus for the affective transmission of filmic ideas. These notions dragged my attention back to the original cultural context surrounding *2001*'s release, and illuminated the emergence of an unusual audience demographic and consumer; drug-taking cineastes or 'head-audiences' composed of adolescents taking marijuana and LSD to enhance their cinematic experience and reception/perception of the film. I accordingly take an opportunity to follow up an investigation into these head-audiences and their esoteric cinema here; pursuing this intriguing avenue of investigation by considering other examples of powerful and affective head-(and body-)cinema from this era.

      With regard to the film and spectator relationship, I adopted a conventional Film Studies approach to the psychological construction of the subject (both on-screen and in the auditorium), and developed an Apparatus Theory model that imprecated a line of argumentation spanning the work of Jean Louis Baudry, Christian Metz, Noël Carroll, Judith Mayne, et al: believing such approaches were best suited for describing a manipulative apparatus configuration that aimed to psychologically regress and manipulate the spectator for the optimal reception of the film/director's messages and ideas.[2] With regard to the film, it was clear that certain aesthetic features pushed traditional Bordwellian models of narration to a limit: like the strategically placed slow-paced lyrical passages and startlingly affective and visceral sequences (such as the famous 'Star-Gate' and 'Regency suite' scenes). Such features seemed designed to either 'hypnotise' or overwhelm the spectator, and place them in a more suggestive/contemplative mind state. I therefore utilised Maya Deren's concept of vertical cinema to better describe the powerful abstracted sequences that seemed more concerned with affect and conveying feeling.

      All these factors raised the possibility of viewing cinema as a far-out experiential event, and I developed and expanded V.I. Pudovkin's model of *le narrateur absent* to account for extra-cinematic affects and a specific refinement of the apparatus (including auteur baggage), that worked in synergy with the film's aesthetics to shepherd and position the

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[1] The novelty value and main selling point of the Cinerama format was that the curved screen filled the viewer's peripheral vision so they gained the impression of actually being 'in' the picture. See John Baxter *Stanley Kubrick* (London, HarperCollins, 1998) p.222.

[2] Jean-Louis Baudry, 'Ideological Effects of the Basic Cinematographic Apparatus' and 'The Apparatus: Metapsychological Approaches to the Impression of Reality in Cinema' from Leo Baudry, and Marshall Cohen, eds. *Film Theory and Criticism: Introductory Reading* (New York: Oxford University Press, 1999). Christian Metz, 'The Imaginary Signifier' from Baudry and Cohen, eds. (1999). Noël Carroll, *Mystifying Movies: Fads & Fallacies in Contemporary Film Theory* (New York: Columbia University Press, 1988). Judith Mayne, *Cinema and Spectatorship* (London: Routledge, 1993).

spectator for powerful modes of film thinking.[3] At the time of this project's inception, then, it was 'deep' metaphysical art films like Kubrick's *2001*, and Andrei Tarkovski's *Stalker* (1979) that interested me the most; and I hoped to investigate how such contemplative films created a space for thought that challenged traditional modes of subjectivity and perception. It was the unusual ontological positioning of these films that initially drew my attention, but I became increasingly intrigued by how the powerful narratives left me feeling manipulated or affected by the viewing experience. Exploring metaphysical issues regarding time, space, and human identity were clearly cerebral agendas of these films, but these were rarely if ever referenced or rendered in dialogue form; instead they emerged as powerful underlying themes and sub texts that encouraged thinking *along* with the films.

The original aim of this project was to develop and widen my research into these issues and explore further examples of powerful and stimulating cinema that challenged or induced the spectator to think during and after screening. Although it began in my mind as one thing, the project evolved into a beast of an entirely different nature thanks to the unforeseen intervention of a liberating theoretical paradigm that began drastically altering my own thinking about the spectator/film relationship, and my understanding of cinematic aesthetics. This paradigmatic shift began after a supervised meeting when I was dealt a well-thumbed copy of Deleuze's *Cinema 2* (1989), and a radical 'rhizomatic' book entitled *A Thousand Plateaus* (1988). These, I was persuaded, could aid my understanding of certain strange features in a series of head-films and psychedelic movies I was then researching. On account of the diverse literature and film being consulted at the time, I now remember this moment like the opening of *Fear and Loathing in Las Vegas* (1971)*,* wherein we join the two protagonists in the Great Red Shark en route to Las Vegas. As the books are put out there – like disciplinary-altering agents of affection – did the 'Deleuzian-Deranged' doctor really look on as if perceiving something invisible to me? Were the swooping theories of *becoming* and dark cinematic paradigms of the body already formulating the allegorical 'bats' screeching in the skies over my thesis? Leaving the meeting that day, I am now convinced the doctor did indeed take one final side-swipe and in a Thompson-esque internal dialogue think to himself: "There's no point mentioning those huge bats yet," because "the poor bastard will see them soon enough."[4]

After ingesting these thought-bending theories, my initial perceptions and thinking about the investigation's core issues were cast in a new light, and I was made aware of an alternative paradigmatic plane. Amongst other things, these models offered an ability to explore the realms of feelings as well as thought, and allowed me to engage with the work of

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[3] V.I. Pudovkin, *Film Technique and Acting: Memorial Edition* (Plymouth: Vision Press limited, 1974).

[4] Hunter S. Thompson, *Fear and Loathing in Las Vegas: A Savage Journey to the Heart of the American Dream* (London: Harper Pereninial, 2005) p. 3.

directors that compose their 'extreme' cinema for the spectator's body as well as their mind. This opened up new frontiers, and meeting Deleuze meant I was embarking upon a new course that swept me into uncharted territories situated beneath a strange constellation of 'mad-men' thinkers and theorists like Henri Bergson, Antonin Artaud, Friedrich Nietzsche, Félix Guattari, Carlos Castaneda, and Baruch de Spinoza. Was this academic Las Vegas?

As with many, my first encounter with these men and their thought models offered a cocktail of shock and frustration. What filtered through the first naïve encounters, however, was that the approaches offered a radical take on cinema, and provided a liberating set of tools that could help describe unusual stylistic and philosophical features appearing in a loose-knit group of films marketed as extreme cinema. The decision to adopt a Deleuzian approach ultimately saw the investigation pursue a line of flight that inexorably led towards a new disciplinary cross-over, and for this reason the project marks an exhilarating turn away from more familiar academic pastures for me. The current project now finds itself somewhere upon an academic isthmus, populated by an ever-growing number of nomadic thinkers and travellers journeying from the adjacent continents of philosophy and film (and yet others who arrive by sea). Now that I find myself somewhere in the middle, it seems always inevitable that the project would end up here; and yet somehow, it remains of a great and welcome surprise to me.

Film Texts

The films always came first. Watching and researching head-films that take the brain and expanded consciousness as their focus had repeatedly illuminated the importance of the cinematic body to 'altered states narratives,' and this led in turn to remembering and thinking about body films that focus upon 'extreme' physical sensations that invoke or induce altered states of thought and perception. Desiring to study films that challenged or induced the spectator think and feel differently had also set me to thinking about films, or groups of films, that had stimulated debate, caused controversy, or were critiqued for their attempts to project or 'think' ideas that were not the accepted norm. Considering I later adopted a Deleuzian approach meant certain texts important to my early thoughts also exited the project, the encounter with theory catalysing unforeseen detours that seem to have always been inevitable anyway. Indeed, the work of directors such as Kubrick and Tarkovski featured quite heavily in Deleuze's writing, and it was through films like *2001* and *Stalker* that he formulated much of his thinking about modern cinema. Deleuze's detailed Bergsonian exegesis upon Tarkovski's cinema of time further left me content to follow a line of reasoning articulated by David Martin-Jones in *Deleuze, Cinema and National Identity* (2006); and I also concede that since Deleuze formulated his original theories around such directors and films, it would be

somewhat "redundant to rake over the same territory once again."[5] Conceding that the choosing of the texts is indeed already part of the method,[6] I opted to draw upon a diverse range of films that explore the extreme frontiers and outer limits of mind and body consciousness; and in the extreme, invite spectators to think and feel their radical positions. For these reasons the range of films considered constitute a broad and eclectic spectrum spanning divergent historiographies, contexts, genres and spheres of cinematic production. They remain grouped together, however, by common underlying philosophical sub-texts and powerful affective aesthetics which challenge and undermine dominant thought models. Indeed, the narratives all explore the complex relationship between mind and body, thought and feeling, space and time, memory and perception, and chart the affect/effect they have upon identity, perception and action during intense or extreme moments. The texts accordingly engage with a wide-range of extreme and altered states, and explore different agents/objects of change and becoming. I group them into distinct sub-sets chapter by chapter, however, in order to better structure and contextualise the investigation.

  To structure the overall investigation I divide the project into two parts. The first section explores cinemas of mind or brain that expressively integrate a cinema of the body. I open by engaging with independent LSD-cinema and examine the *deterritorialised* thought models found underpinning films like *The Trip* (1967), *The Acid Eaters* (1968) and *Psych-Out* (1968). I engage with various affective image regimes that surfaced to help convey and relay the intensely lived feelings, sensations and perceptions mobilised by the drug. Here, drug-affected planes of thought are found to expand perception into and beyond the parallel body. The second chapter picks up on a specific head-film/head-audience dialectic from the 1970s, and examines the work of the 'nomadic' philosophical filmmaker Alejandro Jodorowsky; carnivalesque director of the cult midnight movies *El Topo* (1970) and *The Holy Mountain* (1973). I investigate how this affective *alchemical* cinema posits deterritorialised thought-models based around a complete 'philosophical reversal'; by projecting the fleshy body as the gateway to the un-thought, the spiritual, molecular and time. The second section of the thesis engages with extreme cinemas of the body which expressively plicate or embed affective cinemas of the brain. The third chapter engages with British hooligan-cinema from the late 1980s, 1990s and 2000s where the physical body and violence emerge as affects and forces capable of challenging thought and opening perception onto the spiritual and time (predominantly within *I.D.* (1994) and *The Football Factory* (2004)). The final chapter engages with comparable body/mind issues in two modern insomnia films (*Fight Club* (1999) and *El maquinista/The Machinist* (2004)), wherein sleeping-awake protagonists physically

[5] David Martin-Jones, *Deleuze, Cinema and National Identity: Narrative Time in National Contexts* (Edinburgh: Edinburgh University Press, 2006) p. 10.
[6] Eric Fernie, ed. *Art History and its Methods: A critical Anthology* (London: Phaidon Press, 1995) p. 9.

and psychologically deterritorialise upon an immanent plane. These insomnia films bring us right up to date and examine different forms of closed-set and abolitionist-becomings in the modern context. All films become linked by their focus upon extreme actions and states of perception/consciousness which reflect underlying models of an integrated mind and body and an immanently embedded concept of identity.

With regard to issues of identity, it is prudent to highlight how all the films examined here unintentionally remain linked together by a privileging of male 'heroes' and protagonists. To risk apophasis, although this thesis is not about the cinematic construction or depiction of masculinity, the scope of films considered and their focus upon male protagonists illuminate that 'masculinity' formulates a loaded and barbed subtext throughout. In chapters one and two, I investigate new modes of masculinity explored on-screen relevant to the greater cultural context. These new modes transgress traditional moulds and focus on the emergence of a 'new man.' In chapter three changing conceptions of masculinity emerge alongside transforming socio-political structures in Britain and the cultural phenomenon of 'new-laddism.' In chapter four I finally touch upon how extant masculine roles lead to despair and sadness in the two protagonists. For these reasons I wish to briefly consider some of the different ways masculinity has previously been theorised and approached in Film Studies. In doing so, I also hope to illuminate some of the different ways a Deleuzian approach can add to our understanding of this subtext as it appears throughout the investigation.

Filmic investigations into representations of masculinity originally emerged as latent undercurrents in Laura Mulvey's feminist critique of classical cinema: 'Visual Pleasure and Narrative Cinema' (1975).[7] Adopting Freudian and Lacanian psychoanalytic templates, Mulvey viewed women as bearers of the voyeuristic look, or as fetishised objects that connoted 'lack' and difference. Male protagonists were viewed as privileged subjects, who mediated a series of looks and gazes that reduced women to objects or plot devices. Subsequent waves of feminist discourse explored and confirmed the role of women as fetishised objects to be investigated by males, or as forces to drive and affect men within and without the diegesis.[8] Richard Dyer began an oppositional investigation by exploring how male bodies were coded to-be-looked-at by female viewers in 'Don't Look Now: The Male Pin-Up' (1982).[9] In 'Masculinity as Spectacle; Reflections on men in mainstream cinema'

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[7] Laura Mulvey, 'Visual Pleasure and Narrative Cinema' *Screen* 16, 3 (1975)
[8] Notable examples of this trend can be found in the work of Linda Williams. See for example, 'Film Bodies, Gender, Genre, and Excess' from Braudy and Cohen, eds. (1999). 'Film Body: An Implantation of perversions' from Philip Rosen ed. *Narrative Apparatus, Ideology; A Film Theory Reader* (New York: Columbia University Press, 1986). 'When the Woman Looks' from Gerald Mast, Marshall Cohen and Leo Braudy, eds. *Film Theory and Criticism; Introductory Readings* (New York: Oxford University Press, 1992).
[9] Richard Dyer, 'Don't Look Now: The Male Pin-Up' in Anon, ed. *The Sexual Subject; A Screen Reader in Sexuality* (London: Routledge, 1992).

(1983) Steve Neale opened up a space in Mulvey's cinematic approach to consider how masculinity was constructed and represented on-screen: proposing "the elements she considers in relation to images of women should also be considered in relation to images of men."[10] The Gay and Feminist movements were the only ones to have considered the role and representation of men in film, but always from a limited oppositional position wherein the heterosexual male was a standard by which certain 'others' were contrasted. To combat this bias, Neale applied voyeuristic and fetishistic modes of looking to images of men, using spaghetti western shoot-outs and epic gladiatorial duels to illuminate how these modes could equally be applied to male genres and bodies.[11]

Subsequent waves of investigation explored complex feelings and associations mobilised by male films, stars and genres. The depiction of masculinity throughout Hollywood's history became the focus of *Screening The Male* (1993); where Steve Cohan and Ina Rae Hark collated essays investigating how the apparatus puts the male on-screen, hides him behind a screen, and utilises him as a screen for projecting ideological agendas.[12] These essays illuminated how masculinity is "an effect of culture – a construction, a performance, a masquerade – rather than a universal and unchanging essence."[13] In *You Tarzan; Masculinity, Movies and Men* (1993) Pat Kirkham and Janet Thumim similarly compiled essays exploring how male genres negotiated masculinity through a range of sites spanning; "*the body, action, the external world and the internal world.*"[14] The male repeatedly arose as a site of the gaze – invoking a still troublesome eroticisation – or a zone of cinematic suffering and endurance.[15] Masculine films were usually driven by competition – like sport, love or war – and controlling the narrative and marshalling bodily resources became associated with idealised males; whose outer signs of strength were metonymic signifiers of inner strength.[16] Susan Jeffords illuminates how the pumped hard bodies of Sylvester Stallone and Arnold Schwarzenegger formulate the apogee of this trend in the 80s, and drew significant parallels between the idealised male body and the national body/ideology.[17]

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[10] Steve Neale, 'Masculinity as Spectacle; Reflections on men and mainstream cinema' *Screen* 24, 6 (1983).

[11] Ibid. p. 284.

[12] Steven Cohan and Ina Rae Hark, eds. *Screening the Male; Exploring masculinities in Hollywood Cinema* (London: Routledge, 1993) p. 3.

[13] Ibid. p. 7.

[14] Pat Kirkham and Janet Thumim, eds. *You Tarzan: Masculinity, Movies and Men* (London: Lawrence & Wishart, 1993) p. 11.

[15] In chapter four of this investigation I investigate how the male body of *Fight Club* functions as an eroticised site of pain, suffering and endurance.

[16] This idea also suggests a link between the model of parallelism between thought and matter, body and mind that I pick up and develop throughout the course of this investigation.

[17] Susan Jeffords, *Hard Bodies: Hollywood Masculinity in the Reagan Era* (New Brunswick: Rutgers University Press, 1994).

I reiterate, although maleness and masculinity are not in and of themselves primary concerns in this thesis, on account of the type of films considered and their various male protagonists, the theme repeatedly surfaces as a loaded subtext. Adopting a Deleuzian approach to identity allows me to illuminate how almost all the main protagonists of this study begin from an original position wherein they appear framed as part of a dominant group. Many of the characters are thus always already equated with the dominant ideological state apparatus which provides a convenient and lofty starting point from which to embark on extreme journeys of deterritorialisation. With the exception of Jodorowsky's bizarre characters – who are poetic Western male archetypes – almost all the main characters considered begin as privileged white men with stable jobs and identities. These aspects originally connect them to dominant patriarchal forces and logocentric thought models. A white-male advertising director takes LSD in *The Trip*; white male professionals and policemen learn to desire and act like underclass hooligans in chapter three; gainfully employed blue and white collar workers suffer insomnia and embark upon deleterious lines of flight and becoming in chapter four. Freeing themselves from their original framings helps highlight how their masculinity was always already a negotiated performance, dictated by a series of invisible forces and powers (class, political, ideological, etc.,). It is from their historical 'Man standard', then, that these characters embark upon their lines of escape. In this manner I embrace an alternative way of theorising subjectivity, identity and masculinity which I unpack in greater detail below. Before doing this, however, I wish to demonstrate how the cinematic thought-models offered by Deleuze seem best suited for investigating these powerful 'philosophical' films, and for articulating the strange concepts we uncover within them.

From Film to Philosophy and from Philosophy to Film

Deleuze described two major filmgoing phases in his life: the first as a child before the war, where he encountered a familiar structure to the cinema; and the second post war, when he returned to film "in another manner" as a student of philosophy.[18] Choosing to structure his *Cinema* project around these two phases, he began a detailed examination of how cinema put movement into the image and the mind. For Deleuze, because cinema put the image in motion, or endowed it with motion, it never stopped tracing the circuits of the brain.[19] Thus, one naturally went "from philosophy to cinema, but also from cinema to philosophy."[20]

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[18] Deleuze quoted in Gilles Deleuze, Jean Narboni, et al, 'The Brain Is the Screen: An Interview with Gilles Deleuze' from Gregory Flaxman, ed. *The Brain Is the Screen: Deleuze and the Philosophy of Cinema* (Minneapolis: University of Minnesota Press, 2000) pp. 365-366.
[19] Ibid.
[20] Ibid.

Throughout this thesis I examine a broad selection of films that similarly invite us to move freely from film to philosophy, and from philosophy to film.

The extreme sensations, thoughts, concepts and positions mobilised by the films of this study invite spectators to feel and think in an intense or affective way. The theories of Deleuze emerge as best suited for describing these phenomena due to their radical re-conceptualisation of cinematic images. The scientific invention of cinema originally arose at the turn of the nineteenth century, and coincided with the relatively new science of psychoanalysis. Through the work of Freud, psychoanalysis increasingly focused on the Symbolic, and resorted to the interpretation of dreams and images to unearth deep underlying structures. The correlations between cinema and dream, cinema and modernity, cinema and psychoanalysis synergistically and symbiotically developed throughout the twentieth century, so that film, like a dream, increasingly became an image to be interpreted and deciphered to deliver forth meaning. In the later half of the century, developments in fields like biology, psychology, neuroscience and cognitive science illuminate flaws in these models. Deleuze similarly doubted whether linguistics or psychoanalysis offered a great deal to cinema, and sought to link the filmic experience to philosophy, the biology of the brain, and molecular biology. In his thought-models, filmic images no longer represent anything, but simply mean in and of themselves. Each image was understood as a table of contents and affects, immediately perceivable to consciousness. Moving images generated feelings and thoughts directly through aesthetic intensities and no longer had to be translated or interpreted. Philosophical percepts and concepts could therefore be mobilised immediately and directly through cinematic aesthetics.

These models emerged at the hands of a discipline interface between film studies and philosophy, and in particular the influence of Bergson upon Deleuze's thinking about film. In the preface to *Cinema 1* Deleuze explains

> Bergson was writing *Matter and Memory* in 1896: it was the diagnosis of a crisis in psychology. Movement, as physical reality in the external world, and the image, as psychic reality in consciousness, could no longer be opposed. The Bergsonian discovery of a movement-image, and more profoundly, of a time-image, still retains such richness today that it is not certain that all its consequences have been drawn. Despite the rather overhasty critique of the cinema that Bergson produced shortly afterwards, nothing can prevent an encounter between the movement-image, as he considers it, and the cinematographic image.[21]

Matter and Memory provided Deleuze with an immanent view of the universe which allowed him to overcome the epistemological problems posed by traditional subject/object divisions. In *Deleuze on Cinema*, Ronald Bogue illuminates how image, matter, body and brain become one, and that traditional subject positions are replaced with the concept of a living-image. Living-images are understood to gain autonomy from their surrounding images

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[21] Deleuze, *Cinema 1 : The Movement-Image* (2005) p. xix.

through mastering space and time. These appear as centres of indeterminacy, which pause before reacting to a collision with another image, move in an unexpected direction, or else accelerate in an unpredictable fashion.[22] As everything became flattened and embedded upon a single plane, non-living entities and living-images alike begin to mutually interact and bump into each other "like so many billiard balls."[23] Bergson's models provided the methodological backbone underpinning Deleuze's *Cinema* project, with his two image-types being explored and related to the powers of the moving cinematographic image. The first volume formulated an investigation into the cinematic movement-image of the classical era, while the second engaged with the emergence of new time-images in the post-war context.

Bogue demonstrates how Deleuze's rigorous philosophical training resulted in him maintaining a complex philosophical reference to "a general conception of cinema as a mode of thought" which became "inseparable from the films that embody it" and required "a complex philosophical treatment of time, space, and movement to account for its diverse manifestations."[24] D.N. Rodowick similarly highlighted how the *Cinema* books worked to advance Deleuze's life-long philosophical project; with their gestalt issues advancing his core contributions to the field of philosophy and developing a "deep and complex mediation on time."[25] The *Cinema* project thus not only engaged with the long history of film, but invoked a long-standing philosophical argument that had "unfolded over thirty years through [Deleuze's] books on Bergson, Nietzsche, Kant, Spinoza, and Foucault, as well as *Difference and Repetition, The Logic of Sense,* and his books co-written with Félix Guattari."[26] Rodowick therefore judged the cinema books to be a complete "résumé of Deleuze's philosophical work" and "a rethinking on new terrain of the concepts and questions defined in earlier books."[27]

Rodowick further highlighted the unique way in which Deleuze engaged with filmmakers, treating them as philosophical authors and therefore developing another philosophical agenda by describing cinema as a scientific/artistic medium that resonated with philosophical ideas and concepts. Thus, if it was "still possible to treat Bergson, Nietzsche, or Kant in this way, why not Orson Welles, Alain Resnais, and Marguerite Duras?"[28] Following a similar logic here, I also examine an array of films and filmmakers through a philosophical lens, isolating a range of ontological concepts that resurface within and throughout these works. As discussed, I predominantly investigate how certain films encode non-hierarchical 'philosophical' concepts of a mind and body parallelism, and unfold models of open and

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[22] Ronald Bogue, *Deleuze on Cinema* (New York: Routledge, 2003) p. 4.
[23] Ibid.
[24] Ibid. p. 2.
[25] Rodowick *Gilles Deleuze Time Machine* (Durham: Duke University Press, 1997) p. x.
[26] Ibid. p. xi.
[27] Ibid. p. xiii.
[28] Idid. p. xiv.

changing bodies that appear intimately (or immanently) connected to their surrounding plane. It must be stressed, however, that I do not wish to claim that all the filmmakers of this study are philosophers, nor even Pop philosophers for that matter. Instead, I aim to illuminate how their work, for one reason or another, resonates with radical philosophical concepts or challenge dominant thought-models within their discourses. Unlike the majority of the films engaged with by Deleuze, however, not all the texts examined here are of a high-art or auteur standard. Thus, the project falls more in line with the work of contemporary Deleuzian scholars like Steven Shaviro, Patricia Pisters, Anna Powell, Martin-Jones, et al, who put Deleuzian paradigms to work and expand them beyond their original scope.

Many of the aforementioned scholars tend to develop Deleuze's Bergsonian approach to film. Although I also invariably invoke these models within various chapters, I predominantly work to trace underlying Spinozian aspects of the *Cinema* project, and investigate the relationship and interplay between the body and mind during extreme processes of deterritorialisation and becoming. The main concepts and paradigms influencing this investigation, then, can be related to Deleuze's axiomatic re-conceptualisation of subjectivity, and the ontological body-brain relationship that underpins much of his thinking on cinema. It is to these I now turn my attention as I elaborate the models relevant to my exploration of parallel-image cinema – exploring the various interlocking planes across which my argument takes shape – and unpack the axiomatic philosophical models underpinning Deleuze's argumentation within the *Cinema* books.

From Mind to Body, and from Body to Mind

Throughout the project I predominantly focus on the 'return' and 'transmutation' of ontological and philosophical concepts of parallelism which I perceive vibrating within and throughout a range of films marketed as extreme, rebellious, subversive or seditious. In examining the narratives in detail, I mobilise an investigation into how the films and filmmakers expressively and affectively utilise aesthetic regimes (movement- and time-images, body- and brain-cinema) to challenge the spectator to think and feel differently. The first section explores extreme cinemas of the brain, where expanded perceptions stretch out to reencounter the body; which resurfaces as a powerful agent of meaning and affect. The second section moves on to examine visceral examples of body cinema, wherein the sensory-motor-action is pushed to an extreme limit, and witnesses affected models of thought and perception emerge. The key ontological positions regarding the mind/body relationship that I harness to structure the investigation originally found expression in Deleuze's various

exegeses upon Spinoza – his "prince of philosophers"[29] – but here I primarily explore how they exist in relation to the *Cinema* books.

Spinoza diagnosed three primitive affects that correlate to all human behaviours: desire, joy and sadness.[30] This alone entails profound consequences for subjectivity, and I investigate its applicability and repercussions throughout the investigation. In chapter four, for example, I explore how the affect of sadness leads two separate protagonists to try and violently destroy the cause of their sadness. In following Spinoza, subjectivity also moves beyond 'traditional' Cartesian models, in that it no longer appears to be enclosed or divorced from the physical world of things and the plane of immanence.[31] Deleuze highlights how the mind's capacity for thought is directly related to the body's ability to act and interact (affect and be affected) with its surrounding environment. The body thus becomes a mode that fundamentally challenges and undermines stable concepts of borderlines and boundaries (inside/outside), and instead becomes caught up in a myriad of molecular interchanges and individuations with external powers, forces, agents and images. I return to these ideas in more detail below as I relate them to a Deleuze-Guattarian model of de- and reterritorialisation.

With regard to the underlying ontological position of parallelism that the films express, I now briefly return to *Spinoza: A Practical Philosophy* where Deleuze explained that parallelism

> does not consist merely in denying any real causality between the mind and the body, it disallows any primacy of the one over the other. If Spinoza rejects any superiority of the mind over the body, this is not in order to establish the superiority of the body over the mind, which would be no more intelligible than the converse. The practical significance of parallelism is manifested in the reversal of the traditional principle on which Morality was founded as an enterprise of domination of the passions by consciousness.[32]

Morality necessarily goes out the window because Spinoza critiques traditional models wherein a transcendental mind is hierarchically superior to the body it governs and controls (or denies in relation to an abstract religious paradigm or moral code). Deleuze describes how an action in the mind becomes an action in the body, and a passion in the body a passion in the mind. What stimulates the mind therefore becomes inextricable from what stimulates the body, and what affects the body can no longer be untangled from what affects the mind. For this reason two fundamental philosophical questions became equivocal for Spinoza: *What is the structure* (fabrica) *of a body?* And: *What can a body do?* A body's structure, Deleuze explains, becomes the composition of its relations, and what a body can do

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[29] Gilles Deleuze, *Expressionism in Philosophy: Spinoza* (New York: Zone Books, 1992). p. 11.

[30] Throughout this project I will predominantly work with Deleuze's reworking of Spinoza's ideas as found within *Cinema 2* (London: Continuum, 2005) alongside his exoteric work in *Spinoza: Practical Philosophy* (San Fransisco: City Lights Books, 1988).

[31] For a more in depth discussion see Gilles Deleuze, *Expressionism in Philosophy: Spinoza* (New York: Zone Books, 1992).

[32] Gilles Deleuze, *Spinoza: A Practical Philosophy* (San Fransisco: City Lights Books, 1988) p. 18.

corresponds to the nature and limits of its capacity to be affected.[33] Deleuze thus observed that "we can know by reasoning that the power of action is the sole expression of our essence, the sole affirmation of our power of being affected. But this knowledge remains abstract. We do not know what this power is, nor how we may acquire or discover it."[34]

These Spinozian positions influenced and underpinned Deleuze's argumentation throughout *Cinema 2*, where the brain is outlined as a partial machinic-component that sends efferent signals to the body, while the body sends afferent "orders to the brain which is just a part of it."[35] Reflecting Spinoza's complete 'philosophical reversal', the body emerges as an inter-connected neural network and immanent gateway to the spiritual and time. Thus, "the body is no longer the obstacle that separates thought from itself, that which it has to overcome to reach thinking. It is on the contrary that which it plunges into or must plunge into, in order to reach the unthought, life."[36] In clarifying this relationship on cinematic terrain, he argues that to "think is to learn what a non-thinking body is capable of, its capacity, its postures. It is through the body (and no longer through the intermediary of the body) that cinema forms its alliance with the spirit, with thought."[37] Throughout all chapters I return to these axiomatic ideas, and explore how the various films and filmmakers intuitively express models of parallelism by employing different intensive regimes of brain/thinking and body/feeling cinema that challenge the 'embodied' spectator to think and feel.

A good illustrative example of a parallel-image sequence can be found in *Fight Club,* where the narrator's flesh is subjected to a chemical lye burn. This scene perfectly illuminates a non-hierarchical relationship between the body and mind, and demonstrates the feeling body's direct relationship with thought. Initially the narrator is held tight as powdered lye is administered to the wet skin of his hand. The excruciating pain caused by the chemical burn results in a visceral montage of thought-images vying for prominence amongst the on-screen action-images. Here, we uncover a motific re-folding of brain and body cinema as the intense bodily feelings and sensation directly stimulate thought. As the narrator applies meditation to escape the overwhelming sensations, viewers are presented with serene images of a green forest. This image is intercut with a close-up of the hand now bubbling as the flesh agonisingly dissolves. Mental images of fire and intertitles isolating words like 'searing' and 'flesh' then intermix with voluminous sounds of burning and crackling. This formulates an isolated parallel-image sequence, wherein a brain-cinema mode overlaps and folds into an action-image sequence of intense performance and abject body cinema (affection-images). Another example can be located in *The Trip*, where the protagonist takes LSD and begins to

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[33] Gilles Deleuze, *Expressionism in Philosophy: Spinoza* (New York: Zone Books, 1992) p. 218.
[34] Ibid p. 226.
[35] Deleuze, *Cinema 2: The Time-Image* (London: Continuum, 2005) p. 198.
[36] Ibid. p. 182.
[37] Ibid.

perceive in an embodied fashion before a mirror. With the protagonist viewing through closed and embodied eyes, the film cuts to a crystalline brain-screen POV where spreading geometric-images concomitantly contract and expand over his body. The alternating motions of patterned light sliding over his face and torso invoke the concept of a neural or molecular parallelism; with the afferent and efferent wave patterns illuminating a shifting neural interface between the body and mind. In this image, not only is the brain the screen, but the body also literally becomes a parallel screen upon which 'expanded cinema' light is projected: the brain and body are thus simultaneously the screen, or unity. I return to these examples in more detail within the following chapters, but introduce them here as they perfectly encapsulate the notion of body and mind parallelism as I conceive it functions in the films.

With regard to such depictions of parallelism, this project undoubtedly exists in dialogue with other academic predecessors; most noticeably Shaviro's Deleuze-inspired work on the films of David Cronenberg in *The Cinematic Body* (1993). Shaviro here illuminates how radical philosophical positions underpin the auteur's oeuvre. Of particular interest is his reading of Cronenberg's body and mind thematics; wherein normal binary oppositions between thought and matter, mind and body ultimately collapse. [38] In Shaviro's reading, psychological and physiological processes occur simultaneously, with neither being the cause nor ground of the other.[39] He thus demonstrates how Cronenberg effectively deconstructs traditional Cartesian dualisms by "establishing an absolute Spinozistic parallelism between minds and bodies."[40] These ideas find resonance throughout this project, then, as I investigate a broad range of films that express similar philosophical positions. In this manner I expand Shaviro's approach beyond the analysis of one auteur's work to examine the appearance of these underlying philosophical models within a broader filmic trend.

Over and above examining narratives that appear underpinned by philosophical models of parallelism, I also hope to adapt the theories of Deleuze to broaden our understanding of how the films formally convey and relay these concepts aesthetically. To achieve this, I offer a model of parallel-image cinema that simultaneously composes with body- and brain-cinema, movement- and time-image regimes. Here, form and style significantly reflect content and help convey the underlying philosophical positions. In doing this, I at once adapt and develop the work of Deleuze along with contemporary Deleuzian theorists like Martin-Jones, Powell and Pisters. Martin-Jones' investigates films that expressively experiment with time-image modes to signal and convey feelings of confusion or disorientation, but also play with movement-image modes to help create concrete meanings. [41] To aid his descriptions, Martin-Jones updates Deleuze's image typology, and introduces the

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[38] Steven Shaviro *The Cinematic Body* (Minneapolis: University of Minnesota Press, 1993) p. 130.
[39] Ibid.
[40] Ibid.
[41] Martin-Jones, *Deleuze, Cinema and National Identity* (2006). p. 3.

concept of hybrid-images which formulate a mutual struggle of deterritorialisation and reterritorialisation between the two existing regimes.[42] The notion of a creative interplay between movement- and time-images also finds voice in Pisters' work, and in chapter four, I return to her treatment of these matters with regard to *Fight Club;* albeit to explore how they relate to philosophical models of parallelism. In my investigation into the films that follow, then, I attempt to expand and develop the work of these predecessors and introduce the concept of parallel-image cinema, which expressively composes with body- and brain-cinema regimes to communicate underlying philosophical concepts of an immanent mind/body parallelism.

Due to my parallel focus upon aesthetic body and brain issues, I propose to now artificially divide the broad range of theories I synthesise into two broad poles, to better introduce and unpack the relevant concepts. I begin by isolating the role of the character or actor body and examine its function in action driven narratives; before exploring how it is simultaneously employed within an embedding movement-image film-body to mobilise intense feelings and sensations in the embodied viewer. Having established these parameters, I then move on to unravel why I simultaneously utilise brain-cinema and time-image models to approach the narratives and images, and how they allow spectators to affectively share in altered states of perception and consciousness relevant to these adventures. An in-depth introduction to these interfacing concepts at this stage should adequately set up and set out the various approaches I synthesise throughout to investigate the films and build up my argument. As I proceed, I also relate my project to the wider field of Deleuzian scholarship currently responsible for unpacking and clarifying Deleuze's complex positions, updating his models, and steering his ideas into exciting new territories. This should further allow me to demonstrate in what ways my work and approach differs from theirs.

Film-body: Action-Images, Body-Images and Bodily Powers of Affection

To outline how the filmmakers of this study compose with affective image regimes that unlock or communicate underlying models of parallelism, I first turn to the function of the film-body and its powers of affection. This should help illuminate how the body is employed to communicate concepts and ideas directly to the viewer. As was indicated above, the film-body displays two separate poles, which formulate around the diegetic character-body and the embedding film-form. I must now also add a third vector to this assemblage of bodies, however, as each of these only come into affective existence after synergistically interfacing with a living-image, or embodied spectator. Here, I move beyond a model of disembodied

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[42] Ibid. p. 4.

film spectatorship, where a transcendental I/eye perceives the filmic representations and translates or interprets the projected images. Following Deleuze and Guattari, I instead view aesthetics as being viral rather than representational in nature, and affecting the viewer through contamination after they form an assemblage with the film's pure semiotics of movement. In this manner I also follow a larger contemporary academic trend, where 'Deleuze-Guattarian' scholars such as Powell view the viewers' eyes as embedded and embodied in flesh and only one part of the complex perceptual apparatus stimulated by filmic images.[43] In such models the eyes can be understood to "feed our other senses with 'outside' information; but as this process occurs, the information no longer remains purely visual in nature. The eyes are an extension of our brain; part of the imagination's operations; part of the camera's machinery and part of the 'machinic assemblage' of cinema."[44]

To better understand how the film-body allows viewers to physically feel throughout the various chapters of this investigation, I necessarily return to the *Cinema* books where Deleuze outlines a range of images that display exactly this potential. As discussed, Deleuze understood cinema to put the image in motion, or endow it with self-motion, so that it never stopped tracing the circuits of the brain; but for Deleuze, the body and brain are ultimately the same thing. Cinema thus surfaces as a pure semiotics of movement that can stimulate an embodied spectator's sensorium and allow their body to feel. To understand how the different aspects of the film-body are harnessed to communicate meaning, feeling and thought to the spectator, then, I first turn my attention to how the character-body is typically framed and employed to generate meaning and affect within typical action-image narratives.

Deleuze outlined a model of cinematic subjectivity in *Cinema 1* that directly related to the organism's sensory-motor-schema; the main organising and coordinating principle behind classical movement-image narratives. Here, he harnessed Bergson's tripartite model of specialized image forms that are understood to come into existence with every living-image: perception-images, action-images and affection-images. As Bogue clarifies, these respectively allow individual's to sense the external universe; structure the space surrounding them; and connect their "outer perceptions, inner feelings, and motor responses to other images."[45] In movement-image cinema, the sensory-motor-schema organises the perceptions, actions, feelings and desires of a main character so that "from that schema issues a particular configuration of the world centred on that given image."[46] It is this which the spectator intercepts when watching the narrative, and it becomes responsible for how they think and feel the film.

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[43] Anna Powell, *Deleuze and Horror Film* (Edinburgh: Edinburgh University Press, 2005) p. 4.
[44] Ibid.
[45] Bogue, (2003) p. 4.
[46] Ibid.

In Deleuze's view, action-image films typically adopted a variation on what he termed a *SAS′* narrative structure. Characters here found themselves in a certain opening situation (*S*), and through their actions (*A*), endeavoured to change this initial circumstance so that a new or more desirable situation could prevail (*S′*). Many classical narratives employ variations of this archetypal formula (including ASA′ structures), but for brevity can be fleshed out by considering the familiar example of *Jaws* (1975). Here, the narrative opens with a terrifying situation (*S*) wherein a large man-eating shark terrorises the waters around the peaceful American town of Amity. The main action (*A*) of the film follows the trials and tribulations of Martin Brody (Roy Schneider) and his motley crew as they attempt to track down and kill the hungry fish. This provides the main meat of the narrative, and their actions finally transform the original situation into a new one (*S′*), wherein Amity's adolescents are again safe to frolic in the ocean. Throughout the narrative, continuity editing and a focus upon the perceptions, thoughts, actions and desires of the main character ensure a chronological movement through space and time. During narrative time, it becomes through this body that the spectator thinks and understands the cinematic world, with the character functioning as a filter through which their perceptions and associations are mediated.

As a consequence of their structure, Deleuze observed that movement-image films became limited to expressing an indirect-image of time; as they concentrated upon a series of events, actions and perceptions that invariably chronologise a few hours of screen time around a body. Most of the narratives considered in this investigation display strong movement- and action-image drives, and focus on the transforming perceptions and actions of a main character or associated group. As was indicated above, however, these often expressively interface with other regimes as a result of their parallel thematics. In charting extreme journeys that undermine or challenge dominant thought models and perceptions, the diegetic bodies of this investigation become a locus through which to mobilise new ways of thinking and acting for the viewer. During these adventures, character-bodies display an ability to both affect and be affected, and so generate intensive powers that allow viewers to think and feel along with them. Accordingly, I work to demonstrate throughout all of the following chapters how the actor/character-body surfaces as an affective and intensive force, with an ability to generate and convey meaning before any act of interpretation is required.

Beyond structuring narrative events, to explore how character-bodies can make the spectators feel and think the film's underlying spiritual concepts and positions, I invoke the research of Elena del Río in *Deleuze and the Cinemas of Performance* (2008). [47] Following del Río, I argue that cinema is a privileged medium for the exhibition of bodies, because whatever happens to a body on-screen instantly becomes available to perception. Observing a

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[47] Elena Del Río, *Deleuze and the Cinemas of Performance: Powers of Affection* (Edinburgh, Edinburgh University Press, 2008) p.10

mutual imbrication of cinematic affect and performance, del Río views performance through a Spinozian and Deleuzian lens of affect and expression; arguing that the conceptual proximity "between issues of affect and performance is one […] already latent in Deleuze's own work."[48] Although she considers different levels of performance that include the literal on-stage level, the discursive level of identity, and the purely affective level; she foregrounds the affectivity generated through performance which helps clarify the distinctions between Deleuze's 'cinema of action' and his 'cinema of the body.'[49] These find resonance, she observes, in "the variable preponderance between narrative and affective-performative registers."[50] Having already established how the former work above, I now move on to examine several ways in which I conceptualise the latter in relation to the films.

Although relevant to all chapters of this investigation, a consideration of how the actor-body and performance function as direct conduits of affect finds its greatest expression in my investigation into the depiction and framing of Jodorowsky's characters in chapter two. There, I investigate how affective-performative modes allow the viewer to feel the film's philosophical and spiritual positions directly, and illustrate how the performative-body surfaces as a visceral shock wave of affect. Here, the body becomes "the expression-event that makes affect a visible and palpable materiality."[51] Performance is thus understood to involve the expression and perception of affect in the body, while affect constitutes a force of becoming "that enables characters/actors, and ultimately the film itself, to pass from one bodily state to another, while performance constitutes its expression."[52] In this manner the performative can be understood to deterritorialise the body and wrest it from tight movement-image structures and transform it into an affective body-without-organs.[53]

Beyond affective-performance, in scenes of action and adventure, the diegetic body displays a powerful ability to generate feelings and emotions that allow the spectator to share in the on-screen experiences; and thus better understand the film's underlying concepts and positions. In action, the character body harbours an ability to stimulate feelings and thoughts in the character and spectator which no longer rely upon interpretation or translation. Here, the diegetic body surfaces as a mimetic or intensive force. Framed in action, the body allows viewers to molecularly share in the movements and actions, feelings and sensations viewed on-screen. In various chapters I synthesise a series of models to articulate these affective powers, and when exploring these issues in relation to hooligan-film in chapter three, I take inspiration from Pisters' scientific investigations into the powers of bodily affect in 'The

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[48] Ibid. p.3
[49] Ibid. p.4
[50] Ibid. p.16
[51] Ibid. p.10
[52] Ibid.
[53] Ibid. p.11

Spiritual Dimension of the Brain as Screen Ziggzagging from Cosmos to Earth (and Back)' (2006). Following Pisters, I view film as "a programme that is run on a processor, which is the mind," and displays an ability to "modify our subjectivities such that the brain and mind are one."[54] Incorporating research from the fields of science and neurobiology, Pisters vindicates and validates Deleuze's model of the brain-film assemblage by considering the modern discovery of the mirror neuron.[55] Adapting this research allows me to describe how images depicting hooligan characters engaged in high octane action functions as a mimetic force that allows viewers to molecularly share in the intense feelings, movements, rhythms and actions shown on-screen. Here, I illustrate how projected images of body movement and action affects the viewer's brain and body directly, and illuminates how audio-visual images extend their sensorium so that they share in the on-screen experiences and sensations of others.

Critical currents concerned with the affect of the diegetic body in film are also intercepted by Shaviro in *The Cinematic Body* (1993), and due to fecund areas of cross-over with this investigation is worth engaging with here. Shaviro initially explores body-cinema issues in what he terms a personal project, with the word 'personal' having two very distinct connotations that are also relevant to this investigation. On the one hand, the films considered can be interpreted as a personal and idiosyncratic selection that may highlight certain of the author's own tastes. On the other hand, the filmic analysis also becomes theoretically 'personal' by focusing on visceral and affective responses to images that appear, as Shaviro observes, in "sharp contrast to most critics' exclusive concern with issues of form, meaning, and ideology."[56] Following Deleuze, Shaviro outlines how the "antinomy of cinematic perception" is defined by cinematic images offering "an immediacy and violence of sensation that powerfully engages the eye and body of the spectator."[57] To illustrate his claims, Shaviro explores a wide range of genres and modes that include images of horror and pornography; arguing these are crucial to any account of a cinematic bodily experience, as sex and violence have a far more intense and disturbing impact in cinema than they do in any other medium.[58] Adopting a similar logic for this project, I also advocate a more participatory criticism as I explore a variety of films that embed visceral scenes of sex, drugs and violence to affect and

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[54] Patricia Pisters, 'The Spiritual Dimension of the Brain as Screen Zigzagging from Cosmos to Earth (and Back)' from Robert Pepperel & Michael Punt, eds. *Screen Consciousness; Cinema, Mind and the World* (Amsterdam: Rodopi, 2006) p. 124.

[55] Ibid. p. 129.

[56] Shaviro,(1993) p. viii.

[57] Ibid. pp. 25-26.

[58] Ibid. p. 55. Although one may contest that within the modern world computer games and new digital media like the Nintendo *Wii* may also provide visceral body experiences for the user.

move the spectator. These images are explored as intense and impalpable, being understood to affect the viewer in a shockingly direct fashion.[59]

The second section of the investigation perhaps displays the most obvious and direct body-cinema modes, and most clearly focuses upon affective images of pain and violence that invite a participatory criticism. These are best evidenced by the brutal and unhinged fight scenes in *The Football Factory* and *Fight Club,* wherein extreme violence is waged upon unconscious or helpless victims. In both films these scenes provide an uncomfortable viewing experience, which for me at least, resulted in a visceral flinching and bodily contortion during initial viewing. A comparable "body-first" response to viewing film is also explored by Paul Gormley in his Deleuzian examination into the affect of violent images in Hollywood's new-brutality films (*The New Brutality Film* (2005)). Although Gormley's work significantly diverges from this project by focusing on the ways meaning and affect are negotiated around racial difference coded upon the diegetic body, his insights remain of value as they reflect key issues surrounding affect. Indeed, Gormley shows how extreme images of violence catalyse a physical reaction in the viewer based on immediacy and bodily affect, and illuminates how the diegetic body functions as a site of suffering and intensity that allows spectators to feel along with the films. Such scenes, he argues, deliberately assault the viewer and make their body act involuntarily.[60] Following Gormley, I explore how extreme images of suffering and bodily pain subordinate critical consciousness and strive to make the spectator's body "do things."[61] Cinematic affect is thus equated with intensity, and watching extreme body-images helps illuminate how viewing emerges as an embodied perception manifest in purely automatic reactions to audio-visual stimuli.[62]

Anna Powell utilises Deleuze and Deleuze-Guattari's dynamic approach to aesthetics to explore the sensory affect of intensely experienced images in *Deleuze and Horror Film* (2005). These also relate to the framing and depiction of the body but also begin to highlight how the film-body is itself affective and intensive. As already indicated, for Powell, the spectator's eyes are embedded and embodied in flesh, and so the act of looking constitutes only "part of the complex perceptual apparatus stimulated by film."[63] Again cinema transforms from a disembodied and specular experience into a visceral encounter embracing "the flux of corporeal sensation and sensory perception in the 'machinic' connection of the

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[59] Ibid. p. 55.

[60] Paul Gormley, *The New-Brutality Film; Race and Affect in Contemporary Hollywood Cinema* (Bristol: Intellect, 2005) p. 8.

[61] Ibid.

[62] For a more empirical and pragmatic investigation into bodily and cognitive affects of viewing violent cinematic images (and from a non-Deleuzian perspective) see Annette Hill, *Shocking Entertainment; Viewer Response to Violent Movies* (Luton: University of Luton Press, 1997).

[63] Powell, (2005) p. 4.

embodied spectator with the body of the text."[64] In Powell's larger Deleuzian project, she advances a Guattarian approach to aesthetics, which become viral in nature and are known through *affective* contamination.[65] These ideas gain particular relevance in films like *Fight Club* in this investigation, which is intuitively described by actor Brad Pitt as a contagious "virus" that makes you "feel something."[66] Through a Guattarian perspective, Powell also considers the use of noise and sound, light/shade, and saturated colour stock as aesthetic forces that can affect the nerves of the spectator's eyes before spreading out in tonal vibrations through the body's neuronal network.[67] These features tend to highlight how the aesthetics and form of the film-body also factor in to how the viewer thinks and feels the film. She further explores the use of haptic projections, which become capable of simulating and stimulating other peripheral sensations such as taste and smell.[68] In this manner Powell develops a line of argumentation originally advanced by Laura U. Marks, who considers the spectator's eyes as an extension of the brain capable of feeding other bodily senses with information.[69] In these instances the diegetic character-body is no longer required as an agent of affect, as the film-body alone is capable of stimulating and affecting the viewer's embodied sensorium.

These issues are particularly relevant to my own investigations into LSD-cinema in chapter one, as I examine how certain images work to communicate and convey intensified feelings and microperceptions mobilised during altered states of consciousness and perception. I adapt these models as part of a larger investigation into a parallel-image cinema, though, which attempts to affect the spectators' brain and body during screening time so they can share in the intense feelings and sensations explored on-screen. Haptic-images formulate recurrent vectors throughout this investigation, then, and Marks' work grants insight into how these function cinematically. In *The Skin of the Film* (2000), she investigates the utilisation of images in 'Intercultural' and 'third' cinema which appear to be more tactile than visual in nature.[70] These are related to a form of haptic-visuality which she later explored upon fresh terrain in the work of lesser-known film, video, and digital artists in *Touch* (2002). Broadly speaking, haptic perception is defined as a combination of "tactile, kinaesthetic, and proprioceptive functions" that mirror "the way we experience touch both on the surface of

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[64] Ibid.
[65] Ibid. p. 4.
[66] Brad Pitt quoted in James Swallow, *Dark Eye: The Films of David Fincher* (London: Reynolds & Hearn Ltd., 2003) pp. 143-144.
[67] Powell, (2005) p. 201.
[68] Ibid. p. 202.
[69] See for example Laura U. Marks, *The Skin of the Film: Intercultural Cinema, Embodiment, and the Senses* (Durham: Duke University Press, 2000).
[70] Laura U. Marks, *The Skin of the Film: Intercultural Cinema, Embodiment, and the Senses* (Durham: Duke University Press, 2000).

and inside our bodies."[71] Here, the film-body can be understood to unleash a series of images and affects designed to make the viewer feel. In chapter one I look at *Psych-Out,* for example, where viewers are presented with a disembodied close-up of a character's hand sensually brushing the fibres of a plush sheep-skin rug. This image of pure tactile sensation dissolves on-screen to be replaced by a virtual image of a wheat field shimmering in the summer breeze; as if a pure bodily sensation brought a world-image into actualisation. Returning to the close-up of the bodily perception, the film depicts the hand complete an extended brush over the rug's tactile surface. After this movement the camera pulls the image into a crisp sharp-focus so that every micro-fibre within the rug stands out individually within the frame; visually rhyming the virtual image of the wheat field. Such images formulate pure haptic-images that inject a tactile quality of sensation and affect into the image that spectators feel and understand directly. Throughout the investigation I will explore a plethora of comparable scenes and images that allows us to better understand this aesthetic power of film to induce images of feeling and thought.

Implicit in these approaches is the extent to which the embedding film-body synergistically augments performance and action to grant spectators a greater opportunity to share in the intense feelings and sensations associated with the on-screen experiences and adventures. Another major issue thus formulates around the relationship between actor/character body and the greater film-body, and their synergistic ability to affect the viewer and make them feel. Above, I used the example of *Jaws* to describe how an action-image organises the narrative around a body. I now return to this example to demonstrate how the film-body allows us to describe the film as another form of body-cinema that is viscerally experienced. In *Jaws*, the powerful and affective score, the primal fear induced by the prehistoric shark-image, and the shocking feeding frenzy full of carnage and abjection synergistically combine with the movement-images to grant an immediacy and violence of sensation that ensures that the spectator *feels* something as they watch. These participatory ways of experiencing film emerge at the hands of the embedding film-body, which harnesses a series of aesthetic forces and formal techniques to enhance the experiential nature of the film. It is the film-body itself, therefore, through the way in which it frames and embeds the character-body, performance and action that displays the preponderant powers of affection in these forms of film and available to cinema.

Having already established how movement-images, action-images and body-cinema modes will be treated and adapted to my analysis of the films, I now move on to examine how 'thinking' film-bodies, affective altered-states modes of cinema, and time-image regimes are

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[71] Ibid. p. 162.

symbiotically employed with the above concepts in these extreme and far-out examples of parallel-image film.

Film-body/film-thought: brain-cinema, time-images and the embodied spectator

As indicated, all of the films of this investigation focus on extreme experiences that repeatedly push movement- and action-image regimes to a certain limit. As a consequence the films introduce aberrant images of perception, thought and time into the image. On account of almost all the characters broaching new perceptive planes, different regimes of cinema are employed and deployed to help relay these new perceptive co-ordinates. These are predominately mobilised by the film-bodies. On one level, my working conception of the film-body demonstrates strong parallels with Daniel Frampton's concept of the thinking "filmind" outlined in his quasi-manifesto *Filmosophy* (2006). Developing the work of Deleuze and Vivian Sobchack, amongst others, Frampton advances two interrelated concepts that constitute an organic film-thinking or film-thought, which emanates from an artistic filmind. Harnessing such models here allows me to view film as an organically unfolding poetic/artistic process or thought that unfolds in time. In his heuristic models, Frampton's film-thinking is recognised as the action of film form as it creates and dramatises the intention of the filmind.[72] He thus outlines an organic philosophy of cinema wherein an active filmind allows the spectator to experience the film as a drama issuing from itself. Following Frampton, I argue that the encounter between viewer and film produces a unique type of thought, or mix of thoughts (human and cinematic), and that during the act of viewing, spectators literally include the film in their minds. In this manner, the film directly affects their perceptions, feelings, thoughts and associations during the screening event. "It can sometimes feel like we are thinking the film ourselves. The experience of the film, our 'thinking' of the film (the attendings we make throughout the film), is the 'mix', the third thought, and our personal 'version' of the film."[73] In this model, everything within the film is literally intended, so that formal moves and aesthetic choices become important and "meaningful."[74] Film form and content bind together at the same time as style and action combine to become affective and experiential forces.[75] "Focusing, editing, camera movement, sound, framing – all 'think' a certain relation to the story being told," but of course, "there are no shapes and colours to *specific* ideas, or else film would be reduced to language."[76]

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[72] Daniel Frampton, *Filmosophy* (London: Wallflower Press, 2006) p. 7.
[73] Ibid. p. 163.
[74] Ibid. p. 7.
[75] Ibid. p. 8.
[76] Ibid. p. 10.

Blending Frampton's model of the filmind with my vision of the film-body produces another level of aesthetic mind/body parallelism, then, with the subject-object-film working to stimulate thoughts, feelings and associations in the spectator through organically thinking images and affective aesthetics. The best examples of these surface in my investigations into Jodorowsky's head-films in chapter two, where warped and drug-affected planes of cinematic thought and consciousness invite the spectator to think in a far out and alchemically affected manner.

Moreover, to better analyse the extreme or altered states of perception and consciousness thought by the films and experienced by the characters in all chapters, I also develop Powell's work in *Deleuze, Altered States and Film* (2008). This work finds strong parallels with this project in its exploration of how the viewer's brain forms an assemblage with drug or altered-states-films, and can achieve 'non-human' and/or affected states of perception and thought. For Powell, this can be achieved by a form of 'contact high' or *thinking* with the cinematic images. As I initially coveted and devoured Powell's fascinating book, published after I commenced this project, I found myself enacting a solemn game of academic 'battle-ships' with various concepts and ideas I had already formulated around various LSD-films and a general conceptualisation of cinema as a form of consciousness altering drug: as finds expression in chapter two. Accordingly, there necessarily emerge fertile areas of theoretical cross-over and unforeseen inter-textuality between my first two chapters and Powell's pioneering work into altered states cinema. Yet there is also a difference. Although I similarly consider the manner in which altered states of consciousness are simulated and stimulated through cinematic effects and avant-garde techniques in independent LSD-films, and explore how mesmeric head-cinema surfaces as a mind-altering force of artistic affection; my focus on parallelism leads me to investigate how performance and pure bodily forces expressively interface with these altered state modes. For example, in my investigations into head-cinema I repeatedly uncover moments where the focus upon expanded consciousness spreads out to reencounter and plicate the body and bodily forces within the drug-affected thought images. Accordingly, I explore how altered states aesthetics become one pole interfacing with other affective regimes of action and body-cinema. To draw another distinction, I also aim to highlight the benefit of examining and evaluating the films and images between film history and film theory. I thus aim to add a new dimension at the same time as I develop Deleuze's dyadic models of 'body' and 'brain' cinema to postulate the emergence of parallel-image sequences and films; which emerge as a result of new drug-affected planes of thought, feeling and perception.

In the end, our various approaches towards altered states as a subject matter remains somewhat distinct, as does my starting point based on underlying models of a mind/body parallelism. Throughout, our focus upon different types of 'altered states' cinema also

demonstrates significant distinctions, as do our particular readings of similar/same films and images when they arise. In the end, Powell's writing ultimately granted me affections of joy rather than sadness, then, because it seemed to validate and bear out some of my own ideas and thoughts surrounding these issues and films.

Altered perceptions of time and space are another important associated vector of this investigation, with different ways of conceiving or perceiving each being 'thought' by the films to affect the spectator from chapter to chapter. In chapter four I return to these issues in the greatest detail to illuminate how insomniac characters enter time-image spaces, and planes, before opening up to time in a pure state. Here, time-image characteristics and features are employed to affectively disorient the spectator and contribute to their feelings of dislocation and confusion. To better understand how this is aesthetically achieved, I return to the various time-image models of the brain, body and thought that Deleuze advances in *Cinema 2*.

During his second phase of filmgoing, and within a canonical legacy of films created by (predominantly) European directors like Resnais, Jean-Luc Godard, Michaelangelo Antonioni, et al, Deleuze uncovered and articulated the emergence of a new image-regime and model of subjectivity that differentiated itself from the previous epoch by no longer subjugating time to movement (or action). Deleuze here encountered a series of films and filmmakers who displayed a predilection for issues such as "amnesia, hypnosis, hallucination, madness, the vision of the dying, and especially nightmare and dream."[77] These narratives increasingly focused on a new type of character that he outlined as a kind of mutant. These were a loose band of seers, hearers and wanderers that would more often perceive rather than act.[78] The extreme mental situations sought or endured by the main characters of this study – like the hallucinating LSD experimenters of chapter one or the unhinged hooligans of chapter three – link these extreme films to the original texts Deleuze used to outlay his time-image model, and illuminate yet more reasons why his theories appear best suited for analysing the films of this study.

Like many characters in this study, Deleuze's mutant time-image characters would become "prey to visual and sound sensations (or tactile ones, cutaneous or coenaesthetic) which have lost their motor extension."[79] In this manner, the films repeatedly united image, thought, and camera within a single automatic subjectivity to take on a new sense "that was no longer motor or material, but temporal and spiritual: that which 'is added' to matter, not what distends it; recollection-image, not movement-image."[80] For these reasons the screen became a "cerebral membrane where immediate and direct confrontations [took] place between the past and the future, the inside and the outside, at a distance impossible to

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[77] Deleuze, *Cinema 2* (2005) p. 53.
[78] Ibid. p. xi.
[79] Ibid. p. 53.
[80] Ibid. p. 46.

determine, independent of any fixed point."[81] In chapter two I explore these ideas in the "greatest depth" and investigate how Jodorowsky used thinking pill-films as a cerebral membrane to affectively convey the disorienting feelings of seer characters opening up their brains to distant sheets of time. By privileging the warped perspectives of mutant characters, these films increasingly transgressed the old sensory-motor linkage and focused upon moments and images where time appeared "out of joint."[82]

Deleuze concluded that by attempting to break with the limitations of the action-image, post-war films were striving to reach and investigate the mystery of time.[83] These films were no longer found to have space and movement as their primary characteristics, then, but rather topology and time.[84] What becomes interesting in this study, however, is how the parallel-image regimes often result in examples of cinema emerging where time is clearly out of joint, but at the same time does not entirely shed the old sensory-motor linkage. In all chapters I thus pay attention to the utilisation of smooth time-image spaces which help deterritorialise normal spatio-temporal co-ordinates and loosen the action-image sensory-motor-linkage. These range from the expanded desert planes that are thought by the drug-films of Jodorowsky, to the smooth non-place of supermodernity[85] that are expressively utilised in the contemporary insomnia films. To describe the strange cinematic spaces of these films, I necessarily return to, and adapt, Deleuze's observations about the use of space in post-war cinema. For Deleuze, the original time-image films increasingly set their narratives in 'smooth' environs and spaces that "we no longer knew how to describe" and he termed any-spaces-whatever.[86] The logic of these spaces led to situations and events arising where characters were left unsure how to act/react. Throughout the four chapters I attempt to complicate and adapt Deleuze's spatial models to illustrate how various film-bodies expressively employ cinematic space for the conveyance of meaning and affect.

