

## PHENOMENOLOGY AND FILM CREATION OF WHITE TRANSCENDENTALS

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In *Look! A White*, George Yancy speaks of the insidiousness of the white racist self.<sup>1</sup> He illustrates this with “the elevator effect,” where a white woman pulls her purse closer to her chest when a black man enters. Yancy is less interested in this act than he is in the host of rationalizations offered by his white students. These include the possibility that her purse strap broke and she was trying to fix it; the possibility that she was claustrophobic in the elevator, and that of her wanting to appear non-racist while obsessing about racist behavior. Despite being caricatural, these explanations all address the effect, rather than exploring the motivation, which would require that we accept the presence of racism embedded and insidious in us.

This presentation works from three hypotheses. First, the persistence of “dissimulated” forms of racism is due to the way in which images and affects intertwine and become sedimented, unbeknownst to us.<sup>2</sup> Second, the presence of images is not available to conscious scrutiny in the way that texts are. Sedimented images have an “organization” close to that of dreams, condensing into each other, becoming displaced from original events and concentrating affective weight, which resurfaces in situations that evoke comparable images and behaviors, including unconsciously retained ones. They form the material of what Yancy is calling “the self,” of which we are not the author. This is the shared insight of psychoanalysis and phenomenology.<sup>3</sup> This insight helps account for the persistence of largely unconscious prejudices. Third hypothesis: film plays a significant role in influencing the sedimentation of images and affects.

Although it occasionally questions stereotypes, it also modifies and updates them. I argue that images from pre-War Viennese cinema contributed to conceptions of whiteness in Austria and, time allowing, we can discuss their transition into American film in the '40s.<sup>4</sup> *It is my thesis that confronting a racist heritage means confronting a paradox: we must take responsibility for images and types that we protest we did not create but which are arguably “active” in us.*

A number of studies have examined the role of images in behavior out of contemporary mass media.<sup>5</sup> The persistence of racism certainly goes beyond the role of unconscious images. Nevertheless, the role of such images is not negligible and Yancy's example illustrates both the behavioral power of sedimented images *and* our resistance to belief in that power. I propose to tarry with the persistence of racism by recalling the phenomenology of sedimentation, association, and repression. In his *Analysen zur Passiven Synthesis*,<sup>6</sup> Husserl carried phenomenology all the way to what he called a “phenomenology of the ‘unconscious’”<sup>7</sup>; others have extended it toward the cultural imaginary.<sup>8</sup> It is possible to explore the build-up of racist images into types within phenomenology, although Husserl was not interested in the psycho-sociology of cultural imaginaries. I return to the 1930s because, with the rise of fascism, film, cartoons, and photographs played a central role in creating a dense topography in which whiteness represented transcendent purity, a motivating ideal and untouchable form that polarized everything around it. I would like to push Yancy's concept of “false transcendence,” here. He locates it in the African American community, where he observes a hope overinvested in an unrealized justice that paralyzes critique. Because the political unfolding of fascism is the most flagrant, recent illustration of the exploitation of false

transcendentals, as escapism and mass racist scapegoating show, I take up the fascist rhetoric of types and focus on the creation of two white transcendentals, one masculine, the other feminine. Studying Nazi propaganda, Klaus Theweleit has shown that these types depended on the iconic motors of white fantasies of transcendence.<sup>9</sup>

Phenomenology helps us understand how this build-up impacts associative thought. It can be shown that, because cinematic techniques forged by German-language cinematographers evolved through ongoing exchanges with Hollywood in the 1920s and '30s<sup>10</sup>, comparable images migrated into American cinema, where they were democratized and reconfigured according to the color line. What emerged was the triangle of cinematic innovation: first, D. W. Griffith's *Birth of a Nation*, then Jolson's *The Jazz Singer*, *Gone with the Wind*, and in the 1960s, *The Sound of Music*.<sup>11</sup>

When Yancy argues that “whiteness is precisely the *historical* meta-narrative that impacts [white people's] sense of themselves as atomic individuals, *and as sites of exclusive transcendence*,”<sup>12</sup> he refers to constructions of a *myth*. The myth of whiteness takes different forms in Europe and the Americas, but it owes its architectonic to the associative power implicit in images that fuse into false transcendentals. These follow a binarist logic, mapping concepts such as purity, beauty, truth, right.

