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DE-WESTERNISING THE WESTERN: REMAPPING GENRE AND NATION IN WORLD CINEMA

by

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ABSTRACT

The development of the school of thought of World Cinema in Anglophone academia has brought about an increasingly nuanced and ethical understanding of cinema as an artistic phenomenon that is not limited to the productions of Hollywood. Careful exploration over the last thirty years has led to the discarding of hierarchies of dominance topped by Hollywood and European cinemas and to the overthrowing of binaristic oppositions between the "West and the rest" (Dennison and Lim, 2006: 6), which have been replaced by an understanding of all cinemas of the world "on an equal footing" (Nagib, Perriam and Dudrah, 2012: xxii). However, World Cinema theory has not addressed the major field of genre theory in film studies, nor have genre studies gone beyond an exclusionary focus on Hollywood cinema that is unsuitable for reaching global conclusions about how genre should be conceived today. This thesis aims to constitute a decisive advance in the resolution of this double gap by recalibrating genre theory within World Cinema. Specifically, this study focuses on the Western film genre in World Cinema as the context of research, based on the proposition that if the Western, which has been associated with the colonial and imperialistic aspirations of the USA regarding its historical frontier, can be de-Westernised, any genre can. To achieve these objectives, the thesis first evaluates World Cinema scholarship published since Ella Shohat and Robert Stam's *Unthinking Eurocentrism: Multiculturalism and the Media* came out in 1994. On the basis of this review of outputs, the research proposes that World Cinema be considered as process rather than essence, as an umbrella of attitude under which both local concerns and global connections in all cinemas of the world can be evaluated without the presence of externally imposed relations of hierarchy. Secondly, this thesis builds on David Martin-Jones' ideas of lost pasts of world history, and unknowability of the other and the other's lost pasts, to propose an ethical endgame to the study of genre in World Cinema. Genre is devised in this research as a tool with the potential to break through such unknowability of the other and to provide an accurate map of a world of cinemas. To realise this, the thesis builds on theories of genre proposed by Rick Altman, Steve Neale, and Celestino Deleyto through the deployment of Jacques Derrida's concepts of *différance* and *sous rature. Différance,* as the combination of the meanings of defer and differ, serves to bypass the unknowability of the other in order to turn it into an "as yet unknown" (Stone and Freijo, 2021), while placing genre *sous rature* serves to conceptualise how generic structures are repurposed in World Cinema. With these concepts in mind, two models for an ethical study of genre in World Cinema are proposed. The first is the Rosetta Stone, which suggests that the meaning of films to which we are the other can be achieved through linear triangulation, that is, a comparative analysis of three or more films. The second

option is the tetrahedron model, a construction based on Narukawa Hajime's cartographic AuthaGraph system, which consists of a 3-D abstraction of comparative analyses between four or more films, with the potential of providing a map of World Cinema through genre. Finally, this thesis proposes the category of World Cinema Westerns as a way to understand the Western beyond its supposed subscription to US idiosyncrasy. The Western no longer belongs to the USA, but turns rather into a global genre defined by the depiction of frontier spaces, understood as spaces where the institutional state does not hold the monopoly of violence. These critical frameworks are rehearsed through comparative analyses in two chapters, the first of which is dedicated to the devising of the Rosetta Stone model and entails linear analyses of *The Rider* (Chloé Zhao, 2017), *Western* (Valeska Grisebach, 2017) and *Jauja* (Lisandro Alonso, 2014). The second of these chapters constructs the tetrahedron model through a discussion of how nation-building is articulated in *Luz de domingo/Sunday Light* (José Luis Garci, 2007), *Dust* (Milcho Manchevski, 2001), *Yurusarezaru mono/Unforgiven* (Sang-il Lee, 2013) and *Five Fingers for Marseilles* (Michael Matthews, 2017). This analysis of how the idea of nation is articulated in World Cinema Westerns serves as a demonstration of how the Rosetta Stone and tetrahedron frameworks can be applied to studying genre in World Cinema and, crucially, of how the study of genre can be not only an end in itself for the purposes of knowledge, but also a means towards the outline of an inclusive, cohesive and didactic map of the world through which to achieve an empathic understanding of the other.

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1. INTRODUCTION

1.1 Opening the Range

The Western has long been a popular focus for scholars interested in the study of film genres. This is not a new observation, and the reasons for the pull that the genre has in academic literature and film criticism have been explained by several authors, who claim that this it is due to the higher degree of codification, ritualisation and iconicity with which the conventions of the Western have shaped the genre (Altman, 2012: 89). Its history has often been explained in relation to certain landmark years in which different paradigmatic shifts have been concentrated, with scholars of the classic Hollywood Western arguing for the significance of dates such as 1939, 1950 and 1962 (see Coyne, 1997; McGee, 2007). This thesis starts with the argument that 2017 was one of these watershed years. This is both a qualitative and a quantitative argument. Qualitative because some of the films released in that year reinvent, redeploy and readapt the conventions of the genre in ways that take the creation of paradigms to a new, global level. And quantitative because the sheer number and worldwide scope of the films produced in 2017 debunk any depiction of the Western as an ailing genre.

A specific characteristic that has permeated the literature on the Western is, indeed, the frequency with which writings on the genre are suffused with a certain funereal tone. Ever since the economic failure of *Heaven's Gate* (Michael Cimino, 1980) and the subsequent surge of scholarly works on the genre, initiated by *The BFI Companion to the Western* (Buscombe, 1988), the Western has been regarded and dissected as something dead or, at best, not long for this world, just like some of the titular gunslingers who populate its landscapes. This tonal pessimism can even be found in some of the most recent works, according to which the genre is subject to "persistence" (Mitchell, 2018), "endurance" (Mayer and Roche, 2022) or existence in an "afterlife" (Falconer, 2020). Granted, the approaches to the Western crafted in these outputs are more nuanced than a mere direct denial of a future evolution of the genre. However, what characterizes the current literature on the genre is its struggle to take into account the Western's perceived faint existence and to label and classify Westerns produced in the twenty-first century.

With the production of Westerns in 2017 in mind, this thesis questions and frontally rejects the metaphor of a chronically ill patient who refuses to go gently into the good night, or who endures, persists and exists in the afterlife. The innovativeness of this research lies in the argument that the Western is not only alive and well, but experiencing one of the most intense, creative and game-changing revolutions ever of the conventions that shape it. Based on the

importance of the year 2017, this thesis aims to provide a new account of the Western genre by redrawing the boundaries that tie it to the USA. By doing so, the thesis also reveals its goal of developing a new way of understanding genre within World Cinema, taking the Western as its spearhead. The perception of such a revolution is a question of focus, regarding both the range of films that participate in the conventions of the genre and the concept of how genre theory works and how genres are formed. A closer look at the Westerns released in 2017 can illuminate this point. If films that identify with the classic definition and setting of the Western, as taking place in the Western States of the USA in the nineteenth century, are reviewed, the result is indeed not promising and perhaps justifies a pessimistic view of how the genre is faring. The largest-budget, highest-profile film among them would be *Hostiles* (Scott Cooper, 2017), featuring A-listers Christian Bale and Rosamund Pike alongside Native actor Wes Studi and portraying a revisionist take on the treatment of Cheyenne tribes by the US army. The revisionist vein in relation to the representation of Native Americans on screen was also present in *Woman Walks Ahead* (Susanna White, 2017), an independent production distributed in the USA by A24, that narrates the historical encounter between portraitist Catherine Weldon (Jessica Chastain) and Sitting Bull (Michael Greyeyes) in the 1880s. In addition, Sofia Coppola directed an adaptation of *The Beguiled* (2017), set in an isolated Southern school for girls during the Civil War and starring Colin Farrell, as the wounded soldier who disrupts the power dynamics of the school, alongside Nicole Kidman and Kirsten Dunst. One tier below, in terms of production values, is *The Ballad of Lefty Brown* (Jared Moshe, 2017), a more conventional Western with a revenge plot featuring actors with less well-known profiles, such as Bill Pullman, Jim Caviezel and Peter Fonda. In the realm of films with limited theatrical releases or those made directly for DVD release, other productions such as *Hickok* (Timothy Woodward Jr., 2017), featuring Luke Hemsworth and Kris Kristofferson, and *Justice* (Richard Gabai, 2017) complete the US film production of Westerns for the year. In the area of television and digital platforms, 2017 saw the release of the limited series *Godless* (Scott Frank, 2017), which aimed to provide a feminist take on the Western and won three Primetime Emmy awards, and *The Son* (Brian McGreevy, Philipp Meyer and Lee Shipman, 2017–2019), an epic saga centred around a Texan cattle and oil baron played by Pierce Brosnan.

This account of 2017 US Westerns can be complemented by widening the focus and including films that have been labelled “post-Westerns” (Campbell, 2013). These are films set in the West of the contemporary USA that participate in the conventions of the classic genre and deal with the remnants of the former colonial frontier. Among these, two independent productions won festival exhibition and critical acclaim: *The Rider* (Chloé Zhao, 2017), the

semi-fictional story of rodeo rider Brady Blackburn and his struggle to return to riding after a head injury, shot on a low budget with non-professional actors; and *Wind River* (2017), the directorial debut of Oscar-nominated screenwriter Taylor Sheridan, set on the Pine Ridge reservation and dealing with the situation of Native women subject to rape and murder, starring Jeremy Renner and Elizabeth Olsen. A considerable degree of popularity and award presence was also enjoyed by both *Mudbound* (Dee Rees, 2017), a story of the racism endured in Mississippi by Black World War II veterans, produced by Netflix and nominated for four Academy awards, and *Three Billboards Outside Ebbing, Missouri* (Martin McDonagh, 2017), distributed by Fox Searchlight, which enabled Frances McDormand to win her second Oscar with a performance modelled after John Wayne (Kisner, 2017). Other lower-profile films include *Running Wild* (Alex Ranarivelo, 2017), featuring Sharon Stone as a case worker who uses horses to reintegrate convicts, *The Hero* (Brett Haley, 2017), with Sam Elliott playing a terminally ill former Western star, and the Netflix production *El Camino Christmas* (David E. Talbert, 2017), a blending of Christmas comedy, hostage-situation film, and Western. Finally, some hybrids that participated in conventions of the Western complete this list, including *The Dark Tower* (Nikolaj Arcel, 2017), an adaptation of the series of novels of the same name by Stephen King, which starred Idris Elba as the titular gunslinger and did not fare well at the box office, and *Logan* (James Mangold, 2017), a mix of the superhero and Western genres in which a frontier story was constructed around an ageing Wolverine, in Hugh Jackman's last foray as the character. This opening of the focus (and, indeed, of the range) is predicated upon the change mentioned above regarding how genre theory is perceived. Rather than approaching it from "above" and constraining the possibilities of analysis by establishing a clear, ontological boundary of what the Western *is* and what it *is not*, this widening of the perspective tackles genre theory and analysis from "below", considering the tropes and conventions that configure each of the films and how the presence of these confirms the films' participation in the Western genre. The theoretical basis for this embracement of text analysis of conventions will be developed throughout this thesis, especially in Chapter 2. What is crucial to state here is that by opening the scope in this way, the breadth of films readily available for analysis increases significantly.

However, the aims of this research cannot be reduced to a narrow focus on films that come only from one national cinema, that of the USA. This is the logical result of taking the standpoint explained in the previous paragraph, because if what matters is chasing conventions rather than establishing boundaries, then considering that Westerns should be from only the USA would constitute a contradiction. The search for these conventions of the Western must

take place wherever and whenever they are displayed, articulated and rehearsed to create meaning and engagement with the genre. And this is where the scope of the Westerns made in 2017 emerges as worthy of attention. 2017 saw the production and release in Spain of *Oro/Gold* (Agustín Díaz-Yanes, 2017), a Conquistadors adventure film, and *Desenterrando Sad Hill/Sad Hill Unearthed* (Guillermo de Oliveira, 2017), a documentary about the restoration of the cemetery in Spain where the end of *Il buono, il brutto, il cattivo*/*The Good, the Bad, and the Ugly* (Sergio Leone, 1966) takes place. Although set in the USA, *Lean on Pete* (2017) was a British production directed by Andrew Haigh, about an orphan child who befriends a race horse. France produced *Les gardiennes/The Guardians* (Xavier Beauvois, 2017) and *Laissez bronzer les cadavres/Let the Corpses Tan* (Hélène Cattet and Bruno Forzani, 2017). In Germany, Valeska Grisebach directed the European co-production *Western* (2017), and in Finland the border story *Armoton Maa/Law of the Land* (Jussi Hiltunen, 2017) was produced. Miike Takashi participated in the conventions of the Western in the samurai epic *Mugen no jûnin/Blade of the Immortal* (2017) in Japan, and so did *Marlina si pembunuh dalam empat babak/Marlina the Murderer in Four Acts* (Mouly Surya, 2017) in Indonesia. Some of the chapters in the Indian *III Smoking Barrels* (Sanjib Dey, 2017) contained elements of the Western, while a colonial frontier space was configured in Australia's Northern Territory in *Sweet Country* (Warwick Thornton, 2017) and in New Zealand in *The Stolen* (Niall Johnson, 2017). Argentina spearheaded the Latin American co-production of Lucrecia Martel's *Zama* (2017), while Brazil contributed *Onde Nascem os Bravos* (Daniell Abrew, 2017) and the Netflix-produced *O Matador/The Killer* (Marcelo Galvão, 2017). Finally, the presence of the Western in the African continent materialised in *Zerzura* (Christopher Kirkley, 2017), from Niger, and *Five Fingers for Marseilles* (Michael Matthews, 2017), from South Africa.

A large part of the subsequent chapters of this research is dedicated to theorising how and why these films can be considered as participating in the conventions of the Western. Only some of them are presented as case studies in the thesis, but they are all listed in this Introduction because their existence confirms that the Western is alive, well and flourishing, once a step is taken back from the narrow Hollywood focus and other films are considered as part of the genre. These films also lend support to the argument that the Western is no longer a genre exclusive to the USA. The question of whether it ever was is implicit in this thesis and belongs to a wider conversation on the genre, but one of the main claims made here is that at least since the turn of the twenty-first century the Western has been a global genre, produced, distributed and exhibited globally within industry and aesthetic contexts that do not necessarily relate to the USA. The consequences of this reasoning are not circumscribed to only the Western genre,

however. As will be developed in Chapter 2, the Western has been traditionally considered in scholarly writing and film criticism as the genre that is most closely related to the history, politics and social concerns of the USA. However, if the Western can be detached from such a constrictive relation to the cinematography of one nation by establishing how it adapts and shapes to the needs of a "world of cinemas" (Martin-Jones, 2018: 279), that is, if indeed the Western can be de-Westernised, then it is proposed in this thesis that any genre can. If the Western can be subjected to so radical an opening of its range, then it is time to reflect on how genre theory in general is studied and how an excessive focus on Hollywood films hampers both the theorisation of genre and the study of specific genres. General conclusions about how genre, or any given genre, work that are drawn from films made in only one place in the world are necessarily misleading. In this thesis, then, the de-Westernising of the Western leads to a remapping of genre theory itself.

1.2 Objectives of the Thesis

1.2.1 World Cinema as an Umbrella of Attitude

This thesis pursues three main goals. The first, and most general, objective is to engage with the school of thought of World Cinema that has been developed in the last three decades, since the publication in 1994 *Unthinking Eurocentrism: Multiculturalism and the Media*, by Ella Shohat and Robert Stam. It is the contention of this research that the field of World Cinema is not only a useful framework within which the expansion of the Western as a global genre, as detailed in the previous section, can be conceived, but also that it can be developed and informed from below utilising the global Western as the standpoint from which to produce wider theoretical tenets. Specifically, this thesis attempts to gather and coalesce some of the most recent developments in World Cinema theory in order to support a theorisation of genre under World Cinema. To this end, the research first discusses and integrates the model of Latitude and Longitude proposed by Rob Stone, Paul Cooke, Stephanie Dennison and Alex Marlow-Mann in *The Routledge Companion to European Cinema* (2018: 1–20). According to these authors, understanding World Cinema must be a parallel process to that of understanding the geographical reality of the world itself, with its "bulging, misshapen, somewhat egg-like structure with curving seas and a slowly shifting gravitational field" (2018: 1). If World Cinema is in this way analogous to the shape of the Earth, then a discussion of any film of the world needs to take into account its location in the intersection between Longitude, which the authors identify with a film's ascription to a specific geographical, cultural and industry context depending on its local, regional or national origin, and Latitude, which comes to represent wider

transnational ties in terms of aesthetic and industry connections with other films and cinematographies of the world (Stone *et al.*, 2018: 4). Secondly, this model of devising World Cinema as a reflection of the physicality of the world is suffused with the ethical mandate of the encounter with the other that was developed by David Martin-Jones in *Cinema Against Doublethink: Ethical Encounters with the Lost Pasts of World History* (2019). Martin-Jones constructs a critical framework based on the ethics of Enrique Dussel and Emmanuel Lévinas to propose that a world of cinemas stores a memory of the world that is articulated as encounters with the other and that reveals the existence of lost pasts eliminated by the violence of colonial modernity. Through the deployment of a de-Westernised conception of Gilles Deleuze's time-image, Martin-Jones proposes that the physical world where Stone, Cooke, Dennison and Marlow-Mann locate the existence of cinema is also the repository of an archive where these lost pasts, albeit irretrievable and suggesting unknowability of the other, can be acknowledged (Martin-Jones, 2019: 10–11; 50). Ultimately, this research proposes that World Cinema be considered as process rather than essence, as an umbrella of attitude under which both local concerns and global connections in all cinemas of the world can be evaluated without the presence of externally imposed relations of hierarchy.

1.2.2 Genre as Mapping: The Rosetta Stone and the Tetrahedron Model

The second and main objective of this thesis builds directly on this idea of World Cinema and on the findings regarding both the mapping of the world through cinema as per *The Routledge Companion to World Cinema,* and regarding Martin-Jones' ethical endgame of a world of cinemas. The thesis aims to theorise film genre under World Cinema, with the dual objective of providing a decisive development of this field in World Cinema and of challenging Martin-Jones' ideas of unknowability through the ethical use of genre as a tool for understanding. To achieve this, genre is understood in this thesis as process and means, rather than as essence or end. The construction of genre theory builds first on Rick Altman's *Film/Genre* (2012) and Steve Neale's *Genre and Hollywood* (2000) and their grounding of Hollywood genre theory in historicity, which enables an understanding of genre as a category that shifts over time according to changes in the aesthetic propositions of filmmakers, in the industry, and in the way in which films are received by the audience. The works of Altman and Neale are developed with reference to Celestino Deleyto's writings on genre, which advocate close text analysis rather than the creation of *a priori* generic categories as the basic operation for discussing film genre. In proposing this, Deleyto embraces Jacques Derrida's ideas of impurity in relation to genre and the need to discard the notion of films "belonging" to genres in favour of an idea of films "participating" in genres (see Deleyto, [2011] 2012: 218–236; Derrida, 1980: 59). As

explained in Chapter 2, the importance of Deleyto's contributions lies not only in the advocation for Derrida's understanding of genres, but also in the construction of genre from below, through text analysis, instead of from above, through the creation of artificial boundaries. This proposition is Derridean in itself, because in a Derridean conception of language speech precedes thought and, therefore, if genre is understood as a language then the films, understood as speech, generate the wider categories of genre. For this reason, the thesis has the objective of understanding genre under the three Derridean notions of *différance, sous rature* and the trace, which will be discussed in depth in Section 2.2.

These postmodern notions were developed as a tool for the diachronic study of genre in the article 'World Cinema between the rock of the unknowable and the hard place of the as yet unknown' (Stone and Freijo, 2021: 1–22). In this article, Stone and I deploy these Derridean tools to chart the development of genre in World Cinemas as an ongoing construction of paradigms, with the notion of the trace present through a process of backwash of conventions that travels throughout a world of cinemas. What matters in this acknowledgement of the fluidity of the paradigm is the realisation that films to which we are the other are not unknowable, but rather as yet unknown, subject to Derridean *différance*, wherein knowledge is deferred but the search for it becomes an ethical end in itself. The fundamental objective of this thesis is to expand this diachronic approach to genre and World Cinema by realising the metaphor of the map that is present in *The Routledge Companion to World Cinema* and other writings in the field, while retaining the ethical searches posited by Martin-Jones.

The core of this research's propositions, then, is the devising of two models for an ethical mapping and understanding of World Cinema through genre. The first has been named the Rosetta Stone, and it consists of a process of triangulation by which three films from any given genre – in this case, the Western – are analysed linearly, utilising as the base for knowledge a film that is close to the analyst's location in the world so as to be able to advance in the understanding of films from other Latitudes and Longitudes. The second is referred to as the tetrahedron model and is based on the AuthaGraph model of cartography, designed by Japanese architect Narukawa Hajime and considered the most accurate system of representing the sizes and proportions of continents on a world map (Hajime Narukawa Laboratory, 2015). When applied to film genre, the tetrahedron model provides a spatial and temporal method of representing genres in World Cinema by arranging the analysis as a convergence of films, which are represented by the "faces" of the geometrical figure of the tetrahedron, and themes, which are metaphorically distributed across its vertices. The tetrahedron model aims to provide

a method for the study of genre films whereby geographical or epistemological hierarchies are discarded through simultaneity and genre is used as a mapping tool that can illuminate some of the most pressing political issues rehearsed in a world of cinemas.

1.2.3 A World Cinema Genre: The Western as a Global Frontier Tale

Finally, the third and most specific objective of this thesis is to utilise the Western, understood within the global coordinates outlined in the previous subsection, to provide a genre of context for the application of the Rosetta Stone and tetrahedron models. The devising of the Western as a World Cinema genre thus occupies a secondary position in the hierarchy of this thesis, which is focused on the development of genre theory. However, this research can nonetheless provide a strong gesture towards the recalibration of the Western as a global genre away from notions of US exclusivity or hierarchical domination. To achieve this, the Western in World Cinema is defined in relation to the portrayal of a frontier space, in which the definition of the frontier follows German political theorist Max Weber in understanding the modern state as the institution that holds the monopoly of legitimate physical violence (2004: 33). When the state, or other equivalent public institutions represented in World Cinema Westerns, do not hold such a monopoly of violence, the frontier opens and with it the range of political options that can be treated stylistically through the conventions of the Western genre. Specifically, this thesis will focus on how constructions of nation are rehearsed in World Cinema through the Western. This is because the close relation between the notions of frontier and border, as devised in Chapter 2, makes the national issue a prominent construction in a significant number of post-2000 World Cinema Westerns. However, it is the contention of this thesis that the Rosetta Stone and tetrahedron models can be applied to an unlimited number of political issues, and indeed to an unlimited number of genres. To reiterate the point made in the previous section: the importance of de-Westernising the Western through this World Cinema development of genre theory lies in the special significance that the genre has as representative of US imperialism and colonialism. Therefore, if the Western can be de-Westernised in this way, then any genre can, and genre theory itself too.

1.3 Outline of Chapters

The development of the objectives outlined in the previous section is realised in this thesis through three main chapters. Chapter 2, ‘From Rosetta Stone to Tetrahedron: Triangulation as Evolving Critical Framework in Mapping World Cinema’ is devoted to the detailed construction of the theoretical inputs that inform the thesis. The structure of the chapter mirrors in this way the three objectives outlined above. First, it serves as an overview of the relevant

literature in the field of World Cinema since *Unthinking Eurocentrism*, including *The Routledge Companion to World Cinema* and *Cinema Against Doublethink*, but also extends the discussion to a wide range of outputs, discussed in chronological order, with the objective of informing this thesis' understanding of World Cinema and also of elaborating a cohesive discussion of how the field has coalesced. Once again, the section concludes with the understanding of World Cinema as an umbrella of attitude, a standpoint from which the analysis of all films of the world can be undertaken, rather than as an exclusionary definition of films that subscribe to certain aesthetic or industry characteristics. Secondly, in the second part of the chapter the discussion of genre theories, including those of Altman, Neale, Deleyto, and Stone and myself, is undertaken and is suffused with the postmodern notions of parody and pastiche as conceived by Fredric Jameson and Richard Dyer, with the purpose of rooting the construction of genre paradigms in postmodern categories and reflecting on how different paradigms influence each other. The three Derridean concepts of *différance, sous rature* and the trace are applied to the study of genre, to then develop an extended theorisation of the Rosetta Stone and tetrahedron models that can serve as the main methodology for the thesis' subsequent analyses. Finally, a third part of the chapter is dedicated to an overview of recent outputs that have started to debunk an exclusively US-focused understanding of the Western. However, I will propose a radical conception of the genre as global that goes beyond some of these authors' ideas of transnationalism and beyond academic praxes based on analysing World Cinema Westerns as always in dialogue with the US Western. Through the definition of the frontier as the fundamental theme of the Western, this chapter brings about the liberation of the Western from externally imposed hierarchies topped by the USA and situates it as a global genre.

Chapter 3, 'Tabula Rasa: The Western Under Erasure in *The Rider*, *Western* and *Jauja*' serves to rehearse the model of the Rosetta Stone and to test the application of Derridean theory to the study of genre in World Cinema. To reinforce this Derridean focus, the chapter not only deploys *différance, sous rature* and the trace, but also discusses the three films in relation to Derrida's notion of hauntology as conceived in *Specters of Marx* (2011), a volume in which his previous linguistic writings expand into the realm of political ideology. The chapter then triangulates *The Rider* (Chloé Zhao, 2017), *Western* (Valeska Grisebach, 2017) and *Jauja* (Lisandro Alonso, 2014), comparing them with each other in relation to certain key themes. First, the films' production processes are discussed in relation to Lúcia Nagib's description of a category of realist cinema, in which realism is determined by an ethical engagement with truth and by a film's close relation to the "profilmic event" (2020: 1). Secondly, their respective depictions of the landscape as a signifier of the Western are compared. While in *The Rider* the landscape is

framed as the inheritance of the protagonist Brady, in *Western* and *Jauja* the respective spaces of Southern Bulgaria and Patagonia develop more aggressive agencies, from the ambivalence of *Western* to the decolonial resistance of *Jauja*. Thirdly, the different configurations of masculinity in which the protagonists of the three films exist are triangulated. The search for meaning is present in the three main male characters, but whereas Brady crafts a gentle approach to a cowboy masculinity in the twenty-first century through both riding and a sense of belonging to the landscape, Meinhard in *Western* becomes an ambiguous coloniser, and captain Dinesen in *Jauja* finds himself lost because of his rigid colonial approach to the Patagonian landscape. Finally, the appearances of ghosts in the Derridean sense are charted as strategies of meaning. The endings of the three films are deferred, indicating, in *The Rider*, the continuity of the search for meaning beyond the conventions of the Western, the incompleteness of the EU as a political project in *Western*, and the disjuncture of time as a result of colonial violence in *Jauja.*

Chapter 4 '"Where the centuries don't follow one another": Ritualising the Nation in *Luz de domingo, Dust, Yurusarezaru mono* and *Five Fingers for Marseilles*', fulfils the dual objective of rehearsing the tetrahedron model for the study of the World Cinema genre, and mapping the construction of various national identities in several Westerns of the world. To achieve these objectives, the chapter's critical framework is qualified by a discussion of the nation through Jürgen Habermas, Benedict Anderson, Francis Fukuyama, and Martin-Jones, focusing in particular on the idea of ritual as applied to nation-building, following Anthony Smith, Jonathan Hearn, and Randall Collins. The tetrahedron is subsequently built up through a Spanish film, *Luz de domingo/Sunday Light* (José Luis Garci, 2007), a European co-production with a writer-director from North Macedonia, *Dust* (Milcho Manchevski, 2001), a Japanese film, *Yurusarezaru mono/Unforgiven* (Sang-il Lee, 2013) and a film from South Africa, *Five Fingers for Marseilles* (Michael Matthews, 2019). These four films represent the faces of the tetrahedron, and they meet in the four vertices that are related to four intersecting themes. First, the films are considered in relation to the frontier spaces they configure. Secondly, they are compared in terms of how the Western is deployed as a genre in each of them and how different paradigms are built into them all, mainly using the category of pastiche. Thirdly, the ritualisation of the nation is analysed, to then conclude with a discussion of Derridean *différance* in each of the films' settings. Ultimately, the chapter strives to demonstrate how the Western is utilised globally as a vehicle for meaning construction, in this case national meaning, and how the tetrahedron model can be applied to create different maps of political concerns negotiated through genre.

The thesis then concludes with a study of *Marlina si pembunuh dalam empat babak/Marlina the Murderer in Four Acts* (Mouly Surya, 2017), which serves as a corollary of the thesis' arguments in relation to paradigm formation. The conclusion gestures towards further research in relation to a systematic overhaul of the academic understanding of the Western genre as global, but also to further application of the tetrahedron and Rosetta Stone models to other genre paradigms. It is necessary to make a further methodological point here before advancing towards the main chapters of the thesis. In this research, the main objectives are predicated upon synchronic, rather than diachronic, analyses of films and hence any genealogy the case studies may have in relation to their national histories or the history of the Western will not be pursued, because what matters is the simultaneous mapping. Another necessary point concerns the position I occupy as a researcher in relation to the research topic. I am a White male from Spain who is writing a doctoral thesis in the UK in English, as a second language. Therefore, my contextual knowledge of films from Spain, by virtue of my origin, and from the US Western genre, as a result of Hollywood's worldwide expansion and distribution, may be greater than that of films from any other part of the world. Similarly, first-hand experience of contexts and situations related to other identity formations aside from my maleness, Whiteness and Spanish origin may not be readily discernible. However, this is precisely where the hope for the importance of this thesis lies.

This thesis hopes to propose a model of study in which film genre serves the larger objective of understanding the other. The methodology and analyses employed are constructed so as to bypass the subjectivity and limitations that are rooted in my geographic and cultural position, while at the same time acknowledging their existence. The models that are built in this research are submitted with the intention of providing pathways that can be used globally, and which are general enough to have broad applicability while remaining sufficiently flexible to take into account individual situations. Indeed, this research develops genre theory under World Cinema in a way that has not been attempted in the three decades of writings on World Cinema theory. Ultimately, the thesis matters because in its mapping of how genre is deployed in World Cinema it offers a systematic pathway for the understanding of cinemas of the world to which we might be the other. It is hoped here that the reach of the comparative analyses and thematic concerns that can be addressed by the Rosetta Stone and tetrahedron models becomes a useful methodology to which film studies can return in order to produce meaningful and comprehensive dialogues. In the world of 2022, where hopes for a "non-fascist life" (Martin-Jones, 2019: 8–9) seem to have declined, submitting every single possibility for human bonding

and understanding matters. The subsequent chapters of this thesis conceive of genre as such a possibility.

2. FROM ROSETTA STONE TO TETRAHEDRON: TRIANGULATION AS EVOLVING CRITICAL FRAMEWORK IN MAPPING WORLD CINEMA

This chapter aims to revise and critique the works and theories that are key to the thesis *De-Westernising the Western: Remapping Genre and Nation for World Cinema.* In reviewing such works, three main goals are pursued: to build a critical framework for this thesis, to articulate a methodological proposition, and to reveal a significant knowledge gap in the field of World Cinema studies, specifically regarding genre theory, which justifies and proves the need for this research.

To achieve these objectives, this chapter is structured like an inverted pyramid, comprising three levels. First, the chronological development of World Cinema theory in Anglophone film scholarship over the last three decades will be explained, as well as the point at which World Cinema theory stands in 2022 after, its latest outputs. Secondly, how genre theory should be integrated within the postulates of World Cinema will be discussed, along with how a methodology can be constructed by conflating World Cinema, some elements of previous film genre theories and the Derridean concepts of "under erasure" (Sarup, 1993: 33) and "*différance*" (Derrida, 1976: 23–24). Thirdly, the chapter will reach its narrowest point with a discussion of the relevant literature that considers the Western film genre through a transnational and global lens. Finally, an abstract definition of the concept of the frontier as the defining feature of World Cinema Westerns will be provided.

2.1 "What is World Cinema?": A Critical Overview

Although studies on individual cinemas of the world had existed before, one of the first works that proposed ideas about how to conceptualise the World Cinema as an all-encompassing category dates back to Ella Shohat and Robert Stam's co-authored book *Unthinking Eurocentrism: Multiculturalism and the Media*, first published in 1994. In their initial definition and critique of the notion of Eurocentrism, Shohat and Stam assert that "the residual traces of centuries of axiomatic European domination inform the general culture, the everyday language, and the media, engendering a fictitious sense of the innate superiority of European-derived cultures and peoples" (2000: 1). This domination effectively constructs a cultural hierarchy in which European culture – including what Shohat and Stam call "the neo-Europeans" (2000: 1), mainly, North America and Australia – is seen as superior and naturally dominant in relation to non-Western cultures. Eurocentrism, in sum, "bifurcates the world into the 'West and the Rest'" (2000: 2) and is articulated around a strategy that "organizes everyday language into binaristic hierarchies implicitly flattering to Europe: *our* 'nations', *their* 'tribes'; *our* 'religions', *their*

'superstitions'; *our* 'culture', *their* 'folklore'; *our* 'art', *their* 'artifacts'; *our* 'demonstrations', *their* 'riots'; *our* 'defense', *their* 'terrorism'" (2000: 2; italics in the original).

Shohat and Stam's work is not, however, aimed at reversing Eurocentrism by demonising European culture. The objective of *Unthinking Eurocentrism* is directed at destabilising hierarchies in the analysis rather than at creating a framework that "merely turn[s] colonialist claims upside down" (2000: 3). The authors' interest regarding the deconstruction of Eurocentrism is placed "on historically configured relations of power" (2000: 3). Although Shohat and Stam adopt a multicultural and multimedia point of view, it is interesting for the purposes of this literature review to focus on how the authors understand such relations of power when applied to film. "In film studies", Shohat and Stam claim, "one name for Eurocentrism is Hollywoodcentrism" (2000: 29). Understanding Hollywood as the world centre of film production would ignore the dynamism of a number of national film industries, including India's, whose output is larger than Hollywood's. Furthermore, the economic history of cinema is also considered from this perspective, since the industrial exploitation of film was born at the same time in several parts of the world, and it was only after World War II that Hollywood established its status as the economically dominant film power (Shohat and Stam, 2000: 30).[1]

As may happen with a mere reversal of Eurocentrism, there is a danger in placing Hollywood as either the point of origin of all cinemas of the world, or as the greatest source of economic and industry oppression of non-Hollywood cinemas. Such seemingly opposite but essentially dualistic strategies would then be following "that branch of cinema studies critical of Hollywood [that] often centralizes Hollywood as a kind of *language* in relation to which all other forms are but dialectical variants; thus the avant-garde becomes a carnival of negations of dominant cinema" (Shohat and Stam, 2000: 30; italics in the original). To avoid continuing to consider Hollywood – and, secondarily, the European industries – as the centre in this way, and in order to conceive how the creation of filmic world languages takes place outside this hierarchy, Shohat and Stam propose instead a "relational and radical *polycentric multiculturalism*" (2000: 48; italics in the original) focused on tracing and destabilising relations of power. By adopting such a polycentric multiculturalism, the analysis of film can effectively build a framework in which "no single community or part of the world, whatever its economic or political power, should be epistemologically privileged" (2000: 48). *Unthinking*

[1] In addition, in the twenty-five years that have passed since the publication of *Unthinking Eurocentrism*, the Nigerian film industry, known as Nollywood, has surpassed Hollywood in terms of output, thus becoming the second largest film industry in the world (Bright, 2015).

Eurocentrism provides a powerful standpoint for the deconstruction of Eurocentric approaches to film studies and, specifically, for the study of genre in World Cinema. Furthermore, the study of World Cinema Westerns in the light of Shohat and Stam's writing on Hollywoodcentrism can be particularly interesting and appropriate, since adopting a polycentric perspective on the genre that for decades fuelled the machinery of Hollywood can effectively shatter Eurocentric and US-centric notions of conquest, exploitation and nation-building. This idea becomes a rationale for the relevance and importance of this research.

The main critique that can be directed at *Unthinking Eurocentrism* has to do with the time in which it was published. Shohat and Stam see the process of domination of exhibition markets in the Third and Fourth Worlds that is exercised by Hollywood and the European distribution companies as unidirectional but, while there is still a strong economic dominance on the part of by Hollywood, the appearance of the Internet, with the possibilities it offers for a more multi-directional flow of contents through file-sharing sites, VOD (video-on-demand) platforms and the proliferation of film festivals, renders Shohat and Stam's analysis somewhat outdated. Furthermore, as I have argued alongside Rob Stone, the assertion that Eurocentrism is largely equivalent to Hollywoodcentrism defeats to a certain degree the search for such a polycentric multiculturalism because it serves "to demonise Hollywood in ways that reinforce its centrality" (Stone and Freijo, 2021: 3).

Nevertheless, Shohat and Stam's work remains a lucid diagnosis, and their call to go beyond an opposition between the West and the rest prompted the appearance in film scholarship of a school of thought in the field of World Cinema. Shohat and Stam's footsteps were followed by the edited volume *Remapping World Cinema* (Dennison and Lim, 2006). When faced with the theoretical question, "what is world cinema?", Stephanie Dennison and Song Hwee Lim adopt Shohat and Stam's approach and assert that "it is futile, if not hypocritical, to pretend that a loaded phrase such as 'world cinema' can be value free, and it is in bringing into play the power structures inherent in discourses on 'world cinema' that one could paradoxically begin to throw light, however elliptically, on the question 'what is world cinema?'" (2006: 1).

With such an approach in mind, the editors of *Remapping World Cinema* claim that World Cinema can be equated to "world music" or "world literature", in the sense that these tags were invented in the Anglophone West to name the cultural outputs of non-Western countries or, as Shohat and Stam would put it, of "the rest" (Dennison and Lim, 2006: 1). Dennison and Lim acknowledge the critiques that were directed at the concept of World Cinema films, at the time

in which they were writing, as being, on the one hand, open to "self-exoticisation and courting controversy in their bids to attain global recognition" (2006: 3) and, on the other, as being condemned to just offering resistance discourses. In their view, such discourses should be further complicated and analysed by

> plac[ing] more focus on the interconnectedness of cinematic practices and cultures in the age of globalisation, particularly in terms of the conditions of production and consumption, and theoris[ing] world cinema not in terms of 'the West vs. the rest' but in relation to notions such as hybridity, transculturation, border crossing, transnationalism and translation, […] provid[ing] invigorating ways of reconceptualising 'world cinema' (2006: 6).

Dennison and Lim conclude by devising a framework in which World Cinema is understood as "a discipline, a methodology and a perspective" (2006: 7), ready to be followed and explored in film scholarship.

Remapping World Cinema managed to establish World Cinema as a theoretical category within Film Studies. Dennison and Lim's call to go beyond an opposition between the West and the rest by using "hybridity, transculturation, border crossing, transnationalism and translation" provided pathways for subsequent works, even if this constituted a still tentative critical framework. The framework was then further developed in another edited volume, *Cinema at the Periphery* (Iordanova, Martin-Jones and Vidal, 2010). Dina Iordanova, David Martin-Jones and Belén Vidal address World Cinema from the perspective that "even in our present age of advanced communications, important alternative efforts can easily remain obscure, due to an absence of international exposure and distribution" (2010: 2). The dynamics between what is considered "centre" and what is considered "periphery" can be found at the core of this process of obscuring "*accented, interstitial, intercultural, underground,* or *minor cinemas,* [which] are just some of the terms used by various authors to advocate the mounting urge to conceptualize cultural production that takes into consideration the global interchange of players, be they big or small, prevailing or frail" (2010: 3; italics in the original).

Cinema at the Periphery thus offers an approach that serves to destabilise the relations of power between "periphery" and "centre", very much in line with the works of Shohat and Stam, and Dennison and Lim, by positing "a scholarly space where the multiple peripheral strands may *speak* for themselves without having to face the onerous burden of constantly explaining themselves in the context of a Eurocentric construct" (2010: 4; italics in the original). The work of Iordanova, Martin-Jones and Vidal becomes at the same time a natural evolution of previous publications about World Cinema and a significant step forward, because it underpins one of

the key postulates of Shohat and Stam's take against Eurocentrism: that films should be able to speak for themselves regardless of geographical distribution, mode of production or the place they occupy within film practice, without having to explain their stance. Iordanova, Martin-Jones and Vidal thus effectively enable Film Studies to go beyond the overlapping oppositions between periphery and centre and between the West and the rest.

Only one year after *Cinema at the Periphery*, another important work for the definition of what World Cinema is was published: *World Cinema and the Ethics of Realism* (2011), by Lúcia Nagib. Nagib has been one of the most important authors exploring the school of thought of World Cinema in the last decade and a half, including in her output a chapter in the previously mentioned *Remapping World Cinema* (2006: 30–37). In *World Cinema and the Ethics of Realism*, Nagib advances what was proposed in *Remapping World Cinema* and *Cinema at the Periphery* by making two main propositions. The first of these has a methodological character and consists of "the belief that different cinemas of the world can generate their own, original theories" (Nagib, 2011: 1). According to Nagib, attempting to apprehend the dynamics that surround worldwide filmmaking by making exclusive recourse to theories born around Hollywood cinema is not only methodologically inappropriate but also results in inaccurate conceptions. The second proposition has an ethical character, as Nagib argues that "in multicultural, multi-ethnic societies like ours, cinematic expressions from various origins cannot be seen as 'the other' for the simple reason that they are us. More interesting than their difference is, in most cases, their interconnectedness" (2011: 1). These two principles are at the core of the theoretical developments proposed in this thesis because, first, it is defended here that genre theory focused on Hollywood cannot be directly applied to the study of genre in World Cinema and, secondly, the study of genre in World Cinema is both informed by and informs the cosmopolitan ideal of the encounter with the other as the encounter with oneself.

Among these theories that can be created from World Cinema, Nagib subscribes to a notion of realism that stems from André Bazin's writings on the ontology of the photographic image. Nagib proposes an "ethical hypothesis [that] draws on the cyclical re-emergence of realist approaches to cinema around the world" (2011: 2), in which realism is not associated with narrative verisimilitude but rather with "modes of production and address" (2011: 3). Nagib understands realism as "an ethics" (2011: 10) and thus strays from Levinasian ethics in their formulation of the moral implications of the encounter with the other and comes closer to Alain Badiou's conception of ethics, in which the idea of the other is "in the end yet another dual form of thought" (2011: 11). A productive dialogue is established here between Badiou's

ethics as wielded by Nagib in *World Cinema and the Ethics of Realism* and the use of Levinasian ethics that is at the core of David Martin-Jones' *Cinema Against Doublethink: Ethical Encounters with the Lost Pasts of World History* (2019), and this will be further discussed in Subsection 2.1.1 'Genre Theory in World Cinema'. What is relevant for the present discussion, however, is that Nagib understands the ethics of the films she discusses as being "their commitment to the truth of the unpredictable event" (2011: 11). That is, Nagib approaches ethics from the post-Bazinian perspective of phenomenology, in which a presentational mode of filmmaking takes into account the elements of reality involved in the very technical making of a film. The films of the world that Nagib sets out to analyse "are all actively committed to the truth of the profilmic event" (2011: 12).

In *World Cinema and the Ethics of Realism,* Nagib set out to define how a certain mode of filmmaking could be ethical, understanding by ethical faithfulness to the reality of production, and thus develops theoretical frameworks stemming specifically from the discipline of World Cinema. Nagib expanded her work on World Cinema and ethics throughout the decade, culminating in the publication in 2020 of *Realist Cinema as World Cinema: Non-cinema, Intermedial Passages, Total Cinema*. Although directly related to *World Cinema and the Ethics of Realism,* this work will be further discussed below rather than here, because the chronological approach to this literature review demands that attention now be turned to the developments of World Cinema theory in 2012. The foundations of World Cinema and de-Westernising film theory were further strengthened by the simultaneous publication of two edited volumes in that year: *Theorizing World Cinema* (Nagib, Perriam and Dudrah) and *De-Westernizing Film Studies* (Bâ and Higbee). Nagib, Chris Perriam and Rajinder Dudrah note, in the same way as Dennison and Lim, how the term World Cinema is widely utilised in a commercial environment to categorise a product, that is, all kinds of film made outside of a Western milieu – and, indeed, outside the English-speaking world. However, they also acknowledge how the term has been adopted "as a territory of political resistance" (2012: xix). *Theorizing World Cinema* thus follows Shohat and Stam's polycentric multiculturalism and creates an approach that "defines world cinema as a polycentric phenomenon with peaks of creation in different places and periods", because "once notions of a single centre, primacies and diachronicities are discarded, everything can be put on the world cinema map on an equal footing, even Hollywood, which instead of a threat becomes a cinema among others" (2012: xxii).

De-Westernizing Film Studies complements *Theorizing World Cinema* in the sense that it not only looks at films from the perspective of World Cinema, but also places the focus on how World Cinema should be analysed in academic and critical literature. In this sense, Saer Maty Bâ and Will Higbee claim that their work "complicates and/or rethinks how local, national, and regional film cultures 'connect' globally, seeking polycentric, multi-directional, non-essentialized alternatives to Eurocentric theoretical and historical perspectives found in film as both an artistic medium and an academic field of study" (2012: 1). Furthermore, Bâ and Higbee assert that "de-Westernizing" does not entail a readily defined critical term, but rather "an ongoing *process*" entrenched in a constant debate between film scholars and filmmakers regarding their frameworks and conceptions of how filmmaking and film writing should be undertaken in a global context (2012: 3; italics in the original). In particular, *De-Westernizing Film Studies* advocates a rejection of "the Euro-American dominance of theoretical models" (2012: 12), and instead argues for a wider consideration of which critical frameworks should be brought to the fore "from sources outside of the traditional Western spheres of influence as well as understanding how case studies drawn from a range of global film cultures can inform contemporary debates in film theory [...]" (2012: 12).

This string of works on World Cinema reached their corollary with the publication of *The Routledge Companion to World Cinema* (Stone *et al.*, 2018). *The Routledge Companion* served as both the culmination of previous publications that had forged the notion of World Cinema as a field for study, and a new starting point for subsequent outputs with the potential for deepening the knowledge about such a wide and uncharted field. Stone, Paul Cooke, Stephanie Dennison and Alex Marlow-Mann take the visual trope of the world map, which had already appeared in *Remapping World Cinema, Cinema at the Periphery* and *Theorizing World Cinema,* and turn what is also useful as an analytical tool into a critical framework with which to organise the theoretical rationale of their volume. In this sense, Stone, Cooke, Dennison and Marlow-Mann develop a model based on an interplay between Latitude and Longitude, because "one must negotiate the Earth's bulging, misshapen, somewhat egg-like structure with curving seas and a slowly shifting gravitational field, further complicated by local discrepancies and arbitrary irregularities" (2018: 1). By rearranging and problematising the position that different concepts, practices and cinemas have in a grid of Latitude and Longitude, *The Routledge Companion* is aimed at "revealing, exploring, explaining and considering commonalities and differences between the scale, engagement, strategies and anomalies of areas of filmmaking activity worldwide" (2018: 2). This framework is rehearsed in the volume itself, as its forty chapters are distributed across two parts that correspond to the ideas, first, of Longitude and

then of Latitude. The former "is concerned with geographical areas, ways of mapping or remapping the landscape and extent of World Cinema" (2018: 4), whereas the latter deals with "new theoretical strategies pertaining to thematic and practical ways of understanding and negotiating World Cinema" (2018: 4). Among the many longitudinal analyses undertaken by the contributors are those of contemporary Chinese Cinema (Zhang, 2018: 23–32), South-East Asian independent cinema (Driskell, 2018: 33–43), Nollywood and New Nollywood (Geiger, 2018: 59–72), South African film (Rijsdijk, 2018: 73–86), Scandinavian cinema (Hedling, 2018: 147–156), Arab cinemas (Ciecko, 2018: 203–212) and the Spanish television sector (Smith, 2018: 136–145). Among the wide array of latitudinal approaches are the articulation of communities of cinemas around citizens or sentiment (Stone, 2018: 267–278), the engagement of World Cinema with world history (Martin-Jones, 2018: 279–289), global Queer cinema (Galt and Schoonover, 2018: 347–358), global women's cinema (Ince, 2018: 337–346), global cinephilia (Vidal, 2018: 404–414), realist cinema (Nagib, 2018: 310–322), and the global screen franchise (Walters, 2018: 382–392).

The Longitude and Latitude framework can be considered as constituting a "fresh tool for analysis" (Stone *et al.*, 2018: 1) and, indeed, it leads the editors to claim that "cinemas of the world are defined not by any clichéd reaction against Hollywood by 'other' cinemas but by something much closer to a network of challenges to homogeneity by which filmmakers and film-watchers experience, accept, or attempt to reject globalisation on their own terms" (2018: 3). However, Stone, Cooke, Dennison and Marlow-Mann also acknowledge that "the task of remapping the cinemas of the world on a spinning globe is doomed to inexactitude, […] because of the flux, drag and effervescence that constitutes a busy network of ebb and flow, of centripetal and centrifugal impulses that constantly reshape the form and function of the cinemas of the world" (2018: 1). Indeed, the volume's chapters cover extensive ground in posing questions about the lines of inquiry that should articulate the study of World Cinema. In this sense, *The Routledge Companion* does not provide definitive answers regarding the question that Dennison and Lim asked, that is, "what is World Cinema?" (2006: 1), but it does offer a dynamic starting point by placing the focus on questions, on the act of questioning, as critical stance and methodology for the study of World Cinema. It is this prompt that this thesis partially responds to, as the idea of the map as the main tool with which to conceive of World Cinema is developed as a methodology. The construction of the map by way of the tetrahedron model that is discussed later in this chapter becomes an attempt at underpinning the main contradiction highlighted in *The Routledge Companion,* that is, the conflict between accuracy

in the charting of World Cinema and the acknowledgement of flexibility and flux. Further discussion of this issue will take place in Subsection 2.2.3.

The publication of *The Routledge Companion to World Cinema* has not, however, brought a definitive end to questions around what World Cinema is, including, as it does, attempts at redefining and criticising the concept. Twenty-five years after co-authoring the book with which this literature review started – *Unthinking Eurocentrism* – Stam once again, in *Wold Literature, Transnational Cinema, and Global Media: Towards a Transartistic Commons* (2019), provided reflections on the definitions of terms including "world", "transnational" and "global" as applied to different arts. It is significant that Stam considers his approach to be "a metacritical mapping of fields" (2019: 2), thus yet again bringing to the fore the metaphor of the map on which the critical framework and methodology of this research are based. At the same time, he acknowledges certain limitations and caveats, such as the impossibility of elaborating an entirely comprehensive corpus with full-scale analyses, the porous boundaries between the theoretical terms being used and between the arts being discussed and, in relation to this, the wide-ranging meanings that certain terms such as "transnational" and "global", are given depending on the geography or the discipline in which they are being used (2019: 2–3). Ultimately, Stam aims his study at creating an idea of art, in its different manifestations and conceptions as "world", "transnational" and "global", as part of the "commons", or "the planetary struggle to reclaim the 'common wealth'" (2019: 12).

Stam discusses World Cinema specifically and situates the term within a longer history of paradigms to describe cinemas outside of Hollywood, including "foreign films", "international art cinema", "non-Hollywood film" and "international auteur cinema" (2019: 103). Drawing mainly on Nagib's work and bypassing other volumes discussed in this literature review, including *Cinema at the Periphery, De-Westernising Film Studies, Remapping World Cinema* and *The Routledge Companion to World Cinema,* Stam situates the category of World Cinema in a realm of indefinition, where "it is not always clear […] whether the term World Cinema refers to a specific corpus of films, or to a pantheon of directors, or to a distinct cinematic style, or to a mode of production" (2019: 103). A critique of the category of World Cinema as industry practice is introduced in the book, with Stam denouncing the application of "World Cinema" to the production and exhibition of films, especially on the festival circuit, on the grounds that it can produce "a kind of top-down patronage of the films and filmmakers from the Global South, including the 'South' of Europe itself" (2019: 107). These cinemas and filmmakers would then be subsumed under hierarchical notions of "development", whereby it

would be the self-assumed task of developed-country holders of such festivals, considered as central, to aid the progress of cinemas that occupy peripheral positions. Stam goes on to wonder whether the category of World Cinema must comprise exclusively "politically resistant films produced outside of the United States", which would render the concept a mere "sublimated version of what was once called 'Third Cinema'" (2019: 108). Likewise, Stam explores the possibility of World Cinema as "non-Western cinema", but then inquires into the multiple historical relations between different modes of production and also their criss-crossing beyond national boundaries, a dynamic in which Hollywood and US cinema is included. In this sense, Stam concludes that "if the World needs Hollywood, Hollywood also needs the World, whether as supplier of stories and landscapes, or of markets and talent. In cultural and corporate terms, Hollywood has practiced a kind of top-down cannibalism by devouring and patenting world culture in all its infinite variety" (2019: 109). Furthermore, the author establishes a difference between Hollywood and US cinema as a whole, with space granted in the latter to avant-garde and independent cinema that goes against the very modes of production imposed by Hollywood.

