

Twin Peaks and Mulholland Drive: Lynchean Symptoms Exposed and Transposed

In the introduction to this thesis, specific attention is given to Phillip Jeffries' scene within *Twin Peaks: Fire Walk With Me*. The importance of this scene is found in the way it directly transposes one Lynchean world — that of the Black Lodge/Red Room/White Lodge — on top of another — social reality. Within this chapter, we will investigate the relationship between Lynchean worlds and Zizekian symptoms. In order to depart upon this investigation, the fantastic/realistic structure of Lynch's Black Lodge and the ways in which it resembles 'our world' will be undertaken. The depsychologized inhabitants of the White Lodge and their hierarchical relations will also be explored as will the individual's initiatory Lodgian 'Fire Walk.' After all of these threads are woven together, we will be able to see how *Twin Peaks* and *Mulholland Drive* can be thought of as different episodes in a (dis)continuous narrative. This chapter will also provide insights into how theoretical interpretations of David Lynch's films can assist us in understanding our relationship to time, eternity and the Lacanian Real. In addition, bear in mind the dimensions of time, eternity, reality, Reality, the Now, the beginning and the

denouement.

Post-Symbolic Lodgian Reality

Lynch's obsession with alternative worlds is present within the majority of his repertoire. In *Eraserhead*, Henry enters the fantastic realm of his radiator and in *The Grandmother*, a boy escapes from his alcoholic parents by growing himself an imaginary companion. Frederick Treves rescues John Merrick from a life of callous degradation in *The Elephant Man*, and space and time can be manipulated to allow individuals to travel without moving within *Dune*. Lynch's works perpetually examine the interrelations of the realm of pure thought and that of empirical reality while displacing and establishing the boundaries between fantasy and reality. As Chris Rodley notes in *Lynch on Lynch*, Lynch "characterizes himself as a 'radio' attempting to tune into ideas and images" in order to express the dramatic combination of "a pine tree and a cup of coffee" (1997, xi and 19).

The Black Lodge/Red Room/White Lodge from *Twin Peaks* is one of the Lynchean places where spatial and temporal boundaries dissipate and disappear. Lynch recognizes the quasi-absent temporal and spatial characteristics of the Lodge by referring to it as "a free zone, completely unpredictable and therefore pretty exciting and [terrifying]" (Rodley 1997, 19). In order to explain this point and reestablish a minuscule degree of temporal and spatial consistency within the Lodge, we must examine the advice

of Deputy Hawk from *Twin Peaks Episode 18*, the process of Fire Walking and how it relates to the Lacanian ‘big Other’ and the Lodge’s camouflaged hierarchy.

The ambivalent confines of Lynch’s Lodge find their first explanation in *Twin Peaks Episode 18*. In this episode, Deputy Hawk describes the White and Black Lodges to Agent Cooper by stating:

you may be fearless in this world but there are other worlds. . . My people believe that the White Lodge is a place where the spirits who rule man and nature here reside. . . There is also a legend of a place called the Black Lodge, a shadow self of the White Lodge. Legend says that every spirit must pass through there on the way to perfection. There you will meet your own shadow self. My people call it the dweller on the threshold. But it is said that if you confront the Black Lodge with imperfect courage it will utterly annihilate your soul (Pullman 1992).

Deputy Hawk’s delineation of the Black and White Lodges establishes a dualistic relationship between the two dimensions. Hawk’s point of view corresponds to a post-ontological notion (one which occurs after symbolic reality’s inauguration) that was created in order to explain the forgotten dimensions of reality’s constitutive Event. From Hawk’s point of view, symbolic reality’s cornerstone was founded by the spiritual entities from both the Black and White Lodges respectively. If we compare Hawk’s point of view to that of Alice Kuzniar, Martha Nochimson and the “*Twin Peaks Collectible CardArt*”, then we can form a more comprehensive (realistic) structure for the White/Black Lodge.

In “Double Talk in *Twin Peaks*”, Alice Kuzniar suggests that the black and white

tiling from the Red Room's floor indicates that the Black and White Lodges are the same place. Kuzniar's theory makes sense considering that the Giant (an entity from the [theoretical] White Lodge) sits next to the M. F. A. P (an entity from the [hypothetical] Black Lodge) and states "one and the same" in *Twin Peaks'* final episode (the midget and the Giant are also placed beside each other on the petroglyph discovered in Owl Cave). In "Desire Under the Douglas Firs: Entering the Body of Reality in *Twin Peaks'*", Martha Nochimson mentions Lynch's assertion that "those places in the Red Room segment where split-second images of various characters appear to emerge from one another should be construed as lots of people running around the same room as the lights are blinking on and off"(159). For Nochimson, "this suggests that, in the Red Room, more than one body may occupy the same space at the same time"(159) or the spatial/corporeal limitations associated with temporal existence have been deconstructed within the Lodge (within temporal/historical existence we can definitely enter each other's bodies mentally and spiritually but never corporeally). Nochimson's Lynchian interpretation connotes that bodies within the Lodge engage with one another in reified post-structural relations where physical presences displace and mold with one another physically in the same way that words and ideas congeal within language in the conceptual temporal plane. Therefore, Lynch's Lodge can be thought of as a place where the relationship between abstract conceptual 'things' and physical 'determinate' 'things' (from pre-Lodgian reality) is inverted, symbolically realistic linguistic relations becoming post-symbolic realistic physical relations. Additionally, note how the structure of words

within the Lodge is the inversion of their form within the terrestrial plane (the words uttered by several of the entities inhabiting the Lodge being objectively displayed).

The inversion and convolution of the boundaries structuring symbolic reality within the Lodge — words becoming corporeal, bodies becoming linguistic/transitory/evanescent — indicates that the Lodge is a zone where the excesses of symbolic reality are physically present. That is, certain earthly logical impossibilities (the excesses of logical relations) are firmly established within the framework of the Lodge. For instance, individuals define themselves through recourse to abstract empty linguistic referents that are constructed in order to generate an ontological consistency within their symbolic reality (a consistent framework that allows people to form generalities and assume the moon will be present each and every evening). If linguistic definitions can be transferred from one symbol/word to another and humans define themselves according to such referents, then human identities are as transferable as linguistic ones. The symbolic/temporal/historical plain does not permit random identity transformation and neither do the rational guidelines upholding its frameworks. Thus, the excessive logic — the logic that cannot be objectified within symbolic reality — generated by our ontological framework finds its physical place within Lynch's Lodge. Lynch's Lodge can be thought of as where the impossible finds a situation, where the frustratingly rational consequences of being human can finally be confronted: where the fantastic excesses generated by and constitutive of symbolic reality find their realistic

formation.

An additional piece of evidence supporting the theory of the Lodge's excessive place within a (post) symbolic reality (a place that is not symbolic reality as we know it yet exists within the same confines of reality insofar as it does not reconstitute ourselves with the Real) is provided by the "*Twin Peaks* Collectible CardArt." In "The Semiotics of *Cobbler: Twin Peaks'* Interpretive Community", David Lavery points out that Bob's birth date, according to his collectible card, is the beginning of time (9). This seemingly trivial fact directly relates Bob with the origins of symbolic excess. In other words, after the constitutive Event severed our relationship to the Real (thereby transforming the Real's absolute presence into manifold undetectable traumatic particles and engendering Time), a series of dimensions was created each of which exists coincidentally/symbiotically with the other. Bob symbolizes the excess of the temporal/historical plain or that which cannot be openly acknowledged within symbolic reality yet finds a place in post-symbolic excessive reality (a place that began with the beginning of time and Eternity). Bob IS the realistic 'big Other' generated by the insubstantial fantastic appearances of the 'big Other' in the temporal dimension. Bob's unrelenting *jouissance* is terrifying in the sense that he physically embodies the temporal appearances of the 'big Other' and displays the underlying pathology inherent within political figureheads. Coincidentally, it is important to remember that Bob's excessive reality is only excessive in relation to the temporal-spatial symbolic realm: in relation to Reality, both the post-Realistic and the post-post-Realistic realms are equally excessive.