Forging a meta-narrative requires creating a protean myth,<sup>13</sup> tenacious and sufficiently unremarked as to be disavowed, and indifferent toward the bodies it excludes from legitimacy and rights. The creation of transcendentals buttressing myth contributes to the logic that allows individuals to find “kindred spirits” and forge imaginary communities. As we know, myths mobilize something more important than cognitive claims and perceptions because they *become* “reality” when their constituent beliefs are

set into action.<sup>14</sup> As Lacoue-Labarthe and Nancy argue, a myth has “for its nature and its end to incarnate itself in a *figure*, or in a *type*.”<sup>15</sup> Their argument focuses on the types developed in the Nazi myth, which amounted to a potent symbolism in which affects of “liking” and “disliking,” attitudes of belief and incredulity, acts of protection and destruction were mobilized.

The unremarked presence of types conditions our selection of rational arguments, and the build-up of preferential images in unconscious memory contributes to the awakening of racist reflexes even when they are challenged by arguments. Phenomenology has proved adept at showing the mechanism of the sedimentation of images in the ongoing flow of consciousness. Husserl analyzed this flow as it moved from now-moments to “the past,” where distant but retained representations may well become “empty retentions” but be awakened by a present perception provided they are tied to “‘interests’ in a general and habitual sense.”<sup>16</sup> Husserl’s theory starts from present perception and a transcendental *ego*.<sup>17</sup> My ongoing perceptions are determined by the degree to which objects, whether outside or inside, exert an affective force sufficient to elicit the interest of my *ego* which may then focus attention on it. Attention can only focus on one thing at a time. The affection that converts the *ego* to it thus receives a kind of preference (*Bevorzug*). This is a function of its force, my expectations, and the pleasure or displeasure it provokes in me.<sup>18</sup> Other present objects, including memories and sedimented images, may well exert their own force of attraction, but if I do not attend to them, they slide into latency or as Husserl puts it, are *verdrängt*, repressed.<sup>19</sup> What is important here is that all representations leave a trace and continue to exist in unconsciousness, where they vie for affective power sufficient to cross the threshold of

consciousness anew.<sup>20</sup> Suppose that, for instance, a white man was also present in the elevator, but remained ignored because his presence elicited no interest.

This suggests that one does not easily escape images repeatedly received through one's culture. Yet one remains responsible for one's behavior, notably in its impact on other subjects. What Husserl teaches us concerns the power of passive syntheses. These may be syntheses of contrast or of similarity. Some representations slide into near dormancy yet participate in the construction of associative chains possessed of affective vitality.

In the purely phenomenological framework enter ... differences between mediate and immediate associations, and we know that the two are always interlaced. First, we often readily note that an *a* recalls a *b*, and that the latter again recalls a *c*, and that we do not remember *c* immediately but only by passing by *b*. *But associations also unfold without being noticed.* Just as we do not attend to many other things that are in our field of consciousness, we do not pay attention to associative connections.<sup>21</sup>

This shows the connection between “mediate” and “immediate” associations, and it points toward repressed material that resembles Freudian repression.<sup>22</sup> Husserl does not explain *why* we lose “b”. Presumably, this is related to what he calls the sphere of sentiments, instincts and vital drives belonging to the impressional *hylē*. In short, associative connections pass over entire chains of images or expressions to arrive at the final member of the chain. When the woman pulls her purse closer to her chest, this ostensibly spontaneous act is the final member of a chain of associations of which she here has no consciousness. Hence the gratuity of the act, not to mention the conflicts that may have preceded, e.g. between instruction in anti-racism *versus* cinematic images of black gangsters or criminals. Husserl's argument is more complex, but let me summarize by saying that time consciousness produces a unified flow back of images and signifiers; within this “universal synthesis” objects also synthesize, producing the sense of identity

and duration. Syntheses may be contrastive as well, but what is important is the way they function in collaboration with ongoing present perception (Husserl 1966, 127-28).

