

The Black and White World of Film Noir
in the Black and White Text of Paul Auster's
The Book of Illusions

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Paul Auster's 2002 novel, *The Book of Illusions*, was written at a time when he had recently completed a five-year foray into the world of filmmaking, having written the screenplays for *The Music of Chance* (1993), *Smoke and Blue in the Face* (1995) and *Lulu on The Bridge* (1998), which he also directed. If we add the years of preparation and promotion involved in any Hollywood picture, another two years can be added to this time span for the screenplay of *The Music of Chance*, as Auster himself alludes:

The two films with Wayne Wang¹ took two years of my life... *Lulu on the Bridge* was an accident. I wrote the screenplay for Wim Wenders and then he had a conflict; he wasn't able to direct the film. At his urging, I decided to take on the job myself. And so, boom, there went another two and a half years of my life. (Auster, "Interviewed")²

It is not surprising, therefore, that much of *The Book of Illusions* reverberates with the echo of filmmaking still so fresh in Auster's mind and the book reads as if written by a man torn between his love of literature and cinema. Both media tell stories and in *The Book of Illusions*, Auster attempts to depict in detail the visual experience of watching two, at the time, fictional films, called *Mr Nobody* and *The Inner Life of Martin Frost*. I say "at the time" because, in 2007, the film version of *The Inner Life of Martin Frost* was released, having been written and directed by Paul Auster.³ This, by his own accounts, must have taken up a further two years.

We have seen the time Auster has dedicated to the filmmaking process. If we add to this what Auster says about his writing process, it shows that his writing is an equally laborious task:

I'm one of the few people left without a computer. I don't write on a word processor, and I don't have email and I'm not really tempted to get it. I'm very happy with my pen and my old portable typewriter . . . (Auster, "Interviewed")⁴

Auster is prepared to expend a significant amount of endeavour working on literature and film, suggesting a love of these media which, in *The Book of Illusions*, amounts to a questioning as to how far reality can be expressed in either. Here David Zimmer, the narrator of the book, talks about viewing *The Inner Life of Martin Frost*: "Until the film began to play out on the screen in front of me, all these things had been real. Now, . . . they had been turned into the elements of a fictional world" (243). What is pertinent here is that Auster presupposes that the fictional world of literature is "real" whereas the cinematic world is a "fictional world." The one thing that unites the so-called real world of fiction in cinema and literature is narrative structure. Both media create fictional worlds, which the creator makes as involving as possible, so that the reader/viewer suspends reliance on a reality outside the confines of the novel/film, and is drawn into the plot, so as to be transported through the literary or cinematic text.

This paper will be arguing that Auster's love of cinema has been extended into the diegesis of *The Book of Illusions* in ways which, at first, might not seem obvious, but, when referenced with classic Hollywood film-making, in particular Film Noir, becomes clear. To support this notion I am using Internet links to clips and quotes related to cinema, which will illustrate the points being made. The links should be clicked on, so that the argument being made in textual form is supported by the words and images the links provide.

To summarise the plot of *The Book of Illusions*: the main events of the narrative are set in 1988, with flashbacks to almost 60 years earlier, and tell the story of David Zimmer, a Literature lecturer who lost his wife and two children in a plane crash 3 years previously. Grief stricken, he falls into a bottle, and eventually finds solace in the films of Hector Mann, a silent

movie star Zimmer caught a film of one night on TV, who disappeared just as his career was taking off.⁵ He subconsciously manages his grief by turning it into an obsession to watch all 12 films starring and directed by Hector Mann. This task takes him all over America and to Europe, leading Zimmer to write the only book on Mann's work. After its publication, Zimmer tires of the city and moves to Vermont to concentrate on translating Chateaubriand's *Mémoires d'Outre-Tombe* (whose title he translates as *Memoirs of a Dead Man*). His sojourn in Vermont is interrupted by the arrival of Alma Grund, a woman in her thirties who claims that Hector Mann is still alive. She is insistent that Zimmer travels with her to New Mexico to visit the dying Mann; so insistent that she pulls out a gun which Zimmer actively encourages her to kill him with. The gun malfunctions and they eventually end up in bed together, before flying to New Mexico the following day. During the flight, Alma, who has been writing a biography of Mann, tells the story of why Hector Mann disappeared (he covered up the presumed accidental killing of his girlfriend by a former lover of his), and what he had been doing in the interim years (various things: working in a sports shop; part of a live sex act, and film-making in the New Mexico desert).

