Mulholland Drive

Edited by Zina Giannopoulou

Routledge

Mulholland Drive

Beloved by film and art aficionados and fans of neo-noir cinema *Mulholland Drive* is one of the most important and enigmatic films of recent years. It occupies a central and controversial position in the work of its director, David Lynch, who won the best director award at the 2001 Cannes Film Festival for the movie.

Mulholland Drive in the Routledge *Philosophers on Film* series is the first full philosophical appraisal of Lynch's film. Beginning with an introduction by the editor, the volume explores the philosophical significance of Lynch's film. It discusses the following topics:

- the identity of the self and its persistence through time
- the central, dual roles played by fantasy and reality throughout the film
- whether *Mulholland Drive* is best understood epistemologically via reason and language, or whether, as Lynch himself argues, by one's "inner feelings" and emotions
- parallels between *Mulholland Drive* and Kafka's *The Castle*, both of which put their protagonists at the mercy of unseen forces
- *Mulholland Drive* and romanticism.

Additional key themes are also explored, such as the interpenetration of ethics, classical tragedy, and *Mulholland Drive*, and the contrasting philosophical arguments of Plato and Nietzsche on tragic drama. These themes make *Mulholland Drive* essential and engaging reading for students of philosophy, especially aesthetics and ethics, as well as film studies.

Contributors: A. E. Denham, Zina Giannopoulou, Patrick Lee Miller, Alan Nelson, Robert Sinnerbrink, and F. D. Worrell

Zina Giannopoulou is Associate Professor of Classics at the University of California, Irvine, USA. She is the author of *Plato's Theaetetus as a Second Apology* (2013).

Philosophers on Film

In recent years, the use of film in teaching and doing philosophy has moved to centre stage. Film is increasingly used to introduce key topics and problems in philosophy, from ethics and aesthetics to epistemology, metaphysics and philosophy of mind. It is also acknowledged that some films raise important philosophical questions of their own. Yet until now, dependable resources for teachers and students of philosophy using film have remained very limited. *Philosophers on Film* answers this growing need and is the first series of its kind.

Each volume assembles a team of international contributors to explore a single film in depth, making the series ideal for classroom use. Beginning with an introduction by the editor, each specially-commissioned chapter will discuss a key aspect of the film in question. Additional features include a biography of the director and suggestions for further reading.

Philosophers on Film is an ideal series for students studying philosophy and film, aesthetics, and ethics and anyone interested in the philosophical dimensions of cinema.

- *Talk to Her*, edited by A. W. Eaton
- *The Thin Red Line*, edited by David Davies
- *Memento*, edited by Andre Kania
- *Eternal Sunshine of the Spotless Mind*, edited by Christopher Grau
- *Fight Club*, edited by Thomas Wartenberg
- *Vertigo*, edited by Katalin Makkai
- *Blade Runner*, edited by Amy Coplan
- *Mulholland Drive*, edited by Zina Giannopoulou

Mulholland Drive

Edited by

Zina Giannopoulou

Contents

This page intentionally left blank

Notes on contributors

A. E. Denham is a Senior Research Fellow at St Anne's College, Oxford, and is jointly appointed to the Departments of Philosophy and Political Economy at Tulane University, USA. Her research addresses topics in ethics, aesthetics, and the philosophy of mind. She is the author of an interdisciplinary study of literary art and ethics, *Metaphor and Moral Experience* (2000).

Zina Giannopoulou is Associate Professor of Classics at the University of California, Irvine. Her research interests lie in ancient Greek philosophy (especially Plato), Greek epic and tragedy, and the reception of classical literature in the literature, film, and theater of the twentieth and twenty-first centuries. She is the author of *Plato's Theaetetus as a Second Apology* (2013).

Patrick Lee Miller is Associate Professor of Philosophy at Duquesne University, USA, where he specializes in ancient philosophy, existentialism, and psychoanalysis. His first book *Becoming God* (2011) traced the connections between reason, selfhood, and divinity in early Greek philosophy (Heraclitus through Plato). He is now working on a second volume that extends his argument into its later period (Aristotle through Plotinus). His articles on Sophocles, Nietzsche, and Freud have appeared in *Modern Psychoanalysis*, *Philosophy Today*, and *symplokē*. Online, he is a frequent contributor to *The Immanent Frame*.