It is also useful to return here to Nagib's previously mentioned volume *Realist Cinema as World Cinema,* published in 2020, which serves as a corollary to her work on World Cinema, realism and intermediality over the previous decade. The book's argument constitutes an evolution of her notion of realism as explained in *World Cinema and the Ethics of Realism.* Nagib retains the term "World Cinema" because of its usefulness in bringing to the fore, through VOD platforms and the festival circuit, the diverse and numerous strands of cinemas of the world, but she proposes that it be discarded for analytical purposes in favour of "realist cinema", whereby realism is understood as a "mode of production" (2020: 30). As was developed in *World Cinema and the Ethics of Realism,* this notion of realist cinema entails an ethics based on the works of Alain Badiou, in which the ethical comes from the subscription to the truth of reality. This, Nagib argues, can be apprehended by focusing on certain modes of production, "relying heavily on: the physical engagement on the part of the crew and cast with the profilmic event; the near-identity between the cast and their roles; real location shooting; the audiovisual medium's inherent indexical property; and the engagement with works of art in progress with the film" (2020: 30). This ethics of realism has been the common denominator of what Nagib calls "cinema's most creative peaks", by which she means cinematic movements and waves including Italian Neorrealism, the French New Wave and the New German cinema (2020: 31). The transhistorical reliance on realism in films of the world is what prompts Nagib to focus on realism rather than World Cinema as a broader, less meaningful category, and she proceeds to

structure the book around three critical frameworks related to realist modes of production: "non-cinema", "intermedial passages" and "total cinema" (see Nagib, 2020: 31).

Stam's and Nagib's works are illuminating in several respects and can, in fact, provide the final cue for this thesis to attempt a working definition of World Cinema as both category and critical term. First, Stam's critique of "World Cinema" as a category for colonial-like paternalism on the festival circuit and in the international system of film funding serves to establish a difference between World Cinema as theory and World Cinema as practice. While World Cinema as theory is helpful in conceptualising how all cinemas of the world should be regarded, World Cinema as practice evaluates how such worldwide production is negotiated in an environment where the most profitable types of exhibition in economic terms take the form, first, of Hollywood-dominated box office and, secondly, of a festival circuit on which most of the major outlets are located in the Global North. The usefulness of creating approaches that encompass both theory and practice lies in the capability of practical knowledge to illuminate specific theoretical contexts, and in the vocation of theory to intervene in and modify practices with an ethical endgame in mind.

A second aspect of a World Cinema definition arises from Stam's uneasiness in establishing what World Cinema is. The author reviews several works, including Nagib's and Dudley Andrew's (2004), but ends up in the above-quoted struggle to decide what is and is not included within the boundaries of "World Cinema", which is not entirely productive. Nagib establishes a more decisive proposition for a way forward in her contention that realist cinema should be used as a category to the detriment of World Cinema. However, exchanging one category for the other would ultimately have exclusionary consequences and entrench dualities and binaries, against Nagib's own cautions in *Theorizing World Cinema.* While Nagib's definition of realist cinema as an ethics and a mode of production is indeed productive and useful for analysing certain cinemas of the world, it can end up being constrictive. If World Cinema is to be restricted to films that subscribe to Nagib's definition of realism, what do we do with films of the world that do not follow this particular mode of production but claim their own space in VOD offers, on festival circuits or, why not, in cinema screenings? Nagib's approach is hindered, first of all, by her decision to issue a definition rather than crafting an inclusive methodology and, secondly, by the presence of a certain value judgement in the expression "cinema's most creative peaks", by way of which only those films that belong to such creative peaks are deemed worthy of study and inclusion in World Cinema. The category of realist films, belonging to these "creative peaks", overlaps with what Rosalind Galt and Karl

Schoonover have discussed as global art cinema, which is considered below in Subsection 2.1.1, "Genre Theory in World Cinema", and begs the question: are films of the world that belong to popular genres not worthy of being included in World Cinema because of their perceived lesser degree of creativity?

It is proposed in this thesis, then, to draw back towards the approaches taken in works such as *Remapping World Cinema, Cinema at the Periphery* and *The Routledge Companion to World Cinema* and to move away from the question of what World Cinema *is* to inquire instead about what World Cinema *does.* Or, rather, what can be done by filmmakers, audiences and analysts within the inclusive boundaries provided by the concept of World Cinema, which emerges as a theoretical umbrella under which a film by Pedro Almodóvar, the Marvel canon, a South African Western, a Nollywood crime thriller, an Indian musical, *Ojing-eo geim/Squid Games* (Hwang Dong-hyuk, 2021-) and the latest *comédie française* can all be analysed, by paying specific attention to diverse aesthetics, politics, industry concerns, exhibition practices and modes of production, but without considering any of them as essentially, ontologically, different, neither superior nor inferior. In this sense, this thesis subscribes to a theoretical Latitude and Longitude approach, such as that proposed by *The Routledge Companion to World Cinema,* in which there is space for Nagib's chapter on realist cinema as well as for James Walters' discussion of how the global franchise phenomenon can be understood from a World Cinema perspective. The usefulness and contradictions of Nagib's realist cinema can be highlighted, for instance, by considering a film such as *Western* (Valeska Grisebach, 2017), which will be discussed in Chapter 3, 'Tabula Rasa'. *Western* was made under a realist mode of production as per Nagib, but by subscribing at the same time to the structures of the Western genre to build its strategies of meaning, with these two modes of production overlapping, dialoguing, and ultimately transcending a unitary definition of what could have been achieved by either one or the other of them working independently. Consequently, World Cinema as a process, and World Cinema as an attitude, rather than World Cinema as essence, is what concerns this thesis and guides its subsequent discussions of theory and case studies.

2.1.1 Genre Theory in World Cinema: Bridging the Gap

Having provided an overview of World Cinema theory and a working definition of World Cinema for the purposes of this thesis, this section will now be devoted to pointing to a significant gap in the field of World Cinema. Specifically, it must be stated that genre theory has not been systematically discussed within World Cinema literature. Even *The Routledge Companion to World Cinema,* which offers a complete overview of the issues, does not include

a chapter in its latitudinal half that discusses how genre theory should be recalibrated under the light of the Longitudes and Latitudes of World Cinema. Nonetheless, some works do exist that have either undertaken partial discussions of genre theory or of similar methods and subjects to those of genre theory and of this thesis, or have discussed specific genres under World Cinema, and hence they will be reviewed here.

The most direct discussion of genre theory under World Cinema can be found in *World Cinema Through Global Genres,* by Will Costanzo (2014). *World Cinema Through Global Genres* provides a structure wherein clusters of films of the world are created around four central genres, namely the warrior hero, the wedding film, the horror film, and the road movie, which are then developed through a specific focus on a particular national cinematography—Chinese cinemas, Indian cinemas, Japanese cinemas and Latin American cinemas, respectively—and by discussion of several films from other locations in the world. Such a methodology for structuring, according to Costanzo, "reduces the anxiety of coverage" (Costanzo, 2014: xv), that is, it helps in finding a balance between discussing enough case studies to be representative and dedicating enough space to each of them to produce significant research. Once again, the metaphor of the map is utilised with Costanzo stating that "*World Cinema through Global Genres* provides a starter atlas of world cinema on which to place the films you already know and the films you will encounter" (2014: 1). The metaphor is, however, only outlined and not further developed. Indeed, Costanzo's volume is oriented more towards a didactic function than a theoretical aim and, while providing clear definitions of several aspects of film theory and practice, it does not offer a thorough critical development of genre under World Cinema.

Some discussions of specific genres under World Cinema have also been attempted, such as in Rick Warner's article 'Notes on the slow thriller in contemporary World Cinema' (2021: 104–113). Warner uses the idea of impurity associated with the art film form and slow cinema to make the argument that "slow cinema has strategically partnered with a popular genre", thus indicating its "mutability as a tradition of world cinema that explores impure connections with more popular cinematic vocabularies" (2021: 111–112). However, Warner's approach signals a fundamental difference between genre cinema as popular cinema and slow cinema as art cinema, that is, as essentially divergent modes of production that establish an alliance, thus precluding the possibility of popular cinema happening within World Cinema organically.

Other works have considered specific genres under similar approaches to that of World Cinema, such as Robert Burgoyne's edited volume *The Epic Film in World Culture* (2011).

Burgoyne does not consciously situate his work within the school of World Cinema theory, but *The Epic Film in World Culture* is directed towards reaching an understanding of a certain film genre, the epic, within a global context, and it can therefore be equated to other outputs that do have a marked allegiance with World Cinema. The ideas of global and transnational are addressed in the contributed chapters, in the sense that "the epic has once again become a major form in contemporary cinema, providing a striking example of the resiliency of genre forms, their ability both to recall past usages and respond to the present in a new way" (2011: 1). However, there is no clear articulation of this idea in the volume and no development of genre theory in the light of it, which renders *The Epic Film in World Culture* a thorough showcase of longitudinal case studies but with no exploration of the latitudinal links between them.

The work of Galt and Schoonover presents a closer approach to that of this thesis, even though its outputs do not engage with genre theory directly. In *Global Art Cinema* (2010), Galt and Schoonover propose a new look at this historically contested and loaded term and provide a definition of the traits of art film that is not far from the categorisation usually associated with the study of genre:

> '[A]rt cinema' describes feature-length narrative films at the margins of mainstream cinema, located somewhere between fully experimental films and overtly commercial products. Typical (but not necessary) features include foreign production, overt engagement with the aesthetic, unrestrained formalism, and a mode of narration that is pleasurable but loosened from classical structures and distanced from its representations. By classical standards, the art film might be seen as too slow or excessive in its visual style, use of color or characterization (2010: 6).

Nevertheless, Galt and Schoonover also recognise that art cinema "trouble[s] notions of genre" (2010: 8), because the international and heterogeneous character of those films that are commonly considered to be within art cinema renders any effort to elaborate a taxonomy loose and ambiguous (2010: 8). Therefore, Galt and Schoonover "propose as a principle that art cinema can be defined by its impurity" (2010: 6), but also by the interplay between the notions of "art" and "global" that inform the book's title and enable the existence of art cinema as a category in which the international production, circulation and recognition of films is key.

This literature review does not aim to reinterpret *Global Art Cinema* as a work about global film genre. However, even if Galt and Schoonover's reticence to engage with genre theory in the study of art cinema is respected here, their approach provides useful cues for the study of genre in World Cinema, mainly its embracement of ambiguity and uneasy categorisations as defining traits, as well as its search for a lowest common denominator that is

as broad and loose as possible. Their follow-up output, the co-authored book *Queer Cinema in the World* (2016), continues their inquiry into how to understand similar global film categories, in this case the queer film. Schoonover and Galt's work starts out from an understanding that "queer cinema enables different ways of being in the world and, more than this, that it creates different worlds" (2016: 5). The authors thus introduce the term "worlding", which refers to "queer cinema's ongoing process of constructing worlds, a process that is active, incomplete, and contestatory and that does not presuppose a settled cartography" (2016: 5). Schoonover and Galt's use of the idea of worlding implies that queer cinema can provide the most radical and unexpected conceptions of the world in the face of the challenges that globalisation, transnationalism, and the neoliberal context pose. However, the potential of "worlding" can be explored from the perspective of global film genres as well, and therefore this research can build on Schoonover and Galt's work on queer cinema.

Queer Cinema in the World offers a critique of the term "World Cinema", first because the authors consider that the notion has been approached from an "overly hetero" (Schoonover and Galt, 2016: 6) perspective. In addition, Schoonover and Galt express a degree of distrust of the potential for the term being used to serve, in the context of neoliberalism, far more conservative and harmful goals than those outlined previously. However, any critical tool can be harmful or beneficial depending on how it is deployed, and therefore the authors state that "although we maintain some cynicism toward world cinema as a category, we are reluctant to dismiss it as a neoliberal frenemy" (2016: 19). In sum, to the already described need to frame the study of film without granting Europe a privileged central position, Schoonover and Galt add the necessity to stop considering heterosexuality as a defining element in the cinematic, stating that "*Queer Cinema in the World* argues that cinema has always been queer and thus that the worlds made by cinema have always been queer worlds" (2016: 18–19).

The categories of global art cinema and queer cinema discussed by Galt and Schoonover are complemented by another work that seeks to cohere a World Cinema-inflected analysis of films that engage with an idea of cinematic slowness. Hui-Han Chen's *From Hesitation to Resistance: Slow World Cinemas' Transnational Politics* attempts to detach the style of slow cinema from a Eurocentric genealogy in which cinematic slowness emerges from post-war European filmmakers and instead to "provide a non-binary, non-essentialist reading of the dynamic between cosmopolitanism and vernacularism, between the transnational and the national" (2021: 3). This tension between the global and the local is indeed one of the core problems addressed in this thesis in relation to the Western genre, with the World Cinema

Western existing in the flux between the local specificities of all cinemas of the world and an overarching understanding of what a global genre's strategies are. The tension is highlighted in Section 2.2, 'World Cinema Genres', and it becomes an organising principle of Chapter 4, but for the purposes of understanding Chen's work it is significant that he finds in this space between the cosmopolitan and the vernacular, and the transnational and the national, a space for hesitation. This space for hesitation, coupled with strategies of slowness, can provide a "coincidence of ethical hesitation that leads to a consensus of resistance against the homogenising force of globalisation and the hegemony of capitalist society and neoliberal modernity" (2021: 3). In Chen's conceptualisation of cinematic slowness, the use of the extended long-take, one of the key traits of the style of slow cinema, serves to demand of the spectator not only a certain amount of labour, to maintain their engagement with the filmic event, but also a deployment of their "intuition to feel into the dialectical images" (2021: 16–17). Such a blending of active intellectualisation and underlying intuition can elicit empathy and the understanding of a dialogue between these images, which in Chen's case studies originate in different parts of the world, with the endgame of bringing about the hesitance in which he locates resistance to neoliberal societal models.

Queer Cinema in the World and *From Hesitation to Resistance* thus inform the aims, approaches and methods of this research, as does another recent output within World Cinema: *Cinema Against Doublethink: Ethical Encounters with the Lost Pasts of World History* (Martin-Jones, 2019). Chen, in fact, draws his notion of hesitation from the study of the time-image in World Cinema that Martin-Jones tackles in this book. Martin-Jones argues that "cinematic depictions of the past – specifically lost pasts (disappeared, censored, forgotten, eradicated) – are aesthetically structured like ethical encounters with others. A world of cinemas thus offers us *encounters* with lost pasts" (2019: 2; italics in the original). Such encounters require viewers to adopt an ethical attitude in which the realisation of the other's lost history can make them "hesitate, and potentially […] recognise *the relative centrality of their own place in world history*" (2019: 2; italics in the original). Martin-Jones designs a critical framework to study the encounters with lost pasts by conflating the Deleuzian time-image with the concept of "colonial modernity" coined by Argentinian philosopher Enrique Dussel, which exists within world-systems theory (2019: 7). This critical framework serves to uncover what Martin-Jones identifies as an operation of Orwellian "doublethink" in which the genocide of Native peoples and the exploitation of the land in colonial modernity – that is, from 1492 onwards – answers to self-assumed European moral and technological superiority that is at the same time erased from memory and culturally justified (2019: 6; 43–44). Martin-Jones criticises Deleuze's claim

that the cinematic time-image appears after World War II due to the Holocaust and the dropping of the nuclear bomb, deeming this a Eurocentric idea. However, he repurposes the ideological aspect of the time-image and its ability to "enable […] a reconnection with the world […] *because of its re-activation of world memory*" (2019: 74; italics in the original). Martin-Jones effectively re-calibrates the Longitude and Latitude of the time-image within World Cinema – or, as he calls it, a "world of cinemas" (2019: 3). In a world of cinemas, the appearance of the time-image "provides entrances into world memory" (2019: 67) in a way that can create hesitance about one's own place in the world and about notions of self, the other and the other's lost pasts. Martin-Jones acknowledges the limitations for political action that a world of cinemas may have, but he still points out that such cinemas "can readily contribute to changing perceptions" (2019: 25).

However, Martin-Jones finds that "at best, encounters with other pasts are offered as fragments, stories, myths, hints or allusions, the sum of which are the leftover glimpses of a totality we will likely never recover: the virtual past, world memory" (2019: 10–11). In this sense, he suggests that "the cinematic encounters explored in [his] book indicate the unknowability of lost pasts" (2019: 50). Even if these pasts are lost, Martin-Jones regards such encounters as an opportunity to cast doubt on the West's self-assumed centrality in the world and in world history, because they attest to these pasts' existence. Furthermore, the acknowledgement of the lost pasts enables Martin-Jones to adopt a stance against the "denial of coevalness" (2019: 12). That is, in glimpsing the existence of these lost pasts, the different histories of the world are perceived as existing simultaneously, rather than as happening at different velocities as a Hegelian notion of time would suggest, which in turn would lead to the justification of the erasure of cultures deemed "backward". This is the ethical encounter that Martin-Jones advocates, since "the coloniality of power functions by freeing itself of its past so that it can repeat its former abuses with impunity" (2019: 208).

Cinema Against Doublethink constitutes a significant step forward for World Cinema theory because it provides an understanding of World Cinema as an ethical stance and presents the encounter with the other – and with the other's lost past – as the central, defining act that surrounds the global cinematic experience. The opposition between Shohat and Stam's West and the rest, and between Iordanova, Martin-Jones and Vidal's centre and periphery, is obliterated in the act of encountering an other's lost past, because such an encounter provincialises the viewers' notion of their centrality in the world. Furthermore, the deployment of a Levinasian ethics of the encounter with the other creates, as mentioned above, a productive

dialogue with the ethics of Badiou as wielded by Nagib and, ultimately, reinforces the category of World Cinema as a productive umbrella under which different theorisations can coexist. By accepting both a notion of realist cinema in which ethics consists of the production of truth through subscription to reality in the profilmic event, and the possibility that the ethics of the encounter will illuminate a lost past, World Cinema goes beyond Nagib's discarding of the term and expands the realm of possibilities regarding philosophical analysis in Film Studies. However, the unknowability of the other, and of the other's past, with which Martin-Jones concludes his work also places World Cinema studies in a stalemate, an impasse deprived of potentiality. *Cinema Against Doublethink* exhausts itself and the entire field because if the other cannot be known and their lost past cannot be retrieved, and all that can be achieved is the realisation of their existence and unknowability, the study of World Cinema can be seen as discouraging and pointless.

To break this impasse, Stone and I have modified Martin-Jones' "unknowability" of the other and the other's lost past by claiming that they are "as yet unknown" (Stone and Freijo, 2021: 4). We acknowledge the conundrum of "unknowability [that] stands in lieu of lost histories that can be verified, which cannot be verified because they are lost" (2021: 8). However, the space between "unknowable" and "as yet unknown" can instead be traversed by presenting Martin-Jones' argument in structuralist terms, wherein "the other's past (and so our own) is the signified, which is not unknowable but as yet unknown because knowledge of it (and so why it matters) is deferred in a Derridean sense and strategy, which may break the logjam produced by the assumption of unknowability in relation to World Cinema" (Stone and Freijo, 2021: 8). Potentiality is thus restored to the study of World Cinema. The important question, however, is how the other can eventually be known through understanding, knowledge and empathy. It does not matter here if the signified is eternally postponed as long as one's own ignorance is accepted and the act of questioning – in line with the spirit of Stone's own edited work in *The Routledge Companion* – is understood as the key element of the study of World Cinema.

This exhaustive overview of the theory surrounding World Cinema shows how this research is firmly situated in a field that faces an important point of inflection. The next logical step, then, is to ask how the "as yet unknown" can be actualised and become known. In our article, Stone and I state: "rather than allow this notion to float away into etiological discourse, we shall attempt to ground it in a structural one" (2021: 9). Thus, we turn towards genre theory. This serves the dual objective of utilising a critical framework that is close to structuralism, as

it provides structures that are understood as such by filmmakers, critics and audiences, and of filling the gap in genre studies in World Cinema that has been argued to exist throughout this literature review. The next section evaluates genre theory in order to look for an answer to this question, building on the discussion that Stone and I started in the search for the as yet unknown.

2.2 World Cinema Genres: A Derridean Genre Theory

2.2.1 Genre Theory: Overcoming a Hollywoodcentric Paradigm

For the purposes of this chapter, the discussion of genre theory begins with two works that appeared at the same time and constituted a corollary of the literature on genre in the last decades of the twentieth century: Rick Altman's *Film/Genre,* first published in 1999, and Steve Neale's *Genre and Hollywood* (2000). Altman starts his book by arguing how a notion of historicity should be brought to the study of genre, since "'theoretical', when it is opposed to 'historical', defines a utopian space, a 'no place' from which critics may seemingly justify blindness to their own historicity. Just as the critic is always part of a culture, thus undermining any attempt to oppose the critical to the cultural, so the theoretician always stands on the historically marked ground of a particular era" (2012: 9). Altman makes problematic a clear-cut definition of the term "genre", since it can name "a wide variety of differences among texts", including "type of presentation", "relation to reality", "historical kind", "level of style" and "content paradigm" (2012: 11). He thus forecloses on four dimensions on which genre should be understood, namely, blueprint, structure, label and contract (2012: 14).[2]

Altman aims to carry out an analysis based on history, rather than myth, and he therefore focuses on generic cycles within Hollywood's industry. He posits the notion of genre as "not the permanent *product* of a singular origin, but the temporary *by-product* of an ongoing *process*" (2012: 54; italics in the original). Such a process would be initiated by those studios that attempt to replicate the success of their most viewed films by starting exclusive "film cycles", circumscribed to certain characteristics such as "contract actors, proprietary characters [and] recognizable styles" (2012: 59–60). If these cycles are successful enough, their influence can escalate and they can become a shared genre between different studios, based on "common plots and settings rather than proprietary characters or contract players" (2012: 61). Once the genre is widely utilised, studios look for a new way to sell differentiated products, thus initiating

[2] First, as *blueprint,* genre can be understood "as a formula that precedes, programs and patterns industry production". Secondly, it can be regarded as a "*structure,* as the formal framework on which individual films are founded". Thirdly, it can be understood as a "*label,* as the name of a category central to the decisions and communications of distributors and exhibitors". Finally, it appears as a "*contract,* as the viewing position required by each genre film, of its audience".

the process once again. This leads Altman to conclude that "genres are not only formal arrangements of textual characteristics; they are also social devices that use semantics and syntax to assure simultaneous satisfaction on the part of multiple users with apparently contradictory purposes. That is, genres are regulatory schemes facilitating the integration of diverse factions into a single unified social fabric" (2012: 195).

Neale's *Genre and Hollywood* was published almost simultaneously with *Film/Genre*, which makes it an interesting text for comparative analysis.[3] Like Altman, Neale recognises the complexity involved in giving a definition of genre and starts by stating that "genre is a French word meaning 'type' or 'kind'" (2000: 9). Although Neale declares that such a general definition of genre can be used regarding "all kinds of cultural forms", he claims that film scholarship has mainly focused on studying the implications of the category as it is understood in the industrial context of Hollywood (2000: 2). Neale himself, however, considers the possibility of extending the notion of genre outside the realm of Hollywood and names the "Indian mythological, the Japanese samurai film [and] the Hong Kong *wu xia pan*" (2000: 9) as examples of this idea. Furthermore, alongside Altman, Neale critiques a historical tradition of genre theory because "traditional accounts of a number of genres are inaccurate or incomplete, […] aesthetic and cultural theories of genre are prone to overgeneralization, and […] accounts of the role played by genre and genres in Hollywood's practices, Hollywood's history and Hollywood's output are often partial and misleading" (2000: 1). With the goal of mapping and critiquing such traditional views of genre, Neale carries out an overview of film and literary genre theory. Among the elements he identifies within a historical discussion of genre are "expectations", "texts", and "categories, corpuses, the norms they encompass, the traditions they embody and the formulae that mark them" (2000: 25–26). Neale's conclusion in light of this is similar to Altman's, in the sense that "the answers to these questions require thinking of genres as ubiquitous, multifaceted phenomena rather than as one-dimensional entities to be found only within the realms of Hollywood cinema or of commercial popular culture" (2000: 28). However, he narrows the scope of this conclusion by positing that an awareness of this idea can bring a better understanding of genres *in Hollywood.* The very existence of genre is seen by Neale as enclosed in the industrial structures of Hollywood, where genre serves to optimise the creative and economic processes by providing a formula that offers both familiarity and diversity to the audience, and enables expenditure on a standardised production to be reduced and the market to be controlled in terms of supply, demand and risk

[3] In fact, Neale acknowledges the existence of *Film/Genre* in his Introduction (2000: 1), but makes no further reference to it, although he quotes and discusses other works from Altman extensively.

(2000: 231–232). However, Neale insists that focusing on the industry side of Hollywood should not downplay the study of generic formulae and aesthetic traits. He reaches the conclusion that the study of genre should entail a flexible combination of aesthetic and industrial factors,

> one which can encompass minor trends, local and non-canonic genres, cyclic contributions, star-formula combinations and hybrids. The[se factors] also necessitate an attention to the industry, its relay and its audiences in ways which are likely to generate much more knowledge than we possess at the moment about the array of generic calculations at stake in film production, distribution and exhibition, about the construction of generic images in and through the industry's relay, and about the generic expectations and terms in circulation in the process of reception (2000: 254–255).

In light of the previous review of academic literature about World Cinema, the main critique that can be directed at *Film/Genre* and *Genre and Hollywood* can be summarised in one word: Hollywoodcentrism. Altman and Neale focus their analyses on Hollywood's genres and industry and try to reach universal conclusions about genre theory. Altman's analysis about the role of film cycles in the process of genrification is profound and nuanced, as is Neale's conclusion regarding a flexible approach to genre, but these function only *locally*, that is, in the Longitude of the Hollywood industry, which is just one of many in a world of cinemas. Alongside Stone, I have criticised elsewhere Altman's practice of "refer[ring] any new example of a genre back to the Hollywoodcentric 'blueprint, structure, label and contract' as if he were a patent lawyer" (Stone and Freijo, 2021: 10). This practice of sustaining a hierarchy of genre in which Hollywood holds the keys to understanding any grouping of films entails "the signified [being] mainly explained or 'made sense of' by reference to Hollywood, regardless of all that is unknowable or as yet unknown about a film" (Stone and Freijo, 2021: 10). Altman's notion of genre as a process can retain a degree of usefulness, but it needs to be repurposed and recalibrated in a Longitude and Latitude grid that accounts for World Cinema as a much more complex phenomenon than just one of its institutions, that is, Hollywood. Furthermore, although both Neale and Altman recognise the transnational potential of the study of genre, they choose to ignore it. As seen above, Neale does not circumscribe the notion of genre to US types of film, naming the Indian mythological, the Japanese samurai film and the Hong Kong *wu xia pan*, but he is identifying different genres with their national cinemas of origin, thus eliminating the possibilities of transnational – or latitudinal, following Stone, Cooke, Dennison and Marlow-Mann – ties between them. This practice of identifying genre and nation results in an argument that ends not "with fluidity but [with] *another* fixity" (Stone and Freijo, 2021: 10).

In the same sense, Altman claims that "genre subsists because it seems to provide firm anchorage in a transnational, transhistorical substratum oblivious to the vagaries of time and place" (2012: 193), but this idea is not explored any further in his work.

A way forward from these "fixed-point perspective[s]" (Stone and Freijo, 2021: 10) can be provided by Celestino Deleyto's work on genre, which advances and criticises some of Altman's and Neale's arguments. Deleyto's discussion on genre stems from the generic hybridity that he ascribes to *Rio Bravo* (Howard Hawks, 1959), which he understands as both a Western and a romantic comedy at the same time. To theorise such hybridity, Deleyto proposes a departure from Altman's and Neale's analyses crafted around historicity and context, focusing instead on "the genericity of films as texts" ([2011] 2012: 219). Specifically, Deleyto is interested in reflecting on "the relative distance that exists between films and genres and the largely uncharted complexity of that relationship" ([2011] 2012: 219). This acknowledgement of the existence of a distance between individual films and their grouping into different genres is a significant step forward for genre theory and it informs the Derridean critical framework that will be constructed in the Subsection 2.2.2, because it enables the necessary space for a World Cinema understanding of genre to exist. To conceive of this space, Deleyto applies chaos theory to the discussion of genre in order to oppose the idea of "belonging". According to Deleyto, "genre boundaries are never fixed. At the very most, we can draw a boundary for a special purpose, but that does not ensure that such a boundary will remain in place when our objective changes, or that the boundary drawn by one person will be accepted by another one with a different agenda" ([2011] 2012: 221). This acknowledgement of flexibility and the denial of fixities enable a theoretical space in which the complexity of how a film engages with several genres can be addressed. For the purposes of this thesis, Deleyto's rejection of clear boundaries informs the flexibility and fluidity that constitute the tetrahedron model for the understanding of genre that is attempted in Subsection 2.2.3. Deleyto creates a mirror between chaos theory, which denies the possibility of controlling or foreseeing the dynamics of complex social systems that endlessly bifurcate in unexpected directions, and genre theory, wherein the key traits are genres' "instability, the impossibility of establishing clear lines of demarcation, and the nonlinearity, unpredictability, and complexity of their evolution" ([2011] 2012: 222).

This embracing of a chaotic theory of genre brings forward the importance of the map, which has been such a prevalent metaphor in the study of World Cinema, as referenced several times in the previous section. Even if a single, unifying theory of genre cannot work as Altman

and Neale intended it to within Hollywood and beyond, there may be productive ways in which mapping the extent of genre filmmaking in the world can illuminate master narratives that go beyond genre itself. This operation is at the core of this research in relation to nation, but it can be extended to other issues such as gender, postcolonial and racial encounters, the crafting of a cosmopolitan view, and the influence of neoliberal models of governance. To approach this mapping, a dual process of theorising impurity and having recourse to the basic elements of language in the text can be seen as a cautious step forward. Deleyto attempts this operation by following both Wittgenstein, in his rejection of closed Aristotelian categories, and Jacques Derrida, in positioning himself in opposition to the idea of "belonging" to a genre ([2011] 2012: 222–224). A more detailed discussion of Derrida's theory of genre, and of how Derrida's larger corpus of work can be applied to genre, will be offered in Subsection 2.2.2, but what is worth mentioning here is Deleyto's conclusion that "the insight that genericity – the necessary existence in all texts of marks of categorical thinking – is inescapable but that categorization does not describe accurately the way genres work solves some of the contradictions found by Wittgenstein because it changes the point of view from belonging to participating" ([2011] 2012: 223–224). Deleyto concludes by calling for a mode of analysis that is less interested in "issues of belonging and generic purity (or impurity)" ([2011] 2012: 228) and more focused on the film text as the centre of discussion, wherein different genres mix and intersect to varying degrees. Mixing is a core aspect of, rather than a deviation from, genericity and therefore "asserting that a given film or group of films 'mixes' genres is not saying very much about the films: it is a premise of genre analysis, not a conclusion" ([2011] 2012: 228). In following Derrida and establishing mixing as central to genre, Deleyto discards notions of pure origins and embraces instead a fluidity, which, in his view, also obliterates other critical terms such as "parody, transgression and subversion" ([2011] 2012: 228–229) because if there is no point of origin and no strict norm to deviate from, the concept of deviation itself is obsolete.

Deleyto's rejection of parody, transgression and subversion, however, deprives genre theory of elements that potentially liberate it from the Hollywoodcentric focus, and a wider consideration of postmodern theory may provide such tools. Therefore, it can be fruitful for the analysis to turn towards Fredric Jameson's *Postmodernism, or the Cultural Logic of Late Capitalism* (1991) for an understanding of genre as a cultural phenomenon that is determined by modernist and postmodernist dynamics. Furthermore, a review of Jameson's understanding of certain categories of the postmodern, such as parody and pastiche, can serve to qualify Deleyto's embracing of a fluid conception of genre, which informs how genre is approached in this thesis in the creation of the methodologies of the Rosetta Stone and the tetrahedron model,

while also serving to propose how his discarded categories of parody, subversion and, ultimately, pastiche can still be productive in a discussion of genre in World Cinema.

2.2.2 A Derridean Search for the Paradigm through Parody and Pastiche

Jameson defines postmodernism as "an inverted millenarianism" in which there is no potential for future accomplishments, but rather some "senses of the end of this or that" (1991: 1), including notions such as "ideology, art, or social class" (1991: 1). According to Jameson, the postmodernist attitude arises at the end of the 1950s or the beginning of the 1960s and it encompasses a series of characteristics, including "depthlessness", "a weakening of historicity", "a return to older theories of the sublime" in the realm of affect, and "a whole new technology, which is itself a figure for a whole new economic world system" (1991: 6). In contrast to displaying a celebratory attitude towards postmodernism as a new historical and social period, Jameson considers it to be "only the reflex and the concomitant of yet another systemic modification of capitalism itself" (1991: xii).

Within this context, it is of particular interest for the purposes of this literature review to focus on the concepts of "parody" and "pastiche" as defined by Jameson, as examples of "new types of syntax or syntagmatic relationships in the more temporal arts" (1991: 6). Jameson envisions parody in the context of modernism, since it is built upon "the idiosyncrasies of the moderns and their 'inimitable' styles, [which] strike one as somehow characteristic, insofar as they ostentatiously deviate from a norm which then reasserts itself" (1991: 16). Parody exposes these eccentric styles by exaggerating them, with the objective of attacking the social norm from which they are born, which oftentimes entails a colonial inclination. Pastiche, on the other hand, exists in a postmodern environment in which the norm is too fragmented into individual discourses and identities. It is similar to parody in the sense that it is "the imitation of a peculiar or unique, idiosyncratic style, the wearing of a linguistic mask, speech in a dead language" (Jameson, 1991: 17). However, in the absence of a norm worth opposing, pastiche appears as "blank parody, a statue with blind eyeballs" (1991: 17) and with no character or purpose, but which nonetheless bears a degree of affect towards the original.

The notion of pastiche becomes a key element in the discussion of case studies in Chapter 4, and therefore it is useful to develop Jameson's take on the concept by referring to Richard Dyer's *Pastiche* (2007). Dyer employs a systematic approach to pastiche from the perspectives of different arts and media and starts by offering a shorthand definition of it: "pastiche is a kind of imitation that you are meant to know is an imitation" (2007: 1). What matters at this point of the argument is the recognition of a key element of Dyer's combined definition of the concept,

which is that "a pastiche imitates its idea of that which it imitates" (2007: 55). This is a significant development from Jameson's notion of the term, whereby Jameson understands the lack of a norm in a postmodern cultural milieu as overarching, and therefore the response to it in the form of pastiche as all-encompassing. Conversely, Dyer recognises the issue of perception in the creation and, especially, the reception of pastiche, wherein the pre-conceived ideas of both the artist and the audience of a work of art do not necessarily refer to an "objective" and consensual set of characteristics of a supposed point of origin. This point of origin exists only insofar as it is understood as such by both receiving ends of the pastiche, and therefore its essence is subject to change. Indeed, a pastiche can be considered its own point of origin somewhere down the line of critical discussion. This insight from Dyer is key for the purposes of this thesis in two regards. First, it serves to bypass Deleyto's criticism of the notions of subversion and parody. Granted, a point of origin in a chaotic theory of genre cannot be ascertained, but pastiche does not necessarily have to be related to an ontologic point of origin, just the perception of it.[4] Therefore, pastiche retains a space where it can exist. Secondly, the detachment of pastiche from a grounded postmodern Western perspective serves to operationalize the de-Westernising pastiche that is attempted in Chapter 4 in relation to films including *Luz de domingo, Dust, Yurusarezaru mono* and *Five Fingers for Marseilles.*

In discussing the categories of parody and pastiche in relation to *Chung Hing sam la/Chungking Express* (Wong Kar-wai, 1994), Stone and I wonder whether "a new paradigm might emanate from post-colonial Hong Kong and how this might be recognised if it does" (Stone and Freijo, 2021: 12). The notion of a new paradigm is a problematic one since, according to Altman, in the context of Hollywood "genre mixing, it now appears, is not just a postmodern fad" (2012: 143). Many of what are now addressed as classic Hollywood genres in

[4] In relation to this idea of the lack of a point of origin, Jean Baudrillard's work on simulacra and simulation was reviewed as a potential critical framework for this thesis. Baudrillard's main proposition in this sense is that, in the Cold War epoch, the "real" has given way to representations of it, but representations that do not have an original referent. He claims that "simulation is no longer that of a territory, a referential being, or a substance. It is the generation by models of a real without origin or reality: a hyperreal" (1994: 1). Baudrillard yearns for the existence of an ontology that was prevalent up until World War II, but which has disappeared in the post-war era, because violence has disappeared with it and the stakes of history are no longer real. Baudrillard opposes both a supposedly objective ontology and an artificial system of signs that substitute such an ontology, as if subscribing to a Platonic idealism whereby languages and systems of signs are subordinated to the expression of an ideal ontology that exists independently of how human communication systems express it. However, the Derridean critical framework of this thesis would oppose any such chasm as defended by Baudrillard, with the contention that language precedes reality and not the other way around. The manner in which the categories of reality are conceived in language conforms our reality, which supports the importance of approaching film genre from a linguistic perspective. This is because the configuration of genre creates meaning as a by-product, instead of its being forced to shape itself after an *a priori* signification, and potentially this generation of meaning can produce the world maps that are being created in this thesis through the AuthaGraph tetrahedron model. This is why simulacra and simulation were discarded as critical frameworks for this thesis and Derrida's notions, as explained in the next section, were deployed instead.

genre theory were, in fact, created through a process of hybridity and self-referencing not unlike Jameson's modernist and postmodernist categories. This idea can be applied to a wider context of genres in World Cinema. However, along with Stone, I have questioned *how* and *where* this new paradigm might be constructed, if in fact it exists, and, again, how it could be recognised "in a foreign (relative) or other (comparative) cinema if our pathways to knowledge are blocked by our not knowing what we do not know?" (Stone and Freijo, 2021: 3). This question is pertinent in the context of Martin-Jones' unknowability of the other and the other's past, and this is a line of inquiry worth pursuing in the grid of Longitudes and Latitudes of World Cinema. To explore the configuration of new paradigms, it is important to highlight one key term that has appeared on several occasions during this literature review: impurity. This term was central to Galt and Schoonover's understanding of global art cinema, as well as, implicitly, of global queer cinema. Nagib and Anne Jerslev converted impurity into a method (see 2014: xiv–xxi) and, furthermore, the problems encountered by Altman and Neale when providing a definition of genre within the narrow scope of Hollywood were provoked by the multiplicity of factors involved in the creation of genres. Jameson's postmodernism, and in particular his parody and pastiche, are notions that are rendered impure by the lack of depth and historicity.

In our search for the new paradigms of genre in World Cinema, Stone and I have also embraced impurity as a method, but in this case based on "looking for and 'feeling into' the impurities in western cinema that constitute trace evidence of new paradigms happening elsewhere in World Cinema" (Stone and Freijo, 2021: 12). We have proposed impurity as a third way of attempting to know "new paradigms as yet unknown" (2021: 12) that can be added to two other methods. First, there can be intensive involvement in the specific cultures from which World Cinema films originate. Secondly, there can be less-pervasive contact with such films and cultures through the festival circuit and DVD and VOD releases, which "risks a limited number offering an unrepresentative selection" (2021: 12). As a complementary praxis, "feeling into" impurities can reveal the influence of new paradigms in non-Western parts of a world of cinemas that are acknowledged and accommodated within Western geographies of a world of cinemas. We have called this process "backwash", in the same sense in which "scientists know an otherwise unknowable star has been created in an as yet unknown universe because of the trace elements from it, like light and radiation, that wash back into our own" (2021: 12). In this process, it is necessary to avoid the danger of "blindspotting" (2021: 12), that is, espousing a tendentious, critical view of a film by which the lack of knowledge of the specific contexts of World Cinema genre films leads to an incomplete analysis of the film based only on the global nature of its genre. Genre would therefore be placed hierarchically above the

local specificities of the Latitude and Longitude to which the film belongs, thus reinforcing and reifying potentially colonial and Eurocentric views. It is necessary, then, to qualify impurity by turning to the theorist who informs both our search for meaning and Deleyto's rejection of belonging within genre theory, and who considered impurity as the defining feature of genre: Jacques Derrida.

Derrida asks in 'The law of genre', which both Deleyto and Stone and I build on, whether mixing genres is the defining feature of genre, formulating the following questions: "What if there were, lodged within the heart of the law itself, a law of impurity or a principle of contamination? And suppose the condition for the possibility of the law were the *a priori* of a counter-law, an axiom of impossibility that would confound its sense, order, and reason?" (1980: 57). Further discussion regarding these questions leads Derrida to formulate the hypothesis that "a text cannot belong to no genre, it cannot be without or less a genre. Every text participates in one or several genres, there is no genreless text; there is always a genre and genres, yet such participation never amounts to belonging" (1980: 65). This law of genre is thus predicated on the principle of "participation without belonging – a taking part in without being part of, without having membership in a set" (1980: 59). Derrida's assertion can be linked with the question that surrounds World Cinema genres and, specifically, World Cinema Westerns: how can they participate in those highly codified genres if they do not belong to them? How can this participation without belonging be turned into full "membership in a set", so as to reach a new paradigm? Deleyto argues that Derrida's theory of genre as a law of impurity "suggests a more radical relationship of mutual and fluid interdependence between genres" ([2011] 2012: 227). A discussion of Derrida's previous thinking can shed new light on this issue, and can therefore advance a methodology and a set of research questions for this thesis.

Specifically, two of Derrida's concepts, as explained in *Of Grammatology* (1976), can be seen as promising tools for the methodology of this thesis: the notion of "*différance*" and the idea of "*sous rature*" or "under erasure".[5] *Différance* is a neologism coined by Derrida, formed from the combined meanings of "differ" and "defer", and it relates to the notion of what Derrida calls "trace*".* The trace is a result in the (post)structuralist chain of signification that expresses "the relationship to a past, to an always-already-there that no reactivation of the origin could fully master and awaken to presence. This impossibility of re-animating absolutely the manifest evidence of an originary presence refers us therefore to an absolute past" (1976: 64; italics in

[5] In the translation by Gayatri Spivak that informs this literature review, the original French "*sous rature*" is translated by a quite literal "crossed out" (1976: 23). However, Madan Sarup notes that the most common translation of the term is "under erasure", and so this is what will be used here (1993: 33).

the original). Derrida hints at an impure relation within the sign, between the signifier and the signified, which is not subsequent and clear-cut as in the original Saussurean model, but rather is broken by the different times – present and past – in which the elements of the sign coexist. According to Derrida, there is a "metaphysics of presence" in which "every concept […] has its opposite somehow inscribed within it, in the form of what he calls a 'trace', which, like a footprint, is paradoxically there and, as a sign of an absence, not there at the same time" (Brunette and Wills, 1989: 7). "Since past has always signified present-past", Derrida continues, "the absolute past that is retained in the trace no longer rigorously merits the name 'past'" (1976: 64). Derrida is in this way injecting a temporal dimension into this operation of language, in which the trace imprinted onto concepts that are opposite to each other can only be ascertained in a time difference, in which absence enables the recognition of the trace. Hence *différance,* in which the disjunction of the elements of the sign is temporal, and the extra time needed to resolve the equation causes deferral but also difference. The temporal dimension embedded in both *différance* and the trace leads Sarup to the interpretation that in Derridean thinking "*the sign marks an absent presence.* Rather than present the object we employ the sign; however, the meaning of the sign is always postponed or deferred" (1993: 44; italics in the original). This temporal quality of Derridean thinking serves to bypass what Deleyto considers "the static quality of Saussure's concepts[, which] does not correspond to the constantly shifting nature of the generic system" ([2011] 2012: 225), because temporality reinstates dynamism in post-structuralist theories, which in turn can serve to pinpoint the fluidity of genre dynamics.

Furthermore, when Derrida proposes to place ideas and concepts under erasure, he is following Martin Heidegger's process of discussing the concept of Being. Heidegger crosses the word "Being" out, and then prints both the original word and its crossing out. Derrida argues that "this deletion is the final writing of an epoch. Under its strokes the presence of a transcendental signified is effaced while still remaining legible, […]is destroyed while making visible the very idea of the sign. In as much as it de-limits onto-theology, the metaphysics of presence and logocentrism, this last writing is also the first writing" (1976: 23). As read by Sarup, Derrida utilises this method because the concept of the sign is "*inadequate yet necessary*" (1993: 33; italics in the original), and this is why the word is marked by a cross but not completely deleted. Peter Brunette and David Wills see this operation as "strategic resistances to logocentrism's will to truth and centrality of meaning" (1989: 11). However, they also recognise that, by presenting the sign as an inadequate yet necessary concept, Derrida is acknowledging the inescapability of logocentrism and, therefore, of language; hence why Deleyto's argument for the analysis of the individual text as the basis for a theory of genre is

key to this thesis and reveals a Derridean perspective that goes beyond the utilisation of the concept of participation. Just as Derrida acknowledges that language precedes thought through the inescapability of logocentrism, so individual films, understood as the basic unit of the language of genre, precede and inform the wider category of genre. Genre must, then, be built from the ground up, by analysing how films become their own paradigms, as opposed to creating *a priori* boundaries to which films should comply.

What are the implications of these Derridean ideas for World Cinema genres? Stone and I wield Derridean theory to claim that the search for a new paradigm within World Cinema genres cannot be brought to a close by a mere statement of the existence of the paradigm; what is needed is constant questioning about how the paradigm might next be constructed and located, knowing that its as yet unknown character is going to mean that the answer is temporarily, or even eternally, deferred (Stone and Freijo, 2021: 8). The trace also informs our understanding of backwash, in the sense that the aesthetic and thematic characteristics of the different parts of World Cinema get imprinted on each other as trace-like residue. However, there is an ethical dimension to this argument, in that

> depending on our spatial and temporal position in the world, any given film made by 'others' may not appear readily discernible at first instance because we lack enough knowledge to connect sign-signifier-signified. The answer to why a film matters is postponed, but the search for the knowledge that 'unlocks' a film to which we are 'the other' has at least begun (Stone and Freijo, 2021: 8).

The question(s) posed in regard to and by World Cinema genres and, specifically, by World Cinema Westerns, might be what ultimately matters, because the goal is not the achieving of an answer but rather the search for meaning embodied by the act of questioning itself. Meaning is "*why it matters*" (2021: 8; italics in the original), that is, the endgame of a Socratic act of questioning that enables World Cinema theory to overcome Martin-Jones' unknowability because it restores the possibility of knowledge, even if through deferral. In this theoretical context, the word "meaning" signifies two concepts. It can have a linguistic sense, in which meaning is the result of a successful connection between the signifier and the signified. However, it can also have a philosophical sense, in which meaning designates an ultimate truth that articulates existence.

2.2.3 Translation as Methodology: The Construction of the Rosetta Stone

It is necessary to ask, then, how World Cinema Westerns pose the(se) question(s), and this is the point at which the analysis turns to the concept of erasure. In World Cinema genre films

and, particularly, in World Cinema Westerns, the question(s) may be posed through a display of genre under erasure. It is asked here how World Cinema films might be placing the Western genre under erasure by deleting its tropes and then showing both the trope and its deletion, because the signs of genre are inadequate yet necessary to pose the question(s) that World Cinema Westerns (and by extension World Cinema genres) are asking. This discussion of Derridean erasure and *différance* leads into the first attempt at a methodological model offered by this thesis. In discussing erasure in relation to the interconnected processes of paradigm construction in *All That Heaven Allows* (Douglas Sirk, 1955), *Faa yeung nin wa/In the Mood for Love* (Wong Kar-wai, 2000) and *Moonlight,* Stone and I propose that "the most important strategy for World Cinema studies is to cross out but not delete the knowledge (and knowability) gained from looking backwards for influence upon any film in question, while also looking forwards into a new epoch of difference and deferral of meaning that points towards the as yet unknown" (Stone and Freijo, 2021: 18). The gaining of knowledge through erasure and the search for empathy through *différance* form the backbone of our theorisation of how genre paradigms are constructed in World Cinema. We undertake a mainly diachronic construction, in which we posit that the Socratic and fluid questioning regarding where and how the next paradigm will be built serves to map processes of backwash and, eventually, to overcome Martin-Jones' unknowability. Albeit recognising that "each film represents difference when considered individually, as do all the films in World Cinema, which co-exist at the same time and in a multi-directional flow" (Stone and Freijo, 2021: 18), this thesis aims to complement this previous approach by building a model of how World Cinema genres can be understood synchronically, momentarily freezing the flux of paradigm formation for the purpose of knowledge gain. Incorporating the act of questioning as an ethical stance, and the importance of knowledge and empathy as keys in the unlocking of an understanding of cinemas to which we are the other, this thesis follows the previously referenced tradition in World Cinema theory of making use of the metaphor of the map as a strategy for building a model of genre theory in World Cinema. The map informs Andrew's understanding of World Cinema as an atlas (2004: 9–23), and was present in Costanzo's, Stam's and, especially, *The Routledge Companion*'s approaches to theorising World Cinema. It is in the search for that map that the first main hypothesis of this thesis appears: *how might the structures that shape genre, as displayed and iterated in World Cinema, become a visual Rosetta Stone that could bring about a potential/future understanding of the other and the other's past?*

The Rosetta Stone is at the same time a map and a symbol, an opportunity to expand the knowledge that can still be retrieved and a reminder of Martin-Jones' lost pasts that cannot be

known. The principle of the Rosetta Stone is triangulation. By deconstructing (Derrida, 1976: 24) the signs/signifiers/signifieds of the three languages that it shows, comparing and contrasting them, we attempt to reach an understanding of the elements we do not know (Fig. 1). It is asked in this thesis whether World Cinema genres may be working in that direction. They can indeed be a symbol, a reminder of all the lost pasts that will always remain unknown, as Martin-Jones asserts. But they can also become a map to retrieve as many of them as possible. By deconstructing the elements and tropes of genre – in this case, the Western – in texts generated in different Latitudes and Longitudes, the search for meaning is undertaken with a methodology that, even as it retains the philosophical and ethical importance of the act of questioning, might bring an end to the deferral of the answer. This idea not only provides a working methodology for the thesis, but also demonstrates why the thesis matters. It matters because understanding World Cinema as a visual Rosetta Stone might break through Martin-Jones' unknowability of the other and close the gap to a future in which the other is known and paradigm formation is codified and understood. By operating within the coordinates of Derridean *différance* and *sous rature,* the methodology of the Rosetta Stone is imbued with one of Derrida's most radical developments of Saussurean theory: the deconstruction of the opposing others at the root of language construction. If in the definition of a concept its other is imprinted as a trace because it is inadequate yet necessary in order to clarify its contours, then the entire idea of "the other" collapses from a linguistic perspective, and "so the question arises as to whether what is supposedly foreign to the system was not in fact part of it, as potential or constitutive force, from the beginning" (Brunette and Wills, 1989: 8–9). This echoes Nagib's recourse to the ethics of Badiou, in which the other that informs Levinasian ethics is said to be a construction that departs from ontology as truth. While heeding Martin-Jones' ethical approach to world history through a world of cinemas and through ideas of doublethink and decoloniality, Derridean thinking again restores potentiality to the study of genre through the idea of the Rosetta Stone.

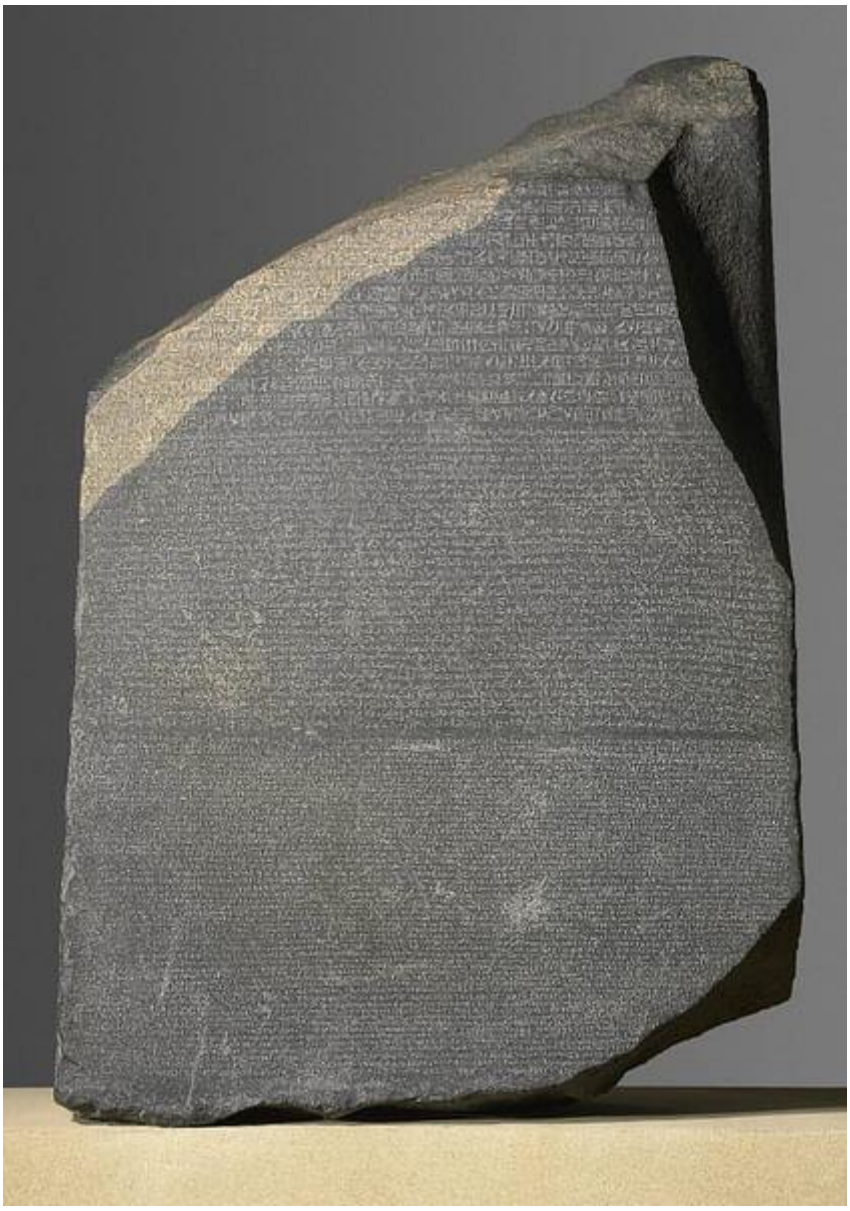

Figure 1. The Rosetta Stone enabled the study of hieroglyphics through comparison with both the Demotic language and Greek/World History Encyclopedia.