On account of the time-image protagonists, thematics and spaces helping to loosen the sensory-motor linkage, Deleuze found that a little time in the pure state was able to rise up to the surface of the screen.[87] To aid his descriptions of this phenomenon, he allowed a counterintuitive Bergsonain model of time to emerge within *Cinema 2*, which also has relevance for my reading of how the films and film-bodies of this project deploy affective time-image regimes. Broadly speaking, in these models time is non-chronological and

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[81] Ibid. p. 121.
[82] Ibid.
[83] Ibid. p. 53.
[84] Ibid.
[85] See Marc Augé, *Non-places: introduction to an anthropology of supermodernity* (London: Verso, 1995).
[86] Deleuze, *Cinema 2* (2005) p. xi. Narratives such as *Last Year in Marienbad* (1961) and *Mirror* (1975) epitomise this trend.
[87] Ibid. pp. xi – xii.

labyrinthine in nature, and moments of past and present are found to coexist. The mutant-characters of this study often suffer aberrant sensory-motor-situations, or transgress normal modes of perception so that they open up to experience/encounter time or reality in a 'true state.' Understanding exactly what Deleuze means by a true image of time is no straightforward task, however, with scholars like Rodowick observing that there exists "no single place where Deleuze defines outright what constitutes a direct image of time. Instead, the time-image gradually begins to distinguish itself through a series of related concepts; including opsigns and sonsigns, recollection-images, and image-crystals."[88] I will return to these models in more detail throughout the body of the work in order to clarify how different forms of recollection-images, dream-image, opsign and sonsign contribute to the affective loosening of time within the films. Where appropriate I will investigate how these features are deployed to affect the spectator and shape the way they think the film.

Throughout many of the narratives, time-image features also illuminate how the protagonists' bodies and brains are simultaneously embedded within a strange plane that extends onto the molecular, spiritual, immanent and time. It is upon this plane that the stable and fixed concept of a 'being' dissolves and is replaced by a more fluid and open model of becoming. To adequately describe and articulate these concepts I now necessarily turn to the key axiomatic notions developed within Deleuze's two volume collaboration with Guattari: *Capitalism and Schizophrenia*.

New Spaces for Thought: Desiring-Machines, Multiplicities, the Body-Without-Organs, and Becoming.

To a greater or lesser degree, all the films of this study challenge or undermine dominant thought models. One important aspect of this challenge relates to the unconventional models of subjectivity they advance or illuminate. As well as replacing set beings with becomings, these films challenge traditional psychoanalytic models or critique notions of enclosed transcendental subjectivity. To articulate these complex concepts throughout the investigation I work with the philosophical theories Deleuze and Guattari advance in *Capitalism and Schizophrenia*. The models contained within this project are harnessed to provide a pragmatic paradigmatic framework and tool box with which I can articulate various diegetic and non-diegetic processes of desiring and becoming relevant to the narratives.

In the preface to their first collaboration, Michel Foucault points out that *Anti-Oedipus* (1984) was a book not only designed to question and undermine the old idols of

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[88] Rodowick, (1997) p. 89.

Freud and Marx, but was a project designed to motivate the reader to go even further.[89] Foucault thus argued that it constituted a book of ethics informed by the "seemingly abstract notions of multiplicities, flows, arrangements, and connections, the analysis of the relationship of desire to reality and to the capitalist 'machines.'"[90] As Mark Seem observes, the project also necessarily departs from the "standard confrontation between the bourgeois Freud and a revolutionary Marx, where Freud ends up the loser" to take up "a more radical confrontation, between Marx the revolutionary and Nietzsche the madman."[91] Through this encounter, the authors ultimately interrogate the dominant paradigms for understanding subjectivity, desire and the structuring of the conscious and unconscious mind; and demonstrate how Freud and psychoanalysis have become "impossible."[92]

Psychoanalysis's unsound methodologies are critiqued on account of their heavy reliance upon linguistic models, notions of deep underlying structures and a constant reference to the unscientific realms of myth, fairytale, art and literature. Synopsising elsewhere on the weaknesses and limitations of these dominant approaches, Deleuze observes that:

> What psychoanalysis calls production or formation of the unconscious, are failures, conflicts, compromises or puns. In the case of desires, there are always too many for psychoanalysis: 'polymorphous pervert'. You will be taught about 'Lack', 'Culture' and 'Law'. This is not a matter of theory, but of the well known practical art of psychoanalysis, the art of interpretation. And when we move from interpretation to significance, from the search for the signified to the great discovery of the signifier, the situation does not seem to have changed much.[93]

For Deleuze and Guattari, psychoanalysis broke up all production of desire and crushed all formations of utterances.[94] Amongst other things, the system failed because it rigidly structured its thought-models around a series of binary oppositions and distinctions (male/female, adult/child, good/evil) and resorted to describing conditions of neurosis, castration, and oedipalised territorialities wherein anything observed or communicated must always "recall something else – metaphor or metonymy."[95] The first aim was to replace these inadequate paradigms with working solutions that allowed the (re)introduction of desire into thought, discourse, and action.[96] Their solution became 'schizoanalysis', a destratified mode of mental and emotional immanence. In highlighting the epistemological differences between the two approaches, the authors argued that psychoanalysis always aimed to reterritorialise on the analyst's couch in the representation of Oedipus and castration; while schizoanalysis

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[89] Michel Foucault in *Anti Oedipus: Capitalism and Schizophrenia* (London: Continuum, 2004a) p. xiv.
[90] Ibid. p. xv.
[91] Mark Seem in *Anti Oedipus* (2004) p. xx.
[92] Ibid.
[93] Deleuze and Parnet, (2006) p. 57.
[94] Ibid.
[95] Ibid.
[96] Foucault, *Anti Oedipus* (2004) p. xiv.

aimed to liberate and "disengage the deterritorialised flows of desire, in the molecular elements of desiring-production."[97]

Seem points out that it is not entirely accurate to attribute Deleuze and Guattari with the invention of schizoanalysis, "for, as they show, it has always been at work in writers like Miller or Nietzsche or Artaud. Stoned thinking based on intensely lived experiences: Pop Philosophy."[98] On a very facile level the privileging of stoned-thinking, intensively lived experiences and Pop Philosophy begin to reflect the various thought-models and character perceptions encountered within the films of this study, and illuminate a certain parallel between the texts and theory. Seem also points to how these schizoanalytic approaches allowed Deleuze and Guattari "to discover the 'deterritorialised' flows of desire, the flows that have not been reduced to the oedipal codes and the neuroticised territorialities, the *desiring-machines* that escape such codes as *lines of escape* leading elsewhere." [99]

The notion of desiring-machines picks up on another major paradigmatic shift underpinning *Anti-Oedipus*, and is introduced to help de-subjectify the individual and locate desire upon the immanent plane (to make it present rather than absent). Throughout all four chapters, I adopt this model to help account for the different desires and affects of the characters within the films, and by extension the spectators. In the liberating model of desiring-machines, the individual is re-conceptualised with an open amoeba-like body with the potential to plug itself into other external 'machines' that surround and embed it (the living-image surrounded by other images as in Bergson's model) to intercept and interrupt their forces and powers.[100] Desiring-machines exist upon a plane entirely composed of organic and non-organic forces, images and machines that they can form connections with in order to create enriching or elevating *assemblages*. Deleuze and Guattari outline this process as a form of desiring-production. The aggregate of all the flows, intensities and affects in turn constitute the *body-without-organs* (BwO).

The BwO is an axiomatic concept Deleuze and Guattari developed from the work of Artaud, and becomes "that which one desires and by which one desires."[101] This at once serves to expand the existing notion of subjectivity and indeed the body. Upon this new plane a whole host of forces and flows can be tapped into or intercepted so that the concept of the individual becomes completely re-mapped to formulate a mode that challenges the boundaries and limitations of the organism as it is traditionally defined. The new assemblages it formulates can thereafter increase or decrease the individual's power to act and live (i.e.

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[97] Deleuze and Guatarri, *Anti Oedipus* (2004) p. 346.
[98] Seem, *Anti Oedipus* (2004) p. xiii.
[99] Ibid. p. xix.
[100] Deleuze and Guatarri, *Anti Oedipus* (2004) p. 1.
[101] Deleuze and Guatarri*, A Thousand Plateaus: Capitalism and Schizophrenia* (London: Continuum, 2004) p. 183.

forming an assemblage with a poison, or a repressive apparatus can decrease the individual's power to act and exist). In reflecting upon its nature, Powell observes that instead of constituting a fixed biological entity, the BwO becomes a set of speeds and affects that can only be conceived of in relation to other entities. It is thus "experienced as an affective aggregate that dissolves individual identity, and 'passes entirely into the virtual chaosmos of included disjunctions.'" The BwO can thus be understood as "a shifting composite, which may be cultural, social, technological, molecular or organic."[102] For Powell, by extending the term in this way, Deleuze and Guattari denaturalise the biological body and seek parity for all forms of body.[103]

Throughout the thesis, I will return to the concept of cinema itself as a BwO that allows spectators to think and feel as the film populates their brains and bodies with intensities, sensations and affects. Within the films, however, it becomes through or upon each character's BwO that their journey/process of change and becoming is inscribed. In each chapter I thus take pains to identify the nature of these extended forces and bodies which allow individuals and groups to form new assemblages that increase or decrease their power to act. The notion of the open body with its shifting borderlines is also intricately connected to another axiomatic philosophical concept relevant to the whole investigation, which is developed to the greatest extent in the pages of *A Thousand Plateaus* (1987). There, Deleuze and Guattari propose an open and multiple model of thought which they term *rhizomatics*. A grass-roots mode of thinking that disavows segmental thought, binary oppositions, hierarchical relationships and notions of beginnings and endings. It is here that the stable and static model of a being is replaced with a more fluid model of *becoming*; a concept where the living-image is never perceived as a complete or finished entity. A body or living-image is here understood to be perpetually engaged in a negotiated process of change as it forms ever more (or fewer) connections and assemblages in time and space.

Space as well as time thus becomes an important area of enquiry. Deleuze and Guattari accordingly outline two qualitively different regimes of space that formulate 'State' and 'nomadic' space respectively. As Brian Massumi points out, State space is identified as 'striated' space wherein all movements are "confined as by gravity to a horizontal plane, and limited by the order of that plane to present paths between fixed and identifiable points."[104] This striated State space is contrasted with a more 'smooth' nomad space, an open-ended space constructed from plateaus wherein one "can rise up at any point and move to any other."[105] For Massumi, *A Thousand Plateaus* is itself an effort to construct a smooth space for thought, wherein the authors invite readers to consider new approaches to identity,

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[102] Powell, (2005) pp78-79.
[103] Ibid.
[104] Brian Massumi in *A Thousand Plateaus* (2004) p. xiii.
[105] Ibid.

subjectivity, time, space and desire (amongst others). [106] On account of the strange journeys encountered throughout *Drugs, Danger, Delusions (and Deleuzians?)* I apply Deleuze and Guattari's rhizomatic models to filmic analysis to aid my articulation of complex processes of deterritorialisation and becoming that the characters embark upon. To do this, however, it becomes important to re-image the characters with fluid amoeba-like bodies that are open to a range of invisible forces and external powers of affection. In each of the chapters, I thus work to delimit the nature of the surrounding assemblage and plane which embeds and stratifies the diegetic characters and groups.

Deleuze and Guattari explain: "Individual or group, we are traversed by lines, meridians, geodesics, tropics, and zones marching to different beats and in nature. We said that we are composed of lines, three kinds of lines. Or rather, of bundles of lines, for each kind is a multiple." [107] The authors outline three strata that bind everyone, constituting the organism, significance, and subjectification. "You will be organized, you will be an organism, you will articulate your body – otherwise you're just depraved. You will be signifier and signified, interpreter and interpreted – otherwise you're just a deviant. You will be a subject, nailed down as one, a subject of the enunciation recoiled into a subject of the statement – otherwise you're just a tramp." [108] They highlight, however, that staying organised, signified, subjected and stratified is not the worst that can happen, "the worst that can happen is if you throw the strata into demented or suicidal collapse, which brings them back down on us heavier than ever." [109] A BwO is thus understood to swing between the surfaces that stratify it and a plane which sets it free.

The BwO grants individuals the opportunity to make new connections and assemblages that challenge and re-organise the organism as it is traditionally defined. To draw out the full implications of these concepts with regard to the filmic narratives, I elaborate on how the characters can be viewed as composed and stratified by various bundles of invisible lines, and the difference between the stratifying surface and the plane that sets them free. The first line is the 'molar line.' This can be understood as the hard segmental line that vertically frames individuals into distinct groups and categories. As Deleuze synopsises in *Dialogues II,*

> The first kind of line which forms us is segmentary – of rigid segmentarity (or rather there are already many lines of this sort): family – profession; job – holiday; family – and then school – and then the army – and then the factory – and then retirement. And each time, from one segment to the next, they speak to us, saying: 'Now you're not a baby any more'; and at school, 'You're not at home now'; and in the army, 'You're not at school now' […] In short,

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[106] Ibid.
[107] Deleuze & Guatarri, *A Thousand Plateaus* (2004) p. 223.
[108] Ibid. p. 176-177.
[109] Ibid. p. 178.

all kinds of clearly defined segments, all kinds of directions, which cuts us up in all senses, packets of segmentarized lines.[110]

In many of the narratives discussed, we usually find the molar line equated with the establishment/State apparatus and its accepted belief structures; which are broadly defined in terms of indoctrinated moral codes, Capitalistic/Religious ideologies, established class structures and a series of logocentric thought-models and binary oppositions (good/evil, man/woman, etc.). The appearance of these forces and ideological thought models will be identified where applicable as belonging to the vertical territorializing line of the assemblage, and discussed in terms of being the hard molar line. In this investigation these lines more often than not formulate the established forces and powers of domination that lead the characters to desire lines of escape.

Pisters successfully applies these models to filmic analysis in her work on Deleuze and Film Theory, and I adapt her approaches throughout to help articulate the nature of the vertical territorializing lines present within the films. Pisters predominantly takes this line as being mostly extracinematic, in that "these are the political, historical, sociological, economic segments that are virtually present in the different filmic universes."[111] In her work these sometimes become referred to within the films, but mostly appear as "an implied fact (the film is an open totality)."[112] Due to the seditious nature of the films examined in this study, the forces and powers of the vertical line more often than not become actualised or referenced within the filmic universes and frames. A prime example can be found in *Fight Club*, and in her reading of the film, Pisters identifies the vertical territorializing line as the hyper-consumer drives and IKEA nesting instincts that initially stratify and define the narrator (and his desires). Broadly speaking, then, the vertical line becomes equated with the dominant socio-political ideologies and its sanctioned modes of subjectivity, thinking, and acting.

The second line is the molecular line, wherein small or minuscule changes take place that do not necessarily challenge the overall structure of the molar line or the individual's stratification or subjectification. In this manner an individual or group may experience small changes or fluctuations in their life or perceptions which do not result in any significant destratification from the molar line or its forces. These are supple lines, and rather than segmented molar lines, they display molecular fluxes with thresholds or quanta. Here: "*A threshold is crossed, which does not necessarily coincide with a segment of more visible lines.*"[113]

The final line is the nomad line, or line of flight. This fully breaks with the molar line and draws the individual into new and unknown territories. "This line appears to arise [*surgir*]

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[110] Deleuze and Parnet, (2006) p. 93.
[111] Pisters, (2003) p.58.
[112] Ibid.
[113] Deleuze and Parnet, (2006) p. 93.

afterwards, to become detached from the two others, if indeed it succeeds in detaching itself."[114] In engaging with this final line, Pisters identifies it as "the deterritorialising line of the vertical axis of the assemblage" and observes that it has "the most direct consequences for the flesh, and it is also the most dangerous line."[115] Confirming this view throughout the investigation, I increasingly uncover how the deterritorialising process or line of flight becomes inscribed (or egresses) upon the characters' parallel bodies and flesh, as a literal sign of their spiritual and mental deterritorialisation. In chapter three, for instance, the upstanding policeman who learns to desire like an 'underclass' hooligan ends up with a completely transfigured body whose marks and scars attest to his spiritual transformation and immanent line of flight and becoming.

The processes of becoming can also attach the individual to images and affects from different spheres and kingdoms than their own. These include plants, animals, chemicals, minerals, and molecules. Deleuze and Guattari stress, however, that the process of becoming should not be mistaken with individual's *actually* becoming these objects, or even transforming themselves into different molar entities. As the authors point out, the process of becoming is always of a different order than filliation and concerns alliances.[116] They argue: "If evolution includes any veritable becomings, it is in the domain of *symbioses* that bring into play beings of totally different scales and kingdoms, with no possible filliation. There is a block of becoming that snaps up the wasp and the orchid, but from which no wasp-orchid can ever descend."[117] Barbara Kennedy clarifies that the concept of becoming is primarily related to material and molecular forces rather than those belonging to the subjective realms of analogy or metaphor. In *Deleuze and Cinema* (2002) she explores this concept upon cinematic terrain observing how Deleuze's concept of 'becoming' operates differently from Nietzsche's, although traces its origins to his ideas.[118] For Kennedy, instead of tracing their links to natural or biological origins, Deleuze's models are related to the process of desire. Becomings are thus 'molecular' and can be viewed as affects in which subjectivity is subsumed in *material affect* that is so central to a neo-aesthetics of the cinematic." [119]

In the chapters of this investigation, different agents and objects of becoming surface and include becoming-other, becoming-multiplicit, becoming-animal and becoming-imperceptible amongst others. Deleuze and Guattari assert that a "kind of order or apparent progression can be established for the segments of becoming in which we find ourselves; becoming-woman, becoming-child; becoming-animal, -vegetable, or mineral; becomings-

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[114] Ibid. p. 94.
[115] Pisters, (2003) p. 59.
[116] Deleuze and Guattari, *A Thousand Plateaus* (2004) p. 263.
[117] Ibid.
[118] Barbara M. Kennedy *Deleuze and Cinema: The Aesthetics of Sensation* (Edinburgh: Edinburgh University Press, 2002) p. 88.
[119] Ibid.

molecular of all kinds, becoming-particles."[120] All becomings begin with and pass through becoming-woman, however, which is understood as a move away from the normal man standard, and functions as the key to all further becomings.[121] Powell clarifies how Deleuze and Guattari's usage of the term 'woman' is free from the traditional molar associations usually indicated by biological or subjective identity. Instead, becoming woman is a process of "emitting particles that enter the relation of movement and rest, or the zone of proximity, of a micro-femininity."[122] The molecular woman is therefore a threshold of a new BwO composed of fluid forces.[123] Becoming-woman in my investigations is predominantly understood as a mode of transformation that allows characters to perceive, act, think and feel a little differently. The extreme experiences and adventures of the characters thus formulate modes of transformation; and the different affective vectors of the film-body become responsible for allowing the spectator to share in these altered states of feeling and thought.

Thanks to writers such as Powell, Pisters, Kennedy, Shaviro, Martin-Jones et al, the field of Film Studies now regularly discusses and dissects cinematic narratives and worlds with reference to Deleuzian and Deleuze-Guattarian philosophical concepts (bodies-without-organs, desiring-machines, becomings, etc.), and these paradigmatic approaches continue to invigorate and enrich the field. Having now situated my project alongside existing approaches and sketched how it compares and contrasts with these works, it remains of importance to turn my attention to several other issues and factors that crop up within the investigation and explore how these intersect with, and diverge from, other contemporary studies. I now describe how I handle issues of psychoanalysis, film history and parallel-image regimes throughout the investigation.

Other rhizomatic routes

Although Deleuze advocates a move away from traditional psychoanalytic approaches, not all the films and filmmakers of this study necessarily achieve a 'complete' deterritorialisation. Thus, one recurrent theme threading throughout becomes how to assimilate a Deleuzian approach to images and scenes that appear influenced by psychoanalytic paradigms. This problem becomes pertinent to my investigations into Jodorowsky's work in chapter two, where we encounter a filmmaker who reflects psychoanalytic models and structures within his esoteric films. Psychoanalytic models here emerge alongside radical philosophical views, and striving to work with the two side by side may initially seem to be a theoretical oxymoron.

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[120] Deleuze and Guattari, *A Thousand Plateaus* (2004) p. 300.
[121] Ibid. p. 306.
[122] Anna Powell, *Deleuze Altered States and Film* (Edinburgh: Edinburgh University Press, 2007) p. 99.
[123] Ibid.

Such problems are also to be found within many other contemporary Deleuzian debates, however, with Pisters and Powell offering the best working solutions by simultaneously conducting psychoanalytic and Deleuzian readings of the same texts side by side.[124] For Pisters, this exercise becomes part of her larger agenda, to highlight the different dimensions each approach allows us to see, think, feel and understand when watching film. Following a similar logic in chapter two, I similarly investigate how we can uncover psychoanalytic models relevant to a cinema of the unconscious forming a block of becoming with affective cinematic models of time and bodily affect. This chapter explores a bizarre and unconventional cinema of parallelism that emerges as both a representational art work aiming to affect a transcendental eye/'I', but also as a pure semiotics of movement, sound and fury designed to be the equal of life and make the embodied spectator feel and physically respond. Jodorowsky's Artaud influenced aesthetics viscerally assault and challenge the spectator through the assemblage of different bodies (or a meeting of character body, film-body and spectator body in an affective machinic assemblage) as it reflects expanded psychological planes. This results in a model of cinema as a BwO being explored which on occasion adds psychoanalytic forces and powers into the assemblage.

Another issue of relevance regards my consideration of the different contexts and circumstances surrounding the production and reception of the extreme films. For Deleuze, the Second World War marked the significant historical event that resulted in the emergence of time-image regimes. This was linked to new modes of thinking about time, space and identity emerging in the post war context. However, the theories appearing within the *Cinema* books refrain from any further contextualisation and otherwise appear ahistorical and acontextual in their presentation. Throughout this thesis, I draw attention to the advantages and benefits of using Deleuzian approaches whilst simultaneously taking account of historical context. In this manner I develop an approach to Deleuzian scholarship advanced by Martin-Jones in *Deleuze, Cinema and National Identity* (2006); where he highlights the importance of considering the context surrounding the production and consumption of films and cinematic thought-images.

Martin-Jones engages with a diverse range of films emerging during intense periods of socio-political turbulence, transition or change (like US cinema after the first Gulf War, German cinema after the fall of the Berlin Wall, Hong Kong cinema post handover, etc.). Deleuzian theories are here expanded in new directions to deepen our understanding of how notions of national identity are historically delimited and constructed in cinema. Martin-Jones outlines his agendas as an attempt to bring together "an apparently ahistorical philosophy of

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[124] See Pisters, (2003). Powell, (2005).

cinematic time, with a consideration of historical context."[125] I similarly hope to explore the enriching possibilities of working between film history and film theory, and illustrate how knowledge of context and production can enrich our understanding of the concepts, ideas and affects of cinema.

Working in-between history and theory allows me to achieve two things. In the first three chapters, it initially allows me to investigate how we can understand LSD-films, Jodorowsky's pill-films, or the sub-genre of hooligan films historically. After historically situating these films, I then view them through a Deleuzian lens to add a new perspective on our understanding of how they functioned within their original context. Moreover, considering a new and original range of films in chapter three also serves to add yet another dimension to this historical and theoretical interface, by situating and examining films that have so far been neglected by both Film Studies and Deleuzian scholars alike.

Chapter to chapter, then, I work to illuminate some of the extra-cinematic powers and forces found affecting the films. In chapter one, I examine a period of cultural unrest within the US during the late 1960s which resulted in deterritorialised modes of identity being explored on- and off-screen. I relate the particular lines of flight, chemical agents of escape and aesthetic/formal features to the specific historical context. In chapter two the background of the early 1970s in the US formulates the backdrop for a specific case study where I examine the production and reception of an interstitial filmmaker's work. In this chapter I also necessarily consider the director's bohemian existence as part of the contextual analysis and examine a heterogeneous range of circumstances and influences that helped shape his view of life and art. In chapter three it is the changing social, cultural and cinematic contexts of Britain in the latter half of the twentieth century that allows me to situate and explore the emergence of hooligan-films on British screens. Finally, in chapter four I consider the plight of two insomniacs within the modern global world. These films are found to surface as contemporary examples of global cinema designed for mass audiences and explore issues surrounding life under late capitalism. Thus, instead of specifically engaging with national concerns or notions of national identity, the films appear to focus upon post-industrial identities/masculinities in cities and spaces that could ostensibly be 'anywhere' in the developed English speaking world.

Having worked through issues of masculinity, philosophy, theory, psychology, and history so far, I finally wish to invoke some precursors and antecedents to my Deleuze inflected parallel-image models of cinematic aesthetics. Deleuze himself argued that: "Body or brain is what cinema demands be given to it, what it gives to itself, what it invents itself, to construct its work according to two directions, each one of which is simultaneously abstract

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[125] Martin-Jones, (2006) p. 9.

and concrete."[126] Although he contrasted the intellectual cinema of the brain and the physical cinema of the body, he stresses that they only really differ in terms of style. This is observed to be "a very variable source" that only finds its distinction in "authors who are attracted by one of the two poles, or with those who compose with both of them." [127]Throughout this study I aim to illuminate how a broad range of films expressively work with body and brain regimes as they reflect underlying philosophical models of parallelism.

As was indicated above, over and above working to contextualise the films of his study, Martin-Jones incorporated a Deleuzian examination into narrative depictions of time. Investigating films produced and consumed during significant periods of historical transformation, Martin-Jones explores unusual experimentations with narrative progression directly related to the construction of national identity. The introduction of aberrant time schemes are examined with a particular focus on memory and character identity, which become "filters through which to examine changes in national identity."[128] These films are found to expressively utilise time-image modes to signal and convey historical feelings of confusion or disorientation, but also play with movement-image modes to drive forward the characters to create new concrete identities and meanings. Martin-Jones' model of 'hybrid-images' are found to interact as a mutual struggle of deterritorialisation and reterritorialisation between the two existing image-regimes. Here, a reterritorialisation of the movement-image witnesses a constraining of the narrative into one linear timeline, while a time-image deterritorialisation witnesses "a displacement of narrative into multiple labyrinthine versions."[129] The notion of a creative interplay between movement-images and time-images also finds voice in Pisters' work, and I return to her treatment of these issues in chapter four; albeit in an attempt to develop them in new directions. In my investigation into the films that follow, then, I modify these models, and depart from them, to introduce the concept of parallel-image cinema; which is found to simultaneously compose with both body- and brain-cinema, movement- and time-image regimes. I thus explore how film form and style reflects content as filmmakers attempt to communicate underlying philosophical models of a mind/body parallelism. Having established this, I now pass through the threshold of the Deleuzian and Film Studies rhizome to enter the Las Vegas strip of *Drugs, Danger, Delusions (and Deleuzians?)*

Drugs, Danger, Delusions (and Deleuzians?): Extreme film-philosophy journeys into and beyond the parallel body and mind.

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[126] Deleuze, *Cinema 2* (2005) pp. 196-197.
[127] Ibid.
[128] Ibid. p. 3.
[129] Ibid. p. 4.

As is often the case when working with the fluid and shifting theories of Deleuze and modern Deleuzians, we necessarily find that the models undergo a form of transmutation and reinvention due to the taking up of different starting points, or as a consequence of examining new types/groups of film (from different contexts). As indicated, within this thesis I aim to explore the 'return' and 'transmutation' of certain ontological and philosophical concepts found reverberating within a range of extreme, rebellious and seditious films. Examining the films along the vertical line of the assemblage that each connotes, I investigate the changing relationship and interplay between body and mind during extreme processes of deterritorialisation and becoming. I also simultaneously examine the films along a horizontal plane as I mobilise an investigation into how the films and filmmakers expressively and affectively employ different image-regimes to affect the spectator and communicate their ideas. I thus take up an original tack in Deleuzian studies by examining a range of films that share underlying philosophical models of body and mind parallelism, and utilise parallel-image regimes of thinking and feeling cinema to affectively explore these themes. In this manner I offer a distinct Deleuzian approach from existing scholars like Powell, Pisters, Martin-Jones, del Río, Marks, Gormley, et al.

To help structure my investigation into the body/mind thematics I examine different expressions of parallelism from two opposing, yet interfacing poles. Part I: Mind/Body, begins by examining drug-affected cinemas of the brain (or head) which focus upon altered states of consciousness. In these two chapters I argue that a focus upon 'expanded' consciousness and perception typically result in an expressive re-encounter with the body and bodily forces. In Part II: Body/Mind, I reverse this direction to focus upon extreme cinemas of action and the body that push the sensory-motor-schema to a limit and are found to reintroduce and refold time-images and 'altered states' brain-cinema regimes. Although the thesis is divided into Mind/Body and Body/Mind, it could also adequately be divided into cinematic past and cinematic present. These approaches surface as part of an attempt to systematise the different groups of films, and to provide a useful structure to analyse different historical expressions of parallelism and immanently embedded identity in cinema. These are parallel halves, then, with each bifurcating into and reflecting the other.

In the first chapter of Part I, I begin by examining how the appearance and meteoric rise in popularity of Lysergic acid Diethylamide (LSD) as a cultural and social phenomenon during the 1960s helped expand existing cinematic conventions and formal/aesthetic models: to help filmmakers engage with, and convey, expanded modes of thought, perception and feeling associated with the drug. I investigate how new thought-images and intense feelings mobilised when 'individuating' with LSD are found resonating within many of the drug-affected films of the period. Maintaining one eye on context at all times, I examine how this new chemical technology factored into a process of cultural deterritorialisation that witnessed

the emergence of the cultural phenomena of the 'new man.' I thereafter examine how certain 'radical' independent narratives become underpinned by 'new' thought-images and ontological positions that are reflected in the films' form, style and content. Whilst examining the films and images in detail I utilise the work of academic LSD researchers to help grant insight into the strange thoughts and feelings explored within the films and utilise this insightful body of work to help *re-activate* the thought-images and cinematic powers of affection. I thus investigate the ontological models outlined within the films regarding the relationship between mind, body, space, and time: charting how minds and bodies emerge simultaneously embedded upon a molecular and immanent plane.

In chapter two I move on to examine the work of the 'nomadic' head-filmmaker Alejandro Jodorowsky, whose work formed an assemblage with drug-taking and stoned cineastes emerging as a result of the late 1960s LSD phenomenon in the US. In this chapter I open up a philosophical and aesthetic investigation into his 1970s 'pill-films' *El Topo* and *Holy Mountain* to investigate the unusual ontological models found underpinning and informing the construction of their protagonists and film-bodies. Painting a picture of the director as a cinematic Spinozian, I examine the films as a complex cinematic diptych 'thinking' a complete *philosophical reversal* and advocating a nihilistic call for ideological deterritorialisation. Beginning with an examination of context, I outline a relevant artistic framework within which I situate and evaluate these bizarre films. I then justify a consideration of the director's own deterritorialised existential outlooks to shed light upon some of the more unconventional bodies, characters, performances and thought-images employed by the film-bodies. This involves an examination into the circumstantial forces and factors shaping the director's view of life and art as well as those surrounding the production of the films. I also consider the films in relation to their original production and screening contexts, and link the exploration of new identity models (and metaphysical outlooks) to the desires and tastes of the contemporaneous head-audiences. Close textual analysis then allows me to outline a model wherein these affective films utilise archetypal-images to architectonically build an affective film-body that unleashes powerful *parallel-image* regimes that challenge the spectator to explore the liminal frontiers within and beyond the feeling body and thinking mind.

In the first chapter of Part II, I examine how violence and extreme bodily affection are utilised as a form of perception altering drug/force within a number of British hooligan-films; and how hooligan-packs offer opportunities for deterritorialisation and immanent processes of molecular becoming. Investigating the rise of the hooligan gang within British cinema, I first sketch out the socio-political origins of the phenomenon and explore the diachronic face of hooliganism within British culture. I also examine the emergence of the films in relation to existing Sociological and Film Studies discourses concerning issues of

genre, masculinity, identity, class, realism, culture, politics, etc. These extra-cinematic investigations are designed to flesh out the concept of the vertical territorializing line of the assemblage implied within the films and to better contextualise my examination into the lines of escape and flight offered by hooliganism. Having established these parameters I then examine the films through a Deleuze and Deleuze-Guattarian lens and investigate what these models allow us to see and understand working within and through them. Here, violence surfaces as a political option and strategy to help attest to life, and as a process of desiring-production that transforms the body into the fleshy and feeling gateway to the spiritual and time. I discuss the building of multiplicit BwO's full of intensities that allow individuals to become-other, become-multiplicit, become-pack and become-animal. The body is explored as a powerful force of affect and affection which illuminates how violent actions and sensations create a simultaneous violence in the mind and stimulate intense feelings. These ultimately provide a shock to thought and bring the *truth* into crisis. I focus upon the interplay between the character body, the performative body, and examine how the film-body functions as a BwO allowing spectators to share in the intense feelings and sensations through molecular contagion. Here, film form and content work in synergy to assault and bombard the spectator and inject desire into the violence. Often the extreme psychological and spiritual effects mobilised by hooligan fighting push the action-image narratives towards a certain limit, and serve to introduce a bit of time into the assemblage. I thus conclude with an examination into how these powerful cinemas of the body deal with and treat issues of perception and time.

In the final chapter I examine how insomnia, bodily exhaustion and violence provide powerful forces of affection that catalyses a dangerous process of mental and immanent deterritorialisation in *Fight Club* and *The Machinist*. Here, in a predominantly theoretical chapter, I examine how insomnia functions to initially uproot and dislodge the characters' somnambular bodies and minds from the 'normal' plane of reality and open them up to a smooth plane where reality and fantasy, past and present, actual and virtual become blurred and confused. I begin with a broad examination into the films' formal, thematic, narrative and aesthetic features before using the Deleuzian tool-box to examine the depiction of space, time, thought and perception. I relate these characteristics to the emergence of powerful time-image features which leads on to an examination of how a crepuscular time-image crystal appears in *The Machinist* (which I articulate through Deleuze's Bergsonian lens) and a pure image of time is released. I then move on to examine how the insomniacs' suffering bodies endure and are forced to feel, think and *become* within these dislocated crystalline spaces. These processes ultimately illuminate how the body or bodily forces never become completely divorced from the brain-screen narrative crystals, but rather persist as obstinate agents and forces that attest to life within and beyond these smooth spaces. I relate this to an integrated model of the body and mind which diegetically surfaces as characters are caught pursuing

immanent lines of flight and escape. In *Fight Club* I uncover a violent abolitionist becoming, and in *The Machinist* an equally violent black hole one. I thus examine how the films reflect Deleuze's time-image models of the body from *Cinema 2* but also display a parallel reterritorialisation of a classical action-image cinema of the body. Here, the character body and performative body are found to function as conduits of direct meaning and affect that become embedded within a larger crystalline (time-image) film-body.

Part I. Mind/Body:

Head-Film and Pill-Films expand consciousness into the Cinematic Body

Chapter One.

Leary Spake Deleuze? Or how American cinema learned to love LSD and stop being stratified and subjectivised.

The 1960s was a turbulent decade in the US and a rebellious epoch remembered for a multitude of socio-political, cultural and cinematic changes. Radical psychedelic drugs whose pharmacology mobilised new ways of perceiving and imagining the world surfaced at this time, and played a huge part in a young generation's iconoclastic revolt against the established order. In this chapter I investigate how new thought-images and concepts mobilised by 'individuating' with Lysergic acid Diethylamide (LSD) are found resonating in the drug-affected films of the period. I investigate how narrative conventions, modes of subjectivity and image vocabularies in three independent films – or Dalì's for the Drive-In[1]- reflect these new perceptual and cognitive co-ordinates. Predominately examining *The Trip* (1967), *The Acid Eaters* (1968), and *Psych-Out* (1968), I explore the new ontological positions underpinning the narratives. Using the findings of contemporary LSD researchers side by side with the filmic images, I aim to *re-activate* some of the latent thought-images and concepts found vibrating within them. To structure the filmic investigation I isolate how the drug mobilises an intense range of feelings and microperceptions that undermine stable Cartesian co-ordinates of the mind, body and subjectivity. I thereafter examine how *parallel* models of the mind/body surface along with molecularly and immanently embedded concepts of identity. As I unearth these concepts, I work to illuminate how they are aesthetically conveyed and relayed to the spectator through different affective regimes of brain- and body-cinema.

To structure the investigation I first examine the history and effects of LSD, illustrating how the drug sensations expanded perceptual horizons and opened up new universes of thought which I articulate through a Deleuze-Guattari lens. To account for other relevant circumstances I sketch out a topographical map of the shifting cultural and cinematic context; to illuminate how changing demographics, ideologies and technologies altered the nature of the films and images projected on American screens. LSD is ostensibly isolated as one changing technology or force amongst many others, then, which affected and influenced the transmutating form, content, and aesthetics of the 1960s cinema. To illustrate how 'radical' the independent LSD-films were in their time, I establish how drug issues had previously been handled on US screens. To set up a solid foundation for my independent analysis, I then examine the effects the LSD phenomenon had upon films and filmmakers within the previously polarised studio and underground/avant-garde sectors. Charting these

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[1] Frank Thomas quoted in Harry Benshoff, 'The Short-Lived Life of the Hollywood LSD Film' from *The Velvet Light Trap* (No. 47, Spring: 2001) p. 37.

poles serves to carve out a smooth in-between space wherein I can better situate and evaluate the images and regimes appearing within the independent films.

Drugs, Deleuze and the Doctors

As a synthesised version of the fungaloid ergot, Lysergic acid Diethylamide-25 – known as LSD or Acid – was originally synthesised in Basel in 1938 by Albert Hoffman as a potential circulatory and respiratory stimulant: a body drug. The chemical revealed its potent cognitive effects in 1943, however, after Hoffman was accidentally contaminated by a sample through his skin (or body). He reported LSD to catalyse amazing hallucinatory perceptions and a fantastical range of "mystical experiences" that granted an exhilarating feeling of "oneness with the world."[2] After his accident in Switzerland, the LSD-phenomenon would butterfly-effect through time and space to eventually cause a significant seismic shift in the socio-political, artistic and spiritual terrain of the 1960s US.[3] These new modes of perception and thought would also display a huge impact upon a new generation of thinkers and theorists.

LSD was discovered to be so affective in humans on account of its unusual molecular structure, which is similar to the body's naturally occurring serotonin-molecule. This allowed it, once internalised, to penetrate the blood and brain barrier and enter the brain's neuronal and transmission sites.[4] The brain is fooled into thinking LSD is serotonin, and allows the molecules to shoot across the synaptic gap where they are accepted at the other side of the cleft.[5] The impulse is thereafter directed toward less familiar pathways that affect the oldest parts of the brain first.[6] The molecules are then taken forward into the immediate back brain – the location of sight interpretation – and up through the hearing areas into the cerebellum and sensory-motor regions.[7] Common effects became visual, audio, and somatosensory hallucinations and in higher doses synaesthesia; or the ability to hear touch, see sounds, taste colours, along with other mixed and intensified sensory perceptions. This group of phenomena highlight significant modifications in the 'normal' transmission patterns between different neural regions of the brain and body that allow individuals to formulate new patterns

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[2] Albert Hoffmann, in interview. *LSD: The Beyond Within* (1986).

[3] For a detailed social and historical account of the drug and its affect on culture see Martin A. Lee and Bruce Shlain, *Acid Dreams: The Complete Social History of LSD, The CIA, The Sixties, and Beyond* (London: Pan Books, 1992). David Black, *Acid: A New Secret History of LSD* (London: Vision Paperbacks, 2001).

[4] See for example Berkley, 'LSD and its medical uses' Paper 352 in Molecular Neurochemistry manuscripts avail on line at http://sulcus.berkeley.edu/mcb/165_001/papers/manuscripts/_352.html (last viewed May 2008). 'LSD' http://faculty.washington.edu/chudler/lsd.html (last viewed Aug 08). 'Lysergic Acid Diethylamide' http://www.chm.bris.ac.uk/motm/seritonin/LSD.HTM (last viewed August 08).

[5] Ibid.

[6] Ibid.

[7] See for example Berkley, 'LSD and it's medical uses' and 'Lysergic Acid Diethylamide'

and associations whilst perceiving and thinking in a new *non-human* manner. In the LSD state we thus encounter the brain transmitting and thinking with non-human molecules, and can uncover a form of cyborg relationship; wherein a chemical technology and human body are caught in a dual process of liberation and capture. In this transfiguring molecular assemblage non-human molecules are caught becoming-human or becoming-thought by formulating an assemblage with the human body and brain; whilst the human simultaneously becomes-LSD through intercepting, firing, thinking or feeling with these non-human molecules and forces.

In setting up cinema's ability to convey and relay these expanded thoughts and feelings, I wish to begin by considering the oft reported problems of language (and by extension psychoanalysis) for conveying the nature of LSD-affected thought and perception. In the Preview to his 1964 study into *Drugs of Hallucination: the Uses and Misuses of Lysergic Acid Diethylamide*, Dr Sydney Cohen observes that he and his patients generally "agreed that words were not the right medium to try a description of the LSD state"; and he quotes a frustrated patient who described the task as like trying to explain the colour red to someone born blind.[8] The problems with traditional linguistic models related to the fact that for many LSD mobilised a range of deep and profound feelings that were more comparable to a spiritual awakening than a traditional narcotic high or buzz. In interview Ken Kesey observes how before LSD's arrival in the US, there was only the perception of drugs functioning as 'uppers' or 'downers' in society; as epitomised by barbiturates and opiates.[9] These affected individuals by making them feel high or low, or more or less intense. These vertical experiences contrasted the more 'horizontal' or expansive set of thoughts, feelings and associations mobilised by LSD; which amongst other things, seemingly allowed individuals to expand their consciousness beyond normal ego co-ordinates.

Harvard doctor Walter N. Pahnke described having ceased to exist as an individual: "becoming immersed in the ground of Being, in Brahman, in God, in 'Nothingness,' in Ultimate Reality or in some similar religious symbol for Oneness."[10] These feelings "could best be described as cosmic tenderness, infinite love, penetrating peace, eternal blessing and unconditional acceptance on one hand, and on the other, as unspeakable awe, overflowing joy, primeval humility, inexpressible gratitude and boundless devotion."[11] Pahnke laments, however, that his words remain "hopelessly inadequate and can do little more than meekly point towards the genuine, inexpressible feelings actually experienced."[12] At a fundamental level, then, LSD was understood to catalyse an intense range of feelings, emotions and

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[8] Sidney Cohen, M.D., *Drugs of Hallucination: The Uses and Misuses of Lysergic Acid Diethylamide* (London: Martin Secker & Walburg Ltd., (1964) p. 3.
[9] Ken Keesey, quoted from *LSD; The Beyond Within* (1986).
[10] Walter N. Pahnke, 'LSD and Religious Experience' from DeBold, Richard C., et al, eds. *LSD, Man & Society* (Middletown, CT: Wesleyan University Press, 1967) pp.69-70.
[11] Ibid.
[12] Ibid.

sensations that demanded more poetic, pluralistic or spiritual/mystic discourses to help convey and relay them. These were traditionally beyond the remit of scientific and psychoanalytic paradigms which typically opposed religious or spiritual thought models and the unmeasurable and unscientific realms of feeling and sensation. A contemporary trend witnessed LSD-experimenters reterritorialising various non-Western thought-paradigms and spiritual models.

In demonstrating that such thought-images were relevant to the films and broader counter-cultural context, we can consider some of the 'stolen' documentary-images from the various rallies and street-scenes captured within the Haight-Ashbury threading throughout *Psych-Out* and *The Love-Ins* (1967). Here, the stolen images unload a plethora of Hindu, Buddhist, and Eastern images which adorn shop-windows and vibrate in riotous psychedelic colours upon posters. In evidencing this trend throughout, we discover many of the Western educated doctors, patients and filmmakers incorporate Buddhist, Hindustani and New Age images or concepts to help convey and relay the seismic shift in epistemological thought and perception. Leary, along with Ralph Metzner and Richard Alpert, for example, based their pseudo-academic and mystical 'guide' to the psychedelic experience around the *Tibetan Book of the Dead*.[13] Grof also turns to Eastern discourses to describe a new perceptive state arising wherein normal subjective experiences of time and space expand beyond description to reveal a "deep order" and "underlying logic" to the universe entirely different from the thought-models taught in Western Schools. [14] "Our scientific and rational approach to the understanding of the universe [seem] to be much more absurd and irrational than some of the alternatives experienced in this condition."[15] Grof blends Western scientific rhetoric with spiritual thought-paradigms to structure his account whilst outlining a new perceptive plane defined by movement, energy, verbs and actions rather than static or fixed models of subjects, objects, and beings.

> On the one hand, I was able to identify finally with the totality of creative energy in the Universe; there was nothing else, but this energy, unfathomable, infinite, eternal, restless, playing endless games with itself and enjoying it. This was a complete Atma-Bramah union in the Hindu sense and the concept of the Universe as a cosmic drama. … this moment could be symbolically expressed in Hindu terms as a sudden breaking through the screen of the world's illusion and seeing the Universe as dancing Shiva.[16]

Whether these terms are descriptive or are becoming prescriptive as part of a growing trend is up for debate, but together they begin to illuminate parallels with Deleuze's immanent

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[13] Timothy Leary, Ralph Metnzer, et al, *The Psychedelic Experience* (1964). Reprinted on-line at http//:www.erowid.org/library/books_online/psychedelic_experience/psychedelic_experience.shtml#2.
[14] Stanislav Grof, M.D., 'Subjective Experiences During LSD Training Session' (originally recorded Nov 17th 1970), published on-line at http://www.maps.org/research/cluster/psilo-lsd/grof1970.pdf (viewed May 2008) p .4.
[15] Ibid. pp. 1-2
[16] Ibid. p.6

model of the universe, wherein everything is perceived as an interplay between different molecular forces, images and energies. Upon this plane the divisions between subject and object, self and other also begin to radically erode and a new arrangement of immanent perceptual co-ordinates arise and enter the image. Here, LSD emerges as an agent of change which results in a temporal epistemological shift in thinking and perception.

Within this molecular and immanent plane an extended concept of the 'body' and identity emerges which can be articulated through Deleuze and Guttari's model of the *body-without-organs* (BwO): albeit allowing Leary to flesh out and actualise this theory upon his terrain. In Leary's descriptions of the LSD state, the individual literally transforms into a set of speeds and affects which dissolve normal identity co-ordinates and opens them up to a series of disparate conjunctions. In this state Leary observes that "series after series of experiential sets flash by. You are no longer encapsulated in the structure of ego and tribe."[17] Here, one suddenly becomes confronted by the "astounding discovery that consciousness can tune in to an infinite number of organic levels."[18] The ego and tribe modes outlined by Leary can be imagined in terms of the ideological thought models associated with the vertical territorializing line of the assemblage. Destratifying from these leads to an encounter with the plane that sets them free. Leary forewarns the individual of what may happen if they do not accept the nature of this plane, however, and cling too dearly to their former molar co-ordinates.

> Your ego, that one tiny remaining strand of self, screams STOP! You are terrified by the pull of the glorious, dazzling, transparent, radiant red light. You wrench yourself out of the life-flow, drawn by your intense attachment to your old desires. There is a terrible rending as your roots tear out of the life matrix – a ripping of your fibers and veins away from the greater body to which you were attached. And when you have cut yourself off from the fire-flow of life the throbbing stops, the ecstasy ceases, your limbs harden and stiffen into angular forms, your plastic doll body has regained its orientation. There you sit, isolated from the stream of life, impotent master of your desires and appetites, miserable.[19]

Such ideas significantly overlap Deleuze and Guattari's model of the extended immanent BwO which opposes the traditional organisation of the organs. Leary contrasts the extended and expanded body with a hollow doll-like body which can be imagined here as the vertically framed body of "The Man", with his Old and Evil,[20] oedipalised and Cartesian co-ordinates.

Leary argued the LSD-state also made individuals acutely aware that external or 'objective' reality formulates a mere idea, or virtual image in the mind. He therefore described taking LSD for the first time as the "most shattering experience" of his life, because since that moment he was "acutely aware that everything I perceive, everything within and

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[17] Timothy Leary, et al, *The Psychedelic Experience* (1964) taken from 'Second Bardo' section.
[18] Ibid.
[19] Ibid.
[20] I borrow these terms from Hunter Thompson, (1968), p. 68.

around me, is a creation of my own consciousness."[21] The final images of *The Trip* show Paul after he has woken up straight, and the organic image of reality shatters on-screen around him.[22] During the scene where he perceives himself in front of the mirror whilst taking LSD he also proclaims to his own Leary-surrogate that: "you were right! Everything is in the head." Leary's solution to the epistemological shift in thinking was "to recognize that your brain is producing the visions. They do not exist. Nothing exists except as your consciousness gives it life."[23]

Anna Powell illuminates how drug affected thought-images and art had an impact on Deleuze and Guattari's philosophical project; inspiring them to replace psychoanalysis with pharmacoanalysis.[24] Pharmacological insights helped the authors locate the limitations of psychoanalytic models and its Oedipalised subconscious/consciousness co-ordinates. Reflecting on drug-affected art in *A Thousand Plataeus* (1987)*, Deleuze and Guattari invoke the work of Carlos Castaneda, which served to trace a new "evolution, or rather [an] involution, in which the affects of a becoming-dog, for example, are succeeded by those of a becoming-molecular, microperceptions of water, air, etc."[25] For Powell, such drug-affected art works can thus be understood as both "central texts to the counter-cultural quest for mystic revelation"[26], and also as deterritorialised thought-images that heavily influenced Deleuze and Guattari's "concepts of alterity more broadly via becomings and lines of flight."[27] The films of this study are also drug-affected artworks that helped proliferate new thought-images and concepts that marked a significant shift in normal ways of perceiving and acting. Due to the proliferation of such thought-images, Deleuze and Guattari argued that the experimentation with drugs "left its mark on everyone, even nonusers," because "it changed the perceptive coordinates of space-time and introduced us to a universe of microperceptions in which becomings-molecular take over where becomings-animal leave off."[28]

In engaging with drugs as an agent of becoming, Deleuze and Guattari explain how: "All drugs fundamentally concern speeds, and modifications of speed. What allows us to describe an overall Drug assemblage in spite of the differences between drugs is a line of perceptive causality that makes it so that (1) the imperceptible is perceived; (2) perception is

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[21] Timothy Leary quoted in David Black, (2001) p. 11.

[22] This ending was forced upon Corman and was an attempt to remain neutral and not come over too pro-drugs. It is thus an attempt to signal a loss of sanity but remains open to various interpretations.

[23] Leary, et al, (1964).

[24] Ann Powell, *Deleuze, Altered States and Film* (Edinburgh: Edinburgh University Press, 2007) p. 54.

[25] Deleuze & Guattari, *A Thousand Plateaus; Capitalism and Schizophrenia* (London: Continuum, 2004b) p. 274.

[26] Powell, (2007) p. 56.

[27] Ibid. p. 57.

[28] Deleuze and Guattari, *A Thousand Plateaus: Capitalism and Schizophrenia* (London: Contimnuum, 2004) p. 274.

molecular; (3) desire directly invests the perception and the perceived."[29] Below I will explore in more detail how the independent films reflect a similar taxonomy of concepts as they investigate LSD lines of flight and becoming. Within the films I illustrate how the imperceptible becomes perceived through the mobilisation of new molecular microperceptions which lead to the affect of joy in what is perceived. In this manner I relate the images and scenes within the films to Deleuze and Guattari's belief "that the issue of drugs can be understood only at the level where desire directly invests perception, and perception becomes molecular at the same time as the imperceptible is perceived."[30] I also investigate LSD as an agent of becoming within the films that allows individuals to achieve molecular microperceptions that grant "the unconscious the immanence and plane that psychoanalysis has consistently botched."[31] In further investigating a complete philosophical reversal, I explore how bodily forces surge back in intense waves of feeling and sensation to overflow the mind and expand perception onto a new plane of immanence and time. Typically the narratives intercept a process of consciousness expanding beyond the normal ego boundaries into the realms of the unthought and life; to wit the body, and the expanded body-without-organs.

Into the Crucible: Changing Cultural, Cinematic, and Chemical Contexts.

The 1960s was a radical decade for American cinema and was a period marked by a multitude of changes imposed on the industry from within and without. The fall of the Production Code and its replacement by a series of rating systems, for instance, affected the content of many mainstream products, as did the ever increasing competition from television. Industrial responses witnessed a renewed experimentation at the site of exhibition, with Widescreen formats, Smellorama, electrically wired up Tingler seats, etc., emerging as part of a renewed attempt to make cinema an exciting experiential alternative to television.[32] Changing lifestyles, habits, and increased suburbanisation also significantly altered consumption habits and the public's fundamental concept of what cinema should be and offer. Developments in camera technology, film stock, editing equipment and industrial effects also reduced production costs and contributed to an ever-changing and diversifying aesthetic. The 1960s saw audiences and a new film-school generation increasingly pay attention to foreign and art cinemas, with the popularity of these 'alternative' films also affecting the look and feel of traditional

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[29] Ibid. p. 311.
[30] Ibid. p.313.
[31] ibid.
[32] For detailed discussion of these trends see John Belton *American Cinema/American Culture* (New York, McGraw-Hill, Inc., 1994). Paul Monaco, *The History of the American Cinema: The Sixties: 1960-1969* (Berkley, University of California Press, 2001).

mainstream products. However, the greatest change to American cinema during this period is attributed to the emergence of a new adolescent audience. Throughout the 1960s filmgoing demographics gradually shifted towards young unmarried males. By the late 1960s these audiences were understood to desire films that challenged conventional and conservative belief systems and appealed to its own iconoclastic spirit. Paul Monaco points out that these films also tended to appeal to educated metropolitan sophisticates, who would identify "at a more intellectual level with the visceral and emotional rebellion of restless, alienated young suburbanites."[33] It was the changing culture and audiences that arguably changed cinema the most then.

With its protests, rallies, happenings, concerts, events, and re-capturing of Haight-Ashbury during the mid to late 1960s, the adolescent counterculture embraced multiple forms of socio-political protest as part of its dissent from the embedding culture. In its attempt to overhaul the dominant order the counterculture voiced a multiplicit desire to end racial and sexual discrimination, the war in Vietnam, and various other established laws, policies and ideologies blindly inherited from their forefathers. This was a new and challenging demographic that the classical cinema would not satiate. Erupting onto the scene as a street drug at this time, LSD was embraced by the youth as another legitimate mode of social protest. Whether for fun or enlightenment - the Merry Kesey trip or the Deep Leary - 'Turning on, tuning in, and dropping out' came to help define a new generation in flight from the views and values of the establishment.

Many counterculture artists and thinkers began to engage with LSD as a new technology and utilised it as an agent of creativity and change. In *Shooting Stars: Drugs, Hollywood and the Movies* (2003) Harry Shapiro goes so far as to argue that: "Without LSD and cannabis there would have been no phenomenon known as 'the sixties.'" He argues that psychedelics "promoted new ways of looking at the world [and] helped frame a new aesthetic which challenged established views."[34] The filmmakers, "musicians, writers, painters and fashion designers who took LSD transmuted their visions in the creative artefacts of a generation and turned post-war grey into a riot of colour and artistic possibility."[35] Shapiro demonstrates how the film scene was re-invigorated by the psychedelic interface, which can be outlined here as a creative block of becoming that picks up and intercepts the cinema and a new chemical technology. Such beliefs were also expressed contemporaneously and are found in the work of cinematic commentators like Sheldon Renan, who links the LSD phenomenon to the emergence of a new socio-political concept of man. Renan argues that people at the

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[33] Paul Monaco, *History of The American Cinema: The Sixties; 1960 – 1969* (Berkley: University of California Press, 2001) p. 45.
[34] Harry Shapiro, *Shooting Stars: Drugs, Hollywood and the Movies* (London: Serpents Tail, 2003) p. 133.
[35] Ibid.

time "were seeking new ways of living and new ideas about themselves. They attempted to liberate themselves from old perspectives. Hallucinogenic drugs came into frequent use. Out of this attempted expansion of definitions and consciousness, or at least along with it, came the idea of the 'new man.'"[36] Demonstrating how the new man challenged almost all dominant conventions, including cinematic ones, Renan observed that the "new man and the underground film developed together."[37] The new man *was* a filmmaker, and his work was no longer responsible for existing society or culture; he was free to explore fresh new modes of perceiving, thinking, and acting.[38] Renan again: "Ideally, the new man sees more, feels more, is willing to experience more than the 'conventional man.' He is the new species for a new age."[39]

As was outlined in the Introduction, in Deleuzian terms it is possible to interpret individuals or groups that attempt to free themselves from the existing codes and values as embarking upon a deterritorialising 'line of flight' or becoming; with this initially passing through the threshold of becoming-woman. As Deleuze and Guattari argue, it is the special situation of women in relation to man-standard that accounts for the fact that all becomings pass through becoming woman.[40] Becoming-woman thus formulates a mode wherein one can begin to think, act, feel and perceive in a new manner. In *The Matrix of Visual Culture* (2003), Patricia Pisters picks up the Alice in Wonderland figure as her guide through cinematic narratives engaging with these processes and asks: "Now, what conceptual persona/aesthetic figure other than Alice in Wonderland could be 'someone who has moved into an altered universe where things are measured differently?'"[41] For the purposes of this investigation I would like to suggest the new man as my chosen alternative; who by taking reality-altering LSD perfectly takes up Alice's place in exploring a new perceptual universe where things are measured, seen and felt a *little* differently. *The new man was becoming-woman*.

The experimental filmmakers working in the LSD 'hotspots' of San Francisco, New York, and Los Angeles established sophisticated distribution and exhibition infrastructures that increasingly allowed experimental films and images to be screened and seen. For Renan, they promoted and developed alternative points of view to those of Western civilisation and being out-with the jurisdiction of censorship bodies could easily tackle subjects otherwise

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[36] Sheldo Renan, *The Underground Film: An Introduction to its Development in America* (London: Studio Vista, 1967) p. 46.
[37] Ibid.
[38] For a detailed discussion on the emerging audiences and communities that such films screened to, see Janet Staiger, *Perverse Spectators: The Practices of Film Reception* (New York, New York University Press 2000) in particular chapter eight "Finding Community in the Early 1960s; Underground Cinema and Sexual Politics" pp.125-150.
[39] Renan, (1967) p. 46.
[40] Deleuze and Guattari, *A Thousand Plateaus* (2004) p. 321.
[41] Patricia Pisters, *The Matrix of Visual Culture: Working with Deleuze in Film Theory* (Stanford: Stanford University Press, 2003) p. 107.

taboo in cinema. The underground thus investigated issues and themes relevant to the times, and was the first cinematic zone to explore the emerging chemical interface opened up by LSD. Indeed, in 1956 when LSD was not yet a 'street drug' and was only found in government labs and psychiatric clinics, the spiritual avant-garde filmmaker Jordan Belson was 'turned on' and inspired to produce the short film *LSD*. Belson was famous for pioneering new forms of cinematic expression, utilising animation, rotoscopes, and abstracted special effects in order to create films that were designed to be 'experienced' rather than 'seen.'[42]

During the 1960s ever more 'turned on' filmmakers and audiences began to be inspired by psychedelic drugs and increasingly incorporated LSD into their production and projection practices. Jonas Mekas called them the 'New Filmmakers' and observed how their work expressed they had "had enough of prefabrication" and "false intelligences."[43] While many contemporary observers were content to observe LSD catalysing a veritable explosion in the underground film zone, Renan managed to differentiate two very distinct movements evolving within the overall renaissance. The first related to the more traditional experimental and avant-garde works epitomised by Belson and Stan Brakhage. The second would at times incorporate these into itself, and formulated a new form of 'expanded cinema': Cinema as a space, event or a state of mind.

The expanded cinema's emergence coincided with the increased availability and popularity of LSD as a street drug. Events were designed to create overwhelming audio-visual experiences where high audiences would be saturated by elaborate projections, multi-layered film images, light shows, music, and live performance to stimulate and simulate the effects of psychedelic tripping. The 'synaesthesiatic' experiences of seeing sounds and hearing colours was particularly pandered to at these events as the apparatus expanded beyond the frame to toy with a newfound ability to viscerally affect *embedded* spectators. The unusual nature of these events and the complex time and perceptual relations introduced into the images can be gleaned from a report by cinematic commentator Glen O'Brien, who described an expanded-cinema event as a magical experience wherein "visual artist [performed] action painting in real time on the canvas of our minds."[44] Here, it is possible to understand how the expanded cinema works to build an image of the brain as the screen.

This phenomenon appears to witness the New Filmmakers 'expanding' their minds and perceptions through taking LSD, and results in an expanding of the cinematic apparatus

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[42] Renan, (1967) p. 116.

[43] Jonas Mekas, quoted in Juan A. Suárez, *Biker Boys, Drag Queens, and Superstars* (Bloomington: Indianapolis, 1996) p. 75.

[44] Glen O'Brien, 'Glen O'Brien's Light Show Flashback' in "Tune in, turn on, Light up" from *TATEetc: Visiting and Revisiting Art, etcetera* (Issue 4, Summer: 2005). Available at http://www.tate.org.uk/tateetc/issue4/summeroflove.htm (viewed Aug 2006).

to appeal to the new perceptual/cognitive co-ordinates mobilised by the drug. This entails the medium expanding beyond the traditional fourth-wall to engulf and incorporate the spectator within a hermitic artistic sound-image environment (possibly a precursor of 80s rave). This provides the ultimate image of an *immanent* cinema where everything becomes an image; including the body of the spectators and the molecular sounds and smells from the environment due to synaesthesic drug affects/effects. Participants' and performers' moving bodies also become moving screens for the expanded-projection-images. Body and space thus become flattened onto a single plane of images, and viewers encounter a significant torsion between the inside and outside, the actual and virtual as the brain becomes the cinematic screen at the same moment as the body becomes the site (or screen) of projection. Deleuze accordingly discusses this as a form of "virtual film which now only goes on in the head, behind the pupils."[45]

The avant-garde and expanded images inspired filmmakers from all other spheres, who then helped proliferate and spread the latest visual experiments and thought-images around the country and world; albeit in a recontextualised fashion. Narrative films doing business in urban movie theatres, multiplexes and drive-ins also began incorporating these new thought-images to reflect, in their own way, this larger shift in perceptual thinking. The narrative cinema examined here was less political and far more conservative than the drug-affected avant-garde films, rock music and counterculture literature of the period; but remains somewhat radical in a cinematic sense on account of their on-screen treatment of the drug theme. To illustrate how 'radical' the films were in their original context, then, I will briefly explore the history of mainstream cinematic representations of drugs in the US before the 1960s. Establishing this should serve to unleash another of the (once illicit) now dormant powers of affection the films boasted.