It is crucial to note that the lost member in the associative chain, which Husserl calls “b,” may include a large number of retained images. “b” is a “‘bridging member’ (*Brückenglied*), something resemblant; ... the bridge arches like a special synthesis through resemblance.”<sup>23</sup> Such *Brückenglieder* find privileged sources in cinematic images because of the pleasure and interest accruing to them. They thereby mobilize affective power greater than what may have been neutral classroom lessons in antiracism, hence they receive a behavioral “preference” over the retained classroom representations. Thus, a conflict is brought about by the perception of the black man entering the elevator, between the sedimented lessons and condensed images of gangsters, etc. Now, *that* Yancy’s students cast about for so many rationalizations of the woman’s behavior suggests that there may be unconscious conflicts in which the very idea of racism is repressed.

Husserl’s phenomenology of the sedimentation, associative and fusional power of perceptual phenomena over time offers the student of aesthetics an advantage in that, like cinema, phenomenology describes lived experience before it is parsed into subjective and objective dimensions.<sup>24</sup> Phenomenology focuses on visibility and hearing, like cinema, which channels the vector of our attention distinctively and puts kinesthetic consciousness, i.e. bodily movements, out of play, thereby intensifying these images’ power and pleasurable content. Cinematic styles also entail a considerable amount of repetition in the stock of images presented to viewers.

This sedimentation of images is precisely what Nazi propaganda produced to support the construction of white transcendentals on an iconic-affective level. One of the best laboratories for studying the construction of types and myths is German-language cinema, because this creation was extensively theorized by Nazi “intellectuals.”<sup>25</sup> Cultural creation thus readily served political hegemony.

German and Austrian films were not strictly identical, though both developed their respective transcendentals. The Austrian case was more complex than the German because it was hybrid rather than yoked to militarization. Despite class and regional segregation, Austria remained a multi-ethnic country. Nevertheless, in the wake of the 1933 German elections, artists of all sorts—including “some 900 members of the German film industry [who became] unemployable”<sup>26</sup>—swelled the ranks of talent in Vienna, and Hollywood later on. They created the *Emigranten* film industry in Vienna as well as the system of B films in Hollywood.<sup>27</sup> In the wake of the civil war that broke out in 1934 with the assassination of Prime Minister Dolfuss, Austrian film gravitated powerfully toward the creation of a transcendental distinct from the German ideals, notably through the *Heimatfilm* (“Homeland” film). This pastoral genre indulged spectators in dreams of escape into a *féerie* version of Austria far from the city, where music and the art of the old Empire were the primary values. The Austrian cinematographer, Arthur Rabenalt, characterized these productions as “*unpolitische Filme*” and divided them into “musical comedies,” “society films,” and “home-soil idylls.”<sup>28</sup> The striking apoliticism arose because the Schuschnigg regime, while clearly engaged in a fascist *process*,<sup>29</sup> understood itself as distinct from German militarism, as a “corporatism [that] could transcend class conflict [via] Catholicism and idealized notions of a national front”.<sup>30</sup> The illusion of

unity grew out of manipulation of the myths of musical genius, self-sacrifice, homeland, and religious solidarity. We find it resurrected in the 1960s with the success of *The Sound of Music* at U.S. box offices.

*Frauenparadies* (1936)

My example of how association phenomena can be analyzed in the fascist rhetoric of filmic images of false transcendence will be a conventional Austrian film.

*Frauenparadies* was produced in 1936, year of the Berlin-Rome Axis. We hardly remember the films of that period, although German television has rebroadcast many over the past decade. They responded to a need for cinematic escapism, one of the few remaining avenues for “resolving social strife through the nostalgia and spirituality of Austro-fascist ideology.”<sup>31</sup>

*Frauenparadies* combined the urbane society film (imperial Vienna) and the *Heimatfilm* (Austria as unsullied garden), with the musical “screwball” comedy that Hollywood also staged between the 1930s and 50s. The “Women’s paradise” was the name of a fashion house that employed fifteen saleswomen, all blond, all similarly dressed. “Paradise” was run by two symbolic parents, an excitable matron and an ineffectual, old-Empire Viennese. Using the remnants of his creative freedom to escapist ends, director Rabenalt staged one “Gary Field” as leading man and as the Austrian pastiche of a military engineer. The leading lady was a platinum blonde from Sweden, “Ingrid,” who arrives in Vienna to prepare her wedding with Gary, slated to take place in Italy. Ingrid’s role is to introduce light opera into the “society film”; she sings its three musical numbers. “Eva” belongs to the sales staff and is immediately smitten with Gary.