Once it has been proposed that the map that needs to be used is the visual Rosetta Stone that World Cinema embodies, a set of subsequent questions arises. Derrida finds that language is always metaphoric, that "there is no nonmetaphoric language to oppose to metaphors here", and he therefore creates a frame in which the need to escape from metaphoric language is expressed by metaphors, which "belong to the onto-theology they fight against" (1976: 66). However, Stam finds that the metaphor "can serve as a cognitive instrument, a producer of knowledge" (2019: 10). Art cannot be expressed without its metaphoric reference to one or several genres, to the idea of genre. With this idea in mind, how then might the metaphor of the Rosetta Stone be the expression of a situation in which genres might find themselves in a paradox similar to the one in which Derrida finds himself regarding language, willing to escape,

to go beyond the structures of genre itself, but able to express that desire – and to express meaning – only through the structures of genre under erasure? How might the search for a paradigm become a secondary matter, given that a paradigm is only conventional and temporal, when compared with the search for meaning and the possibility of using genre as a Rosetta Stone for translation? Is it possible that the question that World Cinema genres (and, specific to this research, World Cinema Westerns) are posing is: how can we understand the other?

By using the Rosetta Stone of genre, with its triangulation, and deconstructing the elements of genre as displayed in films from different Latitudes and Longitudes, we have a map. Following our notion of backwash, "recognition of the absent presence of World Cinema in Hollywood might be deferred until its backwash hits" (Stone and Freijo, 2021: 18). In the Rosetta Stone, we use elements that are known to us to reach an understanding of those elements that are unknown, and in this process empathy, knowledge and understanding are the guidelines. A successful navigation of this map can lead us to an understanding of the meaning of films that present themselves as "other" to us, and the definition of who "other" is and who "us" is can permutate depending on the Latitude and Longitude in which someone knows what they do not know and therefore asks the question. Once the meaning is cracked, the answers are no longer deferred; this is the case even if deferral is a positive thing, because it is a necessary previous step. The tension disappears. We can understand the meaning of someone else, of the other, through a hard, demanding, emotional but *doable* process.

As a result of this discussion, a second statement that functions as methodology, hypothesis and research question can be proposed: the paradigm could be anything to which we are the other but that we manage to successfully understand through the Rosetta Stone. The paradigm, then, is particular and specific to each and every one of us, and it depends on our efforts to understand and on our specific Longitudes and Latitudes. The Rosetta Stone as a methodology is tested and developed in Chapter 3 in relation to *The Rider*, *Western* and *Jauja*.

2.2.4 Mapping as Methodology: The AuthaGraph Tetrahedron Model

In *From Hesitation to Resistance: Slow World Cinemas' Transnational Politics,* Chen claims that there is a "malleable, ever-shifting nature of world cinemas [that] should not be seen as an impediment to research" (2021: 5). It is this malleable and shifting nature that this research embraces at this point, to propose a second methodological approach to genre and World Cinema that builds on the previously suggested Rosetta Stone model. Although the metaphor of the map was evoked when devising the idea of the Rosetta Stone, the approach is focused on translation through triangulation, rather than on a wide-ranging method of mapping. This is a

type of triangulation that takes place in linear form in the structure of Chapter 3, with a succession of case studies, which in turn results in a two-dimensional analysis that is useful for the specific purposes of comparison of themes between different World Cinema Westerns, but which can be seen as insufficient to capture World Cinema's flux.

The Rosetta Stone triangulation, then, can be developed by drawing on cartography theory with the objective of achieving a more solidly built mapping model. As has been discussed in the previous section, the metaphor of the map has had extensive currency in World Cinema literature, but its theorisation has not engaged extensively with cartography, with the exception of *The Routledge Companion to World Cinema* and its model of Latitudes and Longitudes. If the world is a "bulging, misshapen, somewhat egg-like structure" (Stone *et al*, 2018: 1), then the linearity of the Rosetta Stone can provide only limited accounts of it at best, and at worst can translate into the linearity of Hegelian history and the denial of coevalness against which Martin-Jones has warned. It constitutes a spatial fixity. However, as has been asserted in relation to Derridean theory in the previous section, Derrida's ideas of *sous rature* and, in particular, *différance,* introduce a temporality to the study of the sign that can be accounted for only when applied to genre by a tridimensional study of World Cinema and genre. Such a 3-D approach would extend to categories of both space and time and would enable this theorisation to go beyond a fixated, exclusively spatial discussion. The development of the Rosetta Stone framework thus relies on creating a model based on the tridimensional figure that is formed by triangles: the tetrahedron (Fig. 2).

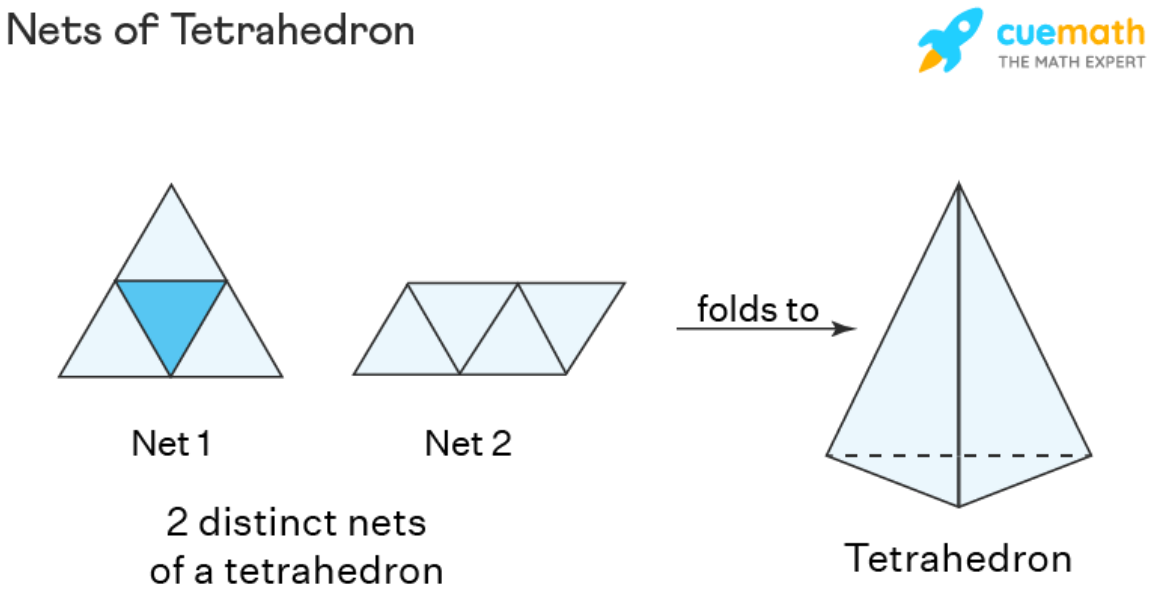

Figure 2. The tetrahedron is formed from the folding of four triangles, which creates a 3-D figure/Cuemath.

It is through the figure of the tetrahedron that this thesis connects with cartography and, specifically, with the work of Japanese architect Narukawa Hajime and his lab's Theory of Earth System Design. Narukawa designed the AuthaGraph Map in 1999 as a mathematical model in which for the first time a proportional representation of the sizes of the Earth's continents was achieved, making it the world's most accurate model of mapping (Hajime Narukawa Laboratory, 2015). Its importance for this thesis lies not only in its ability to correctly represent the sizes of the continents, as opposed to Western maps in which Europe is oversized and Africa undersized, but also in its method. The AuthaGraph Map is created through three steps. The first consists of dividing the Earth's globe into ninety-six triangles. These triangles are then folded in a second step into a single tetrahedron. When the 3-D tetrahedron has been formed, the final step is completed by collapsing the tetrahedron into a 2-D rectangle in which "the shapes of the continents are recognisable but the layout is certainly not" (The Future Mapping Company, 2019).[6] The metaphorical possibilities of a transposed usage of the AuthaGraph Map are thus very attractive to the study of genre in World Cinema. The triangulation that constitutes the Rosetta Stone can be seen as the first step of the model, in which an indeterminate – and, to all purposes, nearly infinite – number of triangles can be created by connecting films of the world around diverse themes and genres. The second step is mirrored in the configuration of a tetrahedron, which is modelled through comparative analysis by assigning the figure's faces and vertices to films, themes and genres, as will be discussed in the next paragraph. Finally, the three steps are completed by collapsing the tetrahedron, that is, by offering a written and/or audiovisual rendition of the comparative analysis. Just as the AuthaGraph mapping model bypasses the Eurocentric bias in the representation of the world by trumping colonial politics with mathematics and offering a proportional representation of continents, so a tetrahedron model for the study of genre can overcome the Eurocentric and Hollywoodcentric bias in the field by providing a cartographic world map of generic trends.

How can such a tetrahedron model translate into a methodology for the purposes of this thesis in the study of World Cinema? The tetrahedron as a geometrical figure is constructed from four external triangles and four external vertices. In Chapter 4 of this thesis, four case studies are chosen to represent the faces and four main themes to represent the vertices (Fig. 3), based on the fact that themes anchor the construction of the tetrahedron and are the points at

[6] The Hajime Narukawa Laboratory website offers the possibility of downloading a pdf document as an exercise in the construction of an Authagraph Map. It also indicates that "Authagraph mapping projection was selected by the Japanese National Museum of Emerging Science and Innovation (Miraikan) as its official mapping tool and is used in official Japanese high school text books" (Hajime Narukawa Laboratory, 2019). The Laboratory has also produced a video demonstration of how the model works: https://vimeo.com/15432252.

which the different films converge, whereas the films touch on different topics and therefore extend throughout the themes and aesthetics that form the shape of the tetrahedron. More detail in relation to how this is applied to the structure of the analysis will be offered in Chapter 4, but what is relevant to this theorisation is the potential the model offers for the study of World Cinema. The tetrahedron is the simplest geometrical 3-D figure that can be built, but the construction of a map of World Cinemas through genre is by no means limited to just four films and four topics – indeed, in contrast to the AuthaGraph mapping model, the use of the metaphor in World Cinema studies offers more flexibility for the elaboration of these figurative geometrical shapes. While the tetrahedron offers four visible faces and four visible vertices, it can contain a limitless number of triangles within its structure, thus broadening the possibilities for exploration within its shape. Furthermore, the tetrahedron embraces simultaneity and flux, as opposed to the linearity of the Rosetta Stone. The Rosetta Stone was based on the linearity of establishing a starting point close to the geographic and cultural circumstances of the analyst, upon which the rest of the model would be built and which eventually would reinforce a hierarchy. Conversely, within the tetrahedron, as the prior step to the creation of a world map, it is understood that films of the world exist simultaneously, in coevalness, or in a polycentric arrangement such as the one proposed by Shohat and Stam. A tetrahedron enables four films or faces and four themes or vertices to be the minimum version of analysis, but if enough films and thematic or aesthetic concerns are added to the faces and the vertices, the complexity of the analysis can increase gradually towards a potential endgame in which the entire globe is represented and included. Such a goal belongs to a wider conversation beyond this thesis and, indeed, the task of achieving such a totalising world map, not unlike the 1:1 map that Stone, Cooke, Dennison and Marlow-Mann (2018: 5) admire in the writing of Jorge Luis Borges' *Del rigor en la ciencia* (2012), is of enormous proportions. However, the significance of this research lies in how it provides a methodology and an initial gesture towards achieving such a map through genre theory and praxis. Genre in World Cinema becomes a key aspect of the process because it provides the shapes and contours of the map. Just as the shapes of continents are recognisable on the AuthaGraph Map but the layout is not, the shape of genres but not their layout is recognisable in the tetrahedron model. It is through genre that these films can be pinpointed on the map, and that more specific topics – such as nation, in the case of this thesis – can be explored on an equal footing, in the same way as a world map can address such wide-ranging topics as nations and their capitals, geographic features, indicators of GDP, volume of grain exports, quality of press freedom and degree of penetration of TikTok. It is the possibility

offered by the model of mapping that matters, because it enables us to address the questions of meaning through genre around which the significance of this research revolves.

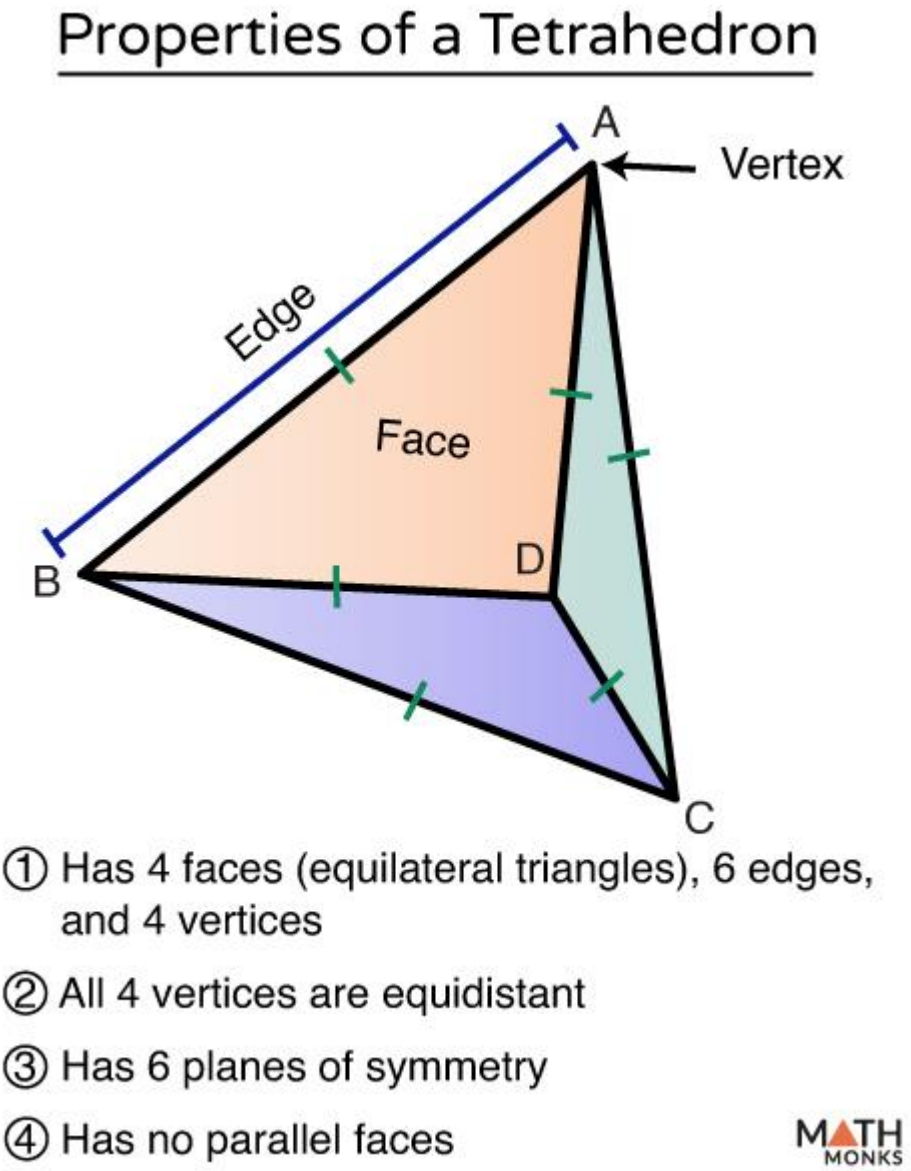

Figure 3. In the tetrahedron model for the study of genre, the films are assigned to the four faces, while themes and topics are identified with the vertices. The edges represent the points of contact between of the films/MathMonks.

These considerations take into account the spatial dimension of the tetrahedron model but, as previously stated, a temporal dimension introduced by the post-structuralist work of Derrida and, specifically, by the concept of *différance* that needs to be incorporated into the modelling. To emphasise the point, Derrida's thinking introduces temporality because the elements of the equation sign-signifier-signified exist in slightly different times: the absolute past that is the sign, already understood, the present-past that is the signifier, always in the making, and the future that is embodied in the signified, waiting to be understood. The wait for

understanding translates into *différance,* through which meaning is deferred and, in the extra time required to achieve it, is also different. This means that there is a temporal dimension to the tetrahedron, since its vertices and faces shift and change their position, from base to top to somewhere in between, as the questions about the acquisition of knowledge and meaning are formulated and reformulated. The tetrahedron moves, in the purely physical sense of what movement means: space + time. However, it is necessary to be cautious about the potential danger of reification that resides in the construction of any model. Building a model that aspires to be perfect, absolutely balanced, can result in rigidities and fixities that are artificial. A model is, after all, a human-made theorisation created to capture the flux of time and space. To counter this danger, it is understood here that the tetrahedron model is a means to an end, that of mapping and understanding, and therefore the tetrahedron model attempted in this thesis is not a perfectly balanced figure formed by four equilateral triangles and four vertices spinning in space and time. It is also constantly changing the balance between its faces and angles, shifting the form of its triangles from equilateral to isosceles to scalene, advancing and retreating as new signifiers are deployed and identified in the films, and new signifieds are being understood, or at least deferred for later understanding. The task of conducting a synchronous analysis of four films of the world, arranged in such a form in Chapter 4, is understood as a temporary freezing of the flux for the purposes of research, but it is acknowledged here that this is an artificial operation around which spatial and temporal flux continues to happen.

The methodology of the tetrahedon mapping model will be put to the test in Chapter 4 in relation to *Luz de domingo, Dust, Yurusarezaru Mono* and *Five Fingers for Marseilles.* However, this theoretical chapter must now turn to addressing the last level of the inverted pyramid that it set out to construct. That is, the chapter will conclude with a discussion of writings that have considered the Western from a global, transnational or world perspective.

2.3 World Cinema Westerns: Understanding the Western as a Global Genre

The theoretical framework for this thesis having been established, as well as the main research questions, the third part of this chapter goes on to conceive the Western genre as a World Cinema genre. The Western will thus serve as the genre of choice to which to apply the methodology described above, including the processes of *différance* and placing under erasure, as well as the Rosetta Stone and tetrahedron frameworks. The rationale for choosing the Western is that this genre has been traditionally considered an expression of the ideology, social issues and idiosyncrasy of the USA, and by extension of the centrality that Hollywood has occupied in the field of film studies. This identification of the Western with the USA has been

prevalent since the classic writings on the genre, for instance André Bazin's seminal formulation that "the Western is born of an encounter between a mythology and a means of expression" (1971: 142), and Jean-Louis Rieupeyrout's assertion that "far from being glamorized fiction, the Western is rather a faithful representation of a too-often unrecognized reality. It is the expression of a typically American mythology" (1952: 128). The identification is also present in contemporary writings, such as John White's contention that "at this critical moment for global politics, Westerns should continue to be seen as a specifically American genre" (2019: 9). However, if the Western is successfully de-Westernised, as the title of this thesis suggests, and recalibrated as a dynamic genre that operates in a state of flux within the different Latitudes and Longitudes of World Cinema, then every other film genre can likewise be de-Westernised. To achieve this goal, this section will present a chronological review of writings that have considered the Western from different degrees of transnationality. Then, a definition of the frontier as the key feature of the Western as a World Cinema genre will be attempted, in order to work towards a selection of case studies for this thesis.

2.3.1 Cutting the Wire: The Western as a World Cinema Genre

In contrast to essentialising views on the genre, a number of authors have addressed the question of how to conceptualise Westerns that are produced outside of the USA. In line with the acceleration in the production of this kind of World Cinema Western in the last decade, as recounted in the Introduction to this thesis, these authors represent a body of literature that has been gaining traction in the field of Western genre studies over the past decade and in which this thesis finds its context. The first examples of authors who conceived of the Western outside the boundaries of the USA can be found several decades before the work of these contemporary authors. While the first book to point to the need to consider the study of Westerns beyond the USA was Philip French's *Westerns and Westerns Revisited* (2005),[7] a systematic study of non-US forms of Western did not appear until Christopher Frayling's *Spaghetti Westerns: Cowboys and Europeans from Karl May to Sergio Leone* (2006). Frayling explains his use of the moniker Spaghetti Westerns as a descriptive term, and cites several similar culinary terms for non-US Westerns, namely "'Sauerkraut Westerns' (produced in West Germany), 'Paella Westerns' (international co-productions shot in Spain), 'Camembert Westerns' (produced at Fontainebleau), 'Chop Suey Westerns' (made in Hong Kong), and, most recently, 'Curry Westerns' (financed and made in India)" (2006: xxi). However, Frayling also includes US Westerns in this food melange by calling them, rather ironically, "'Hamburger Westerns'—

[7] Originally published in 1973, French's *Westerns* underwent several revisions and expansions. The edition used for this thesis was *Westerns and Westerns Revisited*, published in 2005.

John Wayne representing the pure beef variety" (2006: xxi). Frayling thus destabilised the hierarchy that placed US Westerns above all other variations, and used the food references as descriptive terms rather than dismissive slurs, to then tackle systematic analysis of the West German films inspired by Karl May's novels and of the explosion of the spaghetti Western after Sergio Leone.

Although some publications, including Neil Campbell's *Rhizomatic West: Representing the American West in a Transnational, Global, Media Age* (2008), theorised a transnational character of the US West, the study of the Western outside both the USA and Europe was not fully undertaken until Daniel Fried's article 'Riding off into the sunshine: genre contingency and the origin of the Chinese Western' (2007: 1482–1498). Fried acknowledges the near impossibility of the task of achieving unitary definitions of genre, but places significant value on the devising of temporary explanations subject to flexible changes. In this spirit, he proposes that "the term Chinese Western refers to a nativization of the genre in films made by Chinese national studios, using stories set in China's sparsely populated northwestern provinces" (2007: 1483–1484). These northwestern provinces not only are sparsely populated, but also depart from the dominant Han ethnicity to accommodate other ethnic minorities, which in Fried's eyes reinforces the equivalence between the US genre, with its Native tribes, and the Chinese one. However, for the purposes of this research, the most significant observation made by Fried is that the Chinese Western was not named thus in an attempt to replicate the US Western, but rather because these films were set in the geographical area that happened to be in the northwest of China (2007: 1487). According to Fried, "the appropriation of the genre was entirely accidental" (2007: 1487), and it was only after the arrival of the Fifth Generation of Chinese filmmakers that the name of the genre brought about a self-awareness that caused these films about the northwestern provinces to adopt some conventions of the US genre (2007: 1490).[8]

Fried's article opened up the possibility of tracking the history of the Western in World Cinema not as an outlet or imitation of the US genre but as having parallel points of development that exist in a tension between global forms and local references, in this case the northwest of China, albeit using terms that forced a relation of dependency with the US Western, such as "nativization" (2007: 1483). This idea was then developed in book length as

[8] In line with this development of the Chinese Western, it is also useful to mention Tim Scheie's research on the Westerns made in the 1900s and 1910s, starring French actor Joë Hammam as the Western hero Arizona Bill. These films were developed at the same time as some of the first landmarks of the Western genre, such as *The Life of a Cowboy* (Edwin S. Porter, 1906), and featured a melange of US Western tropes and local French elements, such as the *gendarmes* and the focus on the bull-breeding region of the Camargue, in southern France (Scheie, 2011: 201–219).

International Westerns: Re-Locating the Frontier, edited by Cynthia J. Miller and A. Bowdoin Van Riper (2013). Miller and Van Riper attempt the first systematic discussion of the Western in global terms, stating that "the power of Western themes, tropes, and character types knows no borders or boundaries" (2013: 8). The structure of *International Westerns* provides an approach by theme rather than nation, through which the topics of industry differences, deployment of parody, deconstruction of the hero, national identity and roots are discussed in relation to Westerns made in Germany, France, Turkey, Japan, Bangladesh and Brazil, among others, thus creating an outline that has enabled a global discussion. Crucially, Miller and Van Riper approximate a definition of the genre in relation to the elements of the frontier depicted in it that is close to the theoretical definition of the frontier that will be attempted later in this section. Their view acknowledges the differences in processes of settler colonialism in Russia, Australia, the USA, China and Japan, and also the similarities in the role of bandits as "enemies of order, and living embodiments of the wildness that suffuses the lands they roam" (2013: 9) in films from Hungary, Brazil, Mexico and the USA. This approach provides, then, overarching possibilities for analysis in line with the objectives of this thesis. However, Miller and Van Ripper still conceive these Westerns as "adaptations and appropriations of the Western genre in an international context" (2013: 8) and in this way their theorisation reifies the hierarchy in which the US Western is a point of origin that stands before and above any other formulation of the genre.

Such a hierarchy informs the structure of *The Post-2000 Film Western*, edited by Marek Paryz and John R. Leo (2015), which attempts to map the Western of the twenty-first century following Campbell's idea of the rhizomatic West. Nevertheless, and in spite of the book's subtitle – *Contexts, Transnationality, Hibridity* – Paryz's evaluation of the place that the genre occupies in the second decade of the twenty-first century remains focused on the US Western and does not explore the possibilities of a non-hierarchical transnational understanding of the genre. This hierarchy is solidified in the structure of the book, in which Westerns produced outside of the USA are grouped into a single separate section. In this section, there are individual analyses of *Sin nombre* (Cary Joji Fukunaga, 2009) and Mexico (Carter, 2015: 89–105), *The Proposition* (John Hillcoat, 2005) and the Australian Western (Hamilton, 2015:131–146), and the East Asian Western through *The Good, the Bad, the Weird/Joheunnom nabbeunnom isanghannom* (Kim Jee-woon, 2008), *Sukiyaki Western Django* (Miike Takashi, 2007) and *Rang zi dan fei/Let the Bullets Fly* (Jiang Wen, 2010) (Lee, 2015: 147–164). No comprehensive view of the Western as a global genre is given, and these films are treated as secondary outlets subject to the development of the genre in the USA.

In the same year, an alternative view of the genre that followed in the footsteps of *International Westerns* was provided by another edited volume, *The Western in the Global South* (Higgins, Keresztesi and Oscherwitz, 2015). MaryEllen Higgins, Rita Keresztesi and Dayna Oscherwitz share with Miller and Van Riper the idea that the US Western is a point of origin, and they speak of "appropriation, reworking, reinterpretation, and relocation of the Western genre – its icons, images, and tropes – in blended, transcultural borderlands and locales beyond the U.S." (2015: 1). Specifically, they consistently use the term "borrowing" to refer to these dynamics of relation between the Hollywood Western and Westerns of the world, to theorise "a complete philosophical reconstruction that refigures the original into terms and language that are critical of American cinema and American ideologies, a 're-accenting' that applies the filmic dynamics of what Hamid Naficy has termed 'accenting,' the borrowing and contestation of dominant forms by marginalized and/or exilic and diasporic filmmakers" (2015: 1). This claim is significant for the purposes of this thesis because Higgins, Keresztesi and Oscherwitz gesture towards one of the main arguments that will be developed in Chapters 3 and 4 in relation to films such as *Jauja* and *Five Fingers for Marseilles*, namely, that the Western is a language and, as language, can be repurposed to signify varied, sometimes even opposing, views. The usefulness and originality of the argument in *The Western in the Global South* lies in how Higgins, Keresztesi and Oscherwitz enable a generic space in which the Western understood as a language of colonisation can be redeployed "to critique the global inequities manifested in contemporary contexts by transnational corporations, the World Bank, and Empire's other postcolonial incarnations" (2015: 5). *The Western in the Global South* is subsequently structured geographically, with parts dedicated to Sub-Saharian Africa and the Caribbean, to Australia and Asia, and to Latin America and the US/Mexico border, with a wide breadth of Westerns from these areas being analysed. Higgins, Keresztesi and Oscherwitz conceive the Global South Western as always in relation to the Global North Western, as a "standoff between two armed, equally constructed global/regional paradigms" (2015: 6). Although such a construction can be seen as hindering the discussion of the Global South Western as its own paradigm, *The Western in the Global South* is a valuable output in terms of asserting the existence of the Western beyond a reified US boundary, and it can also serve to chart the colonial consequences of the encounter in a manner not unlike Martin-Jones' theorisation.

Beyond these outputs, in recent years the Western understood beyond the Hollywood constraint has been consistently theorised by two authors: Lee Broughton and Jesús Ángel González. Apart from a chapter in some of the edited collections mentioned above (Broughton,

2013: 112–127), Broughton has authored a number of monographs and edited volumes that expand the reach of Western genre theory. While *Critical Perspectives on the Western: From A Fistful of Dollars to Django Unchained* (2016a) followed the structuring strategy criticised in *The Post-2000 Film Western*, that of grouping analyses of non-US Westerns in a dedicated section, *The Euro-Western: Reframing Gender, Race and the 'Other' in Film* (2016b) took a more decisive and systematic approach towards the conception of the Western as a global genre.[9] Broughton criticises approaches to the Western that employ exclusively US perspectives, such as those explained in the previous subsection, which in his view have "resulted in the establishment of a received evolutionary model for the genre that features American Westerns only" (2016b: 1). To counter the lack of accuracy that such a constrictive understanding of the genre entails, Broughton draws on Lúcia Nagib's and Shohat and Stam's notion of polycentrism to argue that the Western does indeed have other industry centres. For the purposes of the book, Broughton focuses on the films of West Germany, Italy and the UK that utilised the conventions of the Western during the 1950s, 1960s and 1970s, and establishes a structure in which the Western output of these three national industries is analysed in relation to how they engaged with issues of gender, race and othering. Although the choice of comparative analysis remains subject to the discerning of similarities and differences in how these concerns are dealt with in relation to the Hollywood Western, Broughton's book follows *International Westerns* and *The Western in the Global South* in the reclaiming of a theoretical space for the study of the Western outside the USA. Such an approach also permeates Broughton's edited collection, *Reframing Cult Westerns: From The Magnificent Seven to The Hateful Eight* (2020), in which the authors engage with the Western from the perspective of cult film theory and discuss non-US films such as *El topo* (Alejandro Jodorowsky, 1970) (Melia, 2020: 93–110), *Il buono, il brutto, il cattivo/ The Good, the Bad and the Ugly* (Sergio Leone, 1966) (Hanley, 2020: 39–58), *Whity* (Rainer Werner Fassbinder, 1971) (Ford, 2020: 111–129), *The Proposition* (John Hillcoat, 2005) (Wessels, 2020: 148–164) and *The Salvation* (Kristian Levring, 2014) (Barrett, 2020: 186–203) according to thematic concerns rather than hierarchical geographic impositions.

However, it is in the work of Jesús Ángel González that the most coherent and decisive theorisation of the Western produced outside of the USA can be found. Throughout a series of

[9] The chapters on non-US Westerns are grouped in a section entitled "International Westerns" and include analyses of the Thai film *Fah talai jone/Tears of the Black Tiger* (Wisit Sasanatieng, 2000) (Klein, 2016: 169–183), the British comedy *The Frozen Limits* (Marcel Varnel, 1939) (Mann, 2016: 185–198) and the Spaghetti *Se sei vivo spara!/Django Kill* (Giulio Questi, 1967) (Goodall, 2016: 199–212).

articles published over the last decade, González has proposed the term "transnational post-Westerns" to refer to this kind of film. González combines the notion of the post-Western, developed most systematically by Neil Campbell in *Post-Westerns: Cinema, Region, West* (2013), with the field of transnational cinema. The term "post-Western", which appeared for the first time in the writings of Philip French (2005: 10), served originally to designate films that were set in the space of the US West but in contemporary times, away from the nineteenth-century framework of the classic Hollywood Western. In Campbell's theorisation, the post-Western relates to the Western through "a haunting presence of the past" (2013: 2). Campbell locates a dialectic and discursive tension between the Western and the post-Western through which these films "interrogate the very ideological frameworks that […] conjured it into being in the first place" (2013: 3). *Post-Westerns* proposes a rift between the mythology of the classic Western and the "deterritorialised" present that post-Westerns embody and conjure, the endgame of which is to portray a US West that "is unsettled by the examination of salient fragments unearthed to question its cohesion, closure, and solidity" (2013: 26). It is this notion of the post-Western that González applies to non-US films that participate, to use the Derridean phrase, in the conventions of the Western, arguing that "post-Westerns produced outside the United States […] adapt typically American assumptions and values to other regional and national environments and thus not only question the features of the original genre but also scrutinize their own regional and national identities and conflicts" (2019: 258). González has extended this notion of the post-Western or the transnational post-Western to an array of national cinemas and industry contexts, including US television (2020), Irish films (2016), the films of Spanish director Enrique Urbizu (2017) and French-speaking cinema (2019), under the understanding that "our use of the word transnational does not exclude the national element, since these films draw from transnational sources (the American Western genre) to enquire about specific national identities and conflicts" (2019: 259). González proposes a series of characteristics of the transnational post-Western that includes allusions to the classic formulation of the genre, the construction of a space roughly equivalent to that of the US West, the political utilisation of this space to investigate local concerns, a conceptualisation of post-colonial "Others" and their integration into social spheres, studies of masculinity, and a self-awareness of "the use of the conventions of a 'dead' genre to explore the regenerative possibilities of a particular landscape and context" (2019: 259–260).

While such a systematic, coherent and sustained approach to Westerns produced outside of the US is important for the development of the field, this thesis departs from González's terminology, regarding both the term "post-Western" and the inclusion of these films in the

"transnational" field of film studies. The concept of post-Western has been criticised within Western film theory, as González himself acknowledges (2020: 164). Lee Clark Mitchell, for instance, considers that "the very attachment of 'post-' to a genre confirms how unwilling critics are to treat [genres] as fundamentally shape-shifting for each new generation, if only to stay current and sell tickets" (2018: 4). Just as Dyer discards the term "neo-noir" in favour of a more fluid understanding of "noir now" (2007: 129), so the term "post-Western" can be subject to a similar normalisation of the evolution of the genre. I have joined in with the critiques of the label of post-Western elsewhere (Freijo, 2022: 265-278), where further theoretical concerns are raised. For starters, the first film that Campbell associates with the post-Western is *The Lusty Men* (Nicholas Ray), produced in 1952. If films such as *The Marksman* (Robert Lorenz, 2021) and *Cry Macho* (Clint Eastwood, 2021) are also to be considered post-Westerns, then the term "post-", which was originally conceived as a temporary addition, has been in operation for seventy years, twice as long as the classic era of the Hollywood Western traditionally upheld by critics. The refinement of the term is thus muted, and the question of when does the "post-" ends becomes relevant. Furthermore, Campbell considered there to be a difference between the agrarian or early industrial aspect of the classic Western and the fully industrialised present of the post-Western. However, as I have posited in relation to *Hell or High Water* (David Mackenzie, 2016), "the West is no longer industrialized; rather, it is immersed in a process of de-industrialisation" (Freijo, 2022: 270), whereby the term post-Western as Campbell conceives of it would not convey an accurate explanation. Indeed, if the post-Western is linked to US post-war industrialisation, its application to films made outside of the USA can be seen as too far a theoretical stretch. But perhaps the most important reason to discard the term "post-Western" is Campbell's disjuncture between the mythological past of the Western and the contemporary present of the post-Western. As will be developed in the next section, it is proposed here that the Western as a global genre is based on a continuous deployment of a notion of frontier. Authors such as Patricia Nelson Limerick have argued that the US frontier was not closed at the end of the nineteenth century, but rather there was an unbroken continuity that carried on into her present in the 1980s. As such, the understanding of the Western and the post-Western as discontinuous projects would be challenged by the theoretical framework of this thesis in terms of the Western's grounding in a notion of frontier. Therefore, a better understanding of the genre can be achieved "by taking a theoretical step back and including such films [that is, post-Westerns] in the Western genre, without labels, to then understand their particularities through close text analysis and not *a priori* categorizations" (Freijo, 2022: 270).

This approach is aligned with the Derridean devising of genres, starting with the close reading of the films proposed in Subsection 2.2.2.

The other issue with González's theorisation lies in his inclusion of non-US Westerns in the field of transnational studies. If a definition of transnational filmmaking is to be found in its most basic formulation in the relation between two or more national cinemas, the term "transnational" as applied to Westerns in a world of cinemas can be seen as problematic. Indeed, some of the Westerns analysed in the following chapters have a transnational element. For instance, *Dust* in Chapter 4 is a co-production between the UK, Germany, Italy and North Macedonia – written and directed by Milcho Manchevski, who is a North Macedonian filmmaker living in the USA– that deals with the transplantation of two US gunslingers to the Macedonian frontier into the Ottoman Empire of the early twentieth century. Therefore, transnational cinema would be a useful category to include in the analysis of this film. However, *Five Fingers for Marseilles,* also in Chapter 4, is a South African production made by South African talent and dealing with issues of South African nationhood post-apartheid. According to González's theorisation, the use of transnational cinema as a critical framework to discuss this film would be based on the claim that the USA owns the blueprint, in Altman's words, of the Western genre and that any film of the world is automatically entering into a hierarchical relation of aesthetic domination with Hollywood. However, it is argued in this thesis that in the case of *Five Fingers for Marseilles* no such dialogue exists with the US. Consequently, the framework of transnational cinema is an inadequate one within which to understand this film, and others, and it is proposed therefore that a notion of World Cinema can provide a more inclusive umbrella to accommodate both Westerns for which the transnational element is relevant and Westerns for which it is not. The most recent output to relate the Western to transnationalism is *Transnationalism and Imperialism: Endurance of the Global Western* (Mayer and Roche, 2022). Hervé Mayer and David Roche understand the Western through the lens of transnationalism because they consider the genre to be an expression of both imperialism and settler colonialism, and thus believe that even if films

> may explore the specificities of each political context, they also circulate globally and participate in a transnational conversation on the common discourses and ideologies of Euro-American expansion. The global Westerns discussed in [their] book engage with this conversation, thereby assessing the endurance of imperial and/or colonial histories and cultures in the present (2022: 3).

However, the criticism directed at González can also be brought to bear here, since indeed, although some films of the world may indeed be part of such a dialogue about the consequences

of imperialism and settler colonialism, imposing this kind of dialogue in a permanent reference to the Euro-American "centre" would distort analyses of other films in which the conversation is not necessarily rooted there.

This overview of theoretical approaches to the Western from several transnational perspectives shows a steady succession of scholarly interest, to which this thesis subscribes. The field, as argued in the first paragraph of this subsection, has gained traction in recent years, something that is crucial if we are to bring to an end the critical and academic disregard that non-US Westerns, with some exceptions, have been shown in Film Studies. However, it is argued in this thesis that none of the works reviewed in this section have taken the radical approach to conceiving the contemporary Western that is proposed here. To reiterate what has already been asserted in the Introduction of this thesis: the Western is no longer an exclusively US genre, but is rather immersed in a dynamic of World Cinema through which Westerns are being produced globally, in a wide variety of countries that includes but is not limited to the USA. Consequently, and in contrast to the hierarchical organising principles criticised in outputs such as *International Westerns, The Western in the Global South, The Post-2000 Film Western* and the works of Lee Broughton and of Jesús Ángel González, this research proposes that all Westerns of the world be considered on an equal footing, answering to their own paradigms and free from any imposed dialogue with the US version of the genre, unless such a dialogue belongs to the strategies of signification of any particular film. This conception of the Western as a World Cinema genre rests in the final core proposition of this thesis, that is, that the Western is a text in which a frontier space is depicted as the main narrative frame, regardless of where or when the text is produced. Therefore, the next development in this literature review is a discussion of the notion of frontier as this defining element of the Western.

2.3.2 Fighting for the Monopoly of Violence: The Frontier at the Core of the Western

In any theoretical definition of the term "frontier", it is imperative to refer to the seminal essay by Frederick Jackson Turner, 'The significance of the frontier in American history', delivered in 1893. Turner so resiliently conflated the idea of the frontier with the development of the USA that it still endures today, despite all the critiques it has received since it was first proclaimed. Turner begins his thesis by stating that "the existence of an area of free land, its continuous recession, and the advance of American settlement westward, explain American development" ([1893] 1998: 31). This development would have forced the institutional elements of the USA to endure a constant mutation in line with the advancement of the frontier, which is portrayed by Turner as a unique instance of the growth of a particular people, the so-called Americans

([1893] 1998: 31–32). The frontier thus becomes "the meeting point between savagery and civilization" and "the line of most rapid and effective Americanization" ([1893] 1998: 32–33). It is seen by Turner as a historical process of continuous progress, which starts with the fight against the Native populations and the development of primitive economies based on hunting and gathering and concludes with the necessary result of urbanisation and industrialism ([1893] 1998: 38). Alongside this economic development, the frontier also provides both "a military training school" ([1893] 1998: 41) for a country that, in 1893, was in contention for a place among the world's hegemonic powers, and a strong sense of the individual that, in Turner's view, lies at the core of the expansion of democracy in the world ([1893] 1998: 53). Turner concludes the paper with a triumphalist definition of the frontier:

> That coarseness and strength combined with acuteness and inquisitiveness; that practical, inventive turn of mind, quick to find expedients; that masterful grasp of material things, lacking in the artistic but powerful to effect great ends; that restless, nervous energy; that dominant individualism, working for good and for evil, and withal that buoyancy and exuberance which comes with freedom—these are the traits of the frontier, or traits called out elsewhere because of the existence of the frontier ([1893] 1998: 59).

The final line of Turner's article announces the closing of that frontier and the beginning of a new epoch in the history of the USA ([1893] 1998: 60).

Turner's triumphant account of the frontier constitutes a prime example of the Orwellian doublethink criticised by Martin-Jones. Turner's main argument is that the US frontier is different from the European one in the sense that it advances through a vast extension of "free" land, and that this in turn is what produces a unique and exclusive "American" character. Apart from the fact that in this context "unique and exclusive" means superior and better, Turner is purposefully ignoring the fact that the land was not "free" to begin with, since it was acquired by force from the original Native populations. The erasure of the Native American in Turner's text responds to this strategy of doublethink, aimed as it is at implicitly portraying the genocide as something necessary and justified because the uniqueness of the American people forged under frontier conditions and the industrial progress that the conquest brought are the country's fate. The doublethink further deepens in the notion of "progress", an idea rooted in turn-of-the-century Western thinking, whereby Europe and its colonies undergo a process of continuous and causal improvement, the price of which (i.e. the extermination of Native populations) is worth paying. Authors such as Cornel West and Walter Mignolo, for instance, have denounced the inherently colonial character embedded in the discourse of modernity that is based on Hegelian ideas of progress and historical linearity. West locates the genealogy of racism in the

structures of modern discourse, proposing that "the controlling metaphors, notions, and categories of modern discourse produce and prohibit, develop and delimit, specific conceptions of truth and knowledge, beauty and character, so that certain ideas [including those of racial equality] are rendered incomprehensible and unintelligible" (West, [1982] 2012: 23). Likewise, Mignolo has developed ideas of coloniality and epistemic violence, asserting that "these were and are classifications made by a select few, epistemic inventions rather than linguistic representations: he who controls money controls knowledge and controls meaning" (2021: 726). Turner's devising of the frontier is, then, deploying modern discourse in the colonial and racist sense criticised by West and Mignolo.

Turner's notion of the frontier became a robust theoretical framework with which to understand the formation of the USA that could be either followed or rejected, but never ignored. The Turnerian frontier started to be challenged in the second half of the twentieth century by the New Western historians. Among them, Limerick contested Turner from several angles. She considers that Turner was, "to put it mildly, ethnocentric and nationalistic" (1987: 21). In her view, Turner's notion of the frontier works for White males and ignores women as well as the rest of the ethnicities that coincided in the West during the eighteenth and nineteenth centuries. Therefore, Limerick proposes that the frontier be conceived not as a necessary and causal process, as Turner wanted it, but as "a place undergoing conquest and never fully escaping its consequences" (1987: 26), a place that constituted "an important meeting ground, the point where Indian America, Latin America, Anglo-America, Afro-America, and Asia intersected" (1987: 26). All of these ethnicities were the protagonists of a complex dynamic that included coexistence and a struggle for economic and cultural hegemony, a contest that Limerick considers still open in the distribution of real-state property in her time (1987: 26). She thus criticises any attempt to announce the closing of the frontier, because such an argument is necessarily "arbitrary and riddled with exceptions and qualifications" (1987: 23). Limerick also advocates for such historical complexity in the study of the West as applied to all its inhabitants and processes, an intellectual operation that does not necessarily preclude the "mythic power traditionally associated with the region's history" (1987: 54), but rather makes it more fruitful. All these considerations lead her to consider the notion of frontier as "an unusable concept in a subtle world" (1987: 25), albeit acknowledging that it remains an interesting object of discussion within history scholarship because it "played an enormous role in national behaviour" (1987: 25) and "left deep imprints on particular regions and on the nation at large […] shaping events in our time" (1987: 18).

Limerick's conception of the frontier in this last quote is redolent of the Derridean notion of trace, specifically in the traces of the Native populations whose lost pasts weigh on the contemporary USA. Limerick's analysis, suffused with issues of ethnicity, gender, and cultural and economic hegemony, provides both a forceful and thoughtful challenge to Turner's unproblematic and nationalistic proclamation of the frontier and a more complex depiction of the history of the region. Most interestingly for the purpose of this thesis, Limerick acknowledges that the Western frontier has some characteristics in common with other comparable historical processes, and points to a "comparative history" study that could "help knit the fragmented history of the planet back together" (1987: 26). However, she does not explore this possibility and, in fact, remains Turner's exclusivity of the notion of frontier in relation to US history. This unbroken continuity of the frontier is the argument on which this research bases its discarding of the term "post-Western", since the notion of the frontier in US history does not entail a severance.

Building on these theoretical outputs, a definition of the frontier will be attempted for the purposes of this literature review. Limerick's call for a comparative history study is answered here through an abstract conception of the frontier. The disjunction between the frontier as a process, as per Turner, and as a place, as per Limerick, is solved by regarding it as *both* a process *and* a place. In contrast to both Turner and Limerick, it is considered in this thesis that the notion of frontier is not attached to any historical time or place. Rather, it is defined in the abstract, drawing on the writings of German political theorist Max Weber as follows: *the frontier constitutes an abstract political space in which the modern state and its institutions do not have "the monopoly of legitimate physical violence*" (Weber, 2004: 33). This definition can be deepened with further reference to Weber's work. According to Weber, such a monopoly of violence is the single feature that defines the modern state, the condition *sine qua non* for its existence. In this sense, in 'Politics as a vocation', Weber theorises that

> if there existed only societies in which violence was unknown as a means, *then* the concept of the state would disappear; *in that event* what would have emerged is what, in this specific meaning of the word, we might call 'anarchy'. Violence is, of course, not the normal or the only means available to the state. That is undeniable. But it is the means specific to the state (2004: 33; italics in the original).

The state thus becomes the single distributor of violence, with the power to grant permission for, or forbid, its use by other players in the political structure of the nation. This, in turn, configures politics as a competition structured around that violence: "what 'politics' means for

us", Weber claims, "is to strive for a share of power or to influence the distribution of power, whether between states or between the groups of people contained within a state" (2004: 33). This violence, however, is not necessarily imposed by violent means, redundantly; rather it comes from a tacit agreement between "the rulers of the day" and the people who are "ruled over", who "must always *acquiesce*" to that power (2004: 34; italics in the original). The monopoly of violence is thus successfully achieved through a dual strategy of the employment of actual physical force in coexistence with a bureaucratisation aimed at burying the use of violence by making it obsolete. For instance, if this idea were to be explained in the context of a US Western, the state would be able to avoid all-out war between two cattle barons with competing claims, such as in *The Big Country* (William Wyler, 1958), by establishing a legal process involving paperwork, technical evaluation by civil servants and a court decision, and also by imposing the resolution of such a process by way of threats or a show of force. This example suggests that Weber's recognition of the need for material resources must be completed by adding that the state must not only have available such material resources to exercise violence, but also prevent other political players from acquiring and using them.

The works of Weber have been discussed in academic literature in relation to certain theories of the French philosopher Michel Foucault, either considering Foucault as a developer of Weberian thinking (see Szakolczai, 1998; Steiner, 2008; Gordon, 2014) or placing the focus on the divergences between their respective ideas (see Jiménez-Anca, 2012). Such systematic approaches to Weber and Foucault go beyond the purposes of this chapter, but an evaluation of how Foucault can be seen as developing Weber's idea of the state provides significant insight into this conception of the frontier. Foucault challenges Weber's conception of power within the state as being exercised by the embodied figure of leadership constituted by the ruler, who utilises to that effect a number of material resources and administrative staff. Foucault de-localises such a rooted conception of power by positing that

> power must be understood in the first instance as the multiplicity of force relations immanent in the sphere in which they operate and which constitute their own organization; as the process which, through ceaseless struggles and confrontations, transforms, strengthens, or reverses them; as the support which these force relations find in one another, thus forming a chain or a system, or on the contrary, the disjunctions and contradictions which isolate them from one another; and lastly, as the strategies in which they take effect, whose general design or institutional crystallization is embodied in the state apparatus, in the formulation of the law, in the various social hegemonies (1990: 92–93).

Considering that power within the state resides only in the leader and their tools would appear then as a reductive vision for Foucault, who understands the state and its instruments as only "terminal forms power takes" (1990: 92). The true nature of power is instead that of a "grid of intelligibility" (1990: 93). Foucault's assertive and often-quoted conclusion is that "power is everywhere; not because it embraces everything, but because it comes from everywhere. And 'Power', insofar as it is permanent, repetitious, inert, and self-reproducing, is simply the over-all effect that emerges from all these mobilities, the concatenation that rests on each of them and seeks in turn to arrest their movement" (1990: 93). However, this is not a vision of power that becomes univocal, because power fosters contestation: "where there is power, there is resistance, and yet, or rather consequently, this resistance is never in a position of exteriority in relation to power" (1990: 95). This notion of resistance mirrors Foucault's conception of power, and therefore is not centralised in one "single locus of great Refusal" (1990: 96), but rather is de-rooted as a "multiplicity of points of resistance" (1990: 95). Power, resistance and knowledge coincide in the notion of discourse, which "we must conceive […] as a series of discontinuous segments whose tactical function is neither uniform nor stable" (1990: 100). This instability makes discourses an ambivalent tool, a double-edged sword that can serve as an instrument of both power and resistance, as Foucault explains: "discourse transmits and produces power; it reinforces it, but also undermines and exposes it, renders it fragile and makes it possible to thwart it" (1990: 101).

It is not an objective of this research to evaluate the successes and failures of Weber's and Foucault's theories of the formation of power and the state within social and political philosophy, although it may be useful to mention that Foucault's conception of power as an omnipresent element in social relations has been seen as discouraging any focus of disagreement or resistance because it involves everything and cannot be avoided (Sarup, 1993: 84). This perception is further deepened by the fact that Foucault did not develop his idea of resistance as an automatic response to power (Sarup, 1993: 84), and that a systematic "analysis of the State remains absent from his work" (Sarup, 1993: 84), as a result of Foucault's own resistance to systems. However, Weber's and Foucault's considerations can be purposefully applied in order to achieve the goal of defining the frontier for the aims of this thesis. My previous definition of the frontier is thus repeated here: *the frontier constitutes an abstract political space in which the modern state and its institutions do not have "the monopoly of legitimate physical violence*". The frontier becomes, then, a space that is indeterminate, fluid and transhistorical, in which the grip of the state has not yet tightened and where violence is hence a free currency to be used by any individual or institution without the need for the state's

permission and without being deterred by any effectual prohibition. The frontier is differentiated from the border, understood here as the physical and political line of demarcation between two sovereign states. The frontier space is, like the border, still physical, as Limerick wanted – a place – but it is also enduring a historical process, as per Turner. Nevertheless, as opposed to Turner, this is a process viewed from a neutral perspective in which the frontier is not a link in the chain on a path of progress that justifies genocide and state power. It is not the "meeting point between savagery and civilization", nor the necessary step from primitivism to modernity as seen from a progressivist Eurocentric viewpoint. It is simply the epoch that marks the transition from one form of human society to another, with the subsequent differences in their deployment of power. Thus, using only Weber may risk building a finalist idea of the frontier understood as a line of historical development. However, brought under the light of Foucault's writings the frontier emerges also as discourse, in the Foucauldian sense of the interplay between power and resistance. The frontier as place and process is suffused with the notion of discourse, in which we find power, because the grid of relations extends mechanisms of control and bureaucratisation in order to tame the violence and bring about the establishment of the institutional state; but we also find resistance, because the frontier can never be closed due to the state's monopoly of violence. The social contract as Foucault defines it is deployed as a terminal form of power and is always resisted and broken away from a rootless grid of points of resistance. The frontier endlessly reopens and, therefore, is retold in genres that actualise a form of speech like that of the Western, such as the detective thriller and the superhero film, and become their own brand of frontier tale.