Alan Nelson is Professor of Philosophy at the University of North Carolina, Chapel Hill, and Emeritus Professor of Philosophy at the University of California, Irvine. He has also taught at UCLA, USC, Stanford, and the University of Pittsburgh. His research usually focuses on early modern European philosophy. He is currently working on some problems in the development of Spinoza's thought. Since viewing *Eraserhead* in 1978, he has admired David Lynch's films so much that he finds even *Dune* to be excellent.

Robert Sinnerbrink is Senior Lecturer in Philosophy at Macquarie University, Australia. He is the author of *New Philosophies of Film: Thinking Images* (2011), *Understanding Hegelianism* (2007), co-editor of *Critique Today* (2006), and is a member of the editorial board of the journal *Film-Philosophy*. He has published numerous articles on film and philosophy, including essays on the work of David Lynch, Terrence Malick, Michael Haneke, and Lars von Trier, in journals such as *Angelaki*, *Film-Philosophy*, *Screen*, and *Screening the Past*.

F. D. Worrell researches and teaches on topics in metaethics, moral psychology, ethics, and aesthetics. He is a sometime Instructor in the Department of Philosophy and Religion at Louisiana State University and is currently a doctoral student at Tulane University, USA.

Note on the director

Born in 1946 in Missoula, Montana, David Lynch moved to Philadelphia at the age of twenty to study painting at the Pennsylvania Academy of the Fine Arts. A year later he produced his first "moving picture," the short *Six Men Getting Sick*, which was followed by *The Alphabet*, a four-minute animation financed by a grant from the American Film Institute. Having decided to pursue a career in film-making he moved to Los Angeles, where he filmed his first full-length movie, the surrealist horror *Eraserhead* (1977), which gained cult status as a midnight movie. He subsequently made *The Elephant Man* (1980), the science fiction *Dune* (1984), and the neo-noir *Blue Velvet* (1986), which was nominated for Academy Awards for best film and best director. In 1990 he made the first season of the highly popular murder mystery *Twin Peaks* for ABC (the American Broadcasting Company) (in its second season the series was cancelled by the network) and the road movie *Wild at Heart*. Two years later he released the film prequel to the television series *Twin Peaks: Fire Walk with Me*, which was poorly received by both critics and audiences. Next Lynch filmed *Lost Highway* (1996), *The Straight Story* (1999), *Mulholland Drive* (2001), for which he received the award for best director at the Cannes Film Festival and the César award for Best Foreign Film, and *Inland Empire* (2006), a nearly three-hour film in digital video.

Although he has been influenced by directors such as Stanley Kubrick, Federico Fellini, Werner Herzog, and Jacques Tati, he has created

surrealist experiments of a unique style that has come to be known as "Lynchian," a mode of expression that combines the extraordinary with the ordinary, the unfamiliar with the quotidian by means of irony, dream logic, and the visual power of the unconscious.

Apart from film, Lynch has produced work in painting, drawing, photography, and sculpture, and in 2007 he published *The Air Is on Fire*, a compendium of forty years' worth of work in these media. Inspired by the artistic possibilities of the Internet, in 2002 he created a series of online shorts named *Dumbland*, as well as the surreal sitcom *Rabbits*, which he released via his website.

His many achievements include three Academy Award nominations for best director and a nomination for best screenplay, a Golden Lion award for lifetime achievement, and France's Legion of Honor.

Acknowledgments

For I.Z.Δ.Γ.