She enhances the screwball element through her foibles as supporting actress, which turn into heroic sacrifice.

In continuous contact with Hollywood, the Viennese directors developed innovative cinematic techniques including camera traveling and lateral-aerial dual perspectives, framing songs with Busby Berkeley's kaleidoscopic dance numbers. In *Frauenparadies*, the central musical number features the star, dressed in white gossamer and "worshipped" by the dancers around her. Yet, the musical numbers stand apart from the film's plot, introducing mythic and nostalgic elements as Gary and Ingrid walk through an eighteenth century garden, where they are hailed as royalty by "peasants" in overalls and dirndls. The plot turns around the bankruptcy of *Frauenparadies*, unable to survive in contemporary Vienna, and the selfless sacrifice of Eva, who obtains money sufficient to pay off its debts by offering herself to Ingrid's German patron, Mühlhörfer. The film ends in a Billy Wilder-style train ride, where the engineer runs off with the virginal Eva, and the Swede remains with her aristocratic protector. Clearly, there are a host of such films one could use.

Unique to German-language cinema in the 30s was that "Nordic" feminine transcendental, characterized by the de-eroticized "white goddess" who motivates the "man of steel" to brave his wars against "Others".<sup>32</sup> Thus, at the end of the film, when Gary and Eva have exited the train together, we see Ingrid and Mühlhörfer exchanging enigmatic smiles of complicity. If Gary and Eva will likely now marry, nothing of Ingrid's romantic fate is decided, as that is not her function in the myth.

The lightness of the comedy frames a false transcendence of liberation—into courtly elegance, out of time, and into the merging of love and sacrifice. This *légèreté*

wields normalizing force. The Nordic woman's bloneness and the angelic quality of her dress reiterate the Austrian white feminine transcendental. The triviality of the songs hides the power of her presence in the film; beyond sex, beyond motherhood, she embodies the purity of the desexualized feminine myth.<sup>33</sup>

Fascist art laid down a twofold feminine transcendental: the maternal-angel and the sacrificing-maiden. These formed the counterpoint of the band of brothers. As Theweleit puts it, "mothers and sisters seem here to have been revealed as the true love objects of these men [who march into war]. The words of the incest taboo have written 'the water is wide and they cannot get across'. We now also have a way of understanding why 'good' women have to be husbandless, why they have to be pale as death... Because the sons/brothers want it that way."<sup>34</sup> This logic of brothers without fathers is crucial in the sedimentation of imagery around fascist masculinity: "their father has failed them, and now [the sons] are stepping forward to do battle for his succession before Mother Germany."<sup>35</sup>

Proceeding on desexualization, the feminine fascist transcendental arose out of the mass dissemination of the heritage of German aesthetics. Frauenparadies's sales staff incarnate Lippe's observations on German myth-making, "Water nymphs... the purest... forces of a country represented as a garden with a fountain".<sup>36</sup> Nevertheless, the work of students of fascism like Theweleit and Littell (2008) shows how the transcendentals, essential to the *process* unfolded in German-language imagery, radicalized gender roles. The male transcendental was first epitomized by Jünger as "a whole new race, energy incarnate.... These were the keenest assembly of bodies, intelligence, will, and sensation."<sup>37</sup>

“Transcendence” here fuses the microcosm of the soldier-genius-machine with the macro-organism of the race... of sons. This assembly required a protector—not simply in the armed divisions but transcendently, in the form of an Athena (where the fathers had failed) beyond feminine domesticity.<sup>38</sup>

The opposite of such a race could only be aliens, projectively identified with formlessness, rushing floods, and a different sort of force. The fascist male body stood resistant through a perverse inversion of imperial aggression.