Upon arriving at the Blue Stone Ranch⁶ in New Mexico he is frostily received by Mann's wife, Frieda, and has a brief meeting with Hector Mann, before he is rudely expelled from the house to stay with Alma. During the night, Mann dies, under suspicious circumstances, according to Zimmer, and while Alma and Frieda take care of funeral arrangements, he watches *The Inner Life of Martin Frost*. Frieda then burns all the copies of the films that Hector Mann has made, reportedly at his request, since their arrival in New Mexico, along with the remains of Hector Mann. Alma and Zimmer spend one more night together and agree that she will join him in Vermont, as soon as she has settled her affairs in New Mexico. While Zimmer awaits Alma in Vermont, Frieda continues in her destruction of all things related to Mann and starts burning Alma's biography. Trying to protect her work, Alma pushes the old lady, who knocks her head and is killed. Distraught, Alma faxes Zimmer her intention to kill herself (conveniently with Zimmer's sleeping pills, prescribed to combat his fear of flying, which he had left in New Mexico). She dies.

In what is effectively an epilogue, Zimmer returns to his translation of Chateaubriand and picks up the pieces of his life. We also learn the text we are reading was supposedly written approximately 11 years after the denouement of '88. And in one final narrative flourish, we learn that Zimmer himself is dead and that *The Book of Illusions* has been published posthumously, which gives added poignancy to the title of the Chateaubriand Zimmer was translating: *Memoirs of a Dead Man*; the dead men being Chateaubriand, Hector Mann and David Zimmer.

When reading the melodramatically presented previous two paragraphs, which condense the 321 pages of *The Book of Illusions*, and then consider the events making up the cause and effect of the narrative arc, it reads, at best, as fantastic and at worst, far-fetched. But it certainly could not be described as realistic. Yet its lack of realism does not prevent it from being enjoyable. Indeed, the serpentine logic of the plot is just as enjoyable and far less far-fetched than many film noir plots. One of which, for example, is Howard Hawks' *The Big Sleep* (1945), originally written by Raymond Chandler:

Any further attempts to outline the plot (of *The Big Sleep*) would be futile: the storyline becomes so complicated and convoluted that even screenwriters William Faulkner, Leigh Brackett, and Jules Furthmann were forced to consult Raymond Chandler for advice (he was as confused by the plot as the screenwriters). (Erickson)⁷

If Auster's novel complies with the noir tradition of a convoluted plot, then other aspects of the novel also need to be examined under the light and shade that noir brings. The first of these has to be the two characters that dominate the book. Hector Mann, the artist whose entire body of work is destroyed, and David Zimmer, the intellectual who writes about him, and is supposedly the author of the book we hold in our hands. This, by implication, drags the meta-narrator, Auster, into the equation.

Since Zimmer is the character Auster makes responsible for the release of information, the role of the narrator in *The Book of Illusions* should be examined. The first point to be made is related to the significance of the name of the narrator and the two books he works on

referred to in the text he writes; *The Silent World of Hector Mann* and the translation of Chateaubriand's memoirs, which he conveniently translates as *Memoirs of a Dead Man*.

Thus, we have Mann, an imaginary man residing in the head of the fictional Zimmer, the German for room, who is constructing a version of a Chateau(briand), which is a work that exists outside the confines of the narrative; in other words, in the real world. So, there is a man, obviously an everyman to the meta-narrator through his choice of name, in a room and a house; a construct housing characters created by Auster:

But to get back to the *Book of Illusions*, to Hector Mann and his film career: the fact is that Hector was born inside me long before I got involved with the movies myself . . . I thought perhaps I would sit down at some point and write a book of stories that would describe his silent films – each story a different film. (Auster, "Interviewed")⁸

Not only does the above citation display the origins of a fictional world that Auster seeks to depict as real, it also shows how closely linked his interest in literature and cinema are. However, Auster is even more inextricably linked to Zimmer and Mann. It is revealed that Mann was born in 1900 (Auster, *The Book of Illusions* 3) and loses his son, Tad, in 1938 (206), Zimmer, for his part, loses his son, Todd, in 1985 (5). Firstly, the minimal pairing of the names is something that Auster's narrator is aware of and comments on: "No mental gymnastics required in that. Tad and Todd, It can't get any closer than that, can it?" (206). Secondly, the age of the two men when they lose their children is 37/38. This can be worked out from Zimmer's age in 1998, to which Auster conveniently furnishes us a clue on page 317: "I turned fifty-one in March 1998".