In its depiction of opium as a corrupting drug and corrosive social force, linked to a threatening and exotic 'Other,' *Broken Blossoms* (1919) provides an early example of drugs being used as a loaded narrative theme. D.W. Griffith historically imprecates the evil Drug Menace with the contemporaneous social hysteria of the 'Yellow Menace' while incorporating altered states effects to helped convey the other-worldly affect of smoking opium. In *Addicted: The Myth and Menace of Drugs in Film* (2000), Jack Stevenson offers a comprehensive historical overview of the use and depiction of drugs in American cinema more generally. He illustrates how drugs became a staple vice from the silent cinema's infancy, and were repeatedly utilised as dangerous loaded props and dramatic plot device within mechanically constructed morality plays. Drugs were rarely, if ever, depicted as

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[45] Gilles Deleuze, *Cinema 2; The Time-Image* (London: Continuum, 2005) p. 207.

"actual chemical substances",[46] and the drug theme was increasingly reduced to the vague yet threatening concept of the *Drug Menace*; which formulated a "classic social hysteria nourished by the same kind of malignant paranoia that fuelled countless morality plays about communism, homosexuality and other invisible lurking dangers that were poised, in the eyes of the authorities, to destroy individuals as well as entire societies."[47]

During the self regulating sound age, a more ideologically prescriptive and agitprop approach to the drug thematic began to emerge. This can be illustrated by films like *The Pace that Kills* (1935) and *Tell Your Children* (1936), whose formulaic approach dominated for several decades. The enduring popularity of these trends can be evidenced by considering the 1951 short film *The Terrible Truth,* which has not received any in depth academic engagement in relation to these trends so far. The narrative typically employs a schoolgirl character to organise its moral message, and explores the tragedy of yet another unsuspecting drugs victim. The schoolgirl subject constituted the most shocking victim in Hollywood anti-drug-film, and was a popular archetype used to shock and educate adult audiences. The film employs the powerful and commanding mode of documentary/newsreel voice-over, to lend the story an air of legitimacy and authority. The voice is here provided by a molar figure of patriarchal authority; embodied by a juvenile court judge who introduces viewers to the schoolgirl Phyllis. Her subjective recollections are embedded in a flashback narrative after she is established meeting the judge in her parents' idyllic suburban home. The judge thereafter becomes a moral conduit for her story, dutifully informing audiences that Phyllis is recounting her experiences for their benefit, in the hope "that it can reach just one person" and prevent them from living through a similar form of "hell."

The film is intellectually targeted at parents, and describes marijuana as "more deadly than the deadliest snake." In one scene the judge is found shaking his head in disbelief and disgust as he introduces drug paraphernalia in an authoritative educational aside. In what appears to be a police lab audiences are shown a (shockingly-large) horse-syringe, marijuana smokes and two non-descript white capsules which formulate the familiar dangerous and loaded props. Within the flashback, Phyllis invariably relates falling in with the wrong crowd at school: "those without a backbone" who smoked "reefers." Viewers see the effects of the drug depicted on-screen, and in mirroring the earlier trends, these constitute intense feelings associated with a loss of control and madness. The judge informs us that within six months of smoking her first "marijuana cigarette" the vulnerable girl's life spiralled out of control; by degrees dating and marrying a manipulative drug-dealing junky, becoming hooked on heroin, and turning to dealing. Phyllis suggests other girls are not as lucky and are forced into

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[46] Jack Stevenson, *Addicted: The Myth and Menace of Drugs in Film* (London: Creation Books, 2000) p. 5.
[47] Ibid. p. 12.

prostitution. Demonstrating a contemporary updating to the age-old tale, the judge is finally drawn to interlink the current Marijuana Menace with the political Red Menace; asserting that the rise in "marijuana abuse" on US soil is related to a communist conspiracy aimed at corrupting the minds of vulnerable American youths.

Four years after *The Terrible Truth* was released, Otto Preminger became the first mainstream director to challenge these formulaic approaches in his translation of Nelson Algren's novel *The Man With The Golden Arm* (1955) onto the silver screen. This unorthodox text broke with established conventions by granting drug-use a mature and balanced outing and utilising an A-list star as the drug user: Frank Sinatra. Although drug use and dependency were still depicted as regrettable and grim affair, the narrative diverged from the previous epoch by depicting heroin as a real chemical substance that mobilised a range of desires and affects in the individual. The controversial film was only granted a released after Preminger – functioning as director and producer – threatened to release it irrespective of a PCA seal. This bold move in part heralded a new age for the treatment of drugs on public screens, as fearing a "loss of authority if independent producer/directors followed suit and bypassed the seal process [the PCA] appended the Code in December of 1956 to allow treatments of drug *addiction* […] as long as they were 'treated within the careful limits of good taste.'"[48] (my emphasis)

As the industry further began to adapt to the changing industrial, economic, cultural, and socio-political climate of the 1960s, it increasingly abandoned its traditional production and censorship models and adopted an independent system of film financing and rating. This paved the way for a more diverse approach to the drug thematic as the 60s evolved. In his genre-evolution approach to the 'Hollywood LSD-film' Harry Benshoff argues that the majority of the drug narratives appearing during the 1960s constituted a historically specific microgenre that appeared and proliferated during the years of 1966-73; during what he calls Hollywood's nervous breakdown.[49] During this period the traditional borders between previously distinct zones of production began to dissolve as producers and filmmakers explored new modes of filmmaking and spectatorship. Benshoff points out how traditional boundaries became blurred between old and new Hollywood styles, between 'major' and 'minor' studios; with a significant overlap occurring between "exploitation cinema, mainstream Hollywood, and the incipient porno industry."[50] Here, the US film industry begins transforming into a rhizome model instead of the vertically integrated tree. Like the films of the underground, Benshoff points out how many Hollywood LSD-films were either

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[48] Ibid. p. 39.
[49] Benshoff, (2001) p. 30.
[50] Ibid.

inspired by LSD itself or were meant to be experienced by audiences on the drug in their original contexts.

As more and more Americans turned on, the head-audience became an increasingly bankable economic commodity and a dependable niche that studios could exploit: LSD-capitalism. During the industry's nervous breakdown, LSD became one of the most popular themes and so the studios began to finance and produce ever more films that took the chemical as a legitimate subject matter. Amongst others from the period, *Hallucination Generation* (1966), *Movie Star American Style, or LSD I Hate You* (1966), *Depraved* (1967), *Riot on Sunset Strip* (1967), *The Wierd World of LSD* (1967), *Alice in Acidland* (1967), *The Love-Ins* (1967), Y*ellow Submarine* (1968) and *Wild on the Streets* (1968) began to pop up and attest to the box office potential LSD-narratives and head-films commanded. It must be conceded that many films produced during this period maintained a staunch 'molar' anti-drugs message, however, and simply transposed the Drug Menace approaches to the new LSD thematic. The short films *LSD-A Case Study* (1969) adopts this formula, for instance, but dresses up its narrative structure with the projection of new visual effects and hallucinations. In this government funded text a vulnerable college girl is depicted taking marijuana as a gateway substance to LSD which is framed as a harder more corrosive drug. Taking LSD when on a date leads her to hallucinate her hot-dog is alive, and this drives her into a bad trip from which it is suggested she may never psychologically recover. Many of the other LSD-films taxonomically listed above also opt for a conservative approach to the drug thematic. Although these narratives are often content to depict the use of LSD on-screen, and indulged in various kinds of 'sensational' special effects and tripping, in the end they tend to over-compensate for character experimentation by punishing drug-users with criminality, madness and death.

Some studio-financed films bucked this trend, however, and the Warner Bros' production *Head* (1968), starring The Monkees and an all-star counterculture cameo cast, can be recognised as a good example of this new trend/blend. The film surfaces as a comedy LSD-film designed for head-audiences. Abandoning normal causality principles and rules of chronology, the film employs a cyclical structure interlaced with surreal episodic adventures and avant-garde effects. Written by Jack Nicholson, the film features cameo appearances of himself and fellow independent young Turk Dennis Hopper, and so serves to actualise on-screen the contemporary blurring between the independent and studio spheres and philosophies of filmmaking. Warner Bros' *I Love you Alice B. Toklas* (1968) and Paramount's *Skidoo* (1968) reflect *Head* by adopting a comedy approach to the LSD theme. This was considered a safe middle-ground where the studios could deal with, but not get too serious about, a still taboo subject matter. Perhaps on account of The Monkees appeal with younger female demographics (the most shocking of all 'victims'), *Head* does not depict any actual

drug use on-screen, but does resort to embedding knowing asides and polysemous images that reveal veiled drug metaphors to those in the know. *Skidoo* and *Alice B* do depict LSD use, however, and even manage to avoid conforming to the morality tale conventions of punishing drug experimenters. *Skidoo*'s director Preminger 'turned on' with Leary before filming and seemed to value his LSD experience as a worth-while creative endeavour. David Black notes that together they discussed using cinematic-images and new forms of electronic communication to educate and turn on the world.[51] After seeing *Skidoo*, however, one wonders if Preminger may have thrown this cinematic clog into Leary's LSD-machine in a deliberate act of Luddite defiance.

The upbeat nature of *Skidoo* initially depicts LSD in a non-threatening manner and explores it as a technology for profound psychological and spiritual change. Main protagonist Tough Tony (Jackie Gleason) uses LSD as a tool for escaping from prison and his previous life as a mafia hit-man. The surreal musical comedy thus embeds a poetic illusion to the contemporaneous belief that LSD offered individuals an opportunity to free themselves from established thought patterns or behavioural/ideological prisons. It is only after he takes LSD in his prison cell that he re-evaluates his extant life-choices and established belief systems. His rapist cell mate similarly highlights this potential for the chemical by stating "maybe if I take some of that stuff I wouldn't have to rape anybody anymore!" Tony finally escapes prison through ascending in a balloon whilst high on LSD; only to land at sea upon God's yacht (a mafia boss played by Groucho Marx). He is joined by a group of singing and dancing counterculture figures and hippies, in a happy ever after ending.

The musical genre was arguably adopted to add a level of affect into the film, but the score is somewhat un-inspired and the dance routines do the classical studio backlog an injustice. With very little powers of affect (in the performances, music, dance or aesthetics) it becomes hard to assimilate these bizarre film scenes and images in any other sense than as representational images. Through such a reading it is possible to assimilate Tony's movement from prison (an example of striated space par excellence) towards new modes of thought and existence upon the sea (a smooth space) as tracing a deterritorialising movement towards more fluid and mobile spaces for thought and action. LSD perhaps also served to liberate Preminger from the self-imposed prison of talented auteur, and witnessed him embrace a trash aesthetic that is poetically signalled by the singing and dancing trash cans that lie just outside the diegetic prison walls.

Where one auteur fell short, another excelled. MGM's famous 'allegorical' LSD-film of that same year was of a considerably better standard, with Stanley Kubrick floating audiences off on another ship into smooth unstriated space in *2001: A Space Odyssey*. This

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[51] David Black, *Acid; A New Secret History of LSD* (London: Vision Paperbacks, 2001) p. 15.

sci-fi masterpiece serves to somewhat validate and vindicate Studio head-cinema, with a rare and cerebral outing. The *cosmic* narrative billed as the 'ultimate trip' could be understood to engage with and recontextualise many contemporary issues; focusing on the new man's (star-child) emergence into a new expanded universe of consciousness and perception. Demonstrating the extent to which an auteur's work cannot be considered outside its own cultural and industrial context, Kubrick toyed with new modes of head-spectatorship, Widescreen projection facilities, and affective modes of experimental and avant-garde cinema to move the spectator during screening time (with the monolith's 'Stargate sequence' being a reappropriated Belson film).[52] We must concede in this case, however, that it was the experimentation with drugs in others that allowed non-users like Kubrick to perceive a shift in ideological, ontological, spatial, and temporal thinking and tap into the Zeitgeist issues. In more traditional mainstream narrative spheres, then, the LSD-thematic was often framed through the safety shield of comedy, sci-fi, music and allegory to reflect upon, but not get too serious about, a new chemical phenomenon.

The US LSD-film opportunistically arose, then, during a liberal period sandwiched between two separate epochs of drug demonisation within American cinema and culture; and was inspired by a bottom-up revolution in filmmaking and film thinking. Benshoff notes that towards the end of the 1960s drug use, and in particular taking LSD, became increasingly unpopular on-screen as "the syntactic meaning of the subgenre became more and more condemnatory, and its popularity withdrew."[53] Powell echoes Benshoff and identifies *Easy Rider* (1969) as a significant water-shed film presaging the changing trends (if they ever fully changed at all). Independent filmmakers making narrative films before 1969 appeared to be far more free, then, to explore a more 'realistic' approach to the subject matter and the chemical's uses and abilities. It is within the independent sphere, therefore, that I investigate the impact of cinematic thoughts and images dealing with these chemical agents and forces, and evaluate how well they worked to convey and relay these new thought horizons and perceptual co-ordinates to their audiences.

The most famous of the independent films examined is undoubtedly Roger Corman's *The Trip*, which stands-out as a gem from the movement and most clearly invokes the deterritorialising spirit of the times. In his autobiography Corman points to how "LSD, grass, hash, speed, the drug and hippie movement, dropping out, tuning in, free love – it was all part of a pervasive 'outlaw' anti-Establishment consciousness in the country during the Vietnam era. More and more 'straight' people were dropping out and 'doing their own thing.' I wanted

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[52] Belson's slit-scan camera work is here re-appropriated and edited together with other experimental films and images by Douglas Trumbull. See for example, John Baxter *Stanley Kubrick* (London, HarperCollins, 1998) p. 222-223.
[53] Benshoff, (2001) p. 29.

to tell the story as an odyssey on acid."[54] *The Trip* offers itself as the liveliest example of a LSD-film drawn from the independent sphere and remains one of the most accomplished and thoughtful outings the subject matter received in American cinema. Harry Shapiro highlights how actor Peter Fonda, second director Hopper and scriptwriter Nicholson all took LSD prior to shooting and Corman became the final member of the crew to turn on in preparation for the film.[55] The film thus stands out as a LSD-affected artwork informed by first-hand experiences of drug perceptions and provides an insightful deterritorialised drug-affected artwork from the time. The narrative focuses on television-commercial director Paul Groves (Peter Fonda), who takes LSD to help rediscover his creativity and explore the spiritual/psychological frontiers opened up by the drug. Taking the drug under the supervision of his acid guru and Leary-surrogate John (Bruce Dern), the majority of the film formulates a free-form cinematic trip anchored around Paul's experiences. Set over the course of a day, the film plays with a plethora of avant-garde and expanded cinematic images as it attempts to convey the expanded thoughts and feelings associated with turning on and becoming a new man.

The least famous of the films examined is undoubtedly Byron Mabe's *The Acid Eaters;* which stands out as a low-budget LSD-film appearing during Hollywood's nervous breakdown. The 'trip and grope'[56] narrative follows a group of mixed sex adolescents liberated from the working week and taking a bike ride into the desert for a weekend of body painting, dancing and frolicking. On encountering a large pyramid of LSD in the desert the couples climb upon it and are transported into a strange inner realm where a drug and sex orgy takes place. Mabe had a directorial background in soft-core sex films and in this instance added LSD into the mix for a film billed as "An Adult Happening in Psychedelic Colour." This text perfectly illuminates the contemporary production sector's blurring between independent, avant-garde/expanded, and porno industry spheres. The narrative tapestry embeds counterculture ideologies, head film peculiarities, biker film iconography, soft porn images, a trash aesthetic, and a drug thematic that invokes warped and pliable time and space relations. Although this film is often mentioned and taxonomically listed in many discussions about LSD-films, it usually flies under the radar of any serious discussion on account of its poor production values. Examination of its key issues and image regimes, however, serve to reflect the greater cultural shift in thinking and highlight the sheer proliferation and saturation of these new thought-images.

Finally I consider Richard Rush's *Psych-Out,* which functions to predate *Easy Rider* in presaging the changes in the depiction and syntactic meaning of drugs within Independent cinema. The film at once signals a return towards a more condemnatory framing of the

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[54] Roger Corman, with Jim Jerome, *How I Made a Hundred Movies in Hollywood and Never Lost a Dime* (New York: Da Capo Press, 1998) p. 145.
[55] Shapiro, (1996) p. 125.
[56] Ibid. p. 119.

subject matter on-screen, but not before celebrating LSD's powers of affect through indulging in special effects and expanded psychedelic thought-images. Here, within the deterritorialised urban space of Haight-Ashbury the film unfolds an even handed approach to the new man's ideology; where the more laudable counterculture beliefs and thought-images are counterbalanced by the appearance of new and more sinister (or potent and addictive) drugs and desires. This contextual backdrop frames an episodic quest narrative wherein a deaf girl Jenny (Susan Strasberg) attempts to find her lost brother, a drop out acid-apostle known as The Seeker. She teams up with free loving acid musician Stoney (Jack Nicholson) and forms a romantic coupling with him.

All three films examined here remain remarkably unaffected by the racial politics or the Vietnam war thematic. The images of an A-bomb detonating during *Psych-Out*'s opening sequence offer us a clue as to why. The implied nuclear explosion ultimately signals an end to the old order, and clears the way (albeit briefly) for the new man's emergence. After the image of the bellowing mushroom cloud (the mushroom image also invoking psychedelic connotations) viewers enter directly into the Haight-Ashbury zone, and in this ideological apocalypse, the film depicts deterritorialised striated streets populated by colourful mutants and high seers and wanderers. The normal sensory-motor-linkage is dislocated as characters trail rooftops instead of streets, and live in car-yards, communes and loft-spaces instead of homes or houses. The streets and parks are populated by erratic winding processions of freaks and trippers who erupt into spontaneous happenings and protests. The reterritorialised charity shops deterritorialise capitalist principles through offering second hand clothing and free food. The new form of space leads to new forms of action, and vice-versa.

Independently becoming-LSD: The Philosophical Reversal and Entering a New Plane of Perception

Considered today, outside their original context and time, the independent images, concepts and affects appear somewhat weakened. This is primarily due to the successful incorporation, re-appropriation and saturation of "altered states" modes of narration and warped image regimes in the years since the release of these films; and modern audiences being exposed to a far wider spectrum of drug users and abusers in different forms of media. Furthermore, by becoming historically isolated from lively contemporary debates, discourses and cultural co-ordinates, the films inevitably become detached from an powerful extra-cinematic body of knowledge that fed into and mediated the images of thought and affection in the films. To counter this I analyse the films and images alongside contemporaneous research and reports that can help reactivate the latent forces and concepts vibrating within them. Framing the

films beside this body of literature helps deepen and enrich my reading and understanding of the films and to re-actualise their reflections upon a seismic shift in philosophical or conceptual thought. If words were found to be a medium wholly inadequate for conveying the true nature of LSD thought and perception, I begin by considering what cinema offers that language does not. The first and most obvious thing becomes the pure semiotics of movement which constitutes the film-body. For examining these features I necessarily choose to layer in a Deleuzian inspired theoretical approach to the film-literature assemblage, in order to demonstrate how the films' powers of artistic and aesthetic affect factor into the transmission of these drug-affected concepts and ideas. Here, I move away from more traditional psychoanalytic and linguistic models of disembodied aesthetic spectatorial contemplation and investigate the spectator's eyes as an embodied extension of the brain; which formulates a machinic-assemblage with the film's pure semiotics of movement.

Inspired by a similar Deleuze and Guattarian approach to aesthetics, Powell adopts a *Pharmacoanalysis* approach to her analysis of LSD-cinema. Powell initially establishes how pharmacoanalysis does not refer to any specific drug, "or even to drugs per se" because many things can be drugs for Deleuze and Guattari; including, she observes, film. [57] Using these approaches Powell manages to illustrate how the cinematic style of LSD films like *Easy Rider* and *The Trip* contain *narcotic properties* and emerge as a form of consciousness or perception altering 'drug' in of themselves. She thus harnesses Deleuze's model of cinema to investigate how a spectator's brain connects with the film as an event, during which effects, camera movements, colour and sound directly affect them and their perceptive mechanisms prior to the search for meaning.[58] Cinematic form and style thus work independently and in synergy with narrative content so that viewing emerges as a sensorial and mental experience that entails a "dynamic combination of sensory impact and unique qualities of abstraction."[59] Experimental drug techniques at their most effective can thus produce a form of 'contact high' in the spectator: "the phenomenon when a non-user is affected by another's intoxication."[60] In *Easy Rider*'s trip sequence, for example, Powell points to how aesthetic techniques like the fish-eye lens provide images and effects with "no human parallel" and offer a "purely technological hallucinatory display disrupting norms of perspective by affective bombardment."[61] These aspects of the film can be understood as affective powers of the film-body, and demonstrate one force of perceptual affect over the spectator. I ostensibly wish to extend Powell's models here, though, through investigating how LSD's mobilisation

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[57] Powell, (2007) p. 89.
[58] Ibid. p. 71.
[59] Ibid. p. 4.
[60] Ibid. pp. 66-67.
[61] Ibid. p. 73.

of *parallel* experiences of the mind/body become reflected – in an aesthetic act of mise-en-abyme - by the aesthetic choices and image-regimes of the three films.

Indeed, although it radically affects consciousness and cognitive functions, LSD remains a complete body drug. The chemical not only produces a number of visible physical changes like mydriasis, facial flushing and a transformation in normal movements and rhythms, but also invisibly affects the entire body plexus.

> With the administration of LSD by injection into the blood stream, the chemical rapidly disappears from the blood. It can be observed when tagged with Carbon 14 in all the tissues, particularly the liver, spleen, kidneys, and adrenal glands. The concentration found in the brain is lower than in any other organ – being only about 0.01 percent of the administered dose.[62]

Modifications of touch sensation are commonly reported, and a heightened sensitivity and hapticity often relates to intense feelings and 'nerve jangling' throughout the body. These bodily effects and affects become symptomatic of the chemical's interface with the whole body machine. Through a Deleuzian lens it is possible to interpret the body-mind as individuating and forming an assemblage with an external substance, force, technology or machine which alters the speeds and rhythms of the individual's entire neural system. The bodily affects often serve to radically alter the individual's normal experience of the sensory-motor schema and transform the way in which they 'normally' perceive and act. After taking LSD in *The Trip,* viewers see Paul begin moving and acting in exactly such an affected manner, as if moving, touching and perceiving for the first time. The affect of the chemical upon the senses often leads to an intensely lived experience of the mind-body that radically undermines enclosed Cartesian models of a mind and body dualism and traditional models of enclosed psychoanalytic subjectivity. It is through focusing upon these intense experiences that a model of a mind/body parallelism begins to surface within the Independent films, and in touching upon these the narratives typically begin to adopt parallel-image regimes.

The extreme mental experiences mobilised by LSD increasingly push the action-image cinema to a certain limit. This results in the introduction of fantasy or hallucination sequences that take over where the sensory-motor-linkage breaks apart or opens up. Although these may be related as expanded thought sequences, what becomes overwhelmingly apparent is a motific refolding of brain and body, matter and thought within the image and the re-emergence of a powerful body-cinema within these expanded planes. Deleuze examines various cinemas of the body, brain, and thought through a Spinozian lens and argues that the modern cinema demands a body in a new way. The "body is no longer the obstacle that separates thought from itself, that which it has to overcome to reach thinking. It is on the contrary that which it plunges into or must plunge into, in order to reach the unthought, that is

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[62] Berkeley. 'LSD: Effects and Mechanisms.' See also Cohen, (1965), p. 35.

life."[63] The body-cinema in this model ideally challenges us to think and "forces us to think what is concealed from thought, life."[64]

In these three independent films here, the body becomes an important zone of investigation and affection, and is literally plunged into to explore the strange inner processes that constitute the un-thought and life behind 'normal' consciousness and ego. Within these action-image stories it is through taking the chemical into (or through) the body and allowing it to pass molecularly into its complex systems and neuronal networks that the 'trip' experiences are mobilised. These experiences in turn begin to challenge the normal sensory-motor perceptions of subjectivity and the body's relation to thinking and action. For describing such affects and phenomena, I begin by turning to an intuitive model of parallelism that Cohen outlines; wherein the LSD experience serves to re-fold the realms of feeling and thought so that one suddenly comes to recognise "that the separation of thinking from feeling must have been a recent evolutionary development. In the LSD state they are hardly separable. It is not that one modifies the other, one *is* the other."[65] In this manner, as the individual seemingly expands their conscious awareness into the unthought behind thought, it begins to surface as the emoting and feeling body. Such ideas become cinematically apparent in the scene depicting Paul turn on in *The Trip* where it becomes his body that is literally plunged into as his mind expands.

Paul ingests LSD mixed with apple juice (of knowledge) before pulling on an eye-mask provided by his acid-guru John. The film cuts to a POV from Paul's perspective depicting the black mask descending to engulf the frame and block his perception of outer space.[66] The effect is aesthetically mirrored in the auditorium and casts spectators into darkness divorced from the sensory-motor-linkage and the diegetic movement-image world. Almost immediately two vague red and blue patches of colour become discernable, like the residual hypnagogic afterimages experienced after closing one's eyes. By degrees the colour patches grow in luminosity and intensity until they form two red and blue clouds pulsating on either side of the frame. These vibrational colours and affective-intensities combine with two separate audio elements or sound-images (sonsigns) which are sneaked into the image: a metronomic sound invocative of a heart-beat and a hypnotic electronic tune that reflects the electric-signals of a calm and relaxed mind. Left looking inwards, viewers are presented with an image of pure embodied vision wherein Paul's acid-affected brain becomes the screen (behind the eyes).

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[63] Deleuze, *Cinema 2* (2005) p. 182.
[64] Ibid.
[65] Cohen, (1964) p. 67.
[66] For a detailed discussion of the affect and function of the POV in cinema see Murray Smith, 'Imagining from the Inside' from Richard Allen and Murray Smith, eds. *Film Theory and Philosophy* (Oxford: Clarendon Press, 1997).

The aesthetic colour choices and sound-images reflect and invoke the body/mind thematic, with the red affect and heart-beat signalling the body's organs and rhythms, while the transcendental blue and muzak-score become invocative of a psychological and mental plane.[67] In this manner the drug effect is related as a safe and agreeable encounter and appears devoid of danger signals/signifiers. The rise of the body's calm internal sounds into the image signal a conceptual refolding of the body rhythms into thought which also affects the spectator directly through sound and aesthetic affect. During the sequence the two colours blend to make a new purple palette reflecting a change in the usual division between mind and body. Mirroring the blend of colours, the heartbeat is sneaked-out and fused into the electronic tune. The subsequent sequence then presents a flickering kaleidoscopic montage, with each cell full of literal molecular images, geometric patters and atomic diagrams[68] which help invoke notions of Paul's perception shifting towards new cellular and microscopic levels.

By disengaging the normal sensory-motor-schema – lying down then covering the eyes – viewers find themselves first plunged into the eyes via a POV, then moving directly into the brain behind those eyes before finally reconnecting with the body within and behind that brain and the cells and molecules composing that body. Within Leary's (et al) *The Psychedelic Experience* (1964) we encounter a comparable range of experiences outlined. The manual here describes the individual's consciousness expanding awareness into the 'biological life-flow,' far beyond the normal realms of ego awareness:

> Here the person becomes aware of physiological and biochemical processes; rhythmic pulsing activity within the body. Often this may be sensed as powerful motors or generators continuously throbbing and radiating energy. An endless flow of cellular forms and colours flashes by. Internal biological processes may also be heard with characteristic swooshing, crackling, and pounding noises. Again the person must resist the temptation to label or control these processes. At this point you are tuned in to areas of the nervous system which are inaccessible to routine perception. You cannot drag your ego into the molecular processes of life. These processes are a billion years older than the learned conceptual mind. [69]

In this passage several important factors are outlined that become reflected in the film. In both descriptions, the literary and the cinematic, the conscious mind (ego) expands its normal awareness into the ancient biological and physiological realms of the body. The mind and body are here refolded so that the ego becomes *conscious* of its own position within a larger and more complex organic plexus. It is also of importance that routine perception extends down to a cellular and molecular level, highlighting how LSD can be understood to mobilise a range of microperceptions within the user's own body. At the same time as Paul's

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[67] In her aesthetic reading of cinematic images, Patricia Pisters (*Matrix of Visual Culture: Working with Deleuze in Film Theory* (Stanford: Stanford University Press, 2003)) points to how the *Dictionary of Symbols* identifies the experience of entering into blue as being akin to "the experience of Alice in Wonderland passing through the mirror." p. 205.
[68] Powell, (2007) p. 67.
[69] Leary, et al, (1964).

consciousness becomes aware of being molecularly embedded within a feeling neural plexus his perceptions begin to deterritorialise from 'outer-space' and resurface within an expanded realm of schizoid 'inner space.' Thus, a new set of time-image relations enter into the image as a virtual Paul/body becomes manifest upon this fantasy plane and takes up movement and actions where the actual body left off. I will return to these ideas below, but can preliminarily chart how they begin to build up a parallel model of the mind/body which plicates bodily forces into the image and then fractures the body into an actual and virtual pole.

After finally witnessing his own virtual ego's death in a gothic horror fantasy, Paul is cast back into a 'real' movement-image world. He is framed completely naked floating around in a swimming pool whilst experiencing different planes of consciousness and reality. His foregrounded nakedness draws attention to the importance of the organic body, while Fonda's performance fabulates a growing inner anxiety and tension after having shed his 'normal' ego co-ordinates. After being pulled out of the pool and psychologically reassured by John, the tension and fear visibly dissipate from his body in an affective-performative image of psychological/somatic parallelism. Draped in a robe, his body acts in a new peaceful manner and a relaxed rhythm takes over. By degrees he begins moving in wide-eyed wonder around the space to take up a position in front of a mirror where he begins to perceive himself.

His subsequent adventures can thereafter be imagined along the lines of Deleuze and Guattari's model of the schizophrenic out for a walk. The depiction of Paul's body within the movement-image real-world now also embed a simultaneous time-image brain-screen, which increasingly serves to overlap different schizoid layers of actual and virtual, real and fantasy within the image; and fill dilated interstices and ellipses in the action-image narration. Taking up position in front of the mirror and engaging himself, viewers are first provided with Paul's customary POV; albeit the images are no longer in the eyes that see objective reality but in the acid-affected mind behind the eyes that create reality. The embodied acid brain-screen first depicts Paul's reflected face illuminated by concentric waves of expanding and contracting snowflake-patterned light. As he stares at this image the film cuts to a scene of him standing in a now transfigured plane of objective 'reality' blinking; but when his eyelids close they are completely transparent. The particular form of visual hallucination can be identified with what was contemporaneously called a *liddie;* constituting 'lavish visions' seen with closed eyes.[70] The term liddie made reference to the closed eye-lids of the perceiver, and illuminates a mode of pure embodied vision. Left peering out through his closed, and yet transparent, eyelids we again cut to the crystalline brain-screen POV wherein the spreading geometric-images concomitantly contract and expand over his form.

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[70] Benshoff, (2001) p. 33.

Alternating motions of light sliding over his face and torso function to invoke the concept of a neural or molecular parallelism; with the afferent and efferent wave patterns illuminating a shifting neural interface between the body and mind. As if rendering in image form how the "brain gives orders to the body which is just an outgrowth of it, but the body also gives orders to the brain which is just a part of it."[71] In this image, not only is the brain the screen, but the body also literally becomes a parallel screen upon which expanded cinema light is projected: the brain and body are the screen, or unity. Another brain-screen POV then introduces a virtual image from Paul's past, and an image or re-projection of his wife appears in the place of his own self-image in the mirror/brain. From these shots we cut to another 'objective' action-image where Paul is joined by John in the pad but continues to engage his reflection from close quarters. Looking at his reflected body and eyes, and outlining a model of parallelism, Paul suddenly reports that he can now literally see directly into his own brain.

The scene in front of the mirror works to signal a sudden fragmentation of the body within an immanent hall of mirrors. The body here enters a crystal at the same time as a time crystal becomes embedded within the body; and both emerge embedded upon the same immanent plane. These scenes offer the seeds of *parallel-image* features, whereby the individual can be understood to experience and perceive the mind and body, actual and virtual thought and matter in a new way. The two sexual encounters experienced by Paul within *The Trip* also fall into this category and demonstrate how thought and feeling refold in an immanent manner within a parallel-image sequence. The first 'sex scene' is itself another virtual-image, or masturbatory fantasy located upon Paul's becoming-LSD brain-screen. Here, in a virtual opsign we find his body image indulge in a recollection/fantasy/desire of having sex with his ex-wife Sally. As their naked bodies begin making love in a room, their writhing flesh and skin suddenly become the site of an expanded-cinema projection. Here, expanded-thought, memory and sensation all become embedded upon a shimmering molecular plane of throbbing energy and light.

Their bodies become a 'corporeal-screen' within an already embodied brain-screen. By bearing in mind that the brain *is* the screen during these moments we can trace another manner in which consciousness suddenly expands to engulf or encounter the realms of feeling, desire and sensation associated with the protagonist body. Accordingly the sex scene is imbued with components of fantasy and memory, matter and thought, body and mind which illustrate how desires and sensations also become embedded upon the same plane. In her reading, Powell renders the expanded-cinema projection as a series of "[shimmering] concentric circles spread across the room"[72], but for me the images also serve to signal a hypnotic pin-wheel, projecting a rotating spiral that coils towards a renaissance single point

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[71] Deleuze, *Cinema 2* (2005) p.198.
[72] Powell, (2007) p. 69.

perspective. Projecting this spiral around a 3-D space populated by moving images and bodies conspires to warp and distend the homogenising cone's surface plane. As the pin-wheel cone also seemingly actualises and embodies virtual living images from Paul's memory, it can also be imagined reflecting Bergson's cone of memory. During the fantasy we find the camera/pin-wheel dynamically pan away from Paul and Sally (a recollection/fantasy from his memory) only to rebound to reveal an image of the blonde female Glenn – from a different sheet of memory or past – now lying with them. Here, remembering and thinking about making love to his ex-wife leads directly to associated thoughts and memories of another female he sexually desired during a more recent sheet of the past which becomes actualised.

Music and sound intensify as the love making continues and the bodies become fragmented and broken up by framing and light projection. We thus encounter a series of broken up perception-images that arrest parts of the bodies moving and vibrating within and upon an expanded plane of light. At these moments, surface movement and topology define the image. Powell observes how a tactile quality is aesthetically injected into the expanded-cinema scene to help mobilise an eroticism and touching specific to the gaze. Here, she identifies how the "multiple, extended nature of Sally's arousal is rendered in tactile close-ups of her feet and toes curling and stretching in pleasure."[73] The close-ups of her body can be understood as Deleuzian affection-images, which are understood to communicate feeling and meaning directly. According to Powell, upon this virtual plane Paul is able to experience the sensations of Sally's bodily orgasm as the image-content of the scene becomes "fragmented into flows of pure colour as [Sally's] orgasm slits and diffuses figuration. In its double-dosed removal of perceptual barriers, acid fuelled sex is literally sensational."[74] Powell stops short, however, of noting that this virtual brain-image full of bodily-sensation and affect emerges as a parallel-image sequence featuring a motific blending of thought and feeling, brain and body modes. Indeed, both regimes simultaneously bombard the spectator so that 'expanded thought-images' and drug-aesthetics affect their perceptions at the same time as bodily-forces affect them in an affective participatory manner.

The Trip is not alone in this aestheticisation of body/mind parallelism. A lower-budget version of these image-regimes also appears in *The Acid Eaters,* and serves to highlight the proliferation of such thought-images at the time. In this film we enter the *inner space* of the LSD-pyramid moments after the actors' naked fleshy forms have made physical contact with it. Working to refold thought into feeling we first move from a romp in outer-space into a mad-cap orgy within a transfigured inner space. In the pyramid a soft porn mode of body-cinema surfaces where the moving, touching, caressing and feeling bodies again become the site of light projection; so that expanded thoughts and perceptions are layered

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[73] Ibid.
[74] Ibid.

upon and refolded onto the sensual and feeling bodies. Here, multiple bodies are crammed into the frame as an expanded-cinema projection from above transforms all their bodies into a moving and vibrational screen.

This expressive body projection also features in *Psych-Out* wherein the bodies of Jenny and Stoney are transported into and onto a blissful spiritual plane. This sexual encounter formulates an 'actual' action-image experience, however, and reverses the parallel approach found in these other sexual fantasies through moving from the actual body to the spiritual rather than the reverse. The thematic blurring between self and other is the first concept to be addressed in this sex-scene as we find a series of dislocated close-ups of the couples' pulsating flesh. The disembodied framings eliminate clear character identification and cast soft tonal shadows upon the spaces between their moving torsos to capture images of skin contact. Distinctions between male and female, self and other become further blurred as the rippling fleshy close-ups are pulled out of focus. Thus, the screen surface becomes a hazy flesh-coloured plane alive with gyratory motion and tonal surface movement. A series of rotating kaleidoscopic-effects then begin a vertiginous fragmentation and spiralling or fractalling of the body images on-screen.

Interestingly, the concept of intensified bodily perception is introduced into this scene through a distended close-up of Jenny's hand sensually brushing the fibres of a plush sheep-skin rug. This dislocated image of pure tactile sensation dissolves on-screen to be replaced by a virtual image of a wheat field shimmering in the summer breeze; as if a pure bodily sensation brought a world-image into actualisation. Returning to the close-up of the bodily perception, viewers see Jenny's hand complete an extended brush over the rug's tactile surface. After this movement the camera pulls the image into a crisp sharp focus so that each and every micro-fibre within the rug stands out individually within the frame; visually rhyming with the virtual image of the wheat field. The image formulates a haptic-microperception that serves to inject a tactile quality of sensation and affect into the image. In *The Skin of The Film,* Laura Marks discusses such modes of *haptic visuality* and outlines how the eyes themselves function like organs of touch. For Marks, haptic images are often concerned with the texture and feel of fabrics and can be achieved through extreme haptic close-ups, and formulate a tactile, kinaesthetic, and proprioceptive function directly related to the way we experience touch on the surface of, and inside our bodies.[75] The perception of the fibres within the rug offer an example of a pure haptic image designed to allow the spectator to share in and perceive LSD's mobilisation of intense microperceptions.

Within the sequence this haptic image results in the naked bodies becoming covered in moving and vibrating patterned dots of expanded-cinema light. In this context it signals the

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[75] Laura U. Marks, *The Skin of the Film* (Durham: Duke University Press, 2000) p. 162.

whole body suddenly coming alive with intense feelings and sensations. As in *The Trip,* the expanded-light patterns fluctuate between a red and blue colour which aesthetically invoke the blurring interface between the somatic and spiritual realms. As the sex continues the image becomes further overlapped with world-images of a liminal watery landscapes and abstracted rotoscope images of male and female bodies moving and dancing within dissolving trails of distended duration. The body here becomes a pure virtual image and the gateway to the spiritual and time. The second sex scene within *The Trip* also follows this line, by beginning with an actual action-image bodily encounter that ends up embedding the body upon an expanded plane of light, images and immanence. These scenes provide 'pure' examples of parallel-image cinema wherein the sensations of the feeling body and the expanded thoughts and perceptions of the mind become refolded into a single immanent plane.

Expanding perception into the body results in an expansion or dilation of time

Due to entering a new perceptive plane and engaging with new parallel co-ordinates, the films tend to play expressively with the concept of time. With regard to issues of narrative time, I choose to begin with an examination of *The Acid Eaters* as it appears to be the film least anchored to a single character's world view or perceptions; yet still negotiates concepts of time around 'the body' and its feelings. Audiences are first presented with the giant Inca-like pyramid of LSD which becomes the iconic gravitational centre of the film. The first scenes consist of a sped-up dialectical montage underscored with rapid percussive beats and frantic metronomic ticking sounds. The montage cells include shots of clock-faces, high-speed images of a man climbing up and down trees, mouths eating, toilets flushing, and images of disembodied hands and limbs performing menial tasks. A barman's hands are depicted pouring alcoholic drinks, and female hands are shown frantically typing. We also find images of an artist painting a production-line of identical artworks and images of three women bending and squatting behind Expressionistic trapezoid window frames. The images of work, consumption, waste and leisure serve to reflect the striated and compartmentalised nature of movement and time under the vertical territorialising line and the fracturing of the individual into disembodied parts of a larger machinic assemblage. The rapid editing, images and sounds combine to audibly and visually invoke a swift passage of time. The montage units cycle around and around and dialectically clash to create and convey various meanings and associations regarding America's consumer culture and its compartmentalised time structures. The montage also functions to bookend the narrative and reappears at the end in a shorter more edited format to illustrate a cyclical return to the repetitive grind of the working week.

Contrasting this image of frantic 'closed-set' time, is the dilated period of recreational time pooling around two days of becoming-LSD in the desert. The episodic narrative action

of this part of the film concerns the mixed-sex group driving into the desert to indulge in motorbike riding, body painting, dancing, LSD, and sex. These dilated and extended moments celebrate bodily forces and find the body used to inject desire and excitement into the image and affect the spectator in a participatory fashion. From the striated urban milieu of the opening the characters' bodies are first re-assembled from the disembodying montage and tracked in an exhilarating ride out of the city; first by road, then off road to visit a liminal lakeside and desert space respectively. This underlying narrative movement from the striated to the smooth is a recurring trope linking this film to many other LSD narratives of the period. The characters of this film, however, emerge as a variety of LSD-user utilising the drug in a more recreational manner, and so constitute examples of the 'day tripper' or LSD-user more commonly found in the late 1960s who did not use the drug in any mystical/religious manner but as a recreational tool for dilating-time and intensifying fun and bodily/sexual experiences (Merry Prankster style). This character formulated another pole of the new man and celebrates his bid to feel more and shed older models of conservative sexual politics.

Warped transitions and surreal asides define the early sequences in the desert and reflect *Head*'s surrealistic and episodic comedy on a shoe-string. On eventually discovering the large pyramid of LSD, the various couples climb upon it and begin frolicking. Shortly after the somatic contact the film embarks on its low-budget 'tripping' sequences as the couples move into the 'beyond' within the pyramid. Inside, the group is transported into a sexual orgy in 'Hell' overseen by one of the main characters dressed in a cheap devil costume. After a soft-porn topless romp embedded within a drug-affected mise-en-scène full of drug-images and relation-images, the narrative returns to the motorbikes, the roads, and by degrees the working week and striated mechanised world of the capitalist state. Thus, on-screen, the passage of two working weeks is conveyed and signalled in a manner of minutes in the montage, whilst the rest of the film's running time is dedicated to a dilated and distended two-day period of becoming-LSD in the desert that reclaims the body and celebrates bodily forces and life-affirming affects.

Time is also distended and dilated in another way in *The Trip* and *Psych-Out* and is conveyed by the proliferation of mental fantasies and schizoid fracturings within the brain-screen images. Benshoff elaborates how LSD often created the subjective "feeling that time is moving very slowly (creating an 'eternal present'), while ideas and impressions simultaneously flood the mind in intense waves."[76] Concrete cinematic examples of such thought-images can be located in the early moments of Paul's trip; where a deluge of virtual fantasies, hallucinations, reveries and world-images overlap and fill minute gaps in the chronological action-image sequences. Paul's episodic movement-image sojourns around the

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[76] Benshoff, (2001) p. 32.

hippie pad begin to dissolve into a constellation of 'virtual' images and scenes which expand and confuse his normal action-image perceptions of time and reality. Many of the mental scenes depict images of exploration, movement and flight through liminal landscapes. The affect of the intense fantasy sends shockwaves of affect into the body so that the sensory-motor schema responds and begins to mirror the virtual body in 'objective' action-image reality. Taking flight in a fantasy leads to Paul taking flight in reality. As we move around real space with Paul's sensory-motor flight through suburbia into the city, the action-image organisation is continually interspaced with arrested perceptions and isolated affection-images that serve to catalyse multiple schizophrenic lines of flight and cause virtual worlds to come into existence. The actual body and the virtual body thus get caught up in a reflective circuit of affect, so an area of indiscernibility enters the image. Virtual images cause action-image lines of flight, and sensory-motor impulses lead to more transfigured fantasies that open up ever more virtual realities and false action-images. Thought and matter, mind and body stretch out and we discover another series of parallel-image sequences where thought and matter, inside and outside, actual and virtual move into relation. Reflecting these trends and ideas throughout all three films we typically encounter a motific blurring of movement- and time-image, body and brain regimes of cinema.

In *The Trip* and *Psych-Out* we initially encounter typical action-image modes arising as the main story is anchored around a protagonist with a specific goal or aim. Paul is attempting to rediscover his creativity and so the film utilises his sensory-motor schema as a locus through which to mobilise and explore the effects of LSD. Jenny from *Psych-Out* is searching for her lost brother, a drop out last seen in Haight-Ashbury. Her story intertwines with that of the acid-band musician Stoney, and their traditional heterosexual coupling leads to Nicholson sharing as much screen time as she does. Her body is used to explore both the good and bad aspects of psychedelic drugs and the new man's ethos. In these action-image narratives, another form of time relation also enters into the image through the locus of the body. Indeed, within these narratives it appears that a refolding of past and present and an opening of the body to vast sheets of embodied past serve to deepen the normal time relations of the action-images.

The first strata of time we can identify becoming refolded into the films can be related to the characters' embodied memories and their personal unconscious. After first taking the drug, Paul almost immediately experiences a memory flash of Glenn; a woman he perceived and desired minutes before turning on. This involuntary recollection-image serves to demonstrate the first rippling in his normal sensory-motor perceptions and a re-folding of the virtual - or not so distant past - into his current perception. In a later revelry he also watches memories and moments from more distant sheets of past played out on an embedded cinema screen within a brain-screen as he rides around a merry-go-round, judging himself and

his past desires and actions. In *Psych-Out* the characters of Jenny and The Seeker are plagued by personal memories from their traumatic childhood. Here, the psychological damage - or psych-out - inflicted by an overbearing and wicked mother is refolded into their current drug-affected perceptions and serve to catalyse bad trips and the return of intensely lived traumatic forces from the past. These memories are also actualised and replayed on-screen as pure recollection-images.

Seemingly reflecting ever deeper layers of memory and past, some of the virtual episodic brain-screen images in *The Trip* also depict Paul moving around Gothic castles dressed in period clothing or through archetypal landscapes populated by ghosts and historical characters. In *Psych-Out* we find a surreal moment where a Biblical Christ appears addressing his disciples outside a church in the modern day diegesis; in an image only revealed to the spectator. Such images work to re-fold the past into the present and introduce notions of death and re-incarnation into the crystalline brain-screen narratives. In Paul's actual/virtual adventures we find archetypal images of medieval persecutors and horse-men that obliquely reflect his European ancestral heritage and collective memory. Relating these images to Powell's research we can understand these as forms of retrogression and reincarnation that Leary argued were de-mystified through LSD use and assimilated through a modern scientific paradigm of biogenetics.[77] In this manner time relations become stretched and vast sheets of past plicate present perceptions with ever deeper 'memories' and sheets of past. These take the form of warped and distended flash-backs or re-imagined memories that increasingly overlap the present perception-images.

The relationship between consciousness and time also becomes a major concern, then, and is intricately related to new levels of embodied perception. *The Trip* and *Psych-Out* both plunge into the character body and open their perceptions up to a multi-dimensional and multi-conscious web of virtual and molecular planes. Here, LSD is shown to open up dilated interstices within normal chronological movement-image time and transport the sensory-motor schema into new and expanded planes of the immanent and time. Powell invokes Leary's idea of LSD making one conscious of an embodied 'protein record' of every past energy transformation on the planet and compares it to Bergson's philosophical models of humans carrying the genetic memory of earlier evolutionary forms.[78] She concludes, however, that Leary's models are literally biological and so fall in line with Deleuze's biological approach to the brain.[79] According to Leary, in the LSD state, it is possible to perceive that our bodies are based on other "evolutionary forms 'multiplying in endless diversity – reptile,

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[77] Powell, (2007) p. 63.
[78] Ibid.
[79] Ibid.

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insect, bird' and becoming Australopithecus."[80] Although Powell engages with the extreme realisation of these ideas within Ken Russell's *Altered States* (1980), where the body literally returns to actualise an earlier physical memory, we can also identify a more subtle reference to the same phenomena surfacing within the LSD-films. In *The Trip,* for example, we find several images of animals and reptiles embedded within the free-indirect cycles of montage that laced throughout the narrative; with the virtual animal images looping to invoke embodied biological/molecular memories of animal archetypes. The film introduces flickering images of an ape and tiger alongside a recurring image of a feeding lizard. These interface with blooming flowers and growing plants which may invoke even older forms of organic transformation and relation. Grof describes a similar state arising wherein one remains aware of being an "individual entity" whilst simultaneously becoming aware of the body's ancient hard-wired agendas and memory. He relates this as becoming aware of "the viability and survival of life in general (on a planetary scale, but possibly even broader than that)."[81] Grof records becoming conscious of representing "the total pylogenetic tree in the Darwinian sense in all its endless ramifications"[82] and being acutely aware that his present actions enacted by his conscious mind and ego were always underpinned and informed by other drives and desires which belonged to different time-lines and pre-human sheets of past. These examples explore one of the manners in which plunging into the body serves to alter the perception and experience of time and open perception up to the past in general.

Conclusions

These independent films surfaced as artistic modes of thought through which different aspects and intensities of the LSD experience were explored. I have drawn out how the films simulated and stimulated the expansion of thought into the realms of feeling, the brain into the body and matter, and individuals onto a surrounding molecular and immanent plane. The characters and bodies in the films use LSD in a promulgating fashion, opening up illicit frontiers of thought and feeling on public screens. The independent explorations of the drug effects function didactically and heuristically, historically functioning to shift the perceptive space-time co-ordinates for everyone, even non-viewers. On account of the independent LSD-films failing to stand up on their own in isolation from their original context, I framed the films historically and introduced contemporary research that illuminated key themes. Realigning the films with the counterculture movement and the history of drugs on-screen also helped me reactivate the near dormant 'illicit' powers of affection and open up inroads

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[80] Ibid.
[81] Grof, (1964) p.4.
[82] Ibid.

into the philosophical and cognitive models vibrating within them. The independent films were found to constitute part of a much larger cultural and industrial shift in thinking, and surfaced as part of a complex interface between an adolescent counter-culture, a new chemical technology, the arts, sciences and cinema. Individually and collectively the independent films surfaced as a body-without-organs that allowed viewers to think and feel the intensely lived experiences and perceptions offered to the 'new man' upon radical chemical lines of flight. Transgressing traditional molar attitudes towards the depiction of drugs, the films reflected key shifts in perceptual and cognitive thinking and explore new chemical lines of escape relevant to a new age. These were primarily received as cinemas of expanded thought and perception, but as I worked to demonstrate, the expansion of the mind repeatedly resulted in a reencounter with the biological body and an expanded concept of the body. Within the narratives of expanded perception, the body literally became enlightened (as a site of expanded projection) and was plicated into a plane of thought, immanence and time. Here, a parallel model of the mind and body emerged that appeared radically open to outside forces, images and molecular planes. In aiming to convey and relay these underlying concepts and positions, the films borrowed radical techniques from the underground and avant-garde sectors and expressively blended them with traditional narrative and body cinema modes. The films thus emerged as parallel-image cinemas of the body and brain, which allowed spectators to think and feel their positions during a cinematic experience through aesthetic contagion and participatory affect. In the following chapter I move on to examine the work of the 'nomadic' head-filmmaker Alejandro Jodorowsky, whose strange and esoteric work formed an assemblage with the US head-audiences. Although a radically different form of head-cinema emerges here, Jodorowsky's 'pill-films' of expanded thought and consciousness are again found to concentrate upon the cinematic body, albeit strange and 'unconventional' bodies that are subjected to shock and pain.

Chapter Two

<u>From the spiritual to the somatic and back: Transfiguring bodies and parallelism in the 'pill-films' of Jodorowsky</u>

I have a mind, a liver, a heart. Everything I look and feel is inside myself. […] *What I am is an enormous reaction. It is not the thing. I am not the feeling. I am what is felt. The man who feels. Everything is so subjective. If someone [says] to me, I am mad, I say yes, I am absolutely mad like all the civilisation and like all the persons in this planet. I think all the humanity now is absolutely crazy and mad.[1]*

In this chapter I open up a philosophical and aesthetic investigation into the 1970s films of the cult 'nomadic' filmmaker Alejandro Jodorowsky,[2] unearthing some of the unusual ontological models underpinning and informing the construction of their protagonists, narratives and film-bodies. In 1971 Jodorowsky stated that: "I believe that the only end of all human activity whether it be politics, art, science, etc – is to find enlightenment, to reach the state of enlightenment. I ask of film what most North Americans ask of psychedelic drugs. The difference being that when one creates a psychedelic film, he need not create a film that shows the vision of a person who has taken a pill; rather, he needs to manufacture the pill."[3] Predominantly examining his esoteric '*pill-films', El Topo* (1970) and *The Holy Mountain* (1973), I explore the diachronic thought-images found underpinning and informing each. Together, I examine the films as a complex cinematic diptych exploring a complete *philosophical reversal*, where characters with *parallel* minds and bodies that are immanently embedded emerge. Within a surreal plane of images a new concept of the body and identity surfaces that appears fluidly open to outside agents, forces, and powers of affection. One consequence of this new paradigmatic plane is that the stable notion of a fixed subject or 'being' is replaced by that of a becoming; and the cinematic body is transformed into the gateway to the spiritual and time. I will examine this latter concept in particular with

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[1] Alejandro Jodorowsky quoted in Richard Ballad and Rick Kleiner, 'Penthouse Interview: Alejandro Jodorowsky, Filmmaker' in *Penthouse* Vol. 4 Iss. 46 (June 1973).

[2] I encountered various different spellings and renderings of the director's first and second names while researching this chapter; with Alexandro, Alejandro, Alehandro, Jodorowsky, Hodorowsky, and Jodoroski being common examples. These forms appeared in various different combinations within and throughout much of the Mexican, US and European work I consulted. The 'correct' spelling of his name appears to shift both historically and geographically. Even with regard to his own work, Jodorowsky 'signs' either Alexandro or Alejandro depending on the time, place and medium. This can perhaps be interpreted as a consequence of the director's long transnational existence, but for achieving consistency within the body of my chapter I opt to utilise the most dominant contemporary rendering of his 'auteur' name - Alejandro Jodorowsky. For the purposes of bibliographic referencing, however, I deliberately refrain from altering the manner in which the original publisher, author, or authors interpreted and rendered his name (including himself).

[3] Alexandro Jodorowsky, Part 2: 'Conversations with Jodorowsky' from Ross Firestone ed. *El Topo: A Book of the Film by Alexandro Jodorowsky* (New York: Douglas/Links, 1971) p. 97.

reference to the epic LSD-film *The Holy Mountain* which literally plunges into and beyond the diegetic body to approach the spiritual and affect the viewer.

Opening with an attempt to contextualise the films I sketch out a relevant artistic framework within which I can situate and evaluate the texts. I then move on to justify a consideration of the director's own deterritorialised existential outlook in order to shed light on some of the more unconventional characters and thought-images found within the films. This involves an examination of some of the circumstantial forces and factors shaping the director's view of life and art. I also consider the films in relation to their original production and screening contexts, and link the exploration of new identity models and aesthetic forms to their original audiences and time. The idiosyncratic films are thus explored as deterritorialised thought-images reflecting Zeitgeist issues and exploring alternative ontological outlooks at the turn of a turbulent and disillusioning decade. Adopting a Deleuzian approach to cinematic aesthetics and image-regimes allows me to touch upon how they *performed* as powerful artistic forces, or bodies, capable of mobilising intense feelings *and* thoughts in the spectator. After working to validate a Deleuzian interface I then conduct close textual analysis that helps me articulate how the pill-films employ *parallel-image* regimes of body and brain cinema to help the spectator explore the liminal frontiers within and beyond the feeling body and thinking mind. I ultimately argue that the pill-films formulate an experiential cinema of the body that intercepts and plicates an expanded and transfigured plane of thought and perception.

How to begin, and proceed with Jodorowsky?

Over and above his artistic life spanning different artistic disciplines, Jodorowsky's bohemian transnational movements make his work particularly hard to relate to any single national movement or filmic tradition. In attempting to build up a relevant topography of influences and antecedents, however, I wish to briefly intercept a line of argumentation offered by Jorge Luis Borges in his essay on '*Kafka and His Precursors*' (1951). Borges maintains that although Kafka's work is surely as "singular as the phoenix" it remains possible to "recognise his voice, or his practices, in texts from different literatures and periods."[4] Borges isolates three precursors to Kafka's style, which he perceives as Aristotle's problem with movement in the Zeno paradox; the tone of ninth century writer Han Yu's prose; and a spiritual affinity with the work of Kierkegaard. After exploring these sources Borges concludes that "if I am not mistaken, the heterogeneous pieces I have enumerated resemble Kafka; if I am not mistaken, not all of them resemble each other. This second fact is the more significant. In

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[4] Jorge Luis Borges, 'Kafka and his Precursors' from Donald A. Yates and James E. Irby, *Labyrinths: Selected Stories and Other Writings* (London: Penguin Books, 2000) p. 234.

each of these texts we find Kafka's idiosyncrasy to a greater or lesser degree, but if Kafka had never written a line, we would not perceive this quality; in other words, it would not exist."[5]

Borges' insights are equally applicable to the inimitable cinematic work of Jodorowsky; which similarly displays a heterogeneous range of artistic/philosophic antecedents, but no real parallel. Generically the pill-films invoke Surrealism, Expressionism, spaghetti westerns, Biblical Epics, sci-fi, fantasy, avant-garde and silent cinema. Shifting modes like horror, thriller, documentary, and soft porn also interface throughout. Critics and writers (including himself) regularly link his aesthetic utilisation of 'freaks,' disabled, deformed, and 'monster' bodies to the work of Tod Browning; whilst others invoke parallels with the psychological films of Frederico Fellini, Luis Buñuel, Ingmar Bergman, et al.[6] Jodorowsky speaks of his formative years in Chile where he was influenced by eclectic Latin American, European and American cinema. There he had a predilection for serials like *Zorro,* films like *Frankenstein* (1931), *The Invisible Man* (1933), *Flash Gordon* (1936), and *The Hunchback of Notre Dame* (1939).[7] It was here he fell in love with monsters. Eclectic directors such as Terence Young, Buster Keaton, Akira Kurasawa, Jean-Luc Godard, Sergio Leone, also left an imprint.[8] Not disputing these, I also perceive the protagonists' movement through filmic-space reflecting Orson Welles' powerless protagonist in his cinematic version of Kafka's *The Trial* (1959); while the liminal dislocated spaces invoke parallels with Jean Cocteau's *Orphée* (1950) and Andrei Tarkovski's *Stalker* (1979). I further perceive a Carnivalesque South American affinity with the horror work of contemporaneous Brazilian filmmaker José Mojica Marins, who also starred as the egotistical 'philosophical' denizen of his own drug-affected and body-cinema.[9] Furthermore, Jodorowsky's oneiric style of narration reflects that of David Lynch, while his depictions of the biological body unearth similarities to the abject aesthetics of Dušan Makevejev and the body/mind parallelism of David Cronenberg.[10]

Recognising Jodorowsky as an experimenter in new forms, Rita González and Jesse Lerner argue he "cultivated an esoteric cinema that mingled countercultural fascinations with pre-Hispanic cultures and Eastern philosophies with stylistic elements of the baroque and

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[5] Ibid. p. 236.

[6] See for example Kevin Heffernan, *Ghouls, Gimmicks, and Gold: Horror Films and the American Movie Business, 1953-1968* (Durham: Duke university Press, 2004) p. 225.

[7] Jodorowsky, in the director's commentary on DVD release of *Santa Sange* (1989).

[8] Jodorowsky, (1971) p. 131.