If the mind is like a hall in which thought is like a voice speaking, the voice is always that of someone else.
<div align="right">Wallace Stevens, "Adagia" from Opus Posthumous</div>

Zina Giannopoulou

INTRODUCTION

> A story should have a beginning, a middle, and an end, but not necessarily in that order.
>
> <div align="right">Jean-Luc Godard</div>

Dᴀᴠɪᴅ ʟʏɴᴄʜ ɪs ᴘᴇʀʜᴀᴘs best known for his refusal to explain his films and his unorthodox film-making style. Beginning his career in fine art and mixed media, he entered mainstream movie-making at a time when it was in a state of financial and technological transformation. From his cult classic *Eraserhead* (1977) to his neo-noir series *Twin Peaks* (1990–91) to the porn video culture of *Lost Highway* (1997) to his abstract film *Inland Empire* (2006), this master of obscurantism subverts traditional approaches to narrative, plot, character development, and frame composition. Critics have responded to his films in various ways. Some regard them as works of cinematic irony that reflect upon genre, performance, and film history, requiring knowledge of narrative and genre conventions in order to be appreciated and understood. Others view his films as daring audio-visual experiments that resist rational interpretation or, dismissively, as "a shoal of red herrings, or promissory notes that cannot in the end be exchanged for anything of value."[1] Interpreters often note his engagement with the instability of identity which they study by using postmodernist (Jean Baudrillard) and psychoanalytic tools of interpretation (Jacques Lacan, Slavoj Žižek).

Others comment on his films' blend of reality and fantasy and its effect on narrative structure. For example, critics probe the indebtedness of *Mulholland Drive* to the Freudian dream-work, the ways in which the film condenses and displaces elements from reality into oneiric compositions.[2]

Mulholland Drive displays most of the cinematic tropes commonly associated with Lynch's oeuvre: non-linear patterns of exposition, intransitive narrative – in which the chain of causation that motivates the action and drives the plot is interrupted or confused through spatial and temporal fragmentation – fluid character identities, a blurry borderland between dreaming and waking life or knowledge and illusion, and loss of memory. An amnesiac car-crash victim (Laura Elena Harring) carrying only a purse with a lot of cash in it and a blue key finds her way into the apartment of an aspiring actress recently arrived in town (Naomi Watts). In what is usually thought of as the film's dream segment, the two women embark on a series of adventures evocative of the film-noir: the hunt for the amnesiac's identity, a menacing mob, marital troubles, a passionate and fragile love affair. Yet three quarters into the movie the reality segment takes over. Now the actors appear to play completely different characters, the relationships among them have changed, and nothing is as it used to be. Who are these people? What is going on? Who is dreaming whom? How much of the story is real and how much a dream? *Mulholland Drive* confronts the viewer with metaphysical, epistemological, and ethical questions to which it gives ambiguous answers.

In his introduction to the Philosophers on Film volume on *Talk to Her* Noël Carroll mentions three ways in which philosophers can engage with film: While some practice "the philosophy of the motion picture," addressing questions such as "What is the relation of film to reality?" or "What is the relation of movies to the other arts?" others explore philosophy "in" film, tackling philosophical issues which implicitly or explicitly arise on the screen. Still others show interest in "philosophy through motion pictures," seeking to show how some films, while not themselves doing philosophy, address important philosophical issues.[3] Carroll rightly suggests that these three types of film's engagement with philosophy are not mutually exclusive, and the essays in this volume bring out the force of this suggestion. The essay by Denham and Worrell, as well as that by Nelson, are poised on the threshold between "philosophy in film" and "philosophy through motion pictures."

Sinnerbrink's and Miller's essays are examples of the "philosophy in film" category, yet both view *Mulholland Drive* as an anti-philosophical work that defies rational analysis and thwarts the quest for a coherent meaning. In different ways, these philosophers explore the ways in which the film's affective power has the capacity to provoke philosophical reflection. Finally, my own essay illustrates the "philosophy of the motion picture" type while offering and defending claims that would be at home in the "philosophy in film" category. The inability of the essays in this volume to fit sharply drawn categories testifies inter alia to the complexity of *Mulholland Drive* – its narrative intricacies and visual richness. The contributors to the volume grapple with some of the film's philosophical puzzles. Although I doubt that any of these authors would claim that they have hit upon the definitive answer to the puzzles they seek to solve – indeed, the film's complex structure and the characters' identity shifts seem to compel tentative interpretations – I am confident that their essays will provoke much thought in those intrigued by the puzzles they raise. Because many of the essays include a synopsis of the film, I shall not offer one here. Instead, I shall provide an introduction to each of the essays in this collection.