The traumatic relationship between the post-Realistic realms is displayed formally and narratively within Phillip Jeffries' scene in *Twin Peaks: Fire Walk With Me*. Its brief appearance within the *Twin Peaks* narrative symbolically depicts fleeting emotionally traumatic Realistic contact for individuals inhabiting the symbolic realm insofar as both phenomena (both Phillip Jeffries' scene within *Twin Peaks* and Trauma within the individual) occupy an extremely ephemeral and disconcerting place within their respective narratives (Phillip's scene within *Fire Walk* is one of the primary reasons for the vitriolic critical response the movie received). At the same time, Phillip's artistic display of Trauma does not reflect ACTUAL Trauma insofar as it is a representation of Trauma and therefore its distinguished counterpart (an artistic display symbolizing a Traumatic presence [eventually] negates its relation to actual Trauma [if it ever had one to begin with]).

The content of Phillip Jeffries' moment within *Twin Peaks* reflects the Traumatic/Eternal relationship between the post-Realistic realms while also establishing the spatial/temporal consistency of the Lodge. Phillip enters Gordon Cole's office after finding a way to arrest the flow of time. Phillip basically creates a non-temporal bubble from the elevator on Cole's floor leading up to Cole's office in which time ceases to flow as it normally is recorded within symbolic reality. We then watch Phillip's disconcerted presence as it tries to maintain a concurrent existence within both symbolic realities (that of 'our' reality and that of the Lodge). Naturally, attempting to maintain the form of both the Grandson and Phillip Jeffries in two separate dimensions is somewhat traumatic as

Phillip's harrowing scream demonstrates near the end of the scene when the Lodge encompasses him once more.ⁱ Phillip's establishment of the non-temporal bubble around Cole's floor and the brief interrelations between the two dimensions allows him to briefly return to the form of Phillip Jeffries (as the Grandson's presence returns to our symbolic realm).

The inversion of our temporal/historical flow of time (the excess generated within post-symbolic reality by time's constant flow and historical stasis within our symbolic realm [time always flows but nothing Ideally changes]) is presented by the Lodge's ability to maneuver throughout the different time periods established within our dimension (time's absent current within the Lodge objectively depicts the excess of the synchronous repetitive structure of time within our symbolic reality). The concurrent scenes within Phillip Jeffries' scene combines with the lack of time within the Lodge to expose the Lodge's symbiotic relationship to pre-Lodgian reality insofar as the direct display of the subsequent realms engenders their coincident relationship (they are each constituent parts of a series and each of them support a universal [in their opposition] that cannot be ideally reached [for if it was the unbearable presence of the Now would reconstruct everything]). Inhabitants of the Lodge can navigate spatial and temporal boundaries precisely because the inhabitants of symbolic reality cannot. Nevertheless, the inhabitants of the Lodge remain bound by diminutive spatial and temporal designations insofar as their constitutive lack of spatial and temporal guidelines is generated and sustained by a reality that is framed by such guidelines. Both symbolic and

post-symbolic reality are linked together by a series of spatial/temporal oppositions that attempt to reconstitute a complete relationship with the Real.

The uncanny temporal and spatial guidelines within the Lodge also allow us to understand the bizarre hierarchical relationship between entities from the Lodge and the process of Fire Walking. Perhaps the best place to begin this complicated investigation is to examine what I mean by Fire Walking so to its examination we will turn.

Branded

The easiest way to understand Fire Walking is to note its relation to Deputy Hawk's description of the Lodges in *Twin Peaks Episode 18*. Hawk asserts that individuals entering the Black Lodge must successfully pass a spiritual test by confronting their shadow self with perfect courage. The guidance of Hawk's legend suggests that if an individual vanquishes their shadow self, they will be rewarded with safe passage to the White Lodge. However, what is meant by safe passage to the White Lodge is difficult to discern.

Our preliminary investigation of the White Lodge/Black Lodge characterized it as one and the same place. Such a characterization indicates that both Lodges occupy concurrent dimensions of post-symbolic reality. If the dimensions of both Lodges inhabit the same spatio-temporal location and are juxtaposed on top of one another (neither being cognizant of the other's presence while occupying the same space), then it follows that

certain entities would be incapable of detecting the presence of others. From this point of view, the successful candidate of a Fire Walk would pass into the realm of the White Lodge's consciousness unbeknownst to the Black Lodgian inhabitants. The Black and White Lodges can be thought of as one and the same place ontologically speaking while remaining separate from the perspectives of their inhabiting entities. The absent spatial and temporal boundaries associated with Lodgian identities (the ways in which different identities are able to displace one another) indicates that different Lodgian beings can occupy the same form (the same presence as when Annie Blackburn, Windom Earle, Caroline Earle, and Laura Palmer occupy the same place in *Twin Peaks Episode 29*) and remain unacknowledged by their counterparts.

At the same time, what or perhaps where the Black and White Lodges actually are is an enigmatic question. We know that there is a White Lodge insofar as David Lavery mentions that the Giant's education took place entirely within the White Lodge; however, the form and location of this White Lodge and whether or not it significantly deviates from the Black are questions to which we find highly ambiguous answers within *Twin Peaks'* narrative (9). The Giant may have been educated in the White Lodge but he freely occupies the realm of the Black, assuming that the Man From Another Place occupies the Black Lodge himself. In *Twin Peaks Episode 20*, Major Briggs describes his theoretical trip to the White Lodge, and because of Garland's unquestionable virtue, it is logical to assume that he was taken to the White Lodge. Nevertheless, during Garland's visit to the post-symbolic realm he is confronted with the presence of a pervasive owl, a fact that

subverts the interpretation that he was actually taken to the White Lodge. Additionally, Mike's notable embrace of goodness and desire to thwart Bob's rapacious desires after his confrontation with God/the Real suggests that he has departed from the Black Lodge and entered the White. But at the same time, in *Twin Peaks: Fire Walk With Me* we see Mike reunited with his arm, ravenously desiring his garmonbozia (a fact that suggests he has not left the Black Lodge or entered the White).

Then again, it seems like we are examining the Black and White Lodges in Black and White terms and the designations Black and White are merely arbitrary names bearing no meaning whatsoever in the post-symbolic Lodgian realm (therefore it makes no difference that the Giant was educated in the White Lodge for the White Lodge is no different from the Black). Such an argument would evidence the sameness of the Giant and the Man From Another Place (they are both de-personalized spiritual entities inhabiting the Lodgian realm consistently displacing one another) while rupturing the continuity of Hawk's legend and its unrealistic demand for PERFECT courage. Further, the successful/unsuccessful Fire Walker may simply enter another Fire Walk (a white one rather than a black, a red one rather than a purple) for there is no telling how many Fire Walks Lodgian individuals will have to endure.

Hawk's legend can be thought of as a myth created in order to understand or displace the void at the heart of symbolic reality. Within the legend, an analysis of the unknown is described to explain the inconsistencies between established theoretical definitions (theoretical symbolic reality) and inadequate practical referents (the [absent]

constitution of symbolic reality). Hawk's legend attempts to transcend the spiritual lack engendered within individuals by symbolic life by replacing it with perfect/ideal fortitude in the post-symbolic (by post-symbolic I mean the plane of existence that is entered after the temporal dimension is vacated: the post-symbolic Lodgian dimension is still governed by symbolic guidelines to a certain extent although those guidelines are extremely warped and twisted [like time and space within the Black Lodge]). However, within the domain of the Black/White Lodge perfection itself cannot be achieved for the Lodge is an extension of symbolic reality and is therefore severed from a perfect relationship with Reality. Therefore, impeccable bravery is not a necessary criteria for passing a Fire Walk: the Fire Walk can never be 'passed' for it likely exists outside of the vapid win/lose dichotomy. The Fire Walk is something that simply must be endured and your relationship to its form will depend upon your ability to overcome symbolic confinements (my body is my own, time is passing).