[9] See for example *Awakening of the Beast* (1969). The similarity between Marins and Jodorowsky's work is highlighted by Hans Peter Christen, Mike Lebbing and Han Weevers in 'The Eye in the portal of Hell; An Interview with José Mojica Marins' from Harvey Fenton, ed. *Flesh and Blood; Book One* (Surrey: FAB Press, 1998). Here, Marins claims to be completely unaware of Jodorowsky's work. Although I believe the same may be true from the other perspective, a similarity emerges nonetheless

[10] See for example Steven Shaviro, *The Cinematic Body* (Minneapolis, University of Minnesota Press, 1993). Richard Porton 'The film Director as Philosopher: An Interview with David Cronenberg' in *Cineaste* (24:4)

Gothic – plus a dash of Pop and psychedelia."[11] They draw further occult connections to Kenneth Anger, "the surrealism and enthnopoetics of Maya Deren," beat hysterics, and "a myriad of other influences, [including] the performances involving bodies and sculptural forms of the sixties/seventies…"[12] The head-films are also regularly linked to religious holy books, tarot, myth, fairytale, folklore, etc. The pill-films have thus been described as a library of intertextual references to every book Jodorowsky ever read. *Holy Mountain*, for instance, is described as a very old gangster movie based upon the mystic and friar St John of the Cross's (1542-1591) *Ascent of Mount Carmel*.[13]

In interview Jodorowsky regularly discusses the films and imagery in relation to the works of psychologists such as Carl Jung, Sigmund Freud and Wilhelm Reich, thinkers and philosophers like G.I. Gurdjieff and Friedrich Nietzsche, and playwrights such as Fernando Arrabal and Antonin Artaud (amongst others). Many of these philosophers and playwrights were also influences upon Deleuze and Guattari, and illuminate the value in adopting their approaches for analysing the films. The inclusion of psychoanalysts like Jung and Freud also suggest the need to simultaneously examine the films through a more traditional psychoanalytic Film Studies lens. On account of these influences, multi-layered planes of intertextuality open the narratives up to the vertiginous planes of schizoid-hypertextuality. Jodorowsky's filmic frames also become saturated and overburdened by layer-upon-layer of overwhelming pregnant visual imagery and symbolism. Vincent Canby thus argues that the director deliberately implanted "almost every concievable symbol system known to intellectual man" so that each viewer can "read what he wants into the film."[14] Whilst agreeing with this idea somewhat, I argue that these overburdened spaces begin to formulate an aesthetic plane of images, within which the bodies of the characters become embedded and move. Within this plane the actors' bodies and affective performance help communicate meaning which is far less reliant upon representational and symbolic meaning or interpretation. For me, Robert Walak inadvertantly counters Canby's criticism best, explaining: "One can spend hours labouring over the meaning in the symbolism, the procession of flayed, crucified lambs, flowering stigmata and the Tantric stylings. However,

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[11] Rita González and Jesse Lerner, (co-curators), 'From Zona Rosa to the Holy Mountain' from *Mexperimental Cinema/Cine Mexperimental* www.geocities.com/SoHo/Museum/1904/ezonarosa.html (1998).
[12] Ibid.
[13] Ben Cobb, *Anarchy and Alchemy: The Films of Alejandro Jodorowsky* (Unlisted: Creation Books, 2007) p. 119.
[14] Vincent Canby, 'Is El Topo a Con?' from *Film 71/72 An Anthology* (New York: Simon & Schuster, 1972) republished on line at http://www.hotweird.com/jodorowsky/ajbib.html

[Jodorowsky's] aim was to create a cinema that would seep into the subconscious and work the body as well as the mind."[15]

The films ultimately emerge as agents of becoming, allowing spectators to think and feel their radical philosophical positions through the locus of the mind, body and pure aesthetic affect. I argue that the pill-film agendas serve to synergistically interface with Jodorowsky's philosophical outlook and are designed to make the spectator think and feel its radical seditious concepts and positions during and after viewing. As mentioned in the introduction, D.N. Rodowick illuminates the manner in which Deleuze chose to approach the work and images of a filmmaker in the same way he would a philosophic author, through extracting concepts and ideas that reverberate within and throughout their work. Thus, if it is still possible to treat Nietzsche, Spinoza, and Artaud in this way, why not Orson Welles, Alain Resnais, and Alejandro Jodorowsky?[16] Philosophically I conceive of Jodorowsky as a form of cinematic Spinozian, at least in the Deleuzian sense, even though Spinoza remains a figure neglected from many considerations of the director and his films. On a facile level both appear as marginalized or ex-communicated Jews, on a metaphysical level both emerge as alchemists with radical outlooks on the nature of identity and reality. In a letter to Ben Cobb, Jodorowsky explained: "Alchemy, like any process in human life, works to materialise spirit and at the same time spiritualise material. This is a concept that underlies all my artistic creations."[17] The spiritualization or becoming-immanent of the body, and the embodiment of spiritual forces in the frame becomes one of the ways in which the pill-films become Spinozian.

The philosophy of Spinoza and Jodorowsky find their most overt parallel, however, in their shared ontological outlooks. In *Spinoza: A Practical Philosophy* Deleuze reminds us that

> Spinoza projects an image of the positive, affirmative life, which stands in opposition to the semblances that men are content with. Not only are they content with the latter, they feel hatred of life, they are ashamed of it; a humanity bent on self destruction, multiplying the cults of death, bringing about the union of the tyrant and the slave, the priest, the judge, and the soldier, always busy running life into the ground, mutilating it, killing it outright or by degrees, overlaying it or suffocating it with laws, properties, duties, empires – this is what Spinoza diagnoses in the world, this betrayal of the universe and mankind.[18]

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[15] Robert Walak, (Acquisitions Manager for Visual Films), 'Cult, the Carnivalesque & Visual Fascination Alexandro Jodorowsky's *The Holy Mountain*' promotional material released with 1999 Visual Film version of *The Holy Mountain* (1973).

[16] See D. N. Rodowick, *Gilles Deleuze's Time Machine* (London: Duke University Press, 1997) p. xiv.

[17] Cobb, (2007) p. 125.

[18] Gilles Deleuze, *Spinoza: Practical Philosophy* (San Fransisco: City Lights Books, 1988) translated by Robert Hurley. pp. 12-13.

It is this form of Life-betraying world we find the protagonists of the pill-films initially embedded in, and the narratives follow their attempts to deterritorialise from a suffocating web of negative forces. These forces become emblematic of the vertical territorializing line of the assemblage, albeit in a warped and transfigured manner. Jodorowsky, like Spinoza, emerges in the second pill-film with "enough confidence in life, in the power of life, to challenge death, the murderous appetite of men, the rules of good and evil, of the just and the unjust."[19] Indeed, the protagonist of *The Holy Mountain* finally denounces the 'phantoms of the negative' and learns not to fight for his own enslavement as if it were his freedom. I will explore this Spinozian interface in more detail below.

If Borges unravelled three tributaries for Kafka, Jodorowsky inherits a heterogeneous galaxy drawn from different practices, cultures, traditions and time-lines. Seemingly aware of this, the director states: "There is a Spanish proverb I like very much. 'In art, he who is no one's child is a son of a bitch.' And I say that I'm everyone's and everything's child."[20] Although a bustling crowd all somehow interface within the films, then, the film-body's powerful centrifugal forces ensure they emerge transfigured and transformed. For similar reasons Borges argued that although the word 'precursor' must remain critically indispensable, we should cleanse it of all connotations of polemics or rivalry.[21] Instead, every artist should be imagined creating their own precursors, so that their work "modifies our conception of the past, as it will modify the future."[22]

Beyond precursors and antecedents, then, the artist inevitably adds something of themselves to their work. In a lively monologue examining the plays of Fernando Arrabal (who I will return to below) Peter L. Podol points out that personal knowledge of an artist's experiences and world can serve to enrich our understanding and appreciation of their art, conceding that this varies considerably from case to case. Podol justifies a strong biographical interface through painting a picture of Arrabal as an artist entirely immersed in his work, and as a unique product of his time and place.[23] Below, I attempt to establish how this is also the case for Jodorowsky, and following Podol, I aim to explore key influences and circumstances that grant the reader "a familiarity with the various forces that helped to shape [the artist's] thought processes and produce his concept of art and aesthetics."[24] Recognising that no filmic artist works in a vacuum, I also examine the embedding contextual forces and powers that helped shape the form, content, agendas and 'politics' of the artist and artworks.

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[19] Ibid.
[20] Jodorowsky, (1971) p. 132.
[21] Borges, (2000) p. 236.
[22] Ibid.
[23] L. Podol, *Fernando Arrabal* (Boston: Twayne Publishers, 1978) p. 15.
[24] Ibid.

Before analysing *Holy Mountain* and *El Topo,* I will explore Jodorowsky's early life, career and influences in order to understand the emergence and development of his unique artistic style. Jodorowsky's grandparents and father were Jews forced to flee Russia and seek refuge on the relatively distant shores of Chile. "All four of my grandparents are Russian. They took a ship and tried to escape from Russia to the end of the world. [...] The Cossacks made me a Chilean."[25] Being white and circumcised Jodorowsky outlines growing up in Inquique as a prototypical Other. When he was old enough to leave he boarded a ferry and turned his back upon his 'home' and family.

> [Chile] was a paradise, a crazy paradise. Incredible. But I needed to cut with that ... because I don't want to have roots. All the people are searching for their roots. I decided to make the sacrifice to not have any roots... in order to reach pure spirit. It is very difficult because you become Robinson Crusoe. You are on an island. And you are not Indian, you are not Chinese, you are not Jewish, you are not Christian, you are not anything. You are not Chilean, you are not Mexican... then you are human. Without nationality. In two or three centuries people will start to realise that to have a nationality is to be a child.[26]

Here, we can interpret Jodorowsky deterritorialising from the vertical territorializing line of the assemblage by claiming to shed 'normal' familial, national, and socio-political identity co-ordinates. Beyond his own description of being an atheist-mystic,[27] Jodorowsky becomes a character difficult to categorise in most traditional ways. In interview he typically argues: "As soon as I define myself, I am dead."[28] As a man he seemed to express (or experience) a Nietzschean outlook upon identity, arguing that since the world "is continually being created, *why*, in this universe, should I live the life of a being instead of one in the process of becoming."[29] Further outlining a deterritorialised take upon normal identity politics he told Uri Hertz, "You must not have an age. You must not have a sex – interior, in your soul. No name. No nationality. No form. You are ego. Your are self... in the myth."[30] These iconoclastic concepts resurface within Jodorowsky's artistic worlds and help define the protean and shifting picaresque characters within them.

As a teenager he lived in Santiago (Mexico) where he studied philosophy and psychology. Although he dropped out after two years to become a circus-clown and create a

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[25] Jodorowsky, (1971) p. 97.

[26] Jodorowsky in Uri Hertz, 'Intervew Jodorowsky' originally published in *Third Rail* (1978) available on-line http://www.hotweird.com/jodorowsky/ajbib.html

[27] Alejandro Jodorowsy in 'The Universal Language: An Interview with Alejandro Jodorowsky' transcript of a video interview conducted by Ed Halter and Michael Galinshy (2000). available on-line at http://www.cinemadmag.com/jodorowsky.html

[28] Jay Babcock 'Your Brain is a Crazy Guy' in *Mean Magazine* (No.6 Dec 99 - Jan '00) available on-line at http://www.jaybabcock.com/jodomean.html

[29] Jodorowsky, (1971) p. 160.

[30] Hertz, (1978).

travelling marionette troupe, philosophy and psychology would remain influential to his thinking and work. At 23 he cut strings with a relatively successful troupe to travel to France where he hoped to revive Surrealism (circa 1953). Appalled by the un-Surrealistic behaviour of André Breton, who refused him a 3am audience on the night of his arrival, Jodorowsky formed a new movement: *Producciones Pánicas* (from Greek *pan* meaning everything or all). As he developed mime with Marcel Marceau - for whom he devised the *Cage* routine[31] – Jodorowsky formulated the parameters of *Panic* wherein members (that included Fernando Arrabal and Roland Topor) would branch out into new and varied modes of artistic expression.

Panic should be shocking and violent, and shake viewers out of their habitual ways of perceiving and thinking. This was predominantly achieved through impromptu street theatre and gruesome and bloody happenings. Although *Panic* allowed Jodorowsky to branch into cinema, his first film seems decidedly un-shocking and un-political. *La Cravate* (1957) was "a fable done in mime. And [had] an introduction by Jean Cocteau. […] It was based on the *Severed Heads* by Thomas Mann."[32] Employing mime and silent-cinema modes, we can recognise the early emergence of a cinema of the body; wherein body performance, movement, and gesture are employed to communicate and develop narrative and spiritual thematics. David Church notes how employing mime allowed the director to do away with an actor's reliance on written texts and foreground "the way that actor's themselves produce meaning."[33] Jodorowsky also links the importance of body movement to cinema itself when he observed that: "Mime deals with expression and movement in space; if you know mime you know exactly how to shoot a film. It was thanks to mime that I could make movies without having had any training."[34]

In this narrative 'the' main protagonist constantly switches heads, identities, and bodily-performance (actors and movements) in order to seduce a desirable female. The film thus explores the interface between desire and a concept of shifting identities. During this time Arrabal became a close friend and his theatrical outlook left an imprint on Jodorowsky. For Arrabal *Panic* was based on the union of opposites, converting drama into "parties or ceremonies combining tragedy and *guignol*, poetry and vulgarity, comedy and melodrama, love and eroticism, the 'happening' and mathematical set theory, bad taste and aesthetic refinement, sacrilege and the sacred, putting to death and the exaltation of life, the sordid and

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[31] Jodorowsky, (1971) p. 136. It is worth noting how the escape from an invisible cage later becomes reflected in the invisible mental prisons that we find the pill-film protagonists similarly attempt to escape from.
[32] Jodorowsky, (1971) p. 138.
[33] David Church, 'Alejandro Jodorowsky' from *Senses of Cinema* (Issue 42, Jan-March 2007)
[34] Alejandro Jodorowsky in interview with Geoffery Macnab, 'Tarot and toads in coats' in *Sight and Sound* (Vol 9, Issue6, June 1999) p.59.

sublime." [35] Such influences would emerge cinematically in the form and content of Jodorowsky's next film, a feature-length re-working of an Arrabal play from memory.

Between films Jodorowsky left France to tour the world with Marceau. He dropped out in Mexico, however, to actualise an *alchemical* theatre he hoped could change men directly. In interview he describes how Artaud's *The Theatre and its Double* became his 'bible' [36] as he experimented staging Nietzsche, Arrabal, Beckett, etc., in the streets and theatres of Mexico. In her work on Jodorowsky's 1989 horror film *Santa Sangre,* Pam Keesey returns to Artaud's *Theatre of Cruelty* as an influence on the director's style. Keesey isolates how Artaud's theatre was designed "to be 'bloody and inhuman' in order to exorcise the viewer's repressed impulses"; a philosophy she argues, "Jodorowsky would take to heart."[37] She highlights how Artaud rejected traditional Western notions of theatre to explore an affective theatre that would make itself the equal to life. Themes would become "cosmic, universal, and interpreted according to the most ancient texts." [38] As if confirming Jodorowsky's adherence to such ideals below, I argue that the pill-films are in part based upon *the* oldest texts known to man; invoking the ancient library of the *collective human unconscious*. I will also demonstrate how these powerful forces were affectively harnessed and adapted to the cinematic medium and form.

Fando y Lis (1968) plotted the emergence of Jodorowsky's iconoclastic genre-blurring cinema, and fully actualises the *Panic* ethos. The episodic journey follows the adult-children Fando (Sergio Kleiner) and disabled partner Lis (Diana Mariscalto) to discover the mythical city of Tar. The narrative moves through apocalyptic urban-landscapes populated by a litany of strange and grotesque characters. The black-and-white film displays a heavy Buñuelian influence, by rendering bourgeoisie behaviour and actions absurd within the pervasive ruin and desolation. The bodies of the bourgeois retain everyday body-memories of culture and acculturated-movement, habitually gathering around a burning piano for a party in the wasteland. Space is rendered homogenous and all human behaviour and action is dislocated from normal cultural and ideological criteria (the vertical line of the assemblage). The performance of the everyday body ultimately becomes absurd.

Although the film differs from *La Cravate* through granting characters a voice, it remains an overt cinema of the body, full of bodily drives, forces and impulses. Language and dialogue are predominantly utilised to express the internal forces and frenzied mind states of the characters; formulating verbal-ticks and fulminous psycho-babble. Dialogue is subjugated

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[35] Podol, (1978) pp. 59-60.
[36] Hertz, (1978).
[37] Pam Keesey, 'Madmen, visionaries and freaks: the films of Alejandro Jodorowsky' from Steve Jay Schneider, ed. *Fear Without Frontiers: Horror Cinema Across the Globe* (Godalming: FAB Press, 2003) p.16.
[38] Ibid.

to sound and noise, and words augment bodily movement and expression rather than develop narrative or psychological complexity. Throughout, the disabled-body of Lis is laid horizontal on a cart and framed alongside a cast of human 'monsters' and 'freaks' who signal a transfigured concept of bodies and forces. A bourgeois vampire helps himself to a syringe-full of her blood and develops a thematic concern with blurred somatic borderlines and bodily abjection. As a philosophical filmmaker Jodorowsky emerged with a nihilistic disdain for all established modes of political, cultural, and religious ideologies (non-thought). As a result, the "corrosive and corrupting"[39] film was to cause outrage at its premiere screening at the Resena de Acapulco (Acapulco Film Festival) in 1968.

Historically, Mexican audiences were more accustomed to consuming low quality family melodramas, cheap genre pictures (churros), cabarellos, singing cowboy films, and their Northern neighbour's Classical products: which were popular during these 'dark years' for Mexican National Cinema.[40] In 1968 Mexico had overseen a successful Olympic Games preparation, but also, paradoxically, a brutal student massacre in Tlatelolco, Mexico City (Jodorowsky witnessed the aftermath first hand). These events left many Mexicans with unresolved anxieties and mixed feelings with regard to their sense of national 'identity' and political concept of *Mexicanidad* (Mexicaness).[41] The work of Carl J. Mora (1982), Charles Ramírez Berg (1992), and Andrea Noble (2005) offer a cartographical overview of Mexican spectatorship habits and tastes from 1896 through to this period, and demonstrate that other politically dissident films by South American directors (particularly of the *Cinema Nôvo* movement) were better received. This was in part due to Nôvo directors adopting more familiar genre cloaks to unfold their socio-political critiques, which contrasted Jodorowsky's nihilistic cultural criticism and Panic-Cruelty modes.

Attacking authorities and the bourgeoisie was acceptable in Mexican cinema, but Berg and Noble demonstrate how audiences tended to take pride in certain sacred stereotypes that were better left alone. Of huge importance was the 'long suffering mother'[42] who constituted a beloved character-archetype implicitly woven into the idealised concept of the national/familial ideology/unit. For these relatively conservative audiences, such models could be clung to while other notions of Mexicanness seemingly eroded. *Fando y Lis* problematically contained a scene depicting silver-haired matriarchs playing cards and

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[39] J Siegel, 'The Holy Mountain' in *Show* (Dec 1973: 20-29) reprinted on line www.hotweird/jodorowsky/ajbib.html

[40] For in depth discussions on the popular Mexican National cinema see, Charles Ramírez Berg, *Cinema of Solitude: A Critical Study of Mexican Film, 1967-1983* (Austin: University of Texas Press, 1992). Carl J. Mora, *Mexican Cinema: Reflections of a Society 1896-1980* (Berkley: University of California Press, 1982). Andrea Noble, *Mexican National Cinema* (London: Routledge, 2005).

[41] Jodorowsky's next film, *El Topo* would engage with these traumatic issues allegorically, before returning overtly in *The Holy Mountain*.

[42] Berg, (1992) p. 24.

gambling around a table whilst groping the penis and body of a younger male. In the film's recorded sound track Jodorowsky discusses these scenes as upsetting Mexican audiences the most.[43] These images interfaced with shocking and graphic realisations of paedophilia, symbolic and literal vaginal penetration, on-screen rape, and vampirism (real blood-letting and drinking). In case audiences were in doubt, the film's premiere booklet announced: "Every cinematic trick was avoided. The actors, enduring a veritable 'Via Crucis', were stripped naked, tortured, and beaten. Artificial blood was never used."[44] We can read such measures as Jodorowsky attempting to add a touch of the theatrical and carnivalesque to the cinematic proceedings (film as event), but the filmmaker ultimately misread his audience who left the screening in droves. The director was greeted outside by a baying crowd and had to flee as a mob threatened to lynch him. The festival was subsequently closed down and the film banned in Mexico.

The pill-films within the altered states of America

With this picture of Jodorowsky's background in place, and before moving on to analyse *El Topo* and *The Holy Mountain,* I wish to examine the context in which his first pill-film was initially conceived, composed and projected. Jodorowsky first learned that American audiences had taken kindlier to a *Fando y Lis* print that had been edited by fifteen minutes and sent north. As was evident in chapter one, during the late 1960s US audiences had experienced a veritable renaissance in visual and cinematic culture and embraced alternative thought-models and esoteric films. Jodorowsky thus decided to aim his next film at this youthful national demographic. *El Topo* accordingly became a quasi-western although may be more fruitfully analysed as a spaghetti western. For Dimitris Eleftheriotis spaghetti westerns are "fundamentally about men with no name, no place and no nation"[45] and make better sense when considered in relation to the travel genre. The films typically entail "a re-imagining of identity that takes place beyond the boundaries of the nation."[46] Reflecting this position, within *El Topo*'s generic framework, identity becomes an ongoing negotiation not only between the mind and body, but between the body, space, and a surrounding plane of social, political, and cultural forces.

Although he now coveted audiences within different geographic/cultural pastures, Jodorowsky would remain a guerrilla filmmaker who filmed on location in Mexico with

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[43] Jodorowsky in director's commentary on Fantoma Films 2003 DVD release of *Fando y Lis* (1968).

[44] Alejandro Jodorowsky, *Fando y Lis* (1968) 'A booklet with the film' reprinted from original release by Fantoma Films 2003.

[45] Dimitris Elfftheriotis, *Popular Cinemas of Europe: Studies of Texts, Contexts and Frameworks* (New York: Continuum, 2001) p.127.

[46] Ibid. p.126

predominantly Mexican casts and crews. As always he was self-funding and found opportune benefactors. For *El Topo* he wrote the script, made the sets and costumes, performed in the main role (along with his son), directed (from within a deep trance), edited, post-dubbed, and scored the entire film. Jodorowsky here actualises a picture of an artist totally immersed in his work and provides an interesting case to test out models of cinematic auteurship. The narrative is structured as a quest towards enlightenment and explores the problems of striking a spiritual balance within a cruel and indifferent world. In the opening Jodorowsky announces in voice-over: "The mole (El topo) is an animal that digs tunnels underground searching for the Sun. Sometimes his journey leads him to the surface. When he looks at the Sun, he is blinded." Thereafter a sclerotic western gunslinger spirals through a strange living-landscape that conspires to change his perceptions and identity. An egotistical Western mode of thought and action is savagely critiqued in the film's first half, while an Eastern mode is explored in the second. After becoming an enlightened mystic, the protagonist becomes altruistic and leads a population of persecuted 'freaks'[47] and 'monsters' imprisoned in a mountain. He eventually frees the freaks into a world not ready to accept them. After a violent apogee, amidst countless dead and transfigured bodies, El Topo assumes a lotus position, achieves inner-stillness, and immolates himself. This leads Philip Strick to draw parallels with "the Buddhist gesture of shared guilt, protest, and despair."[48] This Eastern mode of existence and ideology is similarly found to be hopeless, then, in the face of perverting cultures and false realities.

After completing the film, Jodorowsky carried the can across the northern border and made his way to New York. After screening in an art gallery the film was discovered by John Lennon and tagged on as a midnight coda to a series of three film nights hosted by himself and Yoko Ono during a Jonas Mekas film festival (1970).[49] J Hoberman and Jonathan Rosenbaum note how the Elgin Theatre manager Ben Barenholtz knew the film "would attract hipsters, encourage a sense of personal discovery, and stimulate word of mouth."[50] Appealing to the current head-audience tastes for confusing and thought-provoking films, the film was screened at midnight or one a.m. and billed as a "film too heavy to be shown any other way!"[51] New York allowed Jodorowsky's cinema to become an experiential event. Film-historian P. Adams Sitney contemporaneously compared the illicit midnight-gatherings to "a kind of ersatz religion,"[52] while Hoberman and Rosenbaum reflect upon how audiences

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[47] This term at once finds parallels with the work of Tod Browning, but Hoberman and Rosenbaum also note how the term 'Freak' had enjoyed universal currency as a self-descriptive term for the counterculture since around 1967.
[48] Philip Strick, 'El Topo' *Sight & Sound* (43:1 1973/74) p. 51
[49] Hoberman & Rosenbaum, (1983) p. 81.
[50] Ibid. p. 93.
[51] Ibid. p.80.
[52] Ibid. p. 42.

and schedules granted the screenings "a heady aura of cultish exoticism."[53] Glen O'Brien described the experience as a transcendental spiritual ritual and forged a poetic parallel with a Catholic Midnight Mass.[54]

In New York, conditions inside the auditoriums were typically arranged to encourage an optimal psychological (and physical) reception of the film. In vogue spectatorial conditions can be extrapolated from reports from other venues which indicate that a disembodied art cinema model had been 'expanded' into the realms of sensation and the body. Jonas Mekas, for example, worked to execute an ideal spectatorial experience in the Anthology Film Archive's *Invisible Cinema* which opened on New York's Lafayette Street in 1970. Hoberman and Rosenbaum observe how spectatorship became particularly fetishistic with Peter Kubelka designing the chairs and the auditorium with the solitary film spectator in mind.[55] Here, "the all-black Invisible Cinema was outfitted with ninety hooded and blinkered seats ostensibly constructed to screen out most social distractions and minimise communal responses."[56] This was part of a tactic to intensify the power of the artwork over the isolated and attentive spectator and to magnify its aesthetic powers of contagion. However, demonstrating that the body was also being catered to, Kubelka left a gap between armrest and blinker so that spectators were free to hold hands and "grope each other (or even masturbate) in relative seclusion."[57] The emphasis was placed upon the ritual aspect of film viewing and the spectatorial experience geared towards mobilising a different response from viewing entertainment.[58]

This form of posturing realises in the extreme the modes of spectatorship being privileged and promoted within many midnight movie forums at the time: like at the Charles and Elgin theatres. This evolving 'art cinema' mode also stretched out to encounter lenient attitudes towards marijuana smoking and drug-taking in the theatre balconies.[59] When asked if he thought his audiences would be on drugs when they watched his films, Jodorowsky tellingly replied: "Yes, yes, yes, yes. I'd demand them to be. To arrive stoned and to get high on the movie."[60] The film's surrealistic episodic structure and symbolically saturated mise-en-scène undoubtedly appealed to the head-audiences that desired films that were "confusing but

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[53] Ibid.
[54] Glen O'Brien quoted in Pam Keesey, (2003) p. 17.
[55] Hoberman & Rosenbaum, (1983) p. 25.
[56] Ibid.
[57] Ibid.
[58] Ibid.
[59] For a detailed discussion of audience demographics and spectatorship habits common to the Elgin Theatre during this period see Ben Davis, 'Children of the Sixties; An Interview with the owners of the Elgin' from *Film Quarterly* (Vol. 53 No4, Summer 2000).
[60] Jodorowsky, (1971) p. 136.

mentally stimulating." [61] The film also connected with the demographic thanks to its exploration and invocation of non-Western spiritual-paradigms that were (counter-)culturally popular at the time; promoted by celebrities/writers such as Lennon, Carlos Castaneda, Timothy Leary, et al. Reflecting these trends, Jodorowsky described *El Topo* as a Western that ends up as an Eastern. [62] Below I will return to investigate how his western characters transgress typical 'Western' attitudes in an attempt to think and act differently. Finally, the focus upon strange bodies, freaks and monsters added an element of the carnivalesque and grotesque that contributed to the illicit and forbidden 'feel' of the film. *El Topo* became the most popular US head-film since *2001: A Space Odyssey* (1968) and sold out seven nights a week from its initial screening in December 1970 through to the end of June 1971.

Jodorowsky's view of film at this time finds strong parallels with Anna Powell's work on cinema's ability to mobilise altered states of consciousness and perception in the viewer. In *Deleuze, Altered States and Film* (2007) Powell harnesses Deleuze's model of cinema as a affective perception-altering technology and explores how the spectator's "brain connects with the film as event" so effects such as "camera shake, blurred focus, abstraction and coloured filters directly affect our mechanisms of perception prior to the search for 'meaning.'"[63] As already witnessed in chapter one, Powell takes a pharmacoanalysis approach to cinematic images; because many things can be drugs for Deleuze and Guattari, including film.[64] Filmic form and style here work independently and in synergy with narrative content, so that viewing emerges as a "sensorial and mental experience" that entails a "dynamic combination of sensory impact and unique qualities of abstraction."[65] Here, film moves away from being a predominantly representational medium and performs as an agent of becoming that induces affectively altered states of consciousness.[66] Of interest to this study, however, is the extent to which Jodorowsky's cinematic work is clearly a dynamic and aesthetic pill-like force and a representational artwork at the same time, using the cinematic body to mobilise and mediate different kinds of meaning and generate affect for the spectator.

In the New York context these cinematic-pills synergistically interfaced with other drug 'technologies' and agents to further alter the impact and reception of the film. Mirroring Powell's model, Jodorowsky described his film as "exactly like marijuana, exactly like psychedelic drugs. The picture *is* a psychedelic drug. But you must not show the visions, […] You must give the way."[67] Powell's exploration into altered-states films also utilises the work

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[61] Dany Peary, *Cult Movies* New York, Dell Publishing Co (1981) reprinted on line at
http://www.hotweird.com/jodorowsky/ajbib.html
[62] Keesey, (2003) p. 17.
[63] Powell, (2007) p. 71.
[64] Ibid. p. 89.
[65] Ibid. p. 4.
[66] Ibid. p. 56.
[67] Jodorowky, (1971) p. 106.

of Deleuze and Artaud, and offers further areas of overlap with Jodorowsky's intuitive notions of cinema functioning as an affective force or drug-like pill. Here, the meeting of film and spectator constitutes an assemblage of 'bodies' and forces that transfigure each other in the process of the film event. On the one hand we have a thinking/sensational film, and on the other an embodied 'head-spectator' who forms a thinking *and* feeling assemblage with it.[68] The film thus formulates an agent of becoming, utilising artistic form, content and style to help promote thinking and feeling in a new way. In the late night New York environment these heterogeneous forces worked within a unique screening context to provide an exciting locus for thinking and perceiving far-out things.

El Topo: philosophical aesthetics and concrete thematics.

Having explored some of the influential forces and context surrounding the creation and projection of *El Topo*, I now move on to examine the film's images, thematics and aesthetic in more detail. I therefore examine the content and form of this pill-film to better understand how it works to affect, stimulate and challenge the spectator during and beyond the screening-time. This will involve examining the psychological and philosophical content of the images, as well as the filmic form and aesthetics which are harnessed to affect the spectator. Here, I describe the pill-film as an affective body in its own right and as constituting the experiential creator/performer of worlds and its matrix of meaning. The film-body is thus a force of pure aesthetic affect, and unfolds a pure semiotics of movement and images within which the diegetic characters are embedded and move.

Within the surrealistic world, character and space, space and film-body become thresholds caught in fluctuation or pursuing lines of flight. Characters are caught in a form of moving cinematic *bas relief* with their surroundings; and never fully detach themselves from the engulfing landscapes which are endowed with an active power and force of their own. Similar to the Byzantine plane Deleuze discusses in relation to the paintings of Francis Bacon, this cinematic-space is granted a degree of activity and agency so that we no longer definitely know where the space ends and the forms themselves begin.[69] In demonstrating an affinity with his landscape throughout, El Topo emerges from the desert sand-dunes, or submerges within its magical transfiguring oases. As he moves throughout the space, his surroundings ebb and flow with invisible forces that invade the frame from without or climb up through it to grant the living-landscape a tangible force or character of its own. As a consequence it is

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[68] In a re-working of Deleuze, Daniel Frampton (2006) suggests a model where the form and content of the film can be imagined to constitute a form of organic filmthought, which the spectator then translates into filmthinking within their own brain.
[69] Gilles Deleuze, *Francis Bacon: The Logic of Sensation* (London: Contiuuum, 2005) pp. 88-89.

the film-body (or film-mind) that is granted the most power, with character bodies become expressions of its essence and subjugated to its will.

Indicating that the *space* is the most important character, the film opens with an image of it, a liminal desert horizontally banded into blue sky and white sand. Like in Kubrick's *2001,* the desert-milieu functions as a space/symbol for transfigured or expanded thought and perception. As witnessed in chapter one, the desert was also a recurrent feature in independent LSD-films like *The Trip* (1968), *The Acid Eaters* (1968), and *Head* (1968),[70] and was used to metonymically reflect the altered states of consciousness, movement, thought and perception relevant to the head-spectator and the characters within the thinking space/body. Within this arid otherworldly space a vertical pole stands in the central foreground and serves as the facification of the landscape and filmic body.[71] The sound of wind whistling through the barren plane highlights the vast and extensive nature of the space beyond the frame's limits. From the depths of the frame El Topo egresses from behind a dune. The microscopic prolegomena thereafter outlays some of the main themes and motifs that govern the film as a macrocosm. In *The Book of the Film* Jodorowsky renders the opening thus:

> When a man buries a pole in the sand, he automatically creates a sundial and begins to mark time. To begin marking time is to begin creating culture.
> A pole rises out of the desert sand. El Topo appears riding a black horse. He is dressed entirely in black: boots, pants, shirt, jacket, hat. He carries an open Black umbrella. His seven-year-old son rides behind him, holding on to his back. Except for a hat and moccasins, the child is nude. His name is Brontis. El Topo dismounts and lifts his son down. He ties the umbrella to the pole so that the black chalice, the cup, becomes fused with the pole. He removes a leather pouch from his saddle and takes out a toy bear and a picture of a woman. The picture is mounted in an antique frame banded in black. A Symbol of grief. El Topo speaks to Brontis:
>
> > **El Topo**: Today you are seven years old. Now you are a man. Bury your first toy and your mother's picture.

Initially psychological development and time rise up to the surface of the screen alongside overt 'body' cinema modes introduced via the child's nudity. Brontis, as a new 'man' also functions as a surrogate for the contemporary audience, the counterculture's 'new man' growing up. The vertical pole marking time/culture functions as the vertical territorializing line of the assemblage, from which the characters must deterritorialise. The inclusion of the antique frame and image also hint that we are dealing with ancient archetypal images and regimes. Arriving at the first sundial Brontis buries his *personal* childhood

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[70] To this day, the desert space remains a common topos and milieu enduringly employed to signal this concept (see for example *The Doors* (1991), and *The Cell* (2000)).
[71] For discussions of the face and the landscape of the face see Deleuze and Guattari's 'Year Zero: Faciality' in *A Thousand Plateaus* (2004) and Deleuze's work on the affection-image and the face in *Cinema 2.*

memories. This act can be read as the discarding of old oedipalised co-ordinates and signalling a movement towards new modes of thinking and acting. The psychological importance of the moment is underscored by two formal tropes; the sudden appearance of a God's-eye-view from above, and diegetic music played by El Topo on a woodwind flute. The utilisation of a wind instrument again serves to align El Topo with his space, which is likewise defined by the sound of whistling wind. The manner in which the father and son traverse cinematic space within this sequence outlays the film's dominant mode of spatial progression. The group travel to a point, act, psychologically/spiritually change/develop, and then turn around and fulfil a circular motion. A series of conventional framings combine with a strategic violation of the 180-degree rule to advance a more 'spiralling' mode of progression however. The quest is thereafter defined by a clear 'forward' motion, and the film moves episodically from situation, to action, to situation.

After abandoning his son, El Topo is driven by a desire for the female character, Mara, who he liberates from a band of mass murdering and raping villains. The laconic hero is challenged to win her love through defeating the four "Masters of the Revolver": a blind seer, a molecular-manipulator, a pan-being, and an old wise-man. The masters are reminiscent of Eastern Mystics and appear increasingly at odds with their spaghetti western setting, yet are simultaneously in harmony with the shifting and liminal desert space. Their bodies serve to open up destratifying lines of flight and escape that threaten the established genre plexus (already stretched by having surrealistic characters performing in its archetypal roles). Their bodies, movements, gestures, and dialogues seem to increasingly suggest a movement towards alternative ontological and metaphysical planes where things are measured and perceived differently. The final master has no home or shelter, standing naked in the sand he can manipulate time and space so that he wins gun fights with a butterfly net. The old wise master has discarded his western weapon which is found rusting in the sand. These masters hint that a *Western* mode of thinking and acting must eventually be transgressed or transfigured.

Finally surpassing these drives the Western persona is transgressed and a new enlightened El Topo is re-born. He becomes a collective, or a social being after uniting a population of persecuted freaks in a new drive for acceptance and equality. In this space the focus on deformed, disabled, and 'monster' bodies metonymically illuminate the film's concern with transfigured and transfiguring concepts of bodies, spirituality and identity. The concept of the symbolic body interfaces with the performative body here, with both thresholds becoming intercepted as active agents and forces within a greater film-body. Throughout the episodic action-image narrative, time and its passage become warped and affected. The almost perpetual day in which the peregrination is set, for example, creates a feeling that time is also distended and dilated like in a hallucination or dream. This idea is

repeatedly drawn attention to by a plethora of 'sundials' and vertical structures that pepper the mise-en-scène. These ultimately draw attention to the eternal sunshine that beats upon the landscape. In this manner time, as well as space, is a concept and force that become abstracted, archetypalised, and distended within this cinematic space for thought. The film-body builds its own spatio-temporal relations and logic within and around the multiplicit vertical poles which also become bars, marking the perimeters of an enclosed (Western) mental prison.[72]

Within these dilated prisons of consciousness, the narrative subtexts are undoubtedly inflected with psychoanalytic readings. Although it is possible to find literal castrations, phallic imagery and rape scenes suggestive of Freudian readings, Jodorowsky discusses how Jung influenced his images and thought the most.[73] Reflecting his strong Jungian position, when asked about the symbolism within the film, Jodorowsky tellingly replied: "You can ask me about any symbol you like. I know the meaning of every symbol there is. So do you, because the meaning of every symbol is recorded in your brain cells. It's already been written down."[74] Illuminating a Jungian interface within the opening sequence, both 'men' arrive and depart on the back of a black horse. For Jung, since Plato's parable this symbol stands for the unruliness of the passions, and anyone "who follows this horse comes into the desert, into a wild land remote from men – an image of spiritual and moral isolation. But there lie the keys of paradise."[75] Jung outlines such images and symbols as constituting archetypes, or the contents of the 'collective' human unconscious, and it is these Jodorowsky uses in an attempt to psychologically affect his spectators.

For Jung, each individual undoubtedly had their own *personal* memories and *unconscious,* but these rested "upon a deeper layer, which does not derive from personal experience and is not a personal acquisition but is inborn." [76] The term *collective* was applied because Jung believed "this part of the unconscious is not individual but universal; in contrast to the personal psyche, it has contents and modes of behaviour that are more or less the same everywhere and in all individuals."[77] As a transnational filmmaker, Jodorowsky accordingly plumbs the contents and images of the collective unconscious and utilises them to perform an ancient psychic process of *individuation:* this process becoming a psychological template for the film's journey towards enlightenment. Here, the film makes an appeal to the viewer on a level below conscious thought and cultural/ideological conditioning and demonstrates one way in which both pill-films attempt to be affective (transnational) cinemas of the brain. On a

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[72] The often silent El Topo's movement between the bars of this mental prison reflect and develop the *Cage Routine* that Jodorowsky wrote for Marceau.
[73] B.J. Demby, 'Highlights from Cannes' in *Filmmakers newsletter* (No.18, Nov 1973) reprinted online at http://www.hotweird.com/jodorowsky/ajbib.html
[74] Jodorowsky, (1971) p. 164.
[75] Carl, G. Jung, *The Archetypes and the Collective Unconscious* (London: Routledge, 1969) pp. 34-35.
[76] Ibid. p. 3-4.
[77] Ibid.

surface level the spectator's higher thought processes are constantly targeted and overwhelmed by a litany of disorienting and gruesome imagery which allow the sub-textual psychic agendas to flank critical thought and work clandestinely behind the scenes. Characters thus become dream-like manifestations embedded within a creatively unfolding plane like the figures of Lewis Caroll's Wonderland or the dream-like population of Oz: but there is no transcendental Alice or Dorothy to lead us though this space and the protagonists are already of this plane and constantly caught fluctuating upon a deterritorialising line between their semi-permeable body and its embedding environment.

Architectonically the film begins to parcel together all its multiplicit and heterogeneous movements, forces, bodies and affects within a meta-archetypal form. Accordingly, examination of the cinematic space illuminates an aesthetic rendering of a cinematic *mandala* (an important proto-archetype worth pursuing). After collating evidence on the symbol, Jung concluded that the mandala "motif is one of the best examples of the universal operation of an archetype."[78] Mandalas appeared in art, dreams, meditation and rituals in all places and at all times; but particularly during intense periods of spiritual or identity re-adjustment within a subject or group. "That is why mandalas mostly appear in connection with chaotic psychic states of disorientation or panic. They then have the purpose of reducing the confusion to order."[79] Jodorowsky's cinematic mandala appears at exactly such a historical and cultural moment.[80]

A mandala is circular or spherical and has a centre. The circles, spheres, and cruciform figures are often represented in rotation. A squaring of the circle often occurs, or finds the mandala divided into four sections. It will often have a *temenos* motif, or 'enclosed' zone with water or fountain at its centre. [81] In *El Topo,* Jodorowsky (consciously) adapts, or (subconsciously) adopts this important archetype – or inbuilt psychic solution to embed the film's peregrination. "The desert is circular" announces El Topo as he traces a round diagram in the sand, "To find the four Masters, we'll have to travel in a spiral." As he travels around on his quest to become the best gunman, he drives forwards the mandala in time. En route he encounters the four Masters, who 'square' the circle; at each point he must face a master and defeat him. The desert also has its own temenos, realised as an octagonal tower set inside a squared wall. The spiralling story is itself formally divided into four sections: Genesis, Prophets, Psalms, The Apocalypse. Finally, the cyclical narrative spirals around to conclude with an ending that visually and thematically reflects the opening. El Topo is the agent that

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[78] C.G Jung, 'Conscious, Unconscious, and Individuation' in *The Archetypes and the Collective Unconscious* (London: Routledge & Kegan Paul, 1959) p. 353.
[79] Ibid. p. 361.
[80] An earlier cinematic rendering of a mandala can be found in the spiritual filmmaker Jordan Belson's *Mandala* (1953).
[81] See C.G Jung, 'Concerning Mandala Symbolism' (1959) and 'The Symbolism of the Mandala' from *Dreams* (New York: MJF Books, 1974).

drives forward the film, but the archetypal space or film-body is what drives El Topo into motion.[82]

El Topo must first travel round in a spiral in order to drive forward his psychological quest. Various montage sequences following his 'progress' through the desert formally underscore this idea. One example finds a long-shot depicting the characters travelling across the steep-dunes from left to right; the following tracks them riding from the depth to the foreground of the frame; the next from right to left; and so on. The filmic space thus builds like a record and El Topo – and the spectator – become a stylus caught in its psychic groove. Reflecting archetypal images and the library of the collective-unconscious becomes one manner in which Jodorowsky's alchemical cinema attempted to subconsciously affect the spectator. Here, embodying archetypal images and forms in a materialisation of the spiritual to directly reflect/affect the brain and subconscious of the embodied spectator. Character, space and film-body formulate a torsion that fluctuates between conscious and unconscious, actual and virtual, dream and reality, past and present. Inside the archetypal film-body, the character bodies also manifest a key cast of collective archetypes that I argue are linked to the individuation process. These predominantly work at a sub-textual level, tracing circuits in the spectator's brain that Jodorowsky hoped would mirror hard-wired unconscious processes. In her *Introduction to Jung's Psychology* (1953) Frieda Fordham synopsises the individuation process, and her concise rendering functions to reflect *El Topo*'s meta-narrative structure, progress, and themes. She states:

> The individuation process is sometimes described as a psychological journey; it can be a torturous and slippery path, and can at times simply seem to lead round in circles; experience has shown, however, that a truer description would be that of a spiral. In this journey the traveller must first meet with his shadow, and learn to live with this formidable and often terrifying aspect of himself: there is no wholeness without a recognition of the opposites. He will meet, too, with the archetypes of the collective unconscious, and face the danger of succumbing to their peculiar fascination. If he is fortunate he will in the end find 'the treasure hard to attain,' the diamond body, the Golden Flower, the lapis, or whatever name and guise have been chosen to designate the archetype of wholeness, the self.[83]

Over and above the mandala film-body, then, Jodorowsky also embodies other key archetypes essential to the individuation process that take on more anthropomorphic forms. Characters here become living-symbols, or forces. In *Jungian Reflections within the Cinema* (1998) James F. Iaccino conducts an analysis of Jungian archetypes as they appear in sci-fi and fantasy films; arguing that Jungian archetypes not only shaped creative works from the earliest moments of human history, but continue to find expression in modern cinema.

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[82] In an act of metonymic mise-en-abyme the celluloid film-apparatus (another pole of the film body) also constitutes a mandala, or two during projection-time (linked by a bridge of light).
[83] Frieda Fordham, *An Introduction to Jung's Psychology* (Harmondsworth: Penguin Books, 1953) p. 79.

Archetypes here constitute forms without content and represent "the possibility of a certain type of perception and action."[84] Archetypes are here like negatives, "waiting for the necessary experiential influence to define it."[85] This also seems to reflect Jodorowsky's own view of symbolic cinema. "I am trying to put the dreams into reality and not trying to put reality into dreams. When you sit with me to see the picture what I am doing is to put your symbols into reality. […] What I am trying to do when I use symbols is to awaken in your unconscious some reaction."[86] In striving to achieve these goals, Jodorowsky creates an affective brain-cinema which attempts to catalyse psychic or spiritual change like in a cathartic dream or trip.

In the first section El Topo is the shadow, or the formidable and terrifying gunman who rides under the shade of an umbrella. Another important force can be identified in his female opposite who appears within the film's first half. Using alchemy as a template Jung elaborates on how the self is fundamentally androgynous and consists of a masculine and a feminine aspect:[87] achieving balance between these becomes a major goal of individuation and plays out within the cinematic mandala world. These aspects often become personified as the *ego* and *anima*. In *El Topo* the enlightened "Masters of the Revolver" display a successful balancing between their male/female, ego/anima sides. The first master has the corporeal body of a man and the post-dubbed voice of a woman. He is also blind, sees within, and has achieved complete molecular control over his inner body. This is *parallel* control wherein deep meditation allows opponents' bullets to pass through his flesh and organs un-resisted. Thus, 'enlightenment' becomes related to a balance and harmony between masculine/feminine and spiritual/somatic. Another image alerting us to this 'individuated' thematic is achieved through the relation-image of the master's guard: *Doubleman,* a 'man' composed of two separate bodies; one with arms and no legs; the other with legs and no arms. Together they represent a single 'individuated' force or body. This single 'body' carries a lit torch within the daylight and visually connects the concepts of enlightenment and individuation.

The enlightened and balanced masters serve as targets of becoming and contrast El Topo who is an unenlightened egotistical and hyper-masculine (unindividuated) being. As if confirming this, El Topo's *divided* or unbalanced anima is embodied as a force during these moments. In interview Jodorowsky somewhat hints at this reading: "When someone asks me about the orgasm in the picture I say, 'Reich.' And when someone asks me about this woman,

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[84] James F. Iaccino, *Jungian Reflections within the Cinema: A Psychological Analysis of Sci-Fi and Fantasy Archetypes* (Westport: Praeger, 1998) p. xi.
[85] Ibid.
[86] Hertz, (1978).
[87] Jung, (1959) p. 364.

all I say is, 'Jung.'"[88] Here, as if in a dream, the mysterious woman appears sitting atop a black horse; she is adorned in an identical outfit to El Topo, and on her hand she wears the rings viewers already saw El Topo remove from a body. Confirming her archetypal status, she is granted no name, and in the reverse of the first master her female body is endowed with an eerie post-dubbed masculine voice.

As the sub-textual psychological adventures work to subliminally affect the spectator's brain by enacting ancient archetypal processes; Jodorowsky also simultaneously employs a violent and affective body-first cinematic style. Strange bodies and characters repeatedly appear on-screen that draw attention to all forms of body and mobilise uneasy feelings about looking. More often than not they meet grizzly, gruesome and abject ends. Shootings, hangings, whippings, and murders are all presented in such an unflinching and graphic manner that they generate powerful or visceral feelings and sensations in the viewer. El Topo's bloody castration of the evil colonel and the camera's relentless tracking of his slow march towards death provide a good example of this trend. Here, we find a powerful cinema of the body, or cinema of cruelty which demonstrates one manner in which we can view this pill-film as a parallel-image cinema. In many of these cases this becomes an alchemical cinema that aims to be the equal of life and shock the spectator with feelings and sensations that challenge and stimulate thought (before and after screening). Diegetic bodies thus become a locus through which two different modes and regimes of cinema bifuricate. They are at once manifestations of the unconscious or spiritual, designed to stimulate the unconscious behind thought in the spectator's brain, and simultaneously fleshy and feeling bodies designed to make them physically feel.

The anima body, for example, is overtly sexualised so that soft-porn modes of body-cinema intercept her pure symbolic form. In this manner the archetypal vessel (framed vertically within a quest narrative) also unleashes destratisfying forces that lead off in different affective directions. At one point she wields a bull whip and sadomasochistically lashes Mara's flesh in a violent flesh-flailing precursor to an erotic lesbian romp. These erotic bodily forces can be understood as working horizontally through the performance, while the body remains framed within a psychological head-narrative quest. Not losing sight of the original context, these modes can also be related to the fact that midnight-movies were a social space where adolescent boys and girls got high and sat in the dark together. Complicating this simplistic view, however, sex is closely associated with violence throughout, and various shocking scenes of perversion, rape and molestation build a complex matrix of meaning and feelings which confuse and complicate 'normal' sexual forces of

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[88] Jodorowsky, (1971) p. 145.

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desire. Over and above these, the anima body ostensibly works to drive forward the rest of El Topo's gunslinger quest.

El Topo and the other band of characters also surface as immanently embedded, with their bodies appearing fluid and open to their surrounding quasi-spiritual environment. The power of the masters are related to the powers of their body, and the powers of their body are in turn balanced by their 'enlightened' thinking and open relationship to their plane. Deep meditation allows bullets to pass through the first master's flesh (opening the mind literally opens the body), for example, while the second master teaches a switch from the head to the heart, from thought to feeling. El Topo's image of mind/body parallelism emerges alongside a process of immanent deterritorialisation from the established western genre. In choosing to focus upon the changing depictions and imagining of the body within the narrative it is important to remain aware of how its different poles and vectors relate to an underlying process of becoming. During and after screening, the thinking film induces or creates a space to explore an alternative concept of identity in relation to the body, time and space; wherein the notion of the enclosed cogito and ego are transgressed and a new image of the body as a force of affect and affection is explored. Philosophically, the body/mind parallelism emerges as El Topo's transforming identity and psychology are mirrored by his changing body movements and appearance. These concepts most overtly materialise as the quest upon the mandala desert draws to an end and El Topo arrives at a bridge spanning a cavern. The horizontally framed bridge visually contrasts the vertical motif of the sundials and gallows that defined the western mise-en-scène. The bridge becomes a metaphorically and metonymically loaded symbol functioning on a variety of philosophical levels. At once a bridge between life/death, ego/anima, inside/outside, dream/reality, film/spectator, it also becomes a symbol for the journey into the next phase of the film. Jodorowsky also notes it has Nietzschean undertones, and becomes "the symbolism of the passage between man and that beyond him."[89]

On a symbolic level the bridge can be seen to signal the process of change and becoming. Ben Cobb argues that Jodorowsky borrowed from Nietzsche's *Zarathustra* throughout *El Topo*; invoking his central themes of the death of God, the Superman, and the theory of Eternal Recurrence to illustrate how individuals can reject established social and moral codes and overcome their ego.[90] In working to explore these concepts on-screen, Jodorowsky employs an 'alchemical' cinema of the body, full of bodily forces and affections to make spectator feel/think. The key bodies and forces are always divided and refolded as symbol and force, image and agent, a reflecting- and affecting-image. These powers relate directly to the embedded character bodies which function as an assemblage of heterogeneous

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[89] Ibid. p. 132.
[90] Cobb, (2007) p. 97.

forces utilised by the thinking film-body as it skirts spiritual issues. Attempting to break free of the vertical line or Western genre/ideology, El Topo prepares to jump to his death off the bridge. The anima re-appears and challenges him to a duel. Having learnt from the Eastern masters, El Topo rejects and offers his life. Advancing with his hands outstretched in the shape of the cross, his anima fires four shots that recreate the stigmata upon his hands and feet. Mara is told "It's either him or me!" and shoots his side re-creating the fifth wound. The allusion to Christ during the gun slinger's death serves to invoke a body through which one might pass to the spiritual. After the film-body kills El Topo, the film thinking shifts into a completely different generic and metaphysical realm; making a marked shift towards an Eastern philosophy, albeit tainted with Latin American undertones and Jodorowsky's nihilistic outsider perspective.

The death of the western character parallels the death of the Western ideology and so invokes another parallel between the mind and body, character-body and thinking film-body. In this new space, and in the reverse of the egotistical gunslinger who proclaimed himself a God, El Topo now concedes he is just a man. Cobb argues that El Topo emerges here reborn as a Zarathustra like being, dwelling in a cave and preaching "for man to master himself and harness his own power" in order to become something else.[91] The film finds the life and death cycle of the western El Topo to warrant illumination, and the following episode follows an altruistic character attempting to free a stricken band of inner 'monsters.' Here, the reinvention of thinking and acting illuminates El Topo's becoming, and the following section is accordingly defined by a series of movements that attempt to strike a balance between what is within and without (the cave and the body). The second half also appears to be the more political within the film, and contains an iconoclastic critique of the ideology of 'the West.'

The Eastern sequence opens with an establishing close-up of El Topo's painted face, followed by a zoom-out to reveal his new setting. In a reverse of the film's opening, which began with the desert before focusing on the man, the film thought here moves from the landscape of the face towards space. Subjugating space to character begins to formulate the first stage of the film's philosophical reversal and the exploration of the body as gateway to the spiritual. El Topo's iconic black beard and hair are replaced by white, his sun-beaten skin substituted for a white-painted mask, and the machismo leather outfit and weapons replaced by a loose gown and lotus flower (a sign of enlightenment). His spiritual and somatic changes are augmented by an overriding narrative movement from outside desert to inner mountain realm. The cinema of the expanded mind and thought has now entered into a form of body, where strange and mysterious bodies (like the freaks and monsters) and forces (like enlightenment and reincarnation) are at play.

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[91] Cobb, (2007) p. 97.

Diegetically the character transformation serves to destabilise the concept of a fixed being and replace it with an immanent model of change and becoming. Thinking, or enlightenment, eventually emerges as the recreation and reinvention of living, and is illuminated through the parallel transformation of the body and mind. Disavowing Western attitudes and machines (like guns), El Topo appears to be a character who takes himself a lot less seriously. It is predominantly through performance and new fluid forms of movement and action that these ideas are communicated. The sclerotic, precise, and measured posturing of the gunslinger are liberated through a series of fluid movements and actions and a new linkage of postures. Calm inner forces climb through this body and endow it with an intangible energy as he assumes a selfless *heroic* mantle. In this section of the film, the actor-body and performance function as direct conduits of meaning and affect, and to articulate how this emerges cinematically I briefly invoke the work of Elena del Río from *Deleuze and the Cinemas of Performance* (2008).[92] Here, performance can be viewed through a Spinozian and Deleuzian lens of affect and expression by foregrounding the affectivity generated through performance. This further woks to clarify the distinction between Deleuze's 'cinema of action' and his 'cinema of the body' which find resonance in "the variable preponderance between narrative and affective-performative registers."[93] Jodorowsky predominantly employs affective-performative modes, then, in order to allow the viewer to feel the film's philosophical and spiritual positions directly. Indeed, the performative-body surfaces as a affective wave or "the expression-event that makes affect a visible and palpable materiality."[94] In this manner, the transforming performance throughout the film are understood to involve the expression and perception of affect in the body, while affect constitutes a force of becoming "that enables characters/actors, and ultimately the film itself, to pass from one bodily state to another, while performance constitutes its expression."[95] In this manner, the performative can be understood to deterritorialise the body (and film-body) and wrest it from tight movement-image structures and transform it into an affective body-without-organs.[96] In these sections it is the movements, postures, rhythms and actions of the body and film-body which convey meaning directly through affect, before any need for translation or interpretation.

With a new female dwarf companion (Jacqueline Luis), El Topo departs the mountain through eye shaped cavities. His body is then put to work in a relation-image metaphor wherein he literally transforms the mountain into a proverbial mole-hill. Here, the body

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[92] Elena Del Río, *Deleuze and the Cinemas of Performance: Powers of Affection* (Edinburgh, Edinburgh University Press, 2008) p.10
[93] Ibid. p.16
[94] Ibid. p.10
[95] Ibid.
[96] Ibid. p.11

performs tasks of hard labour (mostly in ellipsis), but in order to finance the tunnel he begins busking and performing impromptu street theatre in a nearby western town. The second town-space serves to formally bookend the spiralling narrative and expressionistically reflects a perverted North American culture. The Mexican bandits and spaghetti western bad guys are replaced by *perverted* versions of Classical western archetypes (Sheriff, Posses, Saloon keepers, etc.). The space of surreal cruelty is inhabited by a society under the grasp of a cult that worships the pyramid and eye symbol of the US dollar bill. The white people have Mexican and African American slaves that they enjoy torturing and hanging whilst maintaining an illusion of a conservative order. El Topo and the dwarf carve out a marginal living by performing comedy and pantomime for money in the streets. Eventually the town folk invent a more popular attraction, betting on slaves forced to fight with boxing-gloves wrapped in barbed wire. By degrees El Topo and the dwarf are forced into performing 'freakish' sexual theatre for the town's drunken men.

This space of *cruelty* is also where El Topo and Brontis are re-united, both now monks (albeit Brontis is a Franciscan/Western monk and El Topo an Eastern). The two bodies bump into each other so that Brontis undergoes a psychic development in a single jump-cut; transforming him into the all-black avenging gunslinger. Brontis allows his father to complete the tunnel, and perceiving a shift in his identity forgives him. On completing the tunnel, the freaks leave en mass. Their joyous liberation is captured in a dilated slow-motion charge towards the frontier-town in an 'uncomfortable' body cinema spectacle. They are met with hostility, however, and brutally machine-gunned to death. These are powerful and shocking images of affect, full of transfigured bodies and nightmarish abject violence. Enraged and defying a hail of bullets, El Topo guns-down the town's population. His actions appear more like those of the gunslinger than an enlightened being, though, and it is possible to recognise that another process of becoming has occurred on account of outer forces of affects. As his violence reaches an impulsive climax, viewers witness his savage and ruthless annihilation of life. Amidst the dead bodies he assumes a lotus position and immolates himself. The hopeless ending witnesses him achieve complete mastery over his corporeal and psychic being rather than enlightenment. Audiences finally see El Topo become his environment through a shimmering haze of molecular forces as the body transfigures from flesh, meat, and musculature into energy and light. El Topo's death is concomitant with the birth of his child by the dwarf. The widow and child finally leave on the back of the black horse with Brontis, the all-black gunslinger. The spiralling journey thus begins again, although transfigured in terms of all the bodies and forces involved. The final return to the spaghetti western mode suggests there will always be more antagonists, violent forces, transfiguring bodies, and challenges ahead, as though Jodorowsky were constructing an eternally recurring narrative from the bones of a genre that was typically received like television serials; where the hero

would simply encounter an ongoing number of villains and rivals through an indefinite series of films.[97] Jodorowsky's ending similarly leaves room for a continuation or sequel which has been repeatedly slated for production and dropped in the decades since the film's original success. For Cobb, this bleak ending illuminates another Nietzschean sentiment, signalling there is no end, "just the dawn of a new day."[98] *El Topo* can be understood, then, as a nihilistic piece of political cinema challenging and inducing the spectator to think and feel its radical philosophical concepts and positions. In aiming to affect the spectator's mind and body during a far-out experiential event, the film-body unleashes a powerful array of visceral and challenging body-images that stimulate and affect their sensorium at the same time as psychological sub-texts harness archetypal images and processes to structure a submerged action-image narrative designed to affect their brain. Life-affirming options are few and far between within this cinematic universe, however, and its philosophy for me appears to be more Spinozian, even if it is at its most grim.

From the Hollywood foothills to the Holy Mountain: A Mexperimental LSD-Epic

After *El Topo*'s success Jodorowsky enjoyed the lime-light in the US and stayed long enough to secure funding for his next cinematic venture. Recognising potential in the director, Lennon and Allen Klein (of Abkco Films) budgeted Jodorowsky $750,000 to fund his next head-film. "*El Topo* was normal" said Jodorowsky "*The Holy Mountain* was abnormal. My ambition was enormous. I wanted to make a picture like you would make a holy book, like the Bhagavad Gita or the Tao Te Ching. I went very far."[99] Reflecting his grander agendas, Jodorowsky took the opportunity to embrace powerful cinematic technologies more synonymous with big-budget US productions. Thus, attempting to push his powerful, affective cinema ever-further the director transferred from his usual 16mm format to 35mm Techniscope instead: a widescreen format that would provide a much larger canvas on which to overwhelm, shock and affect the head-spectator. Coming into contact with a reinvigorated US filmmaking scene also served to diachronically alter the scale, scope, form and content of his next project.

Forces of (counter-)acculturation witnessed Jodorowsky become a 'turned-on' counterculture artist, experimenting with Lysergic acid diethylamide (LSD). We can thus understand his next film as a reworking and expansion of *El Topo*'s themes upon new terrain; and as a piece of philosophical cinema constituting part of the LSD-film sub-genre or

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[97] See Christopher Wagstaff, 'A Forkful Of Westerns: Industry, audiences and the Italian western' from Richard Dyer and Ginette Vincendeau, eds. *Popular European Cinema* (London: Routledge, 1992) p. 257.

[98] Ben Cobb, (2006) p. 173

[99] Jodorowsky quoted in Steve Rose, 'I am not normal' from *The Guardian* (Friday, November 22, 2002).

movement.[100] Reflecting the psychedelic culture, the Alchemist (Jodorowsky) who opens and guides the freeform 'trip' finds strong parallels in Castaneda's 'Don Juan' character, as well as Leary's conception of the psychoanalytic/psychedelic guru/guide. Jodorowsky further discusses directing the entire project from within a trance, and although this was not unusual for him, he uniquely incorporated fashionable drug-technologies to aid his filmmaking process. By making a series of artistic decisions whilst taking and experimenting with psychedelics, many of the *expanded* thoughts and perceptions associated with the drugs are found pervading the final thinking and feeling film-assemblage.

As I will demonstrate below, the narrative invokes an expanded range of cognitive and perceptual effects common to LSD, but does so whilst maintaining a strong focus on the biological body and its relation to new modes of thinking and acting. This reflects a certain trends common to LSD-films of the late 1960s, where a parallel model of mind and body begin to surface. Instead of being perceived as separate or hierarchical entities, the mind and body become refolded so that thought and feeling, mind and body are integrated. Common LSD experiences also typically led towards a new perception of the body which suddenly stretched out to meet its surrounding and embedding plane. Reflecting these views, Jodorowsky has his character emerge onto a new plane where the facile divisions between mind and body, self and other, inside and outside, actual and virtual, subject and object begin to dissolve along with their incumbent identity paradigms. Within this filmic world, the universe of included disjunctions radically expands beyond those of *El Topo* to expose a wider range of forces and powers that help constitute an extended body, or body-without-organs (BwO). The concept and position of the body thus appear to transfigure and transform, and below I concentrate upon the role of the body and how it mobilises meaning and affect within the greater film-body.