In "Identity and Agency in *Mulholland Drive*," A. E. Denham and F. D. Worrell explore self-identity through the conflict between agency and necessity. Self-identity is the film's central puzzle, the insoluble mystery at the heart of the principal characters' quest. For example, although we are tempted to think that, as spatio-temporal entities, Betty and Diane are the same woman, we wonder how the naive and optimistic Betty can be the same person as the vindictive and bitter Diane. Or take Rita and Camilla. If they are one and the same person, why is Camilla a separate character, portrayed by a different actress in the film's fantasy segment? If Rita is not identical with Camilla, who was she before the car accident? Denham and Worrell argue that the protagonists of *Mulholland Drive* "do not comprise unitary, temporally continuous and internally coherent loci of agency . . . [but] are essentially fractured entities, comprising multiple and often incompatible agential structures" (p. 11). The ambiguities about their identity arise from "failures of agential unity," their inability to make reasoned choices and act on them, because of temporal, cognitive, and motivational discontinuities.

These discontinuities foreground the nature and efficacy of the characters' personal agency, an issue that Denham and Worrell pursue

by posing a question that in the Western civilization originates in the works of Homer and the classical tragedians: just how much control can these fractured people exert over their fates in a universe governed by capricious chance and others' whim? How much freedom for action can there be in a world where a road accident foils a murder, the sudden appearance of a monster hiding behind a wall kills a man, and a stray bullet sets the course for the death of two innocent people? Denham and Worrell find that in such a world "the making of plans and the pursuit of goals are, at best, exercises in futility and, at worst, an unwitting conspiracy with forces which we do not understand and are helpless to control" (p. 9). Yet despite the characters' vulnerability to the vicissitudes of necessity and chance, the authors claim that Lynch's view of personal identity confirms, to a large extent, our commitment to understanding ourselves as moral agents, culpable for the choices we make; his characters "are not granted the luxury of moral innocence" (p. 12).

In his essay, "Cowboy Rules: *Mulholland Drive*, Kafka, and Illusory Freedom," Alan Nelson explores the film's treatment of human agency and freedom through a comparison with Kafka's *The Castle*. The two works are similar in many ways. In Diane's dream, Betty arrives in Los Angeles intending to pursue a career in acting, and *Mulholland Drive* is a story of the tragic frustration of her plan. There is no concrete antagonist thwarting her, instead she finds her life determined by veiled power structures whose agents appear in eerie forms. A manifestation of this power structure is her dependence on the director Adam Kesher, who is controlled by vague forces funneled through the Cowboy (who holds court at a ranch with no cows). The Cowboy appears to offer a choice – think or continue being a "smart aleck" – but the alternatives are blurry and fraught with danger. Similarly, in Kafka's story, K arrives in a new community to pursue a career as a land surveyor but is forthwith deflected from his path by mysterious forces in the inaccessible Castle. The forces are obliquely projected, as in *Mulholland Drive*, through a cast of bizarre characters. Nelson observes that Betty/Diane and K live unsettled lives as "their livelihoods, personal relationships, and even the spaces they are allowed to occupy are ephemeral" (p. 47). In Diane's dream, for example, Betty stays in her aunt's apartment, initially a place fit for a Hollywood star but eventually a refuge from sinister forces, while Adam Kesher finds his marital bed taken over by his wife's lover. Diane and Adam have problems with their love lives, and neither seems to have

a financially secure job. Finally, both Diane and K are inexorably driven to their deaths. Nelson claims that under these circumstances the freedom that they enjoy is "hollow" (p. 51).