But Auster is not content simply to have the two men at similar ages when they experience traumatic events. He has bound himself even closer to his narrator, because Auster was born on the 3rd of February 1947, thus making him, at most, a month older than David Zimmer. Through such numerology, Auster is stating that Zimmer and Mann are aspects of his own personality; one facet interested in Literature (it should be remembered that Zimmer has been a teacher of Literature), the other absorbed by Cinema.

It has already been noted that, within the narrative structure, Zimmer's *The Book of Illusions* was published after his death. This sleight of hand by Auster, has implications in the way in which we reinterpret the previous 318 pages before this detail is announced. Auster has used a traditional first person past tense narrator, including the sidetracking of Alma's reported speech telling the back story of Hector Mann, as reported by the supposedly reliable narrator, Zimmer, up until page 318. It is thus the reader's assumption that Zimmer survives the events of the book, and, as it were, steps beyond the confines of the last page to take his place in some fictional, parallel reality. A happy-ever-after of still being alive, if you will, regardless of the misery of the ending.

This traditional first person past tense narrative voice is similar to the cinematic convention of the flashback voiceover, where a normally reliable character relates⁹ relevant events from an earlier time, so that the audience can be informed of apposite factors. If Auster had foregrounded this information, and stated at the beginning of the book that the narrator was dead and was speaking from "beyond the grave", which is part of the alternative title for Chateaubriand's memoirs,¹⁰ then the effect would be similar to the floating body of Joe Gillis (William Holden) with his accompanying voiceover at the beginning of Billy Wilder's *Sunset Boulevard* (1950).¹¹

The dead narrator speaks from beyond the grave in *Sunset Boulevard* and *The Book of Illusions*, meaning Auster shares with Noir the use of the dead narrator. The fact that in the film Gillis's death is announced at the beginning of the film makes the audience wonder *how* and *why* the narrator is dead. In the book, by withholding the knowledge of the narrator's death to the end of the book, Auster seeks to create greater dramatic impact, thus making Zimmer's death, however undramatic it might be, the culmination of the narrative arc, the final link in the manacles of cause and effect that the events of the book have been chained to. In the following quote, Zimmer is talking about the death of his family, but the words he chooses could equally apply to the entire story Zimmer tells and the structure the meta-narrator, Auster, has chosen: "Everything was a part of it, every link in the chain of cause and effect was an essential piece of the horror" (6).

However, the dead man talking does add another layer. Since Zimmer is aware of his impending death, in retrospect the book takes on the quality of a confessional; a man atoning for his acts, setting the record straight, in his own words, giving his own interpretation of events, similar to Frank Chambers (John Garfield) in Tay Garnett's *The Postman Always Rings Twice* (1946), or to Walter Neff (Fred MacMurray) in Billy Wilder's 1944 *Double Indemnity*.¹²

Just as Neff feels the need to record his confession to Walter Keys (Edward G. Robinson), so Zimmer feels the need to unburden himself with the words in the book, of the crimes committed within the narrative framework:¹³ "I don't think I was wrong to have held my secrets for all these years, and I don't think I was wrong to have told them now" (318). In the aforementioned quotation, it can be seen that Auster uses the first person singular subject pronoun four times in a twenty-seven-word sentence. His use of this pronoun does, at times, draw attention to his technique in *The Book of Illusions* in ways which read as maladroit. Consider, for example, two paragraphs on pages 56-57 where the first person pronoun is used 31 times. For diametrically opposed reasons, it is reminiscent of the use of the word "knife" in Hitchcock's *Blackmail* (1929) (see www.youtube.com/watch?v=UvlyQaJbJgs).

Hitchcock uses primitive sound recording equipment brilliantly to depict Alice White's (Anny Ondra) sense of guilt, whereas Auster repeated use of the first person pronoun does not really work as a representation of a self-obsessed man. But, instead, perhaps it represents a self-obsessed author. If we accept, Barthes' notion in *The Death of the Author* that "[t]he author is never more than the instance writing, just as *I* is nothing other than the instance of saying *I*: language knows a 'subject', not a 'person'" (187), then Auster is attempting to depict the subjective *I* of the real world and combine it with the literary voice of a narrator. Since his chosen medium to do this is the novel, then his attempt is doomed to failure and consigned to being interpreted as gauchely drawing attention to its own artifice.