The form of the Fire Walk can be thought of as being commensurate to that of Fire. Fire has no definitive shape as it consistently fluctuates from one form to another. The form of fire adequately reflects Martha Nochimson's claim that "Lynch's detective is one who can only function if he is not fearful of physical indeterminacy"(159). Nochimson's reference to Cooper's inability to function during his Fire Walk in *Twain Peaks Episode 29* indicates that Cooper's spirit remains bound by the temporal and spatial limitations of symbolic reality upon entering the Lodge, and that he cannot open his mind to the possibility of directly penetrating interpersonal relations.ⁱⁱ If we extend

Nochimson's argument to everyone entering the Lodge, then it becomes apparent that in order to Fire Walk an individual must be able to navigate the boundaries of time and space by manipulating his or her form and behaving like Fire. In order to achieve this inflammable consciousness, the Fire Walker must overcome several symptoms while continually forging a Lodgian identity.

The differentiation between Lacanian symptoms can now find its way into the structure of the Lodge. Fire Walking within the Lodge forces individuals to encounter that forgotten idiosyncratic aspect of their self constituting their identity in symbolic reality. In order to embrace the incorporeal structure of a Lodgian identity, your pathological tic must be de-sublimated in order to shatter/invert your temporal conception of self. As noted in Chapter Two, people existing within the confines of the temporal realm require a sublimated fundamental fantasy in order to support the structure of the subsequent fantasies their personality forms to achieve moments of pseudo-Realistic reconstitution. From such an idiosyncratic sublimated disposition, subjects form their conception of self after transferring their innermost kernel onto the 'big Other.' However, the 'big Other' is not a political, cultural or social entity through which the individual structures his or her personality.

The political environment in which an individual is nurtured relates more specifically to the secondary elements constituting her personality. The fundamental fantasy is produced by transferring your personality onto the 'big Other' yet the arbitrary nature of linguistic signifiers designates that such a transfer is not necessarily onto the

political 'big Other' (the vigilant eye of the Law): your fundamental relationship to the 'big Other' is idiosyncratic insofar as your constitutive 'big Other', your first encounter with the slippery, transitory nature of language, could be something as simple as "sand" or "tree" or "cat." Thus, you transfer your innermost kernel onto the 'big Other' but this 'big Other's' position within the symbolic plain and its manifold commensurate signifiers/symptoms indicates the arbitrary nature of your fundamental constitution.

Subjective symptoms upon symptoms upon symptoms develop in an elaborately viscous individual identity, and certain particular encounters with symptoms are more damaging than others (as in the case of Alexander Fadeyev in the fourth footnote of Chapter One).

The Fire Walking individual must traumatically navigate his or her manifold temporal/historical symptoms in an attempt to encounter their fundamental fantasy. If the Fire Walker successfully meets his fundamental symptom and is able to preserve a sense of self (within other selves), then she will encounter the ultimate irony maintaining the Lodge's reality: Bob's incomprehensible authority.

Windom Earle collides with Bob's de-personalized presence during *Twin Peaks Episode 29*. Earle has manipulated his Fire Walk with an enormous amount of success as is demonstrated by the fact that the words he speaks take on a corporeal form while those Agent Cooper utters do not. Moreover, Earle is already able to overcome the temporal and spatial limitations restraining him within the terrestrial realm, a fact that is illustrated by the space he shares with Annie Blackburn, Caroline Earle, and Laura Palmer. Earle's vibrant free-flowing presence within the Lodge logically assumes that his power is

unlimited and he attempts to take Agent Cooper's soul (or become Agent Cooper). Upon doing so, Bob immediately terminates his efforts and thus acquires ownership of Earle's presence.

Bob's authority within the Lodge is generated by his embodiment of realistic excess. Bob's inversion of the appearance of the 'big Other' (the Law, the Party) within symbolic reality allows him to BE corporeal authorial presence within the Lodge. Bob is the Law, Authority, the ideal version of Frank Booth or the Baron Harkonnen. His identity is the Rock which the most successful Fire Walkers (those who are able to free themselves from manifold temporal/spatial symptoms) cannot surmount. The limitations Bob places upon freedom are comparable to the symbiotic relationship between the symbolic dimension and the post-symbolic. As stated previously, Phillip Jeffries' scene within *Twin Peaks: Fire Walk With Me* demonstrates the way in which the seemingly absent temporal and spatial dimensions of the Lodge maintain a relationship to symbolic time and space insofar as they are dependent upon symbolic time and space in their opposition to them. That is, the Lodge's absence of temporal and spatial demarcations ($\sim x$) are the realistic excess of symbolically real time and space (where time flows and bodies cannot become one another)(x). Both the Lodgian and symbolically real time-space continuums coincide in a series that approaches the absent temporal and spatial dimensions of the Real, the unbearable presence of Eternity or the Now (X). Thus, ideal freedom does not exist within the Lodge even though its framework suggests that it

would support such an axiom. Hence, Windom Earle's belief that he had found freedom is confronted by the presence of Bob, who reminds him that Bob is the closest possible asymptotic link to Reality and Freedom. Bob is the rock preventing absolute freedom from unraveling within the Lodge, the hindrance freely maintaining the Lodge's framework. At this point, we must realize that the most important clue (realistically speaking) the Man From Another Place provided Agent Cooper with during the dream sequence in *Twin Peaks Episode 2* was his introductory remark: "Let's Rock."

Bob's embodiment of the ideological big Other freely reigns as the boulder holding some kind of logical structure within the Lodge's reality. Other Lodgian entities we encounter such as the Grandson, the Grandmother, the Giant, the One-Armed Man and the Man From Another Place demonstrate their opposition to Bob and attempt to halt his carnal pursuits. In the words of Scott Pollard, "each of [these] fragments attempts to increase the space it occupies: to enlarge its limits while keeping them intact"(302). However, their efforts are ineffectual and cannot hinder Bob's constrained emancipation. Therefore, when Bob purloins Windom Earle's soul he provides Earle with precisely what he wants: the highest possible degree of realistic freedom. Bob's position at the top of an uncanny Lodgian hierarchy guarantees the permanence of his and Earle's unrelenting *jouissance*. Ironically, the closest Earle can come to re-establishing his innermost kernel (the re-establishment of which is prevented by the confines of reality even for expert Fire Walkers within the Lodge) is to transfer himself onto Bob, or displace his entire body onto that of the 'big Other.'ⁱⁱⁱ

At this point we should remember that Lacan's thought moved away from a universe structured by a transcendental quilting point towards one where that quilting point was simply another point in an egalitarian linguistic system. The transcendental quilting point moved away from being THE symptom to becoming another symptom in an infinite chain. Inversely, in the Lodge the Fire Walking individual must attempt to enter the infinite chain before eventually colliding with Bob, the transcendental quilting point.

Divergent Lynchian Dimensions: *Mulholland Drive* and the Black Lodge

In *Mulholland Drive*, we find the universe of *Twin Peaks*' Lodge transformed into a different form. Bob has been replaced by a befouled vagrant; the Man From Another Place is known as Mr. Roque; the individual Fire Walking is one Diane Selwyn and Diane's Fire Walk is divided into the two different acts within the film. In the opening moments of her Fire Walk, Diane enters a fantastic realm that completely overlooks its fundamental construction. However, as her Fire Walk proceeds and she confronts its/her symptom, her initial fantasy is displaced by a harrowing reconstitution of symbolic reality.

In her review of *Mulholland Drive*, Martha Nochimson notes that within its narrative "Lynch continues to pursue dreams by making the logical temporal, spatial and psychological mechanisms of ordinary narrative defer to dream non-logic, which reflects

the malleability of time, space and identity”(2002, 37). In order to unravel the spatial and temporal mysteries of *Mulholland Drive*, sapiently noted by Nochimson, we will move along and diverge from the following path. We will begin by examining the relationship between Diane Selwyn, Rita and Betty. A preliminary analysis of the contours of Diane’s Fire Walk will then be presented and assisted by both David Lynch’s 10 clues to the secrets of *Mulholland Drive* from TVA International’s 2002 release of the *Mulholland Drive* DVD and his omniscient camera. The reasons why Diane can be thought of as inhabiting Lynch’s Lodge will then be explained. But first, in order for us to understand *Mulholland Drive* adequately we must assert one of its constitutive features. To paraphrase Charles Dickens, “there is no doubt that [Diane Selwyn is] dead. This must be distinctly understood, or nothing wonderful can come of the [interpretation] I am going to relate”(Dickens, 5).