In "*Mulholland Drive* and Cinematic Reflexivity," I look at the relationship between film and reality from a specific angle, the connection between Lynch's film as a work of fantasy and the economic powers in charge of its materialization. This approach turns reflexivity, a film's pointing to its own fictiveness, into self-reflexivity, the ways in which *Mulholland Drive* comments on itself and its own production history. The feature film came out of the ashes of a television pilot that was never made because it failed to meet the producers' demands. I maintain that Lynch imports into the film the conflict between his artistic vision and executive financiers by creating in Diane an alter ego: just as he overcame fierce opposition and filmed his artistic dream so Diane dreams her version of professional and romantic success. By imaginatively refiguring key aspects of her reality Diane lives out her Hollywood dream unimpeded by external forces and populates it with surrogates who serve either as foils or as idealized versions of herself qua director and actress. By restaging its concern with the fraught relationship between economic reality and artistic fantasy her dream can be seen as a *mise en abyme* version of the film. *Mulholland Drive* thus constitutes "an ode to cinematic imagination and creativity, its ability to overcome obstacles and produce beautiful works of art" (p. 56). I also defend a quadripartite structure of the film that stresses the temporal dimension of Diane's life and calls attention to another reflexive element of the movie, the subjection of its main protagonist to the gaze, whether her own or Lynch's.

In writing his essay, "*Silencio*: *Mulholland Drive* as Cinematic Romanticism," Robert Sinnerbrink draws inspiration from the early German romantics, specifically their notion of "transcendental irony," the attainment by literary works of a unity of thought and imagination through the overcoming of the divisions between philosophy and literature, universal and particular, reason and feeling. He foregrounds the immensely affective power of Lynch's films and sees *Mulholland Drive* as a neo-romantic work that is expressive and reflective at once by combining aesthetic sensation and philosophical reflection. In his view, the movie is characterized "by its striking conjunction of sensuous intensity and reflective complexity," while its deepest mystery lies "in its capacity to express and elicit mood, affect, and aesthetic reflection

in a fragmentary work that both invites and resists philosophical interpretation" (p. 79). He argues that the film thwarts cognitive or conceptual closure through the elicitation of an "enveloping or *autonomous mood* sequence," namely a stylized mood sequence that all but eclipses narrative content in favor of sensation and affect, while at the same time opening up thought and reflection through cinematic means (p. 84). The best example of this kind of sequence is Club Silencio, which Sinnerbrink sees as an example of cinematic romanticism, an autonomous mood sequence that integrates "affective, intuitive, and reflective expression," taps into the conscious and unconscious mind, and comments on the history of Hollywood movies (p. 77). *Mulholland Drive* thus seems to exist in what Stanley Cavell calls "the condition of modernism" or "film in the condition of philosophy," a film reflecting on its own historical and material conditions as a work of art.

Patrick Lee Miller, in his essay, "Monstrous Maturity on Mulholland Dr.," observes that Lynch exhorts his viewers to "feel" his films and to refrain from trying to understand them. Miller stages a rivalry between two ways of understanding tragic drama – Plato's and Nietzsche's – and interprets *Mulholland Drive* as a fulfillment of the second. On this account, Plato diminishes imagination in general, rejects tragedy in particular, and enjoins us to subdue the irrational emotions elicited by both; his goal is to understand a reality that is pure being, free of contradiction, and eternally consistent. By contrast, Nietzsche teaches us to feel, and thereby understand, the horror of impure becoming through the beautiful appearance of tragic art. In order to understand this public dream of a film and ourselves as its communal dreamers, Miller enjoins us to disregard Plato's concern for consistency and instead, like Nietzsche, distinguish between those dreams that are beautiful, creative, and vital, and those that are ugly, destructive, and morbid. By subverting the distinction between appearance and reality, by dissolving the identities of the characters who move in its twilight, and by putting a monster at the terminus of their search for pure reality, this film dramatizes something like the elements of Nietzsche – his tragic epistemology and the anti-Platonic trajectory of his education. Miller argues that Lynch manages not only to enact these elements but also to present them as a distinctive lesson about our own selves: we are each a dramaturge, he claims, and we mature not when we cancel the show to escape the cinema into the noonday sun, but when we focus the camera long enough to

improvise something that sublimates our longings for beauty and love. Maturity is not waking from our dreams, but dreaming ones that are beautiful.