Within the book of *El Topo*, and during the pre-production stages of *The Holy Mountain,* Jodorowsky explained that in order to deal with enlightenment as a thematic concern, the "first thing a film must change are the actors who are in it; and then the audiences. If a young boy takes acid and experiences a change, the least a film can do is give him more than acid gives him; you must give him the pill."[101] In Jodorowsky's view, the actor's body and performance emerge as powerful agents of cinematic affect and shape the manner in which the spectator thinks and feels the film. To a similar end David Church observes:

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[100] This movement is studied in detail by Harry M. Benshoff but does not include this film. See Harry M. Benshoff, 'The Short-Lived life of the Hollywood LSD Film' in *The Velvet Light Trap* (No.47, Spring 2001) pp. 29-44.
[101] Jodorowsky, (1971) p. 150.

In making films into books of sacred symbols including spiritual illumination; reminiscent of Artaud's ideas about transforming the spectator, everyone making and viewing his films (himself especially) should be destroyed and reborn as new people. For this reason, he shoots his films in sequence from beginning to end, using the filmmaking process as a search for spiritual illumination, beginning with an initiation rite (i.e. violence, for he believes that art must be violent) and moving towards enlightenment.[102]

Filming in sequence initially serves to inject a tangible before and after into each body, so that the actors function as physical conduits of time and change. During the production of his epic LSD-film the actors and crew were expected to give themselves body and soul to the project. They were accordingly subjected to sleep-deprivation and mystical rituals, and administered LSD and psychedelic-mushrooms as part of their/the film's quest for illumination. The effect on their bodies and performances become comparable to the hypnotised actors of Werner Herzog's *Heart of Glass* (1976), where actors performing 'under the influence' are utilised to augment the film's exploration of new modes of perception and thought. All these heterogeneous forces and affects become reflected, imbued, and intercepted by the images and bodies within the frame, and affect the final form and content of the thinking and feeling film-body.

The film opens in a dislocated hermetic maksoora, where a faceless figure in a kung-fu costume strips down the identities of two westernised women. The rolling choral sounds of monks' chanting combine with Arabesque movements to grant the scene a stylised other-worldly feel. The rolling and rhythmical sound-scape builds a rotating aural mandala which directly affects and embeds the spectator; lulling them into a relaxed hypnotic state. Once the women are stripped and have had their heads shaved, their naked bodies become de-subjectified. They kneel before the Alchemist in a symmetrical blocking position as the brim of his hat eclipses their faces. A match-cut from the round hat introduces a flickering montage of mandalas and quasi-religious images. Subsequently viewers meet the main protagonist, covered in a mask of flies and devoid of a face.

In this film an archetypal Biblical thief (Horacio Salinas) – entirely bereft of voice or language – travels around a surreal carnivalesque space encountering powerful others, agents, and forces that abuse, manipulate, and affect him. His body is first beaten, crucified and framed amidst swirling crowds of grotesque and caricatured bodies. A dwarf with no arms or legs becomes his companion, and after sharing a joint hitches a ride into town on his back. His seated shuffling-movements, smoking of marijuana, and physical and psychological assemblage with the thief suggest he may be an early on-screen surrogate for the head-spectator. The narrative then moves into an overpowering city space full of intermixing time-lines and cultures that provides a shocking, violent and overwhelming space of affection. These bodies help actualise the striating powers of different vertical territorializing lines and

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[102] Church, (2007).

past cultures. Here, the thief is a seer and wanderer who can only act and respond to a series of overwhelming and manipulative forces and bodies. Disorienting crowds of naked children, Roman guards, archetypal proto-fascists, cowardly bourgeoisie, truck-loads of massacred students, indifferent tourists, 'freaks' and 'monsters' flood the large-canvas in the opening. Skinned sinewy sheep bodies, cat bodies, lizard bodies, reptile bodies, and opened human bodies (that bleed birds, fruit, sausages, etc.) all interface and intermix in this insane space. The thief finds a master (although we are later corrected that the master finds him), the Alchemist, who rescues him from the archetypal 'any-culture-whatever' and sets him on a spiritual path.

The archetypal journey is described as a quest towards the Holy Mountain to usurp the immortals who reign there. The thief is joined by a multiplicit band of industrialist seekers. They first move into a magical vertical-tower whose inner-space is larger than the outer-space could contain, before moving through smooth ocean, plateau, and mountain spaces respectively. All serve to open up more fluid and unstriated spaces for action, perception and thought. The thief's body movements and performance throughout serve to draw attention to what a body is capable of as it frees itself of socio-cultural and psychological striations. Diegetically, thinking becomes equated with the reinvention of living, and the body emerges as a protean and parallel force open to external (and internal) agents of change and becoming.

Demonstrating a change in the syntactic value and meaning of drugs within 'counterculture' cinema and upon American screens more generally, the narrative highlights the limitations of drugs like LSD with regards to the quest for enlightenment. In the Pantheon Bar at the foot of the mountain, for example, audiences are introduced to a band of seekers that will venture no further: these include counterculture drug apostles and a man who can manipulate time and space thanks to LSD. He can travel anywhere in a horizontal direction and 'conquer' the mountain by travelling through it. The limitations of his ability are quickly highlighted by the Alchemist, however, who clarifies that one must conquer the summit to reach enlightenment. Thereafter the seekers make their ascent. On reaching the mountain-top the thief is united with his anima and an ape (a Jungian symbol of the body's animal history and memory). The immortals are revealed to be dummies, and the film ends with a vertigious blurring of different time-lines.

Expanding the head-film into the cinematic body and beyond.

Holy Mountain is a self-reflexive film and works to reflect a model of cinema as a shocking and affective body-without-organs (BwO) or experiential and participatory art-machine. This BwO has the ability to extend and transfigure the spectator's own body and sensorium beyond

its usual boundaries and populate it with intensities. How does it make you feel though? One sequence in particular seems to answer this question, although constitutes a notoriously dense scene full of different layers of symbolism and meaning. On one level the scene demonstrates a critique of Catholicism and invokes the mass commercialisation of Religion, yet it is possible to peel away the different layers of symbolism in order to focus upon the exploration and utilisation of *bodies* within it. Indeed, all forms of body, including that of the embodied cinematic spectator and the film-body emerge or surface within the scene alongside the character body.

Set in the chaotic city streets, the scene begins with three obese Roman guards tending a stall selling Christ icons and crucifixes. The camera lingers on their curvaceous bodies and generous folds of flesh as "a fair haired man dressed as a nun in the Virgin Mary's blue-and-white robes, carves at a large cow in a visceral representation of Holy Communion."[103] The stall owners first ply the thief with alcohol so he passes out; then throw his unconscious body to the floor as the subjective sensory-motor action-image grinds to a complete halt. The thief's story here becomes anchored around an un-moving and un-perceiving body, and follows a body merely manipulated and affected by others. The thief's lean, lifeless body is then stolen in order to make a cast of a Christ icon (a body through which one can pass to the spiritual). The unconscious naked body and flesh appear divorced from intellect, consciousness, desire and agency, yet the scene retains a motific fascination with the body's sensorium and unfolds a litany of tactile and haptic images that invoke sensual forces of bodily affection. As indicated in the introduction, through a model of haptic perception we can understand how the spectators' eyes function as embodied organs of touch, allowing them to feel and share in these pure sensations.[104] During the scene, the unconscious body is first treated to a series of probes and sensations. Through having access to the body's image, the viewer becomes infinitely more aware of the feeling flesh and body than the thief during these moments, as they are the sole perceivers of these bodily affects. The intrusive tubes thrust into his nostrils *feels* uncomfortable to watch, for example, and viewers see/feel thick grease being sensually applied to the flesh of his torso. The film-body's affective sound-scape also employs vibrating strings and a bass rumbling sound during these moments to create a tight aural meniscus, or acoustomatic skin which affectively trembles and vibrates as the flesh is touched on-screen. These sound-images directly affect the spectator's ears and body in an embodied fashion. Spectators are then shown the slow application of a thick plaster-mix poured over his face and body. The plaster mixture changes during an ellipsis and is utilised to make a series of hollow Christ-bodies in the thief's form. Depicting their production on-screen serves to signal the thinking film's awareness of spectators also building

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[103] Cobb, (2007) p. 133.
[104] Laura U. Marks, *The Skin of the Film* (Durham: Duke University Press, 2000) p. 162.

themselves a BwO around the protagonist; whose body organises the perceptions, feelings, movements and action throughout the narrative space and time.

Awakening from his stupor the thief's face is momentarily held in a dislocated close-up beneath the feet of two casts. His face and body begin to perceive something off-frame that incenses him. Like Kubrick did with the appearance of the monolith in *2001,* Jodorowsky scores this pure perception-image with intense sounds of multiple voices rising in pitch and intensity. This spiritualised layering of voices endows the off-screen or what is perceived with a preponderant force and power. This sound-image is concomitant with images of the thief physically tensing into a primeval scream as he becomes increasingly affected by what he sees. The whole inner workings of his body and musculature are seen moving beneath the flesh as he contorts upon the floor. Eventually the camera begins to track back, as if physically moved by the thief's wild howling to expand the range of perception beyond the tensing body. The camera movement then reveals hundreds and hundreds of Christ-like bodies arranged in Escher-like patterns around the space. The importance of the hollow bodies are visually underscored by a vortexing track backward through the maze of bodies which warp in different planes of motion.

The distended image – designed to be projected onto the huge Techniscope format – creates a pure aesthetic image of vibrational affect. The warping depth-of-field reveals a deep-focus plane layered with hundreds and hundreds of hollow bodies, within which the thief becomes just one embedded and active force. This aesthetic sequence serves to momentarily dilate cinematic space and time by creating a warping or torsion between the thief's body and the moving-plane of hollow bodies around it. The sequence follows with a series of multiple framings that isolate groups of bodies arranged into rows or files. A dialectical montage of different framings set to music works to animate the various arrangements into a dancing Tiller-girl-like mass ornament. The scene thus visually reflects and expands on Kubrick's dancing Christs sequence from *A Clockwork Orange* (1971)*.* Here, a camera-consciousness appears and carves up the mise-en-scène of bodies into a series of images that create false-movement and affect for the spectator: i.e. in scenes and images not perceived by any character within the diegesis (like Eisenstein's rising lions) and endowed with a power and energy designed to convey feeling and aesthetic affect. This is a dance of the spectators, for the spectators, and embodies them on screen as actual (relation-)images that are affective and embedded.

The sequence then follows the thief on a wander amongst all the hollow bodies. Reflecting the film's tactile obsession, the screen's surface plane takes on the flesh-colour to become a moving plane like a haptic microperception of skin. As the thief wanders around, his body secretes the story and conveys his changing inner states through affective performance. His tensing muscles and tendons directly convey inner turmoil and mounting

rage that increasingly threaten to explode into impulsive action. His changing physical performance is underscored by a non-diegetic sound-image that builds in intensity and pitch – like a vibrating tuning-fork – to create an audio expectation. As the intensifying affective sound-image peaks, the film translates this energy into a maniacal and frenzied explosion of violence on-screen. In a primal rage the thief suddenly wages war upon the surrounding hollow-bodies.

As the thief attacks the bodies and spectator-surrogates diegetically, the film-body also simultaneously flexes its own aesthetic-muscles to mount a 'violent' affective assault upon the viewers' sensorium. The film thus assaults the viewer on two fronts simultaneously, in terms of form and content (or affectively and symbolically). Here, we find a good instance of the film-body and aesthetics attempting to shock and affect the spectator in a parallel fashion. The sustained sound of the thief's roar, for example, is utilised to unnerve and unsettle the spectator on a visceral and primeval gut level. Its increasing intensity and loudness exerting a direct affect upon the ears and nerves. The close-up of his expressive body and face also directly communicates feeling and affect upon a level of firstness. Bursting into action, the thief transforms into a wild and destratisfying force of violence; punching, kicking, crushing, snapping, and pulverising the hollow-bodies. Editing rhythms synergistically intensify into a series of disembodied flickering close-ups of fists, arms and legs in the process of destroying the hollow-bodies. Sounds of drums and percussion layer the assault. Each image of punching and kicking is aligned with a drum beat followed by the jangle of a tambourine which simulate and stimulate an embodied shock and dance upon the nerves. At one point the thief wields a huge bull-whip as he rounds up the stall owners. The lashing sound creates another affective sonsign designed to invoke bodily responses and affect. The chaotic scene full of intense sounds, fury and violent images then comes to an abrupt and sudden end.

Viewers unexpectedly enter a pool of dilated silence where the thief lies exhausted amidst the debris. He is clutching the last hollow body. The sharp switch to silence and rest also affects in a direct fashion, with the sudden switch of tempo from a hard and fast assault upon the eyes, ears, and embodied sensorium to a quiet and peaceful sequence offering a welcome interstice for relief, thinking and contemplation. This sequence in particular seems to illuminate how the film formulates a complete experiential event for the spectator that will utilise aesthetic shock and violence to shake their bodies (and minds) into thinking and feeling in a mediated fashion. Thus, we find an image of the cinema as a body-without-organs which can affect and assault the viewer during the screening event or experience.

As if confirming this reading, at the end of the sequence viewers are transported to another quieter poetic space where another metaphor for the spectatorial position is played out. A swarm of prostitutes dressed in matching outfits is introduced circling around a crowd of

voyeurs and Johns (spectators). The film foregrounds and objectifies the bodies and flesh of the women, offering opulent Meyer-esque close-ups of their breasts stretched into tactile fishnet fabrics. These images introduce another form of haptic and tactile quality into the image which interfaces with an illicit soft-porn mode. The sexual position of the body and the association of the gaze with the male-perspective also introduce significant gender issues that I unfortunately have no space to engage with here. In amongst the sexualised bodies of the parading whores, rather disturbingly, the film singles out a prepubescent child in a matching outfit.

An old John assumes the film's POV as he makes a deal for/with the child. Haunching down beside her he symbolically removes his left eye and places it in the palm of her hand. The girl closes her fist around the eye as the John begins to fondle and touch her with abandon, rubbing and touching her body and flesh with doubly embodied eyes. In this manner the spectator has transformed position to formulate a physical assemblage with the object of his desire (albeit in a shocking and perverse manner). The impulses and desires of the character are also folded into the image, adding a level of discomfort that serves to affect spectators and raise uncomfortable feelings and associations. In this model the spectator formulates an embodied and sensational assemblage with a shocking and taboo body that will make them feel uneasy and on-edge. It is for these reasons Jodorowsky compares his cinema to shock treatment.

An image of the spectator-artwork assemblage reappears later in the film in the industrialist Klen's gallery. In this space the role of the body in the artwork assemblage is driven home by a series of sculptural objects that are part Art-machine and part naked human-body. Klen and his lover become spectators in the gallery and manipulate and play with the protruding body parts of the art-machines. His lover teases an exposed penis with feathers, for example, while Klen lies beneath an exposed female bottom and "playfully inserts his finger."[105] These living sculptural-machines writhe and respond to the spectator's attentions, and become animated and alive with sensations due to the interaction. The spectators are also moved and affected by the art-bodies in turn. In an adjacent room lies a large rectangular machine which also seems to represent the filmic medium. Klen announces: "We created a love machine. To make it live the spectator has to work with it, guide it, receive it, give himself in the act of love." Klen observes that "the skill of the spectator will determine the machine's ability to reach climax." Some spectators are less successful than others, but a successful interplay results in the birth of a smaller machine.

In these cases cinema is sketched as a BwO with an ability to affect the spectator directly and populate their bodies with intensities. The self reflective cinematic moments find

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[105] Cobb, (2007) p. 147.

their apogee in the final scene, and I will return to this after conducting an examination of how bodies and BwO's are used within the narrative to build and convey philosophical concepts and meaning. As a starting point I wish to engage with the way in which a model of mind and body parallelism underpins the entire narrative, and will then move on to examine how the body and mind further appear to be fluid and open to outside forces and agents which help constitute the BwO.

<center>*Holy Plateaus of Immanence*</center>

The Holy Mountain is a film almost entirely about bodies, and the narrative utilises body force, performance, movement and rhythms to draw attention to what a body is capable of thinking and doing under certain conditions. The industrialist Fon provides a good example of this thematic, as his universe is founded on the appearance and desires of the body. Audiences are told he manufactures organic life-like body parts which can be purchased and attached because people "want to be loved not for what they are but what they appear to be." Fon knows all too well the power of the body as an image and object of desire. His father makes business decisions by consulting the body of his wife. Fon again: "My father is the creator of this empire. He is deaf, dumb and blind. Before making a decision he consults my mother's momme: he puts his hand into her sex. If it's moist, then yes; if it's dry, then no." The mother's body is aroused by what she perceives to be good business decisions, and presumably becomes turned-on by the prospect of making money. Her body forces and affects thus become related to psychological states and in turn lead to future actions when perceived by the father. Viewers see an image of this abject business transaction between the two octogenarian bodies on-screen, and here the body cinema becomes uncomfortably and perversely affective. This endows the body with a dimension of intensity and highlights its mediating position between inner and outer forces, actual and virtual planes.

Within the film various bodies similarly surface as forces of affect and affection, and are depicted making decisions, assemblages and connections while deterritorialising others. Throughout the narrative, the body of the actors also affectively perform gestures, actions, movements, and rhythms which contribute to the communication of thought and meaning above and beyond the narrative matrix. The thief's body eventually becomes the gateway to thought and the spiritual, and this is signalled on a variety of different levels. Throughout, his body is utilised as a narrative agent/organiser of the action-image, a performative agent of affect, a fabulator of inner psychological states/desires, and a relation-image symbol (intertextually fractured within a metaphysical house of mirrors). Diegetically, enlightenment becomes equated with the reinvention of living, and opening the body onto new and expanded planes of thought and perception. Like *El Topo,* the bodies and movements work on a sub-

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textual brain-cinema level, and again invoke an archetypal journey towards individuation and enlightenment. The body is also explored from another pole, however, so that over and above being the spiritual or unconscious manifest, it also surfaces as the fleshy and feeling gateway to the spiritual (enlightenment) and time (immortality). It is through a cinema of the body and bodily-forces that the film chooses to pursue this line, and during another process of immanent deterritorialisation a model of a mind and body parallelism begins to emerge that is radically open to outside forces and agents.

Within the narrative the thief's fleshy and feeling body is literally plunged into in order to reach life.[106] I articulate these models by turning to Deleuze's reworking of Spinoza's ethology in relation to modern cinema in *Cinema 2*. As if saying 'Give me a body then'[107] in a formula of philosophical reversal, the narrative illuminates how the body is "no longer the obstacle that separates thought from itself, that which it has to overcome to reach thinking" but is rather "that which it plunges into or must plunge into, in order to reach the unthought, that is life."[108] This of course telescopes in two directions at once: the first movement plunging into the diegetic character body within the frame, where the categories of life become the attitude and postures of the body; while the second witnesses the film-body literally plunge into the spectator body through an embodied mode of affective cinema. Deleuze elaborates that: "To think is to learn what a non-thinking body is capable of, its capacity, its postures. It is through the body (and no longer through the intermediary of the body) that the cinema forms its alliance with the spirit, with thought."[109] These ideas are perfectly realised within a series of scenes where the naked body of the voiceless thief is literally isolated and explored as the fleshy, feeling and abjectly open gateway to the psychological, spiritual, immanent and time. It also becomes a locus or threshold of becoming in the spectator's assemblage with the film-body.

The thief has relatively` no agency or real 'identity' in comparison to El Topo, and his ego-less existence is signalled in a scene showing him symbolically consume the face of the final hollow Christ-body made in his image. The eating of the face signals the destruction of conventional identity, and he thereafter attaches the body to a bunch of red and blue balloons and floats it off into the sky. It is after this vertical release that the Alchemist summons his actual body to begin the deterritorialisation process. His meal of the face is later processed through the body, and re-emerges as excrement during an alchemical ritual. After being lifted out of the overwhelming and chaotic world by the Alchemist, the thief enters the tower's summit through an impossible dilated rainbow room full of bright bands of affective colour. His passage through this overwhelming vibrating plane is carved up in a montage

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[106] Gilles Deleuze, *Cinema 2; The Time-Image* (London, Continuum, 2005.b) p. 182.
[107] Ibid.
[108] Ibid.
[109] Ibid.

where impossible-edits transform the colour bandings around him and demonstrate an active vibrational nature to the surrounding plane. These features doubly inscribe the idea that we are plunging into the mind and body to approach the spiritual and time. The Alchemist's flesh-coloured tower here stands as a vertically framed polysemous symbol of the film-body and extended character body. In this space a parallel-image of the immanently framed mind/body begins to surface, which erodes traditional Cartesian co-ordinates of enclosed transcendental subjectivity.

After initially passing through the rainbow room, a violent and disoriented thief first encounters the enthroned Alchemist. During a kung-fu battle he is rendered cataleptic through having his body's key chakra-points stimulated by the numinous figure. Affecting the body is here shown to directly affect the parallel mind. Subsequently, in a stylised Arabesque-performance verging upon a dance or dream, the Alchemist and his silent female accomplice – the Written Woman – ritualistically remove an abject organ from the back of the thief's neck (later made synonymous with his personal unconscious). The thief is re-animated in a Caligari-esque moment, and on awakening is passive, relaxed, open and suggestible: performing the role of a literal blank-slate or apprentice. Here, an affect upon the body is shown to directly affect the mind, while altering the mind is shown to transfigure the body and its movements and rhythms. Freed of his rage and psychological-disorientation, the somnambulistic body is thereafter foregrounded and treated to a series of cleansing rituals.

The thief's body is attentively and sensuously washed and massaged by the Alchemist and his accomplice within a mandala room. The scene ends with a focus upon the thief's anus, which directly faces the camera/audience as it is lathered and washed by the Written Woman in a fountain temenos.[110] For Deleuze, the anus was the "first organ to suffer privatisation" under capitalism and be removed from the social field, tellingly it is this Jodorowsky chooses to focus upon as the body is reclaimed and freed from the surrounding culture.[111] The anus is also explored as a symbol for the open body which becomes the gateway to change and becoming. The next cut takes us to another chamber where the thief is depicted defecating into a glass pot. The Alchemist removes the stool and places it inside an alchemist's still. The thief's naked body is thereafter isolated inside a glass philosopher's egg. Here, the borderlines between the inside and outside come under ever greater scrutiny as the film begins to explore the interior forces and powers of affection which climb up through the flesh or egress from within.

Inside the egg, the thief's body is heated above a furnace. The feeling of the uncomfortable environment (full of invisible forces) is affectively conveyed through a series

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[110] This reflects the view of Klen within his gallery as a spectator formulates an assemblage with an art-body-machines mediated through an anus.

[111] Deleuze and Guattari, *Anti-Oedipus* (2004) p.157

of steaming claustrophobic close-ups underscored with affective sounds of magnified boiling and bubbling. In the crucible the flesh and body are wrung-out of all inner fluids and substances. Sweat, saliva, vomit, mucus, and tears are depicted being expelled from the semi-permeable body-plexus. This relentless focus upon abject substances serves to introduce an uncomfortable zone of indiscernibility into the image, not only between good taste and bad taste, but between the inside and outside of the body. In their Deleuzian inspired work, scholars such as Powell and Pisters explore how the use of abject bodily substances like blood, sweat, tears, and vomit often invoke "the border between the inside and the outside of the body. The concept of the boundary, in all kinds of variations."[112] Within this sequence the base abject substances are symbolically transformed into gold, and signal the body as a form of philosopher's stone. The transformation of bodily waste into gold thus anticipates and parallels the alchemical transformation of the body into the spiritual, or immanent.

Subsequently, an image begins to emerge which breaks open the body and mind onto an expanded plane of included disjunctions, forces, and affects. But what are the dimensions and planes of this newly transfigured concept of body? In seeking to answer this, perhaps one of Artaud's axiomatic concepts makes for a timely intervention; with Artaud emerging as a character who influenced the work and thoughts of Deleuze, Guattari and Jodorowsky alike. Indeed, Artaud's ideas helped open up and significantly re-map the concept of body beyond the traditional boundaries of the biological organism; so that the concept of an extended body, or body-without-organs (BwO) surfaces. Jodorowsky seems to outlay a similar model for understanding identity within this narrative and we can explore its depictions and ramifications here.

After being released from the philosopher's egg, the thief first shatters a large looking-glass that reflects his self image (or image of biological body as self). He is then released into a crystalline mirror-chamber where his actual body becomes visually fragmented within a moving web of virtual duplicates. Moments later, the virtual reflections are replaced by a series of other 'virtual' bodies within a spinning mandala-room wherein the walls are adorned with the seven corporeal effigies of the 'industrialists.' The Alchemist explains: "To accomplish the alchemical work you will have these companions. They are thieves like you but on another level." These characters embody a heterogeneous range of external forces affecting thought, identity, ideology and perception. These constitute affective vectors upon the BwO. Like the embodied ancient archetypes of *El Topo*, these bodies formulate a multiplicity of forces and powers that affect identity and must be dealt with on the path to enlightenment. Over and above the usual cast of psychological archetypes, then, these bodies

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[112] Patricia Pisters, *The Matrix of Visual Culture: Working with Deleuze in Film Theory* (Stanford: Stanford University Press, 2003) p. 48. See also Anna Powell *Deleuze and Horror Film* (Edinburgh: Edinburgh University Press, 2005) pp. 64-65.

become embodied and diegetically embedded representatives of the vertical territorializing line of the assemblage; at once inner and outer forces, actual and virtual powers of affection.

From an overhead establishing-shot of the mandala-room, the camera moves to floor-level so viewers enter the rotating space from within. In a repeated trope the camera singles out one effigy before closing in on its face. From this close up the film-body match cuts to an actual actor's face – the effigy's index – within another diegetic dimension. The film thereafter sketches out an expressionistic vignette of each character/force. This repeating trope serves to dislodge and deterritorialise the established action-image modes of narration and introduce a multiplicity of other bodies and world-images that complicate the forces and factors at play within the film-body, and relevant to the thief's spiritual deterritorialisation. It also serves to introduce complex time-relations into the image and deterritorialise the action-image drive. The parallel worlds are populated by hyper-masculine castrating despots, perverted bourgeois, oedipalised archetypes, capitalist war-mongers, weapons manufacturers, and ideology manipulating government officials. These virtual bodies become distilled and archetypalised forces associated with the vertical territorializing line of the assemblage.

After being introduced to the industrialists and politicians, all are finally gathered together in another mandala-space within the tower's rib-vault trunk. Here, the Alchemist commands them to place their effigies in an eye-shaped furnace: "We will destroy the self image; unsteady, wavering, bewildered, full of desire, distracted, confused. When the self concept thinks, this is I, and that is mine he binds himself and he forgets the great self." Embarking on their journey, the apprentices begin wearing matching uniforms and have their heads shaved so that they become an undifferentiated multiplicity. As the band journey towards the peaks of the mountain in search of enlightenment and immortality, the journey works to reduce the force and number of inner and outer forces hindering the thief's progress. At one point during a sea voyage, for example, audiences are shown certain inner forces of affection being deterritorialised. The thief is prostrated on the ship's deck. The bodies of the other apprentices kneel around him to form a circle, or human mandala. After chanting and performing a ritual, the body of the armless and legless dwarf magically materialises and egresses from within the thief's body. The thief is challenged to throw this 'monster' overboard by the Alchemist. As he lifts the strange body above his head, however, viewers are granted an 'objective' image foregrounding him holding nothing. The dwarf is thus revealed to have always already been a subjective embodiment of his damaged mind refolded into the immanent plane of thought and matter (film-body). Viewers then see him throw 'nothing' overboard as a discontinuous splashing sound alerts viewers he has literally cast away this negative body, or force.

The power or affect of the industrialists are also increasingly neutralised and worn down as their bodies lose force upon the mountain ascent. A good example can be

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demonstrated through the character of Axon. In his original world, Axon is a dictatorial chief of police, and he first appears like a hyper-masculine *Mad Max* (1979) villain about to conduct a castration ritual on a young boy strapped to a sacrificial alter. The boy is the thousandth volunteer to have offered his testicles to the powerful and intimidating demigod of this world. Wielding a pair of scissors, Axon grabs his testicles and castrates him in a visceral moment of affective body-cinema. Placing his testicles in a room full of other sacrificial jars, the film then follows Axon as he then leads his fascist legions to brutally massacre crowds of protesting students. In these scenes Axon appears as one of the most powerful and sinister forces within the film. His character is synonymous with fear, violence, carnage, and visceral body forces. The power and affect of his body becomes ever more weakened and diluted, however, once he joins the thief on his deterritorialising journey through the smooth plateau spaces en route to the mountain.

The mountain top is equated with new modes of thought and perception. During the journey the band is increasingly taught to question the borders between inside and outside, self and other, actual and virtual, illusion and reality. The journey teaches them that one must ultimately destroy and re-create themselves to approach the real and enlightenment. During the ascent, their minds and bodies become literally and symbolically opened up to a series of external forces and agents of becoming. On one of the many mountain plateaus, for example, the apprentices are depicted preparing a stew made from the local plants, mushrooms and herbs. Here, a series of organic reterritorialisations or molecular becomings are explored that counterbalance the immanent deterritorialisation of the apprentices' bodies and identities. Following on from the thief's becoming-apprentice (other) and becoming-multiplicit, the film here picks up a further line of flight in a Castaneda-esque sequence that begins to trace an involution. The apprentices prepare to eat the stew and formulate an embodied molecular assemblage with the organic matter from their surrounding environment. This literally works to transform them from within and opens their perception up to molecular planes at the same time as the organs formulate a physical (alchemical) assemblage with the space.

The apprentice's perceptions first become enhanced by the psychedelic stew, and their bodies are framed in a series of tableau-shots around the liminal landscape: where their bodies move and sway in alternating wave-like motions as they collectively intercept the invisible ebbs and flows of cosmic-energy. At another point the apprentices take a break from climbing to meditate and chant. Assuming their POV the film privileges a scene of ants and insects scurrying before them in the grass. These images are replaced by a series of nature-documentary-style images of enlarged ants which engulf the whole wide-screen frame. The film-body magnifies the sound of their scurrying into loud affective sounds that directly assault the spectator's ears. The sounds and images allow the spectator to *feel* and perceive these infinitesimal microscopic worlds in very real and embodied fashion. When examining

cinematic sound and music and its forces of becoming, Pisters picks up on a comparable use of insect sound-images. Following Deleuze and Guattari, she argues that "insects are better able to make audible the truth that all becomings are molecular."[113] Entering these worlds within the diegesis thus has the effect of decomposing the huge cinematic mountain-space into ever-smaller fragments and dislocated microscopic worlds, at the same time as aesthetics grant the viewers a chance to 'feel' micro-perceptions shifting towards new molecular co-ordinates. The bustling insect world also visually and philosophically reflects the chaos and movement of the opening any-culture, with visual rhymes emerging between the ants carrying their leafy debris and the gas-mask wearing proto-fascists with their banners and staffs. Both become rhizome worlds, full of chaotic sound and fury that simply affect.

Aesthetically these images constitute microperceptions that open up cracks into parallel worlds of sensation and thought. Continuing a Castaneda theme, shortly after this sequence a mystical black-dog, or target of becoming-animal, is introduced into the narrative. In her investigations into similar lines of flight, Pisters elaborates on how "animals have extremely well-developed (instinctual) senses, and it will be no surprise to discover that becoming-animal is closely related to the microperceptions of sensations."[114] Here, the multiplicity (including the spectator) are invited to sense and perceive in an affected fashion that has no human parallel. The dog is introduced bounding into an ancient ruined temple space where the apprentices meditate. The crumbling temple-buildings function as a metonymic relation-image of de-/reterritorialising bodies that appear open to 'outside' forces and time. The camera immediately assumes the dog's POV and privileges a low-level tracking shot around the plateau space. The camera dynamically streams past the lined-up apprentices' kneeling bodies. This fast-motion frame exhilaratingly contrasts the previous andante narration focusing on slow passages of climbing and hill-walking. In contrast, this shot displays an exhilarating movement of aesthetic affect and conveys the sudden transformation and becoming through feeling. The meditating apprentices are heard exhaling deep breaths in unison; creating a vibrating wave-like rhythm that plicates their absent bodies with the on-screen animal-POV. The heterogeneous sounds fold together the dog-body with the multiplicity of apprentice-bodies. All bodies and minds are thus merged into this single plane of perception. As the hand-held camera tracks around the crumbling ruins the apprentices are heard chanting "together we form a dog, in search of the Holy flower."

The dog POV formulates a flattened monochrome plane in which pure movement and topology define the image. The frame gains a haptic quality as the transfigured perception-image roams around the plateau space. Eventually it hones in on a golden flower that is made bold and iridescent within the limited grey-tone dog-spectrum. Within this narrow visual field

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[113] Pisters, (2003) pp. 207-208.
[114] Pisters, (2003) p. 149.

the flower's affective colours spread beyond the limits of the plant and suggests a molecular and vibrational 'scent.' The flower is then consumed by the dog. In following a deterritorialising line of flight beyond becoming-animal, the apprentices' chant suddenly transforms into "united we form a flower, in search of the holy water." Here becoming-plant takes over where becoming-animal leaves off, but all too quickly leads toward a becoming elemental, molecular, becoming holy water.

Moving closer to the summit, forces of pressure and altitude work to decompose the bodies and minds of the characters. Mirroring the characters as they approach the summit, as the film-body approaches the temporal-environment of the film ending, it also begins to decompose and transform. This is achieved through an intensification of the schizophrenic modes of narration. On one level Church observes how "as the characters approach their final goal of attaining immortality through enlightenment, a more documentary-style handheld camera gradually takes over"; which he links to their journey towards the real. Over and above this changing mode, the performance, costume and expedition equipment further grant the sequence a documentary aesthetic. Intercutting with this, however, are dislocated scenes of surreal virtual hallucination (associated with different apprentices as they mentally destratisfy). These sequences again invade the re-established action-image narrative and space and refold actual and virtual within the same filmic plane.

Throughout the apprentice's ascent, the film-body also depicted the diligent progress of the thief's anima and her accompanying ape through parallel editing. The Alchemist finally approaches the thief and unites him with the anima and ape, telling him to go forth and change the world. The individuated symbolic body then leaves as a balanced trinity (masculine, feminine, animal (which in myth and Jung represent the body's-past)). Returning to the summit the Alchemist reveals that the immortals were just dummies: more hollow bodies. Their existence was an illusion to drive forward the journey/process. He pokes fun at the apprentices and invites them to sit around a table before addressing them and the audience directly. Staring directly into the camera the Alchemist peers through the fourth-wall and transforms the screen into a window onto the auditorium. He announces:

> I promised you the great secret and I will not disappoint you. This is the end of our adventure, nothing has an end, we came in search of the secret of immortality, to be like gods, and here we are, mortals. More human than ever. If we have not obtained immortality at least we have obtained reality. We began in a fairytale and we came to life, but is this life reality? No. It is a film. Zoom back camera…. We are images, dreams, photographs, prisoners! We shall break the illusion. This is mana. Goodbye to the Holy Mountain, real life awaits us.

As the camera zooms back, the industrial bones of the filmmaking and production assemblage are finally exposed as the film moves from the fictional story to a real space full of sound-platforms, scaffolds, lights, and behind-the-scenes crew members making a film.

The industrial bones and skeletal scaffolds thus tear through the diegetic flesh and an extra-documentary mode exposes another layer of the real behind an illusion. The Alchemist's final message hints that reality-itself may be meta-cinematic. In an interview with L Mouchet Jodorowsky reveals the ending ultimately means "Illumination doesn't exist. We are illuminated; we just don't realise it. The great mystery is to be alive, here and now. Nothing else is as important as that. It's an incredible mystery. What more are we looking for?"[115] The confusing ending avoids offering up any easy to digest answers, and ends with an unusual blurring of different time-lines and levels of the real that spread out to include the spectator and auditorium.

Conclusions

Through opening up a philosophical and aesthetic investigation into the work of a nihilistic and anarchic filmmaker, I was able to uncover a subversive and seditious cinema that explored radical concepts of identity and reality. As a bohemian outsider Jodorowsky produced idiosyncratic experiential films that exploited cinema's ability to equal life and perform as aesthetic forces capable of stimulating and inducing feeling and thought. Synergistically interfacing with experimental screening circumstances, the alchemical pill-films were found to compose with integrated or parallel regimes of brain and body cinema. For the head-spectators and midnight aficionados, these thinking filmic planes opened up transfigured spaces for altered perception, feeling and thought. Jodorowsky expressively folded together a drug-affected thinking cinema of the brain with an affective and performative cinema of the body, full of shocking bodily forces. Jodorowsky thus created psychologically and physically challenging films that ensured his spectators felt something during the filmic event. In both pill-films viewers encountered a philosophical cinema underpinned by concepts of a body and mind parallelism and immanently embedded identity – wherein becomings replaced beings during radical journeys of deterritorialisation. The character body at once embodied and manifested the unconscious and symbolic upon an active and expanded plane of cinematic thought, but also simultaneously functioned as a performative and affective force communicating meaning directly. Amongst other things, the film-bodies and characters embodied archetypal forms that performed ancient psychological processes in an attempt to stimulate and affect the spectator's brain. In the LSD-epic *The Holy Mountain,* the character body was also plunged into and explored from another pole; surfacing as the feeling and abject gateway to expanded dimensions of the immanent, spiritual and time. The feeling body was depicted as thinking and feeling meat and flesh with open and

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[115] Jodorowsky quoted Cobb, (2007) p. 171.

liminal borderlines that expanded onto an aesthetic plane of images. Assaulting the spectator's sensorium with violence, sound, shock and affect, both pill-films strove to make the spectators feel something, and hopefully induced a parallel shock to thought.

Moreover, in drawing larger conclusions from the first section more generally, it is possible to thematically and ontologically relate Jodorowsky's pill-films to a larger cinematic trend encapsulating 1960s head-films and LSD-films from the US. These films initially appeared to take expanded consciousness and thought as there predominant themes, but as awareness expanded into new territories, the films motifically focused on the importance of the sensations and feelings of the flesh and body. In all the examples considered in Part I, the diegetic bodies also appeared to become radically open to their surrounding environment and plane, which in turn entailed profound consequences for identity, subjectivity and desire. Jodorowsky's pill-films and the LSD head-films were further found to reflect each other in terms of their affective aesthetic regimes, and in their shared ability to stimulate and affect viewers' brains and bodies with parallel-image regimes. In the following section I move on to examine a similar range of issues and themes in a series of 'extreme' and subversive cinemas drawn from an opposite – yet interconnected – cinematic pole. In Part II, I begin to investigate extreme examples of body cinema that expressively embed or encroach upon 'altered states' modes of brain cinema. Throughout the following section I therefore investigate how many of the philosophical and aesthetic themes and concepts already found arising within the first two chapters are also relevant to a series of films that take bodies and action as their main themes. Examining a range of films which take up a different staring point or begin from a different perspective thus allows me to investigate another type of film that illuminates integrated models of the body and mind, underlying models of a body/mind parallelism, and immanently embedded concepts of identity and desire. Furthermore, I mount an aesthetic investigation into how these 'physical' film-bodies challenge and induce viewers to feel, think and desire a little differently.

Part II. Body/Mind

 Post-Industrial (male) bodies and their unhinged temporal mindsets

Chapter Three

Rage within the cinema machine, or the rise and brawl of the hooligan-class? Violence
opens-up the body to becoming, the spiritual and time.

Whilst initially thinking about 'extreme' body-cinemas that provide a shock to thought and encroach upon 'altered states' modes of cinema, I was confronted by vivid memories of viewing an 'intoxicating' and adrenalized sub-genre of British film as an adolescent. These football hooligan films examined an infamous social type that were typically vilified and criminalised within the media and press and depicted as a growing political problem and social threat. In the years since viewing these films, the legacy of the British hooligan culture became the focus of an ever growing filmic cycle that now spans a twenty five year period of British film and cinema (1984-2009). These films focus upon an underworld society that utilises body politics and forces of violence in a subversive and seditious manner. The film cycle comprises an almost entirely neglected sub-genre of British film that I take an opportunity to explore here. These documentaries (*Hooligan* (1985)) and documents (*The Firm* (1988), *I.D* (1995), *The Football Factory (2000) Green Street* (2005), *Green Street 2: Stand Your Ground* (2009), *Awaydays* (2009) and *The Firm* (2009)) focus on a real social phenomena and inimical sub-class that displays a personal/political desire for violence. Although football hooliganism is a global phenomenon, the British version proves to be unique, by displaying an unprecedented level of organisation, orchestration, pre-planning, and coding of its violent rituals. Within the films, hooligan groups share in a mutual desire to hunt out rival gangs and engage in violent combat. Affecting the body with extreme and intense feelings and sensations leads to parallel shocks and affects in the mind. Underlying models of a body and mind parallelism and immanently embedded identity begin to surface in the films and are conveyed through action-image narratives of the body that are pushed to a limit and begin encroaching upon brain-cinema regimes of 'altered states' cinema.

I begin by charting the diachronic face of hooliganism within British culture and media, provisionally relating key trends to the films and images under investigation. I then consider the emergence of the films in relation to existing Film Studies paradigms, situating the texts alongside discourses concerning genre, masculinity, identity, realism, industry, context, culture, etc. Having established these parameters I move on to investigate the films through a Deleuze, and Deleuze-Guattarian, lens to ascertain what else these paradigms allow us to see and understand working within and through these narratives. I explore how hooligan bodies-without-organs become intricately related to violent desires, and allow individuals to embark upon dangerous lines of flight and becoming. To understand the drives of the diegetic characters, I isolate the hooligan practices and codes, and unpack some of the complex forces

found composing the hooligan desires. This involves constructing an alternative *ethics* of violence, which I relate to violence-desiring-machines and individuals. I then investigate how the hooligan-body is aesthetically employed as a conduit of direct meaning and affect in *I.D.* Here, violent desires and actions directly affect the character body and are shown to stimulate a parallel violence in the mind. This film follows a character pursuing a dangerous deterritorialising line of flight which leads (through different thresholds) into strange and unpredictable territories and serves to illuminate an integrated relationship between body and mind during a journey of becoming. Within almost all the hooligan films, the extreme psychological and spiritual effects mobilised by violence is shown to function like a drug: consequentially brain cinema modes and altered perceptions of time (and the spiritual) are often introduced into the filmic assemblage. I therefore move on to consider how these powerful cinemas of the body deal with and treat time. More often than not, the hooligan-films formulate a rabid body-cinema of high octane action, extreme violence, and savage bite. The films offer the viewer a chance to share in the intense feelings and sensations mobilised by hooliganism, and surface as molecular agents of becoming; wherein style and form creatively interface with thematic content and affect through aesthetic contagion. I here investigate how character-bodies and film-bodies work in synergy to allow the spectator to think, feel and desire like a hooligan. I end with an examination of how *The Football Factory* functions as an artistic body-without-organs that invites the spectator to think and feel differently, during and beyond the time of its screening.

A Short History of British Hooliganism

To better understand the films, it is important to first view them in the context of their cultural history. Although narrative films seriously engaging with hooligan thematics only began appearing during the 1980s, the cultural phenomenon they focused on was by no means a new one. Indeed, during the late nineteenth and early twentieth century, industrialised urban working-classes were increasingly blamed for a (media) perceived rise in violent and lawless behaviour.[1] The word 'hooligan' entered circulation towards the end of Queen Victoria's reign, and was the corruption of a notorious Irish family's surname: the Houlihans.[2] The term first grabbed newspaper headlines in 1898, however, after a riotous bank-holiday weekend of mob violence in London;[3] it thereafter became an umbrella tabloid term used to denote someone – usually working-class – embracing rough or lawless behaviour.

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[1] See for example Geoffrey Pearson, Part Two: 'The Original Hooligans' in *Hooligan: A History of Respectable Fears* (London: MacMillan Press Ltd, 1983) pp. 51-74.
[2] According to the Collins English Dictionary and the eponymous feature-length British documentary *Hooligan* (dir. Ian Staddard, U.K. Thames Television, 1985).
[3] See *Hooligan* (1985).

Through time, the term gradually evolved to become synonymous with the notoriously violent exploits of British Association Football (soccer) supporters.

Football-hooliganism arose simultaneously with the foundation of the Association League in 1888. In *Hooligan: A History of Respectable Fears* (1983) Geoffrey Pearson explores the origins and media portrayal of hooliganism from the late nineteenth century through to the late twentieth. As a rowdy game and regulated spectator-sport, football "provided novel opportunities for conflicts between the players, referees and fans"[4] which often escalated into mob violence. The patterns of hooligan trouble increasingly became associated with street-gangs, however, that "fought pitched battles among themselves – Chelsea Boys against Fulham Boys, or Chapel Street against Margaret Street – and [the hooligans] were said to take great pride in their famous victories over rival neighbourhoods."[5] From the beginning, the ideological perspective of the media was clear; a hooligan was the scourge of the working-class and indeed Britain.

Early hooligans cultivated a mode of larking that Pearson argues "probably derived from the practice among working-class youths known as 'holding the street.'"[6] Invoking a report form 1901 he illustrates how: "The boys gather together and hold the street; if anyone ventures to pass through it they rush upon him, knock him down, and kick him savagely about the head."[7] Highlighting lines of continuity with later hooligan cultures, Pearson describes how this "violent ritual of territorial supremacy" appears "remarkably like the modern practice at football grounds of 'holding the End.'"[8] These esteemed modes of battle litter all the hooligan films, with 'holding the street' featuring and an exciting introduction to hooligan violence in *The Football Factory,* and 'holding the end' being turned on its head within *I.D,* when a select crew of hooligans go into the away end to hold it.

There are other continuities linking early hooligans and their modern counterparts in the films. The hooligans' mode of hunting 'in cowardly packs'[9] remains unchanged, for example, as does their desire to cultivate a distinctive look differentiating them from other working-class ruffians. Early hooligans all looked alike, Pearson observes, but "not in the way that the poor had always looked alike – it was not, that is, because they were shabby, shoeless and grubby moles – but because the gangs wished to look alike, and had adopted a uniform dress-style."[10] Although the pack organisation and uniform dress-style are vectors reflected within the films, they emerge transfigured by the changing socio-political circumstances of the late twentieth century.

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[4] Pearson, (1983) p. 64.
[5] Ibid. p. 76.
[6] Ibid. p. 84.
[7] Walter Bezant quoted in Pearson, (1983) p. 84.
[8] Ibid.
[9] Ibid. p. 76.
[10] Ibid. p. 93.

Over and above scathing reports on hooligan clashes, the media often adopted hyperbolic extremes when reporting upon more disturbing tales of hooligan resistance against forces of law and order. Early hooligans became territorially associated with certain working-class milieus and often performed as forces for readdressing social injustice within them; by defending local residents against the hated and corrupt police. Newspaper reports highlight hooligans acting "in concert with their neighbours" and demonstrating a "hostility towards the police" that was a "remarkably cohesive force"[11] in working-class areas. The struggles and resistance between hooligan gangs and the police become another aspect explored (to a greater or lesser degree) within all the films, with *I.D* in particular focusing upon a complex police-hooligan interface. Broadly speaking, the police formulate an ever-present third front upon which all hooligan campaigns are waged and fought. What appears to have changed by the 1980s, 1990s and 2000s, however, is the hooligans' relationship with the surrounding socius. Now the modern working-class also despise the hooligans as much as the police and media. An early scene in *The Football Factory* highlights this concept by showing a young single mother hurling abuse at the brawling boys trying to hold the street opposite her.

Two World Wars did not dampen hooligan desires for violence, and post World War II football-hooliganism continued to be viewed as a growing social problem plaguing Britain. For three decades after the war a deluge of stylish and violent youth cultures emerged in society; like the teddies, rockers, mods, punks and skinheads. Football hooligans would outlast them all however. In their collected history of Hooliganism, *30 Years of Hurt* (2006), Cass Pennant and Andy Nichols opine that by "the mid-70s football hooliganism in England was spiralling out of control. Grounds and town centres were being wrecked, hundreds were arrested every weekend and there were calls for disgruntled MPs to bring back National Service and corporal punishment to deter offenders."[12] During the 1970s, gangs associated with larger English clubs – who qualified for European competitions – began following their teams abroad; predominantly to fight foreign fans and police. These encounters became infamous in the media but served to make certain gangs famous amongst domestic rivals. As the 1970s progressed, hooligans associated with smaller domestic clubs normally excluded from transnational forays wanted to get in on this 'foreign action' and began following their national team instead. Pennant and Nichols observe that "it was only a matter of time before a couple of hundred latched on to England games abroad for their European fix, and within a few years a couple of hundred became a few thousand, as England games guaranteed

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[11] Ibid. p. 86.
[12] Cass Pennant and Andy Nichols, *30 Years of Hurt: The History of England's Hooligan Army* (Hove: Pennant Books, 2006) p. iv.

violence."[13] By the late 1970s English football hooliganism had become synonymous with a right-wing skinhead culture that proudly projected nationalistic and racist beliefs.

By the early 1980s a new form of hooliganism began to emerge, which increasingly attempted to disassociate itself from the previous epoch. In striving to differentiate themselves from the maligned racist, certain core hooligans – who desired fighting for fighting's sake – formed into tight-knit gangs known in England as 'firms' and in Scotland as 'casuals.' In *Diary of a Football Hooligan* (1989), Jay Allan touches upon the changes defining the new wave of hooliganism.

> [The] days of running down streets with shaved heads, braces and DM's, smashing house windows is past. I wonder what they got out of that.
> No. What the modern thug wants is to fight his opposite number in different areas and cities from his own. They want to fight us. We want to fight them. I've seen thugs from Aberdeen witness for an opposition Casual in Edinburgh and vice versa. I think they just know that when it's down to courts it's them against us, no matter which city you are from.[14]

Here, we find a concerted movement away from the racist hard-core, yet a continuation in the hooligans' resistance against the forces of law and order.

The 1980s hooligans worked to develop a distinct name and cultivate a unique group identity. The groups would carve out a reputation by dominating violent battles or 'rucks' with rival firms. It is these forms of gang – considerably less reprehensible than the bigoted racist yobs – that all the hooligan-films 'align' themselves with. Each firm is associated with a certain team, and by extension a working-class milieu near the stadium. With the exception of *I.D,* all the clubs and firms represented in these films find real world parallels. Within their local area each firm would have a specific den or head quarters; usually a working-class pub (for example 'The Rock' in *I.D*). Winning battles on home turf was of paramount importance, whilst defeating an enemy in their own territory became a highly coveted goal.

The 1980s and 1990s packs also became highly organised with a complex network of hierarchies. All the firms in reality, and in the films, are organised into tiers, divided along the lines of age, dedication and reputation/notoriety. Firm members are first age graded by drinking age. The younger boys or baby-crews provide a locus and training ground for hooligan foot-soldiers, and augment the packs by performing as advanced scouting parties, police spotters, or undertaking miscellaneous tasks. Both versions of *The Firm, Green Street,* and *The Football Factory* all engage with the inter-relationship between young crews and the adult firms, charting the rites of passage of young members entering the upper tiers (child-adults becoming adult-children). Within the firms, hooligans typically became organised under the command of a smaller group of 'generals' or 'top boys.' Each firm would have an

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[13] Ibid.

[14] Jay Allan, *Bloody Casuals: Diary of a Football Hooligan* (Aberdeen: Famedram Publishers Ltd., 1989) p. 20.

exceptional leader, usually a tough, smart, and particularly dedicated hooligan known as *the top boy*. I will return to the organisation and pack hierarchies in more detail below as I examine the films.

The changing behaviour patterns of the hooligans can be related to changes in modern British policing, crowd control, and the law. In learning more effective measures of dealing with disruptive crowds during the 1980s Miners' strike, for example, the police-force emerged better prepared for disseminating disruptive mob violence. The introduction of new surveillance technology, specialised anti-hooligan units, and higher prosecution rates also played their part in changing hooligan behaviours and patterns. Accordingly, the dominant forces of reason managed to drive large scale hooliganism out of the football-stadiums and grounds. This did not remove the desire to fight, however, and the hooligans responded by becoming ever more organised, covert, and underground. In reflecting these trends in the films, the rucks are increasingly pre-arranged in quiet areas away from the ground, or even outside the cities along motorway routes. In all cases the battles are arranged away from the gaze of the 'ready-eye.'

The modern hooligan also changed as a result of a changing socio-political matrix. In examining cultural trends that affected Britain at large during the 1980s, John Hill illustrates how a growing "skilled working class, associated with the rise of Thatcherism [… inherited] the mantle of the 'new working class' of the 1950s and 1960s."[15] Thatcherism granted entrepreneurial individuals from previously working-class backgrounds the ability to attain a greater wealth and a wider range of social mobility. Hill touches on how this affected football hooliganism whilst illuminating the rise of the C2s that are "given a pervasive twist in Alan Clarke's semi-allegorical tale of well-to-do football hooligans" in *The Firm*.[16] In this narrative top boy Bexy (Gary Oldman) is a professional Real Estate agent who has earned a middle-class home, family, car and identity. The character fluctuates between his present middle-class space and his working-class background through repeatedly returning to his childhood-bedroom full of adolescent football memorabilia and a hooligan arsenal. The narrative exemplifies how hooliganism became ever-more associated with professional and affluent working males who openly displayed their wealth and status. Clothing accordingly became an important signifier.

The hooligan's switch to fashionable and trendy clothes at this time functioned on a variety of levels. Initially it functioned as a symbol of wealth and style that became a criterion

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[15] John Hill, 'From the New Wave to 'Brit-Grit': Continuity and Difference in Working-Class Realism' from Justine Ashby and Andrew Higson, eds. *British Cinema, Past and Present* (London: Routledge, 2000) p. 251.
[16] Ibid. p. 25.

of value between many Southern English[17] and Scottish hooligans.[18] Nick Love's version of *The Firm* realises this trend best, with top boy Bex (Paul Anderson) depicted buying and co-ordinating expensive trendy outfits composed of adidas trainers and ellesse track-suits, which he and his firm members fetishistically discuss and proudly wear. Reflecting the desires of earlier hooligan-gangs, Norman Bonney argues there was an emphasis placed upon "dress as a form of group differentiation and [as part of] a concern with collective group reputation."[19] The hooligan group called "the pack" in *Awaydays* all wear matching jackets in order to highlight this very point. Jettisoning football colours, scarves, and strips also made it much harder for the police to target and identify hooligans away from the football grounds. The new style also undoubtedly helped to disassociate the hooligans from the previous epoch of Doc-Marten wearing skinheads whose politics of violence was different.

It must be stressed here, however, that despite its apparent movement away from a racist hard-core, football hooliganism remained a predominantly white male pursuit. Black characters appear within all English firms and films considered here (albeit as peripheral characters), but black-white racism is effaced from the narratives and rarely rises up to the surface of the screen. Ultimately, when subsumed within the greater hooligan pack all bodies become powers and forces within a greater firm-body, and are unified under a collective identity (that is not to say there is not internecine fighting however). Status and reputations are not defined by race, then, but are forged through selfless acts of bravado, ingenuity, violence and insanity. All bodies become partial machinic-components subsumed within a larger machinic-assemblage (pack). I will return to explore how these feelings and sensations are mobilised and communicated cinematically in more detail below. In order to understand why hooligan films appeared at this time, however, I now examine how the films relate to other cinematic genres, trends and movements.

Hooligan Apocalypse Now? Or rage within the entertainment-machine?

Having established the history of hooliganism in Britain and illuminated some of the heterogeneous forces and desires surrounding the hooligan's lifestyle and behaviours, I wish to move on and examine how and why these tough peripheral characters began appearing on

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[17] It is a running joke throughout the films that Northern-English thugs are less affluent or unemployed working-class scallies rather than stylish hooligans.
[18] In *The Acid House* (1998) we find a rare on-screen outing for a Scottish Casual. In this film we find the C.C.S (City Casual Service) top boy as the main protagonist. All top boys appear wearing clothes that they fetishistically discuss and take pride in. I neglect to engage with this film in any great depth here, however, as it is not really a film about hooliganism *per se*. Perhaps the film can be situated somewhere between the films of this chapter and the drug films already examined in chapter one, as it explores the effects of LSD, becoming-other, becoming-child in relation to an established hooligan attitude and mentality.
[19] Norman Bonney in Allan, (1989) p. 12.

British screens during the late 1980s and early 1990s, and what exactly was new about them. In order to do this I consider the films in relation to existing genre paradigms and academic discourses surrounding British film. Indeed, although the football hooligan was a relatively new force and character type tapped into by British film, it is still possible to identify various forms of cinematic precursor and antecedent. How to situate these films in relation to other popular genres becomes a good starting point.

Initially, it becomes possible to identify certain similarities surfacing between the hooligan-films and what I perceive to be their not too distant generic cousin: the boxer movie. On a facile level both typically focus on tough working-class men who harness violence for reputation, status, meaning, and as a means to an end. Here, the multiplicit firm-body becomes comparable to the individual boxer's body, by structuring and organising an action-image narrative around a series of battles and bouts with opponents. Fighting at football fixtures formulates the narrative vertebrae of the hooligan-films in the same way bouts do in boxing films. Both often begin by establishing a background context or milieu and building a tough reputation; before introducing different forces (social, political, personal, physical, psychological) that affect the body and its performance. Both genres typically build towards an important climatic battle against a particularly hated or baited rival, or towards an important fight that will make or break them (or their reputation). These encounters usually formulate the violent and bone-crunching apogee of the films. Where the boxing-ring would become a sanctioned and abstracted space for the pugilist's condoned violence, the hooligan-films similarly work to carve out a dislocated and sanctioned space for actualising and performing their own violent rituals. Some of the most memorable and startling fight scenes focus on heavily outnumbered firms that seem destined for defeat. Like the boxer punching above his weight, then, the hooligan-packs often illuminate that it is not the size of the dog in the fight that matters. In these instances, certain bodies emerge with a stronger mettle or desire, and so inject a powerful spiritual dimension into the body (multiplicit or otherwise). In these instances the bodies transcend their physical limitations or inequalities and demonstrate how the physical and psychological, matter and spirit are refolded at the site of the body.

Beyond the boxer movie, the sporting team movie may be another precursor, albeit games and fixtures are replaced by chaos and violence.[20] The hooligan-firms also reflect a series of homosocial groups common to other popular genres. At times the packs perform like a band of troops in war-narratives. Throughout, the groups typically become involved in tense action and high-octane battles; but counterbalance these heavy scenes with light-hearted moments of larking, drinking, humour and bonding. Indeed, the films often work hard to make the hooligan characters likeable for audiences; capturing moments of physical humour,

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[20] In this manner a sci-fi 'team film' about sporting violence such as *Rollerball* (1975) may be considered as a generic precursor.

practical-joking, and (working-class) verbal high-jinx. The extreme masculine performances, enclosed homosocial ranks, and hierarchical organisations also invoke parallels with Pirate, Viking, biker, and western posse films. As in these genres, the narratives follow the marauding adventures and mis-adventures of a wild band of tough but tolerable rogues. The hooligans' propensity for petty-crime and unlawfulness also link them to a series of criminal and underworld antecedents like the pack of thieves, band of bank-robbers, borstal boys and gangs like the *Clockwork Orange* (1971) droogs.[21]

All the hooligan films tend to organise the narrative around the perceptions, actions, and experiences of a single protagonist, and focus on his relation to the inner and outer forces affecting the multiplicity. The buddy movie is thus another relative, on account of the hooligan narratives focusing on the psychological and emotional bonds forged between smaller sub-groups of men.[22] In *Typical Men* (2001) Andrew Spicer offers a cartographical overview of key male archetypes performing in British cinema.[23] Although hooligans do not feature in his typology, Spicer's insights into the 'fools' and 'rogues' reveal strong parallels with certain irrepressible hooligans; who function as working-class forces that actively poke fun at middle-class lifestyles and pretensions. In embodying these characteristics, certain hooligans perform as comical loutish figures whose actions undermine middle-class values (*Firm*, *I.D*, *Football Factory*). The hooligan also finds a significant overlap with Spicer's *rebel* archetype, and can be collectively viewed as a wild band of outsiders "committed to a life-affirming hedonism"[24] (albeit that hooligan-hedonism involves the desire for aggressive posturing and violence).

On account of hooliganism having strong working-class associations, in a British context they also demonstrate a connection to a long history of tough heroes and anti-heroes from the annals of British film. Hill's work on British cinema sheds light on the history of such images, and invoking Beatrix Campbell he offers the socialist miner as an early example of British proletarian manhood on-screen; magically fusing "masculinity, muscle and machinery."[25] For Campbell, these hardened heroes demonstrated that cinematically, it was "masculinity at its most macho that seems to fascinate men."[26] From these foundations, British film continued to develop a range of rakish working-class masculinities, until

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[21] Anthony Burgess based his ultra-violence-desiring droogs upon other stylish British and Russian youth cultures. For discussion on this see 'A Clockwork Orange (Historical Context)' available at http://www.answers.com/topic/a-clockwork-orange-novel-5

[22] For a detailed discussion about the politics of the buddy movie in contemporaneous US cinema see Cynthia J. Fuchs, 'The Buddy Politic' from Steven Cohan and Ina Rae Hark, eds. *Screening the Male; Exploring Masculinities in Hollywood Cinema* (London: Routledge, 1993).

[23] Andrew Spicer, *Typical Men: The Representation of Masculinity in Popular British Cinema* (London: I.B. Tauris, 2001).

[24] Ibid. p. 194.

[25] John Hill, *The Trouble with Men: Masculinities in European and Hollywood Cinema* (London: Wallflower Press, 2004) p. 101.

[26] Ibid.

inimitable New Wave forces like Arthur Seaton (*Saturday Night and Sunday Morning* (1960)) and Frank Machin (*This Sporting Life* (1963)) were unleashed onto big screens. These characters were often described in relation to a literary tradition of the class conscious 'angry young man,' who becomes another pertinent antecedent to the rebellious hooligan-type. These New Wave films were typically considered in relation to discourses of *realism*; which were perceived in terms of displaying a social or political dimension. Engaging with Raymond Williams, Hill illustrates how realism "typically involved a 'movement towards social extension', increasing the attention devoted to hitherto under-represented or marginalized groups."[27] Generally, this was the working-classes, but after a proliferation of New Wave and television images, modern cinema sought out ever more peripheral and 'marginalised' groups to explore; such as hooligan gangs.