This definition of an abstract frontier can be concluded by positing that the significance of understanding the frontier as discourse lies in the realisation that it is not as important to describe how the frontier is formed in any given time or place in history, as it is to analyse how the frontier is *told* in any given time and place, that is, how it is deployed as discourse and knowledge with the objective of either justifying power or exercising resistance. This bears the further complication that in both strategies opposite processes of power and resistance are being fostered in contradiction to one another. Furthermore, the representation of the frontier must be detached from its being primarily understood under the Americanness of the Western's iconography, with its horses, hats and six-shooters. These are elements that indeed work *locally*, but the US frontier tale as embodied in the Western is merely a particular formulation of the frontier, tied to a specific time and geography, just as Hollywood has been framed as a cinema among many others in a world of cinemas. The focus must thus be placed on semiotics, discourse and myth, as the frontier travels through different artistic means and narrative devices,

formulated in distinct periods of time and locations on Earth. Although an exhaustive and systematic discussion of the frontier tale as myth and discourse iterated throughout narrative and artistic forms in world history is implicit in this thesis, it belongs to a wider conversation. However, it is hypothesised in this research that this understanding of the frontier and its subsequent analyses of multiple iterations can bring about a de-Westernisation of the Western as a genre that thus becomes readily available as a fluid and global frontier tale.

2.4 Conclusion

A summary of the main arguments presented in the three sections of this chapter is in order before the formulations of the Rosetta Stone and the tetrahedron model are tackled in subsequent chapters. Based on its review of scholarly literature on World Cinema, this thesis conceives of World Cinema as an umbrella of attitude, a way to approach cinemas of the world that becomes an inclusive category wherein hierarchies of value based on geographical origin are discarded. World Cinema is defended as attitude and process, rather than as essence, in an effort to fulfil the promise of an egalitarian method for the discussion of all films of the world. Specifically, it is argued here that genre theory is a field of research that has not been expanded upon in a satisfactory manner in the literature on World Cinema. With such an idea of World Cinema as an inclusive category, filling this gap is important not only for the purposes of knowledge itself, but also because the relation between structuralism and genre theory can provide pathways to overcome the unknowability of the other that is proposed as inevitable by Martin-Jones.

To achieve such symbiosis between genre theory and World Cinema theory, it is necessary to propose a formulation of genre theory that goes beyond the Hollywoodcentrism of previous efforts in the field, such as Altman's and Neale's. Deleyto's call to take film-by-film close text analysis as the basis of genre theory is embraced and developed through Jameson's notions of parody and pastiche, on the one hand, and the concepts of *différance* and *sous rature* theorised by Derrida, on the other. As Stone and I have proposed, the search for new paradigms in genre theory is mediated by *différance* because their meaning might not be readily discernible due to a lack of information or context, but is, rather, postponed into the future. Likewise, the paradigm is also informed by the placing of concepts under erasure, because the language of genericity is inescapable, albeit being capable of pointing out its own inevitability. What matters, however, is the Socratic understanding of one's lack of knowledge and the commencement of the search through an act of questioning. There is therefore an ethical aspect to this search for knowledge that informs the main propositions of this thesis: that the study of

genres is not just an aesthetic end, but an ethical means of understanding and collapsing categories of the other, with the political implications this entails. Two models are proposed for this reformulation of an ethical genre theory. The first is the Rosetta Stone, a method of linear triangulation that proceeds linearly based on degrees of knowledge and is aimed at achieving understanding through translation. However, this method risks unethical ideas of linearity, and this is why a second model is proposed: the tetrahedron model, based on the AuthaGraph cartographic system devised by Narukawa. In this way, a map of the world can be constructed for World Cinema, taking into account both the flux of space and time and the need to freeze this flux in order to obtain meaningful comparative analyses between films of the world.

A final tenet of this thesis is achieved in its definition of World Cinema Westerns. The Western is no longer the exclusive property of the USA, but a global genre with multiple points of production in a world of cinemas. Therefore, it is proposed in this research to go beyond hierarchically imposed dialogues with the USA through the establishment of an egalitarian world map of Westerns. The key defining feature of the genre remains its depiction of a frontier space where political issues of violence, power and resistance are displayed. Such a frontier space is configured by employing a Weberian notion of the lack of a monopoly of violence on the part of the modern state, and translates in the Western into a tension between the global latitudinal form of the genre, explained through deferral into new paradigms, and local longitudinal concerns that refer to the geographies where each Western is produced. These are the theoretical and methodological boundaries of this thesis, and they are established with the objective of heeding Chen's call for "the interconnectedness of thinking in flow and flux that groups these literary works and visual representations together to create a mobile, ever-shifting dialogue that propels the circulation on a global scale of the cultural uniqueness and specificity of all types of world cinemas" (2021: 25). It is necessary now, in the next chapter, to test the application of the Derridean ideas of *différance* and *sous rature* to the study of the Western as a global genre, and to undertake the construction around case studies of the first of the models proposed here: the Rosetta Stone.

3. TABULA RASA: THE WESTERN UNDER ERASURE IN *THE RIDER, WESTERN* AND *JAUJA*

Now that the critical framework and methodology of this research have been outlined, it is necessary to transition between the purely theoretical grounds of the thesis and its more practical side. This chapter thus pursues two goals. The first is to present the initial three case studies with the objective of testing the validity of the Rosetta Stone methodology that has been developed as one of the cornerstones of this research. The second objective consists of taking a radical approach to the Western by evidencing how the genre is being placed under erasure in certain World Cinema Westerns. This chapter will therefore dwell on the interconnected ramifications of *différance* as it appears in these films, but will also serve to reject the common academic practice of referral to classic US Westerns, by placing the focus on deferral of meaning and its consequences for the genre. Although it is acknowledged here that genealogies do indeed exist regarding the three case studies, these will not be dealt with so as to maintain a synchronic analysis that advances the de-Westernising aim of this thesis. Likewise, the analysis of the films will not delve into theories of auteurism, so as to enhance the focus on the synchronic generic analysis and to move away from perceived hierarchies of value associated with the role of the auteur in World Cinema, in which World Cinema is seen merely as a conservative strategy of "globalizing the Western auteur cinema" (Stam, 2019: 108).

The three films to be analysed in this chapter are *The Rider* (Chloé Zhao, 2017), *Western* (Valeska Grisebach, 2017) and *Jauja* (Lisandro Alonso, 2014). That is, the triangulation is attempted by comparing a US production made by a Chinese filmmaker, a German-Bulgarian-Austrian production with a German director, and a wide co-production between Argentina, Denmark, France, Mexico, the USA, Germany, Brazil and the Netherlands, directed by an Argentinian filmmaker. By not including the different genealogies of these films in relation to the classic Western or to their own national film histories, this methodological approach creates a lack, a trace, a ghost of what is missing that becomes as important to the meaning (or deferral of meaning) as what is shown. Therefore, this chapter develops the Derridean focus of this thesis as outlined in Chapter 2 by conflating the earlier linguistic notions of erasure, deconstruction and *différance* with their political application embodied in Derrida's later work on the theory of hauntology.

3.1 Unearthing the Specter of the World Cinema Western: Derrida's Theory of Hauntology

Jacques Derrida proposes his concept of hauntology in *Specters of Marx* (2011), where his earlier notions of the trace and *différance* evolve from their beginnings in linguistics into the realm of political ideology. The notion of the specter becomes, in this book, the centre of hauntology as a methodology. The specter is related to the trace because the "spectral moment [is] a moment that no longer belongs to time, if one understands by this word the linking of modalized presents (past present, actual present: 'now', future present)" (Derrida, 2011: xix). Like the trace, the specter is the result of an absolute past, a present-past and a present-future that fail to meet each other, and thus it becomes "a *living-on* [sur-vie], namely, a trace of which life and death would themselves be but traces and traces of traces" (2011: xx). The specter exerts its effect as "a habitation without proper inhabiting, call it a *haunting*, of both memory and translation" (2011: 20; italics in the original). Derrida is in this way devising his notion of the specter in parallel categories of ambiguity to his conception of genre as "participation without belonging", as discussed in Chapter 2 of this thesis. Just as the genericity of a text is constructed by an impure notion of participation in different genres that does not entail decided belonging, so the participation of the specter in the world's ontology is exerted by the haunting of memory. This memory comes from a past time, because the specter haunts from a history that is related to what David Martin-Jones describes as the lost pasts, but it also haunts from lost futures that may never happen, because "at the bottom, the specter is always the future, it is always to come, it presents itself as that which could come or come back" (2011: 48).[10] There is a direct relation between the indetermination of generic participation without belonging and the ontologic haunting of the specter that is productive for the study of film genre and, in particular, for the study of paradigm formation. As argued in Chapter 2, the temporality inherent in the Derridean notions of *différance* and the trace remains at the core of the always deferred process of paradigm formation traced by Rob Stone and me. It has also informed the construction of the tetrahedron model as an abstract geometrical figure spinning and shifting in time and space, as well as the elaboration of the triangulation of the Rosetta Stone, wherein knowledge is postponed, as yet unknown. The linguistic constructions attempted in the previous chapter are now developed by the revelation that disjunctures in time and space cause specters to appear and to inform the construction of genre. This occurs structurally, in the flux of paradigm formation, but it also permeates the surface of meaning construction in films, and therefore the importance of temporality and the apparition of specters are key elements of the

[10] In fact, Martin-Jones acknowledges that "the resonance is not coincidental" (2019: 176), even though his use of the word haunting is not deployed in the Derridean sense. Furthermore, Martin-Jones maps the influences, or rather the haunting, of *Specters of Marx* by Gilles Deleuze's *Cinema 2* (1989), as well as the relation between Enrique Dussel's "excluded others of modernity" (2019: 176) the ethical aspects of Derrida's ghosts.

rodeo cowboys of *The Rider,* the encounter between Germans and Bulgarians in *Western,* and the colonial extermination of Mapuche tribes in *Jauja.*

Time, albeit "undated", is where the specter reigns supreme around the questions asked by Derrida about its linearity, or lack thereof. Derrida hints at an instability in the relation between the past and the future in the same way as he deconstructed the structuralist equation of sign-signifier-signified, and the specter appears as both cause and consequence of the blurring of timelines. As a result of this disjunction, this trace-like nature, Derrida proposes that "the time is out of joint" (2011: 21) due to the haunting by this specter. Again, the specter produces a retrospective suffusing of Derrida's earlier notions with a political meaning. Indeed, the notion of meaning being out of joint was already present in the concept of *différance.* If there is a lack of knowledge regarding decoding how signifiers are articulated, the signified of any given equation of meaning will suffer from a disjuncture between what is known and what is as yet unknown. This disjuncture causes the resolution of the equation to be deferred, and simultaneously implies that by the time it is resolved the meaning of the signified will be different from what it originally was. The spectral presence is thus of capital importance to the configuration of World Cinema Westerns, in both structural and narrative terms. Structurally, if the meaning of World Cinema Westerns cannot be immediately ascertained because they are produced in cultures to which we are the other, the spectral disjuncture at the heart of processes of *différance* will make the paradigm change and be deferred into the future. Narratively, if the specter surfaces in films such as *The Rider*, *Western* and *Jauja*, the uncertainty of the disjuncture changes the coordinates of participation and consequently the structures of the genre itself, which becomes out of joint in relation to the conventions that may have crystallised in previous paradigms.

Haunting can be seen therefore as part of the process of "backwash" that Stone and I located in the formation of paradigms in World Cinema genres, in which the paradigm can be ascertained by the trace-like presences of cinemas of the world subsumed in dynamics of worldwide, polycentric circulation (Stone and Freijo, 2021: 15). This discussion of the implications, nuances and disjunctions of the specter and its haunting generates a final definition of the method of hauntology: "to haunt does not mean to be present, and it is necessary to introduce haunting into the very construction of a concept. Of every concept, beginning with the concepts of being and time. That is what we would be calling here a hauntology" (Derrida, 2011: 202). Hauntology therefore emerges as the opposite of ontology, as the science of the absent presences that can be discerned only by their residual condition of

traces and can be conjured only by an ontology understood as "a movement of exorcism" (2011: 202).[11] Haunting becomes an ethical postulate wherein "haunting belongs to the structure of every hegemony" (2011: 46). This is why the presence of the specter in the process of genre formation in World Cinema matters politically, introducing, as it does, an ethical postulate not unlike the caution against coloniality in the writings of Martin-Jones. The nature of the specter as part of hegemonical structures is hence interwoven with an ethical idea of law and justice, since

> it is necessary to speak *of the* ghost, indeed *to the* ghost and *with it*, from the moment that no ethics, no politics, whether revolutionary or not, seems possible and thinkable and *just* that does not recognize in its principle the respect for those others who are no longer or for those others who are not yet *there*, presently living, whether they are already dead or not yet born (Derrida, 2011: xviii; italics in the original).

The lost pasts return to claim their due through the haunting exerted by their remaining specters, in a display of justice that can only be historical.[12]

Derrida conceives of the specters in respect of the position they occupy in the neo-liberal, late-capitalist world of the 1990s in relation to Marx and Marxism, understood simultaneously as a historical philosopher, a historical figure, a political system and a philosophical system. The methods of hauntology, however, will be applied in the following sections to *The Rider, Western,* and *Jauja* at two interrelated levels: that of the relation of the specific characters of each film to their respective familiar or historical ghosts; and that of their relation to the absent presence of the Western genre subject to a process of erasure and *différance.*

3.2 *The Rider*: Inheriting the US Landscape of the Twenty-First Century

The Rider tells the story of Brady Blackburn (Brady Jandreau), a young horse trainer and bronc rider at the Pine Ridge reservation in South Dakota who gets injured during a rodeo contest. Brady struggles with his recovery and return to rodeo riding and horse training, which are

[11] It must be explained here that haunting as conceived by Derrida bears the negative bias of the European gothic literary tradition, in which the ghost appears to torment, torture or, at the very least, force the righting of past wrongs. However, the ghosts in *Uncle Boonmee Who Can Recall His Past Lives* (Apichatpong Weerasethakul, 2010) are seen by Martin-Jones as the "archival property of the Earth and the intertwining nonhuman and human memories it stores away" (2019: 92). That is, this is a ghost that is conceived in different coordinates of haunting. Cultures to which we are the other can understand haunting from a neutral or even warm point of view by understanding that ghosts never go very far away.

[12] Stone and I have elsewhere applied this critical framework to discuss paradigm construction in *Wind River* (Taylor Sheridan, 2017), a film that "is haunted by the lost past of the Native American genocide, the lost futures of the murdered characters in the film, the lost presents of those characters whose lives are destroyed by the socioeconomic isolation of their reservation, and the erasure of the Native American people and culture as a whole" (Stone and Freijo, 2021: 5).

activities that provide a livelihood for him and his family and also his way of finding meaning in life. Brady balances his desire to get back on a horse with the needs of his learning disabled sister Lilly (Lilly Jandreau), his uneasy relationship with his father Wayne (Tim Jandreau), and the peer pressure from his rider friends. Furthermore, Brady often visits his friend Lane Scott (Lane Scott) at a physical rehabilitation facility, where Lane is trying to recover his mobility and regain control of his body after an accident has left him in a wheelchair. When Brady's healing process is stalled by recurrent seizures in his right hand and the doctors tell him to stop riding or face serious consequences for his health, he must decide what to do next with his life.

The film is mediated by the conditions of its independent, low-budget production and by the decision to use non-professional actors. All the performers in *The Rider,* including the Jandreau family and other secondary actors, including Lane Scott, Cat Clifford and Tanner Langdeau, are playing fictionalised versions of themselves that are close to their everyday experiences.[13] This decision has prompted critics and reviewers to link *The Rider* to the techniques of *cinema verité* and to a desire to show a social realism that "redeem[s] the frontier myth of its imperial trappings and rewrite[s] the marginal West as a place with transformative potential" (Mayer, 2019: 20). The film can thus be described as "realist cinema" in the sense proposed by Lúcia Nagib, as a film "committed to reality" (2020: 15). Possible affiliations with film styles may reduce the reach of the analysis, but *The Rider* does create a mirror game, a "*mise-en-abyme*" (Metz, 2002: 248) of the representation in which both the real Brady Jandreau and the fictional Brady Blackburn witness his/their own real accident on YouTube, speak to his/their real and fictional family and display his/their real and fictional skills in horse training in scenes that are shot in real time without being staged.[14] *The Rider* can be labelled as a realist film, then, because "the evidential power of the audiovisual medium (its automatic nature, or ontology, or indexicality) could still be perceived in the final product" (Nagib, 2020: 22). Locating *The Rider* within Nagib's notion of realist cinema is important for the purposes of establishing a Rosetta Stone in this chapter. The extra quality of reality in the feelings and relations between the film's characters, balancing the emotions between the real and the fictional, creates a map of the empathy that is needed to navigate, to "feel into" (Stone and

[13] The story of *The Rider* was born out of Zhao's personal connection to the Pine Ridge reservation and her friendship with Brady, whom she met during the production of her first feature film, *Songs My Brothers Taught Me* (2015). Brady and Zhao searched for a year for a story to tell, until Brady's real accident during a rodeo contest provided the filmmaker with the inspiration to engage with the production of the film (Tobin, 2018: 19).

[14] In a Q&A session featured in the DVD edition of the film, Brady Jandreau explains his evolution as a non-professional actor and calls director Chloé Zhao the "actor trainer", thus linking his role in the production of the film with his professional occupation as a horse trainer, but at opposite ends of the process.

Freijo, 2021: 12), the Rosetta Stone process as outlined in Chapter 2 of this thesis, while also attaching itself to Alain Badiou's ethics of reality, according to Nagib.

However, countering the limited reach of Nagib's identification of realist cinema with World Cinema, subscription to the profilmic event in the production of *The Rider* is also crucial because it ties the film to the generic structures of the Western and, therefore, to the genericity of popular culture that Nagib separated from World Cinema and realist cinema. Specifically, the display of Brady's real skills and the setting on Pine Ridge reservation establish the film's affiliation to the Western genre in the context of rodeo culture in the USA. Rodeo is a form of sport that "involves a series of stylized confrontations between ranch animals, selected for their often formidable recalcitrance, and rodeo contestants" (Errington, 1990: 629).[15] It has been understood to carry a series of symbolic values that are deeply intertwined with the idiosyncrasy of the USA and, especially, with its Western traditions. In general terms, "contemporary rodeo is presented as a celebration and perpetuation of that early cowboy life" (Errington, 1990: 634). However, it also deploys more complex and specific meanings. Among these, rodeo is envisaged as a staging of the conflict between "nature and culture", so that "all leave the rodeo grounds with the sense that culture has triumphed" (Errington, 1990: 630). It has also been linked with the capitalist values of the "American way of life", in the sense that rodeo is a kind of "solo, self-supported competition" in which the athletes are seen as "entrepreneurs whose fortunes rest squarely upon their own skills and abilities, and the 'luck of the draw'" (Pearson and Haney, 1999: 17). This characteristic is reinforced by rodeo's lesser degree of corporatisation when compared with other professional sports. It is this idea of the Western culture being "animated" at each rodeo or livestock show for the purposes of consumption, which then becomes a marketing strategy based on identity as much as a reflexive cultural manifestation (Peñaloza, 2001: 369–372).

Within this idea of animation, Fredric Jameson's notion of pastiche can be found, as the imitation of a set of rituals and aesthetics that displays great respect and fondness towards the ranching activity that originated it. The presence of pastiche is felt most acutely in bull riding, since this resembles nineteenth-century cattle activities but does not, in fact, have an equivalent

[15] Rodeo finds its historical origin in the introduction into North America of horses and cattle by Spanish colonisers in the 1500s. This economic activity was later adopted by nineteenth-century ranch hands, who found that their occupation entailed irregular work across the year. In seasons when the cattle work was less intense, ranch workers spent their free time developing their skills and competing with each other, or strived to find work in the different Wild West shows that toured the entire USA and several countries in Europe (Roth, 2016: 82). Wild West shows and rodeos coexisted until the appearance of cinema rendered the former obsolete, and the rodeo remained as the only live spectacle reminiscent of nineteenth-century cattle work (Dary, 1981: 333). The last Wild West show, the 101 Ranch Show, was closed in 1933 (Dary, 1981: 333).

point of origin to refer to (Errington, 1990: 635). Pastiche serves in this case as a bridge between the realist mode of the film's production and the popular genre of the Western, producing a postmodern collapsing of these two categories, which Nagib considered as existing at opposite ends of a spectrum, but which are, in fact, shown to belong to a unitary continuum. On this continuum, what matters is not the arranging of aesthetic categories under either realist cinema or popular cinema, but rather Brady's search for meaning. Pastiche is thus deployed through rodeo not as "the desperate attempt to appropriate a missing past" (Jameson, 1991: 19), but rather as a suturing strategy that is self-aware of the presence of ghosts. Ultimately, the importance of rodeo as pastiche in *The Rider* is found in its way of providing the ontological canvas of genre on which the specters of hauntology can be discerned.

3.2.1 To Be Is To Inherit: Belonging to the Landscape in The Rider

The significance of rodeo as a generic attachment to the Western and as a source of empathic connections between the characters and their ghosts is extended in *The Rider* to the landscape in which they both move and to the animals, particularly horses, that they interact with. The endless plains of South Dakota through which Brady rides and walks are not a dramatic element of danger, an object of conquest or domination, or a symbolic repository of projected sentiments for the main characters. The landscape is presented as an unchanged physical space that accepts and shelters its inhabitants, both human and animal. The portrayal of the landscape is not utilised in the film as a symbol to express the dialectic opposition between human civilization and natural wilderness that has been argued to exist at the core of the Western genre (Kitses, 2020: 13). Rather, it obeys the aesthetics of realism described by Nagib, according to which "the world is not a mere construct or discourse, but made of people, animals, plants and objects that physically exist, thrive, suffer and die" (2020: 15). There is a continuum, then, between Brady and the landscape, which is expressed through framing and composition. Brady is often framed in general views in which he becomes an organic part of a tableau, as he gazes in awe at the South Dakota plains (Fig. 4). These scenes are concentrated throughout the film at the two turning points of the day, that is, at either the magic hour of dusk or the first light of dawn. The magic hour is created by the traces of light left by a sun that is already gone, whereas the colours of the dawn are painted by the promise of a light that will be coming soon. The use of the light hence becomes the metaphor of a present-past of disappeared light and the present-future of the sun to come, leaving Brady and the landscape as the trace that is born between these two points in time, symbols of a Western way of life that has also been rendered a trace of what it once was, in reality or imagination. The landscape thus becomes the first constitutive element of the Western genre to be placed under erasure in the film.

Figure 4. Brady is framed in the landscape and becomes part of it. The Rider/Sony Pictures Classics.

When Brady is framed in a wide-angle long view in the landscape, Brady *is* part of the landscape. In the same way as Derrida claimed, as explained above, that being is the same as being haunted, "*to be,* this word in which we earlier saw the word of the spirit, means, for the same reason, to inherit" (Derrida, 2011: 67). Brady becomes the heir of the Western landscape, crossed out and printed as a residual trace that appears between the deferral of the two lights, dusk and dawn. Nevertheless, as Derrida reminds us: "that we are *heirs* does not mean we *have* or that we *receive* this or that, but that the *being* of what we are *is* first of all inheritance" (2011: 68; italics in the original). Discussing the lost pasts of world history, Martin-Jones claims that "this transnational history emerges from humans or former humans who are depicted as integral to their environment" (2019: 91). This lost history is then personified in Brady's inhabiting of a Native reservation and in his residual professional occupation.[16] Brady *is* a horse trainer and *is* a rodeo rider because he *is* of the landscape, haunted by it and heir to it, and all he can do is bear witness to it because "to bear witness would be to bear witness to what we *are* insofar as we *inherit*, and that—here is the circle, here is the chance, or the finitude—we inherit the very thing that allows us to bear witness to it" (Derrida, 2011: 68; italics in the original). The presence of ghosts is made explicit in a scene where Brady visits his mother's grave, which is located in a small cemetery in the middle of the plain. No details about her death are given beyond the date engraved there: 2013. The scene starts with medium shots and close-ups of Brady gazing at the grave and leaving flowers, to then conclude with a general view of him

[16] In this sense, rodeo can also accommodate reappropriations that challenge the White-centric, capital-oriented lore of the Western cowboy, such as in the All Indian rodeos celebrated on several of the US reservations. For instance, Apache rodeo riders, according to Chavis, enact a contemporary reflection of the past tribal way of life through warfare, and they are able to strengthen the ties within their community through "the inclusion of kin and family members" in the event, as well as through the performance of "tribal competition, team work, rituals and discipline" (1993: 10).

kneeling among the graves (Fig. 5). This progression in the editing from close-ups to general views serves as an engagement with the Western genre through one of its conventions, that is, the visit to a solitary graveyard. However, it also serves to provide a scale of belonging to the landscape, in which the human mourning of Brady is shown first, to then be contained in the larger context of this same landscape. The body and ghost of Brady's mother exist within the landscape in the same way as the myth of the cowboy does, and Brady is likewise the inheritor of this myth. This special relation between the landscape and Brady, this being a cowboy by being haunted by the specters of the cowboy ancestors who once roamed the same landscape, determines the rest of the character's depiction in *The Rider*.

Figure 5. The wide-angle shot reinforces the continuity between Brady, the ghost of his mother and the landscape. The Rider/Sony Pictures Classics.

3.2.2 "I believe God gives each of us a purpose": The Individualised Identity of Horses

The inclusion of Brady in the landscape is not complete without reference to his close connection with horses, especially Gus and Apollo. Jane Tompkins understands the horse in Westerns as "express[ing] a need for connection to nature, to the wild", because of their representing a transition "between the human being and the earth" (1992: 93). Horses thus have a purely bodily condition in Westerns as the link between hero and landscape, but they also contain a political message. Tompkins draws on the significance of the horse in European history, as one that "reinforces the image of mastery that a man on horseback represents" (1992: 101). The proliferation of horses in the Western, Tompkins claims, means that in the frontier "every man can be a master" (1992: 101). However, Gus and Apollo, as well as other unnamed horses that appear in *The Rider,* are not presented as a simple means of transportation or as objects of human domination. They are individualised beings for whom Brady and the rest of the human characters profess feelings. Rather than training or breaking the horses, Brady

exercises his profession by negotiating with them and earning their trust. When a local rancher who has called on Brady's services expresses his admiration for Brady's skills as he mounts for the first time a horse that has never borne a rider, Brady explains: "See how much calmer he is now that I'm on him? He feels me". Physical contact with the horse means physical contact with the land, inclusion in a landscape from the perspective of affect and emotion, and this idea is punctuated by the appearance of soft extradiegetic music, which is practically absent from the rest of the film, on the occasions when Brady rides Gus or Apollo.[17] On another occasion, after Wayne has sold Gus to pay the rent, Brady rides the horse at dawn one last time before putting him in a truck for transportation. The film focuses on the tenderness with which Brady caresses Gus to express his goodbye, but also on the look of the horse, who turns to the camera, looking for the rider after he has gone (Fig. 6). This lingering of the camera in a close-up of the horse grants the animal a status of reality and subjectivity that is separate from its utilitarian subordination to human economic needs, and thus establishes the profilmic presence of the horse as a key component of the Western genre under erasure.

Figure 6. Horses are individualised characters in The Rider. The Rider/Sony Pictures Classics.

The attention given to horses is also related to the keen focus on Brady's ranch work, more than on his rodeo activities, and on the living conditions of small ranchers such as the

[17] This depiction of the horse as an individualised character that interacts with the film's human protagonists from the level of affect has become a recurrent motif in contemporary independent World Cinema Westerns. In *Certain Women* (Kelly Reichardt, 2016), the horse becomes emotiona; bridge between the character of the rancher (Lily Gladstone) and the exhausted lawyer Elizabeth (Kristen Stewart); in *Lean on Pete* (Andrew Haigh, 2017), the protagonist Charley (Charlie Plummer) finds a way of mourning his deceased father through his relation to a race horse; in *The Mustang* (Laure de Clermont-Tonnerre, 2018), horse training becomes a therapy of reconnection to the world for the inmate Roman (Matthias Schoenaerts), imprisoned for the murder of his wife; in *Concrete Cowboy* (Ricky Staub, 2020), the raising of horses in Philadelphia is presented as the binding together of a Black community against neoliberal atomisation and economic demands; and, as will be discussed later in this chapter, German construction worker Meinhard (Meinhard Neumann) starts building his relationship with the Bulgarian locals through a white horse in *Western.*

Blackburns/Jandreaus as well. The film's narrative lingers on the everydayness of Brady's life, from his difficulty showering, dressing and working with a head injury to the confined space of the trailer where he, Wayne and Lilly, and live, on a diet composed of cheap fast food such as burgers and pizza. Highlighting the scenes where Brady displays his skills in horse training shows his professional capabilities, but also serves to align the character with a certain manner of understanding masculinity in the USA. Early in the film, Brady comes out of the trailer while Wayne is training a horse for a client. Wayne, a man who struggles with gambling and alcohol, reproaches Brady for his absence from work due to his injury and reminds him that he was advised not to mount the bronc that threw him. At the same time, when Brady meets with his rider friends, Cat Clifford, Tanner Langdeau and James Calhoon, they brag and exchange stories about the injuries they have sustained while rodeoing. The realist vocation of the film is once again highlighted in this scene, in which each of the characters is alternately framed in close-up while they retell their stories, thus granting space and focus to each of their individual accounts. Tanner exerts pressure on Brady to return to riding despite his head injury. Brady defends himself with, "Your ribs are a little different than your brain", but Tanner insists: "Yeah, but it's all the same to a cowboy. You ride through the pain". This exercise of peer pressure aligns male rodeo riding with a culture of injury. The perceived essential masculinity of the primeval cowboy from which contemporary riders feel they are descended gives rise to, among male rodeo professionals, "the denial of injuries [being] common. Viewed as part of the cowboy mystique, the rodeo athlete's ability to perform despite pain and injury often serves as a barometer for his bravado" (Pearson and Haney, 1999: 18).[18]

3.2.3 "Never give up on your dreams": Masculinity Under Erasure

In the above described scene, then, the young riders invoke the specter of a mythicised cowboy masculinity that suffuses the professional practices of rodeo with an inflexible culture of injury. Brady, however, decides to find some other work to pay the bills while he is recovering. Due to his lack of studies and work experience beyond horse training, the only option available to him is to work at the local supermarket, where he is recognised by several customers. When questioned by one of them, Brady asserts: "A guy's gotta do what a guy's gotta do, right?".

[18] Medical research on rodeo sporting has shown that the high frequency of injuries, especially concussions, in rodeo practice is fuelled by this culture, but also by specific characteristics "such as the solo nature of the sport, lack of consistent access to health care professionals, and athletic conditioning that often occurs outside of a traditional gym-based exercise regimen. In addition, the rodeo culture encourages a swift return to competition after injury" (Wicklund, Foster and Roy, 2018: 657). This demand for an early return has led to a lack of attention being paid in medical and academic research to the subfield of rodeo concussions. Medical guidelines for the return to practice include "education before a sport season on concussion signs and symptoms, […] standardizing communication among athletic trainers, [and] integration of exercises that are more approapriate to and congruent with the lifestyle of the rodeo athlete" (Wicklund, Foster and Roy, 2018: 658).

Brady is paraphrasing a classic aphorism of the genre in which "the Westerner himself, when an explanation is asked of him (usually by a woman), is likely to say that he does what he 'has to do'" (Warshow, 1954: 194). The simplicity of this ethical mandate is related to the Westerner's sense of honour, understood as "a style, concerned with harmonious appearances as much as with desirable consequences, and tending therefore toward the denial of life in favor of art" (Warshow, 1954: 194), and it usually entails facing unsurmountable odds in a fight to right a wrong. Instead of using these words before a climactic showdown, Brady conjures up the specter of this "essential masculinity" (Astre and Hoarau, 1997: 99; author's translation) to justify his temporary setback and what the rodeo community perceives as a much less noble activity. The cowboy working at the supermarket is the result of his condition as a specter, a trace of an imagined past that now has to deal with its self-imposed social pressures while struggling in the face of a lack of economic security that is analogous with both life on the reservation and the neoliberal turn.

Masculinity is also displayed in *The Rider* as a generational conflict between Wayne and Brady. Father and son alternate moments of love and bonding – such as when Wayne buys Apollo for Brady, and when they drive back in the car after Brady has been told not to ride anymore – with moments of confrontation, including after the sale of Gus to pay the rent and when Brady decides to go against the doctor's advice and ride in the rodeo competition towards the end of the film. Wayne confronts Brady, who defies his father by reminding him of how he brought his son up, "What happened to cowboy up, grit your teeth, be a man?", and attacking him by saying: "I'm not going to end up like you". Brady's condition as inheritor of the specter of the mythic cowboy resurfaces, as it is revealed that Wayne passed on his knowledge as well as his expectations, but in his maturity has learned to negotiate that ghostly presence in a less demanding way. He only replies: "Go on and kill yourself, then". Nevertheless, Wayne and Lilly attend the rodeo and, right before Brady's turn, the two men exchange a look. Wayne nods, approving of Brady's masculinity, and Brady decides to climb down from the horse, join his family and embrace Wayne, with nothing left to prove.

After the myth and the symbols of the cowboy have been stripped from the images and actions of Brady, all that remains in *The Rider* is the broken body of his friend Lane Scott. Lane lives in a rehabilitation centre where he is entirely dependent on others, as he cannot stand or fully control the movement of his body. His hands and neck shake, he is not able to entirely close his hands, and Brady and the carers regularly have to clean saliva from his chin. Lane communicates through a sign language that he struggles to produce with his hands, and which

Brady has learned. Derrida proposes that "there is no ghost, there is never any becoming-specter of the spirit without at least an appearance of flesh, in a space of invisible visibility, like the dis-appearing of an apparition. For there to be a ghost, there must be a return to the body, but to a body that is more abstract than ever" (2011: 157). The interplay between fiction and reality renders Lane an embodiment of the twenty-first-century cowboy transformed into a residual trace and, at the same time, retains the true struggle of an individual young man undergoing a difficult rehabilitation process after suffering a car accident.[19] *The Rider* articulates again a conflation of Badiou's the ethics of reality, as upheld by Nagib, with the symbols of a genre that is being placed under erasure. Lane's struggle with his disability occurs in both the profilmic and filmic events and thus truth as ethics as proposed by Badiou bleeds into the realist vein of the film. Such engagement with the ethics of truth prevents Lane's disability from being represented as "storytelling shorthand", a practice about which Marja Evelyn Mogk has warned: "the more we use disability metaphorically, the more we lean on its potency to tell stories, the less we are aware of political experience beyond applying the meanings to it that have become familiar to us from using it to tell our own stories" (2013: 2). At the same time, however, the *mise-en-abyme* of seeing Lane engaging with his ghostly past as a rodeo rider builds on the fundamental truth of his body to propose another truth about cowboy culture: its brokenness and near ending. On the three occasions that Brady visits Lane, he dresses in full cowboy regalia and spends his time there watching videos of Lane's past horsemanship on YouTube, to the delight of his friend. Brady also helps Lane with his rehabilitation exercises, which includes dressing him as a cowboy, mounting him on a saddle and carefully working with his motor skills using reins (Fig. 7). This is where the Western genre is placed most clearly under erasure: the original activity of riding on horseback for a living, which had evolved into the pastiche animation of the rodeo, is marked with a cross by Lane's disability, but at the same time printed on his mimicking of the action of riding for the purposes of rehabilitation. Riding is marked with a cross as inadequate due to Lane's physical difficulty in carrying out the movements, but is printed as necessary because it is the exercise that motivates him in his rehabilitation process. There is a critique here of the economic, teleological aspect of riding in the rodeo by which both Lane's and Brady's disabilities are framed as such because they "potentially interfere[…] with employment and functional independence" (Mogk, 2013: 9). However, in this process of erasure, Brady's final visit to Lane after his withdrawal from the rodeo ends on a positive note, as Lane tells Brady through sign language: "Never give up on your dreams". Brady then helps

[19] Although it is never made clear in the film how Lane Scott was injured, it is implied that it was during a rodeo contest. However, Brady Jandreau explains in the Q&A featured in the DVD edition that Lane was in a car accident.

Lane to mimic the motions of riding with his hands. Lane becomes the body that receives the specter, as Derrida proposed, but rather than being "more abstract than ever", this is more real than ever and thus closer to erasure as truth.

Figure 7. Lane Scott's body serves to place the Western under erasure while maintaining the engagement with the reality of his disability. The Rider/Sony Pictures Classics.

The Rider avoids a closed ending in which Brady takes to its final conclusion his conversation with Lilly, in which he says: "I believe God gives each of us a purpose. For a horse, it's to run across the prairie. For a cowboy, it's to ride". Instead of pursuing an ethical misconception of what "a man's gotta do" and ride a last rodeo that would have certainly killed him, Brady dismounts and then is driven back home in the magic-hour light of the sunset. The ending is therefore deferred for both Brady and Lane by the light of dawn and dusk but also by Lane's last gift to Brady: "Never give up on your dreams". This deferral becomes a postponement of cowboy life itself, which survives in the love that Brady and Lane profess for it. Under *différance*, it is also different, since neither Brady nor Lane, and by extension the twenty-first-century cowboy, can be the same as their essentially masculine forebears, who might not have been that heroic to begin with. Brady struggles to connect the signifiers and signifieds of cowboy life in the twenty-first century to achieve the meaning of what the specter of the cowboy ought to be in the South Dakota of 2017. The cowboy has been deferred, rendered a trace and a specter, and as a result has also differed, leaving the final connection in the meaning equation out Brady's and Lane's reach. However, their choice of a life in which dreams are never given up on allows them to not desist in their search for that meaning, postponing an epiphany that may finally bring meaningful riding and rodeoing. Brady is trying to embody a certain paradigm that is no longer possible because of the prevailing socio-economic conditions and his own health, and therefore the deferral becomes a question of what to do next, of where

to feel into the next paradigm. Brady therefore embodies the World Cinema Western of the twenty-first century.

3.3 *Western*: The Specter of Colonialism on the Borders of the European Union

3.3.1 Working at Two Speeds: Southern Bulgaria as a Frontier Space

Western is set in the rural south of contemporary Bulgaria, where a crew of German workers led by foreman Vincent (Reinhard Wetrek) is dispatched to build a water plant. The Germans set up camp in the countryside, where they raise the German flag. Tensions between them and the local Bulgarians quickly ensue as, while bathing in the river, Vincent catcalls and then pushes under the water a young woman from the nearby village, Vyara (Vyara Borisova). However, a new member of the German outfit, Meinhard (Meinhard Neumann), a loner and an outsider among his own, starts befriending the locals, especially the quarry owner and leader of the community, Adrian (Syuleyman Alilov Letifov). While a conflict between Vincent and Meinhard threatens to emerge over leadership of the group, over a horse that Adrian has lent to Meinhard, and over the attention of the villagers, especially Vyara, the work stalls and the Germans start to feel the influence of the Bulgarian pace and landscape.

The process of triangulation in which the Rosetta Stone methodology is rooted is begun in this section, focusing on the commonalities between the production processes of *The Rider* and *Western*. In this sense, *Western* can be seen as subscribing to Nagib's defined category of realist cinema, as did *The Rider*. As was pointed out in Chapter 2, realist cinema according to Nagib entails a series of characteristics that the film displays, especially in terms of "the physical engagement on the part of crew and cast with the profilmic event; the near-identity between the cast and their roles [and] real location shooting" (2020: 30). As with the Jandreaus, the characters in *Western* are played by non-professional actors whose life experiences resemble those of their personages, although the relations between Meinhard Neumann and Meinhard and between Reinhardt Wetrek and Vincent are not as close or metafictional as that between Brady Jandreau and Brady Blackburn (Gemunden, 2019). This means, however, that both the interactions between the German workers and their speech resemble those of a real construction crew, and the Bulgarian and German performers truly do not understand each other, thus adding to the film's sense of naturalism. The on-location shooting in the rural areas of Southern Bulgaria where the film is set and the focus on the everydayness of the activities of both the German workers and the Bulgarian villagers support the identification of *Western* as a realist film.

However, as with *The Rider*, it is precisely in this realist identification that the ties with popular cinema through genre can be found. Specifically, both the realist aspects of depicting Southern Bulgaria as a frontier and the encounter between the Germans and the Bulgarians as a potentially violent one align *Western* with the eponymous genre as much as with a realist strand of cinema bent on conveying the problematic aspects of Bulgaria's membership of the European Union. Since the identification of Southern Bulgaria with a frontier as defined in Chapter 2, and with the iconography of the Western is less readily visible than in the case of *The Rider* and rodeo culture, and even less readily than in the colonial frontier of the Patagonian desert in *Jauja*, it is worth qualifying how and why the film's take on EU belonging articulates a frontier space. Like the rest of the countries in Eastern Europe, Bulgaria was governed by a socialist regime from the end of World War II, under the influence of the Soviet Union, until the late 1980s and early 1990s. The fall of the Iron Curtain brought about the end of these regimes and a transition to a market economy that was realised with different degrees of success in the various countries. In Bulgaria, the 1990s were devoted to reforms aimed at inserting the country's economy into international markets, but also at de-industrialising it and converting it into a service economy. Lack of employment became the major social issue in these first moments of economic and political transformation (Stoilova, 2013: 68; Terziev and Stanchev, 2016: 22–23).

From the end of the 1990s until the country's accession to the European Union in 2007, Bulgaria's economy was oriented towards obtaining such membership as part of a progressive three-wave extension of the Union towards the territories of Eastern Europe, in 2004, 2007 and 2013. The operations directing the country towards a capitalist economy decreased in intensity with the arrival of the new millennium, and the instruments that had been put in place to meet the requirements of EU accession enabled economic growth and a reduction in unemployment. This process, however, was steered by the EU through the economic tool of Foreign Direct Investments, which served to orient Eastern European economies towards the interests of companies of the longer-established EU countries in terms of fiscal and labour concessions (Medve-Bálint, 2014: 35). Although this resulted in increased employment, the strategies used "raised concern regarding a new form of neocolonialism that is economic but also racialized" (Freijo, 2021a: 340). The growth in employment came to a halt shortly after Bulgaria's EU accession, with the 2008 economic crisis. Unemployment figures went up again due to the impact of the crisis, which consisted of a decrease in the exportation of Bulgarian products, an increase in the cost of imported materials, less international investment in the country, and less money being sent back to Bulgaria by emigrants (Terziev and Stanchev, 2016: 25). As a result,

Bulgaria remains the least developed country in the European Union, with a GDP per inhabitant that stands in the most developed regions areas – namely, in the capital Sofia – at 75% of the EU average, and as low as 27% in the least developed regions of the Northwest of the country (Bozhilova, 2010: 4; Stoilova, 2013: 60).

In addition to these structural conditions, rural Bulgaria is at present especially affected by "rampant petty corruption" (Traikova *et al*., 2017: 3), which originated during the transition period.[20] In *Western,* this corruption is hinted at in the scenes of Adrian's (Syuleyman Alilov Letifov) dealings at the quarry, and also when a truck of gravel destined for the construction site is stolen and its contents sold back to the foreman Vincent (Reinhardt Wetrek), thus causing problems for the infrastructure project. The threat of a form of violence that is not controlled by the state, coupled with the iconography of the Western genre, is present when Meinhard threatens with a rifle a mob boss who is having an argument with Adrian, which reinforces the connection between corruption and frontier in the film, while placing under erasure some iconographic elements of attire, with the cowboy hat substituted by the tracksuits the Bulgarian men wear (Fig. 8). Significantly, Diana Traikova, Tatiana Manolova, Judith Möllers and Gertrud Buchenrieder state that

> the grip of the formal institutions has been slow to take hold, partly because of the government's insufficient and inconsistent enforcement efforts, and partly because of the dominant economic actors themselves, who have not been especially interested in establishing a regime of the 'rule of law' (2017: 4).

I have argued elsewhere that this is how the Western is configured in *Western,* through a depiction of a post-socialist frontier space, because "if the rule of law is not completely established by the institutional state, the frontier cannot be closed" (Freijo, 2021a: 338). The implications of this argument made in my previous take on the film go beyond the localised encounter between a group of German "foreigners" and a community of Bulgarian "locals", extending to the configuration of the EU as an unfair economic space that works at two speeds which "render the soil of the EU an unfinished project, a frontier space" (Freijo, 2021a: 338). However, for the purposes of triangulating the meanings of *The Rider, Western* and *Jauja,* it is worth focusing on how the neoliberal conditions that came about after the 2008 crisis affect and

[20] Traikova, Manolova, Möllers and Buchenrieder report that several of the subsidies acquired after accession to the EU have been "mismanaged" and that, furthermore, only 15% of the population would consider it "socially acceptable" to denounce corruption, compared with an average of 58% in the EUas a whole (2017: 3).

articulate the frontier spaces that both the Blackburns in *The Rider* and the Bulgarians and Germans of *Western* inhabit.

Figure 8. Meinhard's use of the rifle connects the frontier of corruption in rural Bulgaria with the iconography of the Western. Western/Piffl Medien.

3.3.2 "Paradise": The Landscape as the Space of Neocolonialism

The above discussion of how the frontier is articulated as a political space in *Western* in relation to Bulgaria's belonging to the European Union must be followed, then, by an account of how the landscape of Southern Bulgaria is configured in the film. As in *The Rider,* the conflated meanings of a global deferral to the Western genre and a local referral to regional concerns are mediated through the characters' inclusion in a landscape that is presented through an aesthetics akin to Nagib's idea of realist cinema. In this sense, the first sign to appear in relation to the Western in the film's prologue is the figure of Meinhard framed by the Bulgarian landscape while working on the construction site. The male protagonist of the Western framed in a particular landscape is present from the very first moments of the film, as is his rivalry with another male, Vincent, who is depicted as domineering in relation to his subordinates, Meinhard especially.[21] This prologue scene outlines three main thematic strands of the film's relation to the Western. First, it inquires as to whether Meinhard is a coloniser looking to rule over the Bulgarian landscape or a cosmopolitan citizen willing to be included and adopted within it.

[21] The conflict between these two men is presented as a thematic concern of the Western and is also structure through the aesthetic conventions associated with the genre. Framed in medium shots, Vincent tries to exert his authority over Meinhard, asking: "Are you a wise guy?" The characters look at each other in a scene structured in shot-reverse shot editing, until Meinhard says "I'm here to earn money", smiles and exits the frame. The film then cuts to the title: *Western.*

Secondly, and in relation to this, it depicts competing forms of masculinity that stand in opposition to each other in this either colonial or cosmopolitan relation to the landscape. And thirdly, it verbalises concerns about the EU's attitude towards development budgets, with Meinhard's line: "I'm here to earn money".

As the film unfolds, the landscape becomes the physical and symbolic space where the Western genre is placed under erasure. This strategy resembles the process of erasure embodied by Lane Scott in *The Rider*. The landscape of Southern Bulgaria in *Western* accommodates encounters between peoples who, at first, consider each other as "the other", and who serve to place the Western under erasure by printing crossed out conventions of the genre on the film. The framing of the landscape as a space for conquest starts when the German crew take occupation of their camp and hoist a flag over it. An image of Meinhard framed next to the flag and looking down at the valley below serves to identify the camp as an outpost and Meinhard as a conqueror (Fig. 9). However, it also serves to create borders that will determine the first encounters with the Bulgarians, because "the flag is an element that unites the German workers but detaches them from their surroundings, suggesting a difference that cannot be completely overcome" (Freijo, 2021a: 337). The main example of how the landscape configures colonising attitudes takes place during the bathing session at the river, during which Vincent catcalls and goes on to assault Vyara. The *mise-en-scène* is significant here because it depicts the river as a line of demarcation between the group of German workers and the Bulgarian women that, when crossed, leads to violence and misogynistic and conquering attitudes. The identification of Vincent with a violent coloniser starts with the attack on Vyara, and is continued when he later makes an explicit connection between the presence of the German workers and the Nazi invasion of Bulgaria during World War II. When Vincent and other workers, including Meinhard, enter the town for the first time, cruising the landscape in an SUV that serves to disrupt as much as to transport, Vincent boasts: "We're back. Only took 70 years". Vincent is in this way "identifying himself as a direct descendant of the Nazi conquerors, and therefore, racializing the Bulgarians as an inferior other to the Germans" (Freijo, 2021a: 340–341). *Western* is thus indicative not only of Vincent's attitudes, but also of how the "continued coloniality of neoliberalism (at home as much as abroad) ferments the widespread resurgence of fascism" (Martin-Jones, 2019: 25). In *Western*, it is the neoliberal drive behind the EU's enlargement and its handling of the 2008 crisis that fosters the fascist conquering bravado of Vincent, and thus Europe is rendered "a new iteration of European power that uses economic violence for its expansion" (Freijo, 2021a: 343).

Figure 9. The hoisting of the flag turns the Germans' camp into an outpost and indicates the colonial nature of their enterprise. Western/Piffl Medien.

The focus on the construction work is, in fact, diffuse, and the characters are framed while working in medium and close shots that never afford a comprehensive view of what is being built. The feeling is that the Germans never seem to be achieving much, to Vincent's despair. The landscape never seems to be tamed by the German workers' efforts, and I have argued elsewhere that these activities "seem purposeless, like a bureaucratic process that is more destined to prove activity rather than achievement. The workers' main role in the region, rather than developing it, is that of disrupting its balances" (Freijo, 2021a: 342). This view reinforces the status of the Bulgarian landscape as a space to be colonised by the EU's core nations, as represented by the Germans, and this is further supported by Vincent's attitude towards two manifestations of the landscape: the white horse and the water supply. *Western* finds another point of connection with *The Rider* in the Rosetta Stone through the importance of the horse. However, while the horse was one of the points of contact that configured Brady's inheritance of the landscape, in *Western* the white horse is the embodiment of both the competition between Meinhard and Vincent for dominance, and the colonialist desire to control the Bulgarian landscape. It is once again worth quoting Jane Tompkins' discussion of the horse in the Western because it "reinforces the image of mastery that a man on horseback represents" (1992: 101). This is why Vincent contests Meinhard's claim to the horse and chooses to ride it without permission. Furthermore, it is significant that Vincent rides the horse to get to the lever that controls the flow of water to various villages in the valley. The works have been delayed by the

lack of water, and Vincent goes in secret to change the water course to his advantage. In this way, Vincent "acquir[es] the region's natural resources while claiming his right to subjugate them entirely" (Freijo, 2021a: 341). This is the attitude that a colonialist would assume, and both the horse and the water become manifestations of the totality of a landscape over which Vincent aims to rule. As Guest has noted, "the Western's darker metaphors of contested territory and imperialist empire are evoked: the disoriented Germans come to embody 'Western' as a geopolitical coordinate, an imagination of nationhood in relation to an Eastern other" (2018: 32). However, Vincent's lack of knowledge of the local contexts ultimately leads to his failure. While returning from the lever, the horse stumbles under him down a steep incline and is fatally wounded, and the tampering with the water creates more conflicts with the Bulgarians than solutions to Vincent's problems.

Meinhard's attitude toward the landscape is more ambivalent than Vincent's. As occurred with Brady, the landscape is intimately related to Meinhard's growing closeness to the Bulgarian identity in some key moments, first through the horse, then in his friendship with Adrian, and finally in the suggestion of a possible romance with Adrian's sister, Veneta. Similar to Brady, the first point of contact between Meinhard and Bulgaria is Adrian's white horse. On some occasions, Meinhard is shown gazing at the landscape while working, but when he rides the horse for the first time he experiences a similar organic and physical contact with the landscape of Southern Bulgaria as Brady does with the South Dakota plains through Gus and Apollo. He therefore approaches the riding of the horse with a more respectful and knowledgeable attitude than Vincent. Meinhard's relationship with the horse evolves into a friendship with its owner, Adrian. Adrian takes Meinhard to the ridge where the lever that controls the water is installed. While driving along a poorly maintained road in an old Soviet truck, Meinhard waves at the landscape and utters: "Paradise". He continues with his admiration when, looking out at the mountains from the ridge, he looks at Adrian and touches his hand to his heart. The composition of the shot captures Meinhard and Adrian together, sitting on the rocks and gazing at the landscape. These choices suggest that, while there was a divide between Meinhard and the Bulgarians on first contact, there might be a possibility of rapprochement through a shared connection with the landscape. Finally, when Veneta is teaching Meinhard how to dry tobacco leaves, he expresses his desire to buy a house and settle in the village, implicitly meaning with her. The connection between Veneta, Meinhard and the landscape is visually expressed in a shot where the camera pans right to follow Veneta's gaze on Meinhard, who looks away, in a fluid movement, to the mountains at dusk (Fig. 10).