Notes

1 Nicholas Lezard, "David Lynch: Director of Dreams," *Guardian*, 17 February 2012, <http://www.guardian.co.uk/film/2012/feb/17/david-lynch-film-director-dreams>.

2 See, among others, Roger F. Cook, "Hollywood Narrative and the Play of Fantasy: David Lynch's *Mulholland Drive*," *Quarterly Review of Film and Video* 28 (2011): 369–81.

3 Noël Carroll, "Talk to Them: An Introduction," in A. W. Eaton (ed.), *Talk to Her* (London: Routledge, 2008), pp. 1–10.

Identity and Agency in Mulholland Drive

DeGrazia, D. (2005) Human Identity and Bioethics, Cambridge: Cambridge University Press.

Gerrans, P. and J. Kennett (2010) "Neurosentimentalism and Moral Agency," Mind 119: 585–614.

Holbach, P. H. T. , baron d' (1770) "The Illusion of Free Will" from The System of Nature; page reference is to the reprint in D. Kolak and R. Martin (eds), *The Experience of Philosophy*, 5th edn (Oxford: Oxford University Press, 2002).

Hume, D. (1740/1978) A Treatise of Human Nature, ed. L. A. Selby-Bigge and P. H. Nidditch , 2nd edn, New York: Oxford University Press.

Korsgaard, C. (1989) "Personal Identity and the Unity of Agency: A Kantian Response to Parfit," Philosophy & Public Affairs 18: 101–132; page references are to the repr. in C. Korsgaard , Creating the Kingdom of Ends (New York: Cambridge University Press, 1996), pp. 363–397.

Lynch, D. (dir.) (1986) Blue Velvet, perf. Kyle MacLachlan and Isabella Rossellini , screenplay by David Lynch , Wilmington, NC: De Laurentiis Entertainment Group.

Lynch, D. (dir.) (1990–91) Twin Peaks, created by David Lynch and Mark Frost , perf. Sheryl Lee , Ray Wise , and Kyle MacLachlan , New York: American Broadcasting Company.

Lynch, D. (dir.) (1992) Twin Peaks: Fire Walk with Me, perf. Sheryl Lee , Ray Wise and Kyle MacLachlan , screenplay by David Lynch and Robert Engels , Los Angeles, CA: New Line Cinema.

Lynch, D. (dir.) (2001) Mulholland Drive, perf. Naomi Watts , Laura Elena Harring , and Justin Theroux , screenplay by David Lynch , Universal City, CA: Universal Studios.

Parfit, D. (1987) Reasons and Persons, Oxford: Oxford University Press.

Radden, J. (1996) Divided Minds and Successive Selves: Ethical Issues in Disorders of Identity and Personality, Cambridge, MA: MIT Press.

Vernant, J. and P. Vidal-Naquet (1981) Tragedy and Myth in Ancient Greece, vol. 1, trans. J. Loyd , Brighton: Harvester Press.

Williams, B. A. O. (1993) Shame and Necessity, Berkeley, CA: University of California Press.

Silencio

Barker, J. M. (2008) "Out of Sync, Out of Sight: Synaesthesia and Film Spectacle," Paragraph 31(2): 236–251.

Beiser F. (2003) The Romantic Imperative: The Concept of Early German Romanticism, Cambridge, MA: Harvard University Press.

Bowie, A. (1997) From Romanticism to Critical Theory: The Philosophy of German Literary Theory, London: Routledge.

Buckland, W. (2009) "Introduction: Puzzle Plots," in W. Buckland (ed.), Puzzle Films: Complex Storytelling in Contemporary Cinema, Malden, MA: Wiley-Blackwell.

Chion, M. (1994) Audio-Vision: Sound on Screen, trans. C. Gorbman , foreword by W. Murch , New York: Columbia University Press.

Chion, M. (1995) David Lynch, trans. T. Selous and R. Julian , London: British Film Institute.