[T]hose large-eared Mongols with melon-shaped skulls, black stiff hair, flattened cheek bones ... appeared as prehistoric monsters next to our young soldiers, with their fragile bodies ...<sup>39</sup>

This fascist body ideal entailed uprightiness, impenetrability, light, dryness. It reinforced imaginary racial threats from Russians to Mongols, Asians to Jews on the home front, and colonized people outlying. All of this sedimented in the popular imagination, such that images departing from the types excited discordant syntheses and associations charged with affect; phenomenology well serves Nancy’s analyses of the myth that “incarnate[s] itself... in a type.” Racist myths consolidate purity against metaphysical enemies. The Manichean logic structuring fascist values is exemplified by the literature of the Storm Division: dry force *versus* wet engulfment, the noontime sun *versus* fetid swamps.<sup>40</sup> This is also why singer Ingrid relinquished her betrothed, the pastiche of the military aircraft designer, to the virginal Eva, to truly embody the mythical mother-ideal. That sums up the normative message of that and many other films of the time.

The transcendentals constructed to bolster Aryanist rhetoric described a mythic “beyond” that was less concerned with race than with separating authentic “man” from alien “animals.” The rhetors scarcely imagined opening a site where white and black would *both* be raced. White superiority (less so radical transcendence) belongs to the American cultural context that democratized the German transcendentals.<sup>41</sup> Racist “science” certainly deployed a meta-narrative for European hegemony in the 20<sup>th</sup> century and there has not been a time when the symbolic cluster, sedimented and fused as “whiteness,” was other than its lodestar.<sup>42</sup> However, when whiteness itself appears as “transcending race,” but infinitely better than race(s), then being “raced” becomes the “Other”’s problem, and this brings us to the complex relationship between German-language cinema and Hollywood, to which we can return in the discussion period.

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<sup>1</sup> Yancy 2012.

<sup>2</sup> Winnubst 2004, 37–38.

<sup>3</sup> cf. Husserl 2001, 162–220.

<sup>4</sup> When German-speaking script writers, directors and producers took refuge in the U.S. It proved possible, even desirable, to “democratize” the new “American white transcendentals,” because they could be taken up by all those people seeking to assimilate into white American society. Transcendentals could thus belong to “the people” so long as that people was *en route* to American whiteness. Whatever their origins, ethnic “white” actors washed the cork off at the end of the day. Indeed, the message of blackface was that Old World identities could be escaped (Rogin, 79)—through maudlin identifications (e.g. Jolson singing “Mammie”) and through the pseudo-miscegenation and pretend access to African American “psychology” via the black masquerade. “As immigration and technological innovations were creating American mass culture [and mass sedimented images], the film ... appropriated an imaginary blackness to Americanize the immigrant son ...” (Rogin, 80–81). This cultural institution of American racism, which persisted in animated cartoons into the 1970s, was doubtless one of the first “novelties” that the Austrian and German immigrants encountered. As the creation of an immovable abject type, it must have contributed to the disenchantment they experienced with American freedom and opportunity, as staged in 1940s *film noir*. The white transcendentals were ultimately positioned *differently* in the American meta-narrative, whose symbolic poles were white over black rather than Aryan over Jew, Slav, etc. I will return briefly to this toward the end of the presentation.

<sup>5</sup> Adorno 1974; Winnubst 2004, 27–28.

<sup>6</sup> These notes cover the years 1918–1926; however, the third section on “association” appears to date from the lecture course he gave in the Winter Semester of 1926. See Aaron L. Mishara, “Husserl and Freud: Time, memory and the unconscious.” *Husserl Studies* 7 (1990): 29–58 (here, 31).

<sup>7</sup> Husserl, Hua XI, 154.

<sup>8</sup> Cornelius Castoriadis, 1997.

<sup>9</sup> Theweleit 1989, 170–191. Also see Laurence Rickels 2002.

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<sup>10</sup> Munby 1999, 138–161.