Figure 10. The landscape provides a potential point of contact and empathy with Bulgaria for Meinhard. Western/*Piffl Medien.*

However, as with Meinhard's military past, which will be further discussed in Subsection 3.3.3, the straightforwardness of this approach is challenged by certain ambiguities in Meinhard's behaviour. Meinhard's fascination with life in the village can also be seen as embedded in a self-assumed notion of superiority. His desire for a seemingly simpler life is ingrained in what Creed has understood as a dichotomy between "*community* and *modernity*", whereby "for urbanites, villages have long provided the surviving archetype of an imagined romantic 'community' supposedly lost with urbanization and modernization. This seeming valorization actually contributes to rural devaluation" (2013: 64; italics in the original). Furthermore, Meinhard's first contact with the horse and subsequent entry into the village on horseback are connected to his mythology as a former Foreign Legion soldier and with the association between horses and power in European iconography (Freijo, 2021a: 341). Meinhard is taught how to ride the horse, how to work in Adrian's quarry, how to speak basic Bulgarian, and how to grow tobacco leaves, all as pathways to domination through knowledge, because he is also connected to ghosts of World War II violence through the local fascination with the Nazi occupiers.[22] With such an ambivalent approach to the landscape as an element of the Western under erasure, it is therefore necessary to untangle the meanings of Meinhard's and Vincent's potentially colonial attitudes by discussing the constructions of the men's respective forms of

[22] I have noted elsewhere, in addition to this, that Veneta's occupation in growing and threading tobacco leaves is "an allusion to one of the traditional crops and export actitivies of southern colonies that marks Southern Bulgaria as colonized territory" (Freijo, 2021a: 341).

masculinity, in comparison with each other but also in relation to the masculinities of the Bulgarian locals and the femininities of Vyara and Veneta.

3.3.3 Ghosts of the Foreign Legion: The Articulation of Gender Relations in Western

Masculinity becomes another point of triangulation between *Western* and *The Rider* and *Jauja* in the Rosetta Stone framework. As with *The Rider*, the Western genre is utilised to portray an array of twenty-first-century masculinities that exist in relation to each other and to the forms of femininity with which they come into contact. These forms of masculinity determine the attitudes towards the potentially colonising character of the Germans' task that are displayed by the three main male characters, and also by Vyara. These three characters are, once again, the domineering foreman Vincent, the Bulgarian community leader Adrian, and the ambiguous loner Meinhard. Vincent constitutes the closest kind of masculinity to what R. W. Connell and James W. Messerschmidt have termed "hegemonic masculinity" (2005: 836), the practice of which results in a general domination over femininities, but also over other masculinities that are not regarded as hegemonic (2005: 836). In this sense, Vincent controls the sphere of the German workers by leading a form of banter/bullying that is integrated into the workers' speech. For example, in a show of homosocial desire that has also been related to the dynamics of all-male groups in Westerns, especially in cattle crews (see Lusted, 1996: 63–74), one of the workers is brushing another's hair. When Vincent arrives, he ridicules them by asking whether the rest of them should leave or the two of them should look for a hotel room, dismissing any potential queerness, even in the form of self-grooming, as a subordinated type of masculinity. Furthermore, Vincent also tries to project his dominance over the Bulgarian locals, especially during the first half of the film. This is where the ties between his approach to masculinity and his role as executor of the colonising power of EU core countries and institutions intertwine more deeply. Vincent believes in the inherent superiority of the Germans as the source of technological advancement in the region, a view that is echoed in the rest of the crew when they hoist the German flag over the camp. For Vincent, this justifies his disrespect of the village's handling of the water supply by turning the lever towards the camp, leaving the rest of the valley without water.

However, Vincent's masculinity is not a clear-cut depiction of the villainous, hegemonic masculinity of the Western. Vincent lacks one of the main traits of the Westerner: professionalism. His managerial role as the foreman of the crew is called into question when Meinhard overhears a conversation between him and his superiors, in which he complains about the lack of drinking water, a missing truck of gravel that was supposed to have arrived – it is

later hinted at that the local mafia has stolen it – and the slow progress of the work. Vincent bullish attitude is further revealed on the occasions when he refuses to take responsibility for his actions. When confronted about Vyara's abuse at the river, about the aggressive act of turning the lever, and about his role in the death of the horse, Vincent replies with arguments such as, "It just happened" and "I did it to solve my own problems", which contributes to an infantilising of his masculine reactions. His rivalry with Meinhard is thus explained by this undermining of his masculine traits as a professional and a husband: he tries to counteract this by competing with the person he understands to be a threat to his hegemony over the attention of the Bulgarians and the horse. The narrative of the film enhances the opposition of Meinhard and Vincent through *mise-en-scène,* by showing their interactions in a shot-reverse shot structure – in the already described prologue scene, but also during the several meetings around a table – and as facing each other in centripetal compositions of the shot – as when Meinhard confronts Vincent over the death of the horse (Fig. 11).

Figure 11. The rivalry between Meinhard's and Vincent's competing masculinities is conveyed through centripetal shot compositions. Western/Piffl Medien.

Adrian's masculinity, like Vincent's, is regarded as hegemonic in the sphere of the Bulgarian village. However, as opposed to Vincent's aggressive and violent way of achieving this, Adrian is seen as a *primus inter pares* by the other Bulgarian men, to the point that he is treated as a benevolent patriarch. Adrian exchanges harmless jokes, gives counsel and helps the rest of the men, and it is implied that he employs several of them in the quarry. Adrian's wisdom and maturity contrasts with the general dynamics of the village's male group, whose members are fascinated by violence and keep asking Meinhard about his experiences in the Foreign

Legion, especially whether he has ever killed anyone, which, as explained in the previous section, enables Meinhard's approach to the domination of the landscape through the warrior's mystique. It is mainly Adrian who adopts Meinhard into the Bulgarian community, reaching out to understand him and granting him use of the horse and riding training. Again, different from with Vincent, Adrian and Meinhard are usually framed together in the shot, and whenever there is a structure of shot-reverse shot in the editing – such as in the night conversation that Adrian has with Meinhard after a family dinner – they both remain in the composition.

However, *Western*'s main relation to the genre after which it is named is the man who stands in between Vincent and Adrian: Meinhard. Meinhard's masculinity matches some of the traits that have been defined as belonging to the heroes of the Western. First, Meinhard is a silent and lonely character. He does not interact with the banter dynamics of the German crew, remaining increasingly distant from his countrymen as the film progresses. His silence is extended to his relation with the Bulgarians, although in this case it is a matter of necessity: Meinhard does not speak Bulgarian and most of the Bulgarians cannot speak German, so communication must take place through channels other than words. Tompkins interprets silence as a key component of the Westerner's masculinity and proposes that "the cowboy hero's taciturnity, like his awkward manners around women and inability to dance, is only superficially a flaw; actually, it's proof of his manhood and trueheartedness" (1992: 54). The masculine self-containment of Meinhard's Western masculinity is best expressed in a medium shot at night, where he is framed from the side leaning on a wall and smoking, after having helped Adrian to move some rocks. Meinhard Neumann's face, shown against a blaze of light, encapsulates the expression of an essential masculinity that, through the act of smoking, "no longer thinks about fighting time, but limits itself to coexisting with time, which the daily living with tobacco enables to be evocated in a metaphysical manner" (Bou and Pérez, 2000: 152; author's translation) (Fig. 12).

Figure 12. Meinhard's self-contained Westerner masculinity is represented through the iconography of smoking in a medium shot. Western/Piffl Medien.

Meinhard's silence resonates in the second aspect of the Westerner that is embodied by the character: an unspoken past. Or, rather, Meinhard *claims* to have an unspoken past, the specters of which dictate his present actions. In his first encounter with the Bulgarian villagers, Meinhard gets picked up by a car driven by Adrian, after having been left alone on the road at night as one of Vincent's bullish jokes. The Bulgarians suspect he may be a refugee who has crossed the border from Greece, so he tells them that he was in the French Foreign Legion and was deployed in Iraq and Afghanistan. In this way, Meinhard claims closeness through European citizenship, which is accepted by the Bulgarians because "a cultural admission into Europe is conditioned on an ongoing compulsion to prove one's right to belong by overidentifying with the host culture and outperforming its whiteness – at the expense of racialized others" (Imre, 2014: 117–118). This information, however, remains ambiguous, as it is never confirmed in the runtime of the film and, in fact, the Bulgarians' confidence in the truth of Meinhard's experience fades towards the end.[23] However, Meinhard is shown to own a knife and is seen looking at it on several occasions, which presents him as a potential embodiment of an "ancient exertion of power" (Freijo, 2021a: 342) through violence. Meinhard's ambiguous

[23] On the one hand, Meinhard's unwillingness to exert any kind of violence, against either Vincent or the villagers who strike him, along with the Germans' scepticism, supports the argument that Meinhard has in fact lied to get out of a dangerous situation. On the other hand, the swiftness and efficiency with which he knocks young Vanko out after being jumped on by him, his violent overreaction towards the mafia man wielding a rifle at the quarry, and the apparent sadness written on his face the few times he speaks with Adrian or the Bulgarians about his past – "Killing is not as easy as you all think" – provide reasons to believe that Meinhard does at least have the skills and trauma that could be related to past military activity.

relation to his own masculinity, silence and unspoken stories is highlighted by a consistent framing of his character throughout the film in close-ups that allow for a study of his face's intricate geography.[24]

Meinhard's ultimate rejection by some of the village's men reinforces his status as outsider and potential coloniser, as does his interaction with the village's females. After having signalled an interest in starting a relationship with Veneta, perhaps even to settle down in the village with her, Meinhard has sex with Vyara. Guest has identified the character of Vyara as an extension of the competition between Meinhard and Vincent over the horse, deployed on screen to "destabilize[…] conventional signs and meanings of the Western in order to reveal and scrutinize the deeper symbolic logic shaping the genre, here the naturalized equivalence of horse/woman/wilderness as forces to be tamed/possessed by the workers/cowboys" (2018: 32). Indeed, Meinhard finally enters into competition with Vincent by winning Vyara's affections resulting in Veneta's scornful attitude during the party.[25] However, such a claim, though partly true, entails a limited view of the film's individualised femininities. Veneta's maturity and dignity at the final party are highlighted by the narrative, as is Vyara's independence. In fact, Vyara can be seen as the only character with a bright future. She is financially independent and a polyglot. She chooses to return to the village regularly due to her strong connection with the community, and not out of any obligation. Her choosing of Meinhard for, at the least, a casual sexual encounter is also a reflection of this agency, which comes into contact with the competition between the two males but is not subjugated to it. Vyara also rejects the commodification to which she is subjected by Vincent, who offers to lay a pipeline to improve the distribution of water in the valley in exchange for taking her out to dinner. In this sense, Vyara's femininity serves to enhance the process of erasure to which the masculinities of the Western as embodied in Meinhard and Vincent are subjected, and "her modernity is shown as capable of destabilizing the ancient dominance of Europe" (Freijo, 2021a: 343). This process of erasure entails the creation of traces, and the analysis of *Western* cannot therefore be concluded without a discussion of how Derrida's notions place the Western under erasure in the film.

[24] Valeska Grisebach explains that the scale of shot was chosen depending on how appropriate it was for each of the actors. For instance, she says that "Vincent did not look good in a close-up, so we showed him mostly in a medium shot so as to highlight his physical presence, whereas Meinhard's face really can tell a story" (Gemunden, 2019).

[25] In this scene, Meinhard approaches Veneta while both are framed in a medium shot. Veneta becomes aware of his presence but refuses to turn away from the conversation she is having with a friend. Meinhard leaves and the camera lingers for a few seconds on Veneta's face, where disappointment can be read.

3.3.4 "What are you looking for here?": Deferral of Genre Conventions, and the Search for Meaning

The connection between the Germans and the Bulgarians is mediated by the limitations of translation, which is where Derrida's specters appear. Only three of the characters – Vyara, the Russian cook Boris, and one of Adrian's male friends – possess skills in the two languages, and their use of their non-maternal language, be it German or Bulgarian, is not proficient. The disjuncture created by the problems of translation facilitates the appearance of a specter in *Western.* Regarding French and German translations of *Hamlet,* Derrida argues that "translations themselves are put 'out of joint'. However correct and legitimate they may be, and whatever *right* one may acknowledge them to have, they are all disadjusted, as it were unjust in the gap that affects them" (2011: 21; italics in the original). According to Derrida, therefore, linguistic communication between the Germans and the Bulgarians in relation to water or on a personal level is rendered a trace, just like Brady's cowboy identity, subject to a process of *différance*.

How can the specter of translation be counteracted, then? The key to the flow of communication and understanding between the characters in *Western* lies in the scene where Meinhard is invited to dinner with Adrian's family, after having accidentally knocked out Adrian's nephew Vanko. After dinner, Adrian and Meinhard are left alone, drinking *rakia.* Adrian asks Meinhard if he has any children. Meinhard's Westerner masculinity requires that he not be tied to any family obligations whereas, in his role as patriarch, Adrian has three sons, although they have emigrated to the UK and the USA. Adrian says: "Alone. Life gives and takes away. *Svoboda. Libertad*". The word *svoboda,* which means "freedom" in Bulgarian and has previously been used by Adrian and Meinhard to refer to the beauty of the rural landscape, is uttered this time with sadness by Adrian. The characters' friendship is at this point haunted by the specters of Adrian's lost past as a father who did not get to be close to his children,[26] and by the lost futures of the children that Meinhard never had. The masculinities of the Western hero and of the benevolent patriarch are placed under erasure by the absent presence of the specters of their descendants, in a reverse way to with Brady's masculinity, which was placed

[26] One of the challenges facing rural regions such as the Southern Bulgaria of *Western* is out-migration, either to towns or abroad, and it is presented through the character of Vyara and the mention of Adrian's sons. Even though in some other Eastern European countries the shortages caused by the transition period resulted in a flux of migration from towns to villages, on the basis of closeness to primary goods for subsistence, Creed asserts that Bulgaria went through the opposite process: "rural residents depended upon support and money from relatives in town, reversing the flow of family support characteristic of socialism, when villagers commonly provided rural produce to relatives in town" (2013: 56). According to Ivan Krastev and Stephen Holmes, between the end of the socialist regime and 2017, Bulgaria "haemorrhaged" a fifth of its population due to out-migration (2019).

under erasure by the absent presence of his ancestors. These instances of time out of joint exert a haunting over the Western's masculinities that leads them to be crossed out, because in the neoliberal twenty-first century they are inadequate, but then to be printed out, because they are still necessary in representing a certain way to approach maleness.

Nevertheless, the conversation does not end with the mention of Adrian's sons. Adrian asks Meinhard about the world that, as a supposed ex-soldier, he has experienced. Meinhard expresses the capitalist, neoliberal view that it is a world for the strongest, like Adrian and himself. However, Meinhard starts crying and adds: "I always have family in my heart. Including my brother. I lost a brother". Adrian utters then the key line that permits the specters of translation to be overcome, but that also points to a possible path for the two men's outdated masculinities: "You are saying something sad". He then realises that he understands the German word *bruder*: "Is your brother gone?". Faced with Meinhard's tears, Adrian touches his arm and says: "I am your *brät*". In this moment, Meinhard and Adrian understand each other, not through language, but through empathy. The "congruent feelings" (Plantinga, 2009: 10) of loss, be it of Meinhard's brother or unborn children, or Adrian's sons, enable a complete connection at the level of empathy that conjures up the specters of translation. Adrian and Meinhard successfully reverse the haunting of their personal specters of loss in order to overcome the social specter of translation, thus opening a path for filmic representation of masculinities in the twenty-first century based on empathy and affect. This is also a meta-representation of the approach to World Cinema genre that Stone and I proposed and which permeates this thesis: it is by feeling into the unknown aspect of genre films and genre conventions to which we are the other that the process of questioning begins.

The final instance of erasure of the Western genre in *Western* is the film's open ending. The experience of viewing *Western* is pervaded by an impending sense of violence that builds up through the *mise-en-scène* and the use of Western tropes. The pulling of a knife in the first encounter with the Bulgarians, Vincent's aggressive interactions with the locals, Meinhard's tensions with Kosta after winning a high stakes card game, and the attention placed by the narrative on Meinhard's knife and Kosta's rifle threaten to conclude in a violent showdown at the party, because that is the sign that equates to a conclusion in the Western genre. In fact, the narrative construction and *mise-en-scène* of the sequence hints in this direction. At night-time, Meinhard is hit by one of the Bulgarian men, who is annoyed about his affair with Vyara. Adrian helps Meinhard up and gives him back his knife, which Meinhard had gifted to young Vanko against the expressed desires of his uncle. Armed with the knife, Meinhard returns to

the dance floor in a tracking shot, followed from behind by the camera. This kind of camera movement has been absent from the rest of the film, which relies on the editing of static shots and some occasional panning shots. The narrative's climax and the marked camera movement seem to be announcing Meinhard attacking someone with the knife. However, he just lights up a cigarette and starts dancing to the music on his own until the film fades to black. The film's ending is thus deferred, postponed, and it is never resolved whether Meinhard will stay or leave, whether he actually was a legionnaire, whether the Bulgarian men will accept him back into in their circle or whether the narrative will close with a violent showdown.

Western thus plays with the signs of the Western to create the signifier of the frontier, but it removes one of the key signs that determine what is signified in Westerns: the final duel. The pending sense of violence is not resolved, so it becomes a specter, a trace of the classic Western genre born out of the decision to cross the sign of the duel out by way of Meinhard's decision to just keep on dancing. However, the spectral trace of violence imprinted on the film through the colonial attitudes of Meinhard and Vincent makes evident both the sign and its deletion, placing violence *sous rature. Western* acknowledges the underlying violence in the frontier space, tenuously dominated by the post-transition, post-accession state's institutions and mediated by the EU core's economic interests, but refuses to make use of it as a narrative device, or as a *sine qua non* element of the post-structural chain of meaning. The violence that has defined the Western is denied by the decisions of the three male protagonists. Vincent decides to quietly leave the party when he no longer feels at ease, Adrian defuses the conflict between Meinhard and the villagers by stating, with a smile, "This is a small village. Anything can happen", and Meinhard chooses to just keep on dancing. It is easier to take these three decisions than to exert any kind of violence. As in *The Rider,* it is the ending's denial of a closing that creates the specter. The deferral implied in Meinhard's dancing not only postpones his narrative conclusion, but also makes his masculinity differ from that of a violent closing forced by the law of the genre. As happened in *The Rider* with Brady and Lane Scott, the deferral is tied to a question that needs to be resolved by connecting the signs of the Western in order to obtain meaning. This time, the question is openly voiced by Adrian, who, in the last line of the film, asks Meinhard: "What are you looking for here?". Meinhard cannot answer because he lacks the linguistic skills to understand Adrian, but this does not mean that the answer is unknowable. It is rather postponed, pending knowledge that, as in *The Rider*, is redolent of meaning. Meinhard chooses not to force an answer by reacting violently, but to connect empathically with the village through his dancing. In *Western*, violence can be avoided by the exertion of self-control, and masculinities are given the choice of leaving the party quietly or just keeping

on dancing, albeit with an ambiguous sense of neocolonialism embedded in their attitudes. Ultimately, the lack of resolution in *Western* points to the specter of an unfinished European project, warning against the dangers of economic neocolonialism directed inwards to peripheral member states, but underlining and valuing the instances of understanding that can occur under the Union's aegis.

3.4 *Jauja*: Unearthing the Ghosts of the Patagonian Western

Jauja is set in Argentinian Patagonia in 1882 and features a Danish engineer, Captain Dinesen (Viggo Mortensen) and his daughter Ingeborg (Viilbjørk Malling Agger). The Dinesen family has been employed by the Argentinian army to carry out an unspecified task during the Conquest of the Desert operations. While they wait in a military encampment near the coast for the order to proceed into the desert, Dinesen tries to protect his daughter from the approaches of some of the soldiers, especially Lieutenant Pittaluga (Adrián Fondari) and the Mapuche soldier Corto (Misael Saavedra). However, Ingeborg manages to escape with Corto, and Dinesen, dressed in full Danish army uniform, sets out into the desert to recover his daughter. Dinesen finds himself travelling through an inhospitable land and, although he locates some traces of Ingeborg, inclduing a wooden toy solder, and kills Corto, he loses his horse, his weapons and his way. While following a dog, Dinesen has a final encounter with an old woman (Ghita Nørby) who lives alone in a cave and may or may not be an older iteration of his daughter, before eventually getting completely lost. The film concluds with an epilogue in which a girl who resembles Ingeborg is walking a dog in the grounds of a mansion in what appears to be contemporary Denmark.

The triangulation of the Rosetta Stone in this chapter finds a third vertex in the comparison between the production processes of *The Rider*, *Western* and *Jauja*. As occurred in *The Rider* and *Western, Jauja* relies on the utilisation of mostly non-professional actors, a reduced screenplay with a thin plot, and a preference for location and landscape over characters (García 2014; Ratner: 2015; Casademont 2019). However, *Jauja*'s potential engagement with a notion of realist cinema is more ambivalent than in the previous case studies, because of the presence of international star Viggo Mortensen as the producer and the protagonist, performing alongside non-professional actors Misael Saavedra and Viilbjørk Malling Agger. Furthermore, the setting as a period drama, the screenplay by Argentinian poet Fabián Casas, and the employment of director of photography Timo Salminen, a close collaborator of Aki Kaurismäki, divert the film's engagement with the profilmic event as Nagib described it and determine a nuanced negotiation with the category of realist cinema. In this sense, the use of

non-professional actors and the embedding of the crew in the Patagonian landscape for on-location shooting are placed in tension with what critics have labelled an "artificial" aesthetic (García, 2014; Méjean, 2014: 44; Martin, 2015: 66). However, blending these elements provides a pathway towards placing the Western *sous rature* in a way that at the same time resembles and differs from those of *The Rider* and *Western.* Specifically, *Jauja* differs from these two films through its closer engagement with a contemplative style akin to the strategies of Slow Cinema, wherein "long durational recording and minimalist representation of everyday banality place great demands on the audience's concentration and patience" (Chen, 2021: 10). A further definition of slowness and how it is deployed in *Jauja* will be attempted in Subsection 3.4.3, but what is necessary to note here is that slowness in the film reveals "the unnoticed fluxes and changes that cannot be found in the kind of conventional narratives in which normalised, fast-paced, logical editing dominates" (Chen, 2021: 16). These strategies of slowness add up to the film's lack of engagement with a clear plot and a character-driven narrative, which highlights the importance of the landscape. The analysis must subsequently focus on how the Patagonian landscape is conceived in *Jauja.*

3.4.1 The Conquest of the Desert: The Landscape of Patagonia as a Colonial Frontier

The engagement with the reality of the Patagonian landscape in *Jauja* mirrors the connection between the landscape of South Dakota and *The Rider,* and that of South Bulgaria and *Western*. As in these two films, the importance of the landscape as profilmic event in *Jauja* has to do with the history that is emmeshed in it. Specifically, *Jauja* is set in an undetermined place in the Argentinian region of Patagonia in 1882. Patagonia is adjacent to the Pampa, "Argentina's heart", and it occupies "a quarter of the country's surface area" (Lewis, 2001: 3). Some of the country's most valuable natural resources and primary industries, such as mining and sheep herding, are concentrated in the region, due to its cold dry climate and sparse population. The historical background of *Jauja* is the so-called "Conquest of the Desert" (Brudney, 2019: 134), which lasted from 1878 until the surrender of the last group of Native Argentinians in early 1885 (Aagesen, 2000: 209).[27] This desert campaign against the Mapuche tribes pursued several objectives: "the need to produce a cohesive, unified polity following decades of civil war, the threat of border conflict with Chile, the increased value of Argentinian wool and beef on the international market, and the government's desire to open more land to accommodate the

[27] The dominant people in the lands south of Buenos Aires were the Mapuche, who arrived from the other side of the Andes and established themselves in the area in the first half of the eighteenth century. The Mapuche assimilated several pre-existing tribes, including the Tehuelche, and frequently attacked the Argentinian ranching settlements to acquire cattle, occasionally siding with diverse factions in the frequent civil wars (Ramos, 1965: 280; Brudney, 2019: 134).

rapidly growing immigrant population" (Brudney, 2019: 124). General Julio A. Roca was tasked with planing and leading the main operation. In 1879, Roca marched south from Buenos Aires with 6,000 men and conquered the territory of Patagonia as far as the Río Negro, covering 20,000 leagues and subjugating more than 12,000 Natives (Ramos, 1965: 285–286; Aagesen, 2000: 209; Lewis, 2001: 60; Brudney, 2019: 124–125).[28] The military unit in which Captain Dinesen is embedded to supervise engineering works therefore consolidates the dominion established by Roca's first advance, and it is in this context that the Patagonian landscape is framed in *Jauja.*

The editing rhythm dwells on the landscapes of Patagonia for several minutes per shot, while the characters – particularly Dinesen – traverse them. Although the shot scale does not allow for close-ups at any point during the film, there is a progressive preference for the use of general views after Dinesen's pursuit has started. Although during the first half-hour of the film, which takes place in the military encampment, several long-running long shots and even medium shots are permitted to follow the conversations between Dinesen, Pittaluga and the government military attaché Ángel Milkibar (Esteban Bigliardi), once the search for Ingeborg has started the landscape is given preference through general views in which Dinesen becomes a small element. The progression in the scale of shot is echoed by the increasing harshness of Patagonia's geography as Dinesen penetrates further into the desert. While the military camp has been established on the coast, with picturesque views of the sea, green grass, natural pools, and exotic wildlife, the desert becomes increasingly desolate, rocky and cloudy, to the point that Dinesen can hardly walk when he reaches on foot the cave where the old woman lives.

In this sense, the landscape of Patagonia as depicted in *Jauja* contrasts with the landscapes of South Dakota in *The Rider* and Southern Bulgaria in *Western.* Patagonia does not welcome Dinesen like the mountains of Bulgaria enabled Meinhard's first point of contact with the land, and it certainly does not claim him as its own as with Brady Blackburn. Brady was framed in the composition of the general views as part of the landscape, blended with it through his

[28] According to Carlos Masotta, the campaign was designed to be an "aesthetically memorable event" (2006: 227; author's translation). Roca was accompanied by the photographer Antonio Pozzo, and the overall progression of the army was devised so as to produce good photographic material. Roca even planned the operations so that he could reach his ultimate objective of the Río Negro by 25 March 1979, that is, the anniversary of the beginning of the revolution against Spain (Masotta, 2006: 228). Although the 1853 Argentinian Constitution did not declare an official state religion, Roca's army was accompanied by a host of missionaries, which "evoked the idea of a Crusade as a civilising army" (Brudney, 2019: 127). The publicity that surrounded the campaign in 1879 proved to be successful: Roca won the 1880 elections and, after supressing an uprising led by the governor of the Buenos Aires province, became president of the Republic and the dominant figure in Argentine politics until the early 1900s through his party, the Partido Autonomista Nacional (PAN) (Alonso, 2007: 3).

stillness, through the ochre shades of his shirt and hat matching the colours of the grass and mountains, which led to the conclusion earlier in this chapter that he was, as per Derrida, an heir to the landscape and, therefore, part of it. Brady's identity as a twenty-first-century cowboy was linked to his belonging to the landscape. Dinesen, however, is framed in the opposite manner. While Brady stood still contemplating, Dinesen never stops moving through a geography that proves increasingly challenging. His blue Danish army uniform does not fit in well with the yellow and green tones of the land he traverses. As opposed to Brady's and Meinhard's connections with horses, Dinesen is abandoned by his, and he frequently disappears between the rocks in the general views, while the camera lingers on the engulfing landscape (Fig. 13). The Patagonian landscape is portrayed in *Jauja* as a frontier space not only because the grip of the institutional state – the Argentine Republic, in this case – has not yet closed over the land and the monopoly of violence has not reached several groups of Mapuche Natives, including the ones that rob Dinesen of his horse. Patagonia is the frontier because, in *Jauja*, the landscape itself is violent, exerting a "*violence* of the law before the law and before meaning, violence that interrupts time, disarticulates it, dislodges it, displaces it out of its natural lodging: 'out of joint'" (Derrida, 2011: 36; italics in the original).

Figure 13. Dinesen's advance through the desert is framed in wide-angle shots as it becomes increasingly difficult. Jauja/NDM.

The result of this violence over the linearity of time will be discussed in more detail in Subsection 3.4.3. What must be stressed here is that the frontier space, according to Derrida

and as portrayed in *Jauja*, acquires a moral imperative and, depending on the characters' intentions, allows them to stay or expels them from its midst. Dinesen, in his condition of foreign coloniser, cannot be the heir of the landscape and, therefore, cannot be *of* the landscape and is doomed to lose his way. Ángel Fernández-Santos claims that "the prairie, the desert, the essential space of the Western, draws on the viewer's retina an image of horizontality that is not only geographical but also acquires on the screen an unexpected moral aspect: the image of a rectitude that proclaims itself innocent but nonetheless participates in the debate about a dark guilt" (2007: 31; author's translation). Fernández-Santos refers to the Native American genocide when he speaks of a dark guilt, and the landscape of Patagonia is redolent of the Mapuche extermination during the Conquest of the Desert. The military operations during the campaign were supported by a colonial ideology similar to Martin-Jones' understanding of Orwellian doublethink. The Republic's intellectual elites characterised the territory of Patagonia as a "desert", which served to reinforce the ideology of the conquest, as the "image of a territory already owned, but characterised by a cruel and untamed nature that needed to be bent" (Briones and Delrío, 2007: 32; author's translation). The consequences for Patagonia's Native populations, however, were devastating. Brudney asserts that "as much as two-thirds of the native population south and west of Buenos Aires died at the hands of the Argentinian military over a period of less than a decade" (2019: 125–126). The Native survivors were organised around several leaders while "provisions were made to accommodate some of these communities on reservations, which usually contained the least fertile land and were located in inhospitable and isolated places" (Aagesen, 2000: 209). Erasure of the Native population was practised not only physically, but culturally. The Argentinian authorities forced the re-organisation of Natives into small groups, scattered across the geography of the country to serve as labour, so as to avoid having tribes that would have been large enough to make claims on the land. They also changed the names and divisions of family clans, with the objective of "removing any self-acknowledgement as original populators" (Briones and Delrío, 2007: 41; author's translation), and also banned their rituals.

Derrida's ghosts reappear, then, in *Jauja* to take into account the lost pasts of the Mapuche tribes: "if I am ready to speak at length about ghosts, inheritance, and generations, generations of ghosts, which is to say about certain *others* who are not present, nor presently living, either to us, in us, or outside us, it is in the name of *justice*" (2011: xviii; italics in the original). The ethical commitment of Derrida's hauntology, the point where it connects with the ethical obligations in Martin-Jones' stance on recognising the other's lost pasts, emerges as he asserts that

> no justice […] seems possible or thinkable without the principle of some *responsibility,* beyond all living present, within that which disjoints the living present, before the ghost of those who are not yet born or who are already dead, be they victims of wars, political or other kinds of violence, nationalist, racist, colonialist, sexist, or other kinds of exterminations, victims of the oppressions of capitalism (Derrida, 2011: xviii; italics in the original).

This responsibility falls to the frontier landscape in *Jauja,* which dispenses justice over Dinesen. The only inheritance that Dinesen can claim is that of genocide and invasion, and therefore his sentence must be to disappear between the disjointed cracks of time and space created by the violence of the Patagonian landscape. It is in this way that the landscape, the main element of the Western in *Jauja,* is placed under erasure.

3.4.2 Masculinity Sous Rature and the Limitations of the Western Male

As with *The Rider* and *Western,* the erasure of the Western in *Jauja* takes place not only in the depiction of the landscape. The display of masculinities in relation to the invaded and ethically active landscape results in a fruitful arena in which to analyse the film's take on the genre. In *Jauja,* all the males who speak are positioned on the side of the Argentinian army and are thus presented as conquerors. The presence of Native characters is reduced to one scene without dialogue in which two men seem to be tracking Ingeborg and Corto, and are then glimpsed during the attack in which Dinesen's horse is stolen (Fig. 14). While this choice serves to unearth and denounce the erasure of the Mapuche tribes, it also aligns masculinity with the modern institutional state, which is depicted as capitalist, patriarchal and genocidal. Among these "conqueror" characters, Lieutenant Pittaluga voices most clearly the true objectives of the Argentine Republic. Pittaluga is first presented in a medium shot, masturbating while bathing in the natural pools near the military camp, which is "indicative of a lack of respect for the environment; it is a symbolic, exploitative act" (Barrett, 2022: 219). Pittaluga echoes the above-explained ideology of the Argentinian elites, in which an idea of material and moral progress not only is necessary for the development of the nation, but also justifies the invasion of the desert. He bluntly asserts the superiority of the White Argentinian state over the Native tribes, who are called "coconut heads". Dinesen tries to apply scientific reasoning in objecting to the nickname, claiming that it will be impossible to understand the tribes if they do not even make the effort to use their actual names. Pittaluga's reply is clear: "We don't need to understand them, we have to exterminate them". The editing of the film marks out Pittaluga's words when it cuts, for the first time in exactly three minutes, to a medium shot of the character reinforcing his claim: "We have to kill them all". The genocidal purpose of the campaign is thus stated and the cut underlines the importance of these words as representative of the policies of a colonial

state. The capitalist intentions of the conquest of Patagonia are also present in the scene through the background sounds of a flock of sheep that is never seen, the noise of which, in announcing the future expansion of the sheep business, haunts in a Derridean sense the conversation between the two characters.[29]

Figure 14. The Mapuche Natives are glimpsed on only two occasions, which underlines their erasure through the Conquest of the Desert. Jauja/NDM.

This conversation, nevertheless, also serves to place Pittaluga's masculinity, as a stand-in for the masculinity of the Argentinian military, under erasure. His claims of advancement and progress are contrasted by the viciousness of his talk of genocide. Furthermore, Pittaluga is shown as a primal man who masturbates in public and has openly expressed sexual desires towards Ingeborg, who is said to be fourteen in the film, thus framing him as a predator and a paedophile. His violent behaviour towards Corto, who is of Mapuche descent and is a potential

[29] While these operations were taking place against the Mapuche in Patagonia, Argentina under Roca was experiencing significant economic development under an idea of progress that was not "reduced to material development, roads and bridges, immigrants and credit, or railways. Instead, by *progress* it referred to the moral development of the people" (Alonso, 2007: 11; italics in the original). This idea of progress implied the extermination of the Natives, whose land was used for the construction of the railroad, which grew from 1,570 miles of track in 1880 to 5,850 at the end of the decade (Lewis, 2001: 55). Some 483,000 immigrants entered the country during Roca's administration – from 1880 to 886 – many of whom were allocated to Patagonia to tend to the developing farming and sheep businesses there (Levene, 1963: 489). In particular, the number of sheep, as evoked by the background sounds in the scene, increased from an insignificant figure in 1885 to 12 million heads in 1910 (Aagesen, 2000: 208).

rival for Ingeborg's affections, and his support for the missing Colonel Zuloaga, despite the reports of cruelty and madness that arrive at the camp, situate Pittaluga in a similar sphere to that of Vincent's identification in *Western* with the Nazi conquerors, but in a more radical way because he openly supports extermination. Pittaluga tries to establish hegemony within the military camp, on the basis of claims of military professionalism, violent bullying, and a forward attitude towards sexuality, but is presented by the narrative of the film as a contradictory character.

Captain Dinesen's masculinity differs from Pittaluga's. Like Meinhard, Dinesen is an outsider in the andscape. In contrast to Meinhard, Dinesen is able to speak Spanish, which grants him the possibility of intermingling with the locals. However, once his journey in the desert begins, his language skills prove to be irrelevant since, as has been explained, he is not welcome in the Patagonian plains.[30] Dinesen has interiorised his own status as an outsider, repeating to Ingeborg that they do not belong in the place and will soon depart for Denmark. His parenthood of Ingeborg codes him as a patriarch, like Adrian and Wayne Blackburn. However, Dinesen does not enjoy either Adrian's wisdom and his respect among the locals, or Wayne's more advanced negotiation with his cowboy specters in *The Rider*. Dinesen is an engineer, a man of science, something that was promoted by the Argentinian government from the 1860s onwards as the key to the progress announced by presidents Avellaneda and Roca (Novoa, 2009: 218). Dinesen thus tries to understand the landscape that surrounds him, as well as his own relationship with his daughter, through mathematical equations that prove to be inadequate.

Dinesen's faith in science and logic makes him oblivious to his inherent lack of knowledge regarding Argentina, Patagonia and the Mapuche, much as Vincent's lack of knowledge regarding the Bulgarian landscape leads to the death of the horse, the tensions with the locals over water and the attack on Vyara. Also like Vincent in *Western* regarding the construction of the water plant, Dinesen's technical knowledge is not displayed, as the exact nature of his job in the army is never made known. His activities are only glimpsed in a long

[30] Viggo Mortensen's star persona plays an important role in Dinesen's ambiguous status with respect to his belonging to Argentina, especially in the context of a World Cinema Western. In the past two decades, Mortensen has starred in, and on occasion produced, a set of Westerns throughout the world. His Western, or Western-like characters, include the historical US cowboy Frank Hopkins displaced to the Middle-Eastern frontier in *Hidalgo* (Joe Johnston, 2004), the contemporary mid-Western gunslinger-turned-family-man Tom Stall in *A History of Violence* (David Cronenberg, 2005), the seventeenth-century Spanish sword-fighter Diego Alatriste in *Alatriste* (Agustín Díaz-Yanes, 2006), the US lawman Everett Hitch, coded as feminised in relation to his partner Virgil Cole in *Appaloosa* (Ed Harris, 2008), the survivor of a post-apocalyptic world in *The Road* (John Hillcoat, 2009); and Daru, the Spanish-French school teacher in colonial Algeria in *Loin des Hommes/Far from Men* (David Oelhoffen, 2014).

shot of a seemingly purposeless trench being dug, which creates a parallel between the development projects of the EU and the military operations of the Argentinian army, as similarly colonial enterprises the purpose of which is domination rather than advancement (Fig. 15). Dinesen is not trying to look for a new paradigm like Brady and Meinhard were. While Brady and Meinhard knew what they did not know, and therefore had started a search for a paradigm that was as yet unknown, Dinesen does not question his model of patriarchal, military masculinity because he does not know what he does not know. He does not know where he is going, he does not understand the ridiculousness of his attire and he does not see that the mission of retrieving his daughter without help in an unforgiving landscape is doomed. Ratner has referred to Dinesen's masculinity, in the wider context of Lisandro Alonso's male leads, as a "narrow masculinity" (2015: 27), whose narrowness is determined by the absence of the question. Because of this, Dinesen's journey becomes an absurd wandering through the rocky Patagonian landscape in which, as Adrian Martin has noted, Dinesen is the loyal, nervous dog who follows Ingeborg everywhere, just as she desired in the film's first scene, and as what reappears in dog shape twice in the film (2015: 66). Thus, the masculinities of the film can only aspire to react to Ingeborg's wishes and, as Megan Ratner has proposed, "in *Jauja,* Ingeborg and two other female characters have agency—a novelty for which neither Dinesen, the AWOL soldier, nor any of the other men are prepared" (2015: 28). As occurred with Vyara and the competition for her attention between Meinhard and Vincent in *Western,* Ingeborg's desire and the old woman's self-contained solitude exist independently from the capitalistic drive of the male representatives of the state, and therefore can exist in the desert landscape and join in with the breaking of time. It is necessary, then, to conclude the analysis of *Jauja* by discussing how time is placed out of joint in the Patagonian landscape.

Figure 15. Dinesen oversees the construction of a purposeless trench, which connects Jauja with the water plant in Western. Jauja/NDM.

3.4.3 Time Out of Joint and the Political Potential of Slowness in Jauja

From the above analyses of the landscape and the visual and narrative development of masculinities it follows that the temporal and spatial mechanisms of meaning are placed out of joint. As previously indicated, disjuncture becomes an organising principle of signification in *Jauja*, and this is achieved through reliance on the techniques of Slow Cinema as developed by Tiago de Luca and Nuno Barradas Jorge. While highlighting that slowness is "a fundamentally subjective experience" (2016: 4), de Luca and Barradas Jorge venture a definition by which slow cinema "makes time noticeable in the image and consequently felt by the viewer, [and] it can be argued that this is often achieved by means of a disjunction between shot duration and audiovisual content" (2016: 5). The idea is similarly expressed by Asbjørn Grønstad when he claims that "slow cinema […] spatialises duration and thus it makes something invisible visible" (2016: 275). Hui-Han Chen understands that this disjuncture occurs within different coordinates in a world of cinemas and proposes that "slow world cinemas situate the audience in a duration wherein cinematic experience becomes more of an intuitive response than an intellectual one" (2021: 16). Grønstad and also de Luca and Barradas Jorge identify a set of techniques associated with the slow cinema style, including "the strict adherence to realism and reality", "the long or super-long take, action unfolding in real time, framed tableau shots,

hyperrealism, and de-dramatisation" (2016: 7; 2016: 274). Significantly, this filmic mode of representation entails a political stance "whereby slow time becomes a vehicle for introspection, reflection and thinking" (de Luca and Barradas Jorge, 2016: 16), as well as "an act of resistance" (Grønstad, 2016: 277). In the context of a national cinema, such resistance "upsets the narrative search for closure, discomfits nostalgia, deconstructs stereotypes and highlights contradictions in the ways that a given nation imagines itself (or is imagined by others)" (Stone and Cooke, 2016: 322). In a World Cinema context, Chen finds this resistance to neoliberalism in an ethics of hesitation, wherein hesitation is "unsettled, indeterminate, and thus full of infinite potential. However, if this hesitation is prolonged or de-dramatised, it becomes a resistance that carries an oppositional and finite political meaning" (2021: 38).

Several of the above-cited trademarks of slow cinema appear consistently in *Jauja,* specifically the reliance on long-takes, the framed tableau shots, and the de-dramatisation. Importantly, however, *Jauja* ignores hyperrealism, as this disjoints time. The marks of how time becomes "out of joint" are present in the text at several points. First, they appear in the way in which the film is edited. It is a recurrent trope of *Jauja* that, after an action has finished and the characters have exited the frame, the camera lingers for a few seconds on the humanless landscape – for instance, when Pittaluga goes to reprimand Corto for flirting with Ingeborg and, repeatedly, during Dinesen's journey through Patagonia. The disjointed nature of time is thus highlighted by a visual narrative that resists the movement and actions of its characters. Secondly, Ingeborg voices the strangeness of the film's time. Before her escape, she responds to her father's assertions that they will soon leave for Denmark by saying: "I love the desert". Before she disappears from the narrative, Ingeborg is shown resting with Corto in the desert, having a conversation in which the specter of translation reappears; however, this time empathy does not enable the two characters to understand each other, as with Meinhard and Adrian, but confines their relationship to a sexual encounter. Ingeborg utters, "I feel like I've been here before", and thus the character's special relation to time is foreshadowed, before two more iterations of her femininity appear on screen, one as an older woman and another as a young girl in contemporary Denmark. Thirdly, *Jauja* presents a conjunction of traces that effectively serve to put the Western under erasure. During the film, these manifest in several forms. They first take the shape of Colonel Zuloaga, the rogue military man who is rumoured to be leading a band of thieves dressed as a woman, but who never appears. Then, a military ball hosted by the Minister of War is mentioned but never takes place. Ingeborg becomes a trace, lost despite the clues that Dinesen finds in the form of a dying Corto and a toy soldier. In addition, as with *Western,* the final showdown is extracted from the film's chain of signifiers, but is allowed to

remain as the trace of suggested final showdowns. Dinesen might have come face to face with the Natives, Zuloaga or Pittaluga in his quest to protect Ingeborg, but such confrontations do not materialise (Fig. 16). Finally, the military campaign becomes a trace because it is never shown in its genocidal magnitude. As opposed to *The Rider* and *Western*, where the individual ghost of a final showdown denied to the narrative enabled new pathways in the Western paradigm, *Jauja* creates a narrative in which the trace is the *leitmotiv*, the film's basic unit of signification. The techniques of Slow Cinema are paramount in this creation of traces. Chen has theorised how *différance* is ingrained in how the long-take articulates meaning, through deferral and differing, "by presenting absence and postponing this non-presence until what was once not presented surfaces through the slow progression of insignificant plot line and long durational shots" (2021: 10–11). Such a strategy is deployed in *Jauja* whenever slowness manifests in the long-takes of the landscape, in the disjunctures in the editing mentioned above or in the lack of resolution of plot points that are rendered traces, as explained here. When time is out of joint, the only possible strategies for meaning – or lack thereof – are deferral and difference.

Figure 16. Dinesen is only able to glimpse the Natives, and the trace of a final showdown that never happens becomes a structuring element of Jauja. Jauja/NDM.

Deferral is especially present in the conversation between Dinesen and the old woman who is living in the cave. Dinesen speaks to her in Danish and explains that he is looking for

his daughter. The woman produces the compass that Ingeborg stole from Dinesen before running away with Corto and asks: "What did she look like?". When Dinesen describes his daughter, the woman interrupts him with another question: "No, what did my mother look like?". Ingeborg's mother has been mentioned in passing earlier in the film, but the woman's inquiry leads Dinesen to say: "Unbearably beautiful. She was like a carnivorous plant growing up at night. Focusing all its energy on the insect that it wants to devour. Perhaps she's happy. She left us right after *you* were born". Significantly, after his initial puzzlement, Dinesen addresses the woman as "you", that is, he recognises that the person in front of him is a version of his daughter that has arrived from a present-future (or perhaps a present-past?). The hints that time may be out of joint are proven in this scene. The woman's question, "What is it that makes a life function and move forward?", aligns *Jauja*'s search for meaning with those featured in *The Rider* and *Western*, but, in contrast, the deferral caused by this elusive meaning that is not revealed by either the woman's presence or the epilogue places the as yet unknown seemingly further away than in *The Rider* or *Western*.

The film's applications of slow cinema style have consequences on a structural level in relation to the chain of signification. Through the use of slowness, long-takes and composed general views, meaning is not compressed or readily understandable. Meaning is deferred over a longer period of time, which creates a differing, a dissonance as per Derrida's *différance*, and produces a general disjunction in the film's meaning, following Chen's conflating of *différance* and slow world cinemas. As with de Luca and Barradas Jorge's idea of slow cinema as a political stance, this relocates *Jauja* as a political film. Since time in *Jauja* is out of joint, its characters become ghosts because of the violence exerted by the colonial appropriation of Patagonia. The formation of the nation has created an out-of-joint time, which in turn creates the out-of-joint, aggressive and unwelcoming space of the desert because "all national rootedness […] is rooted first of all in the memory or the anxiety of a displaced – or displaceable – population. It is not only time that is 'out of joint', but space in time, spacing" (Derrida, 2011: 103). Dinesen is lost in time and space, his very existence deferred, in the same way as the Mapuche populations' past became lost, and their surviving present deferred, pending official recognition by the Argentinian state and the resolution of land claims. The policy of scattering tribes across the territory led to a re-organisation of the remaining Mapuche into communities, "forced to test out and deploy, under multiple pressures, diverse strategies to obtain land and state recognition" (Briones and Delrío, 2007: 41; author's translation). These strategies needed to contest the hegemonic idea that Argentina did not have a large enough Native population to warrant the development of adequate policies, and they were reinforced after 1992 with "the

irruption of the Mapuche organisations into the public sphere" (Sánchez, 2017: 91; author's translation) and actions such as the choice of a unified flag and language for the Mapuche Nation. However, "fighting for formal recognition from the Argentinian government" and "the perhaps impossible task of verifying their own autochthony" (Brudney, 2019: 135) remain challenges for the Native populations in Argentina, whose erasure is staged in *Jauja*. *Jauja*'s aesthetic and meaning strategies thus repurpose the World Cinema Western to reverse the effects of the process of colonisation on the colonisers and converts the space and time of Patagonia into a locus of resistance. Deploying Chen's ethics of hesitance, and disarranging the structural equations of the Western and placing them out of joint, reorganises the colonial inheritance of the Western, de-Westernises it, and shows how genre under erasure can become a tool for progressive politics.

3.5 Conclusion

The first objective of this chapter has been to test the validity of the Rosetta Stone as a critical framework for the study of World Cinema genres through the triangulation of three case studies. The comparative analyses of production processes, landscape, masculinity and deferred endings in *The Rider, Western* and *Jauja* in relation to the Western and to Derrida's theories of hauntology have led to a three-way understanding of these elements of the case studies that would not have been possible otherwise. By analysing the landscape in *Jauja* as compared with Brady's belonging to the Pine Ridge landscape and Meinhard's ambivalent attitude towards that of Bulgarian, it has been concluded that the Patagonian landscape reacts to its invaders and is suffused with an ethical commitment to resistance. In the same way, it is thanks to Dinesen's narrow masculinity, burdened with a lack of knowledge about what he does not know, that Brady's and Meinhard's pathways of questioning and empathy as first steps towards an as yet unknown valid paradigm of masculinity for the twenty-first century are acknowledged and understood. Finally, by evidencing the specters that haunt the three films, both within their diegeses and as outputs of the Western, the process of placing the genre under erasure is addressed. "They are always *there,* specters, even if they do not exist, even if they are no longer, even if they are not yet" (2011: 221; italics in the original), concludes Derrida in the last paragraph of *Specters of Marx* and, indeed, specters are conjured in Brady's forebears, Meinhard's dead brother and his longing for connection, and the ghostly, out-of-time characters of *Jauja* alongside the slain Mapuche. However, the specter of the Western is also conjured by denying showdowns and final resolutions, and thus by postponing the closing of the frontier.

The significance of these deferred endings is related to the second aim of this chapter, that is, to take a first step towards a de-Westernisation of the Western. As the Rosetta Stone has revealed, the films' strategies of meaning rely on open endings in which a violent and final resolution is denied. Shohat and Stam claimed that the Western tale "gave exceptionalist national form to a more widespread historical process – the general thrust of European expansion into Asia, Africa, and the Americas" (2000: 115). In their view, the notion of the land is crucial to the deployment of the Western's ideology, as "the reverent attitude toward the landscapes themselves […] occludes those to whom the land belonged and thus naturalizes expansionism" (2000: 116). In a similar manner, Martin-Jones explains how Deleuze conceived the Western as a prime example of his movement-image, which Martin-Jones defines as "straight lines through time", which are "particularly well-suited to narratives of colonisation" (2019: 65). There is an implicit, wider discussion about the interplay between Deleuze's movement-image, his time-image and the World Cinema Western, but what is relevant for the purposes and scope of this chapter is that Shohat and Stam's and Martin-Jones' assertions are general claims that work *locally* for the US Western, which is understood in this research as a national iteration of the genre. The case studies in this chapter, however, prove that these claims cannot be extended to the entire genre. The deferred endings of *The Rider*, *Western*, and *Jauja* reject the straight line through time of the movement-image as a colonial narrative, and instead leave the frontier, understood as that abstract space in which the state has not acquired the monopoly of violence, open to a wide spectrum of resolutions that can be positive, negative or, more likely, somewhere in between. These three films utilise the deferral of meaning as an affirmation of a certain meaning, "deferring not what [they] affirm but deferring just *so as to* affirm, to affirm *justly*" (Derrida, 2011: 19; italics in the original). What they affirm is that there are more options for the Western than a final, restricting showdown. Under *différance*, deferral entails difference, and it has been shown how the postponed meanings in *The Rider*, *Western* and *Jauja* result in a difference from the colonial narrative of the genre criticised by Shohat and Stam, to the point that it becomes, in *Jauja*, ethical, resistant, and aggressive towards colonisation in *Jauja*. The Western becomes "crepuscular, spectral and therefore resurrectional. Re-insurrectional" (Derrida, 2011: 43). Eventually, following Derrida, the process of placing itself under erasure consists, for the Western, "of leading its own funeral procession and of *raising* itself in the course of this march, of hoping at least to right itself again so as to stand up" (2011: 43; italics in the original). However, the Rosetta Stone, as explained in Chapter 2, proceeds linearly, which means that, since the arguments build up by accumulation, the analysis of *Jauja* is suffused with the previous findings from *The Rider* and *Western*, but not the other

way around. This reveals a shortcoming in the triangulation of the Rosetta Stone, with *Jauja* benefiting from the progression of linearity because of its position in the construction of the chapter, which was designed on the basis of the specific place the analyst occupies in relation to a world of cinemas.