Diane’s death or absent temporal presence within *Mulholland Drive* is symbolically represented before the opening credits. As David Lynch mentions, “pay particular attention in the beginning of the film: at least two clues are revealed before the credits”(Lynch, *Mulholland Drive*, 2002). *Mulholland Drive*’s opening sequence depicts a group of people dancing the Jitterbug without a dance floor in front of a purple background. At first, only the outlines of the dancers are shown and their features are completely black. As the scene progresses, the dancers acquire distinguishing characteristics while their darkened shadows accompany their entry into a more luminescent plain. The dancers appear and dissolve into each other as do their shadows

and none of the couples manage to occupy any definite space for a significant period of time. Eventually, the colourful couples become the predominant focus while their darkened counterparts fade into the background. Overtop of the dancers, we see Diane's smiling face highlighted by a lustrous glow and accompanied by an elderly couple. The image of Diane and the old couple fades in and out of focus as another image depicting only Diane overpowers it in the background. In the final seconds of the overpowering image's presence, the elderly couple join Diane once again before everything disappears. After the Jitterbug ends, we are left with an opaque picture of Diane's deathbed.

From this opening sequence, nine aspects of *Mulholland Drive* are foreshadowed. The absent dance floor indicates the incorporeal nature of *Mulholland Drive* or the idea that the entire movie takes place within a transcendental anti-secular plane. The dancers represent the Jitterbug contest Diane has won, the contest which provides her with a chance to become a Hollywood star. The empty, colourless dancers refer to Diane's unsuccessful career while symbolically representing her death. The overpowering, vibrant, picturesque dancers that follow the empty caricatures symbolize Diane's entrance into fantasy, "her" creation of an imaginary world in which she can overlook the reality of her previous failures. The ambiguous relationship between form and space found between the empty and colorful dancers alludes to *Mulholland Drive's* ambivalent plot line, a plot line whose linear qualities disintegrate in Act II. Diane's beautifully highlighted face is originally depicted with the elderly couple who we eventually discover are entities inhabiting the Black/White Lodge. Their appearance with Diane foreshadows

their appearance with Betty (the ‘purely’ fantastic side of Diane’s personality) in *Mulholland Drive*’s first act. The elderly couple also represent the numerous spiritual entities/Lodgian inhabitants who are present within Diane’s fantasy. The elderly couple eventually disappears from Diane’s side and is replaced by another illustration of Diane. The departure of the elderly couple alludes to the way in which they depart from Betty at the airport while Diane’s singular caricature represents the unification between the two halves of her identity after Betty leaves the elderly couple and discovers Rita. In the final moments of Diane’s solo illustration, the elderly couple returns thereby forerunning their ominous reappearance near the end of *Mulholland Drive*. Finally, the close-up of Diane’s death bed indicates that after the elderly couple’s return, Diane will once again recognize her deceased status.

An introductory examination of the structure of *Mulholland Drive* will assist us in discerning the various details foreshadowed in its opening moments. First off, in *Mulholland Drive*’s opening act we find Diane Selwynn occupying two identities simultaneously. Her identity has separated into the forms of Rita — the component of her personality more in tune with Diane’s realistic identity — and Betty — her fantastic projection of her self. In Act II, we find Diane reconstituted in herself and reliving the final moments of her life. As Diane’s Fire Walk continues, it becomes increasingly frightening and eventually the Lodgian spirits coerce her into directly reliving the symptom she is unable to successfully surmount in Act I.

In *Mulholland Drive*’s first act, Rita and Betty are Diane as she attempts to bridge

the gap between subject and other/object by actually becoming both herself and the object of her obsession (thereby achieving what Fred Madison could not in *Lost Highway*). Diane's theoretical sublimation of her desired Other (Camilla Rhodes) as well as her ability to occupy two different forms concurrently transcends the spatial/temporal boundaries established within symbolic reality and evidences her presence within Lynch's Lodge. Diane's ability to manipulate her form suggests that upon entering her Fire Walk her mind is able to negotiate suavely two of her concurrent debilitating symptoms: her obsession with Camilla Rhodes and the memory of her suicide. Diane's initial spiritual fortitude is rewarded by the Lodgian inhabitants as they assist her in maintaining her fantasy. However, Diane's stalwart symptomatic navigation diminishes as *Mulholland Drive*'s narrative unravels. Consequently, the Lodgian inhabitants within her narrative dissolve her post-symbolic reality.

Diane's corporeal occupation of both Rita and Betty finds its first piece of evidence in Lynch's fourth clue to *Mulholland Drive*'s narrative dilemma: "an accident is a terrible event. . . notice the location of the accident." The accident's location is present within two places in *Mulholland Drive*: in the beginning when Rita escapes the clutches of two gangsters and near the end as Diane meets Camilla during the dinner party pool scene. During the dinner party scene, Camilla evinces her departure from her relationship with Diane by announcing her upcoming marriage to Adam Kesher and kissing another woman (the announcement is not actually made but we are lead to believe that Adam and Camilla's marriage is the subject of the meeting). In "Amnesia, Obsession, Cinematic U-

turns: On *Mulholland Drive*”, Arash Abizadeh and Kirsten Ostherr note that during this scene “Camilla is portrayed as a seductive but exploitative opportunist who encourages physical affections only to further her own ends”(4). Diane immediately understands that Camilla’s marriage to film director Adam Kesher will coincidentally assist her career and end their monogamous association.^{iv} Consequently, the location of the dinner party pool scene relates to the scene from *Mullholland Drive*’s first act insofar as in Act II it is where Diane and Camilla’s union is separated — it is where Diane accepts that her relationship with Camilla has been concluded — whereas in Act I it is where it is corporeally sewn together — as Diane becomes Rita/Camilla during her Fire Walk.^v

The other half of Diane’s personality is known as Betty and her introduction within *Mulholland Drive* is accompanied by extremely bright lighting and a congenial ambience. As she takes center stage, the dreary darkness that has dominated Act I’s action up to this moment is replaced by an uncanny romanticism. Betty’s beautiful and ingenuous personality is immediately assisted by a taxi driver who graciously lifts her luggage into his trunk before asking where she is going. Betty’s attitude radiates charm as she affably discusses her dreams of becoming a movie star with the elderly couple. Each of these attributes indicates that she is Diane’s platonic counterpart — the gorgeous young actress destined for the success Diane was unable to achieve. The plastic, depsychologized, mannequin-like faces found upon the elderly couple’s countenances in the succeeding scene combine with their robotic movements to question the realistic qualities of Betty’s character.

Moments later, the camera depicts the entrance way to the courtyard in Aunt Ruth's residence where Rita is staying. The camera's swift movement suggests that it is directly preceding Betty; however, Betty is subsequently portrayed at a significant distance behind the camera's previous position. The camera's hasty entrance into Ruth's courtyard indicates that Betty, or Diane in the form of Rita, is already present within Aunt Ruth's home, and, therefore, Betty is already well aware of where she is going. The movement of the camera during Betty's entrance to Ruth's courtyard provides us with a preliminary indication of her direct relationship to Rita and Diane.

After Rita and Betty establish their acquaintanceship and Betty discovers Rita's amnesia they attempt to discover Rita's true identity. As their investigation proceeds, they consistently demonstrate that they are two different embodiments of Diane or Diane split into two. Rita's initial discovery of her purse, its large sum of money and the infamous key results in Betty and Rita's mutual bemusement. Rita displays her close ties to Diane's symbolically real self by demonstrating that she intuits but cannot remember the hidden meaning within the purse. Afterwards, Betty and Rita enter a Winkie's restaurant where Rita notices that the waitresses' name tag states Diane. The waitresses' name engenders an epiphany for Rita who subsequently remembers the name Diane Selwyn. Rita's revelation allows them to discover the apartment of D Selwyn to which they eventually break in.