One final point concerning the relationship of the characters to each other and to Auster: it has been established above that Zimmer and Mann represent different facets of Auster's personality. Mann's work is destroyed on his death and Zimmer's book only published posthumously. Auster has missed a trick here. It would have been a far more eloquent novel,

in terms of narrative symmetry, if the publication of *The Book of Illusions* had been withheld until after Auster's own death.

Now the link between Auster and the two central male characters has been established and their connection with male film noir protagonists suggested, we need to examine in more detail what aspects of the male film noir protagonist are inherent in David Zimmer and which aspects of Noir in general can be seen in *The Book of Illusions*. To help with this, we need to reread the plot of *The Book of Illusions* as if it were an example of hard-boiled detective fiction; the source of so many great Noir films, as written and/or adapted for the screen by Raymond Chandler, James M. Cain and Dashiell Hammett amongst others.

In these terms, *The Book of Illusions* tells the story of David Zimmer, a troubled, hard-drinking loner, drawn into detecting the whereabouts of Hector Mann's films and their creator's disappearance. Seemingly successful in the first part of his quest, his world is turned upside down, when, during a thunderstorm, Alma Grund, a woman he is instantly attracted to, turns up out of the blue, a woman prepared to do whatever it takes to get Zimmer to meet the dying Mann. Their paths are intertwined on a journey leading to the deaths of all three.

One of the central traits of the male Noir protagonist is their troubled, emotional isolation from those around them. They interact with the world on their own terms. They have their own agenda, forged through experience and their somewhat skewed knowledge of the ways of the world. This profile can be seen in the following description from Raymond Borde's and Étienne Chaumeton's essay *Towards a Definition of Film Noir*:

As for the ambiguous protagonist, he is often more mature, almost old, and not too handsome. He is also an inglorious victim who may suffer, before the happy ending, appalling abuse. He is often masochistic, even self-immolating, one who makes his own trouble, who may throw himself into peril neither for the sake of justice nor from avarice but simply out of morbid curiosity. (Borde et al. 22)

Much of the aforementioned quote could have been written with Zimmer in mind. He is approaching middle age (younger readers would say he is already there), and is a victim of the

circumstances which have taken his family away from him. His masochism is shown by his squeezing the trigger when he points the gun at his head, which acts as a form of bizarre courtship with Alma, and after vehemently refusing to go to New Mexico, he eventually does so out of a sense of flippant curiosity, which he justifies to Alma in the following way: "I can't think of anything else I have to do tomorrow. Why shouldn't I go?" (115).

Zimmer's and the male film noir protagonist's emotional isolation can also take on attributes in terms of physical dislocation, leading the protagonist to wander, seeking either adventure, (Frank Chambers, referred to immediately below), or, in Zimmer and Mann's case, escape. If we look at the beginning of Tay Garnett's *The Postman Always Rings Twice* (1946) we see the hitchhiking, itinerant, Frank Chambers (John Garfield) stopping at a rural diner tempted by the sign "Man Wanted", a sign which works on many levels, bearing in mind that Cora Smith (Lana Turner) is a wolf dressed in a fleece of white (see www.youtube.com/watch?v=Fe9ALvuzwYg). Before Alma barges into Zimmer's life, he has removed himself to the remoteness of a "ridiculous little house" in Vermont, which "was the right size and shape for a man who meant to live alone, and it had the further advantage of complete isolation" (57).

With financial independence, ironically established by the insurance payout from the death of his family, he can become itinerate in his habits, whereas Chamber's meandering was born out of wanderlust.¹⁴ Zimmer can travel across America and over to Europe to view the missing Mann films, he can hole up in Manhattan to write his book on Mann, before retreating to Vermont in splendid isolation to work on his translation and make his final excursion to the wilderness of New Mexico.

In classic Film Noir, this physical and emotional isolation indicates the peril the protagonist represents to those around him. If you get involved with him, your mutual interests mean you can rely on him only for a while, but either your manipulation of him or his desertion of you will lead to your death or incarceration.¹⁵ The unlikely femme fatale of *The Book of Illusions*, Alma Grund, learns this lesson only too well.