Coffeen, D. (2003) "This Is Cinema: The Pleated Plenitude of the Cinematic Sign in David Lynch's *Mulholland Dr* ," Film-Philosophy 7(7).

(http://www.filmphilosophy.com/vol7–2003/n7coffeen) (accessed 19 September 2004).

Cook, R. F. (2011) "Hollywood Narrative and the Play of Fantasy: David Lynch's *Mulholland Drive* ," Quarterly Review of Film and Video 28: 369–381.

Critchley, S. (2004) Very Little … Almost Nothing: Death, Philosophy, Literature, 2nd edn, London: Routledge.

Deleuze, G. (1986) Cinema I: The Movement Image, trans. H. Tomlinson and B. Habberjam , Minneapolis, MN: University of Minnesota Press.

Deleuze, G. (1989) Cinema II: The Time-Image, trans. H. Tomlinson and R. Galatea , Minneapolis, MN: University of Minnesota Press.

Deleuze, G. (2003) Francis Bacon: The Logic of Sensation, trans. D. W. Smith , London: Continuum.

Devlin, W. J. and S. Biderman (eds) (2011) The Philosophy of David Lynch, Lexington, KY: University of Kentucky Press.

Frampton, D. (2006) Filmosophy, London: Wallflower Press.

Garneau, M. and J. Cisneros (2004) "Film's Aesthetic Turn: A Contribution by Jacques Rancière," SubStance 33 (issue 103): 108–125.

Gleyzon, F.-X. (ed.) (2010) David Lynch in Theory, Prague: Litteraria Pragensia.

Grodal, T. (2009) Embodied Visions: Evolution, Emotion, Culture, and Film, Oxford: Oxford University Press.

Hainge, G. (2004) "Weird or Loopy? Specular Spaces, Feedback and Artifice in *Lost Highway*'s Aesthetics of Sensation," in E. Sheen and A. Davison (eds), The Cinema of David Lynch: American Dreams, Nightmare Visions, London: Wallflower Press.

Hayles, N. K. and N. Gessler (2004) "The Slipstream of Mixed Reality: Unstable Ontologies and Semiotic Markers in *The Thirteenth Floor, Dark City*, and *Mulholland Drive* ," Proceedings of the Modern Language Association 119(3): 482–499.

Hudson, J. A. (2004) "'*No Hay Banda*, and Yet We Hear a Band': David Lynch's Reversal of Coherence in *Mulholland Drive* ," Quarterly Review of Film and Video 56: 18–24.

Kant, I. (1987) Critique of Judgment, trans. W. Pluhar , Indianapolis, IN: Hackett.

Laine, T. (2009) "Affective Telepathy, or the Intuition of the Heart: *Persona* with *Mulholland Drive* ," New Review of Film and Television Studies 7(3): 325–338.

Lynch, D. (2005) Lynch on Lynch, rev. edn, ed. C. Rodley , London: Faber & Faber.

Lynch, D. (2006) Catching the Big Fish: Meditation, Consciousness, and Creativity, London: Bobkind/Penguin.

Lynch, D. (2009) " *Mulholland* Drive, Dreams, and Wrangling with the Hollywood Corral, David Lynch Interview/2001," in David Lynch: Interviews, ed. R. A. Barney , Jackson, MI: University Press of Mississippi.

Lynch, D. (2011) Interview with Jessica Hundley, 9 February 2011. <http://interviewswithicons.wordpress.com/2011/02/09/filmmakerdavid-lynch/> (accessed 15 September 2012).

McGowan, T. (2007) "Navigating *Mulholland Drive*, David Lynch's Panegyric to Hollywood," in The Impossible David Lynch, New York: Columbia University Press.

Mulhall, S. (2002/2008) On Film, 2nd edn, London: Routledge.

Nancy, J.-L. and P. Lacoue-Labarthe (1988) The Literary Absolute: The Theory of Literature in German Romanticism, trans. P. Bernard and C. Lester , Albany, NY: SUNY Press.

Nieland, J. (2012) David Lynch, Urbana, IL: University of Illinois Press.