However, before entering Diane's apartment the dimensions of Rita and Betty's/Diane's Fire Walk begin to dissipate. The symptoms constituting her Fire Walk

— the symptoms existing coincidentally with the symptoms of time and space that she has been able to overcome by splitting her identity in two — are her death and her role in Camilla’s murder. The Lodgian inhabitants admire the way Diane has been able to overcome the spatio-temporal boundaries of her secular reality (her spatio-temporal symptom). Thus, at the beginning of her fantastic reconstruction of reality, Betty and Rita remain sure of their selves (confident that they are separate people) and Diane remains sure of her self. Derivatively, Adam Kesher (the principle individual responsible for Diane and Camilla’s separation) is transformed from a powerful independent film director into a floundering marionette.^{vi} As Rita and Betty’s journey continues, the Lodgian entities ironically challenge Diane’s spatio-temporal convalescence by forcing her to acknowledge the necessarily forgotten component of its constitution. Rita and Betty must confront the necessarily forgotten component of their personalities and traverse/confront their repressed fundamental fantasy. The challenge within their Fire Walk is that they must recognize that they are two halves of the same identity (become aware of what/who they are simultaneously) in order to strengthen their ability to transcend time and space within the Lodge. Betty and Rita must acknowledge that they are both Diane and that Diane is dead while simultaneously maintaining their status as Betty and Rita in order to enhance their “interpersonal” relationships within the Lodge.

Betty and Rita search for the identity of D Selwyn while the distinctness of their separate personalities is challenged. Up to this point, the entities within Diane’s Fire Walk have been dealing exclusively with Betty or the fantastical component of Diane’s

identity. Rita is ignored by the Lodgian spirits initially but as she moves closer to confronting her constitutive symptom (by discovering the identity of D Selwyn), the spirits within the Lodge attempt to circumvent Betty in order to contact her. One way of examining this point is provided by Rita's relationship to Aunt Ruth. Aunt Ruth is Betty's Aunt and it is in Aunt Ruth's apartment where Rita and Betty meet in Act I. Rita breaks into Ruth's apartment as Ruth departs for a vacation in *Mulholland Drive's* first act. As Rita enters Ruth's apartment, the camera angle suggests that Ruth watches her enter and that Ruth is aware of Rita's presence within her residence. Ruth subsequently does not acknowledge Rita's presence within her dwelling and therefore demonstrates that she is aware of what is happening within Diane's Fire Walk. Following this scene, after Coco tells Ruth that someone else is staying in her apartment, Ruth mischievously phones Betty to discern the identity of her roommate. Ruth's association with the exaggerated side of Diane's personality illustrates her attempts to assist the construction of Diane's fantasy. Ruth allows Rita to enter her apartment unabated and then proceeds to acknowledge Diane's purely fantastic construction directly.

Ruth's relationship to Louise Bonner evidences the idea that Ruth is aware that Betty is not Betty while also demonstrating her attempts to deconstruct Diane's fantasy. During Louise's brief scene, she and Betty have the following conversation:

Louise: Someone is in trouble. Who are you? What are you doing in Ruth's apartment?

Betty: She's letting me stay here. I'm her niece. My name's Betty.

Louise: No its not. That's not what she said. Someone is in trouble, something bad is happening.

Coco interrupts their dialogue but before Louise departs she looks in the doorway, notices Rita and says: “No, she said someone else was in trouble.” Louise challenges Betty’s identity by suggesting that Ruth mentioned to her that Betty is not actually Betty. Ruth sends Louise to demonstrate her awareness of Rita’s presence within her house, her knowledge of Betty’s real identity, and her insight into the currents of Rita’s situation. Louise’s presence indicates that as Rita and Betty unravel the mystery of D Selwyn’s identity, Ruth arrests her acquaintance with the fantastic side of Diane’s identity. Therefore, in order to intensify her challenge of Rita and Betty’s simultaneous separation and conjunction, Ruth attempts to confront the side of Diane’s personality more in touch with what happened during Diane’s actual life (or at least the depiction of that life we are presented with in Act II).

Rita’s more intimate relationship to Diane’s social realities within *Mulholland Drive*’s second act is frequently suggested within Act I. For instance, Diane’s fantasy begins with Rita. Rita is the original member of Diane’s dual identity within *Mulholland Drive*’s narrative and Betty’s presence is secondary to her own. As mentioned previously, Rita possesses an awareness of the events from Act II that Betty does not and this fact is brought to its climax at *Silencio*’s. Rita dies her hair blonde and Betty begins to disappear — note her violent convulsions at *Silencio*’s — as Rita gradually realizes her close relationship to Diane.^{vii} Moreover, Diane attempts to consume Camilla Rhodes within her Fire Walk by sublimating Camilla’s identity into her own while separating her own into two constituent parts. Diane’s consumption of Camilla allows her to suppress

her involvement with Camilla's murder while also directly confronting her with its presence. Rita's Camillian depiction of Diane symbolizes her direct connection to Diane's situation from Act II insofar as she directly displays the absolute goal of Diane's psychotic actions. Unfortunately, as Rita moves closer towards an understanding of the personality constituting both her and Betty's existence she is unable to adequately understand the liberating effects of her dualistic corporeality. Hence, before she opens the box near the end of Act I, Betty disappears entirely and Rita and Betty return to their previous situation rather than embarking upon a completely different Fire Walk. Consequently, Louise Bonner's warning that someone is in trouble can be thought of as referring not to Betty or Rita but to Diane. Louise's warning indicates that Rita's inability to comprehend and suppress the direct knowledge of her relationship to Betty and Diane will hinder the development of Diane's consciousness within the Lodge (insofar as her Fire Walk will move backwards rather than forwards) (she will be prevented from manipulating her form in a comparable way to Phillip Jeffries).

The moment when Rita and Betty directly confront their symptoms (their shadow selves) occurs when they view Diane's rotting corpse. After viewing Diane's dead body, Rita and Betty run from Diane's home and as they move their movements fade into one another. Rita and Betty momentarily become one person after viewing the absent foundation of their identity(ies). Their direct confrontation with the symptom structuring their Lodgian reality provides them with an opportunity to enter an entirely new realm of consciousness insofar as the successful negotiation of their fundamental symptom will

deconstruct the framework establishing their identity. After the de-stabilization/depsychologization of such a framework, the individual's perception of her self is theoretically shattered (as mentioned in part two of my second chapter). Such subjective entropy is precisely what Diane's Fire Walk hopes to engender; however, this entropy must maintain an awareness of an I, a residual constitutive point of individual classification, even if this I is composed of several different components. Diane's inability to shatter and maintain a conception of self simultaneously (her inability to transcend the beginning by directly bombarding and successfully traversing the beginning) causes her to return to the beginning of that conception of self in Act II of *Mulholland Drive*.

Dan and Herb

One of the opening scenes within *Mulholland Drive*'s narrative is the most difficult to situate within any interpretation of the film. At the same time, it (in)directly congeals *Mulholland Drive* and *Twin Peaks* insofar as its dialogue describes a realm that is neither black nor light, night nor day.

Dan and Herb's scene takes place in a Winkie's diner where Herb and Dan discuss Dan's recurring dream. Dan states:

it's the second one I've had but they're both the same. They start out that I'm in here but its neither day nor night. Its kind of half night, ya know? But it looks

like this except for the light and I'm scared like I can't tell ya . . . Then I realize what it is. There's a man in back of this place. He's the one whose doing it. I can see him through the wall. I can see his face. I hope that I never see that face ever outside of the dream(Lynch 2002).

Dan's description of his dream relates to Alice Kuzniar's representation of the Black and White Lodge as one and the same place insofar as his dream takes place somewhere between the realms of day and night/black and white/good and evil. Additionally, Dan is reliving the same dream over and over again or theoretically caught in a Fire Walk containing a symptom which he cannot overcome. Dan can see through the wall in his dream which means he can visually penetrate certain contours of his dream's framework or overcome certain secular symptoms. The bum is responsible for the creation of Dan's dream ("he's the one whose doing it") and can be thought of as the shadow self/symptom Dan must face.