It was concluded in the section about *Jauja* that time is out of joint because of the violence exerted in the process of the formation of the nation in order, paradoxically, to control the monopoly of that same violence. Therefore, it is useful for this research to accommodate the findings of this chapter and convert them, in the next, into tools with which to analyse how the formation of the nation is represented in World Cinema Westerns. Furthermore, it is necessary to go beyond the linear triangulation of the Rosetta Stone by rehearsing and deploying the spatial and temporal simultaneity embedded in the tetrahedron model.

4. "WHERE THE CENTURIES DON'T FOLLOW ONE ANOTHER": RITUALISING THE NATION IN *LUZ DE DOMINGO, DUST, YURUSAREZARU MONO* AND *FIVE FINGERS FOR MARSEILLES*[31]

This chapter explores the moment in which a nation achieves the monopoly of violence and closes the frontier space. It does this in relation to *Luz de domingo*, a Spanish film; *Dust,* a European co-production involving funding from Germany, Italy, the UK and the Republic of North Macedonia, with a Macedonian writer-director; *Yurusarezaru mono,* a Japanese film; and *Five Fingers for Marseilles,* a South African film. Building on the critical framework of this thesis, this chapter models an AuthaGraph map of paradigms of a/the nation that are ritualised in World Cinema Westerns that are immersed in diverse histories of modernism, postmodernism, colonialism and post-colonialism. As detailed in Chapter 2, the tetrahedron model develops that of the Rosetta Stone and proceeds by establishing a complex form of triangulation in which these four films are assigned to its different faces, while the vertices represent their intersections on the themes-signifiers of frontier, genre, national rituals and deferral of meaning. By examining how the signs and signifiers that relate to the nation are organised in the tetrahedron in relation to repetition and, consequently, the notion of ritual, this chapter argues that each film becomes its own paradigm regarding its particular national construction. Furthermore, by also comparing their shared space-and-time flux, this chapter charts common global patterns of nation formation and use of genre. The objective here is to pinpoint the similarities and differences in diverse processes of nation-building as represented in film, in order to navigate, at the same time, the exceptionalism of national constructions and the homogeneity of a globalisation imposed by the West. Ultimately, this chapter finds its purpose in the line that Angela, the protagonist of *Dust,* utters in relation to the Balkans, "The centuries don't follow one another, they coexist", because it acknowledges the constructedness of a diachronic history and destabilises potentially violent essentialisms.

4.1. Four Films, Four Nations: *Luz de domingo, Dust, Yurusarezaru mono* and *Five Fingers for Marseilles* as Faces of the Tetrahedron

Based on the short novel of the same name by Ramón Pérez de Ayala (1924), *Luz de domingo* is set in 1911 in the fictional town of Cenciella, in the northern Spanish region of Asturias. Urbano Cajigal (Álex González), a young lawyer, has acquired the job of town secretary. Cenciella is ruled by mayor don Atila Becerril (Carlos Larrañaga) and his three sons, who

[31] An audiovisual reflection on this chapter was presented in video-essay form at the Midlands 4 Cities Research Festival 2021. It can be watched as a complement to the chapter via the following link: https://vimeo.com/552848805.

represent the conservative party and are opposed on the town council by the liberal party, whose members are nicknamed the "Chorizos" due to the fact that some of them work in the cold meat industry, but also implying that they are dishonest in business.[32] Urbano falls in love with Estrella (Paula Echevarría), the granddaughter of a rich *indiano* named Joaco (Alfredo Landa), who has returned to Cenciella from the USA. Joaco refuses to sell a plot in the town centre to don Atila, who plans to use it for speculation. In addition, Urbano prevents the Becerriles from carrying out an illegal council ploy to raise taxes, and in retaliation don Atila and his three sons beat him up and make him watch while they rape Estrella. Urbano and Estrella move away from town while Estrella recuperates and gives birth to a child. Eventually, the couple move to the USA to start a new life far from the trauma, while Joaco kills don Atila and his sons in a revenge attack in front of the town's church.

Dust is a film that functions in several narrative times and at different levels. At the first level, a dying old woman named Angela (Rosemary Murphy), who lives in a rough neighbourhood in 1990s New York tells a story at gunpoint to a young criminal named Edge (Adrian Lester) who has tried to burgle her house. In exchange for a hoard of gold that Angela owns, Edge has to listen to the second level of the narrative, the story of two brothers in the turn-of-the-century US West: Luke (David Wenham) and Elijah (Joseph Fiennes). Luke is a violent gunslinger and Elijah a religious man, and they both love the same woman, a French prostitute named Lilith (Anne Brochet). While Elijah marries Lilith, Luke leaves the USA and ends up in Ottoman-controlled Macedonia in 1903, where he joins one of the violent gangs of Greeks and Albanians that roam the country. Luke attempts to capture the Teacher, the leader of the Macedonian revolt, but is also chased by Elijah and nursed for his wounds by the Teacher's wife, Neda (Nikolina Kujaca). In addition, a third level of the film shows Luke's memories of his infidelity with Lilith in the US West. *Dust* concludes with the death of the Teacher and Neda and with Luke sacrificing himself to protect their baby against Ottoman forces. The baby, who may or may not be Angela, is then taken by Elijah to be raised in the USA.

Yurusarezaru mono is set in Hokkaido, the northern island of Japan's archipelago, in 1880, eleven years after the new Meiji government has defeated the last samurai defenders of the Shogun and the old Japanese regime of Edo. The surviving samurai have fled to Hokkaido, a land recently annexed by Japan, where government is entrusted by the Imperial authorities to

[32] In Spanish, the word "chorizo," which means a type of cold meat, is also utilised colloquially to signify "thief".

the Hokkaido Development Agency, to exploit the land's coal resources and impose Japanese culture on the indigenous Ainu inhabitants. Among these samurai is Jubee the Killer (Ken Watanabe), who has escaped the purge of samurais by murdering his pursuers and has married an Ainu woman with whom he has two children. Jubee is living in poverty on a small farm after his wife's death. When two ex-samurai settlers disfigure a prostitute with knives in the town of Washiro and the rest of the women place a bounty on their lives, Jubee follows his old comrade Kingo Baba (Akira Emoto) to collect the reward. They are joined on the way by a young mixblood Ainu, Goro Sawada (Yûya Yagira), and, as they traverse Hokkaido, they witness the Development Agency's violence towards Ainu customs. When they arrive in Washiro, they encounter a brutal policeman, Ichizo Oishi (Kôichi Satô), who beats up Jubee and nearly kills him. After Jubee and Goro kill the two settlers, Kingo regrets undertaking the enterprise and separates from the others, but he is caught by Oishi's men and is tortured and killed. Jubee, who had been trying to leave his violent past behind, tasks Goro and the disfigured prostitute, Natsume (Shioli Kutsuna), with taking the reward back to his children and taking care of them, and he then faces up to Oishi at the brothel. Jubee kills Oishi, his deputies and several of the town's men, and then sets out, wounded, into the snowy landscape.

Five Fingers for Marseilles depicts a White settler town, Marseilles, which exists next to a settlement, Railway, populated by Black railroad workers in apartheid South Africa. The town is periodically attacked by Afrikaner police, who extort money from Railway's small businesses and terrorise its inhabitants. A group of teenagers, including the leader Zulu, his reckless brother Tau (Vuyo Dabula), the storyteller Unathi, nicknamed Pastor (Aubrey Poolo), the shy Luyanda, nicknamed Cockroach (Mduduzi Mabaso), the rich Bongani, nicknamed Pockets (Kenneth Nkosi), and Lerato (Zethu Dlomo), the daughter of the local canteen owner, stand between childhood and adulthood, riding their bikes and defending their town with slingshots. However, after the Afrikaner police try to arrest Lerato, Tau shoots and kills three officers, and runs away. Two decades later, in post-apartheid South Africa, Tau, who has led a life as a highwayman, returns to Marseilles to find that the town has been repopulated by Black people, and that Pockets is the mayor, while Cockroach, who was detained and tortured by the Afrikaner, is the chief of police. Lerato is running her father's bar, Pastor has become a priest and Zulu is dead after an encounter with the Afrikaner following Tau's shooting. Tau meets his nephew Sizwe (Lizwi Vilazaki) for the first time and has to defend Marseilles against a group of ruthless bandits led by the Ghost (Hamilton Dlamini), but also against the corrupt practices of Pockets, and of Cockroach, who blames Tau for his disfigurement. With the help of his former bandit accomplices, the Chinese store owner Wei (Kenneth Fok) and the British salesman Honest John

(Dean Fourie), Tau defeats both groups. A final battle for the soul of Marseilles is resolved in a shootout between Pockets, Cockroach, Pastor and Tau, with only Pastor surviving to be the storyteller of Marseilles' history.

4.2 "This is the place where he harboured hope": A Theoretical Survey of the Forming of the Nation and its Rituals

Before analysing how the nation and the Western intersect in the four case studies in this chapter, it is necessary to map the theory of the construction and historical development of the concepts of nation and state, and how they have been challenged and contested by postcolonialism and globalisation since the second half of the twentieth century. This theoretical introduction serves in this way to provide the coordinates and contours with which to configure the map of nation that results from triangulation and the tetrahedron model. Jürgen Habermas traces the birth of the Western liberal nation-state to the revolutionary periods in France and the USA at the end of the eighteenth and the beginning of the nineteenth century (2001: 60). Habermas identifies four conditions for the appearance of the nation-state in its democratic form: "the emergence of the state in its modern form as an administrative state supported through taxation (a); maintaining sovereignty over a determinate geographical territory (b); in the specific form of the nation-state (c), which then democratically develop[s] into a legal and social state (d)" (2001: 62). However, he acknowledges that in contemporary times the nation-state is the standard form of UN membership regardless of whether countries are democratic or not. Habermas highlights the importance of the establishment of "a market economy institutionalized via the principles of individual private rights" (2001: 62), which is guaranteed by a rule of law that protects both public state and private actors. This has a significant consequence for the purposes of this chapter and its definition of the frontier. Habermas asserts that the state is empowered with the monopoly of legitimate violence in order to guarantee the economic performance of the private elements of the nation (2001: 63), thus following the Weberian condition of the monopoly of violence explained in Chapter 2, and reinforcing the main rationale for this chapter, that is, the analysis of World Cinema Westerns that explore the moment in which a nation achieves the monopoly of violence and closes the frontier space. Benedict Anderson's definition of the nation can be seen in the oft-quoted, "an imagined political community – and imagined as both inherently limited and sovereign" (2016: 14), a definition he develops by proposing that the nation is imagined because any given member of it will not know the immense majority of their compatriots, and yet will feel a sense of belonging to the same identity. Moreover, the nation is limited "because even the largest of

them, encompassing perhaps a billion living human beings, has finite, if elastic, boundaries, beyond which lie other nations" (Anderson, 2016: 15). In addition, it is sovereign because the legitimacy of power rests on the body of the nation, and not just in the dynastic rights of its ruler, and thus it is empowered with the monopoly of violence that Habermas and Weber also find in it. Finally, it is a community because "it is conceived as a deep, horizontal, comradeship" (Anderson, 2016: 15).[33]

Habermas focuses his analysis of the formation of the democratic nation on the Western liberal states created after the French and US revolutions, but he acknowledges, as has been cited above, that the nation is formed within other forms of government and other geographies that are not necessarily Western. His analysis remains incomplete despite this awareness, however. Habermas' lack of reference to non-Western or postcolonial formations of the nation brings his analysis close to other Western accounts of history, such as that of Francis Fukuyama (see 1992), who embraces the superiority of the Western liberal states by subscribing to G. W. F. Hegel's linearity of history. Fukuyama asserts that the liberal state is the final stage in human political development and that the end of history was achieved after the fall of the so-called Second World in the 1989–1991 period, thus deploying the strategy of doublethink denounced by David Martin-Jones and explored in Chapter 2.[34] The most significant evidence of Eurocentrism as displayed by Fukuyama is the denial of coevalness that Martin-Jones denounced in Hegel, because Fukuyama assigns different historical times to the "post-historical" West of globalisation and the rest of the world, which is "still stuck in history" (1992: 276) and subject to the violent desire for national recognition. Fukuyama equates the post-historical world with a globalised West in which initiative is private and competition economic, while the part of the world "stuck in history" continues to wage wars over religion, nation and other forms of identity. Aside from his denial of coevalness, which justifies Western dominance by relegating non-Western countries to this stuck-in-history past, Fukuyama's prediction is

[33] Prior to Habermas' location of the origin of the nation in revolutionary France and the independence of the USA, Anderson found deeper causes for the nascence of nationalism in three changes of paradigm. The first of these was the disappearance of the sacred languages of religion in favour of vernacular languages, especially in the case of Latin in the European Christian world, but also with the translation of the Qur'an into languages other than Arabic. The second change of paradigm had to do with the loss of dynastic legitimacy on the part of monarchs who were considered a "high centre" but became the repositories of the national ethos and, therefore, subordinated to it as its mere representatives. And the third change entailed the distinction between cosmology and history, with mythical and religious stories of the origins of the world separated from an incipient scientific approach to history (Anderson, 2016: 31).

[34] For instance, Fukuyama speaks of the nineteenth century, the century of the formation of the European nation-states, as a "century of peace and unprecedented increases in material well-being" (1992: 4), a Eurocentric view that ignores the colonial violence waged by the European powers and even the violence that occurred in the southern and eastern regions of Europe, such as the three civil wars of succession in Spain between 1833 and 1876, the wars of the Italian unification spanning 1848 to 1870 and in the Balkans the wars of independence from the Ottoman Empire throughout the century (see Canal i Morell, 2000; Hearder, 2001: 198-224); Yosmaoğlu, 2014;).

thwarted by the role of China and Russia as "movers of de-Westernisation" (Mignolo, 2020: 614). That is, these countries have become contenders for world hegemony that resist the mandates of the Western world "to re-emerge as nation-states, which now are being recast as civilisation states in their own terms" (Mignolo, 2020: 614). Russia's invasion of Ukraine on 24 February 2022 became the latest move in this de-Westernisation dynamic as understood by Walter Mignolo.

Countering the Eurocentrism of Fukuyama's views starts with Martin-Jones' assertion that "what is at stake in research into a world of cinemas […] is the critique of what the nation means to the historical centrality of Europe in the world system" (2019: 40). Martin-Jones points to "the imperialism of the nation as a historical construct" (2019: 40) and thus rejects Fukuyama's triumphant vision of the concept as the end of history. This idea is echoed by Pollock, Bhabha, Breckenridge and Chakrabarty, who suggest that at the end of the twentieth century nationalism "has lost little of its power to produce evil in the world" (Pollock *et al.,* 2002: 2), while also recognising instances of positive influences, as in anticolonial nationalisms. These authors also warn against an idea of modernity grounded in the nation-state, as championed by Fukuyama and his Hegelian history, which "may be the common currency of world culture and international politics, but its varied geopolitical histories have demonstrated, more often than not, the terrible asymmetries of the idea of modernity itself" (Pollock *et al.,* 2002: 5). At the same time, Florence Mallon exposes the formation of nationhood as a process of "unity-in-integration", which creates a situation in which "diversity is marked as a threat to national unity" (2005: 287). In Mallon's view, such a process must be challenged by "hybridity, difference and decentralization", with the hope of finding "a potential pathway into a postcolonial nationhood" (2005: 288). Martin-Jones proposes film analysis as a tool in this repurposing of the meaning of the nation, acknowledging how important it is "that we maintain the rigour of historically embedded interpretation, […] but that we also feel encouraged to then lift films out of these contexts so as to examine their commonalities with movies from elsewhere" (2019: 52). The endgame of this use of film analysis would be the "recognition of coevalness, equality with others within the world we inhabit" (2019: 58). The recognition of coevalness that Martin-Jones advocates is rooted in the notions of decoloniality and "border thinking" as discussed by Mignolo, which can be purposefully applied to film discussions with postcolonial and postnational potential. To Mignolo, border thinking is a form of "epistemic disobedience" against Western-imposed thought models, because it "is by definition thinking in exteriority, in the spaces and time that the self-narrative of modernity invented as its outside to legitimize its own logic of coloniality" (Mignolo, 2011: 282). Film analysis can in this way

be infused with border thinking understood as "the recognition and transformation of the hegemonic imaginary from the perspectives of people in subaltern positions" (Mignolo, 2002: 174). Ultimately, border thinking becomes a guide for a World Cinema perspective on the study of film and nation that thinks the world in a non-hierarchical way, acknowledging and recognising how national borders have created exteriority and subalternity, which can in turn configure strategies for overthrowing the coloniality of power. The "archive of world memory" that Martin-Jones sees stored in a world of cinemas can be a powerful tool against this coloniality of power because it specifically opposes "the legitimacy of imagined borders and identity promoted by the nation-state form" (2019: 208).

The role of the state in relation to neoliberalism is also key to this chapter, as the "*laissez-fairisme*" of the market-based liberal state defined by Habermas and heralded by Fukuyama gives way to a state that actively intervenes to create "a normative logic that affects all aspects of public action and all aspects of the social and individual fields" (Laval, 2012: 17; author's translation). This claim by Laval is of crucial importance to the argument here, because it constitutes the economic and political translation of the dynamics of referral and deferral that were stated in post-structuralist terms in the introduction to this chapter. On the one hand, the nationalism associated with the liberal state by Habermas and Fukuyama grounds the identity of the individual in a local, albeit artificial and contested, group, with its specific political customs, economic means and social habits. On the other hand, the state's alliance with the neoliberal system over the last fifty years has worked to create the neoliberal subject mentioned by Laval, deferring to the arena of global politics and economics that which was referred by the national identity of the subject. Indeed, dynamics of neoliberal competition affect the national constructions in some of the case studies in this chapter, mainly *Luz de domingo* in its conception of politics as confrontation and *Five Fingers for Marseilles* in its questioning of how to distribute national resources post-apartheid. The question, however, remains: is the nation formed in the World Cinema Westerns of this chapter strained by a dichotomy between local nationalism and global neoliberalism, or can the shape of the World Cinema Western configure alternative forms of referral and deferral?

4.2.1 Film Rituals as National Rituals in World Cinema Westerns

Beyond static definitions of the nation and its contradictions, it is also vital for the purposes of this chapter to discuss the process of the formation of the nation and the concept of nation-building and rituals. A general definition of ritual would identify the concept with "expressive behaviour, which can be highly stylized and follow certain conscious or unconscious

behavioural patterns" (Taylor Woods and Tsang, 2014: 3). Anthony Smith advocates a synthetic methodology for the study of the nation and its rituals. On the one hand, this comprises "'everyday nationhood' – the cultural practices of ordinary citizens in talking about, consuming, voting and symbolically enacting the nation" (Smith, 2014: 31). On the other hand, it entails "'historic nationhood' – the historical developments in culture, politics and society that have shaped particular national communities across generations, and in particular the shared memories, myths, symbols and traditions of those communities" (2014: 32). The advantage of this approach is that it can find a meeting point between how a nation is formed by its enfranchised members, and by its leaders. Smith proposes three reasons for the survival of these rituals of nationhood even in the face of a neoliberal globalised economy: their "iteration" and repetition over regular periods of time; the re-enactment of historical moments through "the narrative drama rehearsed by the ritual activity"; and, most importantly for the purposes of this chapter, the role of art and artists in creating visual entrances to a mythicised national memory through "iconic images" (2014: 33). Smith focuses his examples on the visual arts, such as painting, but cinema can also be used in this a capacity with even more effectivity, because it encompasses the three reasons suggested by Smith: it is an iterative ritual and it conveys a narrative drama reinforced by iconicity.

Randall Collins speaks of "interaction rituals", such as demonstrations and parades, in which a large number of individuals focus their attention on a single thought or act, creating the "feeling of universal solidarity in the crowd, which can be attached to a variety of ideologies but is especially compatible with ideas of popular sovereignty and the nation" (2014: 58). The intensity of these moments subsides as in a "time-bubble" (Collins, 2014: 58) and some time must then pass before another peak can be reached. Following this chain of thought, another of the main ideas of this chapter can be formulated by stating that the generic specificities of the World Cinema Western can be produced and consumed as a ritual oriented towards rehearsing, reinforcing and perpetuating the myths of the formation of the nation, utilising cinema as an interaction ritual in which a group of viewers experience the iconicity and drama of the nation during a period of peak intensity, that is, the duration of the film, that subsides when the projection ends. The condition of film genre as a ritual has been discussed by Thomas Schatz in relation to the consumption of Hollywood cinema. Schatz asserts that "considering the genre film as a popular folktale assigns to it a mythic function that generates its unique structure, whose function is the ritualization of collective ideals, the celebration of temporarily resolved social and cultural conflicts, and the concealment of disturbing cultural conflicts behind the guise of entertainment" ([1977] 2012: 116). For Schatz, the ritualistic aspect of the generic

experience resides in the relation between industry and audience, wherein recognition of tropes and expectations creates the necessary structures under which what Schatz names the "mythic function" of genre lies. However, Schatz does not propose a specific model for how this ritualisation works, and therefore this chapter suffuses the ritualistic character of film with the idea of interaction rituals to map how World Cinema Westerns address the nation-building process. The three Derridean concepts of trace, under erasure and *différance* can be oriented to the deployment of the post-structural equation of sign-signifier-signified as a fluid interaction ritual that rehearses the creation of the meanings of different nations, which take different forms and shapes in relation to the specific films that utilise these concepts. The notion of meaning of the nation is understood here in the purely linguistic sense of its recognition but also in the philosophical sense of belonging to nationhood as a source of identity. In sum, this approach follows the thesis' overarching questioning of genre as process and genre as means, in this case to chart how genre becomes a ritual that overlaps with national formations.

This chapter explores, through a set of case studies, how the ideas of nationhood, rituals and postcoloniality are deployed through the Western genre. The four films, from Western Europe, the Balkans, East Asia and South Africa, are "lifted", as Martin-Jones puts it, from their respective contexts and placed in dialogue with each other through the triangulation of the tetrahedron model, with the objective of revealing the limitations of their constructed nations. In this way, the chapter analyses each film in relation to how it refers to its own longitudinal context. However, the tetrahedron model will also be utilised to reveal how meanings shift and commonalities are revealed beyond the framework of the nation through a latitudinal analysis, which causes clear-cut constructions of the nation to be deferred.

4.3 Vertex One: The Configuration of the Frontier through Power and Resistance

In line with the rationale of this chapter, by which the nation-state comes into being when the frontier space is closed, it is fitting to start the analysis of the tetrahedron by focusing on the different frontier spaces that are configured in *Luz de domingo, Dust, Yurusarezaru mono* and *Five Fingers for Marseilles.* These four films have been chosen to represent the four faces of the tetrahedron because ideas of the nation are rehearsed in them through the deployment of the Western genre, and because this operation takes place in diverse areas of the world: Western and Eastern Europe, South Africa and East Asia. Thus, these case studies advance the mapping of the world around the subject of nation by evaluating the meeting points and the divergence points between the films.

4.3.1. In the Realm of the Caciques: The Frontier of Necessity in Luz de domingo

As stated above, *Luz de domingo* is set in 1911 in the northern Spanish region of Asturias. In 1911, Spain was immersed in the final years of what has been called the Restoration regime (*régimen de la Restauración*). This historical period started in 1875, when Alphonse XII of Bourbon was proclaimed King of Spain as a result of a military coup that sought to return the Bourbon dynasty to the throne after Alphonse's mother, Elizabeth II, was dethroned in 1868. The coup was intended to end the six years of political turmoil that ensued after the expulsion of Elizabeth, which included the failed installation of a member of the Italian Savoy dynasty on the throne and a first, and short-lived, attempt at a Spanish Republic (Jover Zamora and Gómez-Ferrer, 2001: 315–316). Alphonse XII's return was followed by the adoption of a new Constitution in 1876. The architect of the constitution was conservative politician Antonio Cánovas del Castillo, who aspired to create a synthetic regime that would bring stability to the country, incorporating both conservative and progressive legislation, and could serve to advance the delayed process of industrialisation, reduce the political intervention of the army, and maintain control over the remaining colonies (Jover Zamora and Gómez-Ferrer, 2001: 316–317). To ensure this, Cánovas designed a bipartisan system of alternation in power following the British parliamentary model, whereby elections were prepared and rigged for alternance between a conservative party and a liberal party that had similar goals, did not hamper the implementation of the previous government's policies and yielded power to the other party whenever this was needed. The system continued to work into the early years of the twentieth century, but by 1911 the tensions between the new party leaders, brought about by a failed military campaign in northern Morocco, along with the emergence of new political forces such as the Socialist Party, were causing the paralegal system to break down, and this is reflected in *Luz de domingo.*[35] The relation between the Becerriles (conservatives) and the Chorizos (liberals) is not one of respectful opposition based on to the knowledge that alternance in power will take place, but rather one of vicious competition for the town's wealth, to the point that violence breaks out in the town council and don Atila's sons beat up the opposition party's council members (Fig. 17).

[35] Until its demise in the 1910s, the Restoration system was nonetheless able to survive the early death of Alphonse XII in 1885, the regency of his wife María Cristina while Alphonse's heir was underage, the crowning of Alphonse XIII in 1902 and, especially, the loss of the remaining colonies in a short and decisive war against the USA in 1898 (Paniagua, (1991): 10).

Figure 17. Competition between political parties creates the frontier space in Luz de domingo. Luz de domingo/Nickel Odeón Dos.

Apart from the political violence between parties, what creates the frontier in *Luz de domingo* is the existence of a *de facto* political system that disregards the legality of the Constitution. If the legal system is subverted by the country's own political leaders, the monopoly of violence is lost and what remains is a "state of exception" in the sense employed by Giorgio Agamben, wherein "necessity has its own law" (Agamben, 2004: 24). This concept of necessity, however, is not circumscribed to an abstract idea of politics, but takes in the Spanish context a very specific form, that of the *cacique.* Garnering the number of elected officials necessary to control the polls and ensure the smooth alternation of power between conservatives and liberals, especially after universal and direct suffrage was introduced for males in 1890, required a complex system of influence, corruption and favours that was centred on the *cacique.* The *cacique*, represented in *Luz de domingo* by Cenciella's mayor don Atila Becerril, "used to be the town's wealthiest man, with influence in Madrid that he knew how to use in exchange for political control over his territory. In this way, he could obtain favours for his region, such as the construction of a bridge, a road or a railway station, or employment for a member of his community" (Paniagua, 1991: 16; author's translation). The *de facto* system of *caciquismo* thus renders the Constitution irrelevant and shows how a nation, even if it has seemingly developed into a modern liberal state, can still be a frontier space if the institutions are unable to restrain violence and are subject to the paralegal idea of necessity.

The above is the case because necessity cannot control violence, which in the hands of don Atila Becerril in *Luz de Domingo* is utilised as a political weapon for personal benefit – in fact, it is suggested that he made his fortune by robbing stagecoaches in the La Rioja region. He is a reference to the cattle baron of the Western who yearns for respectability but whose wealth is based on a primitive accumulation of capital through "the expropriation of [the property] of the peasant population" (Marx, 2019: 87; author's translation). Patrick McGee considers that in the Western "primitive accumulation involves out-and-out theft" (2007: 93), and this can be applied to don Atila, who built his network of influence on money obtained by attacking supply lines in a neighbouring region. Accumulation is "not an historical stage", then, as Marx wanted, "but an ever-renewed actuality" (Lazzarato, 2012: 44) and, as McGee has noted, accumulation is closely related to patriarchy in the Western (2007: 93). In *Luz de domingo,* don Atila states as much when he tries to convince Urbano to commit irregularities in his favour and lectures him about his true allegiance: "Money. There's nothing like money. Neither family, nor religion, nor homeland, nor pleasure, nor gambling. Nothing". Frontier violence is revealed as an instrument of corruption and wealth accumulation on the part of the *caciques* that collects its victims: the rape of Estrella by don Atila's sons is a politically motivated act. The Foucauldian dynamics of power and resistance, by which "where there is power, there is resistance, and yet, or rather consequently, this resistance is never in a position of exteriority in relation to power" (Foucault, 1990: 95), complete the portrayal of the frontier in *Luz de domingo*. The cycle of violence aimed at achieving power that was set in motion by don Atila is brought to an end when Joaco stands up to him and counters violence with violence, killing don Atila and his sons with his Winchester rifle, before being himself shot by the town's civil guard. Following a Foucauldian conception of the frontier, Joaco's response to don Atila's violence is internal to these dynamics of power created by the paralegal system of *caciquismo,* and therefore the confrontation between different elements of the nation is shown as belonging to the country's political system, to the point that it subsequently becomes the origin of the Civil War, as will be discussed in Subsection 4.4.1.

4.3.2 Generating the Nation: Violence as a Creating Principle in the Macedonian Frontier in Dust

The dynamics of power and resistance are also present in the frontier in *Dust,* which is set in a similar period to *Luz de domingo,* but which presents violence as the potential origin of an unborn nation, that is, Macedonia, rather than as the inner workings of an established country like Spain. For the purposes of this chapter's attention to nation-building processes, it is useful to focus on the Macedonia of 1903 as the main frontier space being deployed in the film. In

1903, Macedonia was one of the last remaining provinces of the Ottoman Empire in the European continent, after the independence of Greece in 1830 and Serbia, Montenegro and Romania in 1878 (Rossos, 2008: 60). The late nineteenth century and early twentieth century was a period in which "a potent combination of zero-sum imperialism, irredentist nationalism, and modernizing states transformed southeast Europe into a violent conflict zone" (Yosmaoğlu, 2014: 1). The populations of these newly-formed countries suffered the consequences of what were called "war[s] of races" (2014: 1). The social and economic situation at the turn of the century in Macedonia was one of crisis and stagnation, in line with the decline of the Ottoman Empire as a whole,[36] and the economic situation was aggravated by a taxation system run by corrupt officials and by an effectual loss of the monopoly of violence by the state, since "in 1895 alone there were 150 Muslim armed bands terrorizing Macedonian villages, committing murder, rape, and extortion" (Rossos, 2008: 101). These bands, which Luke joins in *Dust,* effectively created the frontier state in Macedonia, since the Ottoman forces were unable to establish an effective rule of law in the area (Fig. 18).

Figure 18. The bands that Luke joins, composed of Greeks and Albanians, open the frontier space in Macedonia. Dust/Medusa Distribuzione.

[36] According to Andrew Rossos, the incipient industrial growth of the early nineteenth century, with the appearance of "small-scale manufacturing", had lost its drive, and the economy remained was mainly agrarian: "80 percent of the population was rural and worked in farming, as did half of the urban inhabitants" (2008: 100). The agrarian system of land ownership, called *chiflik,* was controlled by the Ottoman elite, who owned the vast majority of fertile lands and under whose rule "the entire sector was backward and primitive in operation and working methods" (Rossos, 2008: 100).

The frontier is also opened by the resistance of the incipient Macedonian national movements. Macedonia developed a weaker form of nationalism than those of the Balkan nation-states previously mentioned, and it also came about at a later point. There are several reasons for this. İpek Yosmaoğlu, for instance, refers to the "absence of commonly accepted prerequisites for that process such as public education, universal conscription, industrialization and the spread of print culture" (2014: 5). The population was mainly peasant and the country had not state structures of any kind, and Yosmaoğlu finds that nationhood is therefore conveyed instead through religion. For her, religion was the only political language able to mobilise the peasantry and create violence, which was "not a by-product of but a real force in the genesis of nation-ness" (2014: 5). Yosmaoğlu hints here at the importance of the frontier in the formation of the nation, because it is in the violence that the Ottoman Empire was unable to control that Macedonia as a nation originated. The dynamics of power and resistance go beyond differing but roughly equivalent political options within the same nation, as in *Luz de domingo,* to reach the level of imperial oppression, wherein the Albanian and Greek gangs and the Ottoman commander who invades the village in *Dust* are "terminal forms power takes" (Foucault 1990: 92–93). The friction between this imperial power and the nationalist resistance of the Teacher is what generates violence, which in turn becomes a creating principle in *Dust,* as opposed to a functioning system of politics in more established nations, as presented in *Luz de domingo.* In this context, the articulation of Macedonian nationalism crystalised in the foundation of the Internal Macedonian Revolutionary Organization (*Vnatrešna Makedonska Revolucionerna Organizacija*), known as VMRO. The organisation was formed in the 1890s and, despite the Bulgarian-oriented education of its founders, it had the objectives of "autonomy, independence, and eventually a place in a Slav or a wider Balkan federation" (Rossos, 2008: 94), without stressing ethnic or religious differences and without depending on any of the surrounding Orthodox nations or churches for its existence.

The VMRO organised a revolution in 1903. The uprising started on 2 August, the day of Elias, thus becoming known as the Ilinden uprising, Ilinden being the Slav form of the name of Elias. It is in the midst of this historical event that the action of *Dust* takes place. However, the movement faced difficulties from the very beginning, and these led to its relatively swift suppression by the Ottoman military. The VMRO lacked funding to arm its followers and give them military training, and it was not supported by any of the regional players or the European powers (Rossos, 2008: 105–106). Despite this, VMRO forces took up arms in the province of Bitola and captured the city of Kruševo, where they proclaimed the Kruševo Republic. Although there were revolutionary activities in other parts of Macedonia, Bitola remained the

focus of the uprising. The Ottoman Empire reacted by sending an army of 350,000 men to confront the 26,000 rebels it is calculated participated in the revolt and re-established control of the province in October, after three months of fighting. Andrew Rossos estimates that "8,816 men, women, and children died; there were 200 villages burned, 12,440 houses destroyed or damaged, and close to 70,836 people left homeless" (2008: 109–110). Despite the failure of the uprising, "Ilinden became synonymous with the Macedonian national struggle" (Rossos, 2008: 99) and put the name of Macedonia as independent from the other Orthodox Balkan nations on the geostrategic map of Europe. However, after the Second Balkan War in 1912–1913, the territory of Macedonia was partitioned by the allies who had just defeated the Ottoman Empire: Bulgaria, Serbia and Greece.

The frontier in *Dust* appears, then, as a fluid construct of violence between the Albanian and Greek bands that roam the countryside, with the acquiescence of the Ottoman authorities and the military resistance organised by the Teacher, who can be read as a fictionalized version of the VMRO's historical leader Gotse Delčev. While the practice of *caciquismo* served to overthrow the liberal state in nineteenth-century Spain, early-twentieth-century Macedonia is nominally under Ottoman rule but is, in fact, torn between the dominance of the VMRO's parallel state, which runs certain services like the post, and the violence of the Albanian and Greek gangs. With the Ottoman Empire unable to attain a monopoly of violence, the fluidity of the rule of law in Macedonia echoes the fluidity of the tale itself, jumping between three different narrative times, in the US West, contemporary New York and Macedonia. The eventual reassertion of the monopoly of violence by Ottoman troops after Ilinden is represented in the film by the massacre, led by Turkish forces, in the Macedonian village, but Luke's intervention and the final shootout leave the frontier space open to alternative political arrangements, and also to alternative ways of recounting the history of Macedonia. Indeed, the film's focus on the specific geography and history of Macedonia, at least in the scenes featuring Luke and Elijah in the Balkans, forgoes a pan-Balkan approach that might have taken the spotlight off Macedonia and placed it on larger nations such as Serbia or Bulgaria, thus turning it into a regional film. Roderick Coover argues in this sense that "the film offers one of the first cinematic presentations of regional history from a Macedonian perspective" (2004: 2). At the same time, however, the film deals explicitly with the formation of the nation in Macedonia, causing the regional to give way to the national, in the same way as the Republic of Macedonia stopped being a regional entity dependent on the federal authority of Yugoslavia to become a nation in its own right in 1991. The depiction of the Macedonian frontier in contrast with the US frontier, and as witnessed by US characters, can be read then as a strategy for presenting

Macedonia from a regional perspective that foregrounds the elements of referral to its specific history.

4.3.3 Reconstructing the Modern Japanese Nation in Hokkaido: Doublethink in the Colonial Frontier in Yurusarezaru mono

A country's history also plays a fundamental role in depicting a frontier space in *Yurusarezaru ono*. Specifically, the characters of the film, especially the protagonist Jubee, are influenced by the establishment of the Meiji regime in Japan and by the conquest of the island of Hokkaido. The film relates to two different arrangements of frontiers in relation to national and regional histories of Japan. First, *Yurusarezaru mono* deals with the aftermath of the Meiji Restoration in 1868, the political change in Japan's government that replaced the Tokugawa shogunate system that had ruled over the country since the early seventeenth century with a re-centralisation of state power of the in the figure of the Emperor, who had been a mere ceremonial figure since the Middle Ages. The early-modern years under Tokugawa rule had witnessed two centuries of almost undisturbed peace, which fostered economic development, cultural flowering, and the strengthening of a proto-national identity (Walker, 2015: 142). However, the central Tokugawa government in Edo (or *bakufu*) ruled over the regional lords, or *daimyo*, through a feudal system of loyalty by which the *daimyo* pleaded allegiance to the Shogun, but also in turn had samurai of different ranks loyal to them. The central government, then, depended on the loyalty of warlords powerful enough to raise their own armies and, in this sense, early-modern Japan constituted a frontier space where the state did not have the monopoly of violence, even if no major conflicts were being fought. In the mid-nineteenth century, this situation turned on the Shogunate when a series of problems affected the country internally, including "peasant uprisings, disparities between merchant wealth and samurai poverty, bizarre examples of urban millenarianism, and ideological challenges calling for a return to imperial rule" (Walker, 2015: 143). In addition, the arrival of US Commodore Matthew C. Perry requesting that the country be opened up for commerce under the threat of steam-powered gunships provided an external challenge to the Shogun rule.

The threat of Perry's so-called "black ships," and a nuber of diplomatic and military incidents including the bombing of the domains of Satsuma and Chōshū by British gunships, resulted in a *coup d'état* on 3 January 1868 by an alliance of *daimyo* led by the lords of Satsuma and Chōshū, which deposed the Shogun and proclaimed Emperor Meiji the sole ruler of Japan (Fuess, 2020: 85). What ensued was the Boshin War, a brief armed conflict between the new government and the supporters of the Shogun, in which the Meiji government triumphed in

1869 through an effective application of firearms and Western tactics on the battlefield (Tōru, 2020: 158–159).[37] The new Meiji government dismantled the feudal system of domains in order to disband the power of the *daimyo*, established a centralised police force, accelerated the industrialisation of the country and the construction of a rail network and, significantly, imposed a conscript law in order to form an army, thus rendering samurai privileges obsolete (Walker, 2015: 160–163: Phipps 2018: 444). These policies served to close the frontier space at the national level and consequently created the modern Japanese nation-state.

The importance of the context of this first frontier at the national level lies in its consequences for the characters of *Yurusarezaru mono,* especially Jubee. Jubee is a former samurai who was a member of the Shogun's elite guard and, therefore, fought and lost in the Boshin War. The final stages of the Boshin War took place on the northern island of Hokkaido, where the last Shogun forces gathered for a final stand and were subsequently hunted down by the Meiji police (Tōru, 2020: 153). Jubee thus becomes an embodiment of the latent frontier violence of the Tokugawa era, but also of a country struggling to adapt to a new social contract. Jubee has, then, to be understood in the context of the second frontier depicted in the film: the settler colonial frontier in Hokkaido. Hokkaido, previously known as Ezo, was a land inhabited by an indigenous people called the Ainu, with whom the northern Japanese lords of the Matsumae family had been trading since the seventeenth century.[38] The close contact between the two peoples also led to the introduction of diseases such as measles, syphilis and smallpox, and, by the 1860s, when the new Meiji government decided to annex the island, the Ainu population had decreased by half (Walker, 2015: 138–139).

There are several reasons for Japan's move on Hokkaido during the Meiji era. The first relates to the building of a national identity. According to Brett Walker, "the important point is that borderlands, the ragged edges of Japan, had come to play a critical role in the formation of a Japanese national identity, one that anticipated the nationalism of the Meiji period" (2015: 138). It was therefore a matter of national reaffirmation to subdue these lands that bordered on the mainland but were inhabited by "barbarian" peoples (Walker, 2015: 203). This entailed the

[37] The notion of monopoly of violence helps once again to explain the difference between the Tokugawa and Meiji regimes. The Shogunate had allowed the *daimyo* to purchase high calibre field weapons from 1864 onwards, but it had unsuccessfully tried to create a national army with a permanent combination of *daimyo* troops and its own forces trained in the use of firearms and Western tactics. The Chōshū-Satsuma alliance was able to profit from this by training their troops better and acquiring enough high calibre weapons to make a difference on the battlefield (Fuess, 2020: 91; Tōru, 2020: 158–159).

[38] The Ainu's main economic occupations were hunting, fishing and gathering, which were based on a ritual conception of animals as deities (Walker, 2015: 135–136). However, the increasing intensity of trade encounters with the Japanese gradually changed their relation to hunting from a ritualistic to a capitalistic one, to the point that "the roots of Ainu dependency were firmly planted in trade with the Japanese" (Walker, 2015: 137).

establishment of a paternalistic discourse to justify colonial exploitation. Furthermore, the displacement to Hokkaido of a still-forming national ethos served to present the island as the space for reconciliation after the Boshin War, and therefore many ex-samurai were dispatched there to find a new way to serve the Emperor. The second reason had a purely economic objective. On the one hand, the land area of Hokkaido, which represented 20% of Japan's territory once it was annexed, offered an opportunity to augment the amount of cultivated land, which was of significant strategic importance to an island country with little agricultural land available (Walker, 2015: 135–136). On the other hand, Hokkaido had important coal reserves, which helped to fuel the country's rapid industrialisation, with coal consumption escalating from 208,000 tons in 1874 to 3 million in 1890 (Walker, 2015: 192). These two occupations are represented in *Yurusarezaru mono* by Jubee's unsuccessful farm, and Kingo's story of his past working in the coal mines and his claim that the reward money will help them exploit a coal mine of which only him has knowledge (Fig. 19). A final motive for the colonization of Hokkaido was that of extending Japan's first line of defence to the north, especially in the face of an expanding Russian Empire that was challenging the newly formed Japanese government for control over northern Pacific islands such as the Sakhalin and the Kurils (Ivings, 2020: 191–192). The colonisation of Hokkaido would mark the starting point of the creation of the Japanese Empire in the lead up to World War II (Walker, 2015: 205).

Figure 19. Jubee's farm in Yurusarezaru mono represents the occupation of Hokkaido as a colonial frontier and the aspirations of the tondenhei programme (see below). Yurusarezaru mono/Warner Bros.

To subdue the Ainu and improve the exploitation of natural resources, the Meiji government set up the Hokkaido Development Agency, or *Kaitakushi*, which was tasked between 1872 and 1882 with "agricultural and industrial development", but also with policing

the island and enforcing bans on Ainu cultural practices with the help of US advisors (Walker, 2015: 204). The Development Agency oversaw both public and private initiatives and the arrival of immigrants from the mainland, which had increased the population of the island from 58,000 in 1869 to a million by 1900 (Ivings, 2020: 191). For the purposes of discussing *Yurusarezaru mono*, it is important to note that the Meiji government adopted a policy of relocating former samurai to this new northern frontier with the objective of creating a military frontier, which was called the *tondenhei* programme (Ivings, 2020: 193). These former samurai were given ownership of certain lands for agriculture in exchange for being ready to be the island's first line of defence in the event of a Russian invasion. Four goals were being pursued by the Meiji government with this policy: "the need for improved defense in Hokkaido; the need to further develop Hokkaido; the need to provide (re)employment for the samurai class; and the need to reduce expenditures on development and defense" (Ivings, 2020: 195).[39] The role of the *tondenhei* is fundamental to analysing how *Yurusarezaru mono* builds a settler colonial space. The events of the film are set in motion precisely by two *tondenhei* who disfigure a prostitute with the acquiescence of the local police authority. Ichizo Oishi, the local head of police, decides not to punish the ex-samurai because they "work hard on the farm", thus showing the Hokkaido Development Agency's lenience towards the members of the *tondenhei* programme, even though "they also caused disturbances of their own, including infighting, brawling, and intimidation of the local press" (Ivings, 2020: 202). This scene encapsulates the praxis of Meiji Japan in establishing a colonial frontier through the use of violence, as the two men's attack on the woman also mirrors the violent repurposing of Hokkaido's land for capitalist resource-gathering through settler agriculture, under the protection of a police force that puts its monopoly of violence at the service of such an enterprise. Furthermore, the colonisation of Hokkaido is realised at the expense of the Ainu and their cultural practices, which are subject to repression by the same police who decide not to punish the ex-samurai. In this sense, Japan aims for "the establishment of permanent communities of settlers who proceed to transform what they deem a *terra nullius* – however constructed or imagined that notion may be – into sites of productive activity" (Ivings, 2020: 192–193). This notion is explained by Martin-Jones as "the ultimate in doublethink", since "although the evidence is clear before the settler colonist's eyes that there is another history enmeshed in the land, they are able to simply pretend it does not exist, state the validity of their own as providing sole claim on this otherwise history-less territory, and make it theirs" (2019: 83). Doublethink is at the core of the frontier

[39] The success of the programme has been questioned in recent scholarship, because, in relation to the overall numbers of immigrants, the proportion of ex-samurai being deployed for both agricultural development and defence purposes in Hokkaido seems too small to have made a difference (Ivings, 2020: 211).

in *Yurusarezaru mono,* in which the repression of Ainu cultural practices becomes a lost past that is closely tied to a violence towards the land in the form of agricultural settlement that extends to gendered violence against women, with the tacit approval of the authorities. However, as with the previous examples of *Luz de domingo* and *Dust,* power fosters resistance, and the exertion of a male colonialist power is countered by both the resistance of the prostitutes, able to offer a reward for the avengement of their colleague, and the violence of Jubee, who exists in an out-of-joint time between the past of the Shogunate and the present of the Ainu repression, as will be discussed in 4.4.3.

4.3.4. Ghostly Power, Criminal Resistance: A Neoliberal Frontier for South Africa in Five Fingers for Marseilles

Finally, the frontier in *Five Fingers for Marseilles* is also related to dynamics of power and resistance, and to settler colonialism, with the difference that it evolves over diegetic time in relation to key historical developments in South Africa, namely, the end of apartheid and the establishment of a democratic state. There are in this sense two stages in the evolution of the frontier presented in the film. In the first, the Five Fingers appear as teenagers in the Black settlement of Railway in the last years of apartheid. Apartheid had been officially acknowledged by the ruling National Party as the form of state organisation since 1948. It entailed a series of laws that "denied Blacks the right to vote, regulated their freedom of movement in areas designated for whites, created separate and unequal education spaces, and entrenched a color-bar in employment. They also included 'petty apartheid' laws that reserved park benches, beaches, and other public spaces as 'whites only'" (Teeger, 2015: 1179). In the first part of *Five Fingers for Marseilles,* this racial arrangement affects the protagonists by secluding them to the settlement of Railway, with the town of Marseilles, which is reserved for the Whites, and, especially, through the periodic visits of corrupt Afrikaner police looking to extort money from the settlement's businesses due to the economic hardships in the town.

The initial situation portrayed in *Five Fingers for Marseilles* reflects the social and economic changes in the apartheid system of the 1980s, with the state shifting its main activity from the settler agriculture that created apartheid in the first place to a "highly capitalized manufacturing industry" (Worden, 2012: 132). This reorientation of the economy left settler towns such as Marseilles on the periphery of the country's financial core and vulnerable to the effects of inflation and international economic sanctions in the first half of the 1980s (Worden, 2012: 131). In *Five Fingers for Marseilles* this results in the Afrikaner police imposing their racial privileges and coercing money out of the inhabitants of Railway. What occurs then is a

reflection of the Foucauldian power/resistance dynamics that open the frontier space. Tau stands up to the Afrikaner police by throwing stones at them, and they respond by taking Lerato away. Tau follows them on a bike and causes their van to crash, and then grabs one of the officer's pistols and kills two of them. The frontier is opened by Tau's violent act because it breaks the monopoly of violence held by apartheid, which reverses the settler colonial frontier created by the Japanese Empire (Fig. 20). The frontier is not treated from the point of view of a colonial state in expansion, but from that of a people fighting to achieve liberation from a racist yoke.

Figure 20. Tau opens up the frontier through the exertion of violence as Foucauldian resistance. Five Fingers for Marseilles/Indigenous Film Distribution.

Tau's killing of the officers opens up a revolutionary process that is continued by the other members of the Five Fingers, who become part of what Robert Mattes has called the "Struggle Generation", that is, the generation of those who turned sixteen and became politically active between the mid-1970s and the mid-1990s (2012: 138). The Five Fingers are a stand-in for the country-wide wave of violent youth-led resistance movements against the apartheid system that led the National Party government to deploy the army in Black townships during the second half of the 1980s (Mattes, 2012: 138; Worden, 2012: 139–140). As a result of these actions, in "many townships throughout the country civil government collapsed, to be replaced by alternative, unofficial organizations calling for people's power" (Worden, 2012: 140). Apart from militarising the country in response, the National Party further broke down the monopoly of violence by encouraging White vigilante groups as a counter-revolutionary measure (Worden, 2012: 142). These actions enable a reading of *Five Fingers for Marseilles* in which "the frontier space is the meeting point between power and resistance" (Freijo, 2021b: 140), and this frontier space, albeit focused on the town of Marseilles, spans all of South Africa.

These resistance movements, plus pressure from the international community, led to the National Party, under F. W. de Klerk, carrying out a series of reforms in the 1990s. These included the legalisation of the African National Congress (ANC) and the liberation of Nelson Mandela and other Black leaders, culminating in Mandela's victory in the 1994 elections and the drafting of the democratic Constitution in 1996, thus ending apartheid (Worden, 2012: 147–152). However, the Five Fingers pay a price for this: as well as Tau's exile, the struggle for liberation takes the life of Tau's brother, Zulu, in an off-screen skirmish with the police, and the sanity of Luyanda/Cockroach, who is captured and tortured by Afrikaner authorities, and vows to take revenge on Tau. The task of adjudging responsibility and achieving reconciliation fell to the Truth and Reconciliation Commission led by Archbishop Desmond Tutu, which built "a new discourse based on forgiveness and reconciliation [that] gave birth to a metaphor – the new South Africa as the rainbow nation" (Rogobete, 2015: 1). However, according to Ileana Carmen Rogobete, "there is an estimated number of 85,000 former victims of apartheid who are still fighting for their rights to reparations" (2015: 2), and the weight of the experiences of apartheid has still not been fully assessed, if that is even possible. As will be discussed in 4.5.4, these traumas, provoked by the struggle of the Five Fingers, which is mostly elided in the film, are carried on into post-apartheid South Africa and determine its future.

With these historical events in the struggle for liberation left off screen, *Five Fingers for Marseilles* skips Tau's life from the first killing up to his return to Marseilles after having spent time in jail. On his return, Tau finds that the frontier space has not disappeared from Marseilles, but has simply evolved into the corruption of Pockets, the brutality of Cockroach, and the violent dominance of the bandit Sepoko. This is the second context in which a frontier space is developed in the film. The monopoly of violence is once again broken as Tau and his allies fight for control over Marseilles' fate against these three individuals. On this occasion, the frontier is not one of racial violence but one of criminality and, ultimately, of neoliberal economic violence as embodied by Sepoko. Hanneke Stuit states as much when claiming that

> Sepoko thus evokes the devastating effects of the system of migrant labour that has determined rural life in Southern Africa for more than a century, and the more recent perceived disappearance of migrant labour as a reliable source of income. As such, he is the personification of how colonial and neoliberal precarity come back to haunt Marseilles' new time of post-apartheid progress (2020: 573).

This neoliberal violence becomes a structuring element of how the frontier is configured in the film. Indeed, Sepoko's take-over of Marseilles is based on brutal competition for violent

survival and the denial of public services and rights, such as the ownership of land and, especially, access to water, which were recognised as basic rights in the 1996 Constitution (see Zenker, 2014: 519–520; Hove *et al.,* 2019: 2), and which are suspended as Sepoko besieges Marseilles. The end of apartheid does not mean the end of oppression, because a conception of economic power is brought into the new era, regardless of whether it takes the form of the Ghost's thugs, the corrupt police forces led by Cockroach or the corrupt businesses of Pockets, and this explains the continuity of the frontier violence and Tau's decision to, once again, counter violence with violence with the help of a new group of allies. Such a reading of the frontier connects with Martin-Jones' assertion that neoliberalism is only the latest phase in colonial modernity, and that the neoliberal project is "one of neo-economic disparity being propagated as global societal design" (2019: 179). The reading of Sepoko as the ghost of neoliberalism will be expanded in Subsection 4.4.2.