<sup>11</sup> *The sound of music*, which revisited a distinctly Austrian genre decades after the War, proved a smash U.S. hit four years running, amassing 50 million in box office receipts over 43 weeks. It was the false transcendental, in a de-Nazified Austria, featuring an *ingénue* from the convent, an impoverished aristocrat, and music like “Edelweiss,” that reconstructed Austrian political identities and fused love of country with love of family. Perhaps it provided American viewers with an escape from the turbulence of the 1960s, although this was mild compared to the flight Viennese audiences sought in the mid-30s (Vansant 1999, 180–181). In any case, powerful nostalgia for family and country was clearly addressed by the film.

<sup>12</sup> My italics. Yancy is citing Robert Birt (2004). He adds: Whites see themselves, even if unconsciously, as race-less, as abstract minds, as constituting the transcendental norm. This conception of the white self has complex historical links with European modernity and imperialism. This view presupposes a problematic philosophical anthropology that comes with a misanthropic dialectic, that is, Black people vis-à-vis whites are ontologically collapsed into pure facticity, constituting the very quintessence of racial assignment and racial degeneracy/inferiority. This view of the white subject obfuscates its status as *raced*, elevating it to the status of the human qua human. As a result, white subjects come to see the problem of race as an issue for people of color.” My claim in this essay is that the transcendentals created in German-language films staked out a still more separated “ontological” status. Beneath them and Aryans more generally, all that was non-white became imprisonable and eliminable. When carried into U.S. films, a strange dialectic between white and black was set in motion largely by “black-face” adaptations of minstrel shows in films such as Jolson’s “The Jazz Singer.”

<sup>13</sup> See Mosse 1975, 100–107.

<sup>14</sup> Lacoue-Labarthe and Nancy 2005, 68.

<sup>15</sup> Lacoue-Labarthe and Nancy 2005, 55.

<sup>16</sup> Husserl, Hua XI, 177-79.

<sup>17</sup> Husserl, Hua III(*Ideen I*), §33.

<sup>18</sup> Husserl, Hua XI, 150.

<sup>19</sup> See, notably, Husserl Hua XI, §35, 37, 413-15 (*Beilage XIX “Zur Phänomenologie der Assoziation”*).

<sup>20</sup> The threshold of consciousness could be considered under two fundamental aspects. One concerns the fate of tiny apprehensions and perceptions, which merge with each other over time or enter into a certain conflict that blocks the return of some of them. To the degree that representations stabilize in unconscious sedimentation, the distinction between consciousness and unconsciousness is called “static.” To the degree, however, that representations vie directly for a return into a present perception, the threshold must be understood as mechanical or moving. This concept was pioneered by F. Herbart (1834), §§16-21. Husserl took this up, calling it the *Vorzimmer des Ich* (Hua XI, 166; and discussed by Bégout 2000, 181): “For example, a light sound that becomes ever stronger supposes, in this concrete transformation, a growing affectivity [*Affektivität*], it increases its vitality of consciousness. This is due to the fact that it exerts on the Ego a growing attraction. Ultimately, the Ego turns toward it. Considered more precisely, even prior to the conversion [of the Ego] a modal alteration of the affection has already occurred. In the case of a certain, efficacious force [*wirksamen Stärke*] within given affective circumstances, the attraction emanating from the sound has already reached the Ego in a way so authentic that it reaches validity in it, *even if it is only found in the antechamber of the Ego [sei es auch nur im Vorzimmer des Ich]*.”

<sup>21</sup> Husserl Hua XI, 121-22.

<sup>22</sup> Mishara 1990, 31 and Bégout 2000, 187.

<sup>23</sup> Husserl, Hua XI, 123.

<sup>24</sup> See Husserl, 1962, §15 “Natürliche und transzendente Reflexion,” 72-76.

<sup>25</sup> Alfred Rosenberg’s *The myth of the twentieth century* (1930) drew parallels between races and souls, urging the creation of new types to shape the “race” to raise the “souls” of Aryans (Lacoue-Labarthe and Nancy 2005, 56). Citing the anti-Semitic orientalist Paul de la Garde (1827–1891), Rosenberg argued that nations, when purified of degenerate peoples, reflect “the thoughts of God” himself (Lacoue-Labarthe and Nancy 2005, 57). Elaborating a romantic conception of race that presented itself as mysticism *and* science, the Nazi myth exploited a host of nineteenth century polygeneticists’ racial hierarchies, adding on newer cultural elements.