The bum's integral appearance within Dan's dream is commensurate with Bob's place within Laura Palmer's nightmares, the Mystery Man's situation within *Lost Highway*, and The Man in the Planet's role within *Eraserhead*. The vagrant's position at the top of a spiritual Lodgian hierarchy and derivative relationship to Bob is indicated by his possession of the enigmatic box (the box that links *Mulholland Drive's* acts) in the film's concluding moments. The elderly couple's emergence from the vagrant's box and their diminutive size in relation to his suggests that he has the ability to control other Lodgian spirits. Additionally, in *Mulholland Drive's* ending, the vagabond's face is depicted behind the same red curtains outlining the entrance to the Lodge in the final episode of *Twin Peaks*.^{viii}

Dan's encounter with the Man behind Winkie's suggests that he is continually confronting one of the Lodge's principle inhabitants. The vagrant's relationship to Bob indicates that he is also one of the ultimate ironies structuring the union between symbolic reality and the excessive post-symbolic Lodgian dimension. Therefore, Dan's confrontation with the bum is one where he collides with the ridiculous consequences of maintaining an open mind within the Lodge. Dan must realize that no matter how open his mind remains, the vagrant's power within the lodge is insurmountable. The coincident notions of quasi-absolute freedom and necessary submission to the presence of an irrational 'big Other' are likely what result in Dan's apprehension. In Act II, Dan appears again while Diane discusses Camilla with Joe and during his salient reappearance his demeanour bears a triumphant smile. Dan's sudden re-institution within *Mulholland Drive*'s narrative combines with his content persona to suggest that his Fire Walk from the beginning of the film has been successfully traversed. In direct contrast to Diane, Dan has achieved another level of Lodgian consciousness.

The institution of Dan within Diane's Fire Walk relates to the relationship between time, space and awareness within the Lodge. That is, every Fire Walker from every epoch present within the Lodge must be Fire Walking coincidentally due to the quasi-absence of temporal distinctions. Thus, an (in)determinate amount of Fire Walkers are interpenetrating each other's levels of consciousness simultaneously and while some Fire Walkers can recognize their role as Fire Walker within certain Fire Walks other Fire Walkers are not aware of their place within others. The manifold levels of consciousness

and awareness within the Lodge indicates that at different times different Fire Walkers will occupy an oblivious awareness, an aware obliviousness, an awareness, or an obliviousness of their relations to each other.

Stationary Concerns

The spatial dimensions of *Mulholland Drive* shift in and out of focus in order to highlight the ambiguity surrounding a location's place and shape within its narrative. The principle subjects within *Mulholland Drive* are aware that they are occupying some kind of world; however, they remain oblivious to the absent dimensions or the lack of 'actual' movement that often accompanies their journeys. In *Dune* terminology, they are ignorant of the fact that they are "travelling without moving." We find this element of *Mulholland Drive* highlighted by Lynch's tenth clue to its discontinuous narrative: "Where is Aunt Ruth?" Aunt Ruth directly accompanies two scenes, indirectly appears in another and is referred to as dead in Act II. Ruth's indirect appearance occurs as Betty and Rita search for D Selwyn in Act I. Betty and Rita locate the residential complex where Diane is staying and upon arriving notice a well dressed body-guard standing in the courtyard. Rita and Betty hide from the body-guard's view and then quietly survey the situation. Their observations detect a woman who resembles Aunt Ruth departing from the courtyard in a similar manner to Ruth's earlier departure in Act I. The parallel relationship between Ruth's second and first appearances suggest that the residential complex she is leaving during appearance number two is the same residence she vacated

in appearance number one. The content of Ruth's second residence has drastically changed while the form remains somewhat similar. In Ruth's second dwelling, Betty and Rita encounter the defunct intrinsic element of their identity whereas during their first encounter they symbolically revitalize that identity. Thus, Betty and Rita's original meeting demonstrates the spatio-temporal symptom Diane has successfully overcome within her fantasy.

As Betty and Rita confront their dead body they collide with another symptom with which they must contend in order to further the development of their Lodgian consciousness. The second symptom is of paramount importance for it represents the beginnings of their identity and must be recognized and subjugated in order to enhance their mutual/singular development within the Lodge. The parallels between the first two Ruthian moments and Selwynian residences — the first being Diane's vibrant dwelling, the second her moribund abode — symbolize that they are one and the same spatial location. Ruth and Betty basically leave their residence (where their symptom is traversed) in order to return to their residence (and encounter their fundamental symptom) in order to return back once again to the same residence (and deal with the effects of their symptomatic confrontation). If we strip away the colour and scenery from *Mulholland Drive's* narrative, then Rita and Betty's traumatic venture from house to house represents Agent Cooper's original/eternal Fire Walk in *Twin Peaks Episode 29* or the contents of an individual's mind: he/they continually enter/s the same room only to find its components meaningfully rearranged.^{ix}

We find the waiting room from *Twin Peaks* eloquently rearranged in the opening moments of *Mulholland Drive*. Mr. Roque's 'office' closely resembles the location Agent Cooper enters in *Twin Peaks Episode 29* as well as the insides of the cabin from *Lost Highway* and Henry's lobby within *Eraserhead*. The affinities between these waiting rooms symbolically connect *Mulholland Drive*, *Twin Peaks*, *Lost Highway* and *Eraserhead* insofar as they offer us different artistic representations of the same fantastical position. If we think of the dimensions of the Lodge as supporting infinite temporal and spatial de-stabilization within the post-symbolic confines of a symbolically realistic temporal and spatial excess, then the events taking place within its boundaries can occur within a discontinuous simultaneity unbeknownst to their respective Fire Walkers.

Naturally, the simultaneous layering and interpenetrating subjects within the Lodge can have particular aspects of their own respective narratives overlap one another as well. Hence, we can think of the separate Acts of *Mulholland Drive* as flowing together coincidentally unbeknownst to Diane Selwyn. David Lynch's second clue to *Mulholland Drive*'s narrative — "notice the appearance of the red lampshade" — guides us toward an understanding of this idea. The red lampshade is present on two different occasions: in Act I it is shown after one of Mr. Roque's associates phones the Back of The Head Man who then phones The Arm Man and tells him "the same." After hearing these words, the arm man phones the residence containing the red lamp shade. In Act II, we discover that this lampshade is within Diane's residence and that The Arm Man was

therefore phoning Diane.

The Back of the Head Man's use of the words "the same" suggest several different interpretations for the red lampshade's appearance. Rita is sleeping while The Arm Man's phone call takes place and immediately after his call Betty arrives within the narrative. Therefore, The Arm Man's phone call can be thought of as suggesting that Betty and Rita are the same person. At the same time, The Arm Man phones Diane's residence from Act II within Act I thereby directly connecting the Acts and indicating their commensurate relationship.

The red lampshade's appearance in Act II connotes direct contact between Diane's dead corpse and Mr. Roque. In order to understand this point we must remember that in *Mulholland Drive*'s opening moments, Rita falls asleep within Aunt Ruth's abode. Rita is the half of Diane who has directly consumed the object of Diane's desire by becoming Camilla Rhodes. Rita's consumption of Camilla demonstrates Diane's traversal of certain spatio-temporal designations and the spiritual entities from the Lodge subsequently assist her spatio-temporal navigation by introducing another spatio-temporal impossibility (from the viewpoint of symbolic reality) in the form of Betty/Diane. As Rita/Diane slumbers within her Fire Walk, she enters the open-plain of the Lodge and develops the other component of her identity. Dan and Herb's scene also takes place while Rita slumbers which indicates that while/if (depending on the development of your consciousness: the Grandson would likely never sleep) you slumber within the lodge you obviously enter other Fire Walks.^x Mr. Roque and his associates assist Diane's Fire

Walk by phoning her as she sleeps and producing the other component of her identity that is itself part of the same identity. The red lampshade's situation within Diane's apartment from Act II highlights Rita and Betty's commensurate relationship to Diane.^{xi}

The second appearance of the red lampshade indicates Diane's unsuccessful Fire Walk. Diane's initial success within her Fire Walk is the result of her engulfment of Camilla (her direct embodiment of her other and her transcendence of certain spatio-temporal guidelines from the symbolic plain). Camilla is on the phone the second time we are shown the red lampshade in Act II. Camilla's separation from Diane highlights the fact that she was unable to think her way through the conundrum associated with being both the direct interrelation between herself and her other (Rita) and two other different people at once (Betty and Rita) simultaneously. At this point, we can understand the hidden clue within the Cowboy's message to Adam Keshner: "you will see me one more time if you do good, you will see me two more times if you do bad." Adam Keshner is a one-dimensional construction within Diane's fantasy and the message the Cowboy presents him with is actually directed towards Diane. Diane does see the Cowboy on two other occasions after she cannot sustain her double identity. The first encounter takes place between the Cowboy and Diane's dead corpse (the symptom Diane was unable to face and overcome) and the second after Camilla phones Diane and she proceeds to Camilla's Dinner Party. Shortly after the Cowboy's second appearance, Diane's Fire Walk concludes under the insufferable weight of its beginning.