In New Wave films, Hill also observed the emergence of narratives that extended a degree of sympathy towards virile, working-class males who sought to resist "the pressures towards embourgeoisement and social conformity (including domesticity)."[28] These same concepts formulate vectors of the masculine resistance and social rebellion within the hooligan-films, albeit transfigured within the context of the late 1980s and 1990s. For Williams, the 1980s witnessed a 'social art cinema' emerge, which blended the traditional concerns with more individualistic and artistically self-conscious European art cinema modes.[29] Using Alan Clarke's distinctive blend of social realism to counter this view, however, Hill illuminates a deliberate stripping away of artistic devices to achieve a new 'raw naturalism' in films like *Road* (1987).[30] This raw naturalism and steady-cam aesthetic are also prevalent in *The Firm,* where Clarke opens up dilated pools of real time to allow the hooligans' raw linkage of postures and bodily rhythms to secrete stories and develop inner worlds.

When considering the continuities and changes in the depictions of masculinity in British filmmaking from the New Wave through to the Brit-Grit traditions of the 1980s and 1990s, Hill illustrates that although both movements remained fascinated with the presence and physicality of the working class in the modern world;[31] the later films displayed a weakening of those masculine ideologies and "the self-confident forms of (sexual) activity associated with a working-class 'playboy' such as Arthur Seaton.*"*[32] I would argue the hooligan-films provide certain exceptions to this rule, however, with the narratives attempting to reassert these forms of masculinity in a modern context: even if the individuals and groups

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[27] Hill, (2000) p. 250.
[28] Ibid. p. 251.
[29] Ibid. p. 259.
[30] Ibid. p. 257.
[31] Ibid. p. 258.
[32] Ibid. p. 252.

increasingly have to deterritorialise from 'normal' society in order to actualise them. In *The Football Factory,* for example, we find a whole host of characters that express and embody the same irrepressible drives and life-affirming forces Seaton is lauded for; such as drinking, womanising, and fighting. The most notable differences, then, are to be found in the multiplicit numbers of the latter, and their exclusive links to an industrial working-class.

British cinema of the 1980s and 1990s also engaged with the changing role of men in society. When considering hooligan-cinema's sub-textual concerns with changing masculinities, then, the work of Claire Monk is invaluable for evaluating the reasons behind hooligan-cinema's emergence. For Monk, to "an almost unprecedented extent, 1990s British cinema seemed preoccupied with men and masculinity in crisis."[33] The major social force affecting traditional masculine roles was attributed to increasing numbers of women entering the work-space; and in particular middle-management and middle-class sectors. The majority of the hooligan-films pick up on these issues, and explore changing gender relations as barbed sub-texts. In *I.D*, *The Firm*, *Green Street* and *The Football Factory* the firms are framed in tough homosocial spaces like pubs and football grounds, where the men can perform hyper-masculine roles and indulge in physical bonding and fighting. These dislocated masculine spheres contrast the social, domestic, and working spaces that are increasingly associated with female characters and influences. For instance, over and above John's wife being a police woman in *I.D*, there is a prominent portrait of the Queen hung within the mise-en-scène of the police chief's office, illustrating an ideological feminisation of this previously masculine institution (and vertical line).

Monk argues that British cinema and popular culture opted to address these male anxieties via three main strategies.[34] The first was addressing them on a rational level, through discussion and a search for solutions or resolutions.[35] A second was identified in a masculine reaction that took "the form of the re-admission into the media and film culture of a degree of sexism and misogyny, which gained a new acceptability [if] cloaked in postmodern irony or humour."[36] The third formulated a retreat towards old patriarchal hierarchies in the workplace and between male-female relations.[37] The hooligan-films undoubtedly formulate part of the second and third strategies, but also interface with the late 1980s and early 1990s cultural phenomenon of 'new laddism.' This was understood as a "boorish, retro-macho culture [that allowed] young men, who are well aware of the political incorrectness of their sexist attitudes,

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[33] Claire Monk, 'Men in the 90s' from Robert Murphy, ed. *British Cinema of the 90s* (London: BFI Publishing, 1999a) p. 156.

[34] Claire Monk, 'Underbelly UK: The 1990s underclass film, masculinity and the ideologies of 'new' Britian' from Justine Ashby and Andrew Higson, eds. *British Cinema, Past and Present* (London: Routledge, 2000) p. 280.

[35] Ibid. p. 280.

[36] Ibid.

[37] Ibid.

to insist on behaving badly, [and deriving] immense pleasure from practicing their veneration of football, lager and 'birds.'"[38] Monk illustrate how this emerged alongside new lads-mags such as *loaded* (1994), whose cover-line encapsulated the new lad ethos: 'for men who should know better.' For Monk, the new lad represented a regressive escape from the demands of maturity and women, and afforded new opportunities for humour and hedonism.[39] For a few hours at least, this is also what hooligan-cinema offers by focusing upon a breed of men all too often reminded by their partners, culture, media, and their own bodies, that they should indeed know better.

Elsewhere Monk investigates trends that resulted in 1990s British cinema focusing upon a new 'underclass'[40] emerging in British society. The appearance of the hooligan-films also reflect a range of issues relevant to these 'underclass' narratives and characters. In cleansing Charles Murray's concept of any condemnatory connotations, Monk adapts 'underclass' to denote a "subordinate social class"[41] emblematic of "a *post-working* class that owes its existence to the economic and social damage wrought by globalisation, local industrial decline, the restructuring of the labour markets and other legacies of the Thatcher era."[42] As early as *The Firm* post-working-class hooligans were found adrift in society; albeit these were upwardly mobile class climbers that did not mourn the loss of industry. Post-Thatcher, the decimation of traditional British industry resulted in an unprecedented rise in the new underclass and Monk identifies two broad cinematic trends that began to deal with them. The first formulated a cycle of youth-pics aimed at niche 18-25 year-old male demographics; while the second constituted more mainstream films aimed at broader audiences in terms of age and gender. In both trends the new underclass constituted a socially-dislocated masculine class.

In youth-pics like *Trainspotting* (1996), the male underclass was not framed as a 'social problem' but as a legitimate subcultural 'lifestyle' with attractions for post-political male audiences.[43] These films predominantly addressed "the anxieties of young male viewers by portraying the young male underclass in terms of an appealing subculture of dissent from the demands of adulthood, women and work."[44] Hooliganism constitutes another extreme masculine underclass offering a comparable life-affirming escape from the demands of modern society. Thus, the films tackle male disempowerment within certain social spheres by re-empowering and reasserting the characters' masculinity within a sub-social sphere. In mainstream underclass films like *Brassed Off* (1996), Monk diagnoses a mourning for the

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[38] Spicer, (2001) p. 192.
[39] Monk, (1999a) p. 162.
[40] Monk, (2000) p 274.
[41] Ibid. p. 274.
[42] Ibid. p. 274.
[43] Monk, (1999a) p. 160.
[44] Ibid.

passing of the working-class world; defined as a community of men.[45] The nostalgia of this trend is not linked to the passing of the industries themselves, though, but for the lost homosocial communities they fostered.[46] Within the hooligan-films, the firm surfaces as an alternative underclass socius wherein strong male bonds can be forged and maintained within enclosed homosocial communities. Mirroring these mainstream films, the hooligan narratives almost entirely orchestrate their emotional highs and lows "around the men's crises of masculinity, their supportive or destructive relations with women, and above all the growing therapeutic bond between the men."[47]

The hooligan characters emerge, then, at once like the underclass junkies and thieves of the youth-pics, and like the socially disempowered post-working-class males who seek homosocial communities so they can *perform* masculine roles. Like the mainstream narratives, the concept of community is organised around shared male emotions which transcend class, but at the same time their seditious desires and violent politics actively work to "reject the whole vocabulary of 'problems' and 'solutions'"[48] like their youth-pic counterparts. Thematically, the hooligan-films fluctuate between both poles of underclass cinema, but being high-octane action-films seem destined to appeal to the new lad and youth-pic demographics.[49] Elsewhere again, Monk argues that 1990s British cinema and culture also witnessed a blurring between "underworld and underclass, petty and organised crime and criminality and mainstream society" which also seems applicable to these films.[50]

The hooligans' personal desire for 'ritualised' violence also draws parallels with broader cinematic trends that have been analysed in Deleuzian terms. In her examination into modern cinema's 'Politics of Violence', Patricia Pisters establishes how violent drives and impulses are political options.[51] Examining modern cinema's increasing utilisation of violence in a wider context (in films like *La Haine* (1995) and *Fight Club* (1999)) Pisters is drawn to imbricate the ideas of Marguerite Duras and apply her concept of the *classe de la violence* or 'class of violence.'[52] The class of violence should not be understood as the violence of a social class, she argues, but as the violence experienced or performed "by people from different backgrounds who constitute a class of their own."[53] *I.D.* and *Green Street* illuminate this idea best, by having characters from different social and cultural spheres

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[45] Ibid. p. 161.
[46] Ibid. p. 160.
[47] Monk, (2000) p. 281.
[48] Ibid. p. 282.
[49] *The Firm* perhaps stands as an exception as Alan Clarke's stark-social realism and his powerful cinema of the body interface with a political art-cinema model and opens up other audience demographics. It was also a made-for-TV film and so would have received a much wider demographic.
[50] Claire Monk 'From underworld to underclass; Crime and British cinema in the 1990s' from Steve Chibnall and Robert Murphy, eds. *British Crime Cinema* (London: Routledge, 1999b) p. 175.
[51] Pisters, (2003) p. 82.
[52] Ibid.
[53] Ibid. p. 89.

enter the hooligan world only to get hooked on its violent politics. Following Duras, Pisters argues that the "class of violence is driven by the political option of the line of flight that undercuts all hard segments (all social classes, as Duras puts it). In the class of violence, all hard segmental society is seen as a bad encounter."[54] Mirroring these sentiments, the *true* danger posed for John in *I.D* and Matt in *Green Street* no longer stems from the ritualistic rucks with rival firms, therefore, but rather from the 'class of violence' discovering they are associated with the vertical line (the characters are a police officer and journalist respectively). The class of violence at once relates to and interfaces with Monk's concept of the underclass, so that the hooligan characters emerge as an 'underclass of violence' wherein fighting appears as a legitimate personal/political option. Having established these links to broader cinematic trends, genres and styles, I now move on to unravel and qualify some of the complex forces found composing and structuring the hooligan desire for violence.

Desiring Violence and Hooligan-Machines

In real life and film hooligans appear desensitised to their violent practices, and do not perceive their actions in the same way as the media or establishment: the vertical territorializing line. With regard to the filmic universes, it is worth drawing a further distinction between different aspects of the vertical territorializing line. For this, I utilise a model outlined by Louis Althusser in 'Ideology and Ideological State Apparatuses' (1969) where he sub-divides the dominant state apparatus into the "Ideological State Apparatus" (ISA) and "Repressive State Apparatus" (RSA) respectively.[55] The former is understood as a series of institutions like the family, school, church, media, etc., that work to produce and reproduce dominant models of thought and ideology/morality. The latter emerge as an extension of the ISA and are designed to police and enforce the dominant ideological order. These include police forces, judicial institutions, and prisons. Importantly, within *I.D* and *Green Street* it is a police officer (agent of the RSA) and journalism-major (agent of the ISA) who re-perceive hooligan violence from an insider's perspective, and discover it as a legitimate personal/political line that can be intercepted for life-affirming reasons. In these instances violence escapes its usual coding and framing. To articulate this new ethics of violence within the narratives I also appropriate various models offered by Deleuze and Guattari.

In *A Thousand Plateaus* Deleuze and Guattari examine four coexisting regimes of violence outlined as struggle, war, crime and policing. For the authors, *struggle* "would be

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[54] Ibid.
[55] Louis Althusser, 'Ideology and Ideological State Apparatuses' from Vincent B. Leitch, ed. *The Norton Anthology of Theory and Criticism* (London: W.W. Norton, (2001) pp. 1483-1509.

like the regime of primitive violence (including primitive 'wars'); it is a blow-by-blow violence, which is not without its code, since the value of the blows is the last exchangeable blow, or the last woman to conquer, etc." [56] Importantly, this regime displays a certain ritualisation of violence. [57] The second regime is *war,* and is linked to the war machine: "because it implies the mobilization and automization of a violence directed first and essentially against the State apparatus (the war machine is in this sense the invention of a primary nomadic organization that turns against the State)." [58] Although hooligan violence often turns upon the police and powers of authority, it does not approach the violence of the war machine because its end goal is not to destabilise the monolithic molar line. *Crime* is "something else, because it is a violence of illegality that consists in taking possession of something to which one has no 'right.'" [59] Finally, *State policing or lawful violence* is "something else again, because it consists in capturing while simultaneously constituting a right to capture. It is an incorporated, structural violence distinct from every kind of direct violence." [60] As discussed, battles with the police formulate an ever-present threshold of resistance in hooligan-films, and narratives often work to compare and contrast hooligan-violence to that of policing; in that hooligans perceive their violent desires and rituals as a personal right and mode of capture that involves no real victims (all hooligans put themselves in the line of violence after all). The right of the police to capture, block, interrupt and prosecute is thus explored as another form of violence within the films.

Three of Deleuze and Guattari's regimes interface to a greater or lesser degree with the violence portrayed throughout the films; but the ritual violence linked to primitive machines and crime demonstrate the most fruitful areas of overlap. Within the films ritualised and coded toe-to-toe battles structure the violence. Here, acts of rushing, kicking, stamping, punching and head-butting become the most common and esteemed modes of fighting. The ethics of violence reflected in the films also tolerates miscellaneous auxiliary-weapons like bottles, bats, flares, Stanley knives and debris, but it must be stressed that the violence is underpinned by an unwritten code-limit; with murder never being on the pure hooligan's mind. A last possible blow is thus imposed upon the ritualistic practices. Allan explains: "Nobody, at least nobody I know, wants to kill. It's just a game. A few stiches, a few scars, fair enough – but death – that's a different story." [61] This coding links hooligan violence to that of the primitive machines that Deleuze and Guattari discuss: "For even violence can be submitted to marginal ritual treatment, that is, to an evaluation of the 'last violence' insofar as

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[56] Gilles Deleuze and Félix Guattari, *A Thosand Plateaus: Capitalism and Schizophrenia* (London: Continuum, 2004b) pp. 494-495
[57] Ibid.
[58] Ibid.
[59] Ibid.
[60] Ibid.
[61] Ibid. p.13.

it impregnates the entire series of blows (beyond which another regime of violence would begin)." [62] Many hooligan-films explore the fine line separating the 'ritualised' hooligan-violence and a *greater* (more sinister) violence associated with crime, politics, revenge, and death. For instance, *The Football Factory's* protagonist is kicked half to death during a ruck by a rival he has wronged in the real world as opposed to the hooligan sphere. His savage assault is associated with private vengeance rather than *pure* football hooliganism, then, and is thus granted a darker texture and quality. Again, top boy Bexy defeats his main rival Yeti in a coded toe-to-toe hooligan battle upon away turf in *The Firm* (1988)*,* but his opposite number has already transcended an invisible border-line and become-gangster. He guns down Bexy to avenge his hooligan humiliation and cultivate his underworld persona. Both these actions introduce a greater un-*ethical* violence into the narratives which contrasts the ritualistic coded violence of the pure football-hooligan. This theme is also picked up and developed within *Green Street 2* where incarcerated hooligans strive to actualise their hooligan desires against a backdrop of psychopaths and life-time criminals.

Synergistically feeding into these violent desires is the powerful and affective force of fear. Fear is the proof of living, and is achieved by putting oneself in the face of danger. Instinctual gut-feelings and nerves are thus shown to compose a large part of the hooligan rituals, and the conquering of fear is repeatedly singled out as a particularly rewarding psychological and spiritual event. The fear of firm members going into battles when heavily outnumbered feature in all the films considered; and these laconic scenes illuminate the powers of apprehension, nerves, and anticipation that often prefix the violent rituals. Before the final battle in *The Firm* (1988)*,* for instance, Bexy leads a small crew into the heart of enemy territory and towards their rival's den. In real time Clarke beautifully captures how fear heightens the senses, sharpens the mind, and is harnessed and channelled into explosive and frenzied (yet focused) violence. Lined up against a plain wall, a series of moving facial close-ups affectively capture the hooligans composing their minds and swallowing their fear. This powerful force is then shown transmutating and passing through different thresholds as viewers intercept their multiplicit prowl toward the ambush. Matt in *Green Street* is shown to battle to overcome his habitual instincts to flee the danger of the ruck, and the spiritual reward of standing and fighting teaches him valuable life lessons that help redress problems within his over-class life.

The separate ethical universe in which the hooligan-violence exists is often signalled by utilising deterritorialised spaces in which to frame and contain the violence. On one level this serves to carve out a dislocated ethical space-time divorced from the dominant socio-political sphere. Films like *Green Street*, *I.D, The Football Factory* and *Awaydays* all

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[62] Deleuze and Guttari, *A Thousand Plateaus* (2004) p. 485.

develop this idea by employing metonymic tunnel-spaces and urban-clearings to stage and cage their hooligan battles, and using editing and framing to augment this idea. A key ruck in Clarke's version of *The Firm*, for example, occurs underneath an urban bridge-arch. The environment is framed from within so that no entrance or exit is visible during the fight. This hermetically sealed space isolates and divorces the ruck from the over-world and social sphere. In these dislocated spaces the hooligans are free to actualise their ritualistic desires and pursue what Allan describes as the "ultimate competition" full of "danger and excitement."[63] The ruck thus becomes the place where violent desires are actualised, and the hooligans use their bodies to mobilise an intense range of feelings and sensations which also affect their mind.

The concept of utilising bodily violence as a form of mind altering force is arguably as old as human history itself. Blood letting, ascetic practices, self-flagellation, and endurance rituals exemplify many of the forms this phenomena has taken throughout time. Notions of ritualistic physical affect and forces of bodily violence can be understood to cause a series of secondary effects within the larger body-mind aggregate. For better understanding the allure of these desirable cognitive effects, I would like to pick up and develop Pennant and Nichols's earlier employment of the term 'fix' to describe hooligan-fighting. Indeed, this highlights a common trend in hooligan literature and film of endowing the violence with a narcotic-like quality and effect. In *The Football Factory,* for example, the main protagonist discusses violence granting him a unique buzz that he craves and organises his life around. This idea is echoed in the feature-length documentary *Hooligan*, where a sociologist from Leicester University argues that: "The core hooligan is someone for whom football and fighting are a way of life, they are really committed to it – I mean they get high on it, its almost for them like a drug." Intense drug-like feelings and sensations associated with hooligan-violence are aesthetically conveyed within the fiction films via two broad trends. The first surfaces at the hands of the film-body, as it employs various narcotic modes of affective altered-states cinema, while the other utilises the performative locus of a character or actor's body. The climatic ruck in Clarke's *The Firm* demonstrates a good example of the latter trend. Towards the end of the battle a maniacal Bexy is captured in a quasi-narcotic reverie as he savagely boots his hated rival who is lying on the ground off-screen. Bexy's body is aesthetically isolated from the surrounding violence and framed alone. Viewers perceive only twitching limbs, wide and dilated-eyes and a gaping mouth drooling spit; like a junkie scoring a fix. The camera also captures his inner musculature and tendons rippling and tensing beneath the flesh, so that inner waves of euphoria surging within and throughout the body plexus are perceptible. The violence emerges with a powerful and narcotic-like force of

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[63] Allan, (1989) p.134.

mental and physical affection. In *The Football Factory* another mode of conveying the effects of violence is employed. Here, the extreme kick-in endured by Tommy opens him up to an altered plane of consciousness and perception wherein time-image regimes and special effects are employed to relay the mind altering effects of violence. A violence upon the body is thus shown to be capable of stimulating a parallel violence to thought and perception. More often than not, however, the narcotic-like effects of violence are achieved by an affective interplay between character-body and film-body. I will return to this idea in more detail below as I examine how character-body, film-body and time are literally kicked out of joint during a ruck in *The Football Factory*.

For the characters, an actualisation of their desires can only be achieved by formulating an assemblage with a violence-desiring machine or multiplicity. Diegetically, the films negotiate and fabulate this process through the locus of the fleshy body. The receiving of scars and tattoos becomes a recurring theme within the narratives that illustrates this idea. In both versions of *The Firm* and *Green Street* the tattooing of firm/club markings upon the flesh directly coincides with the young/outsider characters' indoctrination into the pack hierarchy. The characters are threatened with, or receive, marks upon the flesh as they enter the inner circle of 'top boys.' In a powerful microcosmic scene in the documentary *Hooligan* audiences are introduced to two ICF (Inter City Firm) members sitting in a pub den discussing their desires and drives. Both are framed displaying firm markings over four tattooed forearms, with the images indexing and introducing a larger (absent but present) aggregate and multiplicit-body into the image. In all cases the tattoo becomes a somatic branding and symbol that signals the body and organs belonging to a larger multiplicit-body or political-machine.

Tattoos become a stylised form of violence upon the body that find certain parallels in the proud wearing of scars; which are also the body's memory of previous encounters and rucks. Bodily markings and wounds thus index the individual's very real connection to a greater machinic body and underclass of violence. The utilisation of tattoos, scars and markings again illuminate certain other parallels with primitive territorial machines. In *Anti-Oedipus* (1984), Deleuze and Guattari discuss the utilisation of bodily markings and tattoos within primitive territorial machines to signal a debt to the earth. Although their example comes from a different historical context, certain commonalities emerge that are worth drawing out here. For the authors, the

> primitive territorial machine codes flows, invests organs, and marks bodies. To such a degree that circulating – exchanging – is a secondary activity in comparison with the task that sums up all others: marking bodies, which are earth's products. Here, the essence of the recording, inscribing socius, insofar as it lays claim to the productive forces and distributes the agents of

production, resides in these operations: tattooing, excising, incising, carving, scarifying, mutilating, encircling, and initiating.[64]

Within these machines, "the man who enjoys the full exercise of his rights and duties has his whole body marked under a *regime* that consigns his organs to the collectivity."[65] We therefore understand the inking and scarring of the flesh and bodies on-screen as signalling the individual body and organs being re-organised or hewn into the socius: so that *its* flows run over its surface. Here, one "ceases to be a biological organism and becomes a full body, an earth to which his organs become attached, where they are attracted, repelled, miraculated, following the requirements of a socius."[66] The marking of bodies thus becomes a sign of an extended multiplicit-body, a debt to the territory (team or mileu), and a reorganisation of the traditional organism.

Unlike the primitive territorial machine, however, the hooligan-machines do not really fight *for* a territory, in the sense that they could lose or expand London's East End. Bonney discusses modern hooligans instead opening up a new mobile space that fluidly surrounds the football team.[67] The hooligan's train, bus, and car journeys to various away matches and rucks attest to this smooth and mobile plane opening up within which the hooligans compete. Another form of territorial plane does begin to re-surface, however, as all firms become organised hierarchically by maintaining firm rankings upon an abstracted and coded plane. This serves to carve out another abstracted territory upon which the hooligans compete, and adds another component into their desire for fighting. A scene from *Green Street* illustrates this concept best, depicting the Green-Street-Elite's (GSE) top boy, Pete (Charlie Hunnmam), explain to the 'becoming-hooligan' character of Matt (Elijah Wood) the passion and pride taken over his firm's position upon a coded and abstracted territorial plane.

> **PETE**: See West Ham football is mediocre, but our firm is top notch, and everybody knows it: the GSE, Green Street Elite. Arsenal: Great football, shit firm; the Gooners. Tottenham: shit football, and a shit firm; the Yids they're called. I actually put their main lad through a phone box window the other day.
> **MATT**: What about Millwall?
> **PETE**: Ah Millwall. Where to even fucking begin with Millwall? Millwall and West Ham hate each other more than any other.
> **MATT**: Sort of like the Yankees and the Red Sox.
> **PETE**: More like the Israelis and the Palestinians.

Maintaining a form of hooligan hierarchy – not too dissimilar from the football league – carves out a virtual or abstracted plane upon which the multiplicit hooligan-body battles for 'territory,' status, notoriety and results. Following home and away football ties

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[64] Deleuze & Guattari, *Anti-Oedipus: Capitalism and Schizophrenia* (London: Continuum, 2004a) p. 158-159.
[65] Ibid.
[66] Ibid.
[67] Bonney in Allan, (1989) p. 13.

reintroduces a complex geographical element to this territorial competition; with firms gaining notoriety for rucks won upon enemy territory or space. Assaults on the pack den also provide the most dangerous and rewarding of attacks (as in *Green Street* and *The Firm*). Prestige is also awarded for surprise, ingenuity, style, skill and bravado. The feelings of pride, or rewards of being an outstanding firm (or hooligan for one also makes a name for themselves) also factor into, and help compose the hooligan's desire and politics for violence.

Having established the co-existing regimes and politics of violence that structure the hooligan's desires, and provisionally sketched out their ritualised codes and organisation of bodies, I now move on to examine how framing these politics of violence within the films often serves to challenge dominant perceptions and bring molar notions of truth into crisis. I thereafter examine how hooligan-films function as a body-without-organs that invites the spectator to think, feel and desire along with the underclass of violence.

What else can we see? Deterritorialising I.D and Ideology

Hooligan-films can typically be recognised as a seditious form of action-image cinema that employ powerful aesthetic affects to inject desire into the violence and bring molar concepts of *truth* into crisis. Within their discourses the films often mobilise an intense range of feelings, thoughts, and emotions which challenge and undermine dominant thought-paradigms and ideological views of violence. To articulate the manner in which this is achieved, I choose to examine the films through a Deleuze and Deleuze-Guattarian lens; which should help illuminate what other things we can think, feel and understand about hooligan-films above and beyond a traditional Film Studies approach.

In his introduction to *A Thousand Plateaus,* Brian Massumi reminds us that Deleuze and Guattari call for a new mode of thought that does not "immure itself in the edifice of an ordered interiority" but rather moves "freely in an element of exteriority."[68] Here: "A concept is a brick. It can be used to build the courthouse of reason. Or it can be thrown through the window."[69] Massumi again:

> What is the subject of the brick? The arm that throws it? The body connected to the arm? The brain encased in the body? The situation that brought brain and body to such a juncture? All and none of the above. What is its object? The window? The edifice? The laws the edifice shelters? The class and other power relations encrusted in the laws? All and none of the above."[70]

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[68] Massumi in introduction to *A Thousand Plateaus* (2004) p. xii.
[69] Ibid. p. xiii.
[70] Ibid.

Within the hooligan-film sub-genre, many of the concepts I have already been exploring in other chapters – regarding mind/body parallelism, immanent embedded identity, becomings replacing beings – emerge transfigured in a cycle of films seemingly hell-bent on throwing them through the courthouse of reason's window. Concepts become inextricable from a set of circumstances, and in the films are identified as different acts, actions, and styles of experience. All and none of the above concepts can be identified as themes within *I.D*, and as the title of the film suggests are negotiated around the concept of identity and the id (and ideology). Examination of this film can help establish how these themes and issues are tackled and framed, and can grant insight into the larger body of hooligan cinema more generally.

I.D follows the journey of main protagonist PC John Brandon (Reece Dinsdale) and three other officers, Trevor (Richard Graham), Eddie (Perry Fenwick), and Charlie (Philip Glenister) who go undercover in an attempt to infiltrate and incriminate high ranking 'generals' that orchestrate a firm affiliated with Shadwell Town F.C: the Dogs. Our first views of the hooligans are mediated through the monochromatic high-angle lens of CCTV surveillance footage. Reviewed within a police station, the images capture scenes of extreme physical violence and a hooligan's face being opened up by a Stanley knife. The silent images framed from this molar perspective invoke only horror and criminality. Two undercover agents whose cover has been blown also appear, and their beaten and broken bodies serve to forewarn the officers (and viewers) about the real physical danger involved in their mission.

John pairs up with Trevor and they pose as painter-decorators to infiltrate the Dogs' territory and den, a working-class pub called 'The Rock.' This is a hard-drinking den owned by an incarcerated hooligan. From the police perspective the clientele formulate an inclusive crowd of hardened and dangerous criminals. Over an unspecified period of time John and Trevor become known as Shadwell fans; getting spotted at the Kennel (football ground), in town bars, and in train carriages to away matches enough times to pass as legitimate supporters. They first enter The Rock by day, on the pretence of doing work nearby. After getting their faces known, they enter at night when the hooligans are there. As they get closer to the hooligan-multiplicity, the cops elicit suspicion amongst the Dogs who are wary of outsiders after uncovering the previous operatives. The officers work tirelessly and inventively to dispel the hooligans' reservations, however, and after Trevor suffers a beating and returns, they are eventually accepted.

Throughout, John and Trevor adopt different approaches to their undercover mission, with John immersing himself in the homosocial world of drinking, football, and fighting. As the action-image progresses, he is depicted becoming ever-more seduced and enticed by the feelings and sensations the laddish lifestyle offers. His body becomes the locus through which his spiritual and psychological becoming-hooligan are negotiated and fabulated. Indeed, his

body is utilised on a variety of levels to communicate meaning and affect to the spectators. Hooliganism initially offers a complete freedom from the every-day performance of John's identity; and gradual changes in his body movements and performance begin to illuminate how his body was always already traversed and affected by a series of invisible forces and powers.

Deleuze and Guattari again offer a paradigm that allows us to contextualise and articulate this phenomenon. Interpreting the narrative using their model first involves understanding the characters as being composed and stratified by several bundles of immanent lines and forces. The authors explain: "Individual or group, we are traversed by lines, meridians, geodesics, tropics, and zones marching to different beats and in nature. We [....] are composed of lines, three kinds of lines. Or rather, of bundles of lines, for each kind is a multiple."[71] The first line formulates the molar line, and can be understood as the hard segmental line that vertically frames individuals into distinct social and political groups; as well as categorising them under various cultural appellations like British, white, male, etc. This line is predominantly associated with the State apparatus and the (re)production or maintenance of an ordered and hegemonic system. John initially appears as a clean-cut plain clothes police officer, with an indexed pre-filmic-history of being a school prefect established during the opening interview scene. In the film's beginning, he has a seemingly happy heterosexual marriage to another officer, Marie (Claire Skinner), and a comfortable middle-class suburban home. His civilian clothes, bodily mannerisms, performance and speech patterns allow us to discern further bundles of socio-political, economic, sexual, and masculine lines that frame and compose him. These features ultimately illustrate his adherence to the dominant ideology and its incumbent moral thought-paradigms. Being a police officer, John also functions as an agent of the RSA and is actively involved in policing and enforcing the dominant ideology. These formulate the vertical territorializing lines of the assemblage for John in the opening, and he can be discussed as being part of the hard molar line.

The second line is the molecular line. Here, small or miniscule changes take place that do not necessarily challenge the overall structure of the molar line, or one's subjectivity. Trevor's foray into becoming an undercover-hooligan demonstrates a molecular threshold; with him often challenging or defying official protocol, or bending the law's stringent moral codes to accommodate his performance and desires. Trevor never gets swept up by the true hooligan experience, however, nor deterritorialises to the extent of John. With regard to his molar identity and subjectivity, Trevor's hooligan-becoming remains a molecular one.

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[71] Deleuze & Guattari, *A Thousand Plateaus* (2004) p. 223.

The final line is the nomad line, or line of flight, which fully breaks with the molar line and draws an individual into new and unknown territories. John's journey towards becoming a hooligan (becoming-hooligan) illuminates a parallel physical and psychological line of flight; with the line passing through various thresholds that include becoming-other, becoming-mutiplicit, becoming-pack, and becoming-wolf. [72] These processes serve to populate his body with intensities and feelings that attest to life and begin to threaten his molar composition. Deleuze and Guattari remind us that becoming destratisfied and de-subjectivised is dangerous, and lines of flight often turn into lines of death and abolition. Throughout *I.D* these ideas are viscerally realised as John's body becomes the fleshy and feeling locus through which his deterritorialisation and reterritorialisation (new becoming) are inscribed and fabulated. Embarking upon this line eventually serves to destabilise John's previous molar persona; and audiences witness him gradually give-up or lose his professional and moral attitudes, his wife, home, belongings, identity, etc. Ultimately the hooligan-persona becomes a threshold upon John's line of flight, then, and he is shown being dragged, mind and body, into dangerous unforeseen spiritual territories. *I.D* ends with an image of John transformed into a hate-mongering skinhead fascist. He thus proceeds upon a hollow declination into a black-hole of hatred and non-thought. Although he claims he is on another undercover mission to Trevor, his body fabulates a different story. The swastika tattoos on his face, his hardened visage, and the repeating physical and verbal tick of a Nazi salute and "Zeig Heil" communicate direct meaning that undermine his dialogue. Thus, the somewhat trite ending finally re-frames the hooligan politics of violence and desires through the lens of the dominant Ideology.[73] Soft drugs will lead to hard drugs, ritualised violence will lead to hate crime, non-thought and becoming-insect. In exploring John's desire to become hooligan within the main body of the film, however, some of the intense feelings and emotions generated by the life-style are explored and affectively mobilised for the spectator.

John's molar deterritorialisation and hooligan reterritorialisation first charts a line away from the dominant ideology of the vertical assemblage into a homosocial underclass of hyper masculinity. The first molecular changes affect all the officers, with visible changes emerging in their attitudes towards middle-class ideologies and the concerns of women (associated with the social sphere and vertical-line). A good example finds the officers out for a meal with their respective wives in a middle-class restaurant. The discussions instigated by the women centre around babies, families, and homes; representing middle-class ideologies and embourgeoisement. The officers have already been enamoured by certain aspects of the

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[72] For a detailed discussion of this phenomenon see '1914: One or Several Wolves?' in Deleuze & Guattari, *A Thousand Plateaus* (2004) pp. 30-43.

[73] It could also be argued here that John's final becoming-fascist realises a spiralling return to latent fascist behaviours that were always already present in the opening scenes where he performs as an empowered member of the RSA seen interrogating and badgering a suspect.

high-octane hooligan lifestyle, and shown animatedly enjoying masculine bouts of drinking, football, and homosocial camaraderie. Their restrained behaviour, serious demeanour and sclerotic body movements within this middle-class space contrast with the fluid and physically buoyant behaviour already depicted within the working-class pubs, streets, and football grounds.

Demonstrating that new-laddism is the first threshold of their becoming, the men visibly grow bored of the female-led discussion and comically excuse themselves one-by-one from the table (in a literal act of deterritorialisation). Subsequently joining them in the toilet – a male any-space – the film frames the officers lined up with their backs to the camera urinating in a row. A disembodied voice announces "We got Manchester tomorrow", before another sings out "Come on you Shadwell!" in response. Someone chants "Come on you Dogs!" which elicits a unifying group laugh. All four then simultaneously burst into the Dogs' anthem and pack cry: "We are Shadwell, the Kennel is our place, we will never-ever-ever lose our face!" As the hooligan song is chanted all four faceless bodies begin spontaneously moving and dancing in a liberating rhythmical unison. Here, the laughter, song and dance serve to illuminate a new collective identity which re-empowers the men and their multiplicit bodies as active forces in this middle-class space. After the singing, the men start with animalistic high-jinx and begin territorially urinating over each other's bodies and shoes. The focus upon abject substances invokes notions of blurred borderlines, while the marking of bodies advance the concept of pack-behaviour. These are molecular sides of the hooligan becoming, wherein life-affirming fun and group identity become metaphorically actualised within an exclusively male space.

John does not draw his line in the sand there, however, and follows this multiplicit line of flight beyond the new-lad persona and increasingly invests in the pure hooligan desires. His body begins to visibly and affectively change as it reflects his spiritual transformations. Throughout his mission John's postures, gait, mannerisms, speech-patterns, performance, costume and style gradually transform into those of a true hooligan. The film thus explores the body's ability to develop and generate meaning on a variety of levels. This is aesthetically signalled through a specular fascination with John, and through repeatedly fracturing his body within a series of different mirror scenes. When initially trying to slip into the Dogs' ranks, for example, all four cops are framed lined up and doubled before an on-screen mirror. Divided into actual and virtual duplicates John declares that all he can see is "Old Bill." Out of uniform the other officers seem bemused, but John has already begun to see and perceive their self image, dress code, and bodies as different from the underclass others, as though seeing from their perspective. The actual and virtual sides of these images begin to formulate poles, and open up a smooth in-between space wherein John's immanent process of becoming takes place. As he enters the firm's hierarchy and ranks, the narrative continues to privilege

shots of him perceiving himself in mirrors. One shot shows him intensely studying a deep facial wound received while trying to hold the away-end. The motific reflecting and doubling increasingly finds John and the spectator trying to distinguish between the hooligan and the police-man within these pure perception-images. Due to his rapid transformation, John and Trevor eventually come to blows. After their fight Trevor implores him to "try looking in the mirror", because he has become "a fucking hooligan." In a displaced impulsive rage John trashes the base, but is finally left physically exhausted examining his hooligan-body reflected in the mirror.

As John continues to transform, the film highlights the *parallel* consequences for his body and mind upon this line of flight. His changing attitudes, desires and perceptions are predominantly communicated by an alteration in his posturing and performance, which alter the nature of his body as a force of affect and affection within the film. Even when outwith the multiplicit body or hooligan spaces, John increasingly adopts the machismo self-assured swagger and confrontational gait of a tough thug. His middle-class mannerisms and speech patterns are gradually replaced by a tough underclass performance and rhetoric. He is shown still drunk from the night before drinking cans of beer for breakfast in his living-room, for example, and viewers increasingly witness him act and move in a dominant hyper-masculine manner within the domestic sphere. His body's aggressive drives and posturing are also shown to extend into his private sex-life after we see a rough encounter where he forcibly takes/rapes his wife against a wall in the living-room. This is a vertical encounter by a mirror. Inside both the home and work sphere (police base and station), then, John's inability to drop the tough confrontational hooligan persona is depicted.

The feelings and sensations mobilised by the hooligan lifestyle and the desire for ritualised violence also bring molar notions of truth into crisis. Although this becomes a feature of all the hooligan-films, *I.D* most clearly works to acknowledge this idea by showing police officers begining to act and desire like hooligans. During a review-meeting, the agents are informed that their mission will be extended indefinitely. The officers appear so overjoyed about their opportunity to continue acting like hooligans that they explode into ecstatic bodily cheers, and an elated Eddie blurts out: "At this rate we can get another season!" Further illustrating that their molar notions of right and wrong have come into crisis, the four cops are increasingly shown re-experiencing the work and attitudes of other uniform officers in a new light. After one particularly violent away match, for instance, the protagonists are shown filing complaint reports that only name and shame uniform officers, and assert allegations of aggravated police brutality and assault *against* the hooligans. The criminalising of the police and the depictions of undercover officers enjoying the hedonistic buzz of the hooligan lifestyle begin to highlight the extent to which the boundaries between molar right and wrong, good and evil, have become blurred within the diegesis.

As John's duty to the RSA becomes spiritually deterritorialised, it is directly counterbalanced by a hooligan-becoming increasingly invested with desire. The flesh, body, and performance all begin to parallel and index the changing thresholds of his spiritual reterritorialisation. His face is literally transformed by a wound that he allows to scar after refusing to go to state hospital, but already he has adopted the scowling visage, clenched jaw, and confrontational stare of the hooligan-type which transformed his face into a hardened expressionless surface. We can uncover the best example of the parallel physical and mental nature of his de- and reterritorialisation, however, by considering a short scene that charts the break-up of his (molar) marriage during a beach holiday with his wife. John is here depicted lying by the sea listening to a Shadwell cup-game on the radio. Marie sits next to him speaking; but her voice is rendered indiscernible, being buried beneath the frenzied crowd noise and voluminous commentary. When Shadwell score a goal John instantly responds in an embodied fashion, leaping from his lying position into a tensed cheer.

> **JOHN**: Yessss!
> [Marie snatches radio and buries it in the sand]
> **MARIE**: I have not travelled all this way to hear about Shadwell Town!
> **JOHN**: Course you aint, you wouldn't cross the fucking road for anything to do with me.
> **MARIE**: What's all this football got to do with you? John… my John?
> **JOHN**: Your John? I aint your fucking John! You don't know me at all do you… mend the fuses, fix the car, mow the lawn… it's fucking boring. You think that's me? It's all bollocks. Fucking house, fucking babies… shit!
> **MARIE**: Is that what you really think?
> **JOHN**: I'm my John. Me! I'm different.
> **MARIE**: You don't look different to me John. I see it every Saturday night, millions of you, men on the march, beating each other up… show us your tits or a fist in your face. Is that you? If there was a war on they'd put you in the army - but there isn't a war though John. What's the matter with you!?
> **JOHN**: When was the last time you looked at my bum?
> **MARIE**: What?
> **JOHN**: You don't like me any more do you. My body. Its not what you want.
> You don't know my body, you don't know my mind, you don't know me. Every fucking night I sleep with you and you know nothing. Look at me [pulls down shorts to reveal a Shadwell Dogs tattoo on his bum]… look at me… six weeks I've had that done and you aint fucking noticed.

Here, in the liminal and metonymically shifting milieu of an unspecified seaside, the extent to which body and mind are simultaneously involved in the process of de- and reterritorialisation is actualised. John's body becomes traversed and penetrated by powerful off-screen forces associated with his extended (absent-but-present) hooligan-body. On one level John's speech patterns and movements highlight an ideological or 'class' deterritorialisation; having switched from his previous middle-class R.P to a colourful class-of-violence rhetoric. The multiplicit Shadwell support, or body-without-organs, is first invisibly indexed and folded into the image via the crowd-sounds on the sound track (we also know his pack are subsumed within this mass). His embodied reaction mirrors theirs, and so makes them present in their absence.

Reflecting back upon Deleuze and Guattari, we can recognise the tattoo as a symbol of his belonging to a primitive territorial machine, and signalling a debt to the pack. The tattoo thus appears as a physical sign of a new organisation of the body, and signals the hewing of his organs within a scattered multiplicit socius. In this manner he has become part of a full body, a machine to which his organs are attached, where they are attracted, repelled, miraculated, following the requirements of his pack. The close-up image of the Dogs tattoo also serves to indicate an animalistic direction in John's immanent becoming, that is to say a new animal-nature and pack *organisation*.

Pearson engages with a century-long media trend of comparing hooligan actions to a form of sub-human animal behaviour, but is moved to introduce the musings of Erasmus, who argued that war and violent battles were a decidedly 'unnatural' behaviour. [74] Further destabilising the facile media concept of 'the beast within,' Pearson introduces a line of argumentation offered by Mary Midgley, who observed "that it is the 'human within' that confronts us in these all-too-human problems."[75] The hooligan films more often than not privilege the all-too-human 'problems' and desires for violence, but this does not mean we should rule out animal associations altogether. I would contend that the ritualisation of coded violence *is* something we see within animals and animal societies, with these 'everyday' coded displays avoiding spilling over into the butchery of war (I think here of mating displays, territorial competitions, rutting rituals, etc.). Below, I wish to demonstrate how animals become involved on a molecular level, and animal-like behaviour and impulses emerge through the organisation and posturing of the hooligan bodies. Of course, these should be cleansed of all negative connotations, at least on the part of the animals.

Becoming-multiplicit, becoming-pack, becoming-animal

Intricately linked to the process of becoming-hooligan, and a first threshold in the process to becoming-animal is the phenomenon of the multiplicity. Following Elias Canetti, Deleuze and Guattari distinguish "between two types of multiplicity that are sometimes opposed but at other times interpenetrate."[76] These constitute 'mass' and 'pack' multiplicities.[77] Throughout, the hooligan firms fluctuate between both types of multiplicity. At times the hooligans appear as part of a 'mass' or crowd, as when they are subsumed upon the stadium-terraces within a larger aggregate of fans (like the 'Shadwell Army' for example). In these images the hooligans respond and react as a mass as they perceive and respond to the game, referee, and rival supporters. Throughout *I.D* multiple shots of the fans watching the game are

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[74] Pearson, (1983) p. 226.
[75] Ibid.
[76] Deleuze & Guattari, *A Thosand Plateaus* (2004) p.37.
[77] Ibid.

foregrounded. Viewers are withheld a suturing POV shot so that it becomes the mass of moving, writhing, cheering, groaning and singing bodies that fabulate the unseen action. At other moments the hooligans form into smaller organised packs (like 'the Dogs') who desire to play violent and predator-prey games with rival firms. The process of the pack multiplicity separating itself from the mass can be illustrated in a scene following the Shadwell Army funnelling out of the Wapping ground after a rowdy cup-match. From a high angle shot of a flowing crowd, the film captures the Dogs' bodies interweaving and moving within the mass of 'scarfers' with their own distinct speeds and rhythms. Suddenly they separate themselves from the mass by charging through a police barrier up a closed-off street towards the rival fans; demonstrating that all processes of becoming-pack necessarily involve a movement of deterritorialisation across the striated molar line.

The hooligan films also often invoke animal behaviour and movements by focusing upon alterations in the postures, rhythms and movements of the bodies when organised within the moving territorial packs. In Clarke's *The Firm*, for example, dilated moments of raw real time allow spectators to enter into the moving pack as it impulsively carves up the urban space in search of its rivals. The steady-cam enters into the prowling pack and captures certain animalistic postures, movements, and organisations; like the pack falling in line behind the leader, or surging forward as a unit when in attack mode. In their discussions of becoming-animal, Deleuze and Guattari discuss an individual entering a pack-multiplicity as formulating a process of becoming-wolf. "In becoming-wolf, the important thing is the position of the mass, and above all the position of the subject itself in relation to the pack, how far away it stays, how it does or does not hold to the multiplicity."[78] John learns that it is by impressing the top boys that one truly enters the pack. Once in the multiplicity, it becomes through various machismo displays of cunning, bravado, and violence that he proves his value and worth. Deleuze and Guattari explain that: "Wherever there is a multiplicity, you will also find an exceptional individual, and it is with that individual that an alliance must be made in order to become-animal. There may be no such thing as a lone wolf, but there is a leader of the pack."[79] John initially proves himself by instigating a charge against a 'Brummy' bus that enters the Dog's territory. This impulsive act endears him to the pack leader, Bob (Warren Clarke), who joins in beside him in an attempt to tip it over. Later, he again proves his worth to this 'exceptional individual' by following him and an elite pack into the away end for an extreme against-the-odds ruck. Pleased at John's acceptance, the pack-leader inclusively snarls: "Its good to know some Dogs have still got teeth!" (dogs are oedipalised and

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[78] Ibid. p. 32.
[79] Ibid. p. 268.

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domesticated animals for Deleuze and Guattari, so these are wolves more precisely).[80] In *Awaydays,* after being accepted by the multiplicity the character of Carty (Nicky Bell) gets carried away and tries to lead "the pack" into a charge. This act outrages the pack leader Godden (Stephen Graham) who halts the charge in order to savagely beat him and reassert his authority before the group. In *Green Street* Matt is brought into the pack fold by the exceptional individual himself, and this unorthodox affront to the pack's established hierarchies and codes results in disastrous consequences; with the pub den being destroyed by the traitorous actions of the discombobulated number two, whose nose is put out of joint by Matt's arrival.

In *I.D*'s most dramatic against-the-odds battle (perhaps more dramatic for taking place off-screen) John is shown at the peak of his animalistic-becoming, and experiencing heightened instinctual states of mind/body consciousness that go beyond a mere narcotic buzz. The excitement is built through the Dogs becoming increasingly outnumbered within Wapping during a game of cat and mouse. The Dogs are eventually lured into an ambush in an abandoned market space by a tooled-up Wapping firm. The framing of the milieu from within and from a series of low-angles builds another socially dislocated hermetic space wherein these animal-becomings can occur. In the shot-reverse-shot sequence depicting the two packs facing-off, however, attentive viewers can perceive a discreet CCTV camera mounted in the background behind the Dogs; which reveals that this space has already been penetrated and perceived by the RSA. Facing a much larger and heavily tooled-up mob, many of the Dogs get the fear and flee. Almost all 'bottle it' until only John and one other hooligan are left to swallow their fear and stand their ground (holding the reputation).

With aggressive snarls and grimacing faces, and under the unifying pack cry of "Shadwell," the two remaining bodies unexpectedly instigate an insane charge into this preponderant force. Running directly towards the camera position in a scene reminiscent of Butch and Sundance's last-stand, the film aesthetically arrests the men's heroic action. Instead of freezing the image, however, the scene fades to black and forces viewers to infer the consequences of the action. The film overscores this visual ellipsis with a high-pitched electronic sound that introduces a vacuuming black-hole effect, swallowing both John and the spectator's perception of the sensory-motor action. The intense experience thus opens up a crack or fissure in time which I will return to in more detail below when I examine the treatment of time in other examples of hooligan cinema. The ellipsis is finally bridged by the sounds of distant police sirens. This return or reterritorialisation into reality is audibly aligned by the unmistakable sounds of the RSA.

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[80] In Nick Love's version of *The Firm,* the top boys repeatedly ask the young character Dom if he wants to "run with the foxes." Although foxes are not pack animals, the hooligans of this film view themselves as a wild and cunning band of foxes, which I would argue draws significant parallels with the pack of wolves.

Returning to the narrative, viewers find John blood-stained and alert, instinctively scanning his flesh and body with hands and eyes to assess the extent of his wounds. Realising the blood is not his own, however, he suddenly returns *to* his body and begins revelling in the ecstatic adrenal after glow of his heightened state. His body begins bounding, leaping, running, and cheering as well as hugging his companion in unrestrained displays of joy. This is affective-performative cinema at its best within this film. Together they proved themselves worthy and had each others' back. This fearless act of bravado ultimately allows John to enter the top boys, and signals another threshold in his immanent and political deterritorialisation from the hard molar line.

In *I.D*'s final mirror sequence, after the undercover operation is cancelled, John is depicted back in the station wearing uniform. Perceiving himself, he is driven to smash the reflective surface in an explosion of impulsive rage, signalling he is no longer able to stand this reterritorilised image of his body within the now despised uniform. Together all the mirror scenes formulate a large circuit within the film, with each instance recalling the last in the series in order to introduce time and change into the body and mind. The shattering of the final mirror demonstrates the fragmentation of the subjective body and illustrates its ripping away from a larger body. Although The Rock has been condemned, and the pack arrested on charges of petty crime and drugs, it is ultimately the class of violence he misses and is now separated from. The final mirror sequence therefore illuminates the extent of John's molar deterritorialisation and spiritual changes. Thereafter the film completes a coda wherein John burns all the symbols and trappings of the vertical line and dabbles in hard drugs to compensate for the missing hooligan buzz. His actions are finally morally condemned, and he is shown descending into the realms of ideological non-thought in a becoming-fascist.

Mirror-Neuron Factories, Feeling with the Head Hunters

Having already established some of the ways in which the diegetic body is employed within hooligan films to generate and convey meaning, I now wish to move on and examine some of the other ways in which the body, in synergy with the film-body, works to affect the spectator and mobilise intense feelings and sensations associated with the hooligan line of flight. I predominantly examine how hooligan-cinema allows spectators to access and share in the violent desires, high-octane action, illicit feelings, perceptions, intensified sensations, and joys associated with becoming-hooligan. Here, I describe cinema as body-without-organs that allows the spectator to form an assemblage, extend their sensorium beyond the usual boundaries and hew their own organs to the aesthetic cinematic machine.

The theories of Deleuze surface as best suited for this task. Indeed, Powell reminds us how Deleuze celebrated anomalous states of consciousness in film, "both for their stylistic

innovations and their affect on the audience who participates in the madness by affective contagion."[81] Following Powell's example, in the following section I adopt a Deleuzian paradigm to approach the filmic images and to illuminate how the intense feelings, sensation, and emotions experienced by the hooligans are generated and aesthetically conveyed to an embodied spectator. I thus engage with film form, or the film-body, which is employed to affect, assault, and bombard the spectator's embodied sensorium during screening time so that they can feel, think, and desire along with the hooligans. Further invoking new Deleuzian inspired filmic research into the biology of the brain, I also take time to consider the affect of the actor or character body upon the spectator from a new scientific perspective. Although I predominantly focus upon *The Football Factory* in this section, I will attempt where possible to demonstrate the relevance of these findings to the wider grouping of hooligan-films.

As a starting point I would like to begin with an exploration of how violent action-images and a cinema of the body are utilised to generate direct spectatorial affect. Reviews drawn from the time of *The Football Factory*'s release demonstrate how the filmic violence was considered a powerful aesthetic force harnessed to shock and affect viewers. Reports drawn from different media sectors took contrasting approaches to the film's treatment of violence. *The Times* and the *BBC*, for example, tended to intellectualise the debates and focus on the "irresponsibility" of such images and their "obscene glamorising of senseless violence."[82] Here, concerns were typically raised that these images would result in a rise in real-life violence and hooligan incidents. Lads-mags like *loaded,* on the other hand, embraced the high-octane violence and lauded the film for its visceral experiential nature. To its male readership who should know better, these intellectually 'resistant' reviews tended to celebrate the hyper masculine performances and revel in the affective body aesthetics. The film was thus described as "a nose-bursting blow to the senses" that was "totally infectious."[83] We can read the infectious violence here as an example of a visceral cinema that achieves its power through affective aesthetic contagion.

Following Deleuze's model of brain as screen, cinema can be viewed as an experiential force or artistic body that directly affects the embodied spectator and their sensorium.[84] For Deleuze, all thought is molecular, and cinema's pure semiotics of movement

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[81] Anna Powell, *Deleuze and Horror Film* (Edinburgh: Edinburgh University Press, 2005) p. 23.
[82] Neil Smith, 'The Football Factory' reviewed May 12th 2004 for the BBC (available on line at http://www.bbc.co.uk/films/2004/05/10/football_factory_2004_review.shtml). See also Wendy Ide, 'The Football Factory' from *The Times* May 13, 2004 (available online at http://entertainment.timesonline.co.uk/tol/arts_and_entertainment/film/article422020.ece). Michael Mulvihill 'The Football Factory' from *The Times Online* May 15, 2004 available at http://entertainment.timesonline.co.uk/tol/arts_and_entertainment/article423846.ece
[83] *loaded magazine*, review 2004
[84] Gilles Deleuze, Jean Narboni, et al 'The Brain is the Screen: An Interview with Gilles Deleuze' from Gregory Flaxman, ed. *The Brain is the Screen: Deleuze and the Philosophy of Cinema* (Minneapolis: University of Minnesota Press, 2000) p. 366.

allows the medium to directly trace circuits in the viewer's brain (and body). Thus, it becomes important to consider the affects of filmic aesthetics and the mental, physical, and spiritual relations that are introduced into the cinematic image. This involves examining the locus of both the diegetic body and the film-body which open the spectator up to the spiritual and time. Pisters opens up a fresh approach for understanding the spiritual dimension of brain as screen by adopting a rhizomatic approach to Deleuzian theory and Film Studies. In 'The Spiritual Dimension of the Brain as Screen Ziggzagging from Cosmos to Earth (and Back)' (2006) she explores recent research drawn from the fields of science and neurobiology that vindicate and validate Deleuze's thoughts on the brain-film assemblage. This research can be fruitfully intercepted here to help enrich our understanding of how the hooligan cinema directly and physically affects the spectator. Indeed, this modern research makes it possible to theorise a general response to images that occurs prior to the search for meaning and facilitate our understanding of how hooligan-films function as an experiential event that stimulates and affects through molecular mimesis and aesthetic contagion.

Pisters considers film as "a programme that is run on a processor, which is the mind," and argues that film has the ability to "modify our subjectivities such that the brain and mind are one."[85] Implicating modern neurobiological research into the biology of the brain, she examines how the human brain shares in the movement and actions it perceives due to what has been called the 'mirror-neuron.':

> Mirror-neurons are fired when we actually do something, but the same neurons are also fired when we see (or hear) somebody doing something. And for the brain there is no difference between seeing someone in reality or seeing someone on film. Something we see literally touches areas in the brain that imitate the perceived actions or feelings. This means that images should not be considered as re-presentations of an objective reality, but that images have an internal power that creates certain effects in the brain.[86]

We find this form of phenomena being intuitively acknowledged and foregrounded in all the hooligan-narratives examined here, with the camera motifically foregrounding and isolating the mass of fans on the terraces twisting, bending, leaping, gasping, and swaying as they perceive and experience an off-screen match in a multiplicit embodied fashion. In these instances the perceiver's brain and body mirrors the physical movements, rhythms, and exertions of the competitors that are perceived. The crowd shots are usually framed from the perspective of the pitch and formulate pure perception-images, depicting the perception of a multiplicity of characters. In these scenes the diegetic crowd face the absent off-screen audience and move into a specular relation. These images utilise the mass-body to reflect and

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[85] Patricia Pisters, 'The Spiritual Dimension of the Brain as Screen Zigzagging from Cosmos to Earth (and Back)' from Robert Pepperel & Michael Punt, eds. *Screen Consciousness; Cinema, Mind and the World* (Amsterdam: Rodopi, 2006) p. 124.
[86] Ibid. p. 129.

fabulate the absent action or perception image (a near-miss, a bad-tackle, a controversial referee decision, the away fans getting rowdy, etc.). Body movement and reactions thus create a virtual image of the absent action, and literally actualise the perception by performing a pantomime-suture. The focus upon the crowd bodies within all films witnesses the hooligans molecularly experiencing the perceived action in a sensational and embodied fashion. The characters seemingly intercept these affective forces as a warm up for the real violent action after the match. The hooligan films thus demonstrate how perceiving action and excitement in others allows individuals (and groups) to share in these intense feelings and sensations. Thus, I argue that these images signal a form of mise-en-abyme built into all the hooligan-films and signal an awareness of providing cinematic spectators with powerful images and action that they can perceive and experience in a direct embodied way.

Modern neurobiological research also suggests that the mirror-neuron phenomena ties spectators not only to people's actions, but also to their feelings and emotions. Deleuze also intuitively described such a model of cinematic spectatorship, and outlined the body as one of the most powerful agents for mobilising and communicating affects. In *Cinema 1* he argued the *"affection-image is the close-up, and the close-up is the face."*[87] However, this 'face' is no longer simply an envelope exterior to the person who speaks, thinks, or feels. A face brings a feeling or emotion to life outwith the story world; and in this sense can be anything, including a shot of a trembling-hand say, or a clenching fist, a quivering jaw, or indeed any disembodied close-up arrested from within the marauding pack. In this model, the close up, or the face, affectively communicates something of the inner state and feelings and introduces a spiritual dimension into the image. These close-ups often help transmit feeling directly prior to the search for meaning. In hooligan-cinema this is achieved through the close-up and the actor's ability to put feeling and emotion into their performance, face and body. The director must intercept and arrest these movements, and utilise the film-body to expressively embed these affection-images within the action-image narrative. The brain as screen model thus illuminates how performance, the body, close-ups, and the face develop meaning and open cinema up to the spiritual at the same time as form and film-body become a body-without-organs.

In lieu of the mirror-neuron these forces grant spectators an opportunity to share in the emotional states and feelings they perceive on-screen. It is predominantly through a classical cinema of the body that these films physically affect the spectator, then, but as discussed, changing cognitive thresholds and modes of subjective perception increasingly push the movement-image regimes towards a certain limit. Intense feelings and sensations connected with joining the hooligan pack (becoming multiplicit, surrendering subjectivity)

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[87] Deleuze, *Cinema 1: The Movement-Image* (London: Continuum, 2005) p. 89.

and becoming-animal are also tackled aesthetically within the films, and these too help convey and relay the extreme feelings and sensations mobilised by hewing the organs to a larger multiplicit pack and violence-desiring-machine. For instance, as the Chelsea 'Head Hunters' assemble in preparation for the battle with Millwall in *The Football Factory* we find a good example of this phenomenon as the film-body works to affect the spectator with joy and desire.[88] The scene in question captures the powerful feelings and sensations mobilised by gathering and assembling the multiplicit pack in the territorial den before a violence-desiring hunt.

The spectator is first affected with joy as they witness a gathering of fools and rogues down the pub. Humour is first used to reinforce the affable view of the hooligan, and reassuringly reframe their type as the irrepressible-outsider actively resisting the powers of embourgeoisement and emasculation. A light-hearted, albeit new-laddish, tone is initially established by depicting Tommy's best buddy Rod throwing off the dreaded ideological shackles in another middle-class restaurant space. Here, Rod resentfully lunches with his court clerk girlfriend and her smug middle-aged middle-class parents while his mates prepare for a seminal ruck against their hated hooligan rivals. Although Tommy and the firm are visually absent from the scene, they remain linked and plicated through Tommy's hooligan-style voice over narration which overlaps and embeds the action and mediates our perception of the scene. "The wretch from Penge had got her claws in" he informs audiences, and "only a miracle could get him back now." Returning from the restaurant toilet (having taken cocaine to compensate for his missing 'fix' of hooliganism), Rod is caught in a benign conversation with the father. This character is framed as an effete middle-class force that offers a perfect foil for the new-lad rogue. When quizzed about his air-conditioning firm, Rod suddenly ceases to feign interest in the 'vertical' aspect of his life.

> Don't get me wrong, I love the money the job pays, but my real passion lies in kicking fucking peoples' heads in at football. See I gotta channel it somewhere. And as you can probably tell by my bulging stomach I don't participate in too many sporting activities. And I don't do drugs… Well, that's not entirely true. But not a lot. So I gotta have my release in something. And a good fucking fight sounds like the best way, don't you agree? Maybe not. But at least I won't be walking about like you lot, fucking horrible cunts, with sticks shoved up your arses, trying to pretend your little suburban nightmare is alright. There again, I suppose it's just whatever way you look at it.