That she is a femme fatale in the Noir sense of the term cannot be denied, if we look at her actions with the insight of the following description of the Film Noir femme fatale in Borde and Chaumeton's aforementioned essay *Towards a Definition of Noir*:

. . . there is the ambiguity surrounding the woman: the *femme fatale* who is fatal for herself. Frustrated and deviant, half predator, half prey, detached yet ensnared, she falls victim to her own traps. (Borde et al. 22)

Alma is initially frustrated with, and by, Zimmer as she attempts to persuade him to go to New Mexico with her and is devious enough to have brought a gun. This automatically makes her a predator when she pulls the gun after reasoning has failed. The following passage describes the moment the gun is pulled:

We were ten or twelve feet apart, and just as she stood up from the sofa, a fresh onslaught of rain came crashing down on the roof, rattling against the shingles like a bombardment of stones. She jumped at the sound, glancing round the room with a skittish perplexed look in her eyes, and at that moment I knew what was going to happen next. . . . I knew that within the next three or four seconds she was going to stick her right hand into the purse and pull out the gun. (107-108)

This quote not only reads like hard-boiled detective fiction, while establishing Alma as a gun-toting seductress, but also introduces another trope of film noir: the thunderstorm, always a portent of histrionic acts in noir, according to Paul Schrader in *Notes on Film Noir*:

There seems to be an almost Freudian attachment to water. The empty noir streets are almost always glistening with fresh evening rain and the rainfall tends to increase in direct proportion to the drama. (Schrader 57)¹⁶

The combination of the nighttime setting, Alma's actions and the thunderstorm clearly signify her as a femme fatale, albeit a sheepish one when compared with Lana Turner's wolf. Even

more of one when Zimmer and Alma fall prey to each other and end up ensnared in each other in bed.

Auster's clear delineation of Alma's role in the book has implications as to her fate; the femme fatale cannot win. In Film Noir she is either brought to justice (Brigid O'Shaughnessy (Mary Astor) in John Huston's *The Maltese Falcon* (1941), Norma Desmond (Gloria Swanson) in *Sunset Boulevard*)¹⁷ or dies as the logical outcome of her actions (Kitty (Joan Bennett) in Fritz Lang's *Scarlet Street* (1945), Lily Carver (Gaby Rodgers) in Robert Aldrich's *Kiss Me Deadly* (1955)).¹⁸ That Alma might be one of the least fatal of femme fatales (after all, it appears she only accidentally killed Frieda), is beside the point, her position in the noir narrative seals her demise in the denouement: "If I had been more alert, I would have understood what I was walking away from, but I was too tired and too rushed for anything but the simplest gestures . . ." (293). She has been deserted by an unstable, peripatetic male protagonist working to his own agenda, and one who is capable of making his own trouble, as referred to above in the quotation from *Towards a Definition of Noir*. In Zimmer's case, his agenda is the decision to return to Vermont and the trouble he makes is his resolve not to go back to the ranch, when he realizes he has left the valium he needs to curb his fear of flying behind:

On any other day I would have told the driver to turn around and go back to the ranch. I almost did it then, but after thinking through the humiliation that would follow from that decision – missing the plane, exposing myself as a coward, reaffirming my status as a neurotic weakling – I managed to curb my panic. (294)

And so, due to the noir male protagonist's inability to act decisively at a crucial time to prevent a murder (Joe Gillis, his own, in *Sunset Boulevard*, Chris Cross [Edward G. Robinson] murdering Kitty in *Scarlet Street*), Alma's trajectory as the femme fatale reaches its logical conclusion. Trapped by her own sense of guilt, after killing Frieda she then uses the valium left behind by her lover as the weapon¹⁹ to terminate herself and, with her suicide, she becomes literally "fatal for herself".