The commensurate relationship between *Mulholland Drive's* Acts which the red

lampshade highlights provides us with a tool for understanding *Mulholland Drive*'s form. That is, if we take *Mulholland Drive*'s first act and transpose it on top of the second and think of the two simultaneously, then we discover the form of Diane's Fire Walk. Within that form, she stalwartly confronts the Lodge's convoluted epistemology only to tragically succumb to the pressure of its irrational demands. When she commits suicide again in *Mulholland Drive*'s concluding moments, she returns to the beginning of her reality only to attempt to confront that beginning again and overcome the impossible consequences of simultaneously beginning and concluding a moment in time. Of course, whether or not Diane's actual life has anything to do with *Mulholland Drive*'s narrative has now been directly scrutinized.^{xii}

Conclusion

Where to begin this conclusion is a difficult point to consider. We have traversed the dimensions of realities within realities in order to examine how David Lynch transfers epistemological linguistic consequences from a mental to a physical dimension. We have defined and explored the contours of Lynch's Lodge in order to suggest the implications it holds for the Fire Walking individual. Whether or not Fire Walking is confined strictly to Lynch's Lodge is the question that remains to be answered. As our starting point for this examination we will return to Bob's status as corporeal 'big Other.'

The argument put forth earlier within this Chapter suggests that Bob's identity

arose at the beginning of time after the constitutive Event that shattered our relationship to the Real. Our complete bonds within the wholeness of non-being lead us into the symbolic dimension through which we have been forever separated from the limitless confines of right Now. Subjects immediately detected time's traumatic presence and were forced to deal with the eternal presence of an imaginary identity responsible for the maintenance of our incomplete universe, known heretofore as the big Other. The big Other does not function in a commensurate way to God. However, God's construction within symbolic reality functions in a commensurate way to the big Other.

God itself can be thought of as the unbearable consequence of non-being or that which cannot be confronted due to the ways in which it severs our pernicious relationship to the empty constructions through which our universes have been solidified and glorified. God is Reality insofar as our reconstitution with it would result in an obliteration of our consciousness and a reunion with the unthinkable consequences of unreality. The Lodge or Heaven/Hell is the symbolic realistic excess that exists in a post-symbolic dimension governed by the spirits of bygone beings who must face the terrifying consequences of absolute freedom in the presence of Bob. As the One-Armed Man tells us in *Twin Peaks Episode 13*: "he is Bob, eager for fun, he wears a smile, everybody run"(Pullman).

The Lodge is parasitic upon the symbolic domain in the same way that Bob is attached to Leland Palmer, the Mystery Man to Fred Madison, The Man in the Planet to Henry Spencer and the enigmatic Vagrant to Diane Selwyn. The Lodge exists as that

which cannot be physically achieved due to the limitations and constraints of the bodies we inhabit. Our excessive Dionysian and Apollonian pursuits can bring us extremely close to the pinnacle of Being, to the Reality constituting our existence, to our respective narratives, to the point at which the Lodge and symbolic reality self-destruct; however, the traumatic impact of the symbiotic relationship between Heaven and Earth or the Earth and Hell cannot be overcome nor can the retrieval of the innermost kernel of our being.

Naturally, we are free to pursue such ambitions and must make the best of our time here in Earth. In order to do so, certain frameworks have been constructed through which fortunate individuals have accidentally received the status of Good or Agent. Constitutive symptoms can prevent us from achieving the blind elation presented by constructed frameworks while offering a completely different type of non-conformist contentment as well. Then again, precisely what is meant by conformity and contentment can never be objectified or known.

Bob's existence as the actual de-psychologized being arose in response to an absent realistic presence responsible for the maintenance of symbolic reality: the big Other. Thus, the belief and maintenance of the viscous unrelenting strength and power of that big Other's appearance is necessary for Bob to remain within his position of post-symbolic authorial dominance. Individuals such as Alexandr Fadeyev destroy the power of the big Other and relinquish that of Bob as well. The personalized big Other represented by authority figures who cannot distinguish between their public and private lives is a significant threat to the frameworks they uphold. Coincidentally, it the highest

honor they can bestow upon the Real insofar as their careless de-sublimation of the big Other's absent foundation transfers the big Other's ambiguity to the minds of its constituents and breaks down the barriers between symbolic reality and the Lodge (by decreasing Bob's excessive presence). As Bob's presence weakens so do the confines separating our physical existence from the post-physical and only through the complete personalization of every political big Other can we deflate the degrading separation between eternity and time, Bob and the big Other, mental and physical, theoretical and actual. The personalized big Other's chaotic effects damage the symbolic unity of the system insofar as it directly acknowledges the pounding promiscuous void governing cultural frameworks. The personalized big Other strips apart hierarchical authorial structures by penetrating their palpable emptiness. At the same time, the post-modern obsession with the camera lense does suggest that we have found a way to objectify the appearance of the big Other insofar as the lense's quasi-omnipresence provides us with an actual presence of the big Other (whether that presence is being watched [making us the big Other] or watching [being the big Other itself]). Derivatively, the objective big Other ruptures Bob's predominance in the post-symbolic realm and occludes the separation between the two dimensions (cyberspace being similar to symbolic Fire Walking).

By extension, the argument can be made that the personalized big Other is precisely what is required for the beginning to begin: for the historical world to arrest its incessant and traumatic recycling of the same moment in time; for 'us' to move beyond "this mysterious/monstrous in-between which is no longer the Real of prehuman nature . .

. and not yet the horizon of Clearing and what comes forth within it”(Lek 2000, 82); for us to vacate what Michael Chion has labeled a “forever scene” which is “an evening/[eternity] spent by a group, steeped in endless music and during which a commonplace or stupid remark [humanity] seen through the prism of alcohol, takes on a fascinating . . . value”(Chion 98); for something actually to occur. Through such a process we can accurately locate where a Lynchean creation begins or move past the moment within which we have been stuck for all of eternity. Of course, through such a process we can never actually locate the opening moments of a Lynchean creation insofar as we will be caught in the unbearable uncomprehensible consequences of freedom, of completeness, of the Now, the world’s Fire Walk having finally reached an egalitarian orgasm. The personalized big Other leads us toward the theoretical foundations of the universe by directly linking us with a nothing that we cannot understand due to its synchronous envelopment of everything. We must personalize the authorial big Other’s symptoms in order to personalize everything else in order to expose its inherent trauma and destroy our links with time and Bob.

The Lynchean symbol depicting these possibilities is found in *Blue Velvet*. Within *Blue Velvet*’s narrative Jeffrey Beaumont briefly holds Dorothy’s son’s hat in his hands. His hat includes a cone shape overtop of which hovers a twirling rectangle. In order to personalize the big Other ideally we must reach that idiosyncratic egalitarian traumatic moment where the particles of the Real reconstruct themselves and the rectangle’s spinning is arrested. Basically, we must slowly melt down the rectangle into the cone in

order to meld the two and congeal them within emptiness.