This overview of frontier constructions in *Luz de domingo, Dust, Yurusarezaru mono* and *Five Fingers for Marseilles* serves to ground this chapter in a notion of "variable logics of exceptionality" (Zenker, 2014: 504) that expand Agamben's general view of the state of exception as a "legal civil war" (2004: 2). The deployment of violence fluctuates between the films, as a means to compete for national resources in *Luz de domingo*, establish a national identity away from imperial rule in *Dust*, create imperial rule in *Yurusarezaru mono,* and negotiate the transition between a racist apartheid system and a post-apartheid neoliberal context in *Five Fingers for Marseilles*. The specificities of these different ideas of violence, frontier and necessity are one of the main strategies of referral to local elements that anchor each of the films in their geographical, historical and cultural contexts, in their Longitude. However, there is also a pervading influence of a Foucauldian rift between power and resistance in the four films that is addressed by the creation of several frontiers that, albeit culturally inflected, are also global in their structural form. For this reason, the next section will discuss how the structures of the Western genre, understood as the genre of the frontier, are rehearsed as a form of global deferral that stands in tension with these local referrals.

4.4 Vertex Two: The Western Genre and the Language of World Cinema

As indicated in the previous section, this chapter's attempt at building of a tetrahedron that maps the coordinates of nation-building is continued through a discussion of how the Western genre is deployed in each of the four films. The objective of this methodology is to find a structural connection between the films' specificities. As explained in Chapter 3, the films will not be discussed in relation to how they adapt the Hollywood Western to their local contexts,

but rather in relation to how the Western is rebuilt as a new paradigm in each of them through tropes of the genre that become neutral, regardless of their origin.

4.4.1 Syncretic Paradigms: The indiano as Westerner in Luz de domingo

Specifically, *Luz de domingo* rehearses a paradigm that is specific to its own equation of meaning through the blending of the figures of the Westerner and the *indiano* in the character of Joaco.[40] Joaco is an emigrant who made his fortune in the USA and returned to look after Estrella after her parents died. In this sense, Joaco responds to an idea of the *indiano* as a returned emigrant whose wealth is a source of both mystery and admiration and who undergoes a process of assimilation that "never quite results in complete social reinsertion" (Tajes, 2006: 13). Historically, the *indiano* was an emigrant who had been able to secure a fortune in America and had then returned to Spain to enjoy it.[41] A genre of literature, "literature of *indianos*", served to glorify and romanticise these returned emigrants and provided "the subjective construction of the Americas as an inextinguishable source of riches" (Tajes, 2006: 13). In contrast to don Atila and other local personalities, such as the leader of the Chorizos, Chanfaina (Francisco Algora), Joaco does not involve himself in local politics and does not mingle with the rest of the town except to play cards at the local bar, and even then he prefers conversation about exile with the Uruguayan owner, Parrula (Andrea Tenuta), to talking to anyone else.[42] This part of the mythology of the *indiano* is recognisable locally for a Spanish audience, but does not entirely fit the iconography. Joaco emigrating to the USA instead of Cuba, Argentina or Brazil, which were the main destinations for the Spanish emigration of the late nineteenth century, is a choice that serves to reorient *Luz de domingo* as a Western, acknowledging what in the films is constructed as a perceived origin in, and relation of the genre to, the USA.

The relation to the Western also takes a structural form because Joaco embodies the figure of the Westerner as described by classic authors such as Robert Warshow. According to Warshow, the Westerner is a "lonely and to some degree melancholy figure [and] a man of

[40] Enrique Sánchez Costa locates *Luz de domingo*'s allegiance to the Western in elements of the narrative including "the stranger who arrives in town, vengeance as a central figure, Manichean division between good and evil, [and] violent ending" and in elements of the setting such as "the presence of stagecoaches and horses, bar scenes imitating a saloon, a church at the foot of the mountain…" (2012: 337; author's translation). These elements, in addition to Joaco's Winchester rifle, provide readily recognisable iconographic references to the Hollywood Western. However, this is a superficial analysis, based on a mere enumeration of signs, and it must be completed with a discussion of how the signifiers of both the local referral to Spanish cultural elements and the global deferral to the structures of the Western intersect.

[41] The name *indiano* refers to the Indies, the name initially given to the American continent by Spanish conquistadors.

[42] The local iconicity of the character is also achieved by the referral to the actor performing him: Alfredo Landa, one of twentieth-century Spain's most prestigious actors, who had announced that Joaco would be his last role.

leisure" whose time is employed in activities that are usually other than labour (1954: 191–192). The lack of social integration of the *indiano* blends with the loneliness of the Western hero in Joaco, who also can afford to not carry out any activities beyond cultivating his plot, hunting, playing cards, conversing with Parrula and looking at his history books (Fig. 21). Furthermore, Joaco is a silent man, who speaks, with precision and scarcity, only when he needs to, either to reject don Atila's offer on his plot or to gauge Urbano's suitability for his granddaughter. Silence for men like Joaco within the parameters of the Western "signals their seriousness, their dignity and reality, and the inevitability of their conflict" (Tompkins, 1992: 64). Finally, Joaco is a man of honour, understood as "a style, concerned with harmonious appearances as much as with desirable consequences, and tending therefore to the denial of life in favour of art" (Warshow, 1954: 194). For Joaco, it is as much a matter of honour, of "harmonious appearances", not to get involved in business with the corrupt Becerriles, as it is to avenge Estrella through the denial of life, both his own and those of the Becerriles. Through the blending of the iconography of the *indiano*, the Westerner, and Alfredo Landa as a prestigious performer with their respective local referrals and global deferrals, Joaco becomes a fully formed sign that stabilises the structural equation of the Western in *Luz de domingo*. The above-described traits become signifiers of the genre and lead to a signified that is understood in the context of Joaco's actions within the nation. He belongs to an older generation that is willing to sacrifice itself both for honour and to create the possibility of a new life for the younger generation. Joaco reproduces a trope of the classic Western, especially prevalent in the 1950s, in which "the young generation lack[s] the charismatic moral authority of the old guard" (Coyne, 1997: 124). The future of the nation that Urbano and Estrella embody rests on the shoulders of Joaco and on his sacrifice, and therefore *Luz de domingo* places responsibility on Joaco's generation and displays a certain distrust in that of Urbano.[43]

[43] In this way, *Luz de domingo* exhibits a certain currency. Shortly after the film's release, with the arrival of the financial crisis, economic conditions forced many families with unemployed parents to live off the pensions of the grandparents, and the trope of the sacrifice of the older generation, that of the Civil War and the post-war years, became common in the Spanish press, returning once again with the Covid-19 pandemic and its high rates of mortality among the older population (see Sanz, 2015; Magallón, 2017; Benito, 2019).

Figure 21. Leisure and the relation with fellow emigrant Parrula are key traits in the conception of Joaco as both the indiano and the Westerner. Luz de domingo/Nickel Odeón Dos.

4.4.2. Ghosts of the Boshin War: The Haunting Presence of the Samurai in Yurusarezaru mono

Yurusarezaru mono enacts a similar operation to that of *Luz de domingo* in its use of signifiers. In the same way as the character of Joaco blended the figures of the Westerner and the *indiano,* Jubee Kamata becomes a syncretic amalgamation of the global myth of the Westerner and the local figure of the samurai as overlapping paradigms. Although, as Charles Exley claims, "the western in Japan has a long pedigree as a culturally hybrid phenomenon which fuses global familiarity of western narratives and iconography with locally determined political contexts" (2018: 147), the paradigm of meaning that is built in the figure of Jubee is based less on a general conception of an East–West encounter and more on a specific setting in a space, that of the colonial frontier of Hokkaido, and a time, that of the disappearance of the power and status of the samurai. Thus, while Joaco was a figure of authority and wealth in which a mixture of characteristics of the *indiano* and the Westerner provided the prestige and gravity necessary to preside over the redefinition of the nation through violence, Jubee's samurai/Westerner fusion represents a precise Derridean out-of-joint time in which several transitions intersect: first, the transition from wealth and status to poverty and displacement; secondly, the passing from an early–modern, feudal and proto-industrial social organisation to a modern industrialised country; thirdly, the encounter between the Japanese, or Wajin, to whom Jubee belongs by birth, and the Ainu, who he has joined by marriage; and, finally, the desire of the Japanese government to apply Western technology and practices to the country's context.

Because Jubee is situated in this juncture, outside the time of Japan in 1880, he becomes in the Derridean sense a specter that haunts the film, because "at the bottom, the specter is always the future, it is always to come, it presents itself as that which could come or come back" (Derrida, 2011: 48). Indeed, Jubee comes back to avenge the murder of his friend Kingo, but also to break the Meiji state's the monopoly of violence. The scene in which Jubee arrives once again at the bar to face Oishi constitutes both a significant example of the film's strategies of blending the samurai and the Westerner, and the result in terms of hauntology for its generic structure. Jubee vanquishes Oishi in a duel, which is a prominent sign of both the samurai genre – in either its *chambara* or *jidaigeki* filmic formulations – and the Western, but he does so wielding a sword and a repeating rifle. The two genres meet in the use of these weapons as signs. The sign "sword" signifies the ritual violence of the Tokugawa era, when violence belonged to the samurai class, to be exercised when considered necessary, and the sword symbolised the social status of these warriors. This sword, which significantly has rusted, is combined with the power of a repeating rifle, a symbol of the Meiji Restoration and modernisation process because it helped to establish the monopoly of violence and "challenged the rights and prerogatives of the samurai aristocracy as a whole" (Fuess, 2020: 108). As wielded together by Jubee, the combination of the two signs becomes the signifier of a paradigm that is specific to *Yurusarezaru mono* because it proposes Jubee as a specter that haunts the Japanese's state transition to modernity, but that also underpins the continuity of violence as an organising principle of the country, albeit reformulated and ritualised in different ways (Fig. 22). *Yurusarezaru mono* creates a new paradigm that is both specific to its national circumstances and general to the World Cinema Western because it locates Jubee in the precise time and space where the removal of the samurai and the colonial frontier space would allow for such a successful synthesis, "draw[ing] on the pre-existing association between the classic western and the wanderer in the Japanese film to highlight questions of displacement, especially as a consequence of the repression of political and ethnic others in the acquisition of Hokkaido in the 1860s" (Exley, 2018: 152).

Figure 22. Jubee wields both a rifle and a sword as combined signs of a syncretic paradigm of the Westerner and the samurai. Yurusarezaru mono/Warner Bros.

This analysis of Jubee's status as a signifier enables the argument to go beyond a mere acknowledgement that "the language or grammar of the western and the jidaigeki continue to be intertwined" (Exley, 2018: 148). Rather than a common grammar, what *Yurusarezaru mono* proposes is a collection of signifiers that, having found a specific way of combining that forms a new paradigm, becomes myth in the Barthesian sense of "a type of speech chosen by history" (Barthes, 1993: 110) and, therefore filled with political intent. The synthetic character of Jubee posits the World Cinema Western as realised in *Yurusarezaru Mono* as the language of settler colonial aspirations that are both pursued by the Meiji government as part of Japanese expansion (i.e. the sword) and infused with Western colonial ideas and methods (i.e. the rifle).[44] The Western in *Yurusarezaru mono* is, then, not a pastiche that is dependent on the US Western for meaning, but rather a deployment of a language with which to discuss settler colonialism, which includes the dual possibility of exalting or criticising it. *Yurusarezaru mono* "challenges the founding myth of Hokkaido that was predicated on upright, hardworking, and patriotic pioneer-farmers in a manner consonant with postcolonial revisionism" (Exley, 2018: 153). However, the film also engages in a conscious reflection on its own strategies of meaning through the synthesis of genres, evidencing the trappings of genre as myth, that is, genre as a language with political intent. Ultimately, highlighting the political structure behind the settler colonial myth of Hokkaido reveals the inherent violence of the Meiji national project and

[44] Walker ponders the balance between Western ideas and Japanese idiosyncrasy in the Meiji Restoration and finds that, even if Japan did adopt technology and methods of governance from the West, ideas of expansion, centralisation and capital exchange had been present in the country since at least the early-modern Tokugawa period (2015: 176–178).

exposes the line between those who belong to it and those deemed unworthy of such belonging by its proponents.

4.4.3 "This town wants you gone": Repurposing Parody and Pastiche in Five Fingers for Marseilles

Five Fingers for Marseilles runs parallel to *Yurusarezaru mono* in utilizing the Western as a settler colonial language, with the difference that *Yurusarezaru mono* uses it to evaluate the precise moment in which Japan starts to become a colonial empire, while *Five Fingers for Marseilles* deploys it in a postcolonial, post-apartheid context. As indicated in the Subsection 4.3.4 'Ghostly Power, Criminal Resistance', Five Fingers for Marseilles points to the continuity between the colonialism of apartheid, enforced by Afrikaner police, and the neoliberal violence of Sepoko as successive projects of power. This continuity is established visually in the mirroring scenes of the film's prologue in Railway and Tau's arrival to New Marseilles, as the town has been renamed after apartheid, after being in jail. In the first of these scenes, narrated in voice-over by Pastor, there is a progression from wide shots of a natural landscape to the construction of the railway, the settlement of the Black population in Railway, and, finally, the arrival of the Afrikaner police, presented through a close-up of their boots, threatening violence (Fig. 23). As an example of how the structures of the Western genre become myth, this scene ritualises the process of formation of apartheid: an untouched natural landscape is invaded by settlers looking to exploit it for a profit, which in turn generates racial inequality and segregation and, ultimately, violence. The boots become a synecdoche of the racist power of apartheid, thus establishing the links between *Yurusarezaru mono*, *Five Fingers for Marseilles*, and settler colonialism. It is also through the boots that apartheid and neoliberalism are connected as successive projects of power. As Tau enters New Marseilles, there is a similar progression from general views of natural landscapes to comprehensive shots of the town's Black population working their plots of land. The deferral of Tau's return evidences the difference created by the end of apartheid and the first years of the ANC government, as Black labour is not shown as subservient, as with the building of the railway, but as the result of ownership of the land and full citizenship. However, the visual parallels between the prologue narrated by Pastor and Tau's return reflect not only Black empowerment through property and citizenship, but also the exercise of a violent power through the close-up of the boots. In this case, it is the police, led by Cockroach, who harass the local Chinese shop owner, Wei, and, as the sounds of the beating are heard, only the feet of the cops are in shot, mirroring the menacing boots of the Afrikaner police with which Pastor's narration ended (Figs 23 and 24). Tau discovers in this way that the

frontier is not closed and that settler colonialism has now become a trace that ensures the continuation of oppressive projects of power.

Figures 23 and 24. The mirroring close-ups on the boots of the Afrikaner police and Cockroach's police mark the continuity between colonialism and liberalism as projects of domination. Five Fingers for Marseilles/Indigenous Film Distribution.

The deployment of the Western as a language of settler colonialism in *Five Fingers for Marseilles* is completed through the depiction of Tau as the film's main hero. Tau becomes in this sense an equivalent character to Joaco and Jubee, a syncretic intersection of the figure of the Westerner, the youth freedom fighters of 1980s' South Africa, and a reflection of the country's high crime rates. As with Jubee and Joaco, the signs of the Western manifest in Tau in several forms, starting with his proficient handling of weapons, including a repeating rifle similar to those of Joaco and Jubee. Moreover, Tau embodies self-contained masculinity based on solitude, silence and readiness for violence. His depiction is completed with iconographic references such as the hat he sports while fixing up his brother's farm, his mystique as a

highwayman nicknamed the Lion of Marseilles, and the haunting of a violent past that he tries to avoid by presenting himself as Nobody. These signs blend both with his status as a violent man who has outgrown the fight against apartheid and therefore must reorient his skills towards gangsterism, and also with the traumas associated with the struggle as the result of "police harassments, continuous terror and control, abuses, violence, burning of houses, removals, shootings, arrests and killings" (Rogobete, 2015: 187). Tau's later criminality is partly the result of the ritualisation of racial violence as the structuring element of the South African nation during apartheid, which he internalised during his teenage years and carried with him throughout the transition to post-apartheid South Africa. His strategy for overcoming trauma resides in individualism and has paralysing effects on his action-oriented masculinity. If, as Mattes proposes, the "experiences of late adolescence have an exceptionally powerful influence on the development of individual attitudes and are far stronger than subsequent 'period' or 'life-cycle' effects" (2012: 136), then Tau's violent experiences seal his role as a signifier of the Western in the paradigm of meaning created by *Five Fingers for Marseilles*. Hence, Tau is also read as a trace of settler colonialism that returns to haunt a town which, led by the corrupt government of Pockets, strives to leave that past behind. In a key conversation between Tau and Sepoko, Sepoko verbalises the uneasiness that Tau's former friends display when around him, saying: "This town wants you gone. They are afraid to tell you. Afraid you'll hurt them, just like before". Like Jubee, Tau symbolises the violent past that comes to haunt an equally violent present, and he becomes "a transmission mechanism that contribute[s] to the expansion of the communal effects of trauma in black communities shattered by apartheid repression" (Rogobete, 2015: 188).

Both *Yurusarezaru mono* and *Five Fingers for Marseilles* confirm Derrida's assertion of the law of genre as a law of impurity, in that it is through the use of Fredric Jameson's categories of parody and pastiche as explained in Chapter 2 that the Western is repurposed as a syncretic language, catering to both the history of the genre and the local specificities of the films. Pastiche becomes a structuring element of *Five Fingers for Marseilles,* not only through the iconographic images already described, which relate to Tau's portrayal as a Western hero, but also through narrative and stylistic tropes such as the hijacking of a bus, the importance of the frontier canteen, and the four-way duel with which the film ends. Significantly, however, deploying these signs and signifiers in the form of parody and pastiche does not mean that the film has to be read in relation to specific other films in the history of the Western. Such an operation would result in the discerning of a signified that would be placed in a lower position hierarchically to previous entries of the genre, which would therefore limit the interpretation of

Five Fingers in relation to its own context. That is, the film would be "blindspotted", understood only in its generic global elements but blinded in its local specificity (Stone and Freijo, 2021: 13).

It is useful to return to Jameson's discussion of parody and pastiche in the context of postmodernism, because it can illuminate the ambivalent use of parody and, especially, pastiche in *Five Fingers for Marseilles* and present it as a tool with contestatory potential. Jameson is concerned with the role of "political art in the bewildering new world space of late or multinational capital" (1991: 6), warning that an ahistorical social consciousness can have potentially oppressive consequences in favour of the neoliberal project. However, the lack of historicity that parody and pastiche bring to *Five Fingers for Marseilles* can arguably be seen as having the opposite effect: liberating the structures of meaning in the film from "the onerous burden of constantly explaining themselves in the context of a Eurocentric construct" (Iordanova, Martin-Jones and Vidal, 2010: 4). That is, understanding parody and pastiche as a razor that cuts the film's ties with the history of the genre enables this analysis to focus on how the signs combine into signifiers to construct a signified in the film, and not on how the film references or quotes previous paradigms of the genre. This is not to deny that other paradigms have existed in the Western, or that they have somehow influenced the making of *Five Fingers for Marseilles.* However, understanding *Five Fingers for Marseilles* from the perspective of World Cinema requires liberating it from a genealogy in which it would need to go back to the US Western in search of meaning. Instead, parody and pastiche create the necessary space for this analysis to uncover the film's strategies of meaning. In other words, the deployment of parody and pastiche permits *Five Fingers for Marseilles* to be approached as its own paradigm within the Western. However, even if parody and pastiche have these ahistorical effects when considered from the global perspective of genre, history is still prominent in the local referral of the film to its national context, and this is something that extends to the rest of the case studies in this chapter. As will be discussed in Subsections 4.5.2 and 4.6.4, the elements of the Western genre convey a discourse about the past and the future of South Africa as a post-apartheid nation that can be only understood as historical. When considered with regard to the parameters of the local, Jameson's positing of parody and pastiche can be completed by understanding them as powerful tools in a de-Westernised re-historicising of genre that serves to achieve what has been proposed in this section for both *Yurusarezaru mono* and *Five Fingers for Marseilles*; that is, the reversal of the Western as a language of critique of settler colonial projects, beyond its original role, which Shohat and Stam understand as "the story of imperial-style adventures on the American frontier" (2000: 114).

4.4.4 Hybridity and East–West Encounters: The Transposition of the Westerner to Macedonia in Dust

In contrast to the syncretic paradigms of the hero of the Western constructed by *Luz de domingo* and *Yurusarezaru mono*, and the use of the Western as the language of settler colonialism in *Yurusarezaru mono* and *Five Fingers for Marseilles*, *Dust* deploys its generic allegiances through a transposition of the US gunfighter to the Balkan frontier of 1903, which has different consequences for the way in which the film builds its chain of meaning. In this sense, Vojislava Filipčević has proposed in relation to the cinema of Milcho Manchevski that it

> constructs a novel East-West 'encounter' and uncovers new meanings of 'in-betweenness' in the Balkan cinema through advanced visual grammar and powerful iconography of interlinked reverse exiles and crossings (in both *Dust* and *Before the Rain*), and through a hybrid-genre, cinematic critique of Balkan historical narratives (2004: 4).

Rather than searching for a paradigm in which the global and the local are blended, *Dust* enacts this East–West encounter and separates its narrative into three different time periods to make the friction between the two cultural models visible. Therefore, it is necessary to craft an analysis of the use of the Western genre in the film and its relation to both the Macedonian context to which the genre is applied and the New York "present" from which the film is told.

Once again, it can be useful to approach the deployment of the tropes of the Western through the categories of parody and pastiche as defined by Jameson and discussed in relation to *Yurusarezaru mono* and *Five Fingers for Marseilles*. *Dust*'s take on the Western entails a mixture of these two strategies. On the one hand, some of the stylistic choices are based on a pastiche approach to the Western, such as the construction of the climactic shootout to structurally and stylistically resemble the battle of the porch in *The Wild Bunch* (Sam Peckinpah, 1969), and the use of a harmonica and electric guitar soundtrack that resembles Ennio Morricone's work on the genre. On the other hand, the conception of the characters leans towards parody and caricature, especially in the depiction of the masculinities of Luke and Elijah as "a systematic mimicry of their willful eccentricities" (Jameson, 1991: 16) through their tough posing, exaggerated Southern US accents and clichéd phrases. The deployment of parody and pastiche, however, goes beyond the mere copying of tropes to evidence the storytelling that the film is enacting, revealing the narrative structures of the genre. In this sense, parody and pastiche are not the result of a postmodern lack of originality, but a strategy of the "*mise-en-abyme*" (Metz, 2002: 248) of the discourse. Parody and pastiche are the signs of postmodern filmmaking as understood by Jameson, but they also become the markers of Angela's and Edge's agencies within the story, which are shaped around their own conceptions

of frontier stories. In fact, Edge begins to be influenced by Angela's story and replicates Luke's behaviour by applying it to the rough New York environment in which he lives, where he is assaulted in the street and harassed by two corrupt cops to whom he owes money. Edge responds to the attack by waving the revolver he has stolen from Angela and saying: "I never killed nobody without a good reason". This is a variation of a line that Angela has used previously to describe Luke and, in this way, Edge starts to perform a pastiche version of Luke's gunfighter mystique.

Furthermore, the end of the story, in which Luke's sacrifice resembles that of the characters in *The Wild Bunch*, is told by Edge, who continues the story without knowing its "true" ending, rather than by Angela, the original narrator. The Western in *Dust*, then, is imposed as a framework by the characters who live in modern-day New York to understand the context of Macedonia at the beginning of the twentieth century. The recourse to quoting *The Wild Bunch* in the climax imagined by Edge is not a deployment of pastiche leading to meaninglessness, but an effort to squeeze Macedonian culture and history into cultural moulds of the West (Fig. 25). The Western thus acts as a template for translation from the perspective of a global audience, which has then to be completed by the specificities of Macedonian history if appropriation is to be avoided. However, through parody and pastiche, genre also becomes out of joint in a Derridean sense, because the deployment of parody and pastiche results in an unstructured melange of different tones and genres. In this sense, Svetlana Slapšak claims that "all of the possible varieties of Western movies are in play: classic, spaghetti, German Karl May line, 1970s American political, bloody post-modern, [and] Asian artificiality, and they parade in Manchevski's quotations, making the profitable side of this kind of cultural colonialism look ridiculous" (2002: 103). This observation refers to Jameson's notion of parody as a post-colonial strategy of mocking colonial rule and reinforces this section's argument regarding the use of parody and pastiche to re-historicise the deployment of the Western. This dislodging leads to the appearance of *différance* in the film. The alternation between comedic or parodic tones, often related to Macedonian specificities, and violent or tragic ones, more related to a global understanding of the obligations of the Western, creates dynamics of difference, deferral, and erasure of preconceived genre meanings that situate the film in a postmodern context and underpin its referral/deferral strategies.

Figure 25. Pastiche is utilised in Dust to fit a Macedonian story into a US framework. Dust/Medusa Distribuzione.

Filipčević understands that *Dust*'s genre strategies serve to

> subvert[…] the genre through the confrontation of Eastern and Western histories: the Wild West (a mythical place to Manchevski) collides with the 'Wild East' of the early 20th Century Balkan warfare (a mythical place to Western audiences). This innovative technique strives to engage critically with the dual heritage of East-West heroism, patriotism, and 'mythmaking' in genre film" (2004: 11).

That is, the film attempts to convert the Western into a global force with "counter-hegemonic potential of creative reinterpretations and reconstructions of both Eastern and Western film traditions in a post-global cinema yet to come" (Filipčević 2004: 25–26). This assertion prefigures the main hypothesis of this research in terms of the World Cinema Western's potential to de-Westernise genre filmmaking. However, if this is to be achieved, what has the potential to be a restrictive globally focused analysis must be completed by acknowledging the elements of local referral and ritualisation, the historical context of the both Ilinden revolution of 1903 and the Albanian uprising of 2001 with which the film dialogues and which will be discussed in Subsection 4.5.3. This is because an analysis focused only on the latitudinal, generic aspects of the film would result in the same rootedness and hierarchies that were criticised above in relation to *Five Fingers for Marseilles*, whereas a specific discussion of how the film constructs its own paradigm of meaning in relation to its longitudinal position in the world re-situates *Dust* within the tetrahedron built in this chapter and as an autonomous part of a world of cinemas.

These analyses have shown the malleability of genre as a means of expression, as its tropes are rewritten each time in each film as a new paradigm that is exclusive to its own meaning. In this sense, Exley proposes that "genre serves an important role as global vernacular" (2018: 160), a claim that is close to this thesis' tetrahedron model of mapping. When these films are placed together, the Western becomes an overarching frame of reference that mediates the different vernaculars of their respective Spanish, Japanese, South African and Macedonian settings, without disregarding the diverging "inflections" of each place, in the sense proposed by Janet Cowan and K. S. Brown of the inflection as "reject[ing] a notion of the signifier as singular and univocal" (2000: 21). Understanding the local referrals as inflections and the global deferral to genre as an equivalent deployment of language also serves to re-situate the study of the nation beyond the vernacular of the nation-state of the West.[45] This chapter's argument must thus move on to a study of how the nation is constructed through the previously explained notion of the ritual.

4.5 Vertex Three: Rehearsing National Identities through Ritual

The previous section has analysed how the Western becomes a language that adapts its global form to the local specificities of the films in which it is deployed. To explore how this language rehearses ideas of nation, the argument takes up again the notion of the ritual explained in Subsection 4.2.1 to discuss how the nation is built in the four case studies. As has been explained, nation as ritual and genre as ritual intersect as a way to map the tension between global deferral and local referral. The next step in this chapter, therefore, is to expand the AuthaGraph map from a tetrahedron model through the notion of ritual to ascertain the national constructions and inflections in each of the parts of the world that the case studies represent.

4.5.1 Rituals of Competition: The Spanish Nation as Confrontation in Luz de domingo

The strategy of ritualising the nation in *Luz de domingo* can be explained through the idea of rituals of competition proposed by Jonathan Hearn. Hearn posits that, in liberal nation-states, national rituals have merged into one main "ritualisation of competition, […] because it is competition that simultaneously propels and regulates, however imperfectly, core political and economic activities. Competition is conflict controlled" (2014: 71). This idea is crucial to this chapter's argument, since conflict and competition are two of the key conventions of the Western. Indeed, the emblematic ritual of the duel, in which gunslingers face off in a challenge

[45] It also obliges us to think, following Sheldon Pollock, in terms of the formation of the nation as it happened in other geographical areas, such as the Sanskrit sphere of southern Asia, where other parameters presided over the process and therefore challenged the primacy of the European way of understanding the nation by presenting other models (Pollock, 2002: 37).

of speed and skill, is of particular importance for *Luz de domingo* because its final showdown between Joaco and don Atila is purposefully added to modify the chain of signifiers of the film's discourse and turn it into a Western.[46] The film's ending permits the safe arrival of Urbano and Estrella in New York, which will be discussed in Subsection 4.5.1, and the re-establishment of the family's honour through the violent deeds of Joaco. In this way, *Luz de domingo* enacts an opposite process to the one described in Chapter 3 regarding *Jauja* and *Western.* In these films, the final duel was extracted from the chain of signifiers of the Western to destabilise the genre and explore new avenues through a deferral of resolution and, therefore, of meaning. Conversely, in *Luz de domingo* the genre is stabilised through the inclusion of the duel, with the combination of signifiers attempting to recreate the structural certainty of the classic Hollywood Western (Fig. 26). However, this has consequences not only for the narrative of the film and its generic allegiance, but also for its take on how Spanish nationhood its built. Hearn states that "when that [competitive electoral] process appears corrupted, not genuinely competitive, its capacity to validate the national system of political power is called into question" (2014: 77). The result of this questioning in *Luz de domingo* is the creation of the frontier and the violence that it entails.[47]

[46] In the novel (Pérez de Ayala, 1924), Joaco does not kill the Becerriles, but rather emigrates to the USA with Urbano and Estrella – who are named Cástor and Balbina in the original text. Cástor does not hold back from seeking vengeance against the Becerriles out of any concern for Balbina's recuperation, as Urbano does, but because of an excess of inaction and rationalism that the author, Pérez de Ayala, satirises in a critique of the intellectuals of his time, in particular philosopher José Ortega y Gasset (Boned, 2020: 1458). Dishonour and gossip follow the young couple in the novel, until they decide to run away to America, and they then die at sea, embracing death as a relief (Sánchez Costa, 2012: 338).

[47] These competition rituals also echo Spain's economic situation in the early twentieth century, when the slow but continuous development of the country's industry, especially light industry, was facilitating its entry into the capitalist world economy led by the other European powers and the USA (Paniagua, 1991: 21). This economic development was another of the battlefields for the competition rituals of the country that *Luz de domingo* acknowledges, because the old agrarian conception of the economy espoused by the landowning noblemen of the conservative party clashed with the industrial drive of the liberal party's high bourgeoisie. This is important for the analysis of the film because it constitutes another factor that fuels the confrontation between Joaco and don Atila Becerril and, ultimately, the film's take on the Spanish nation as formed by antagonising factions in constant conflict.

Figure 26. The duel as a ritual of competition determines the definition of the Spanish nation as confrontational. Luz de domingo/Nickel Odeón Dos.

The problem with this choice is that the development of the nation, in the contexts of both 1911 and 2007, takes a constrictive form that allows only for competition and confrontation.[48] *Luz de domingo* refers to the Spanish Civil War in its prologue and epilogue, both shot in black and white and with the story shown to be narrated by Cenciella's doctor in the post-war period of the 1940s, as if suggesting that the confrontations between the Becerriles and the Chorizos would inevitably give way to armed conflict. Sánchez Costa regards the ending, with Urbano and Estrella arriving in the USA, as signalling that the film's "conception of the world stands hopeful" (2012: 338), but this opinion does not take into account that, even if the young couple have managed to break free, the country will not escape the cycle of dualistic destruction. However, *Luz de domingo* does not comment only on 1911, but also on 2007, and therefore does not envision any other pathway for the nation than confrontation, enacted by PSOE and PP, the main Spanish political parties in Congress at the time,[49] constricting any other political options or any other development that the future might bring.[50] Just as Chakrabarty claims that

[48] In this way, *Luz de domingo* follows a long tradition in Spanish intellectuality of equating Spain with the bible story of Cain and Abel, as a divided country doomed to fight itself cyclically. This is epitomised in Antonio Machado's poem *Españolito:* "Little Spaniard who comes into the world, may God protect you. One of the two Spains is going to freeze your heart/"Españolito que vienes / al mundo te guarde Dios. / Una de las dos Españas / ha de helarte el corazón" (2010: 239; author's translation).

[49] Respectively, Partido Socialista Obrero Español, the social democracy option, and Partido Popular, the demochristian conservative party.

[50] Furthermore, *Luz de domingo* misrepresents the political reality of 1911 by making a Manichean distinction between a good, "democratic", party of the working people and a bad, "*caciquil*", party of the landowner nobility, when in truth conservatives and liberals were working in agreement and were corrupt in almost equal measure, with liberals subject to a "conservative pull through a mimicry of the forms with the ruling class,

"the discipline of history exists on the assumption that our past, present, and future are connected by a certain continuity of human experience" (2009: 197), so *Luz de domingo* assumes that history is a repetition of internal confrontations and corrupt leadership with no hope for a divergent vision of the nation.

4.5.2 "There's only one law out here. The big dog eats the little dog": Neoliberal Post-Apartheid Nation in Five Fingers for Marseilles

Ideas of competition also permeate the ritualisation of the nation in *Five Fingers for Marseilles,* albeit with a major difference. In *Luz de domingo,* competition was staged by the ruling elements of the nation, as separate from the citizens who suffered the consequences of this fight for hegemony as innocent bystanders. Conversely, in *Five Fingers for Marseilles* competition is the structuring rationale of a post-apartheid social organisation immersed in neoliberalism, wherein "the benefits of individual entrepreneurialism and the free market [are proposed] as the most effective regulator of societal wealth distribution" (Martin-Jones, 2019: 182). The pervasive character of the neoliberal project resonates in *Five Fingers for Marseilles* through various strategies. The first is the depiction of Sepoko as the violent specter of a neoliberal economic organisation. Sepoko's symbolic nature is reinforced by his presentation in the narrative as in command of natural events, especially lightning. Sepoko's association with the neoliberal myth of pure, all-encompassing competition is underlined by his retelling of his birth, when lightning hit his mother and he had to "fight [his] way out of her charred body", and by the lightning flashes that illuminate his face on the different occasions when he exerts violence (Fig. 27). Other visual indications of Sepoko as this pervading ghost of neoliberalism can be found in his conversation with Pockets after Sepoko's men burn down Lerato's canteen with Lerato's father inside. While Pockets pleads with Sepoko to adhere to the conditions of their pact, by which the bandits can have Railway as long as they stay away from New Marseilles, there is no reverse shot of Sepoko, and he is not presented in the frame even partially, which suggests that Pockets is not dealing with a man but with an all-pervading system. Furthermore, Sepoko's economic activities in Railway and New Marseilles are not clear, since he does not seem to be involved in corrupt development projects or in other criminal activities such as the drug trade. His project is one of domination, which takes its tithing in bodies rather than money. Martin-Jones proposes that under neoliberalism "bodies, disconnected from an informing past, are resituated in terms of individual contracts, requiring personal debts to be paid in flesh"

born from the perfectionism of affirming themselves as a select group vis-à-vis the people" (Jover Zamora and Gómez-Ferrer, 2001: 486). Nevertheless, by the end of the film, doña Predes has written a letter to Urbano and Estrella telling them that the Chorizos are in power but things in Cenciella are "just as bad", thus extending distrust to the whole political class, a trope that was as current in 1911 as it was in 2007.

(2019: 179). Accordingly, this is the commodity that Sepoko trades in when he burns Lerato's father alive inside the bar, tortures Tau and leaves him for dead hanging from a post, and shoots the police deputies to force Cockroach into submission. This association of Sepoko with rules of competition echoes Hearn's assertion that "modern, market-driven societies identify much of their national strength and virtue, their 'national character', with the value of competitiveness" (2014: 78). This, then, is the ideology in the form of ghostly and violent haunting that Sepoko is introducing into the reconstituted nation: competition as the supreme rationale.

Figure 27. Sepoko's ghostly nature as the embodiment of neoliberal violence is underlined by his apparent command of lightning. Five Fingers for Marseilles/Indigenous Film Distribution.

In addition to Sepoko, a crucial character in understanding the film's construction of a neoliberal frontier as its structuring principle is Pockets, who is a stand-in for the post-apartheid governments led by Nelson Mandela, Thabo Mbeki, Jacob Zuma and Cyril Ramaphosa. In Alexander Johnston's view, the ANC, which has been in government since 1994 as a result of successive electoral victories, "in its own self-estimation […] is also the embodiment of a national will for self-realization and the vehicle of the transformation that will bring it to fruition" (2014: 323). Pockets reflects this conception of politics by positioning himself as the only leader with enough strength, knowledge and capital to make New Marseilles a viable town. However, Pockets also expresses ideas such as "change needs sacrifice", meaning that he is willing to let Railway perish under the rule of competition imposed by Sepoko and to sacrifice its citizens in exchange for the development of New Marseilles, and his own enrichment.[51]

[51] In this way, the character of Pockets comments on the corruption cases that led Jakob Zuma to face multiple motions of no confidence in Parliament and, eventually, to resign in 2018 as president of South Africa (Burke, 2018).

Significantly, “change needs sacrifice” is a line also expressed, with a certain degree of irony, by Sepoko, connecting both characters with the criticism directed at the ANC for abandoning its Marxist principles to embrace liberal competition, but also articulating the film’s criticism of the relation between the state and neoliberal capital. In this sense, Habermas’ description of the powerlessness of the nation-state in the face of neoliberalism has been contested by complementary views that perceive the state as a necessary agent in the neoliberal project. Building on Foucault’s “definition of neoliberalism as the new art of governance of certain subjects to which it considers itself driven by calculated interest” (Laval, 2012: 16; author’s translation), Christian Laval claims that neoliberalism “aspires, rather, to *build* the mercantile order through interventionist forms of new creation” (Laval, 2012: 16; author’s translation; italics in the original). Consequently, the relation between the government of Pockets and the gangsterism of Sepoko is symbiotic, since Pockets’ profit comes from the deal with Sepoko, who has in turn come to New Marseilles at Pockets’ request, but also self-destructive, as competition for resources engulfs the town.

As occurred in *Luz de domingo, Five Fingers for Marseilles’* allegiance to the Western genre causes this rationale of competition to be ritualised in the form of a final duel or, in this case, two sets of shootouts. Hearn describes “competition rituals” as “formalized procedures for channelling conflict and resolving the allocation of limited goods, in ways that are often dramatically and symbolically elaborated and heightened” (2014: 73). This definition fits the “duel” signifier as it is constructed stylistically in *Five Fingers for Marseilles.* After his supposed death, Tau assembles a new group of “Five Fingers”, including his two companions from his highwayman days, the Chinese shop-owner Wei and the White salesman nicknamed Honest John. The importance of the number five, and the continuity with the earlier group of the same name that fought for liberation from apartheid is underpinned by Pastor, who is the keeper of the group’s memory and gives Tau back the wooden badge he had as a member of the original Five Fingers. Ritualisation is built through history, then, but also through style and editing. After Tau has summoned the three competing groups, that is, Sepoko’s gang, Cockroach’s police and the Five Fingers, to a shootout, the film focuses on Tau’s group walking up to the square. The walk becomes a trope of the Western that is included in the chain of signifiers as a prelude to the duel, and it is here that the stylisation of the film is foregrounded as a strategy of meaning. The new Five Fingers walk in slow motion, with cuts between close-ups of the fighters and their guns, the music punctuating every step, culminating in a medium shot with Tau leading the five men and cocking his repeating rifle. The “overt engagement with the aesthetic” (Galt and Schoonover, 2010: 6) of the genre highlights the constructed character

of the ritual and its nature as a formalised expression of competition, which will find its climax in the three-way confrontation between the groups, associated respectively with criminality (Sepoko), the state (Pockets and Cockroach's police) and citizenship (Tau and his allies). Martin-Jones proposes that "under neoliberalism, universal precarity means that the border […] now runs throughout society, just as it does under colonial rule (the minority elite atop the majority impoverished and exhausted)" (2019: 179). It also enables an understanding of this border as a continuation of the overtly colonial rule of apartheid, with the difference that under apartheid such borders were drawn along racial lines – albeit with economic consequences – while in New Marseilles the border is redrawn around the class component that neoliberal inequalities entail. As the smoke clears from the town, Tau's group emerges victorious after having defeated both Cockroach's police and Sepoko with the help of Pastor, Lerato, Lerato's son Sizwe, and Pockets. However, Cockroach's survival and the subsequent duel between the four surviving members of the original Fingers evidences the complexities embedded in South Africa's history, and thus goes beyond a reading of *Five Fingers for Marseilles* that takes only neoliberalism into account.

4.5.3 Official Nationalism: Repressive Violence as National Ritual in Yurusarezaru mono

Although rituals of competition are also present in *Yurusarezaru mono,* mainly in the final duel between Jubee and Oishi, they have a secondary role. The film's focus remains on the substitution of the national rituals of the Tokugawa period with those of the Meiji era, and also on the elimination of Ainu tribal rituals as part of the country's colonial expansion. As has been explained in the previous section, one of the junctures that is occupied by Jubee as an out-of-joint character is his belonging to the Ainu community through marriage, despite his Wajin provenance. The points of intersection between the two ethnicities are further explored in the character of Goro Sawada, the young man who joins Jubee and Kingo on their mission, and who is the son of both Wajin and Ainu parents. The liminal space in terms of ethnicity and political belonging experienced by both characters exposes the violence with which the myth of a homogenous Japan was realised. These new rituals include the Western attire in which Ichizo Oishi and his soldiers are dressed, and the commodification of women through prostitution in which what matters is not the crime committed against them, but the status of the perpetrators as *tondenhei* who "work hard" on a farm and whose inclusion in the new political order is a matter of national security.

This benevolent treatment afforded to the two men who beat up and disfigure a woman stands in contrast to the repression of the Ainu population by the Hokkaido Development

Agency police and this is significant because it reveals the coloniality of the Meiji imperial project and reflects what Anderson calls the "official nationalism" policy enforced by the Meiji administration, aimed at "creating the general impression that the conservative oligarchy was an authentic representative of the nation of which Japanese were coming to imagine themselves members" (2016: 71). As Jubee, Kingo and Goro travel to Washiro, they encounter a group of police officers in an Ainu village. Following the Ainu funerary tradition, a villager has burnt down his mother's house after her death, a ritual forbidden by the Meiji authorities, and the officers are looking for the culprit. According to Walker, the repression of the Ainu carried out by the Hokkaido Development Agency attempted to "ban such Ainu cultural practices as facial and hand tattooing by women, earring wearing by men, burning homes after deaths, traditional greeting ceremonies, and the use of traditional hunting practices such as poisoned arrows" (2015: 204). Indeed, when the commanding officer discovers that one of the Ainu men is wearing earrings and is refusing to take them off, either out of pride or because he does not understand Japanese, he proceeds to tear them from the man's ears, which is shown in close-up (Fig. 28). Against the violence exerted by the close-up of the ear being torn apart, the medium shot of Jubee, Kingo and Goro witnessing the scene from behind some trees reveals the paralysis that repression causes in three men who have the skills and the means to stop force being exerted by the police, but choose not to. *Yurusarezaru mono* hints in this scene at the configuration of a set of national rituals that revolve around repressive violence and establishes a connection between the forced, and enforced, assimilation of the Ainu in Hokkaido as the beginning of Japanese Imperial rule, and the later consequences of this colonial expansion in events such as the massacre of Nanjing in 1937. However, it also points to how these national rituals become established because of the powerlessness of those who could have intervened, such as Jubee, Kingo and Goro. *Yurusarezaru mono* thus investigates how internal and external violence served to shape the new national identity under the Meiji Restoration and suggests that "the circumstances, contexts, and consequences of the Meiji Restoration were less unique than is commonly assumed. After all, modern state formations took place around the world in the nineteenth century and, more often than not, they were accompanied by major ruptures and violent processes" (Fuess, 2020: 83).

Figure 28. The violence of the close-up conveys the role of violence as national ritual in the repression of the Ainu. Yurusarezaru mono/Warner Bros.

Despite Jubee's refusal to act in defence of the Ainu village, Exley finds that his final showdown against the head of polici and the rest of the town's men "can likewise be seen as a direct rejection of Oishi's skewed notion of law and order, his flippant treatment of the aggrieved women, and more broadly the policies of the Imperial Japanese government in their pursuit of development in the name of modernization" (2018: 156). Significantly, Exley claims that Jubee "calls into question the rule of law" (2018: 156), which leads to the conclusion that it is Jubee's ghostly character that serves to open the frontier and contest the establishment of Imperial Japan. As has been explained in the previous section, Vertex Two, the fact that Jubee exerts his violence by wielding the sword and the rifle from his displaced, out-of-joint position foregrounds Derrida's claim that "all national rootedness […] is rooted first of all in the memory or the anxiety of a displaced – or displaceable – population. It is not only time that is 'out of joint', but space in time, spacing" (2011: 103). The notion of spacing becomes prevalent because of the importance of Hokkaido as a frontier space, as explained above, where the spectral character of Jubee can be realised in unique terms. In contrast to the haunting of neoliberalism embodied by Sepoko in *Five Fingers for Marseilles* and closer to the meaning of Tau's character as a sign of post-apartheid trauma, Jubee reveals that the reforming of national rituals in Meiji Japan based on violence, exclusion, displacement and the enforcing of an ethnic and cultural homogeneity brings about an out-of-joint spacing. Rather than obscuring the colonial process and subjecting it to doublethink through the notions of progress espoused by Oishi, Jubee's exercise of the combined ritual of the showdown of both the Western and the samurai film creates a chasm that exposes the other rituals that pervade the construction of the nation. Through the deployment of the combined myths of the Westerner and the samurai, the notion of myth itself in the Barthesian sense, as a discursive form filled with political meaning,

is revealed as a strategy for achieving national meaning. Ultimately, *Yurusarezaru mono* places both the Western and the construction of modern Japan under erasure, as it acknowledges the components of the "nation" sign and makes them visible, but also reflects on the consequences of the ritualistic use of violence against the Ainu and against divergent visions of the nation, and thus draws a cross on the sign that is presented along with it. Placing the Japanese nation under erasure renders its national identity "an *archaic* phantasm and concept, […] a *primitive conceptual phantasm* of community, the nation-State, sovereignty, borders, native soil and blood" (Derrida, 2011: 102; italics in the original). Consequently, the result of this is the multiplication of wars, while the exposition of these disjunctions in the creation of a ritualistic myth of the nation results in *différance*, which will be explained in Subsection 4.6.2.

4.5.4 "Born Again": National Allegories and US Interventionism in the Birth of Macedonia in Dust

Of the four case studies in this chapter, *Dust* is the film that is most closely related to national rituals in the sense of a conception of "historic nationhood", that is, "the traditions, memories, myths and symbols of the national community, which are shared to a greater or lesser extent by most of the members" (Smith, 2014: 22). This is realised through its setting during the Ilinden uprising. In this sense, *Dust* engages with arguably the most important national myth of the Republic of North Macedonia and espouses a metafictional commitment to reflect on the act of constructing and recounting history. The Macedonian nation is rehearsed and ritualised especially in the scenes that take place in Neda's village, where Luke's wounds are being nursed after he has been shot by Elijah. Filmmaking becomes lyrical in this sequence, as Luke contemplates slow-paced scenes of children playing, women laughing, and men working with livestock. Angela's description evidences the storytelling that shapes the entire film, as she uses a clichéd expression to depict this kind of idyllic community: "So Luke found himself with people who shared everything. They didn't have much, but what they had, they gave". An image of an Orthodox cross is shown, framed against a sunset, and the Slavic Macedonian community living in harmony is placed in contrast with the violent Albanian and Greek gangs (Fig. 29). Filipčević comments that this identification of the nation with a Slavic and Orthodox character is "perhaps the strongest support to critics' argument that the film endorses Macedonian nationalism" (2004: 16). The focus on the Ilinden uprising and on an idealised image of the Orthodox Slavic population helps in "rendering the abstract concept of the nation palpable, tangible and widely accessible" (Smith, 2014: 22). Within the logic of the story, this is indeed true but, as previously explained, the idealisation of the Orthodox Macedonian community is as much part of the film's narrative as it is the result of Angela's knowledge and her agency

over her own story, acquired through secondhand readings and, it can be supposed, Elijah's revelations about her origins, thus rendering the film's take on nationalism more complex. However, as Filipčević has stated, "the identification of Neda with the national landscape comes close in particular to the problematic nationalist vision in this otherwise cosmopolitan-aiming film" (2004: 16). Neda's femininity becomes an allegorical comment on the nation, tasked with upholding the agencies of both the Teacher, to whom she bears a child, and Luke, who she encourages to join the fight. Angela is born in the middle of the shootout, indicating an allegory of the Macedonian nation having been born in the midst of war and violence and still capable of being saved through the sacrifice of Neda and the Teacher, as forebears of the nation, but also that of Luke. In this sense, the character of Neda in *Dust* is aligned with that of Estrella in *Luz de domingo,* as a catalyst of the violence that will result in the creation of the nation, but also as an agency-less receptor of that violence. Ultimately, as in *Luz de domingo,* the nation remains a male affair.

Figure 29. The idealised Macedonian nation is visually related to Orthodox Christianity. Dust/Medusa Distribuzione.

As already stated, not only is the sacrifice of Neda and the Teacher necessary for the birth of the Macedonian nation, but Luke's sacrifice in the face of the Ottoman troops is crucial for the protection of Neda while she is giving birth. As in *Luz de domingo* and *Five Fingers for Marseilles, Dust* enacts a re-historicisation of the pastiche form. In this case, the violence of the battle of the porch goes beyond a mere postmodern copy of *The Wild Bunch* to comment on US interventionism in the Balkans, especially in relation to Macedonia after the dissolution of

Yugoslavia in 1991. After declaring independence on 17 September 1991, Macedonia was faced with an impoverished economic situation that was aggravated by Greece's refusal to extend it official recognition due to the countrie's conflicting claims to the heritage of Alexander the Great (Brown, 2000: 123–124; Rossos, 2008: 266).[52] Greece's lobbying of the EU not to recognise Macedonia resulted in the creation of "an unrecognized territory, a part of the former federation that did not even have an army" (Marolov, 2013: 27). The situation between Macedonia, Greece and Turkey became tense enough for the CIA to advise first the Bush Sr. administration and then the Clinton administration to speed up the recognition process, which eventually culminated on 8 February 1994 (Marolov, 2013: 31). This support also translated into what both Marolov and Besir Ceka consider an important development in the first years of Macedonian independence: the deployment of United Nations Protection Force troops (UNPROFOR) on Macedonia's northern and western borders with Albania and Serbia (Marolov, 2013: 32–33; Ceka, 2018: 150). Macedonia was the only country in the Balkans where the UNPROFOR contingent was composed of US soldiers, and this successfully prevented the spilling over of violence.[53] Just as these US UNPROFOR troops were deployed on Macedonia's borders during the conflicts of the 1990s to keep the peace in the newly born country, and just as recognition by the USA was key to solving the dispute with Greece and, by extension, the EU, Luke's violence towards the Ottoman soldiers, deployed on the basis of ideals and not for profit, is necessary to facilitate Angela's birth.

Dust, then, is redolent of Macedonia's relation to the USA and the European powers in both 1903 and the 1990s, depicting, as it does, a fundamental difference between the pre- and post-World War II orders. As Slapšak has noted, the Ottoman troops that invade and pillage the village, killing the Teacher, are accompanied by a Greek Orthodox priest and by the fictional comic book character Corto Maltese, a symbol of British colonialism (2002: 101). Furthermore, the Ottoman commander who becomes the Macedonians' and Luke's main nemesis speaks French and German, but not English: "Unfortunately I don't speak your barbaric language". Ottoman domination is aligned, then, with the European imperial system of the nineteenth century, wherein the USA, represented in the clichéd masculinity of Luke, is seen as barbaric and unrefined. However, by depicting the difference between a waning European power and a

[52] Macedonia's refusal to give up its name and flag led Greece to undertake political manoeuvres, including mass demonstrations in Athens and Thessaloniki, military exercises near the border with Macedonia, and an eighteen-month embargo that went as far as withholding humanitarian aid being sent through the port of Thessaloniki (Rossos, 2008: 270).

[53] UNPROFOR had previously deployed Blue Helmets in Bosnia and Croatia. However, the Dutch UNPROFOR force was unable to stop the massacre of Srebrenica in 1995, an action for which the Hague International Court of Justice found the Dutch government liable in 2017 (Boffey, 2017).

violently rising American puissance, *Dust* is also critiquing to the European Union's inability to stop the Balkan wars of the 1990s, a failure symbolised by the Srebrenica massacre that the Dutch UNPROFOR troops were unable to stop, as well as its refusal to recognise Macedonia because of the Greek veto. Luke's "Wild Bunch" violence represents a fantasy US military intervention in 1903, when it never actually took place, to assert the necessity of the USA's policing of Balkan geopolitics in the face of irredentism and the wars after the dissolution of Yugoslavia. However, this violence is also redolent of the chasms that placed Macedonia on the brink of civil war in 2001, with the Albanian uprising in the northeast of the country (see Ceka, 2018: 146). Although made before the rebellion took place, *Dust* can be read as a call for US intervention, which did in fact materialise in the form of the enforced Ohrid Agreements that brought an end to the violence. As occurred with *Luz de domingo*, *Dust* reflects the perceived continuity of history proposed by Chakrabarty through a continuation of violence against the Macedonian nation at the beginning and close of the twentieth century, punctuated by the intervention of outside powers. However, the focus on storytelling through Angela's agency introduces *différance* into these equations of the nation and, as will be discussed in the following section, complicates such continuity.