Nochimson, M. P. (1997) The Passion of David Lynch: Wild at Heart in Hollywood, Austin, TX: University of Texas Press.

Nochimson, M. P. (2004) "'All I Need Is the Girl': The Life and Death of Creativity in *Mulholland Drive* ," in E. Sheen and A. Davison (eds), The Cinema of David Lynch: American Dreams, Nightmare Visions, London: Wallflower Press, 165–181.

Olson, G. M. (2008) David Lynch: Beautiful Dark, Lanham, MD: Scarecrow Press.

Rancière, J. (2006) Film Fables, trans. E. Batista , Oxford: Berg.

Schaffner, A. (2009) "Fantasmatic Splittings and Destructive Desires: Lynch's *Lost Highway, Mulholland Drive*, and *Inland Empire* ," Forum for Modern Language Studies 45(3): 270–291.

Schelling, F. W. J. (1794/1978) System of Transcendental Idealism, trans. M. G. Vater , Charlottesville, VA: University of Virginia Press.

Sinnerbrink, S. (2005) "Cinematic Ideas: On David Lynch's *Mulholland Drive* ," Film-Philosophy 9(34). <http://www.film-philosophy.com/index.php/fp/article/view/847/759> (accessed 1 July 2005).

Sinnerbrink, S. (2011a) New Philosophies of Film, London: Continuum.

Sinnerbrink, S. (2011b) "Re-enfranchising Film: Towards a Romantic Film-Philosophy," in H. Carel and G. Tuck (eds), New Takes in Film-Philosophy, Basingstoke: Palgrave Macmillan, pp. 25–47.

Sinnerbrink, S. (2012) "Stimmung: Exploring the Aesthetics of Mood," Screen 53(2): 148–163.

Thomas, C. (2006) "'It's No Longer Your Film': Abjection and (the) *Mulholland* (Death) *Drive* ," Angelaki 11(2): 81–98.

Wartenberg, T. E. (2007) Thinking on Screen: Film as Philosophy, London: Routledge.

Wilson E. G. (2007) The Strange World of David Lynch: Transcendental Irony from "Eraserhead" to "Mulholland Dr.," London: Continuum.

Monstrous Maturity on Mulholland Dr.

Cohen, J. J. (1996) Monster Theory, Minneapolis, MN: University of Minnesota Press.

Cowan, M. (1962) Philosophy in the Tragic Age of the Greeks, Chicago, IL: Regnery.

Curd, P. (ed.) (1996) A Presocratics Reader, Indianapolis, IN: Hackett.

Freud, S. (1919) "The Uncanny," in The Standard Edition of the Complete Psychological Works of Sigmund Freud, vol. 17 (1953–74): An Infantile Neurosis and Other Works, ed. J. Strachey , London: Hogarth Press, pp. 217–256.

Gay, P. (1995) The Freud Reader, New York: W. W. Norton & Co.

Goux, J.-J. (1993) Oedipus, Philosopher, trans. C. Porter , Stanford, CA: Stanford University Press.

Irwin, T. and G. Fine . (eds) (1995) Aristotle: Selections, Indianapolis, IN: Hackett.

Kahn, C. (1979) The Art and Thought of Heraclitus, New York: Cambridge University Press.

McIntosh, D. (1986) "The Ego and the Self in the Thought of Sigmund Freud," International Journal of Psychoanalysis 67: 429–448.

Lynch, D. (2005) Lynch on Lynch, ed. C. Rodley , New York: Faber & Faber.

Miller, P. L. (2011) Becoming God: Pure Reason in Early Greek Philosophy, New York: Continuum.

Miller, S. A. (2010) Medieval Monstrosity and the Female Body, New York: Routledge.

Mittman, A. S. and P. J. Dendle (eds) (2012) The Ashgate Research Companion to Monsters and the Monstrous, Burlington, VT: Ashgate.

Pearson, K. A. and D. Large (eds) (2006) The Nietzsche Reader, Malden, MA: Blackwell.

Reeve, C. D. C. (2004) Plato: Republic, Indianapolis, IN: Hackett.