Pleas forgive me. I must confess that during our time together I've developed something of a fondness for you. Sounding board. Companion. Ever disobedient and faithful. An overt exclamation will be necessarily put forth. Although I'm somewhat satisfied about the release of our little secret into the critical world. We must therefore make sure not to tell anyone.

End Notes

1. In the first chapter of my M.A. thesis, I mention the possibility of the Grandson representing Phillip Jeffries' Lodgian identity. The relationship between Jeffries and the Grandson was suggested to me by Brandon Moll during an interview on September 9th, 2002. Jeffries and the Grandson can be thought of as the same person due to the fact that during Jeffries' scene within *Twin Peaks: Fire Walk With Me* the Grandson is shown looking out from behind a mask in the Lodge's convenience store after Jeffries informs Gordon Cole that he has been to one of "their meetings." Additionally, when Phillip Jeffries enters Cole's office, he looks at Special Agent Cooper and states "who do you think this is here?" Jeffries' inability to identify which Agent Cooper is standing in front

of him indicates that he possesses an awareness of the different Cooper's roaming throughout both the Lodge and symbolic reality (an example of knowledge that the Grandson would certainly possess).

2. Agent Cooper's Fire Walk discredits Hawk's legend insofar that, after he encounters his 'shadow self' or one of his manifold symptoms, his soul is not utterly annihilated.

3. For clarification's sake, we must remember two of the differences between big Others. The big Other is the constitutive symptom upon which you place the innermost kernel of your identity (the constitutive symptom that exposes the big Other's place in an egalitarian linguistic chain by de-centering its central location). At the same time, the political big Other represents those cultural codes or guidelines that must be followed in order to maintain the spirit of the Party.

4. Camilla's marriage to Adam provides an answer to Lynch's eighth clue to *Mulholland Drive*: "did talent alone help Camilla?" Camilla's flamboyant sexuality suggests that her willingness to engage in numerous sexual liaisons definitely assisted her career.

If we think of Lynch's clue as referring to the Camilla Rhodes from *Mulholland Drive*'s first act, things become more complicated. In Diane's fantasy, Camilla's new lesbian lover from Act II becomes Camilla Rhodes. The Castigliane Brothers work with Mr. Roque in Act I to force Adam Kesher to cast the replacement Camilla for the starring role in *The Sylvia North Story* (here we find the answer to Lynch's third clue: "can you hear the title of the film that Adam . . . is auditioning actresses for? Is it mentioned again?")

The title is mentioned for the second time during the dinner party pool scene where Bob Booker is given directorial credit). Thus, in Act I, Camilla's career is assisted by Diane's fantastic gang of wealthy thugs. The second time *The Sylvia North Story* is mentioned we discover that Diane was auditioning for the role Camilla received. Kirsten Ostherr and Arash Abizadeh point out that in Act I, "the parting glance between Betty and Adam suggests that if she had put her own interests first, Diane could have become 'the girl'—she could have become Camilla Rhodes." Diane seems to acknowledge this possibility during the dinner party pool scene as she notices Camilla's glamorous life and compares it to her own (her state of affairs being the result of her naive devotion to Camilla).

5. The dinner party pool scene can also be thought of as the point where Diane decides to hire Joe to murder Camilla. Whether or not Joe kills Camilla is a debatable point; however, in Act II the police are searching for Diane in order to question her and we can assume it is them knocking on the door when the elderly couple crawls underneath and compels Diane to commit suicide. We also see Diane hiring Joe with a picture of Camilla in Act II. As Diane hires Joe, he tells her that the key will be found after his job is finished. The key's presence within Diane's apartment when the police are searching for

her in Act II suggests that Joe successfully murdered Camilla.

In addition, Rita and Betty consistently try to avoid gangster types in Act I, gangsters who can be thought of as a fantastical form of the police chasing Diane in Act II (note that the gangsters are searching for Rita and not Betty thereby illustrating Rita's more intimate relationship to Diane. The gangsters also plague Adam Kesher throughout Act I. Adam likely mentioned Diane to the police [a fact of which Diane is likely aware] after Camilla's death. Hence, within Diane's fantasy we find the gangsters chasing Adam as well). The actual police from the beginning of Diane's fantasy make only one appearance, a fact that indicates that their direct presence within Diane's fantasy is suppressed (although Diane's suppression cannot prevent them from taking on different authoritative forms). Moreover, in Act I Joe is somewhat of a fool insofar as he cannot find Rita, the girl for whom he is presumably searching. Joe's inability to discover Rita in Act I suggests that Diane is suppressing the realization that her obsession lead her to indirectly murder the subject of her affections. By becoming Rita, Diane overcomes a spatio-temporal symptom while necessarily refusing to address the symptom constituting her fantastic spatio-temporal transcendence.

The scene where Joe hands Diane the key provides an answer to Lynch's fourth clue to *Mulholland Drive*: "who gives a key and why." Joe gives Diane the key and upon receiving it she asks what it will open. He responds with a burst of laughter thereby demonstrating that he knows the secrets the key will unlock. Diane discovers the key just before the elderly couple drives her to shoot herself in the head. Hence, the thug's laughter indicates that he knows the key will end this element of Diane's Fire Walk insofar as its discovery opens the key to her symptoms within Act II (as the police knock on her door) and causes her Fire Walk's suppressed symptom (her suicide) to be reactivated. The thug's laughter also supports the idea that Act II takes place within a transcendent realm that poses as Diane's secular reality insofar as he is aware of the key's ominous framework (thereby demonstrating his spiritual qualities).

6. Adam's one-dimensional, constructed character (he is not himself, he is a constructed caricature being manipulated by something else) is illustrated by the camera movements after his discussion with Cookie. Adam and Cookie discuss Adam's financial situation with Adam situated within his apartment and Cookie standing in the hall. Adam retreats into his apartment as his discussion with Cookie ends and the camera's movement from the hallway to the room proceeds unobstructed. The camera passes through the wall and focuses upon Adam in order to illustrate the hollow nature of his identity: its lack of an internal and external personality. The camera work ruptures the boundaries between Adam's inside and outside worlds thereby connoting that someone else is determining his fate in the movie's action.

7. Betty's convulsions at *Silencio*'s help us to comprehend Lynch's seventh clue to the mysteries of *Mulholland Drive*: "what is felt, realized and gathered at the club *Silencio*?"

At *Silencio*'s, Betty and Rita's relationship to Diane is felt and Betty's fantastic particle of that relationship is realized. The box that potentially leads to the heart of the matter is gathered.

8. Within this line of argumentation we also find the answer to Lynch's ninth clue to *Mulholland Drive*: "note the occurrences of the Man behind Winkie's".

Additionally, in *The Complete Lynch*, David Hughes points out that *Mulholland Drive* started out as a spin-off from *Twin Peaks* (237).

9. Bob's deconstruction of the Convenience Store during *Twin Peaks: Fire Walk With Me* represents this process of tearing away the ambience of *Mulholland Drive*'s narrative. Lynch's *Hotel Room* deals specifically with this subject as well.

10. A subtle leitmotif present within *Mulholland Drive* is that of the doorway and the hallway. Lynch continually focuses our attention upon doorways suggesting that his narrative unravels within the unconscious and the conscious, the real and the fantastic, the Lodge and symbolic realities effects within, the subject and the (big) Other. Thus, sleeping individuals enter other narratives which coincidentally enter and effect their own.

11. The Arm Man's use of the phrase "the same" also deviously suggests that the Man From Another Place is Mr. Roque. In *Twin Peaks: Fire Walk with Me*, The Man From Another Place is described as The Arm which means that he is the arm of the One-Armed Man. We see the One-Armed Man and The Man From Another Place reunited during *Fire Walk*'s denouement. Thus, when Lynch focuses upon the Arm Man's arm within *Mulholland Drive* after introducing Mr. Roque, he implicitly highlights the sameness of Mr. Roque and the Man From Another Place. Mr. Roque's name also sounds like "rock" and The Man From Another Place's first line in *Twin Peaks* is "Let's Rock."

12. Lynch's remaining clue—"notice the robe, the ashtray, the coffee cup"—assists us in attaching a linear quality to *Mulholland Drive*'s second act.