The Book of Illusions ends with every central character having died. And with only one of the deaths, Zimmer's, apparently being by natural causes. Crimes have been committed and the guilty parties have, in rather protracted ways, paid for them as only Noir characters can; with their deaths. Thus, the inevitable end of any Film Noir and *The Book of Illusions* is achieved. Crime may pay in the short term, but, in the long term, it is the lack of trust between the male protagonist and the femme fatale, combined with their resulting unreliability, that brings about their downfall. In *The Book of Illusions* Zimmer could not be relied on to stay at the ranch and Alma was not trusting enough of Zimmer before taking her own life. Auster has taken the Noir staples of the undependable, troubled male, the fickle femme fatale, the voiceover, heavy rain and crime and worked them into an examination of the literary and cinematic creative act. In so doing he has intertwined the black and white world of classic Film Noir within the static black and white text of *The Book of Illusions*.

Notes

¹ Wang is the director of *Smoke* and *Blue in the Face*.

² See www.believermag.com/issues/200502/?read=interview_auster.

³ As can be seen in the trailer (www.youtube.com/watch?v=AeauVS9KI8k), the tag line for the film is "a true story begins when real life ends" – an interesting view of how Auster views reality and fiction.

⁴ See www.believermag.com/issues/200502/?read=interview_auster.

⁵ But conveniently for Auster just before the Talkies came in, thereby allowing Auster to concentrate on the depiction of image and not an analysis of what is being said.

⁶ In some ways this is the central image of the book. Mann names his ranch after a supposed jewel he spotted on the pavement in the street. In his attempt to grasp the jewel, he realises that it is nothing more than a gob of phlegm. One of Auster's most poignant metaphors for the beauty and dirt of life, it alludes to the ungraspable beauty that artifice can produce (the films of Mann) and the darker side (Mann's wilderness before he met Frieda) and suggesting that both the beauty and the darkness can be interpreted as illusionary.

⁷ See www.rottentomatoes.com/m/1002352-big_sleep/.

⁸ See www.believmag.com/issues/200502/?read=interview_auster February 2005.

⁹ Consider what is said here about the reliability of the flashback: www.youtube.com/watch?v=2BFZ9coMDm8

¹⁰ “*Mémoires d’Outre Tombe. Memoirs from Beyond the Grave*. That feels awkward to me. Too literal, somehow, and yet at the same time difficult to understand” (Auster, *The Book of Illusions* 62).

¹¹ Watch the clip from one minute 27 seconds onwards: www.youtube.com/watch?v=dkDLI43iiTs.

¹² Watch the clip from four minutes onwards: www.youtube.com/watch?v=qPOcR087uxM.

¹³ Mann’s covering up a murder, Frieda smothering Mann, Alma killing Frieda.

¹⁴ When asked at the beginning of *The Postman Always Rings Twice*: “Why do you keep looking for new places, new people, new ideas?”, Chambers replies, “Well, I’ve never liked any job I had. Maybe the next one is the one I’ve always been looking for.” (see www.youtube.com/watch?v=Fe9ALvuzwYg).

¹⁵ Watch all of *Double Indemnity* to see this illustrated.

¹⁶ Consider the ending to Michael Curtiz’s *Casablanca* (1942), not thought of as noir but made so by the inclusion of Bogart, playing Rick Blaine who has travelled from America through Ethiopia, Spain and France to Morocco, thus making him a wanderer, in the noir tradition. Furthermore, his complicated relationship with Ilsa Lund (Ingrid Bergman), an accidental femme fatale, since she is unable to reveal the existence of her supposedly dead husband to Rick, yet beginning a relationship with him only to leave him without warning. Though the ending could not end with the deaths of any of the three central characters, since the film is a subtle form of propaganda promoting America’s entry into the War, the film uses noir tropes. Rick, manipulating for his own purposes, acts as a metaphor for an isolated, uninvolved America, eventually does the right thing and gets involved. Ilsa is the European female working to her own agenda against the Germans, while Victor Lazlo (Paul Henreid), an Eastern European, becomes the patsy: unknowing of his role until the end of the film. He is an idealist, and even naïve, unable to match the tiredness and subterfuge of the American who knows what he has to do (see www.youtube.com/watch?v=FDhGS4EJS8M&feature=fvwrel).

¹⁷ One of the great movie endings: www.youtube.com/watch?v=ttBO5tpVr6s&feature=related.

¹⁸ Never has a femme fatale been so utterly destroyed than in *Kiss Me Deadly*: see www.youtube.com/watch?v=lksupwUvhq4&feature=related.

¹⁸ Which does beg the question, what had happened to the gun she pulled out so melodramatically earlier? And, indeed, where it came from in the first place? Auster’s filmic imagination, is a possible answer.

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