His physical and verbal performance demonstrate a return to the spiritual ideals and views of his absent but present pack, and a triumphant return to reason for the emasculated hooligan. The 'stick up the arse' referred to here may well be imagined as the vertical

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[88] The film-body also injects fear into the action as the violent outcome of this fight is used to open the flashback film and leave viewers unsure if the protagonist survives or not.

territorializing line, and it is precisely this that Rod deterritorialises from in this middle-class space. This light hearted comical scene thus charts another line of flight from the social and molar space into an exciting underclass-of-violence. However, it first passes through the threshold of becoming a multiplicit violence-desiring-pack.

Loud high tempo dance music suddenly enters the assemblage; communicating an intensification of rhythm, feeling, and excitement that directly affects the embodied spectator. Rod is framed strolling into the den alone. A dynamic pan tracks his movement towards the multiplicit group, whose faces and bodies light up to welcome him back physically and spiritually. Maintaining a focus on the hooligan gathering, the sounds of clamouring voices and laughter begin to penetrate the non-diegetic music and convey the power and force of the building group. A hand-held camera injects a raw immediacy, and a montage of different shots arrest various images and framings around the claustrophobic pub den. Each shot comes alive with different planes of movement and energy. Individual bodies are carved up and fractured into affective close-ups and disembodied fragments, as they increasingly become partial machinic components of the extended pack-body; pocket-bottle machines, lung-joint machines, songs-voices machines, ear-phone machines, are all arrested and intermixed. Sweeping glances of the top boys and main players are also embedded as the pack fuses together in laughter and growing physical excitement. All bodies within the frame become interlaced and inter connected by pervasive cigarette smoke, which drifts through the spaces in-between the bodies to convey their very real machinic fusing.

Drinking, smoking, drugs and high-jinx are shared out and utilised. These affective forces function as auxiliary agents that compound and intensify the hooligan's desire for, and buzz of, fighting. The sound of 'The Ride of the Valkyries' ring tone on one of the Top Boys' phones then signals the commencement of the ritual; a predator-prey game to find Millwall's firm somewhere in London's 'deep South.'[89] The pack strategically fracture into a series of smaller crews in order to avoid police detection and begin making their way into enemy territory. A series of high-angle CCTV cameras track the hooligans' progress towards the ruck and again demonstrate the ubiquitous presence of the vertical line within the urban and social environment. As Tommy, Rod and two other hooligans are depicted exiting a Southern tube station, a series of shots of, and from CCTV masts again enter the assemblage. The monochromatic video images isolate the bodies' movements and rhythms. Perceived from this perspective, the bodies are literally caught on a line of flight and escape from the vertical territorializing line and the traditional organisation of the everyday body. The flitting between such perspectives and a series of shots showing the hooligans moving through the urban

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[89] The use of this music also links the sequence to the famous prelude to battle scenes in Francis Ford Coppola's *Apocalypse Now* (1979) and D.W. Griffith's *The Birth of a Nation* (1915) for which Griffith stipulated the use of this music.

milieu in a Clarke-esque steady-cam prowl also build a lyrical schizophrenic altered-states feel to the sequence. Grainy images, drained images, high-contrast images, skewed-images, black and white images all affectively intermingle. All these shots become united by their common focus upon the postures, movements, and rhythms of the multiplicit-body which are reflected by the driving music.

Parallel editing follows separate crews as they converge around street corners to formulate an ever-growing roaming pack. The building of the pack and its intensified rhythms builds anticipation and injects excitement into the image. The moving disconnected pack is also shown in communication with advanced scouting parties and look-outs composed of baby crews who use mobile phones to relay advanced reports. As it assembles, the pack-body increasingly carves up the mise-en-scène in an attempt to actualise its desires. The Headhunters then enter enemy turf. Non-diegetically Primal Scream's *Miss Lucifer* injects an musical audio affect into the image, whilst lyrically implicating dark drug-like associations with the hooligans' desires for violence. Once the full pack comes together it prowls out of the streets into an urban wasteland. Within this space the bodies organise themselves into hierarchical order, with the top boys moving up towards the front to show face.

A static grey-tone POV from ground-level behind some scrub formulates a last 'impossible' CCTV angle, as if capturing the multiplicit pack-body crossing an invisible threshold out of striated State space into a dislocated any-space-whatever. It is here the ritualistic violence can be actualised. Both firms enter on opposite sides of a clearing funnelling through opposing arch-ways. The speed and energy of the Millwall charge is dynamically captured head-on by a ground-level camera outside the tunnel. Entering the urban-clearing the two packs burst into voluminous roars and primal screams of aggression as they perceive and evaluate each other's pack-body. *Braveheart* (1995) comes to mind as the hooligan's deafening screams function as powerful and affective audio-images working instinctively on the embodied spectator's sensorium. Powell observes that noise contributes to the embodied and experiential nature of filmic spectatorship, with loudness being felt as a real physical sensation that shakes the aural nerves.[90]

The ruck thereafter becomes *Saving Private Ryan*-esque in its battle aesthetic, full of high-octane close-ups of violence and battle, albeit toe-to-toe-to-fist-head instead of the 'real' violence of war. The sequence considered as a whole functions as powerful affection-image. Here, the film-body, or form intensifies its rhythms to stylistically convey the energy, excitement, noise, violence, and impulsive chaos of the ruck. The high speed editing invokes and induces heightened states of perception. Dislocated roaming framings intermingle and catch visceral actions and reactions to the all-pervading violence. Hooligan-bat-machines

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[90] Anna Powell, (2005) p. 111.

strike heads, boot-machines kick stomachs, flying-bricks glance bodies, flare-guns release colourful smoke. An exciting galaxy of punches and beatings are thereafter captured in the multiple planes of each shot. Within each frame all individuals are momentarily lost from the film's consciousness as the pack-body takes centre stage. Capturing various punches, kicks, scraps and falls the camera serves to fracture and open up the individual bodies and render them as relational parts of a larger machinic body. Suddenly, a shot of a police helicopter in the sky signals the recapturing of the space by the vertical line and the deployment of the RSA to block the violent desires and becomings. A POV from the helicopter's perspective is introduced into the assemblage, and here the ruck is framed by a heat-sensitive lens from far above. This perspective captures the whole machinic assemblage as an un-differentiated mass of pure energy and movement. The bodies glow bright-white in an intense image beneath the clothes, literally illuminating the stimulated partial-organs subsumed within the pack-body. Thus, the hooligan mind buzz and parallel bodily affects are expressively refolded in imagistic form as the bodies come alive with energy and light that attest to the spiritual and life. This is an 'expanded cinema' that projects light from the body outwards, and gives an immanent view of the partial body flattened upon a plane. It is in these ways that an expressive synergy emerges between the diegetic bodies within the frame, the embedding affective film-body, and the spectators' embodied brain and sensorium. Hooligan cinema thus becomes a parallel cinema of the brain and body, which ultimately invites the spectator to think and feel along with the characters and films through different affective regimes of cinema.

Head Hunters, Hooligan Head-Films and Having the Chronos kicked out of you

As already indicated, the hooligan films appear underpinned by immanent models of a mind and body parallelism; wherein affecting the body is shown to directly affect the mind, and physical violence results in a parallel shock to thought and perception. If John's journey in *I.D* demonstrated how desiring violence could alter one's molar modes of thinking, it also touched upon how violence could alter ones 'normal' ways of perceiving. To wrap up this investigation, then, I wish to finally consider how the action-image regimes of hooligan-cinema are often pushed to a certain limit so that the extreme effects of violence begin to introduce issues of time into the assemblage. On a surface level most hooligan-films typically toy with the perception or passage of time expressionistically during the violent rucks. Here, time is often dilated and distended by slow-motion (*Green Street, Awaydays*)*,* freeze-frame (*Football Factory*) or ellipsis (*I.D*), or else intensified and fractured through rapid editing and multiple affective shots full of sound and energy (Both versions of *The Firm, The Football*

Factory, I.D, Green Street 2). These techniques help simulate altered and heightened states of perception mobilised during these extreme rituals.

The slow-motion fight scenes in *Green Street* and *Awaydays* expand time, allowing micro-body-movement, gestures, and expressions to be captured and conveyed. As already discussed, in *I.D* the violence at its most extreme and affective opens up a crack or fissure in time which John's consciousness and perception slip through, to temporally obscure his sensory-motor perceptions and actions. Because these actions were captured by CCTV, though, these missing moments resurface as a virtual-image later in the film. Viewers are told this surveillance footage is recovered and reviewed by the other officers in John's absence, before being destroyed. Although the film does not show this footage, nor the officers' viewing of it, audiences are shown the affect of perceiving these images on the officers. Here, it is through the affective performance of their bodies that the severity of the actions and images are conveyed. Thus, certain molecules and images of time remain invisible and obscured within this narrative, but resurface more powerful in their absence, or as 'virtual' images in the minds of the institutionalised witnesses. By seeing and understanding these performative modes, an image begins to actualise in the viewer's mind that they have not seen or had access to. Here, a virtual image is arrested and intercepted in the process of becoming actual.

The Football Factory has a far more complex model of time within its narrative as the crack in time opened up by the violence constitutes an embedding matrix within which a recalled flashback action-image is recounted. Aesthetically and visually, the film diverges from the earlier hooligan-narratives by augmenting a gritty social realism with a more fantastical and special-effects driven approach to the thematic. Comparable to modern films like *La Haine* (1995) and *Fight Club* (1999)*,* the socially real dialogue is granted an artifice and style that helps generate aesthetic meaning and affect. Pisters' work on these films serves to uncover comparable examples of cinema which focus upon a chthonic class-of-violence. In aligning themselves with these groups and their violent desires and drives, the films ultimately invite spectators to think and feel along with the on-screen characters. Like *The Football Factory*, a film like *Fight Club* is found to display movement-image characteristics that play with time-image modes of brain-screen narration.

In *The Football Factory*'s opening, viewers are presented with a dislocated black and white sequence depicting an unconscious Tommy being savagely booted. Here*,* time is literally kicked out of joint at the same moment as his bones and body are. The film immediately introduces a mode of voice-over narration that leaves us unsure if Tommy is alive or dead. The narration then sets up a three-week-count down to this physically traumatic event, and the question mobilised to justify the embedded flashback simply becomes: "Was it all worth it?" Within the flashback Tommy is plagued by a series of premonitory dreams and

hallucinations that function to forewarn him of his upcoming kick-in: "I saw it coming." In the recurring dream, which unravels and reconfigures as the story advances, Tommy is mobbed and savagely beaten in a dark tunnel space by faceless figures. Once he is left for dead within the dream, an eerie youth enters with a bandaged face and informs Tommy that he (the youth) is dead, before exiting in a Lynch-esque backwards-motion run. This recurring dream of the future embedded within the flashback demonstrates a bifurcation of time; in which two currents concomitantly telescope into each other. The opening images, their reflection within the dreams, and the voice over repeatedly remind viewers that we are positioned in a present moment looking back into a past-preserved that is itself affected by premonition dream-images from the future.

Playing with the notion of the unreliable narrator in a similar fashion to contemporary films like *Fight Club,* the narration often works to bring the truth of the images into crisis by highlighting Tommy's inability to distinguish between fantasy and reality, actual and virtual, past/present/future. The film also playfully acknowledges its own narrative structuring through having the film's first hooligan ruck take place outside a pub den named 'The Start.' The narrative thereafter freely jumps through time by recounting and actualising youthful encounters that illuminate many of the top boy's formative years. Confusing these assertions somewhat, the narration privileges certain scenes and events clearly beyond the direct experience of Tommy. Indeed, the film charts four generations of British working-class males and their relationship to different politics and regimes of violence. When introducing madman Billy Bright, for example, the narration foregrounds a vignette of him as a child being taught to beat up 'Pakis' by his skin-head father. This obviously reflects the earlier 1970s forms of nationalistic hooliganism I surveyed above, with the skinhead teaching his son a more reprehensible politics of violence. This upbringing is in part responsible for Billy's final exclusion from the Head Hunters' pack hierarchy, in that he does not desire violence in the same manner as the modern pack. Tommy's grandfather's pre-history of being an infantry-man during the Second World War is also indexed and explored by introducing stock footage of the allied assaults in Europe into the filmic assemblage. Tommy mentions both World Wars during his voice-over narration and his name becomes invocative of the British wartime Tommy. On account of this he emerges as an ahistorical British archetype that finds himself frustrated in a peace-time where the performance of traditional masculinities is increasingly difficult. Here, the hooligan-pack functions as a surrogate for the army and its fostering of tight male bonds. The film also engages with the modern youth, who fill the hooligan ranks from the baby-crews up. These are considered to be the worst off of all due to the indifferent modern world and increasingly fractured socius: if we return to Pearson's hooligan history, however, this becomes doubtful at best.

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Irrespective of Tommy's political or social perspective, the historical and personal past is continually folded into the present at the same time as a looming future interfaces within an embedded time-image mode. Throughout the story past/present/future, actual and virtual, real and fantasy begin to blur and move into relation so that an area of indiscernibility enters the image. The recollection narrative finally catches up to the opening ruck. After witnessing the brutal kick-in in unflinching detail the film follows Tommy's recovery in hospital. The narrative thereafter charts his return to the pack-den and hooligan lifestyle as a hero where he is finally able to answer the spiritual question raised by the whole experience: Yes, it was worth it, is his final life affirming answer. The film ends, however, with a younger hooligan being shot dead by a drug dealer in an act of criminal-revenge for violent actions enacted outside the ritualised hooligan sphere. The murder serves to actualise the last prophesy of the dream and fulfils the premonition of the dead bandaged faced youth: his death ultimately demonstrating that time continues to be out of joint.

In *Deleuze, Cinema and National Identity,* David Martin-Jones explores an expressive interplay between movement- and time-image modes of narration in films produced and consumed during historical periods of socio-political turmoil and crisis. Following a comparable logic here, I argue that the disruption of normal time within this film expressively reflects notions of British masculinities being disrupted or brought into crisis by the modern socio-political climate. In this manner the refolding of past and present could be read as a way in which to condense and contract the issues and illuminate how present socio-political forces have not resolved a long standing crisis facing British masculinities. Indeed, if 1970s, 1980s and 1990s British cinema was predominantly concerned with men in crisis, this new millennium cinema demonstrates how the issues are not yet satisfactorily resolved. Tommy's grandfather wishes to leave Britain in an act that will see him give up the land he once fought so proudly for. For Tommy's generation it is almost impossible to find a private space to perform their desired modes of masculinity. The continued performance of outmoded masculine roles thus functions as examples of time being out of joint in of itself. The haunting dreams of the future threaten to bring these performances to a closure once and for all, and allegorically refer to the stamping out of hooliganism altogether.

The Football Factory ultimately emerges as a powerful cinema of the body expressively embedded within a dislocated time-image crystal. Narration predominantly emanates from the damaged memory/imagination of Tommy, due to his suffering an abnormal sensory-motor-situation. However, within the crystal, and like most other hooligan-films, the beats of narrative time still revolve around football fixtures and ties. Importantly, these moments serve to re-structure an action-image drive within the film and provide opportunities for the performance of older modes of masculinity that can trace lines of continuity back to the early industrial era. As long as the hooligan codes and rituals are not

transgressed – *The Football Factory* suggests – these forms of masculinity offer a solution to the perceived crisis for men within the modern world. But the dream of the future suggests that they may not last forever. In *2009,* in a poor B-movie addition to the sub-genre we finally find hooligan-characters return from gaol to encounter a new form of pack in the familiar pub den. Here, we still find the hooligans drinking and loutishly hanging out, but they are now also joined by their girlfriends. This is an anomalous hooligan-film in many senses, with the hooligans seeming to learn that their desires are wrong whilst in the prison RSA. These hooligans are rehabilitated or reterritorialised and learn to desire like reasonable men.

Conclusions

Arriving on screens during the 1980s and 1990s alongside a broader British movement concerned with the changing roles and positions of men in society, hooligan-film made a direct appeal to young male audiences. The hooligan-type managed to inject hyper-masculine identities and rage into the British cinema-machine at a period when other films mourned the loss of traditional working-class ideologies and masculinities. The narratives tended to frame hooligans as an exciting and seditious underclass that intercepted violence as a political option and hedonistic escape from the demands of work, women and embourgeoisement. Diegetically, joining or belonging to a hooligan-pack witnessed bodies and minds intercept a line of flight away from the dominant vertical line into an 'underclass of violence' where a desire for ritualised and coded fighting surfaced as a legitimate political option and life-affirming action. Here, a cinema of the body was employed to communicate with the spiritual, as the diegetic bodies fabulated a reorganisation of the organs as they are traditionally defined, hewing them to an inclusive/exclusive pack. Upon this line of flight, molar concepts of truth were brought into crisis, and changing subjectivities led to shifting ideologies and desires. Intense feelings associated with becoming-multiplicit, becoming-pack, and becoming-wolf rose to the surface of the screen and helped mobilise the extreme spiritual sensations experienced by the hooligans for the viewer. The films expressively deployed powerful regimes of body-cinema, harnessed affective action, and utilised the raw linkage of bodily postures to generate meaning. At the same time the film-bodies simultaneously flexed their aesthetic muscles to affect the viewer and challenged them to think and feel. Hooligan-film thus emerged as an experiential physical cinema, and as an affective aesthetic force that allowed viewers to molecularly feel and think its extreme and intense positions. Maintaining a focus on powerful bodily affects and extreme affections helped push action-image regimes to a limit, and introduce intense drug-like states of perception into the image. The body thus surfaced as an immanent zone of affect and affection that functioned as the gateway to altered states of thought and perception. In conveying altered states of thought and feeling, the film-

bodies also motifically toyed with the perception of time. In *The Football Factory* extreme violence led to time being kicked out of joint, and expressive time-image modes were employed to convey the mental confusion and disorientation stimulated by extreme violence. Hooligan-film ultimately emerged as an affective parallel-image cinema, underpinned by ontological models of mind/body parallelism and immanently embedded identity. In the following chapter I move on to consider two physical examples of modern insomnia cinema where similar thematic, philosophical, political and aesthetic issues are explored.

<div align="center">**Chapter Four**</div>

<div align="center">*Dark Sleepless Knights: The Parallel Mind and Body Enter a Supermodern Crystal of Time*</div>

Fight Club (1999) and *El maquinista/The Machinist* (2005) constitute modern psychological films focusing on delusional insomniac characters. It is their exhausted and weary bodies that first and foremost affect their minds, and lead to deranged altered states of consciousness. Neither sleeping nor fully awake, characters transgress 'normal' memory-based modes of perceiving and acting to become dislocated seers and wanderers that succumb to schizophrenia and open up to time. Entering these liminal perceptive planes results in normal distinctions between thought/matter, actual/virtual, inside/outside, past/present beginning to blur and an area of indiscernibility entering the image; but far from viewers having nothing left to believe in, the corporeal bodies resurface as a stubborn and obstinate force that generates direct meaning and affect. In each film the body (and bodily forces) provides the key to unlocking the secrets behind the immanent deterritorialisation process, and highlight underlying models of a body and mind parallelism and immanently embedded identity.

The theories of Deleuze emerge as best suited for analysing these films. For Deleuze, post-war European cinema appeared to investigate the mystery of time. In so doing, it deliberately confronted a strange spectrum of phenomena that included "amnesia, hypnosis, hallucination, madness, the vision of the dying, and especially nightmare and dream."[1] The narratives thus focused upon a new form of character that Deleuze described as a kind of mutant.[2] These formulated a loose band of cinematic seers, hearers, and wanderers that would increasingly perceive rather than act.[3] Deleuze observed that the first common factor linking all these states together could be attributed to the characters becoming "prey to visual and sound sensations (or tactile ones, cutaneous or coenaesthetic) which have lost their motor extension."[4] The insomniac characters examined here duly inherit Deleuze's mutant criteria, by having their perceptions and memory brought into crisis by their affected sensory-motor conditions. These lead to the emergence of cinematic time-crystals that I will explore below. Of importance to this study, then, is the extent to which the body of the protagonist is not only responsible for catalysing altered states of perception and reality, but remain powerful and affective forces linked to immanent processes of deterritorialisation. In this manner parallel-image narratives surface which expressively compose with body and brain regimes simultaneously.

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[1] Deleuze, *Cinema 2* (London: Criterion, 2005) p. 53
[2] idib. p. xi.
[3] Ibid.
[4] Ibid. p. 53.

Both insomnia films constitute a peculiar form of time-image cinema that expressively employs powerful action-image and body-cinema regimes. Style and form here reflect thematic content such that viewers are invited to think and feel along with the characters in a participatory experiential manner. I here illuminate how philosophical and aesthetic models of parallelism underpin these extreme narratives exploring life in the modern world. It is these concepts and ideas that I choose to work with in this predominantly theoretical chapter, and throughout I necessarily encourage a certain amount of creative interplay to emerge between theory and films. This should flow in two opposing directions and formulate an enriching process of dual liberation and capture.

I begin by attempting to situate the films in a global context and theorise their audience and reception. I then illuminate key formal, aesthetic and thematic features that highlight why the philosophical work of Deleuze and Deleuze-Guattari are best suited for analysing these films. From here I outline working models of philosophical and aesthetic parallelism, before moving on to examine how open and extended bodies embark on immanent journeys of deterritorialisation. Utilising the Deleuzian tool-box I thereafter investigate the films' time-image characteristics; beginning with an examination of cinematic space, before exploring how a crepuscular time-image crystal appears in *The Machinist* that dislodges a pure image of time to affectively convey the protagonist's temporal dislocation. I also explore comparable features in *Fight Club* to illuminate the different characteristics of that particular narrative crystal. I then examine the function of the parallel body in these time-image spaces, illuminating how body-cinema modes are aesthetically integrated into the brain-screen regimes. I thus observe how bodies never become detached from the immanent process of deterritorialisation, but resurface within and beyond the smooth crystalline planes to persist as obstinate forces of meaning and affect. I then illuminate how *The Machinist* depicts an insomniac blocked from extension and trapped in a series of parallel 'closed set' and black hole becomings inside a crystal; before finally illustrating how *Fight Club*'s insomniac enters a comparable plane but still achieves extension by formulating empowering connections and assemblages with other bodies and dark bodily forces.

Audience and films in context

Both insomnia films focus upon late capitalism and schizophrenia.[5] The narratives do not therefore engage with national identity or specific national issues per se, but rather raise

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[5] Demonstrating that *Fight Club* seems to cry out for a Deleuze, and Deleuze-Guattari treatment (which he himself neglects), Ken Windrum describes the film as playing upon *Anti-Oedipus's* subtitle 'Capitalism and Schizophrenia.' This is also true of *The Machinist* I argue. See Windrum, '*Fight Club* and the political (im)potence of consumer era revolt' from Steven Jay Schneider, ed. *New Hollywood Violence* (Manchester: Manchester University Press, 2004) p. 313.

questions about post-industrial or supermodern masculinities in cities and spaces which could be 'anywhere' in the developed English-speaking world. The narratives are granted a kind of 'universal' applicability and relevance, and for these reasons I avoid concentrating upon national contexts, as I do in chapters one and three, or the 'transnational' context of the auteur as in chapter two. Instead, to aid my discussions of the films' universal applicability I adapt the theories of Deleuze and Marc Augé to explore the expressive and affective utilisation of modern any-spaces-whatever and non-places.

Of the two films, *Fight Club* has garnered the most academic attention to date; being implicated in a web of discourses skirting issues of masculinity,[6] consumerism,[7] violence,[8] fascism/anarchy,[9] auteurism,[10] and the gaze[11] (to name a few). The film also received a brief Deleuzian treatment from Patricia Pisters as she examined an absent people's becoming, the mobilisation of a *class of violence*, and an expressive interplay between time- and movement-image regimes.[12] More recently the film and source novel inspired an edited collection: *You Do Not Talk About Fight Club* (2008).[13] In comparison, *The Machinist* remains a narrative relatively neglected from contemporary Film Studies debates, and so I accordingly take time to explore the usefulness of Deleuzian theory for illuminating how the film's form and aesthetics creatively interplay to build up philosophical concepts and positions that the spectator is invited to think and feel. Due to the large body of literature on *Fight Club*, I predominantly focus on the lesser discussed film throughout, choosing to reintroduce *Fight Club* in a compare and contrast exercise where appropriate; i.e. when it either significantly reflects or contrasts the models and images found in *The Machinist*. When I do engage with *Fight Club* individually, as I do in the concluding section when exploring cancerous

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[6] See for example Amy Taubin, 'So Good it Hurts' in *Sight and Sound* (Vol.9, Issue 11, Nov 1999). And Henry Giroux, 'Private Satisfaction and Public Discourses: *Fight Club* , Patriarchy, and the Politics of Masculine Violence' available on line at
http//www.gseis.ucla.edu/courses/ed253a/FightClub
[7] See for example Henry A. Giroux and Imre Szeman, 'Ikea Boy Fights Back: *Fight Club*, Consumerism, and the Political Limit of Nineties Cinema' from Jon Lewis, ed. *The End Of Cinema As We Know It; American Film in the Nineties* (London: Pluto Press, 2001).
[8] See for example Paul Gormley, *The New-Brutality Film: Race and Afffect in Contemporary Hollywood Cinema* (Bristol: Intellect, 2005). Ken Windrum, (2004).
[9] See for example Windrum, (2004). Christopher N. Chandler and Philip Tallon, 'Poverty and Anarchy in *Fight Club*' from Read Mercer Schuuchardt, ed. *You Do Not Talk About Fight Club; I am Jack's Completely Unauthorized Essay Collection* (Dallas: Benbella Books, 2008).
[10] See for example James Swallow, *Dark Eye; The Films of David Fincher* (London: Reynolds & Hearn Ltd., 2003). And Devin Orgeron, 'David Fincher' from Yvonne Tasker, ed. *Fifty Contemporary Filmmakers* (London: Routledge, 2002).
[11] See for example Pamela Church Gibson, 'Queer Looks, Male Gazes, Taut Torsos and Designer Labels: Contemporary Cinema, Consumption and Masculinity' from Phil Powrie, et al, eds. *The Trouble with Men* (London: Wallflower Press, 2004).
[12] Patricia Pisters, *The Matrix of Visual Culture; Working with Deleuze in Film Theory* (Stanford: Stanford University Press, 2003)
[13] Read Mercer Schuchardt, ed. (2008).

deterritorialisations, I relate my arguments to the existing scholarly field; but ultimately utilise this work as a platform or launching pad for my own arguments about the film.

In contrast to the previous chapters, the films examined here formulate examples of popular cinema designed for global mass audiences. *Fight Club* constitutes a slick big-budget Hollywood production (Warner Bros) with an all-star cast and modern 'auteur' director. *The Machinist,* on the other hand, is a U.S./European art cinema co-production (Filmax) boasting an A-list Hollywood star and high production values. Consequently, the films' intended demographics constitute a wide spectrum of international festival, multiplex, satellite, cable, DVD and television audiences varying in age, gender and nationality.[14] These audiences can be imagined along the lines of Alain J.-J. Cohen's 'Hyper-Spectator,' who has access to new electronic media and an "Olympian archive and labyrinth" of films from different categories, genres, national traditions, etc.[15] Thomas Austin's *Hollywood, Hype and Audiences* (2002) also picks up on these changes by investigating new approaches to film production and reception. The modern spectator is here a consumer, and the industry's main goal is for financial success. To better understand the production and reception of modern film, Austin advocates a triangulated approach to texts, contexts and audiences. Utilising the work of Stuart Hall, he argues that global film should no longer be understood as an infinitely open or polysemic text, but as one that privileges certain preferred meanings 'encoded' within it. The actual way the film is read or decoded is therefore determined differently in divergent national or social contexts.[16] Global films are understood to maintain their own mental horizons and spectrums of meaning, then, but will ultimately be decoded in either a dominant, negotiated or oppositional manner.[17] To account for dominant and negotiated readings (by me) of the insomnia films, I begin with a broad examination of the formal, thematic, narrative, and aesthetic features of each; and along the way flag up key aspects relating to my later investigation into the parallel interplay between movement- and time-image, body- and brain-cinema regimes.

Insomnia narratives, thematics, form and style

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[14] For detailed discussion theorising such modern audiences see Melvyn Stokes and Richard Maltby, eds. *Hollywood Spectatorship; Changing Perceptions of Cinema Audiences* (London: BFI Publishing, 2001).

[15] Alain J.–J. Cohen, 'Virtual Hollywood and the Genealogy of its Hyper-Spectator' from Melvyn Stokes and Richard Maltby, eds. *Hollywood Spectatorship; Changing Perceptions of Cinema Audiences* (London: BFI Publishing, 2001) p. 159.

[16] Thomas Austin, *Hollywood, hype and audiences; Selling and watching popular film in the 1990s* Manchester: Manchester University Press, 2002) p. 17.

[17] Ibid.

In demonstrating a strong crystalline nature, both films appear designed to be re-viewed and re-experienced after an initial naïve viewing; with both directors employing a surprise twist-in-the-tail ending that alters the nature of the narratives and images retroactively and upon subsequent viewings. On account of this, a powerful hierarchical cinematic consciousness surfaces that knows more than any of the characters embedded within the diegesis. These cinematic consciousnesses or active filminds (to borrow Frampton's terminology[18]) arrest key details, aesthetically carve up the mise-en-scène, or compose with poetic images that reward attentive spectatorship. Accordingly, both films entrench a rich tapestry of polysemous images that hint at the surprise ending and change the nuance or meaning of key scenes and images on subsequent encounters. These techniques help ensure repeated viewings, and contribute to a continued enjoyment of each film. Admittedly, such features can be cynically related to corporate marketing ploys and increased DVD sales; but irrespective, each film's formal construction remains responsible for introducing a virtual and actual circuit into the narratives, as upon subsequent screenings each viewer retains a memory (a virtual 'past-that-is-preserved') of their initial viewing which overlaps and contrasts the actual images perceived during a second or third encounter. This illuminates how each film plays with time on a meta-cinematic level, and illustrates how time can bring the 'truth' of an image into crisis.

Fight Club follows the story of an unnamed and spiritually dissatisfied insurance recall co-ordinator (Edward Norton) - often referred to as Jack - who finds himself overcome by the ennui of modern life. His unfulfilling existence leads to insomnia, and the film charts how his weary sensory-motor situation becomes responsible for a seditious process of deterritorialisation from the molar line. The narrative begins inside Jack's coruscating brain, before seamlessly pulling out through his head to back-track up the barrel of a gun that forms an assemblage with it. Fincher chose to begin the film inside the brain's fear centre, in

> the part of your brain that gets everything going, that realises that you are fucked – we see all the thought processes, we see the synapses firing, we see the chemical electrical impulses that are the call to arms. And we wanted to sort of follow that out. Because the movie is about thought, it's about how this guy thinks. And it's from his point of view, solely. So I liked the idea of starting a movie from thought, from the beginning of the first fear impulse that went '*Oh shit, I'm fucked, how did I get here?*' [19]

Departing the biological brain, we discover a badly beaten Jack with his fantasy alter ego Tyler Durden (Brad Pitt), who controls the gun. Although Fincher claims the film is from Jack's 'sole' point of view, his thoughts and body are actually embedded within a greater

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[18] Daniel Frampton *Filmosophy* London, Wallflower Press (2006) p. 7.
[19] David Fincher quoted in Gavin Smith, 'Inside Out; Gavin Smith goes one-on-one with David Fincher' from *Film Comment* (Vol. 35, No.5, Sept/Oct 1999) pp. 62.

cinematic conscious (filmind) or film-body. In an empty office space on the top floor of a sky-scraper, Jack's voice-over informs audiences of several bombs targeting multiple corporate buildings around the city. The film instantly departs the room to track down and show these explosives. With the immanent countdown looming, the film departs the establishing situation into a flashback that explains how these events came into being. The narrative thus plunges straight back into Jack's memory and brain.

This sequence perfectly demonstrates the time-image 'brain-screen' characteristics.[20] It begins in a non-chronological fashion, jumping in at a point where audiences are introduced to Bob (Meatloaf), before moving further back to elaborate on how Jack came to meet Bob. This establishes a free-associative logic that emerges as a "speed of thought"[21] style; as if the film was an organically developing thought process in time. For Fincher, the interesting thing was "how much can you jump around in time and go – wait, let me back up a little bit more, okay, no, no, this is where this started, this is how I met this person […] So there you are in the present and then leaping back to go, 'let me tell you about this other thing.'"[22] Over and above a free-indirect brain-screen logic, the narrative progression also illuminates a literal unfolding and refolding of time.

In an earlier sheet of past viewers are informed of Jack's battle with insomnia, which left him unable to sleep for six months. Jack laments: "With insomnia nothing's real. Everything's far away. Everything's a copy, of a copy, of a copy." Aesthetically reflecting his affected perception, images become drained of colour and depth, and sounds, editing and effects become expressively and expressionistically distorted. The crackling noise of electric charges overlap edits, distended sounds warp scenes, and 'single-frame' subliminal flashes of Tyler flicker within the mise-en-scène. Jack recalls his various attempts to cure his sleeplessness; first by seeking medical help, and then attending disease support groups in acts of 'misery tourism.' The psychological support and physical comfort of being hugged as a sufferer grants him an opportunity to release his inner tension through crying. This physical and spiritual release offers a temporary relief from his insomnia, until the attendance of another 'faker' called Marla Singer (Helena Bonham Carter) unsettles him. Marla consumes his thoughts, and his insomnia returns.

Jack eventually meets the charismatic Tyler, who leads him on a series of self-destructive adventures and deterritorialising journeys. Tyler displays "an anarchist, nihilistic view of the world; [and is] a freelance consumer terrorist."[23] Their deterritorialising

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[20] For a detailed discussion of the use of flashback in time-image cinema see 'From Recollection to Dreams: Third Commentary on Bergson' in Deleuze, *Cinema 2* (2005) pp. 42-65.
[21] Ibid. p. 60.
[22] David Fincher in James Swallow, *Dark Eye: The Films of David Fincher* (London: Reynolds & Hearn Ltd., 2003) p130.
[23] Ibid. p. 116.

adventures culminate in the creation of various fight clubs and a terrorist organisation called Project Mayhem. The scenes in the fight club witness Jack turn his spiritual frustrations into a literal beating of the somatic body, and here his mental deterritorialisation becomes most overtly paralleled with a concomitant physical process. Joining Tyler marks a changing threshold in Jack's psychological deterritorialisation, and charts a concerted move away from a 'feminised' sphere of support groups and comfort into a 'masculine' world of violence and resistance. In the end, multiple anarchic terrorist cells spring up which target major bank and credit card companies. Jack eventually comes to realise that Tyler is a virtual creation of his schizoid mind, and soon afterwards the narrative catches back up to the book-ending situation. Destroying Tyler via a failed suicide attempt, Jack finally forms a romantic coupling with Marla moments before the bombs detonate and reboot society.

The narrative thus outlays a web of three interconnected and overlapping time-lines which help constitute the limits of the narrative crystal: the three minute countdown to the bombs; the dilated recollection-image embedded within these three minutes; and the two hours or so of on-screen running time (the organically unfolding film-thought). This simplistic three tier model is complicated by subsequent viewings, however, that transform the film into an art-work that itself changes and develops in time. If the above time-relations and organic modes of narration point to the film being a classical cinema of the brain, it is also possible to begin enumerating several ways in which it is also a classical cinema of the body.

Taking a Deleuzian approach, Pisters outlines Fincher as a director who employs movement-image modes of narration that expressively toy with time-image regimes. Here, Pisters discusses how a series of fights and duels structure the narrative, and Jack/Tyler's sensory-motor situations govern the action. Thus, the film appears to be a classical cinema of the body. "At the beginning of the film, however, we have literally moved into the narrator's brain, and this film is certainly also a 'cinema of the brain.'"[24] Pisters concludes that the physical violence "equals the shocks in the brain and is connected to a strategy of deterritorialisation."[25] I return to these models in more detail below when I relate these features to my ontological models of parallelism. For now, I wish to consider other ways in which the film can be understood as a parallel body-cinema.

Bodies are utilised on a variety of expressive levels within the film to generate meaning and affect. Pamela Church Gibson illuminates how a clear fetishisation, comodification and celebration of Brad Pitt's 'taut' star body is generated; and invoking Sean Nixon's work describes how Pitt is utilised to mobilise modes of gazing formerly associated with gay men. These appear without re-inscribing the binary split between gay and straight,

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[24] Pisters, (2003) p. 97 - 98
[25] Ibid.

however, and encourage an un-inscribed devouring of the male body.[26] For both Jack and the viewer, then, Tyler/Pitt's body constitutes a fantasy image or wish-fulfilment used to inject or reflect the desires of the modern any-man and any-woman.[27]

The physical scenes of ritualised violence in the fight clubs also witness the body become an affective threshold of intensity. In this manner the fight scenes reflect the primitive hooligan-rucks examined in chapter three where form and content synergistically interface to assault and affect the embodied spectator. This violent assault is co-ordinated through the body's sensory-motor-schema, and is affectively compounded by aesthetic forces like sound, editing, and framing. An extreme example can be uncovered in the fight scene where Jack savagely beats his floored opponent, Angel Face (Jared Leto). Like Tommy's kick-in in *The Football Factory,* the brutal sequence concludes with an unhinged act of violence against an unconscious opponent that transcends the ritualised codes. Switching between unflinching objective and subjective POVs illustrates how the film-body literally aims to assault the viewer. Affectively framed from the victim's position and scored so that the sounds of pounding flesh and crunching bone assault the spectator, the fight becomes a gruesome body-first experience such that viewing emerges as a visceral experiential event. Alluding to these inherent physical powers, James Swallow describes the film as "a teeth-rattling haymaker."[28] Implicit in his description is the idea that viewing is no longer a disembodied transcendental act, but rather an embodied experience where the viewer directly participates in the feelings and sensations through affective aesthetic contagion. Somewhat reflecting these ideas, Pitt aptly described the film as *"a virus"* because "It's not a film you can just *watch;* it's a contagious set of ideas … [that] will make you feel *something.*"[29]

Aesthetically, the schizophrenic nature of the narrative is picked up and reverberated through the stylised look of the film. Fincher renders the narrative in moody expressionistic light, utilising a dark saturated Technicolor palette to block his image. The dark chthonic basements are rendered in stark brooding tones, while the overworld is thinly lit with comfortless electric blue office-lights. With his director of photography Jeff Cronenweth, Fincher innovated new ways of expressively communicating with their equipment. To hold and capture low light levels, for example, they utilised non-anamorphic spherical lenses; and once footage was captured on film, further processes were demanded to grant a stylistic look that would visually echo core themes. Fincher again: "We talked about making it a dirty-looking movie, kind of grainy. When we processed it, we stretched the contrast to make it

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[26] Church-Gibson, (2004).
[27] It thus also illuminates common lines of desire that stratify them.
[28] Swallow, (2003) p. 114.
[29] Ibid. 143-144

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kind of ugly, a little bit of underexposure, a little bit of re-silvering, and using new high-contrast print stocks and stepping all over it, so it has a dirty patina."[30]

In their manichean use of light and darkness, Fincher and Anderson emerge as comparable directors. Indeed, both expressively compose with contrasting poles of light and darkness that stylistically and synergistically augment their cinematic storytelling. In both films, the light pole typically becomes equated with the immanent or spiritual plane, while the dark and shadowy palettes literally attach themselves to the fleshy bodies and invoke dark and mysterious bodily forces. For Amy Taubin, *Fight Club's* use of light provides "such a perfect balance of aesthetics and adrenaline" that "they feel like a solution to the mind/body split."[31] The expressionistic basements of *Fight Club* find their parallels in the opaque universe of *The Machinist*, where an oligochromatic darkness spreads out to engulf and embed the body. In this manner we can provisionally relate the utilisation of light and darkness to each film's underlying model of parallelism.

The Machinist is also a film designed to make the spectator think and feel, but formulates a noirish psychological thriller instead of a dark comedy. The narrative joins Trevor Reznik (Christian Bale) already upon a deleterious line of escape from a traumatic event in his past. Reznik is found physically and mentally wasting away and is little more than skin and bone. The film demonstrates many thematic and aesthetic parallels with *Fight Club*. In thematic terms the narrative focuses on an insomniac character engaged upon a physical and psychological line of flight. Structurally the narrative utilises a book-ending motif to relate an embedded flashback with a surprise twist-in-the-tail ending. The twist, like *Fight Club*'s, reveals that many of the main players were actually schizophrenic fantasy/virtual images. Ontologically the film also unearths an underlying model of parallelism; wherein pursuing an immanent line of flight illuminates simultaneous and interrelated consequences for the body and mind. However, this film focuses upon an industrial working-class protagonist rather than a dissatisfied white collar one, and avoids using any voice-over conventions to guide the viewer. The narrative's speed of thought style also unfolds at a more andante pace. The principle difference between the films, however, can be uncovered in *The Machinist*'s musings on the body and mind's relationship with time, memory and the spiritual/immanent. In relation to this narrative I explore the construction of an extensive time-image crystal that works to dislodge a true image of time and lock the character's body in a deleterious prison divorced from reality and action.

The catalyst for Reznik's insomnia and extreme physical condition are initially obscured, so that uncovering the cause of his original deterritorialisation is only actualised after the twist ending. The missing event is buried in a dislocated sheet of past that the

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[30] Ibid.
[31] Taubin, (1999) p. 18.

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amnesiac has forgotten; but the memory continually attempts to reassert itself into his perceptions of the present. Below, I uncover how a multifaceted narrative crystal not only refolds and conflates different layers of past within the perception-images experienced in the present, but also works to build up a labyrinthine model of time replete with forking paths. To set up and aid my discussion of these features, it is necessary to reconstruct a 'chronological' model of the story. Achieving this as I outlay the narrative's thematic and aesthetic features should aid the reader as I later attempt to describe how the film builds up a series of enclosed crystalline circuits of past and present, actual and virtual that usually only become unfolded retroactively or upon subsequent viewings.

Re-chronologised the story events begin with Reznik and workmate Jones on a fishing trip where they have their photograph taken with a trophy fish. Later, whilst driving his red hot-rod back in the city, Reznik depresses the vehicle's cigarette lighter. At the moment it clicks ready, he diverts his attention from the road, and in that split-second misses a red traffic-signal and kills a boy crossing a junction with his mother. Reznik immediately reacts by taking flight out of the city. In an eclipsed section he reports his car stolen. He easily escapes the law, then, but cannot escape his own feelings of guilt as easily. This results in him losing his appetite and his ability to sleep. After barely eating or sleeping for "an entire year" he emerges radically transformed; an emaciated and exhausted seer and wanderer increasingly dislocated from normal memory-based modes of perceiving and acting. Becoming disassociated from his short- and long-term memory, he can no longer recall the accident. Reznik thus increasingly opens up to time in its pure durational state and succumbs to schizophrenia. It is here that narrative proper intercepts him.

By this stage the literal line of flight from the accident has transferred into a complete mental and physical deterritorialisation, formulating an immanent line of flight. In interview Anderson describes how "the whole movie is told from the perspective of Trevor" and that he wanted "to visually capture the nightmare dream he was experiencing." Anderson argues that suffering from insomnia means "your brain can't process colour like [it] used to" and he "wanted the look of the film to match the mental state of Trevor."[32] This is achieved by sapping and bleaching the colour from the film, except for red, which becomes a warped reflection of the car and traffic-signal from the past. These features point to a strong brain-screen and time-image mode of narration. Over and above this, Reznik's extreme ascetic practices lead to his body re-surfacing as a powerful agent of meaning and affect within the crystal.

Reznik's body is found wasting away before the viewers' eyes. The performance and depiction of his body become one of the most challenging and powerful forces within the film.

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[32] Brad Anderson in recorded interview. Special feature in the Filmax DVD release of *The Machinist* (2004).

Bale's method acting saw him literally give up food for six months before filming, which resulted in the alarming loss of sixty three pounds. [33] The skeleton and musculature of Bale's body emerge from beneath his emaciated flesh, and captured in a monochrome image devoid of colour, his haunting physique and gaunt features recall traumatic images of famine or holocaust victims. Bale's physiology, movements, rhythms and fatigued performance thus generate meaning and affect that does not rely upon script or dialogue. Here, it is possible to identify an 'extreme' body-cinema of cruelty and affect invocative of Alejandro Jodorowsky's pill-films. Indeed, both filmmakers harness the force of physical body and utilise 'disturbing' images to shock and affect the viewer within the context of an 'altered states' film.

As his insomnia and starvation continue, Reznik increasingly suffers from paramnesia. Thus, his ability to distinguish between real and fantasy, actual and virtual become ever more confused. Aesthetically reflecting this, Anderson shot "reality and delusion in the same continuous way" so the transition between the two would be seamless and remain as much of a surprise to the viewer as it was for Reznik.[34] These features significantly reflect Deleuze's time-image brain-screen model, wherein the screen itself becomes "the cerebral membrane where immediate and direct confrontations take place between the past and the future, the inside and the outside, at a distance impossible to determine, independent of any fixed point."[35] As the narrative progresses, Reznik's paramnesia becomes increasingly pervasive. During a break from work he dozes off in his car only to be 'awakened' by the vehicle's clicking cigarette lighter. This detail also creates a retroactive circuit with the accident. He is accosted by a stranger called Ivan (John Sharian) who later distracts him from work and causes a gruesome accident that claims his work-mate Miller's (Michael Ironside) hand. Here, in an unflinching moment of affective body-cinema, viewers are forced to endure a gruesome mechanical carving up of the flesh. Reznik's guilt soon turns to paranoia, however, and he convinces himself his colleagues are conspiring to avenge Miller. A series of cryptic hang-man puzzles etched on post-it notes begin appearing in his apartment. These suggest an unsettling invasion of his personal space and convince him of a paranoid conspiracy. The multiplicity of possible answers to the puzzle lead him on a series of paranoid and wildly destratifying action-image adventures wherein he accuses his remaining friends of conspiring against him. Convinced Ivan is in on the conspiracy, he rakes in his wallet and finds the fishing photograph; which now displays an image of Jones and Ivan with the trophy fish.

When outside work and home, Reznik habitually attends the 'Flyaway café' at the city airport. There, he befriends the single-mother waitress Marie (Aitana Sánchez-Gijón). He

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[33] Ibid
[34] Ibid.
[35] Gilles Deleuze, *Cinema 2: The Time-Image* (London: Continuum, 2005) p. 121.

explains away his preference for this unusual location by joking that it is the best place to be if he suddenly decides to just skip town. The airport thus becomes synonymous with a continuation of his line of flight. Becoming romantically involved with Marie, Reznik joins her and son Nicholas (Matthew Romero Moore) on a day out. Ivan begins injecting himself into Reznik's private life, though, and is eventually witnessed kidnapping Nicholas. Attempting to uncover Ivan's true identity, Reznik follows his red car. This journey perfectly mirrors his earlier line of flight after the accident. Running out of fuel, he loses his mark. He engineers a fake hit and run by throwing himself in front of a moving vehicle. Suffering an immense physical trauma (purgatorial in retrospect), he then reports Ivan's vehicle in an attempt to ascertain his identity. The police records confusingly indicate that the car is registered to Reznik, however, and is a vehicle he reported stolen.

When Ivan is perceived taking Nicholas to Reznik's apartment, the insomniac is forced to confront and kill him. He wraps his body up in a carpet and disposes of it (these scenes also formulate the film's dislocated opening). He returns home to find a post-it note asking 'Who are you?' Ivan then re-appears framed through a mirror and Reznik recognises he is a figment of his schizoid imagination: stating "I know who you are!" As he hopelessly searches for Nicholas's body, he discovers blood oozing from his freezer. On investigating, he finds the frozen fish from the trip. The perception of this image causes him to viscerally reconnect with his forgotten past. The traumatic memory of the accident is actualised and perceived on-screen, so that Reznik/the viewer realise that Marie and Nicholas were also fantasy projections/recollections of the mother and son involved in the car accident. Weary with physical exhaustion and mentally plagued by Ivan, Reznik aborts his line of flight and hands himself over to the authorities. He is put in a cell where he is completely bathed in bright vertical light and is finally able to sleep.

In its original form, the construction of the film-body can be understood as a false action-image contaminated by time-image modes which are eventually reterritorialised by a movement-image. Within the main body of the film, the concept of time is played with upon a meta-cinematic level. All Reznik's fantasy hallucinations, for example, embed images of clocks that depict the same time: 1:30, the time glanced on his car clock seconds before the accident. In the film the time of 1:30 is thus endowed with importance and relates to the unfolding of the past and present. Organising the film-body to synergistically interface with this trope, Anderson chose to reveal the plot twist and unfold the actual from virtual at exactly one hour and thirty minutes into the movie. Thus, on an aesthetic level the film formally reflects its own thematics through having the time of 1:30 reflect both the dislocated past and the future moment where actual and virtual unfold and past and present reconnect.

Cinematic time is also played with in an intertextual manner, with Anderson choosing to reflect a range of images and motifs from the cinematic past. These help unlock clues and

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shed light on the narrative's underlying themes. In this manner, characters, images, scenes and aesthetics conspire to signify a backwards looking film that expressively gropes into an oblique and dislocated past. Ivan, for example, is a bald-headed hot-rod driving powerhouse who wears leathers and shades. He appears like a grotesque caricature of a 1980s film villain, invoking the perilous petrol-heads of the *Mad Max* series (1979, 1981, 1985) and *Weird Science* (1985). These marauding motorists perversely reflect Reznik's previous masculine identity as a tough male stereotype. As indicated, there are also a number of parallels with *Fight Club*. An interface between memory loss and the body's ability to recall and fabulate the 'truth' also invoke parallels with *Memento* (2000); whose tagline "Some memories are best forgotten" is equally applicable to *The Machinist*. Anderson discusses taking inspiration for Reznik from the paranoid characters of Polanski's oeuvre, and based the film's gloomy chiaroscuro aesthetic on 1940s film noir.[36] A scene towards the end depicting Ivan in Reznik's apartment also toys with *Psycho* (1960); with the knife-wielding schizophrenic framed in a bathroom wherein a translucent shower-curtain may, or may not, conceal a dead body. The filmbody literally channels the ghost of Hitchcock by expressively reflecting his cinematic legacy. Like *Vertigo,* the story follows a dislocated seer and wanderer who attempts to refold and unfold past and present, fantasy and reality. Roque Bańos's lamenting Bernard Hermann-esque score further reflects the sound of a Hitchcockian thriller, and combines with motific framings of spiralling stair wells and stylised camera movements to invoke a greater body of wrong-man films. Mirroring these ideas, and demonstrating the narrative's backward looking nature, scriptwriter Scot Kosar described *The Machinist* as the last true Hitchcock film. In this manner Anderson is also a machinist, and moves through the motions of a classic Hitchcockian thriller whilst updating it with darker and more gritty supermodern twists.

Having provisionally outlined some of the key aesthetic and thematic tropes defining each film, I now move on to describe what else a Deleuze, and Deleuze-Guattarian lens allows us to see and understand when watching, and illustrate why they appear best suited for analysing these narratives. I begin by sketching out philosophical and aesthetic models of parallelism before outlining how the characters appear to be immanently embedded.

Ontological and Aesthetic Parallelism

Deleuze argued that: "Body or brain is what cinema demands be given to it, what it gives to itself, what it invents itself, to construct its work according to two directions, each one of which is simultaneously abstract and concrete."[37] Although Deleuze contrasts the intellectual cinema of the brain and the physical cinema of the body, he stresses that they only really

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[36] Anderson in interview (2004).
[37] Deleuze, *Cinema 2* (2005) Ibid. pp. 196-197.

differ in terms of style. This is observed to be "a very variable source" that only finds its distinction in "authors who are attracted by one of the two poles, or with those who compose with both of them." [38] Fincher and Anderson, I argue, are directors who compose with both poles, and expressionistically employ thinking and feeling cinema regimes to develop concepts and meaning. Indeed, both films highlight how the processes of psychological and physical deterritorialisation are inter-linked, and for this reason I utilise Deleuze's Spinozian inflected model of cinema to illuminate and articulate their integrated relationship.

As discussed in the introduction, Deleuze outlines a model of parallelism that does not merely consist in denying any real causality between the mind and the body, but "disallows any primacy of the one over the other."[39] Following Spinoza, 'Give me a body then' becomes the formula for philosophical reversal; with the body surfacing as the object that must be plunged into and investigated in order to achieve thinking and thought.[40] This parallel model gains particular relevance to the narratives when considering the zigzagging relationship that emerges between the protagonists' mental deterritorialisation and the concomitant physical processes. Here, the mind and body is freed of hierarchical relations so that the brain becomes a partial machinic-component that sends efferent signals to the body, while the body simultaneously sends afferent orders to the brain which is just a part of it.[41] For Deleuze, to think is "to learn what a non-thinking body is capable of, its capacity, its postures. It is through the body (and no longer through the intermediary of the body) that cinema forms its alliance with the spirit, with thought."[42] For me, the scene in *Fight Club* depicting Jack receive a chemical lye burn epitomises the non-hierarchical relationship between the feeling body and the thinking mind best; and illuminates the body's direct relationship to thought.

Initially, the scene constitutes an action-image sequence where Jack is held tight by Tyler as he administers powdered lye to a wet-kiss upon his hand. The excruciating bodily pain caused by the chemical-burn immediately result in a visceral montage of thought-images vying for prominence amongst the action-images on-screen. The film here displays a motific re-folding of brain and body cinemas as the feelings and sensation of the physical burn directly stimulate thought. Jack first attempts to apply meditation techniques learned in support groups, and viewers are presented with serene images of a green forest. After returning to a close-up of the hand, now bubbling with the chemical as the flesh literally dissolves, mental images (opsigns) of fire and intertitle-like images isolating the words 'searing' and 'flesh' intermix with the sounds of intense burning and crackling (sonsigns).

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[38] Ibid.
[39] Gilles Deleuze, *Spinoza: A Practical Philosophy* (San Francisco: City lights Books, 1988) p. 18.
[40] Deleuze, *Cinema 2* (2005) p. 182.
[41] Ibid. p. 198.
[42] Ibid. p. 182.

These battle with Zen-like images of trees, bird-song and his 'healing-cave' as Jack attempts to escape the overwhelming feelings and sensations. This begins to illuminate a parallel-image sequence wherein a brain-cinema montage overlaps performative action-images and affective bodily close-ups. The fact that Tyler is also coded as a mental manifestation serves to introduce another level of actual/virtual folding within the meniscus of the image. Thus, the images push and pull in two simultaneous directions that underscore a parallel relationship between the mind and body, feeling and thought. As this relationship surfaces throughout the film, the models of mind/body parallelism increasingly become related to a process of immanent deterritorialisation.

The immanently framed body begins to deterritorialise

"You are not a beautiful or unique snowflake, you are the same decaying organic matter as everything else" Tyler intones to the Project Mayhem drones, "we are all part of the same compost heap." Over and above this allusion to the body's literal organic connection to the world of things, *Fight Club*, like *The Machinist* explores the concept of the body as an open and amoeba-like entity molecularly interconnected to its surrounding environment and plane. Thus, the body surfaces with an expanded nature, and illuminates an ability to interact with other external forces, agents, objects and machines which can affect and transform it. The body of course can make either good or bad connections, have good or bad encounters, or formulate enriching or destructive assemblages. Both narratives focus upon bodies making extremely destructive assemblages, and as the bodies and characters transform, they illuminate a range of other invisible forces and powers that always already stratify and compose them. One of the most important factors to be considered with regard to the bodies within these films, then, can be related to the 'external' forces and powers that constitute their surrounding assemblage.

To better understand and articulate this, I again adapt the models Deleuze and Guattari offer in *A Thousand Plateaus* (1987). Applying these to filmic analysis involves taking account of the various forces and circumstances at play, and the three bundles of lines which frame and stratify each individual. In Pisters' rhizomatic engagement with *Fight Club* she argues that if "we analyse the film along the lines of the vertical axis of the assemblage it constitutes, we can see that at the beginning of the film, the main character and narrator, Jack, is completely territorialized by capitalist consumption and what in the film is called 'Ikea nesting instincts.'"[43] Jack can thus be understood to be vertically framed by socio-political and ideological lines that manifest themselves as hyper-capitalistic drives and consumerist

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[43] Pisters, (2003) p. 96.

desires. In *The Machinist*, Reznik is originally stratified by a variety of working-class lines and displays a different vertical and masculine framing to that of Jack. The 'past' Reznik is into drinking, gambling, whoring and sports cars; and it is this mode of industrial machismo masculinity that he ultimately sets himself up in flight from.

In both narratives it becomes the characters' original vertical framing and composition that initially causes them the most sadness and grief, then, and these feelings directly lead to their insomnia (dislocation) and their immanent processes of deterritorialisation. In *Fight Club* the idea of the vertical line causing Jack's sadness is best articulated in one of the motivational speeches his schizoid double delivers at a basement meeting.

> Man, I see in fight club the strongest and smartest men who ever lived. I see all this potential, and I see it squandered. God damn it, an entire generation pumping gas, waiting tables, slaves with white collars. Advertising has us chasing cars and clothes, working jobs we hate so we can buy shit we don't need. We're the middle children of history man, no purpose or place. We have no great war, no great depression. Our great war is a spiritual war, our great depression is our lives.

In the post 9/11 moral cinema of *The Machinist*, the vertical territorializing line of the assemblage, or state apparatus, is no longer depicted as the soul destroying encounter it was within the late 1990s Zeitgeist *Fight Club*. Instead, the territorializing line becomes associated with redemption, order, and spiritual peace. With regards to this particular narrative, though, it is worth drawing a further distinction between different aspects of the vertical territorializing line. Here, I again utilise Louis Althusser's model in which he sub-divides the dominant state apparatus into the 'Ideological State Apparatus' (ISA) and the 'Repressive State Apparatus' (RSA) respectively. It is from the RSA that Reznik initially sets up his deterritorialising line of flight after the crime, but it proves to be the abstract moral/ideological line that he cannot free himself from or transcend. Alternatively, it would be the ISA which Jack sets up his line of flight from.

In his work on Spinoza, Deleuze argues that "if we encounter in experience a body that does not agree with ours, it has the effect of affecting us with sadness", and this ultimately diminishes our power of acting.[44] Relating these ideas to the politics of violence in contemporary cinema, including films like *Fight Club*, Pisters illuminates how violence is usually "born out of bad encounters that have the affect of sadness" and relates this to a desire or determination to destroy any body, force, or object that makes us sad.[45] Life under the vertical territorialising line leaves Jack and the members of fight club spiritually dissatisfied, saddened, and lamenting the loss of traditional masculine roles. As if saying 'give me a body

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[44] Deleuze, (1985) p. 118.
[45] Pisters, (2003) p. 87.

then' in response, the characters first turn their attentions back upon the body to reclaim it, utilising violence to help them feel, think and attest to life. This particular utilisation of violence erects certain parallels with the hooligan characters examined in chapter three. Indeed, the hooligan ruckers and fight clubbers surface as a deterritorialised 'underclasses of violence' employing primitive fighting rituals to mobilise intense feelings and sensations that challenge thought and attest to life.

Discussing the effects of the ritualised violence in *Fight Club,* Fincher argued: "There's something about getting hit in the face that gives you an adrenalised vision of life that's very profound, it's like nothing else you experience."[46] In this statement, which is mirrored by Jack's experiences, we find an extreme example of how physical affection can lead to new modes of perception and thought. Demonstrating yet more parallels between *Fight Club* and the hooligan-films, Fincher also described treating the violence as a metaphor for drug use.

> You're talking about a guy who's become completely numb. And he finally feels something and he becomes addicted to that feeling. He has a need to feel, and that need is fulfilled by the Fight Club, so there's a kind of parallel in a weird way to people who disappear into drugs.[47]

Jack's original sadness and despair is catalysed by his isolation and alienation within the modern world. His spiritual numbness is physically manifest as insomnia and exhaustion, with his sleeping-awake condition becoming a metaphor for the modern condition. This altered state forces him to enter the crystalline time-image world and it is here that he begins his immanent journey of deterritorialisation and becoming. The drug-like violence only offers a temporary reprieve, then, and formulates a threshold of his deterritorialisation. He is eventually moved to destroy the cause of his sadness; to wit the late-capitalist system. For Reznik, the object or body which causes him the greatest sadness and actively diminishes his power to act is his own past self/identity. Setting himself up in opposition to his body finds him begin to subject *himself* to violence and a series of ascetic deprivations that have the desired effect of making him disappear. The bodily trauma endured can thus be related to his subconscious desires to punish himself and destroy the cause of his greatest sadness, viz; his own body and identity. Such desire results in the erection of a dangerous and hollow body-without-organs (BwO). Thus, if I were to describe Reznik's violence like a drug, we would invoke a corrosive and vitrifying drug, which is precisely what the characters within the diegesis suspect to be the cause of his wasting condition. Deleuze and Guattari again: "Instead of making a body without organs sufficiently rich or full for the passage of intensities, drug addicts erect a vitrified or empty body, or a cancerous one: the causal line, creative line, or

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[46] Fincher in Swallow, (2003) p. 120.
[47] Swallow, p. 140.

line of flight immediately turns into a line of death and abolition," formulating black holes and lines of death.[48]

However, before moving on to examine the parallel and immanent journeys of becoming within the two narratives that lead towards dangerous black holes and lines of abolition, I wish to take time to examine how the films aesthetically employ parallel time- and movement-image regimes to grant the viewers an opportunity to share in the extreme and altered thoughts, feelings and sensations experienced by the characters. I begin by examining how the films display meaningful time-image features and characteristics with regard to their depictions of space. I then engage with a true image of time that is released within *The Machinist* to bewilder and affect the viewer through aesthetic contagion. I finally examine how a cinema of the body, full of bodily forces expressively interfaces with these time-image regimes to compound the underlying concepts of a body/mind parallelism and immanently embedded identity.

The space-time discontinuum of the insomnia-films

For Deleuze, the emergence of time-image narratives was intricately linked to the proliferation of new spaces that we no longer knew how to describe.[49] In *Cinema* 2 these 'any-spaces-whatever' were emblematic of the rubble strewn waste-lands that scarred Europe after the war: "deserted but inhabited, disused warehouses, waste ground, cities in the course of demolition or reconstruction."[50] These spaces called for new modes of thought and action, and became linked to the emergence of new ways of thinking about time and space. These helped deterritorialise the normal sensory-motor-linkage that governed movement through space in classical action-image narratives. In the modern insomnia films, it is possible to unearth new smooth any-spaces-whatever that are given a supermodern twist and updating. Thus, cinematic space appears to be utilised to augment and develop narrative meaning at the same time as it is employed to make the films more applicable to modern global audiences.