<sup>26</sup> Dassenowsky 2008, 162.

<sup>27</sup> The complexity of the exiles’ experience cannot be exhaustively traced here. Yet, whether high culture (Otto Preminger) or socialist (Billy Wilder, Eric Ulmer), the shock of their encounter with American racism

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and its myths of freedom and self-making resulted in a number of *noir* films in the 1940s, whose commentary on the host society was so powerful that the “major studios either suppressed or tried to divest themselves of [the] socially critical filmmakers” (Munby 1999, 149). It was the studios themselves that set up the two-tiered system of A and B productions, in which all A films self-censored in anticipation of world markets and the scrutiny of the Office of War Information (149). It is impossible to review the A productions of the 1930s, whose influence was clearly immense. Suffice it to say that the American studio moguls were conservative and anxious about social criticism and anti-Semitic backlash at least as early as 1934, when Louis B. Mayer gloated over the political defeat of the left-leaning writer, Upton Sinclair, in the California gubernatorial elections (Taylor 1983, 112–115). Taylor maintains that the Mayers and the Cohns (Columbia Pictures) were largely apolitical in their values, at least until the U.S. entered the War (Taylor 1983, 114).

<sup>28</sup> Rabenalt 1978, 43.

<sup>29</sup> Thorpe 2010, 326 and Mann 2004, 13.

<sup>30</sup> Dassanowsky 2008, 169.

<sup>31</sup> Dassanowsky 2008, 173.

<sup>32</sup> Theweleit 1987, 315; Linke 1999, 75–77.

<sup>33</sup> Theweleit 1987, 315–317; Theweleit 1989, 171–174.

<sup>34</sup> Theweleit 1987, 112.

<sup>35</sup> Theweleit 1987, 108.

<sup>36</sup> Lippe 1974. The full citation is: “[T]he newly constructed edifice of the bourgeois-absolutist state [was] founded upon the restructured sexuality of the ‘high-born’ woman, who is to become a model for all women. The flowing of the streams of desire is captured and held in a fountain; it bubbles up to please man ... it is desensualized, ‘white’ water, perfect for irrigating the new ordered state. (cited by Theweleit 1987, 316).

<sup>37</sup> Ernst Jünger 1942. Theweleit adds, “The new man is a man whose physique has been machinized, his psyche eliminated—or in part displaced into his body armor, his ‘predatory’ suppleness. We are presented with a robot that can tell the time, find the North, stand his ground over a red-hot machine-gun, or cut wire without a sound. In the moment of action, he is as devoid of fear as of any other emotion. His knowledge of being able to do what he does is his only consciousness of self. This, I believe, is the ideal man of the conservative utopia...whose interior has lost its meaning” (Theweleit 1989, 162).

<sup>38</sup> Theweleit 1987, 316.

<sup>39</sup> Littell 2008, 53. The full citation continues: “The Bolchevists...surrendered, giants with slanted eyes, similar to gorillas, whom our children, with their girlish flesh, beat with their rifle butts. Alas! Half of these child-gladiators had been struck down...Their lithe bodies floated beneath the cascades.”

<sup>40</sup> Theweleit 1987, 229–294.

<sup>41</sup> It can be shown that the racialization of violence in American cinema, over-determined by a transcendental as democratized white ideals, thus proceeded along the color line and certainly in terms of “blood.” One drop conceptions resemble Aryanist racism against Jews, Slavs, “Asians,” and *mischlinge*, and this could not have been lost on the immigrant artists. German-language *émigré* cinema unwittingly contributed types that intertwined with emerging U.S. images in the 1930s; the characters and plots moved in a different space in the binarist polarities created by color-line racism and assimilation to whiteness through blackface. Yet, as *The sound of music* demonstrated, the romance of the escapist, false transcendental endured, and we may wonder how much the white transcendentals have changed, today, in a culture where “color blindness is really a misnomer in a color-obsessed nation,” as Leonardo and others have shown (Leonardo 2007, 266; Palmer 1995, 139–149; Bonilla-Silva et al. forthcoming: 9, citing Rodriguez 2009).

<sup>42</sup> Eze 2001, 187.