The Funambulist Pamphlets 11: Cinema

Léopold Lambert

Published by Punctum Books

Léopold Lambert.
The Funambulist Pamphlets 11: Cinema.

For additional information about this book
https://muse.jhu.edu/book/76482

For content related to this chapter
https://muse.jhu.edu/related_content?type=book&id=2659125
It seems to me that there are two kinds of true horror: there is the absolute relentlessness of the real that is felt through certain built-up realms of rational realism And, there is another type of true horror, the one that escapes from this rationality and belongs to the domain of the dream. No need here to dissociate dreams and nightmares, since this terminology is only understood retrospectively when the dream is over and when rationality is reactivated.

Dreams and their generator, the unconscious, were both the
raw material and the objects of the Surrealists. In 1929 the young Luis Buñuel created a beautiful 15-minute film, *Un Chien Andalou*, with Salvador Dali. The film explores this notion of dream as the sequence of irrational — and therefore terrifying — events created by the unconscious of one person. The fact that it is only one person who dreams is interesting to observe here, since this film has two authors. As Gilles Deleuze points out in his lecture at the Fémis (École Nationale Supérieure des Métiers de l’Image et du Son) in May 1987, “if you fall into the dream of another person, you are screwed-up.” Here, Deleuze speaks more about the dream as an enunciated desire (and a realm, further, in which the dreamer has some agency) than the dream as an experience in which the unconscious exercises full power. However, we can argue that both of these definitions of dreams are in fact creating a unique, more unified definition that celebrates the victory of the unconscious over the real. Deleuze therefore advises against the imposition of the surreal on the real, since the dream needs to use the whole power of the real in order to implement itself within it.

Dreams thus become true horror as they do not incorporate any exit. They are the ultimate labyrinth that I believe is being described in Kafka’s work, and as I have argued elsewhere, *The Trial* has not been well reconstituted by Max Brod and is actually a post-mortem dream (see next chapter). In this hypothesis, I argue that death’s time is out of the real and therefore is “lived” as an infinite dream in which only the unconscious remains. Dream, in this regard, is a moment of death and *Un Chien Andalou*, a vision of death.

.....

Originally published on May 8, 2011