In *Fight Club,* Jack dwells in an unnamed city that constitutes a modern any-city-whatever. Swallow points out how the buildings and interiors "were picked because of their prosaic, commonplace nature, so that the storyline didn't appear to be tied to any one place."[51] In an interview about *The Machinist*, Anderson similarly discusses composing his film to create a feeling that the narrative "was not set in one particular time or place."[52] Although the

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[48] Deleuze and Guattari, *A Thousand Plateaus: Capitalism and Schizophrenia* (London: Continuum, 2004) p. 314.
[49] Ibid.
[50] Ibid. p. xi. (Narratives such as *Last Year in Marienbad* (1961) and *Mirror* (1975) epitomise this trend).
[51] Swallow, (2003) p. 128
[52] Anderson in interview (2004).

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story is seemingly anchored within L.A, non-diegetic information from the time of release - and signalled within the opening credits - highlight that the film was funded by European film-boards and shot on location in Barcelona. Thus, extra-diegetically the American locations, cars, number plates and highways are all signalled as false. On the one hand this grants the narrative world another aesthetic level of mise-en-abyme, further confusing the boundaries between reality and fantasy, actual and virtual, fact and illusion within the frame. On the other hand, it simultaneously erodes any specific spatial co-ordinates and folds together two actual cities to create a separate cinematic non-city.[53]

Over and above locations, Jack and Reznik are increasingly framed within a series of smooth liminal environments that formulate new types of any-space-whatever peculiar to supermodernity; or what Marc Augé calls 'non-places.'[54] Jack's prosaic apartment is decked out with IKEA furnishings and "solutions to modern living." One scene depicts it as a flattened IKEA-like catalogue spread - replete with captions and prices - which he moves within. Thus, his home can be identified as a form of modern non-place that could ostensibly be found anywhere in the modern developed world. Swallow illuminates how production designer Alex McDowell "did his best to ensure that locations like the airliner interior, the hotel rooms, the office and Jack's apartment all used the same palette of colours and fabrics, suggesting the 'sameness' of life outside the Fight Club."[55] Jack's job takes him around the airports, hotels and freeways of America, which only become marked by their bland uniformity. Constantly flitting around these spaces leads Jack to rant and lament:

> You wake in SeaTac. SFO. LAX. You wake up at O'Hare. Dallas Fort Worth. BWI. Pacific Mountain. Central. Lose an hour. Gain an Hour. This is your life, and it's ending one minute at a time. You wake up at Air Harbor International. […] Everywhere I travel, tiny life. Single serving sugar. Single serving cream. Single pat of butter. The microwave cordon bleu hobby kit. Shampoo-conditioner combos. Sample package mouthwash. Tiny bars of soap.

These peculiar features of modern life illuminate an increasing isolation and alienation of the individual confounded by a disorienting web of space-time (and work-leisure) relations. Engaging with similar phenomena, Augé argues the spaces and logic of supermodernity increasingly "subjects the individual consciousness to entirely new

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[53] For further discussion upon the utilisation and function of the city within contemporary cinema see David B. Clarke, ed. *The Cinematic City* (London: Routledge, 1997). Barbara Mennel, *Cities and Cinema* (London: Routledge, 2008). Mark Sheil and Tony Fitzmaurice, *Cinema and the City; Film and Urban Societies in a Global Context* (London: Blackwell, 2002).
[54] Marc Augé, *Non-places: introduction to an anthropology of supermodernity* (London: Verso, 1995) Translated by John Howe. In using Marc Augé's ideas I am aware that they are not the original source or inspiration for Deleuze's any-space-whatever as Ronald Bogue amongst others has suggested. For a summary of the debate surrounding the confusion between Pascal and Marc's ideas (among others), see http://www.langlab.wayne.edu/CStivale/D-G/DuellingAuge.html. Willaim Brown has recently resolve the debate, however, and proven that Deleuze was in fact influenced by his student Pascal Auger. See 'Is Deleuze referring to Marc or Pascal Augé/r' available on line at http://www.facebook.com/topic.php?uid=2232336063&topic=9891
[55] Swallow, (2003) p. 128.

experiences and ordeals of solitude, directly linked with the appearance and proliferation of non-places."[56] The most common non-places - like airports, traveller hotels, and freeways - ultimately become like Teflon, smooth places designed to facilitate movement and are designed to be passed through. Thus, these spaces are measured and perceived in units of time rather than space.[57] "Everything proceeds as if space had been trapped by time, as if there were no history other than the last forty-eight hours."[58] The passenger within non-places is consequentially granted "the simultaneous experiences of a perpetual present and an encounter with the self."[59] In *The Machinist*, the airport is similarly a space with no memory that Reznik utilises to escape, while Jack travels through countless airports until he literally has an encounter with his doppelganger (himself).

For Augé, a person entering a non-place is relieved of his usual determinants, and becomes no more than what he does or experiences in the role of passenger within the non-place. "Perhaps he is still weighed down by the previous day's worries, the next day's concerns; but he is distanced from them temporarily by the environment of the moment."[60] Here, a gentle form of 'possession' allows the individual to surrender himself so "he tastes for a while – like anyone who is possessed – the passive joys of identity-loss, and the more active pleasure of role-playing."[61] As if reflecting these very concepts and ideas, a scene in *Fight Club* depicts Jack passing along a moving airport corridor pondering in voice-over: "if you wake up in a different time and different place, could you wake up as a different person?" It is here, in the self-moving non-place that the Teflon-smooth Tyler first enters the narrative; so that retroactively the film answers Jack's question with 'yes.' Tyler is at once the identity-loss or deterritorialisation of Jack's personality, but simultaneously his role-playing wish-fulfilment and encounter with the self. For his part, in *The Machinist,* Reznik returns night after night to the airport's 'Flyaway café' because the non-place literally serves to dislocate him from normal time and space. Like *Fight Club*, the airport non-place also becomes an aesthetic space where an inverted torsion between reality and fantasy, inside and outside, past and present takes place; with the virtual ghost of Marie ultimately entering the narrative within the smooth airport space. In this manner both directors utilise airports and other non-places to metonymically reflect and augment the narratives' underlying themes.[62]

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[56] Augé, (1995) p. 93.
[57] Ibid. pp. 104-105.
[58] Ibid.
[59] Ibid.
[60] Ibid. p. 103.
[61] Ibid. p.103.
[62] Although both films utilise airport spaces to a similar end and use the spaces to poetically reflect comparable themes, one cannot help observing one huge difference in their respective depictions. The airport spaces of the late 1990s *Fight Club* are busy and vibrant places, full of bodies, movement and action. When the exciting and charismatic Tyler appears for the first time, he is framed within a bustling crowd of commuters and travellers. Later, the airports provide a smooth space where the

In both films the airport mise-en-scène isolates or embeds images of multiple clocks that depict heterogeneous national and international time-zones. Similar images can also be found in post-modern films like *Night on Earth* (1991), and work to deterritorialise notions of local time, or time anchored to place, and fracture the present into a series of simultaneous time-zones and build up the concept of a universal 'Now' or global present. In both narratives the proliferation of non-places and virtual images thus complicate the internal time-space relations. For Deleuze, these features were a defining characteristic of any-spaces-whatever and served to free time from its usual subjugation to movement or action.

Although the use of cinematic space can demonstrate strong time-image characteristics, it is first and foremost the physical exhaustion of the insomniacs that leads to the emergence of a true image of time. In reflecting similar views, Pisters argues that "it is only when one is exhausted or 'paralysed' that the sensory-motor action gives way to pure optical sound situations [and] one enters into a dream world or visionary otherworldliness."[63] The other world of these films can be identified as immanent crystals of time. As I will now work to demonstrate below, the principle difference between *Fight Club* and *The Machinist*, can be related to the latter's clear musing on time and memory, along with its construction of a crystal that becomes truly Bergsonian in nature. Indeed, the film works to build up a large crystalline space where concrete distinctions between actual and virtual, past and present, inside and outside, mind and body increasingly become confused. Below, I move on to examine how time-image modes are used to affectively convey Reznik's temporal and spatial dislocation and release a 'direct' cinematic image of time.

Trapped in an affective Bergsonian crystal

The time-image nature of *The Machinist* can be approached from a variety of perspectives, but I wish to begin at the beginning (as such) and consider the dark opening that aesthetically establishes the governing crystalline characteristics. The sequence opens with a fixed frame shot outside Reznik's apartment, looking in through the intermediary of a large window. Reznik is out of focus in the middle of the plane/frame, struggling to roll Ivan's dead body into a carpet. The image is framed through a shiny glass pane that translucently reflects the dark and brooding industrial landscape outside. The reflection is aesthetically layered over the

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terrorists can travel to proliferate Project Mayhem cells around the country. In the post 9/11 airports of *The Machinist*, however, the aesthetic feel and depiction of the airport space has changed. The airport space of this film is white, un-dynamic, and ostensibly dead. The airport has become a quiet and solitary space populated by ghosts of the past.

For a discussion of the use of Airports in other examples of 1990s cinema see Justine Lloyd, "The Politics of Dislocation: Airport Tales, *The Castle*" from Mark Shiel and Tony Fitzmaurice, eds. *Cinema and the City; Film and Urban Societies in a Global Context* (London: Blackwell, 2002).
[63] Pisters, (2003) p. 136.

deep-focus shot into the room where Reznik toils. This doubled image functions to embed Reznik between two opposing planes, as if his body is isolated within a dark crystalline cage. In engaging with deep focus, Deleuze finds that "depth of field has many functions," and "they all come together in a direct time-image."[64] This opening shot displays a doubled depth of field, however, which simultaneously extends in two opposing directions; at once inside and outside, but also actual (the room) and virtual (the reflection). These opposing and plicated planes become invocative of past and future, or the before and the after which frames Reznik's body.

Investigating the use of deep focus in crystalline regimes, Deleuze returns to the fractured crystals of Renoir, which like *The Machinist*'s, are never pure and perfect, but contain "a failing, a point of flight, a 'flaw.' It is always cracked. And this is what depth of field reveals: there is not simply a rolling-up of a round in the crystal; something is always going to slip away in the background, in depth, through the third dimension, through the crack."[65] Reznik's rolling-up of Ivan's virtual body reflects what the narrative is doing on a macrocosmic level; rolling up and obscuring the virtual past which has begun to slip away. The dark window in the background of the room also provides an exit or space where things escape. After rolling the body up, Reznik moves forward towards the window pane (and camera) where he comes into sharp focus for the first time. As he lights a cigarette, the dark reflection of the landscape is folded onto his badly beaten and open body; signalling a motific blurring between character and space, inside and outside. The window pane reflects a distant flashing red-light from a factory which directly overlaps his face. Thus, certain components of the image – Reznik looking through a screen, the lighting of a cigarette, the red light, and the dead body - form a dislocated circuit with the oblique car accident from the past. In this manner, the opening images create a crystalline torsion that plicates reality/fantasy, actual/virtual, past/present and body/space upon the same plane.

Reflections become an important motif throughout the film and hold the key to unlocking Reznik's split personality and his division from the past. A litany of mirrors are expressively employed throughout to fracture Reznik's body into a series of actual and virtual duplicates. For Deleuze, the mirror and its reflection often become the most obvious signifier of a crystalline circuit.[66] These double-sided images formulate a restricted circuit that lie at the core of the crystal, and I will return to the diminishing body these closed-set circuits reflect in more detail below. Establishing exactly how these aesthetic features relate to the emergence of an affective image of time becomes a more complex task however. For better

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[64] Deleuze, *Cinema 2* (2005) p. 105.
[65] Ibid. p. 82.
[66] Ibid. p. 68.

understanding what a crystal is, and how it releases a true image of time, I will now work to correlate the film's images with Deleuze's time-image models from *Cinema 2*.

Time-image narratives focus upon situations and moments where time appears out of joint.[67] *The Machinist* reflects these ideas by literally opening at a point where time is out of joint, intercepting Reznik after an elided action-image has already reached a certain limit. It is within the distended crystalline section that follows, then, that the image of time emerges. As discussed, pioneering Deleuzian scholar D.N. Rodowick highlights how Deleuze never defined outright what constitutes a direct image of time, but rather allowed the idea to emerge by advancing a series of related concepts that ranged from opsigns and sonsigns to recollection-images and image-crystals.[68] To demonstrate how the film-body builds up an extensive crystalline-circuit, then, I return to Deleuze's time-image models of perception and memory. In *Cinema 2,* Deleuze utilises a Bergsonian template to structure the image typology. Broadly speaking, time becomes non-chronological and labyrinthine in nature; with moments of past, present, and future coexisting. As already indicated, the insomniacs' aberrant sensory-motor-situations open them up to encounter and experience time in this true state. This results in a complex interface between two different types of recollection surfacing that relate to movement- and time-image regimes. For understanding these, I necessarily take a slight detour into Deleuze's Bergsonian conceptualisation of time and memory and draw a distinction between two modes of recollection-image: habitual and attentive.

Habitual recollection can be outlined as a sensory-motor based recognition primarily related to the body's mechanisms. Here, the perception of an image is found to trigger an appropriate motor (re-)action in the individual. In working to clarify this position, David Martin-Jones offers an analogy drawn from the field of botany, describing habitualised responses as a form of "recognition that extends into action, rather like the reflexive closing of the leaves of a Venus Fly Trap plant upon feeling the touch of its prey."[69] This mode of recognition "is formed by a building up of repetitions of same actions, the storing up of the past as bodily habit."[70] The relationship between Reznik and his mechanical work-bench within the film illuminate a series of habitualised movements and reactions; with him depicted automatically responding and reacting to the machine's movements and rhythms. Interestingly, Reznik's original problem unfolds on account of him not having an appropriate habitual recognition: i.e. not perceiving the red traffic signal and executing a suitable sensory-motor response (hitting the brakes).

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[67] Ibid. p. xi.
[68] D.N. Rodowick, *Gilles Deleuze's Time Machine* (London: Duke University Press, 1997) p. 89.
[69] David Martin-Jones, *Deleuze, Cinema and National Identity: Narrative Time in National Contexts* (Edinburgh: Edinburgh University Press, 2006) p. 51.
[70] Ibid.

Deleuze contrasts habitual-recognition with attentive-recollection, which becomes more appropriate to the insomniac state. To better understand the differences, I must now further delve into Bergson's theoretical cone of perception and memory that Deleuze develops from *Matter and Memory.*[71] Simplistically speaking, at the most contracted point of the cone Bergson places the individual's perception of the actual present (point S). The body of the cone is understood to expand upwards and away from point S in a series of coiled circuits and sections (AB, A'B', etc.) towards a base. These circuits are understood to be entirely constructed of a past which is preserved, and are coiled into disparate sheets of virtual memory. These sections are "not psychological circuits to which recollection-images would correspond; they are purely virtual circuits, each of which contains all our past as this is preserved in itself (pure recollection)."[72] At any given moment, the individual who perceives is thus understood to be the child, adolescent, and young adult that they once were simultaneous with the current perceiver they now are. In contrasting the two modes of recollection, Deleuze argues that in the first case we perceive "a sensory-motor image from the thing. In the other case, we constitute a pure optical (and sound) image of the thing, we make a description."[73] This description becomes a pure optical and sound image which is only more "rich, or 'typical'" if we know what use it has.[74]

It is ultimately a dislocated backwards look into this cone that distinguishes attentive-recognition from habitual recognition. Attentive-recollection therefore formulates a kind of perception that above all no longer extends into action. As Reznik waits in traffic at the same junction where the accident occurred, his perception of the surrounding scenery sends his mind reeling back into the attentive abyss of time. Dislocating from his normal sensory-motor linkage, he consequentially sits frozen while the traffic around him begins to move. A string of such perception images litter the text, waiting to be linked together and reunited in the recollection-image at the end. Deleuze points out that when attentive-recognition 'succeeds', or successfully reconnects with a desired memory, it comes about *through* recollection-images. "But it is precisely this success which allows the sensory-motor flux to take up its temporarily interrupted course again."[75] This leads Bergson to circle around the same haunting conclusion that Deleuze argues has repercussions for cinema. Ironically, it would seem, attentive-recollection

> informs us to a much greater degree when it fails than when it succeeds. When we cannot
> remember, sensory motor extension remains suspended, and the actual image, the present

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[71] See Henri Bergson, *Matter and Memory* (New York: Zone Books, 1988). For an image of this model see also Deleuze, *Cinema 2* (2005) p. 284.
[72] Deleuze, (2005b) p. 285.
[73] Ibid. p. 42.
[74] Ibid. p. 43.
[75] Ibid. p. 52.

optical perception, does not link up with either motor image or a recollection-image which would re-establish contact. It rather enters into relation with genuinely virtual elements, feelings of *déjà vu* or past 'in general' (I must have seen that somewhere…), dream-images (I have the feeling that I saw him in a dream …), fantasies or theatre scenes (he seems to play a role I am familiar with …).[76]

As is evidenced by both insomniacs, this phenomenon typically leads to the actual side of the image becoming cut off from motor-extension so that an internal circuit enters into communication with recollection-images, dream-images, film-history-images, and world-images it calls up.[77] These constitute pure opsigns and sonsigns which become characteristic of attentive-recognition; and being blocked from extension move into a relation with 'recollection-images' which they call up.[78] During scenes where Reznik dozes-off, bouts of attentive-recognition are presented on-screen. Dislocated images from his childhood and more recent past become virtual components of his present lucid dreaming; refolding past and present, dream and reality, actual and virtual upon the same attentive-plane. However, neither Reznik nor the viewer (on first encounter with the film) know what use these images have. These becomes crystal-images and are related to a zone of indiscernibility between two poles of the image, between what is actual and what is virtual, what is past and what is present, and "what we see in the crystal is time itself, a bit of time in the pure state, the very distinction between the two images which keeps on reconstituting itself."[79] Deleuze stresses that these doubled images become emblematic of a "mutual search – blind and halting – of matter and spirit: beyond the movement-image"[80] which predominantly function to make us grasp something intolerable and unbearable;[81] and in *The Machinist* this constitutes a traumatic event in the past.

Probing further into what these mutual images may be, Deleuze investigates the nature of time itself, and following Bergson, outlines a model wherein time divides into a 'present that passes' and a 'past that is preserved.' The present is outlined as the most contracted moment of the past which is already found dividing. Time is found to consist of this very split, and Deleuze argues "it is this, it is time, that we *see in the crystal*."[82] For Deleuze every moment can ostensibly demonstrate this splitting of time, which has an actual and virtual component. Perception takes up one side, while recollection takes up the other. Significantly, Deleuze shows how paramnesia and déjà vu made this splitting of time clear for Bergson, as in these instances a recollection of the present becomes contemporaneous with

[76] Ibid.
[77] Ibid. p. 67.
[78] Ibid. p. 44.
[79] Ibid. p. 79.
[80] Ibid. p. 73.
[81] Ibid. p. 17.
[82] Ibid. p. 79.

the present itself; and the two emerge "as closely coupled as a role to an actor."[83] Both insomniacs suffer extreme paramnesia and experience a litany of diegetic déjà vus that increasingly leave them confused and unable to act. Several scenes and sections within each narrative are literally re-played on-screen (at times from different perspectives) in order to affectively convey these feelings in an expressive formal manner. These waking-asleep states or relaxed sensory-motor situations uncover examples where a divested present no longer enjoys links with the past, and give way to a temporal panorama of the past in general.[84] Time thus achieves a profound freedom as unstable sets of images surface that reflect "floating childhood memories, fantasies, or impressions of *déjà vu.*"[85]

As is becoming evident, within a crystal an image with two sides is formed, composed of an actual and a virtual component: "as if an image in a mirror, or photo or a postcard came to life, assumed independence and passed into the actual, even if this meant that the actual image returned into the mirror and resumed its place in the postcard or photo, following a double movement of liberation and capture."[86] As if reflecting these very ideas, Anderson employs photographic images, mirrors, and reflections to help build ever wider crystalline circuits that correspond to deeper and deeper layers of memory and time. One photograph is shown literally coming to life to illuminate the actual side of a virtual opsign. This constitutes a lucid fantasy where Reznik joins Marie and Nicholas at a fairground; and surfaces as a dream-image contaminated by dislocated recollection-images.

For Deleuze, the dream-image is "a series of anamorphoses which sketch out a very large circuit," and returning to Bergson's schema describes how "*the dream represents the largest visible circuit or 'the outermost envelope' of all the circuits.*"[87] Within the dream, vast circuits develop that increasingly correspond to ever "deeper and deeper layers of reality and higher and higher levels of memory or thought."[88] The fairground fantasy constitutes exactly such a dream-image, composed of different virtual-images and sheets of past; but these only become unfolded and actualised after the action-image narrative has completely reterritorialised the time-image. In the fairground scene, viewers are initially presented with an uncharacteristic bright scene, where unfiltered light and lens glare flood the camera. The resulting over-exposure drains the images of colour and develops an otherworldly effect. Space becomes distanced and the characters washed-out ghosts. The uncharacteristic light sheds it rays upon ever deeper layers of past and memory within the attentive brain-screen crystal. At one point Reznik attempts to take a photograph of Marie and Nicholas posing by a

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[83] Ibid. p. 77.
[84] Ibid. p. 53.
[85] Ibid.
[86] Ibid. p. 67.
[87] Ibid. p. 54.
[88] Ibid. p. 67.

carousel. Viewers are presented with a POV through the diegetic camera's view-finder which frames the mother and child into a snap-shot composition. This pure perception-image also contains an amorphous reverse-shot with an oblique myopic reflection around the view-finder's periphery. Reznik is suddenly rendered frozen and unable to act, and his normal sensory-motor-linkage is broken. This is catalysed by his current perception-image attempting to formulate a circuitous connection with a series of dislocated recollection-images from different layers of his past, which are caught in the process of becoming-actual. He explains his inability to act by stating that "this place brings back memories" and that he has not been here since he was "a kid." This serves to hint at one of the virtual poles composing the opsign.

This childhood sheet-of past is later 'actualised' on-screen when Reznik re-discovers a photograph of himself as a child posing with his mother in front of the same merry-go-round. The angle and composition of the photograph perfectly reflect the framing through the opsign camera view-finder. When he finds the old photograph, the perception of the image causes the *virtual* opsign fantasy/memory of Marie and Nicholas to flood back and replay on-screen; as if the image in the photo came to life, assumed independence and passed into the virtual, at the same time as the virtual image resumed its place in the photo following a double movement of liberation and capture.[89] The memory signified by the photograph can thus be understood to help compose one element of the opsign fantasy. Another virtual element can be located on the sheet of past where the accident lay. Indeed, the posed shot perceived through the fantasy view-finder also reflects the dislocated moment when Reznik peered through the car wind-shield to see the same woman pulling the same child close to her body. Refolding the two virtual poles of the photograph therefore works to plicate Reznik's childhood memory and the recollection of the accident.

The folding together of Reznik and Nicholas via a photograph also formulates an internal circuit with the other important narrative photograph of Reznik/Ivan on the fishing trip. The importance of the Reznik/Ivan circuit is directly related to the immanent deterritorialisation process and is key to unlocking the black-hole thematic. As indicated earlier, Ivan is extra-cinematically composed of different sheets of past, but the same also becomes true within the diegetic crystal. Ivan's hand, we are told, was damaged in an accident and reconstructed using his big toe and parts of his foot. His hand thus becomes an assemblage in and of itself; albeit of his 'fantasy' organic body parts. Ivan's hand-foot assemblage can also trace different virtual components within the narrative, which find their origin on two sheets of past associated with accidents Reznik causes. The physical appearance of the ugly disfigured hand at once reflects an actual photographic document of Miller's mutilated hand seen during Reznik's workshop tribunal. His hand-foot assemblage also

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[89] Ibid.

reflects the original car accident, where Reznik killed the child because his hand left the steering wheel to grasp the lighter whilst his foot remained on the accelerator. Ivan finally catalyses the search for (the fantasy) Nicholas's missing body, and leads Reznik to discover the trophy fish. It is the perception of this image that finally causes Reznik to reconnect with the past. The fish is here held in a dislocated close-up so that its eye actualises a gaping black hole on-screen.[90] The reconnection with the past results in the unfolding of the actual and virtual poles within the fishing photograph, so that Reznik and the audience suddenly perceive his former self reassume his position in the snap next to Jones instead of Ivan.

The memory of the car accident is finally actualised on-screen. In these scenes the film depicts Reznik's macho past-self sitting in his red hot-rod. His body (or Bale's body) is far more muscular and filled out. His confident visage, machismo movements and gestures contrast the effete performance of the Reznik viewers have come to recognise, and instead reflect Ivan's vibrations and rhythms; as if Ivan was alive underneath his skin. Along with the photographic image, these scenes underscore how an earlier fracturing and internal splitting of Reznik occurred; wherein Ivan took the place of the guilty hit-and-run driver that Reznik set himself up in flight from. Thus, Reznik and Ivan are shown to formulate an actual/virtual, present/past division. In encountering similar phenomena within Welles's *The Lady from Shanghai* (1947), Deleuze concludes that these forms of madness and the split personality ultimately reflect the past.[91]

Demonstrating that similar crystalline features are also pertinent to *Fight Club,* Pisters is drawn to incorporate the thoughts of Jennifer Heuson, who illustrates how Tyler functions as a reflection and virtual double of Jack. Heuson observes that this schizoid splitting illustrates "the process of becoming of the self-image" wherein Jack and Tyler become "'folded' into each other."[92] Here, the action of the film "is to unfold the two and refold them into a single image."[93] *Fight Club* here signals itself as a time-image cinema of the brain, with Tyler and the narrator formulating an internal circuit of actual and virtual images. Tyler is not a reflection of the past like Ivan, though, but rather the virtual embodiment of Jack's desire, which is embedded upon the same immanent plane. If we refold the two images of Reznik and Ivan like Heuson suggests we do Jack and Tyler, we can begin to uncover how Reznik was engaged upon a deterritorialising line of flight from both the

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[90] Many allusions to the black hole appear on-screen throughout the film. Several examples find the black surface of Reznik's coffee being framed from above within a round cup, and used to mark a transition between his reality and fantasy. The machines in his work shop also pool with deep chiaroscuro crevices and holes. These black holes also often become a framing device and are granted a POV as they watch Reznik at work. This horror-like gaze becomes synonymous with looming danger. At one point one of these black holes actually snare his body and pull him into the machine.

[91] Deleuze, *Cinema 2* (2005) p. 109.

[92] Pisters, (2003) p. 98.

[93] Jennifer Heuson in Pisters, (2003) p. 98.

traumatic past *and* his own previous identity. The division or split in his personality and body is exactly where the immanent black-hole is located, and this constitutes the split or fracture where things began to escape and disappear. This immanent black-hole was responsible for sucking the light out of the film-body, knocking time out of joint, and drawing the forces of life from Reznik's parallel body/mind.

After recognising his own split personality and past guilt, Reznik hands his body over to the authorities and enters the striated world of prison. It is in this striated rather than smooth space that he is able to find peace and spiritual rest. Going to prison literally signals Reznik's re-entry into a normal sensory-motor situation and 'doing time' becomes an apt metaphor for the reterritorialisation of the movement-image. As Reznik exits the time-crystal, however, we come to recognise it was beset on both sides by a forking model of time. In *Cinema 2* Deleuze refers to a similar model within Jorge Luis Borges' *The Garden of Forking Paths,* where it is time rather than space which forks. Mirroring this model, Reznik's negotiates and passes through narrative time via a series of temporal forks that lead into, and out of the smooth crystal. The first forking moment can be recognised as the dislocated point where Reznik took his attention off the road and caused the accident. Time here forks down a path towards physical exhaustion, paranoia, madness and more accidents. It is this fork the flashback eventually returns to and actualises. For Deleuze, time's forks "provide flashback with a necessity, and recollection-images with an authenticity, a weight of past without which they would remain conventional."[94] The forking nature of this moment is doubly inscribed by the appearance of a dream-image spatialised double in the fairground fantasy. In a ghost-train Reznik rides past a gruesome car accident tableau with Nicholas. Thereafter the train approaches a fork in the track that leads to 'Redemption' or 'Hell'; the cart inexorably takes the latter and mirrors Reznik's earlier decision to flee the crime-scene. Towards the very end of the film an actual scene appears which reflects this virtual image, creating an internal circuit with it. Driving down a freeway with Ivan, Reznik's car approaches a forking junction where one exit leads towards the airport (equated with a continuation of his line of flight) and the other 'Downtown' (representing the police station or his reterritorialisation). He finally chooses the molar moral route. In this manner, the body is shown to navigate through time's forks. Significantly, some are negotiated blind and only become recognised after the fact (like the accident), whilst others are traversed consciously with their consequences known or anticipated in advance (like choosing to go to jail or to flee). It is the body which passes through these forks, then, and the consequences of each invariably inscribe themselves upon it. By not choosing the right fork first time round, Reznik dislocates from chronological action-image time and enters into a crystalline cage. Inside, his body becomes blocked from action

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[94] Pisters, (2003) p. 48.

and instead fractures and degrades. Within the time-image space his body endures, and the film-body utilises this force as a parallel agent of meaning, power and affection. It is to the treatment of the parallel body within the crystal that I now briefly turn my attention, and explore the relation between a time-image film-body and the embedded diegetic character-body.

<div align="center"><u>Time-Image Body-Cinema</u></div>

The corporeal body provides both insomnia films with powerful affective agents which help the spectator to think and feel in a participatory fashion. Before moving on to examine how the body, and body forces become linked to parallel processes of deterritorialisation within the narratives, I wish to examine how action-image and body-cinema modes expressionistically interface with time-image features to illuminate further examples of parallel-image cinema. In *Cinema 2,* Deleuze argues that to mount a camera on the body and to grant the film a body takes on a different sense with time-images. In contrast to the classical cinema, time-image films are no longer concerned with trailing the everyday body, but rather "of making it pass through a ceremony" and "introducing it into a glass cage or a crystal, of imposing a carnival or masquerade on it which makes it into a grotesque body, but also brings out of it a gracious and glorious body, until at last the disappearance of the visible body is achieved."[95] A darker realisation of these ideas surface in the depiction of Reznik, whose grotesque body is intercepted upon a deleterious line of flight after becoming isolated and fractured within a crystalline prison. At the very heart of this crystal lies a black-hole fissure which sucks the vitality and life from him. This black-hole appears in the crack, the flaw, or the split and can be imagined existing in-between the two poles of Reznik's body (the actual and virtual, past and present, Ivan and Reznik). Past and future thus get pushed beyond the event horizon of the crystal while the body is left to communicate and develop meaning directly.

In time-image cinema the body is never in the present, however, but rather "contains the before and the after, tiredness and waiting."[96] Deleuze argues that tiredness is perhaps "the first and last attitude, because it simultaneously contains the before and the after."[97] Both Jack and Reznik emerge as examples par excellence of tired and exhausted characters whose somnolence and despair become the predominant attitudes of their bodies. Indeed, pure exhaustion is the most alarming and unsettling characteristic of Reznik's body, and his fatigued form surfaces within the crystal as the revealer of time. The presentation of Reznik's shocking emaciated form directly fabulates an unseen 'before' which holds the key to

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[95] Ibid. p. 183.
[96] Deleuze, *Cinema 2* (2005) p. 182.
[97] Ibid. p. 183.

unlocking his current situation. Diegetic characters speculate as to what this before could be, with AIDS and drug addiction voiced as viable options; but throughout the film the actual horror responsible for his body's wasting and exhaustion remains an un-actualised virtual image, buried deep within his body/memory. A series of shots in his home also depict him weighing his diminishing form before a mirror and recording his decreasing weight on a string of post-it notes he attaches to the wall: 147, 134, 126, 123, 121, etc. The decreasing numbers function like a countdown and inscribe a teleological code upon the body; so that we can evaluate the last possible violence or blow, where he will thereafter cease to exist. Underscoring this notion in dialogue form, two characters forewarn him: "if you get any thinner, you won't exist."[98] In this manner, an 'after' is also inscribed upon the body. Thus, the depiction and "attitude of the body is like a time-image, the one which puts the before and the after in the body, the series of time."[99]

The utilisation and depiction of Reznik's body to generate meaning and affect is thus found to expressively interface with powerful time-image regimes. These emerge as parallel-image regimes of brain- and body-cinema, time- and movement-images designed to affect the spectator directly. As indicated above, both films deploy these affective regimes to chart immanent processes of parallel deterritorialisation and becoming. In both narratives this is linked to the characters building bodies-without-organs (BwO) through which their desires and deterritorialisations are organised. In following Deleuze, then, it is possible to understand that besides a full BwO through which many intensities can pass, an emptied or vitrified BwO is also possible. These are unable to produce any intensities or flows and open up dangerous lines of escape. I now wish to move on and examine the nature of the deterritorialisation process in each film to finally distinguish between Reznik's black-hole-becoming and Jack's cancerous one.

Lines of death: Parallel Black Hole becomings

The fracture or flaw found inside *The Machinist*'s time-image crystal led to a dangerous black-hole emerging that simultaneously drew the intensity and life out of Reznik's parallel body and mind. Narratively, his previous identity is the first thing shown to have eroded in time. The notion of him becoming a different person is first highlighted by his macho work-mates complaining that he no longer socialises or interacts with them. Audiences ironically hear one bemoan the fact that he "used to be alright." Constantly refusing invites to social gatherings, Reznik surfaces as a self-alienating ascetic on a psychological journey towards

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[98] Interestingly these two encounters become an actual and virtual one respectively, with the latter formulating an opsign déjà vu composed of separate virtual memories or components.
[99] Deleuze, *Cinema 2* (2005) p. 188.

becoming-imperceptible. At work he is shown espousing detailed legal, unionist, and bureaucratic rhetoric which further signal a complete psychological retreat into the work place. Visually underscoring this idea, on first entering this space viewers are initially presented with a montage of machine parts moving in mechanised-unison. Only then is Reznik introduced, himself similarly framed whilst locked in a series of repetitive and synchronised mechanical movements; suggesting he too is just a mechanical component or hollow automaton within a much larger machine. Thus, Reznik is no longer an individual who makes elevating connections with external forces or bodies, but is someone who erects a hollow mechanical body that leads towards exhaustion.

Observing comparable phenomena, Powell points to how energising machinic-assemblages are contrasted by Deleuze with more detrimental mechanical-becomings that imply "closed sets." These formulate negative becomings that imply repetition, reduce energy, compound damage and eventually cause the individual to stop working.[100] It is exactly such mechanised closed sets that Reznik is found locked into as his body and mind wear down. The film increasingly illuminates a zigzagging relationship between his fatigued body and exhausted brain emerging however. Here, physical exhaustion leads to increased mental derangement, and his mental derangement in turn leads to yet more closed set becomings which wear down his physical body. These mechanical-becomings are also reflected by his manic behaviours and rhythms within his home during leisure time, where he is likewise caught in another series of exhausting and repetitive closed sets. Here, he becomes an isolated obsessive-compulsive-cleaner, mechanically scrubbing and bleaching his hands – like a deranged Lady Macbeth – or fanatically engaging himself in menial cleaning tasks, like scrubbing between his bathroom tiles. He appears to adopt these tactics to physically busy his body and keep his mind anchored from the black-hole of memory and guilt. The scenes highlight the nature of his deleterious becomings directly and illuminate how he is literally being eaten up and consumed from within. The semi-naked shots of him weighing and examining his frame before a mirror are aesthetically rendered in a grey-tone monochromatic palette which drains any colour and life from his torturously thin flesh.[101]

As well as capturing his diminishing body and physical strength, a series of images within his home work to illustrate a parallel hollowing out of the conscious and unconscious mind. This idea is communicated through the literal externalisation of Reznik's brain and memory which he begins projecting onto the outside world of his apartment. This is visualised by the succession of post-it notes that appear as aide-mémoires, and build up an externalised circuit to be accessed and perceived at some later point. These include benign

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[100] Powell, (2007) p. 78.
[101] Bale's star body is also utilised to this end, with the powerful *American Psycho* (2000) action-(anti)hero shockingly reduced to a weak and ineffectual victim who stumbles around in the darkness of his meagre flat.

reminders like 'buy bleach' and 'pay utilities,' but also include the memory of his ever decreasing bodily weight. These 'conscious' notes have the purpose of reminding him of actions to perform in the future and of recalling previous states of bodily health. These are reflected by the other series of notes that are associated with his unconscious or schizophrenic mind. The latter ask demanding metaphysical questions like 'Who are you?' and include the puzzles that drive him into a series of paranoid and destratified problem-solving adventures and action-images. These increasingly prompt him to grope backwards to the forgotten and opaque past, with the solution to the hang-man puzzle signalling a traumatic return of the repressed: KILLER. This second series enters into relation with the first and highlight a conscious and unconscious externalisation of his brain that parallels the hollowing out of the body.

These images draw attention to his erection of a hollow BwO and his black-hole becoming. The deterritorialisation of his body/mind into its different environments, and non-places thus appear as a consequence of Reznik embarking on a line of flight and deterritorialisation from the past and the body that caused him the greatest sadness. For Jack in *Fight Club*, it is the monolithic system of global capitalism and hyper-consumerism that causes his greatest sadness, and so it becomes a different form of body that he deterritorialises from and attempts to destroy. In contrast to Reznik who is completely isolated in his crystal prison and blocked from action and enriching assemblages, the crystal surrounding Jack appears to be of a completely different nature and allows him to find extension and finally achieve action. Indeed, Jack manages to gather other bodies that share in his sadness and together they embark upon an immanent process of deterritorialisation which intercepts dark bodily forces that help mount an attack upon the surrounding assemblage or vertical line. I will now finally move on to examine the nature of his deterritorialisation process and becoming in more detail.

Lines of Abolition: Immanent Cancerous Becomings

It is organic bodily forces which inform the nature of Jack's immanent process of deterritorialisation and becoming in *Fight Club*. For Deleuze, deterritorialisation becomes indistinguishable from reterritorialisation, with the two emerging as opposite sides of the same wave or process. Working this idea into her reading of the film, Pisters demonstrates how Jack embarks upon a deterritorialising line of flight that first takes him into the doubled image of Tyler, then through the fight clubs and into the terrorist group Project Mayhem. In her reading, Jack's deterritorialisation formulates an attack against "the beauty and glamour

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of consumption culture"[102] with the deterritorialising line being counterbalanced by a reterritorialising force that witnesses Project Mayhem become a form of capitalist "anti-production."[103] In contrast to this reading, however, I adopt a more corporeal interpretation of the film's deterritorialising thematics and argue that the process demonstrates strong parallels with organic bodily forces of cancer and disease; a thematic heavily underscored throughout the film. In doing so, I stress that these divergent readings are in no way mutually exclusive, and can be viewed as symbiotic and supplementary readings. My reading diverges from Pisters's conceptualisation of the de- and reterritorialisation process mirroring capitalistic anti-production, and adds another dimension to the film's underlying model of parallelism; as I argue the spiritual process directly reflects organic bodily-forces. I thus choose to follow a certain Deleuzian logic, by not searching for any monolithic truths inherent within either reading, but rather striving to create a new reading in order to celebrate what new things it allows us to see and understand in the film.

As already discussed, it is first and foremost being stratified and territorialised by the vertical line which makes Jack's brain sick. Here, he becomes an interconnected part of the surrounding assemblage and can be understood as a partial machinic-component or individual organ within a larger multiplicit body: or an organ within the larger cultural body-without-organs. This notion finds direct expression through a series of diegetic and voice-over dialogues inspired by a pile of medical journals found within the Paper Street home; "written by an organ in the first person." After discovering and devouring them, Jack thereafter adopts their rhetoric so that he is heard saying diegetically and in voice-over: "I am Jack's medulla-oblongata" (significantly the organ that links the brain and body and controls motor actions) and "I am Jack's colon" (the first organ to suffer privatisation under capitalism and an organ underscoring inside/outside borderlines). After reading the latter title aloud to his fantasy doppelganger, Tyler tellingly retorts "I get cancer, I kill Jack!"

The feelings of sickness Jack has from his embedding culture first drive him towards forming an assemblage with other groups of sick individuals; albeit ones that are physically sick with cancers and diseases. In doing this, his deterritorialising line of flight formulates an assemblage with organic disease and cancer, which thereafter influence the immanent deterritorialisation processes and its organisational principles/strategies. Latterly he becomes a multiplicity, drawing ever more bodies to his own until they collectively mount an attack on the surrounding body responsible for their sadness and spiritual sickness. In order to demonstrate this idea, however, it becomes necessary to first engage with the nature of this complex narrative crystal and work to unfold actual and virtual, organic and crystalline.

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[102] Pisters, (2003) p. 97.
[103] Ibid. p. 98.

Like Pisters, Heuson, Gibson, et al, I unequivocally agree that Jack and Tyler formulate an actual and virtual circuit/division. I also argue, however, that Jack's immanent process of becoming-other is further complicated and clarified in nature if we consider for a moment a negotiated reading of the film wherein Marla also appears as an earlier virtual folding/splitting of the narrator. Above, I demonstrated how the nature of the crystalline film alters upon subsequent viewings, and that ever more hidden and embedded clues release themselves to create new meanings and bring the 'truth' of the images into crisis. Such phenomena directly relate to my argument about Marla, which neatly ties into and forms an assemblage with my reading of the deterritorialisation process and its implication with cancer. I thus argue that subsequent viewings of the film help bring the 'truth' of Marla's image into crisis and suggest that she too is a virtual image like Tyler related to Jack's immanent process of becoming.

A plethora of 'hidden' and embedded subtle clues initially lead the viewer to the idea of Marla being another fantasy image and virtual folding of Jack; albeit one he never becomes conscious of. Marla is initially introduced into the narrative when Jack has found a temporary solution to his insomnia by embarking upon acts of misery tourism through the disease support network. As a consequence of Marla's appearance, Jack is again unable to sleep. Thus, the introduction and affect of her image directly leads to a continuation of his mental destratification. Marla can thus be identified as a powerful psychological catalyst for his ongoing mental deterritorialisation, and I would even go so far as to argue that she functions as a mental manifestation and embodiment of Jack's guilt and unease at being a tourist at the support meetings. This would in part explain her ridiculous entrance during the testicular cancer group. Viewing Marla as another virtual splitting of the narrator is even hinted verbally when Jack informs audiences that: "Her lie reflected my lie."

Other scenes that advance the notion of Marla being a brain-screen image constitute a series of opsign fantasies. One finds a sleepless Jack lying in bed fantasising about an imagined future where he confronts Marla and demands she leave the groups. Over and above articulating a labyrinthine model of time, wherein the past preserved embeds memories of incompossible futures, the scene introduces one of many virtual duplicates of Marla into the filmic assemblage. When the two 'actually' come together moments later and Jack begins his tirade, Marla quickly announces she has already seen him practising this. This dialogue polysemously hints, then, that she, like Tyler, may be a mental manifestation of his brain who already omnisciently knows everything he thinks and feels. Another loaded dialogue can be uncovered in the scene where she barters with Jack to divide up the various groups. Marla expresses her desire to attend the 'brain parasite' and 'organic brain dementia' meetings, which in of themselves provide subtle clues as to her own brain-screen nature. These desires cause a frustrated Jack to explode: "You can't have the whole brain!" This statement also

creates an internal circuit with another scene where Tyler discusses his desire to kill off *his* "loser alter ego" and take over the whole brain.

There are also a series of embedded visual rhymes and thematic reflections that inter-link Marla and Tyler; suggesting they reflect each other as virtual characters. During the end of Marla's introductory vignette, for instance, she is framed in silhouette walking into the depth of the frame. A subliminal flash of Tyler is then momentarily introduced so that his body overlaps her blocking position on-screen. This overlapping hints that they constitute a folded crystalline reflection. Mirroring each other in a different way, both Marla and Tyler are initially introduced into the film wearing dark eye-obscuring sunglasses (whilst indoors), and both offer Jack their respective phone-numbers shortly after their initial meeting. Both are thieves who exist on the margins of normal society; with Marla purloining clothes to pawn for money, and Tyler stealing lipo-suction fat that he transforms into soap, money, and bombs (the organic bodily-forces again being directly linked to the immanent deterritorialisation or attack). Yet more reflections can be uncovered in the scenes where Marla and Tyler attend different group gatherings with Jack. Here, the images of the chain-smoking Marla moving amongst the groups of sick bodies that come together in pairs to hug and offer simultaneous physical/spiritual relief at the support meetings reflect the scenes of the chain-smoking Tyler moving around the chthonic fight club gatherings; wherein different kinds of 'sick' individual gather and come together in pairs to offer physical/spiritual relief. Throughout the film both Marla and Tyler perpetually chain-smoke, and their shared bodily habit eventually becomes inherited by Jack, who becomes their aesthetic double.[104] At yet another point Jack has an eidetic dream where Tyler and Marla merge together in coitus. This is aesthetically rendered as a blurry CGI photogrammy opsign wherein both bodies literally melt into a virtual assemblage; in a dilated moment of virtual space-time that Fincher discusses as a Francis Bacon version of Mount Rushmore.[105]

Another allusion to Marla being a virtual fantasy image also works to highlight her aetiological position in Jack's process of deterritorialisation. Here, in an opsign fantasy of guided meditation, Jack retreats into his healing cave to find a virtual image of Marla instead of his usual "power animal." Marla exhales smoke and implores him to 'slide'; or for the sake of this argument, deterritorialise. This virtual scene reflects Marla's position as a catalyst for the deterritorialisation process, and is borne out if we reconsider the opening voice-over that began Jack's story of deterritorialisation and becoming: "And suddenly I realised that all of this, the guns, the bombs, the revolution has something to do with a girl named Marla

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[104] At a time when smoking in Hollywood movies was controversial, smoking itself invokes thematic notions of cancer and ties into my argument by proxy.
[105] Swallow, (2003) p. 130.

Singer." Thus, Marla formulates the first threshold of the narrator's becoming-other and is directly imbricated in his process of deterritorialisation and becoming.

Deleuze and Guattari explain that it becomes "the special situation of women in relation to the man-standard" that accounts for the fact all becomings necessarily pass through a 'becoming-woman.'[106] In my reading of the film, Marla literally formulates the first virtual threshold of the becoming process, and can be outlined as the becoming-woman of Jack. This image of becoming-woman initially arrives, rather ironically, during the 'Remaining Men Together' testicular cancer meeting. Thus, the becoming-woman process metonymically begins within a space entirely populated by castrated males who suffer from cancer. Marla's original entry coincides with Jack forming a physical assemblage with Bob, a male character literally encountered in the process of becoming-woman. Here, in an inverted parallel fashion the physical becoming-woman of the castrated men is immanently reflected and counter-balanced by Jack's mental becoming-woman (or becoming-Marla).

Jack informs us that Bob had his testicles removed, and that his body no longer produces testosterone. In this manner he has started to develop female features or what Jack refers to as "bitch tits." Bob's physical becoming-woman later transfers by degrees into an immanent and spiritual becoming-woman; with him joining both fight club and Project Mayhem in an attempt to think, feel and act differently. The 'Remaining Men Together' scene where Bob is introduced becomes a key space-time that the film returns to on two occasions. The first time formulates the first jump backwards into a sheet of past which kick-starts the flashback story; as if he deliberately wanted to return to this moment as the starting point for his deterritorialisation story. In the second instance, the now-familiar image is replayed and we find Marla enter the assemblage at the exact moment Jack hugs Bob. This is the moment of forking time that orients and justifies the flashback. Significantly, in this space we can understand how Marla, or the becoming-woman process is related to, and formulates an assemblage with the concept of organic sickness and disease; which thereafter inform the nature of the immanent deterritorialisation process (becoming-cancer).

Marla herself remains firmly associated with sickness and disease throughout. She is shown stealing food from the sick and needy to survive, and engineers a false cancer scare to get Jack's attention: "My tit is rotting off!" In this reading, what becomes important to note is that the concept of cancer is imbricated in the initial processes of the narrator's becoming-woman, and thereafter factors into the de- and reterritorialisation process. Deleuze and Guattari argue that we "can be thrown into a becoming by anything at all, by the most unexpected, most insignificant of things."[107] They remind, however, that when becomings are erected through a vitrified or cancerous body, the line of flight immediately turns into a line

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[106] Deleuze and Guattari, *A Thousand Plateaus* (2004) p. 321.
[107] Ibid. p. 322.

of death and abolition.[108] The original mental fracturing and doubling of Jack into Marla, and then Tyler, finds the narrator become a sick and dividing corpuscle who initially fractures into an unstable multiplicity. In this manner he manages to fulfil the necessary first step in all becomings, which are always multiple and never singular.[109] The immanent becoming can thus be understood to begin within a cell that divides and subdivides in an anomalous fashion, becoming a dangerous and unstable-multiplicity that increasingly begins to threaten the surrounding assemblage. But this is not enough for the immanent process to find extension, however, and Jack must also draw other bodies and forces to himself outwith the cancerous crystal. These are provided by other males who share in his feelings of alienation, disenchantment and isolation within the modern world and desire to rebel against the surrounding assemblage that leaves them sick and numb.

If we consider the desires and actions of the Project Mayhem group, we can clearly witness how this immanent process begins to formulate a cancerous becoming or abolitionist line of flight. When Project Mayhem is initiated, the nature of the deterritorialisation significantly alters and begins to formulate a multiplicit malignant attack upon the surrounding assemblage/body. It is through these sick bodies coming together to form a terrorist multiplicity, then, that the nature of the deterritorialisation alters and begins to organise itself into extension like a terminal cancer. The dilapidated Paper Street home where Tyler and Jack dwell begins this process, transforming into a concentrated malignant tumour. The process begins with the original sick cell moving in and populating the rooms with his projections of Marla and Tyler. By degrees other shadowy and sinister bodies dressed in black begin to move in and transform the space. In likening this process to an organic becoming, Jack informs us that the house became "a living thing, wet inside with so many people sweating and breathing." The nature of the becoming-cancer thus begins to emerge in a concentrated space where a terrorist cell organises itself into extension and grows. Like a malignant tumour, the terrorist organisation thereafter mounts an attack upon the surrounding organs and components of the embedding culture/body.

The first things to come under attack are the symbols of capitalism and modernity, these are symptoms, but increasingly the anarchists target the systems and organs of the surrounding body. Jack/Tyler utilises the rhizomatic web of national airline routes in a manner similar to a disease travelling around the body's circulatory or cardiovascular system; utilising the smooth non-places to spread the disease (in this case fight clubs and terrorist cells) by proliferation around different parts of the national BwO. To a similar end these multiplying and spreading multiplicities are described as tightly regimented "cells capable of

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[108] Ibid. p. 314.
[109] See Deleuze and Guattari, '1730: Becoming –Intense, Becoming-Animal, Becoming-Imperceptible' in (2004b) pp. 257- 341.

operating completely independent of central leadership" and mirror the exponential growth principles of a cancer overtaking an infected body plexus. The ideological contamination of security and police forces associated with the repressive state apparatus can also be stretched by analogy to represent a weakening of the immune and defence systems as the disease spreads its influence and weakens the body.

The multiple failing organs within the body of the terminally ill Chloe Beckter provide an embedded textual metaphor for the effect of multiple diseased organs and cells attacking their surrounding assemblage. Her immanent death at once reflects and anticipates that of the surrounding capitalistic body. Eventually intensifying the attack upon the cause of their sickness and sadness, Project Mayhem destroys the body and system that once enslaved them. The terminal terrorist cancer is finally shown to destroy the oppressive vertical line by blowing up the major financial institutions and their debt records; ultimately plunging the world's inhabitants into financial chaos and fascistic anarchy. Jack finally forms an assemblage with Marla, his image of becoming-woman, and together they contemplate a future full of rubbled any-spaces-whatever and non-capitalist becomings.

Conclusions

In both insomnia films modern everyman characters were transformed into dislocated seers, hearers and wanderers that became schizophrenics and opened up to the spiritual, immanent and time. These were found to be philosophical films, founded upon ontological models where the mind and body were parallel and immanently embedded. In both films it was the bodies of the protagonists that suffered first and began affecting their minds. In both cases the concept of a fixed being was replaced by that of a fluid becoming, so that the body, mind and desires were shown to exist upon the same plane where they changed and evolved in time. Bodies ultimately became the fleshy and feeling gateway to the spiritual and time, and held the key to unlocking the nature of each individual's immanent process of deterritorialisation and becoming. *The Machinist*'s crepuscular crystal was found to fracture and imprison Reznik's body and mind, blocking them from extension and forcing it into a series of closed set and black-hole-becomings; *Fight Club*'s cancerous crystal on the other hand worked to reflect and project dark and mysterious organic bodily forces outwards to achieve immanent extension and mount an attack upon the embedding plane. In both cases the characters desired to destroy the object or force that caused their original sadness, and so embarked upon parallel journeys of deterritorialisation and becoming. In both cases we found different forms of parallel-image cinema employed that invited the spectator to think and feel along with the

characters and films, participating in the madness via powerful aesthetics and affective contagion.

Conclusion

<u>On Leaving Las Vegas</u>

The first rule of Conclusion Club is never talk about new material.

The second rule of Conclusion Club is *never talk about new material.*

Having taken inspiration from Deleuze, the madmen thinkers, filmmakers and characters encountered throughout this thesis, however, I now feel somewhat free to break the first two rules by introducing two canonical films to help pull together and structure my conclusions: *Stalker* (1979) and *Willy Wonka and the Chocolate Factory* (1971). The former film appears because moving through this conclusion will be very much like moving through Tarkovski's 'Zone.' Both formulate a different form of space, wherein we can no longer travel forwards to proceed, but must rather move in horizontal and zigzag movements. Here, I stalk horizontally through the four chapters and territories to expose the ontological seams underlying the four interconnected plateaus and survey their artistic and aesthetic topology. Passing through the two sections in this way allows me to panoramically chart their landscapes and retread the simultaneous peaks and troughs between the four chapters.

I have to work slightly harder to justify the second film's inclusion, however, as this first involves returning to a personal moment of crisis. I was somewhere around Leuchars, driving away from St Andrews, after receiving feedback on an early draft. A lugubrious Leonard Cohen shuffled onto my sound system and his song formed a demented counterpoint to the ramblings about film, philosophy and life in my head. On the country roads, music and thoughts overlapped, and I began perceived 'Waiting for the Miracle' anew. One verse in particular haunted me as never before.

> Ah I don't believe you'd like it
> You wouldn't like it here.
> There ain't no entertainment
> and the judgements are severe.
> The Maestro says it's Mozart
> but it sounds like bubble gum.

'Holy Jesus! Could I be the Maestro? and the films just bubble gum?' *The Acid Eaters* (1968)*, Psych Out* (1968) and *Skidoo* (1968) suddenly seemed like bubble gum cinema at that moment. They would be tough miles. But there was no going back, and there was no time to waste.

Much later when not thinking about it, I was unexpectedly appeased when a dislodged filmic memory actualised in my mind. Chewing champion and bubble gum connoisseur Violet Beauregarde greedily grabs and devours Wonka's fabulous three-course-meal prototype bubble gum. A marvellous multi-layered bubble gum that gives all the glorious experience and flavours of a three course dinner in time; creamy tomato soup, roast beef with potatoes, and a blueberry pie. It is taste without the 'real' substance, and perhaps this is what these films were too. A taste, an affect, and an exhilarating simulated experience. If the films could individually stand accused of being bubble gum, formed into an assemblage, and divided into distinct courses, the sum would become greater than the parts, and illuminate something about extreme cinemas. By grouping together a range of films that focused upon diverse issues and themes, from different periods and contexts, I assembled a three course dinner rounded off with a bitter serving of dark coffee.

The average person will not take LSD, become a hooligan, deterritorialise from culture or disappear down a black hole; but extreme cinema offers them a chance to taste, feel and see what it might be like to take up one of these lines of flight and escape. In all four chapters cinema emerged as an agent of becoming, allowing spectators to think and feel in an intense or affected way during and after the screening. Indeed, almost all the narratives collectively served to challenge or undermine dominant models of thought and ideology, and mobilise intense feelings and sensations that often brought molar concepts of 'truth' into crisis. These forms of cinema granted spectators an opportunity to feel and desire along with deterritorialising characters, and experience their extreme perceptions and feelings. The films allowed spectators to share in the intensities, the madness, the schizoid fracturing and dislocation from time or reality through affective contagion and participatory aesthetic affect. These images became lived and experienced, with film offering itself as a body-without-organs (BwO) that viewers could think and feel through.

The different territories explored in each chapter opened up divergent spaces wherein characters took off from different historical (vertical) framings. Within the different times and contexts, various lines of flight and escape opened up and were explored on-screen. However, all the films somehow appeared to spiral around the same concepts, issues, ideas and philosophies. I managed to road-test Deleuze and Deleuze-Guattari throughout for exploring a wide range of characters, situations, aesthetics, films and filmmakers that explored the extreme frontiers of the mind and body. In pushing certain extremes, new ontologies and philosophies surfaced, and chapter to chapter they began to illuminate recurrent features. In the LSD-films of the first section consciousness typically expanded to re-encounter the feelings and sensations of the flesh and body. In Jodorowsky's pill-films the spiritual and the unconscious became embodied in flesh within an immanent plane of drug-affected film thought. In the second section, the body's powers of affect and affection were approached

from a different pole. In British hooligan-film, the diegetic bodies were opened up to become-multiplicit, become-animal and directly affect perception and thought. Here the body became an intense drug-like force with the power to alter perception and thinking. In the insomnia films, body and mind were captured in an immanent process of (parallel) physical and psychological deterritorialisation. In all cases the normal distinctions between body/mind and thought/matter began to blur. This was articulated through a Spinozian lens of parallelism and an immanently embedded identity.

When the body-cinema was extreme, the sensory motor action was pushed towards a limit so that affected models of thought and perception entered the image. Where the brain-cinema was extreme, the body re-emerged as a powerful agent of meaning and affect. These features typically resulted in the emergence of narratives that expressively toyed with movement- and time-image, body- and brain-cinema regimes, which I termed parallel-image cinema. Exploring different aspects of the film-body that were capable of conveying the films' underlying concepts and positions, I observed how film form was affectively utilised to generate and convey philosophical concepts. At key moments the film-body was also found to isolate or arrest the actor/character body in eddies of real time; or carve it into powerful close-ups and affection-images to convey and relay the thoughts, feelings and spiritual intensities relevant to the stories. The affective-performative body was observed to demonstrate a capacity to affect the spectator on a molecular level, and was expressively utilised by the film-bodies to directly affect the embodied spectator. Here, feeling along with the characters helped to relay concepts and positions that would challenge thought; and the exploration of new movements, actions and rhythms helped open up and affectively convey inner spiritual and psychological transformations and liberations.

All chapters investigated characters embarking upon dangerous or exciting lines of flight whereupon the reinvention of living and thinking was made visible and explored. This was also repeatedly negotiated through the diegetic body. Paul Groves' drug-affected stops and starts; El Topo's becoming fluid and spiritual; John's becoming-wolf; Reznik's becoming-imperceptible. All witnessed to a new linkage of postures and rhythms surfacing as the diegetic bodies and minds became free of the usual invisible prisons that always already framed and stratified them. Time and again, these characters served to re-endow their bodies with a degree of intensity, so that they emerged as a complex multiplicit assemblage of inner and outer forces. Within the diegetic worlds, the minds and bodies were often expanded, embedded, enlightened or plunged into a surrounding plane. In all cases the borders and thresholds of the body came under scrutiny and were opened up to a host of external and invisible forces and powers which either stratified it or set it free. In these examples of extreme cinema, the parallel mind/body became opened up to a plane of images, machines

and included disjunctions that could be tapped into for the enrichment or transformation of one's existence.

Cinema is another body or image which individuals can form assemblages with, and for a while grants viewers a chance to see, think, feel and desire in a different way. The films of this study illustrated how cinema functions as a powerful and experiential BwO, which challenges audiences to explore the extreme frontiers of human existence and consciousness. Recognising cinema as a machinic assemblage of film-body and spectator body, film-mind and viewer mind, philosophical filmmakers like Alejandro Jodorowsky and David Fincher chose to physically shock the spectators and mesmerically affect their minds during screening time. Their films were caught thinking and performing psychological and spiritual journeys within a cathartic, affective, and visceral experiential cinema. The pill- and crystal-films' powerful aesthetics and form worked in synergy with the embedded characters to harness and unleash shocking and violent alchemical forces. Similar trends also surfaced in the other drug-, hooligan- and insomnia-films; wherein form was found to reflect the underlying thematics and aesthetics were harnessed to challenge and affect the spectator. I reiterate, then, the average spectator will not drop LSD or become a hooligan like Coco Bryce in *The Acid House* (1998). As we have seen throughout, however, film censors, critics and journalists repeatedly voice concerns that films glorifying drugs, violence, sex or nihilism will cause an increase in real-life pack membership, drug takers, perverts and anarchists. But for the most part, by experiencing these things through extreme cinema, the average person doesn't have to. Cinematic images, with their powers of aesthetic affect and thought function heuristically, and put motion in the mind and feeling in the body so that spectators can share in the buzz of fighting with the hooligans; get 'turned on' with the sexy trippers; torn from their ideological and ontological roots by Jodorowsky's savages; or get pulled into dangerous lines of mental and physical abolition along with mad insomniacs. For most people this illicit taste without the substance is more than enough. Extreme cinema thus surfaces as an agent of molecular becoming, a magical gum or bitter pill which stimulates and simulates extreme experiences and challenges viewers to think, feel, desire and taste differently. If it is bubble gum cinema I was exploring here, then the bubble was repeatedly found to burst with a Pop Philosophy.

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[1] In *Addicted: The Myth and Menace of Drugs in Film* (2000) Jack Stevenson argues that the film may well have been produced by William Rotsler who was shooting instructional films for Lockheed at this point as well as directing sensationalistic exploitation features. p.56

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