4.6 Vertex 4: Deferring National Meanings as a De-Westernising Strategy

The last vertex that needs to be addressed in the construction of the tetrahedron in relation to nation deals not with what is stated, but with what is deferred. In the three vertices discussed above, the four case studies have met through overlapped comparisons between how a frontier space is formed, how genre is deployed as a language, and how rituals of the nation are rehearsed. As a result of these analyses, several still-forming national identities, anchored to the referral of local elements that each film utilised to stabilise their national conceptions. However, when placed in contrast to each other, the global language of the Western to which the films subscribe and the similarities and differences that the comparative analyses reveal complicate the achievement of clear-cut national meanings. This section thus focuses on what cannot be achieved in terms of meaning, that is to say, what is deferred, because it is in future deferrals where the mapping of the world around the theme of nation as indicated in this chapter can potentially be completed.

4.6.1 Vectors of Migration: Destabilising the National Construction in Luz de domingo

Despite the film's efforts to stabilise the Western and to construct a clear-cut vision of the nation as confrontation through the deployment of genre as a national ritual, both the national and generic equations are destabilised by *Luz de domingo*'s take on migration. The film echoes the

prevailing economic circumstances of Spain, which did not allow for the creation of a large enough labour market to provide employment to the whole population, and thus in the last third of the nineteenth century and the first decades of the twentieth Spain became a country of emigrants, in search of better opportunities or fleeing for political reasons. Jover Zamora and Gómez-Ferrer speak of 1,200,000 emigrants between 1882 and 1902, most of whom went to Latin America, particularly Argentina and Brazil (2001: 290; Espadas Burgos and Urquijo Goitia, 1990: 128). Consequently, the two generations of Spanish citizens depicted in the film, Joaco's and Urbano's/Estrella's, coincide on Spanish soil only temporarily, as an interruption to a process of emigration that, like confrontation, also repeats itself cyclically. Joaco emigrated sometime in the 1880s and returned to look after Estrella, and thirty years later it is Estrella and Urbano who leave their homeland in search of a new future (Fig. 30). The dynamics of referral and deferral, which have been developed in relation to the Western genre and also in relation to the figure of Joaco, take centre stage when considered in the light of migration. The different generations that are presented as being productive for the nation, Joaco's and Urbano's, are born locally and refer to their land. However, when they move to the USA they enact a global deferral of their lives, and their lives' meaning. The nation is thus born in the space of migration, and is subject to *différance.* Between Joaco's departure and return, the years spent outside the referral to his local origins strain the chain of signification of the nation because it is deferred, pending a return that will complete the migration cycle. However, when Joaco regains local meaning on his return, the exile itself has meant that this meaning is different because local specificities are blended with global experiences in the same way as the myth of the *indiano* is conflated with the figure of the Westerner. By the time of Joaco's death, Urbano and Estrella have also initiated the deferral of meaning with their arrival on Ellis Island, which may or may not be completed in the future by an eventual return to the homeland: another deferral.

Figure 30. The arrival of Urbano and Estrella in New York opens a vector of migration that renders the Spanish nation a trace. Luz de domingo/Nickel Odeón Dos.

Following this subscription to Derridean analysis, the Spanish nation becomes a trace, built in the space between one wave of migration and the next, but it is also fluid in its meaning and shape, which is reinforced visually by the constant recourse in the editing to the dissolve that marks the transitions between scenes. The overlap between scenes that the dissolve entails becomes a porous border that creates complex signification in the film. An example of this can be found in the dissolve between the shootout in the church, with Joaco lying dead on the ground, and the arrival of Urbano and Estrella in New York. This dissolve highlights the generational continuity between the two processes of migration and the causality between Joaco's sacrifice and the couple's escape. In this sense, *Luz de domingo* is understood within Jo Labanyi's claim that "the whole of modern Spanish culture—its study and its practice—can be read as one big ghost story" (2000: 1). Ghosts are understood here in the Derridean sense of the specter developed in this thesis in Chapter 3, because "the process of rendering ghostly those areas of culture consumed by 'history's losers' is a process specific to the construction of the modern nation-state" (Labanyi, 2000: 2). Processes of migration have arguably produced some of these losers, despite the later success of some of them, a minority, such as Joaco, and assuming the identity of an emigrant country is something that certain political factions, with vested interests in the depiction of the nation as something successful, desirable and ineluctable, avoid. *Luz de domingo,* perhaps unwittingly, unearths the ghosts of migration because, once again, "at the bottom, the specter is always the future, it is always to come, it presents itself as that which could come or come back" (Derrida, 2011: 48). *Luz de domingo* evidences the

contrast between Spain's situation in the early twentieth century, when it was a mainly emigrant country, and that of the early twenty-first century, when it became a receptor of immigrants.[54] Prior to the 2008 financial crisis, Spain's economic development, based mainly on tourism and a burgeoning construction industry that later proved to be a bubble, attracted large numbers of workers and shifted the traditional dynamics of emigration (Cea D'Ancona, 2016: 571). In a context where "political discourse […] stresses the need to tighten immigration policy, to control or restrict the entry of immigrants, [which] encourages the belief that there are 'too many' immigrants and the consequent rejection of immigration" (Cea D'Ancona, 2016: 582), especially by far-right parties such as VOX, *Luz de domingo* conjures the memory of migration that has haunted generations of Spaniards and which, as a result of the 2008 crisis, haunts a new generation of young, well-qualified and precarious citizens who have once again emigrated in search of highly skilled jobs (see González Enríquez and Martínez Romera, 2017; Alonso, 2018; Yagüe, 2021). The unearthing of the ghosts of migration influences the Western pastiche of *Luz de domingo,* and its global deferral, which Jameson finds ahistorical, and grounds it in a local referral of historicity. The film thus comments on both past and future history, and re-historicises, as in *Dust* and *Five Fingers for Marseilles,* the postmodern form of the pastiche. The result of these operations is the destabilising of a conservative dynamics of competition deployed to define the nation, introducing a progressive reminder of the need to empathise with migrants.

4.6.2. "I believe he will return one day": Spacing an Out-of-Joint Nation in Yurusarezaru mono

Japanese national identity is also subject to *différance,* although in this case not because of centrifugal movements of migration but because of centripetal movements of resistance, namely Jubee's killing spree. Jubee's ghostly presence haunts the formation of the modern Meiji Japanese nation and highlights the continuity of violence as part of the rituals that shape this identity, regardless of whether the state has the monopoly of violence as in the Meiji period, or not, as in the Tokugawa period. Following Derrida, considering Jubee's violence against Oishi and the rest of the men in Washiro to be spectral also entails realising that the time of the nation is out of joint and, therefore, its meaning. The violent homogeneity embodied by Oishi, which obscures the construction of the Japanese nation based on the threading of signs such as Wajin ethnocentrism, state control, repression of the Ainu, Imperial rule, violent enforcing, and the

[54] Cea D'Ancona explains this: "between 2000 and 2007, Spain's foreign-born population more than quadrupled, rising from under 1.5 million to over 6.5 million, […] making Spain the second largest recipient of immigrants in absolute terms among Organisation for Economic Cooperation and Development (OECD) countries, after the United States" (2016: 571).

commodification of women, is placed under erasure in *Yurusarezaru mono* through Jubee's violent response. The violence of the scene at the bar when Jubee kills Oishi and his men is presented with excess and clumsiness, and as not pleasurable to watch and, significantly, it is shot in slow motion. The slow-motion image of Jubee stabbing his enemies, rolling around on the floor, and being wounded marks the time as out of joint and, therefore, destabilises the structural meaning, espoused by Oishi, of the Japanese nation as based on order and homogeneity. As happened with migration in *Luz de domingo,* and with the final duel in *Five Fingers for Marseilles,* Jubee's spectral nature opens a vector that deviates from any notion of national unity.

Différance is then explored in the film's final scene, as resulting from Jubee's actions. Jubee gives the reward money to Goro Sawada and Natsume, the abused prostitute, and charges them with looking after his children and his farm. The signs of the Western are present in the image of the children opening the door and the camera framing them from the inside, as they gaze towards the approaching figure of Goro and Natsume on horseback. Natsume's voice-over narration takes over the film as she explains how the farm is becoming a place of healing after the violence she has been subjected to, and how she and Goro are taking on the role of the children's parents. However, she also connects her attachment to the coastal farm to Jubee and his attempt at building a family: "This is the place where he harbored hope". The film cuts to a general view of Jubee from behind walking in the snow, bloody and wounded, and then shows a close-up of his face as he walks away, before cutting to black. With this ending, *Yurusarezaru mono* presents two deferrals. The first appears in relation to Goro and Natsume. By giving them the farm, Jubee creates a haven in which two members of groups oppressed by the Meiji order, the Ainu who are repressed and the women who are commodified and abused, are given the possibility of existing outside the constricting violence of the newly reformulated Japanese nation. Their existences are in this way postponed, pending a formulation of the Japanese nation in democratic terms that would enable the protection of the rights of these groups and the recognition and acknowledgement of their lost pasts. The second deferral relates to Jubee. He is left wandering in the snow, wounded from the fight with Oishi's men and facing a hostile, snowy landscape that might suggest a near demise (Fig. 31). However, Natsume's words are heard as Jubee walks across the snow: "I believe he will return one day". By these means, Jubee's ghostly nature is foregrounded once again, deferring his death and suggesting that, just as he has intervened in the configuration of the nation to expose the trappings of Meiji Japan, he will return, with another supernatural intervention, to make the future different, perhaps during the fascist Japanese Imperial rule of the 1930s and 1940s. Understanding Jubee's

deferral as ghostly places the space of the farm in a "spacing," or time in space as per Derrida, that is out of joint, and therefore the deferral of Goro and Natsume becomes a symbol of their own identities, safeguarded in the liminal space and time of the farm. *Yurusarezaru mono* in this way counters the doublethink inherent to the formation of an imperial nation as criticised by Martin-Jones and becomes a repository of the lost pasts of both the Ainu and women under the Meiji Restoration, confirming Martin-Jones' claim that a world of cinemas can become an archive of the lost histories of colonisation.

Figure 31. Through the close-up, Jubee's death is deferred in Yurusarezaru mono, as a specter ready to haunt the violent developments of the nation. Yurusarezaru mono/Warner Bros.

4.6.3 Unreliable Narrators: Différance and the Nation as a Process of Unfolding in Dust

The narrative strategies deployed in *Dust* complicate any clear-cut reading of nation-building or of calls for US intervention in Macedonia. Indeed, as has been noted in Subsection 4.3.4, not only is the depiction of the Macedonian village mediated by Angela's owning of the story, but the final shootout is not actually narrated by her but by Edge, after she has died in hospital. It is Edge who imagines Luke's return to the village and his showdown with the Ottomans, and the climax can be read therefore in terms of a self-projected image of US saviourism rather than from the perspective of a Macedonian call for aid. The recourse to the pastiche of *The Wild Bunch* is thus explained diegetically, as it is the result of a process of storytelling generated in the USA that attempts to make sense of a Macedonian-specific meaning by understanding it through already-known structural forms of the US Western. Vojislava Filipčević speaks in this sense of "a story of a dual myth-making or mythomania" (2004: 19). That is, she points out that the film presents signs in the form of language that can be deciphered by a Balkan audience but remain obscure to non-speakers of Serbo-Croat, which explains Edge's effort to move the story from its Macedonian specificity into the global familiarity of the Western genre.

Furthermore, the opposition between Elijah and Luke being displaced from the US West to Macedonia speaks of a double-sided representation of the USA in the film. Through the Luke/Elijah analogy, *Dust* conceives of the USA as an empire with a dual character, one that both destroys and rebuilds, while always making a profit. The use of parody and pastiche in *Dust* is conflated with US dominance, evidencing that "this whole global, yet American, postmodern culture is the internal and superstructural expression of a whole new wave of American military and economic domination throughout the world" (Jameson, 1991: 5). The violence of this confrontation is, again, displayed on the body of a woman. Luke's cruel treatment of Lilith, with whom he has sex after she has married Elijah to then dismiss her, saying "Sorry, Lilith. You're a married woman", is his revenge for having lost out to his brother in the competition to marry her. As with Neda and Estrella, Lilith's femininity remains agency-less, utilised to represent allegories of the nation and subject to the fallout of men's nation-building violence. The identification of the two brothers with a single national character is reinforced by the assertion of one of the village's surviving women, who watches Elijah contemplating his brother's body after the massacre and utters: "Only an hour after you die does your real face appear". Elijah's final decision to take the baby and the gold speaks of the USA's role in the birth of Macedonia, through both the violent deeds of Luke in ending the war and Elijah's harbouring of an immigrant community that keeps the nation alive. However, it is also suggestive of a profit-making enterprise, with the gold that goes from Elijah to Angela and from Angela to Edge.

Through the focus on storytelling and the depiction of US meddling in Balkan affairs, *Dust* structures a discourse on history that destabilises the rigid construction of the Macedonian nation around the historical ritual of Ilinden, in a similar way to how migration subverts the fixed conception of Spain as competition in *Luz de domingo,* and to the violence waged by Jubee that evidences the imperial and colonial formation of the nation in *Yurusarezaru mono.* Angela's act of telling the story of her birth remains subject to *différance* because of her death. She is unable to finish the story in time and, therefore, what happened to Luke and whether she is, in fact, the Teacher and Neda's daughter brought to the USA by Elijah are things that are never confirmed. The identification of story and history is deferred, pending an investigation that would establish the reliability of the narrator. This deferral also creates difference, because the final act of birthing the nation facilitated by Luke is perhaps different as told by Edge than it would have been if told by Angela. Consequently, the focus is placed not on the story itself, but on the act of telling it. Another source of unreliability comes from the photographs that Angela has in her apartment of Luke, Elijah, the Teacher and, supposedly, herself as a baby. A

montage after her death shows a fleeting shot of a photograph in which she appears alongside Marshall Tito of Yugoslavia, as if suggesting that Angela was, in fact, the daughter of the famous Macedonian leader, but this is made problematic when Edge shows his companion on the plane pictures of Luke and Elijah in which he himself appears, posing with the brothers (Fig. 32).

Figure 32. Dust suggests the unreliability of Angela and Edge as narrators through the use of photographs. Dust/Medusa Distribuzione.

Dust suggests in this way that storytelling and the writing of history are two intertwined processes. The construction of a discourse of the nation in the Macedonian context should therefore be placed in contrast with the transparent structures that serve to support that construction, which in the case of *Dust* are the global form of the Western genre and the local national ritual of Ilinden. This does not preclude acknowledging the real results that such constructions produce, such as the repression of Macedonia's inhabitants by Ottoman troops and the economic crisis provoked by Greece's blockade in the 1990s, and it invites us to rethink the nation as a concept in flux and not as a naturalised entity. *Différance* is deployed in the diegesis of the Balkan story by suggesting that, as Elijah takes Angela, the future of Macedonia is postponed, and therefore depends on US support and recognition; but it is also utilised to foreground the fact that this act is performed in a fictional setting, thus also countering essentialist versions of history. Ultimately, *Dust* is traversed by the tension between a rigid discourse of the nation constructed around Ilinden and the possibilities that the deployment of

différance opens up for alternative versions of the future. Such a future is always in the process of becoming, or rather unfolding, as a story that is transformed into history.

4.6.4 "We go back. We start again": Institutional Regeneration and Minimum National Identity in Five Fingers for Marseilles

Ideas of history, trauma, neoliberal competition and *différance* intersect in the final four-way duel between Tau, Cockroach, Pockets and Pastor. The narrative of *Five Fingers for Marseilles* collapses time as Tau proposes to resolve the differences and traumas among the four remaining members of the Fingers by "letting the land decide", that is, by replicating the mock duels with slingshots that they used to stage as teenagers. Tau's subjectivity dominates the scene, as the narrative is anchored in his gaze. He looks at each of his former friends and the reverse shot shows their teenage versions as Tau remembers them, with their guns substituted with slingshots. As occurred with the previous shootout against Sepoko, the setting of the four contenders and the editing choice to juxtapose past and present become a ritual, with the difference that this formalisation as per the tropes of the Western genre does not deal with the allocation of resources within the nation, but rather with the traumatic history of the Struggle Generation and their failure to overcome it. The four remaining Fingers are all guilty of contributing to New Marseilles' fate: Pockets because of corruption, Cockroach with his brutality, Tau through criminality, and Pastor by inaction. However, by evidencing the links between the past and the present, the four characters' choices are detached from neoliberal individualism and rooted within a colonial and postcolonial history from which it is impossible for their generation to escape. These links appear as both social and national in terms of the continuity of the frontier and projects of power, and also as personal, regarding the endurance of trauma. This form of traumatic experience must be understood as "an engulfing process characterized by loss of meaning described through the shattering of the self and relationships with families and communities" (Rogobete, 2015: 186). That is, it is a process of enduring social effects rather than just the consequences of an isolated traumatic event. As a result of this, the duel is resolved in a massacre and only Pastor walks away alive (Fig. 33). The duel becomes a "ritual of sacrifice that is intended to cleanse the land of harmful influences" (Stuit, 2020: 570).

Figure 33. The pastiche image of the four-way duel serves to express the trauma of the Struggle Generation and the consequences of their choices and limitations. Five Fingers for Marseilles/Indigenous Film Distribution.

The generic ritualisation of this final duel proposes the structural basis for a "minimum national identity" (Johnston, 2014: 321) on which to build a new South Africa. However, it is in the immediate aftermath of the duel, in the film's ending, that a potential new future for New Marseilles, and thus for South Africa, is elucidated through *différance.* Sizwe rides up to the mountain to find only Pastor still standing. He asks, "What do we do now?", to which Pastor replies, "We go back. We start again". And, as they walk off screen, the camera frames the South African landscape in a general view before fading to black. The final duel becomes another example of the usefulness both of pastiche in building new paradigms of the Western and of the short-sightedness of considering such scenes as mere meaningless echoes of older instances of the genre. The four-way duel deploys pastiche but converts it into a form of local discourse, because it expresses the principal failure of Tau, Pockets, Cockroach and Pastor in finding a new way after apartheid, that is, their attempts at tackling collective problems with individual solutions. Under the "neoliberal political rationality" (Parvu, 2017: 779) represented by Sepoko, the nation cannot be reborn from a collective consensus because individualism and competition are the only rule of law. The final duel becomes a ritualised comment on the consequences of this, namely, inner struggle and eventual self-destruction. Studies on the overcoming of apartheid-related trauma have shown that "the recovery process cannot be conceived in individual terms only but rather as profoundly linked with the rebuilding of relationships and the contexts in which people currently live" (Rogobete, 2015: 196–197). Pastor understands this necessity of the community and the errors of neoliberal individualism when he proposes going back and beginning again. He also understands the role of history, not as a neutral discipline but as an ethically militant force that must be utilised to avoid the

"emergence of apparently race-neutral discourses that serve the entrenched racial stratification following the elimination of de jure segregation" (Teeger, 2015: 1175). Indeed, after hiding in his church from the shootout, Pastor is confronted by an old woman, who tells him: "You asked God to turn his eyes from you until your fight was won. Maybe your fight isn't over". Pastor learns from this that the writing of history must be ethical not only in relation to the past of apartheid but with the continuation of that past in the neoliberal (i.e. modern colonial, as per Martin-Jones) present. Pastor understands this as he comes out and saves Wei from being killed by the police.

Therefore, by presenting Sizwe and Pastor as the new motors of nation-building in South Africa, *Five Fingers for Marseilles* builds the ending of the film around *différance.* The fate of New Marseilles is deferred, pending the actions that Sizwe, Pastor and Lerato will take; but it promises to be different also, because the Struggle Generation, haunted by both the trauma of apartheid and the neoliberal choices of post-apartheid, has given way to the Born Frees, represented by Sizwe, who have the double advantage of being free from the trauma of the fight and benefiting from Pastor's historical tutelage. *Différance* is here ingrained in notions of the frontier that hold the potential for new societal formations beyond the nation-state. The closing of the frontier in *Five Fingers for Marseilles* does not result in a univocal control of violence by the institutional state, but rather in the promise of an institutional regeneration. Accordingly, *Five Fingers for Marseilles* can be read as a cultural product wherein the construction of the nation is postponed, rendered "a work in progress" (Johnston, 2014: 1) until the Born Free generation can take care of it, but which is also different from previous formulations precisely because of the extra time that this deferral has added to the equation. Johnston explains the problem of South African nation-building in the aftermath of apartheid's demise, saying that "South Africa had already to *be* a nation in order to contemplate the joint task of *becoming* one" (2014: 9; italics in the original). Implicit both in this claim and in *Five Fingers for Marseilles*' ending is the question of whether the nation *is* or *will be*, and the film's take on South Africa's future lies in the trace-like space created between these two states by *différance*, with a frontier whose closure is never complete, is always in the process of becoming and, therefore, retains its full potential for a better future. This process of becoming, which is common to the four case studies in this chapter through *différance,* finds its navigation chart in genre, in the generic structures of the Western that are deployed in each of the films and are put together comparatively in the tetrahedron model that this thesis explores and rehearses. This section thus completes the building of this tetrahedron with its four faces (i.e. films) and four vertices (i.e. themes) and a reflective comment in the form of a conclusion can be attempted.

4.7 Conclusion

Throughout this chapter, analysis of the four case around the themes of the frontier, genre, nation and *différance*, following the guidelines set by the tetrahedron, has revealed that the nation is a concept subject to Derridean spacing. In World Cinema Westerns the nation flows in time and space and can never be resolved through an equation that attempts to stabilise its meaning. It will always be out of joint because sign, signifier and signified exist in different times, as indicated in Chapter 2, and vectors of instability will always appear in the cracks between the different signs and signifiers through *différance* and the trace. This may indicate the usefulness of studying a world of cinemas through the tetrahedron model. The methodology acknowledges that the construction of the tetrahedron is fluid in its range of possible coordinates and that whatever stabilisation is attempted will therefore belong only to a specific moment/place in time and space. It can nevertheless provide a more appropriately dynamic map, in comparison to the Rosetta Stone method, to chart the fluidity of meaning and redefinition that is inherent to the comparison of different global concepts of nation.

In addition, this chapter has also revealed the possibilities, both for the analysis of film and for the building of a world map of films, that addressing World Cinema genres from a linguistic perspective can have. Understanding the Western as a filmic language that is especially suited to expressing settler colonialism opens up a range of pathways to traverse in both filmmaking and film scholarship, because a language is a tool that can be utilised and modified in different ways. Therefore, just as it can be the language to justify and glorify settler colonialism, it can also be the language to denounce its trappings. The deployment of genre in *Yurusarezaru mono* and *Five Fingers for Marseilles* evidences how World Cinema Westerns reflect on the formation of colonial empires and on the challenges for the postcolonial nation, just as *Dust* negotiates between US imperialism and regional needs and *Luz de domingo* hints at the myriad potentialities of national redefinition through migration. Significantly, the importance of parody and pastiche in these processes cannot be overstated. This chapter has shown that parody and pastiche not only obey the globalising, ahistorical rules of postmodernism, but can be repurposed to express specific local concerns, rooted in otherwise occluded histories and lost pasts. Similarly to how Martin-Jones proposes "a reconstructed Deleuze" (2019: 75) wherein the time-image is not only associated with the World War II origins that the French theorist proposed, but is subject to appearing in the rest of the world and is therefore de-Westernised, parody and pastiche can be de-Westernised if one considers the possibilities of rehistoricising their forms through an anchorage, a referral in local specificities,

while still acknowledging the global potential to link otherwise othering artistic forms. Parody and pastiche become in this way elements of the language that is shaped by genre and which can reveal relations of power in a very specific way, by evidencing how the decolonial local is obscured by the Westernising global. With these reflections on the deployment of the tetrahedron model in mind, this thesis now moves on to its concluding chapter.

5. CONCLUSION

5.1 *Marlina si pembunuh dalam empat babak:* A Female Paradigm of the Western

A wide-angle shot of a hilly, arid landscape traversed by a lone biker is shown while a tune played on trumpet and electric guitar is heard. The biker arrives at a solitary farm where the widow Marlina (Marsha Timothy) toils with her few heads of cattle and lives with the mummified corpse of her husband. The man, a bandit named Markus who carries a sword, demands a dinner of chicken soup for his six companions who are about to arrive, and calmly announces that they intend to steal her cattle and take turns in raping her. This is the start of *Marlina si pembunuh dalam empat babak/Marlina the Murderer in Four Acts* (Mouly Surya, 2017), an Indonesian film set on the island of Sumba that engages in this way from its opening shots with the conventions of the Western. Marlina, however, does not resign herself to the fate of being raped and, possibly, murdered by the seven men. She adds poison to the chicken soup, killing four of Markus' men, before beheading Markus himself with his own sword while he is raping her. While the remaining two men escape, Marlina sets out on a journey to the police station in a nearby town to denounce the attack, carrying Markus' head. On the way, she encounters one of her neighbours, Novi, a young woman who is in the tenth month of pregnancy, and is having trouble with her husband's jealousy. Faced with the inaction of the police, Marlina returns home to find that Franz, one of the surviving members of Markus' gang, has kidnapped Novi and intends to carry on with his mentor's plan to rape Marlina. The two women band together to behead Franz, while Novi gives birth.

A brief look at how *Marlina* configures a frontier space, a deployment of the Western genre, an approach to depicting gender relations in Indonesia, and a deferral of certain meanings can provide a concluding point regarding the creation of new paradigms. First, the frontier in *Marlina* relates to its setting on the island of Sumba. Sumba is a relatively sizeable island belonging to the Lesser Sundra islands, located to the south of the Indonesian archipelago. It is sparsely populated, and its landscape differs from the urban settings of some of the larger islands and also from the jungles and volcanic formations that cover most of the archipelago (Shackleton, 2017: 74). The island's population makes its livelihood mainly from primary activities, like the livestock that is raised by Marlina in the film and the horses that are groomed by the older woman she meets on the bus on her way to the police station, albeit tourism having become an important source of wealth. Furthermore, these agricultural economic activities are closely related to the animist Marapu religion that is still practised on the island, which determines how the raising of livestock and the farming of crops, mainly rice, is carried out

(Ngongo and Ngongo, 2021: 2). The choice of Sumba for the setting, then, is significant in relation to the creation of a frontier for two reasons. The first is that the hills of Sumba provide a readily recognisable and iconographic landscape with which the Western genre can be identified. The second, and more important, reason is that the low population density and the distribution of economic activity across isolated farms facilitate a lack of the monopoly of violence by the state, which is personified in the freedom with which Markus and his gang roam the landscape and threaten farmers like Marlina. The country's development has meant that "most economic activities are concentrated in Java and the western islands that have better social and physical infrastructures" (Sutiyo and Maharjan, 2017: 1). Sumba is located to the east of Java, and therefore Marlina's situation of poverty is a result both of the lack of development in this area and of the country's inclusion in a global economy and the shifts that this creates, wherein "village economies are undergoing dramatic change and can no longer be uniformly characterized as isolated, inward looking and self-sufficient based solely on agriculture" (Leinbach, 2015: 4).

Furthermore, the frontier in *Marlina* acquires a specific gendered character, because the state's failure to hold the monopoly of violence is represented as having disproportionate effects on women, who are subject to sexual violence. This happens not only because criminal gangs like Markus' target women like Marlina who live alone, but also because the police are not equipped with the necessary attitudes, skills and resources to protect them. This is shown in the film in the scene in which Marlina visits the police station to report the attack. An extended shot shows her sitting in the waiting room, looking on deadpan while three policemen play ping-pong (Fig. 34). The length of the shot, which covers several matches between the officers, who pay no attention to Marlina, makes the duration of her wait noticeable, and thus the authorities' disregard for her claims is translated into affect, via "congruent feelings" (Plantinga, 2009: 10) of elongated wait. In this sense, *Marlina* utilises here "long durational recording and minimalist representation of everyday banality [to] place great demands on the audience's concentration and patience" (Chen, 2021: 10). Once Marlina is heard, her complaint is subject to an impossible bureaucratic conundrum: to process the report, the police need evidence that the rape and assault have taken place, but they have neither the resources to send a car to the farm nor the materials to conduct a medical examination. Institutional regulation serves not to attain the monopoly of violence, but to forfeit it, and thus Marlina is forced to counter violence with violence in the context of a gendered frontier space.

Figure 34. The long-take of Marlina witnessing the ping-pong match conveys feelings of elongated wait. Marlina si pembunuh dalam empat babak/Icarus Films.

The use of the landscape to configure a frontier space is woven with the deployment of the Western genre in *Marlina.* The frontier in the space of Sumba as a key sign of the Western is completed with the elaboration of other signs, including the isolated space of the homestead, the importance of the weapons the bandits carry, visual indicators such as the shots of the bandits through the open farmhouse door, the alternating use of wide-angle shots of landscape and close-ups of deadpan facial expressions, and the use of trumpets and harmonica in the music. The combination of these signs results in a signifier that identifies with the Western genre but, as occurred in other case studies of this thesis, including *Five Fingers for Marseilles*, the deployment of signs through pastiche is not limited to producing a mere copy of previous instances of the Western genre. Instead, these signs rework the figure of Marlina as the signifier of the Westerner, in the same way as Brady Blackburn, Joaco, Tau and Jubee Kamata negotiated their local referrals through such a global construction. Marlina's being devised as the hero of the Western is realised through both visual structures and thematic indications. Visually, Marlina is paired with some signs of the Western, mainly the horse she rides during part of her journey to the police station and the sword she takes from Markus. These signs provide a first point of contact for the blending of Marlina with the Westerner, and they are supported by the composition choices that define her. Marlina is usually seen erect in the centre of the frame and isolated from other characters, or framed in close-ups. An example of this aesthetic choice can be found in the bandits' visit, when she serves them the chicken soup containing poison that she has prepared. Marlina sits erect in the centre of the frame, without moving and with a deadpan expression, while four of the men lean, eat and talk, orbiting around her space but without breaching it (Fig. 35). Form becomes content in this way, because Marlina's visual rigidity and isolation signify her repurposing as the self-contained hero of the Western. Marlina

is defined by the deadpan looks and the silence that Jane Tompkins found to be part of the essential masculinity of the Westerner, and she is likewise detached from family ties due to the death of her husband and her unborn son. Just as Georges Albert Astre and Albert Patrick Hoarau argue for the existence of an "essential masculinisation" (1997: 99) of the hero of the Western, *Marlina* reworks the Western's gender paradigm of masculinity to rehearse, through the deployment of pastiche, an idea of "essential femininity". Global deferral to this notion of the silent hero of the Western, however, must blend in the analysis with local deferral to how sexual violence is hidden in silence in rural Indonesia, where "the high adherence to the norm that 'family problems should only be discussed with people in the family' and the strong support for the statement that 'others should intervene' in family conflicts indicate an internal conflict making it difficult for women to choose between seeking help and remaining silent for the sake of family harmony" (Hayati, Högberg *et al*., 2011: 57). Marsha Timothy's deadpan approach to Marlina's performance is in this way redolent both of the global generic tradition of the Western and of the gender order constructed in Sumba, and in this way becomes a performance of a femininity of the Western imprinted "on the surface of the body" (Butler, [1990] 2004: 110).

Figure 35. The framing of Marlina at the centre of the image supports an iconographic identification with the hero of the Western. Marlina si pembunuh dalam empat babak/Icarus Films.

In this way, genre as form and gender as content become indistinguishable in the equations of meaning constructed in *Marlina.* The structures of the Western and the gendered frontier space that the film configures ultimately serve to uncover a "structure of power" in the gender order at work on the Indonesian island of Sumba. Thus, Markus and his gang are enforcers of a structure of gender hegemony in the sense of R. W. Connell, in which hegemony is understood as "a social ascendancy achieved in a play of social forces that extends beyond

contests of brute power into the organization of private life and cultural processes" (1987: 297). This arranging of hegemony and power is based, according to Connell, on a structure of power, a sexual division of labour, and a structure of cathexis. For the purposes of this analysis of *Marlina*, it is worth focusing on a structure of power, which "has to do with authority, control and coercion: the hierarchies of the state and business, institutional and interpersonal violence, sexual regulation and surveillance, [and] domestic authority and its contestation" (Connell, 1987: 165). This coercion is based on the allocation of the "means of organised violence […] in the hands of men" (Connell, 1987: 181), but also on the deployment of other actions such as "rape, [which is] routinely presented in the media as individual deviance, [but] is a form of person-to-person violence deeply embedded in power inequalities and ideologies of male supremacy" (Connell, 1987: 181). The means of violence belong exclusively to Markus and his gang, on the one hand, in the form of the swords they use to threaten Marlina, and to the police force that refuses to act on her behalf, on the other. In this sense, *Marlina* presents a landscape in which there are hardly any positively portrayed masculine characters. Misogynist attitudes and the "global dominance of men over women" (Connell, 1987: 296) at the core of hegemonic masculinity is naturalised by Markus and his gang, but also by other male characters, including Novi's husband and the police officers. This is evidenced in the calm, matter-of-fact tone in which Markus announces to Marlina that she is going to be raped by seven men, stating that she is lucky to be getting not just one but seven sexual partners. This naturalisation is continued by Markus' gang members, who behave politely towards Marlina and congratulate her on her cooking skills while discussing who is going to rape her first. In this sense, the structures of Connell's notion of hegemonic masculinity are uncovered by showing Markus and his gang as "the terminal forms that power takes" (Foucault, 1990: 92). However, this is a kind of power that is not loose and undefined as in the Foucauldian conception, but rather takes on a clear and visible shape. That is, rape as described by Connell as a strategy for the implementation of gender hegemony to the benefit of men can be discerned as a terminal form that power takes, and this is suffused with the consequences of the conflicts in Indonesia during the Suharto presidency with "many of those wounds [being] borne by Indonesian women who have often been the target of the all-powerful military" (Frederick and the Aware Committee on Rape, 2001: 69).

It is revealed in this sense how the visual treatment of Marlina through the use of vertical lines to symbolise her self-contained character belongs to a wider, all-encompassing visual strategy followed by the film, which constructs its images following a grid of horizontal and vertical lines. In this way, the space of the film is determined by its composition, framing and

mise-en-scène in mainly static shots, without camera movements. The exterior spaces are framed in wide-angle shots that enable the landscape of Sumba to become a set of horizontal lines. Conversely, the interior spaces such as Marlina's home, the police station and the restaurant where Marlina eats are defined by the construction of frames within frames, through doors and windows. This aesthetic choice serves not only to defer meaning to the Western genre iconography, but to refer to the specific paradigm that the film is rehearsing. In this way, the intersection between the horizontal lines of the landscape and the vertical lines of the interiors creates a visual prison, a metaphor of the entrapment of Marlina and Novi in gender hegemony dynamics. This strategy is reinforced by shots in which Marlina and Novi are framed in close-up behind a window or a door with bars, thus superimposing the trope of the constricting grid on the faces of its victims (Fig. 36). The consistency of this gender rigidity as an organising principle is completed by the narrative structure of the film, clearly delineated in four parts that all start with a shot of Marlina in the landscape and the importance of the soundtrack. Marlina's actions thus defy the constrictions of the grid by defying the very strategies under which gender hegemony is built in Sumba, through her refusal to be raped and, especially, through her acquisition of the means of organised violence, first through the poisoning and then through the stealing of Markus' sword.

Figure 36. The film constructs a grid of horizontal and vertical lines that conveys the entrapment of the female characters in a structure of gender power. Marlina si pembunuh dalam empat babak/Icarus Films.

A final argument can be made regarding how *Marlina* defers part of its meaning into the future. In this sense, both Derridean frameworks, those of *différance* and hauntology, are relevant. Regarding hauntology, the configuration of Marlina as a hero of the Western, who carries with her a certain past and performs violent actions, results in the character coming into

contact with a series of ghosts. First, Marlina is haunted by the ghost of her unborn son, Topan, who died before birth. The personal haunting that the specter of Topan exercises over Marlina is made explicit not only in conversations with Novi, but through the appearance of another child, a girl who helps her mother to serve food in the restaurant next to the police station where Marlina goes to eat. Despite being a girl, her name is also Topan, which enacts a return of the specter in the sense that "*one does not know* if the expectation prepares the coming of the future-to-come or if it recalls the repetition of the same, of the same thing as ghost" (Derrida, 2011: 44–45; italics in the original). Secondly, Marlina coexists with the mummified corpse of her deceased husband, whose presence is a constant in Marlina's living room throughout the film. Finally, Marlina is accosted by the ghost of Markus, who follows her, headless and playing the same stringed instrument the character carried when alive. There is a further instance of an intersection between global deferral to the structures of genre and local referral to a specific Longitude of World Cinema, because a Derridean analysis of hauntology must blend with a consideration of the animist beliefs that are prevalent on Sumba. The island is one of places in Indonesia where a form of animist religion endures, specifically the Marapu faith. The people of Sumba "accept Christian/Catholicism [sic], but still maintain the Marapu ideology as their religion, so that the reality that occurs in the local community is the practice of religious dualism as strategy of survival and negotiation" (Wedasantara, Kumbara and Suarka, 2021: 1). This is represented in the film by the practice of keeping the mummified corpse in Marlina's home, and Novi's mimicking of the sign of the cross. In this sense, the appearance of the ghosts of Topan, Markus and Marlina's husband refers to the liminal space between enforced Christianity and a Marapu that resists it, as an acknowledgement of the religion's struggle to not become a lost past, along with its cultural practices. From the global perspective of genre, however, the presence of these ghosts serves to place masculinity under erasure as a default paradigm of the Western, and also to criticise how such Marapu cultural practices might be rooted in hegemonic masculinity. The memory of the unborn son Topan is confronted with the presence of the born girl Topan, so as to place the institution of the family as the fate of women in the Western genre under erasure. By foregrounding in this way Marlina's independence from any family ties, the film deletes any such association of femininity with the family, but at the same time prints the deletion alongside the pain that the memory of the child produces in the character, thus acknowledging motherhood as a choice. In addition, the presence of the husband's corpse in the house, passively participating in the violence exerted towards Marlina and unable to stop it, furthers the erasure of masculinity as necessary for the protection of Marlina and breaks down the male-dominated gender order that applies to both the Western genre and the social

conventions of a Sumba ruled by the syncretism between Marapu and Christianity. The final image of Marlina and Novi riding away from the farm on Markus' bike closes the circle opened at the beginning of the film by Markus' arrival on the same vehicle. These are symmetrical wide-angle shots of the homestead that deploy pastiche images of the Western to signal a shift of paradigm, in which the lone male force of the bandit traversing the landscape is visually removed by the solidarity between the two women, who remain at the centre of the genre. *Marlina si pembunuh dalam empat babak* echoes Derrida's question, "does not justice as relation to the other suppose on the contrary the irreducible excess of a disjointure or an anachrony […]?" (2011: 32), in the sense that the disjuncture of time and the deferral implicit in the final ride of the two women serve to bring a notion of gender justice into a reformulated paradigm of the Western.

5.2 Methodological Hopes: The Future Possibilities of the Rosetta Stone and Tetrahedron Models

As indicated above, the the analysis of *Marlina si pembunuh dalam empat babak* serves to conclude this thesis by demonstrating how far the Western, as a World Cinema genre, has come in its construction of new paradigms. When the films that participate in its conventions are considered through unprejudiced close text analysis, as Celestino Deleyto proposed, rather than through *a priori* notions of what those conventions are, the global dynamism of the genre stands out. *Marlina* constitutes a prime example of the structural certainty that any given Western, regardless of its Longitude or origin, can deploy without needing to have recourse to the direct iconographic reference to the US West. The landscape of Sumba, the construction of Marlina as the hero of the Western, and the comment on the misogynist structure of genre hegemony all participate in the conventions of the genre as much as any of the classic instances that may come to mind, thus becoming their own paradigm. The example of *Marlina* also serves to foreground and confirm that importance of the watershed year of 2017 with which this thesis began its arguments. Of the eight case studies analysed in this thesis, four of them, *The Rider*, *Western*, *Five Fingers for Marseilles* and *Marlina si pembunuh dalam empat babak* were released in 2017 and, as has been shown, proposed different ways to achieve valid paradigms of the Western. *The Rider* proposed erasure and structural uncertainty to reflect on the place of the myth of the cowboy in the contemporary USA. *Western* also made *différance* and erasure its main organising principles to experiment with the creation of a structural equation from which certain key elements were removed in order to reflect on internal European colonialism, while *Five Fingers for Marseilles* utilised a de-Westernised notion of pastiche to imagine new

pathways for post-apartheid South Africa. In these films, the Western is rehearsed and recreated as a World Cinema genre.

However, the analysis of *Marlina,* as per the methodology of this thesis, is incomplete without its inclusion in a tetrahedron of how gender is deployed in World Cinema Westerns, in order to ensure that blindspotting is avoided and backwash accounted for. In this sense, a wider, future conversation could encompass the construction of an AuthaGraph map in which *Marlina* was placed in conversation with, for example, the co-production *The Power of the Dog* (2021), written and directed by New Zealander Jane Campion, the French film *Les gardiennes* (Xavier Beauvois, 2017), another member of the 2017 collection, and the Spanish television series *Libertad/Bandoleros* (Enrique Urbizu, 2021). The construction of a repressive, violent gender order through a visual grid of horizontal and vertical lines in *Marlina* would be placed in comparison with the meditation on the repression of queer masculinity that is embodied in the character of Phil Burbank (Benedict Cumberbatch) in *The Power of the Dog* and with the subversion of the notion of hegemonic masculinity through his relation with his sister-in-law Rose (Kirsten Dunst), his brother George (Jesse Plemons) and, especially, Rose's son Peter (Kodi Smit-McPhee), through whom ideas of queer "subordinated masculinities" (Connell, 1987: 186) are debunked in the film's violent ending. This subversion of hegemonic masculinity is continued in *Libertad,* where the figures of the Westerner and the Spanish bandolero are blended and developed through the paradigms formed by El Aceituno (Isak Férriz) and Lucía la Llanera (Bebe), in which the pastiche gendered shaping of a queer bandolero and an independent female ex-convict is inextricably linked to a generic politics of revolutionary contestation. Finally, *Les gardiennes* rehearses a space without men in the rural rearguard of France during the Great War, with the objective of witnessing how the gender order is rearranged and how a subtler form of violence is configured due to the presence under erasure of a patriarchal notion of hegemony.

In the elaboration of this thesis, other tetrahedra were considered before the theme of nation came to predominate. These potential AuthaGraph maps would have considered race and postcolonial encounters through the Australian film *Sweet Country* (Warwick Thornton, 2017), the Brazilian *Faroeste Caboclo/Brazilian Western* (René Sampaio, 2013), the Belgian and French co-production *Les Cowboys/The Cowboys* (Thomas Bidégain, 2015), and the US film *Harriet* (Kasi Lemmons, 2019). They would have also entailed a discussion of the achievements and shortcomings of cosmopolitan theory through the US *Wind River* (Taylor Sheridan, 2017), the French *Loin des hommes/Far from Men* (David Oelhoffen, 2014) and the

New Zealand *Tracker* (Ian Sharp, 2010). Finally, a map of how the Western has represented the neoliberal era would have been formed through the Argentinian *Un lugar en el mundo/A Place in the World* (Adolfo Aristarain, 1993), the Korean *Joheunnom nabbeunnom isanghannom/The Good, the Bad, the Weird* (Jee-woon Kim, 2007), the Chinese *Qi jian/Seven Swords* (Hark Tsui, 2005) and the South African *Young Ones* (Jake Paltrow, 2014). These topics of discussion are not presented here as discarded options, but rather as research undertakings deferred into the future. They constitute a first point of contact regarding how this thesis starts up, and belongs within, a wider conversation regarding the mapping of the Western as World Cinema. They demonstrate the versatility that the tetrahedron model can have in charting different coordinates of a world of cinemas, both thematic and generic.

As it stands now, however, this thesis has attempted to achieve the objectives set out in its Introduction in relation to the development of World Cinema theory, the remapping of genre theory under World Cinema, the recalibration of the Western as a global genre, and the discussion of how nation is constructed in contemporary World Cinema Westerns. These goals have been addressed in the three main chapters: 2, 3 and 4. Chapter 2 provided the theoretical grounding of the thesis, linked it to the field of World Cinema and, in particular, constructed a fruitful discussion on how previous works of World Cinema have touched on notions and fields parallel to that of genre, including Rosalind Galt and Karl Schoonover's and Hui-Han Chen's, which served to facilitate an understanding of this thesis in relation to that literature and not as an isolated output. Similarly, the discussion of twenty-first-century literature on genre theory, and in particular Deleyto's methodological propositions, were key in supporting the fluid approach to genre that this thesis posits. The usefulness of an extended theory chapter was corroborated by the space that could be dedicated to explaining Fredric Jameson's parody and pastiche and Jacques Derrida's *différance, sous rature* and the trace, as these were the necessary overtures to the Rosetta Stone and tetrahedron models. Likewise, the grounding theory of the thesis needed to be completed with a discussion of the burgeoning scholarship on global Westerns and of what the lowest common denominator of the global Western in, understood in this thesis as a Weberian-infused notion of frontier.

These theoretical roots enabled the deployment of the main ideas in the analyses that were then presented in Chapters 3 and 4. Chapter 3 permitted a rehearsal of how to triangulate in the Rosetta Stone with *The Rider*, *Western* and *Jauja.* The chapter revealed how prevalent ideas of *différance* and erasure have become in the World Cinema Westerns of the new century, with both these Derridean concepts becoming structuring elements of the three films and

serving as a solid scaffolding for the analysis. Likewise, it proved the flexibility of both Derridean study and the Rosetta Stone model in accommodating other theoretical frameworks brought in to offer further nuance. In this case, *différance* and *sous rature* are qualified by utilising, first, Lúcia Nagib's idea of realist cinema, albeit with some caveats and, secondly, Derrida's later notions of hauntology, which serve to give an ethical angle to the linguistic approach of the chapter. In Chapter 4, the deployment of the tetrahedron model is applied to *Luz de domingo, Dust, Yurusarezaru mono,* and *Five Fingers for Marseilles* to compare the similarities and divergencies of different national processes, but also to test the tetrahedron model's capabilities. As in Chapter 3, the Derridean approach of Chapter 4 is complemented with an idea of pastiche as a de-Westernising tool based on a two-stage de-historicising/re-historicising, and thus the potential of the model's use for a wide variety of focuses and angles of analysis is proposed. Ultimately, what this thesis has tried to achieve is to open a door onto the vast possibilities for analysis and understanding that the combined fields of World Cinema and genre can offer.

5.3 "Deferring so as to Affirm": A Concluding Point on the Future

Some concluding remarks are also necessary about the process of constructing this research. The way in which the chapters of this thesis have been presented is a reflection of a thinking process, rather than the manufacture of a product. This project started by focusing on the Western as a World Cinema genre, and had no wider objective than to claim the Western as a genre that spans globally, mapping its geographical and thematic extension in twenty-first-century cinema. However, the reading of works on World Cinema, as distilled into Chapter 2, expanded the focus of the thesis and provided some of its thematic cues. Significantly, Martin-Jones' description of the lost pasts of colonial modernity and his search for an ethical approach to a world of cinemas spurred this research on to find a way of using genre that would go beyond resigning oneself to the fact that another's past has existed but is lost, despite the realisations and hesitations this may create in any given viewer of World Cinema. This attitude shift was key, in the sense that genre and the Western were no longer the simple end of this thesis, but rather the means through which to achieve wider political objectives. The devising of the Rosetta Stone as a translation model through genre was the answer to how to achieve these goals, and thus became the main methodological proposition of this thesis. It served as a bid to establish why this thesis mattered. However, the deployment of this framework served to reveal its very limitations. As explained in Chapters 3 and 4, it came to light that the Rosetta Stone enabled only linear analysis, rooted in the longitudinal position of the analyst. While it proved

useful in rehearsing how the Derridean notions of *différance, sous rature* and the trace could be brought to the analysis of genre, it became clear during the writing of Chapter 4 that it was necessary to develop the model. This is how the notion of mapping came to the fore, through the work of Narukawa Hajime, with importance given to accounting for the three dimensions of space along with the temporal dimension.

Nevertheless, the Rosetta Stone was a necessary step in the thinking process in order to come to the tetrahedron model and thus the eventual main methodological proposition of this thesis. This is why the thesis has been structured so as to reflect this thinking process, dedicating an entire chapter to each of the models and showing a process, rather than a product. This attempt at academic transparency entails a Derridean attitude. In this way, the idea of the Rosetta Stone is placed under erasure, because it proved inadequate in formulating the questions and answers that the research was searching for, and yet was necessary in order to arrive at a model that could better articulate the ethos of the thesis. Therefore, the Rosetta Stone is erased by the acknowledgement of its limitations, but is nevertheless printed alongside its deletion. However, it is also subject to *différance.* By submitting the Rosetta Stone as a methodological model, this thesis postpones into the future its usefulness, in the hope that a potential scholarly intervention on the concept makes it an adequate tool for film studies. In addition, it is important to acknowledge that this research exists alongside the article I wrote with Rob Stone, 'World Cinema between the rock of the unknowable and the hard place of the as yet unknown', two complementary texts that have fed off each other as part of the same intellectual process. The article is integral to the thesis, interwoven into its arguments, because the texts are inextricably linked; the explorations of World Cinema theory and genre theory that inform this thesis are also the basis for the article, while the article's concepts of backwash and blindspotting permeated the later stages of this research's analyses. The article and the thesis are successive projects working in similar directions, albeit with different inputs and propositions, and as such should be read in relation to each other.

And it is not only the Rosetta Stone that is subject to *différance.* The tetrahedron model is also subject to it, because the very reason for choosing the Western as the genre of context of this thesis was predicated upon the hypothesis that de-Westernising this genre would produce the most radical impact, because of how it was seen to be as rooted in US idiosyncrasy. Returning once again to how this thesis has operated under the belief that if the Western can be de-Westernised any genre can, this idea leads to another conversation towards which future research can point. The tetrahedron model is a tool that can be applied to the mapping of all

genres of the world, even though some of them might have a more discernible understanding as global, such as the comedy, the musical and the horror genre. In this sense, the model could be applied to the study of horror vampire films and provide a map of the US film *Bram Stoker's Dracula* (Francis Ford Coppola, 1992), the New Zealand production *What We Do in the Shadows* (Jemaine Clement and Taika Waititi, 2014), the Swedish film *Låt den rätte komma in/Let the Right One In* (Tomas Alfredson, 2008) and the co-production from Singapore and Malaysia *Revenge of the Pontianak* (Glen Goei and Gavin Yap, 2019) as an example of the *Pontianak* films studied by Rosalind Galt (see 2021). In this same vein, emotional relations might be mapped through a tetrahedron built around World Cinema musicals, which could include the Hollywood production *La La Land* (Damien Chazelle, 2016), the Spanish film *La llamada/Holy Camp* (Javier Ambrossi and Javier Calvo, 2017), the European co-production *Dancer in the Dark* (Lars Von Trier, 2000) and the Chinese musical *Lanse gotou/Blue Sky Bones* (Jian Cui, 2013). Indeed, the temporal and spatial fluidity on which the idea of the tetrahedron model is based suggests that it might be deployed beyond any rootedness in one genre. In this sense, a tetrahedron model could be built to explore how a political topic is examined through different genres. There is a wide scope of conversations that can be started through the methodological models proposed in this thesis, and it is the author's hope that such conversations are deferred into the future to be entertained by as many scholars as possible.

As a concluding thought, this thesis is submitted with its hopes placed on the potentiality of *différance.* The usefulness of the models articulated here is subject to deferral, granted, but this is a strategy of "deferring just *so as to* affirm, to affirm *justly*" (Derrida, 2011: 19; italics in the original). Derrida's words serve here to express the belief in an academic study of World Cinema that relies not on closed affirmations of discernible boundaries, but on the respectful observation of a reality in flux that can be temporarily underpinned through the study of genre. Deferring so as to affirm as a methodological attitude includes the hesitance of Martin-Jones and Chen, the mapping of Stone, Cooke, Dennison and Marlow-Mann, the polycentric multiculturalism of Shohat and Stam, and Nagib, Perriam and Dudrah, but also the investment in a notion of World Cinema as this umbrella of attitude that gestures towards a coeval future of understanding through filmmaking. Ultimately, this is the endgame of the ideas and analyses developed in this thesis. When the very idea of future seems compromised by a combination of a global pandemic, the threat of nuclear war, and the consequences of the climate emergency, this thesis has looked for a strand of hope in global collaboration through the study of genre as translation and genre as mapping.

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