

#12

LULU ON THE BRIDGE BY PAUL AUSTER, A CINEMATIC REINTERPRETATION OF THE MYTH OF PANDORA THROUGH DREAMS

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Abstract || This article explores Paul Auster's reinterpretation of the character of Pandora in the film *Lulu on the Bridge* (1998). Auster incorporates some features from Frank Wedekind and Georg Wilhelm Pabst's previous versions, but ultimately transcends in order to connect them with elements of Hesiod's original myth through dreams.

Keywords || Rewriting | Film Adaptation | Rewriting | Comparative Literature | Myths and Symbols | Cinema and Dreams

0. Dreams: Form, meaning, narrative

Without a doubt, the work that has had the most influence on investigating the dream experience throughout the Western world is *Interpretation of Dreams* (1899) by Sigmund Freud. The index of this work reveals the great detailed efforts and the rigor of his theories, many of which are still valid today, regarding his methods of interpretation and function. This case does not concern the defence or opposition to one of the Austrian philosopher's central theories which proposes that the person who dreams releases repressed elements in order to satisfy them (an aspect discussed in "The Dream as Wish-fulfillment", chapter 3 of Freud's book, and challenged by Carl Gustav Jung¹). Rather, here we will attempt to guide the reader towards those elements that can bring about a deeper understanding of *Lulu on the Bridge* (1998), the first film directed solely by Auster.² The most noteworthy aspect on this topic in Freud's book lies in the sections dedicated to the process of dream-formation and the mechanisms that influence their development. His theories on this matter can be found in chapter 4 ("Distortion in Dreams"), chapter 5 ("The Materials and Sources of dreams") and chapter 6 ("The Dream-Work") of his work. The reader who leans towards these Freudian theories and who subsequently watches Auster's film would realize that, to a large extent, the structure of the film follows the processes described by the founder of psychoanalysis.

Even so, it should not be forgotten that Freud (and also Jung), whose ideas and concepts with respect to dreams will be used principally in this article, are heirs to a large tradition. The presence of dreams and their investigation have been a constant throughout history. In literature, you have only to glance through the anthology entitled *Libro de Sueños* (1976) compiled by Jorge Luis Borges, to verify this: close to two hundred examples that span more than twenty five centuries of the presence of the world of dreams in literature. Also, many major thinkers in Western culture have directed their attention to this matter throughout history. This interest in the world of dreams has been documented since antiquity. Aristotle's *Parva Naturalia*, for example, includes chapters "On Sleep", "On Dreams" and "On Divination in Sleep", and in the work of Artemidorus Daldianus (2nd century BC), the *Oneirocritica* or *The Interpretation of Dreams*, there is a catalogue or dictionary of dreams with more than three thousand entries. Artemidorus' text would inspire the famous work of Sigmund Freud at the dawn of the 20th century. Indeed, in Freud's work there are many ideas on dreams from Romantic authors and from others from the late 19th century. These musings were captured by Otto Rank in his works "Dreams and Poetry" and "Dreams and Myth", and published as an appendix to some editions of Sigmund Freud's work *The Interpretation of Dreams*.

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1 | Jung accepts the Freudian idea that the symbol refers to a hidden meaning, but that this meaning is not connected to the repression of the subject. For Jung, the symbolism comes from the psyche when you delve deep into the unknown and the indescribable. It is therefore a way of expressing transcendental reality and the unknown, whose meaning is not even interpreted, but is waiting to interact with conscious thoughts and the unconscious mind: "el símbolo no encierra nada, ni explica, remite más allá de sí mismo hacia un sentido aún inasible, oscuramente presentado, que ninguna palabra de la lengua que hablamos podría expresar de forma satisfactoria" (Estébanez Calderón, 2001: 988-989).

2 | Auster had already co-directed *Blue in the face* (1995), together with Wayne Wang, and had written the script, and assisted throughout the filming, of *Smoke* (1995).

In addition to the previously mentioned chapters by Sigmund Freud, in which he investigates the contents and forms of expression of dreams, the most significant theories relevant to this article are those of Otto Rank and the Jungian concept of linking dreams to myth. Both associate dreams with artistic creativity, and especially to the creation of literary works. Rank follows the Freudian theory that the contents of dreams come from repressed unconscious thoughts appearing in the conscious mind:

También [the implicit comparison is with dreams] se crea el poeta en su obra una realización diversamente deformada y simbólicamente disfrazada de sus más secretos deseos y también procura una satisfacción y una descarga temporales (catarsis) a determinados impulsos reprimidos en la infancia. (Rank, 1979: 482)

For Rank, therefore, there exists a correlation between literary works, myths and dreams (Rank, 1979: 475, 496). He is mainly interested in the parallels between dreams and literature, not so much in their motivation (that is, on whether they are the product of a compensation mechanism or not). In addition to this interesting connection between dreams and artistic contents in “Dreams and Poetry”, we must mention another aspect which has a deep connection with Auster’s film. Rank states:

Para los psicoanalíticos resulta especialmente atractivo comprobar que los sueños imaginados por los poetas e incluidos en sus obras aparecen contruidos conforme a las leyes empíricamente descubiertas y se ofrecen a la observación psicológica como sueños realmente soñados. (Rank, 1979: 485)

Interestingly, *Lulu on the Bridge* follows most of the elements that Freud mentions regarding the formation and occurrence of dreams, which are staged as the dreams of the character Izzy Maurer (Harvey Keitel) in the film. It is not known if Auster took Freud’s³ work into consideration when writing *Lulu*, but these mechanisms and types of transformations were certainly of general use by writers before *The Interpretation of Dreams* by Sigmund Freud, as Rank asserts in his previous statement.

Jung’s perspective on dreams is also worth considering, as it relates to the field of literary writing. The Swiss writer draws a parallel between mythological thinking from ancient times and the form of thinking about dreams (Jung, 1998: 47). At this point, therefore, it should be noted that a relationship exists between archetypes and myths, which were a sort of theatricalization of those basic ideas. In this way, dreams would be a means through which these basic ideas or classic examples were expressed. The similarity between the dream world and the mythical world is considerable, due to the fact that both are related to thoughts produced by the unconscious (Jung, 1998: 55). Jung affirms the existence of two worlds governed by two

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3 | On this aspect you can consult the interview by the author of this article to Paul Auster on the subject of his films in autumn 2013. It was published under the title “Diálogo con Paul Auster” in *Cuadernos Hispanoamericanos*, num. 763.

forms of thinking: controlled thinking (thinking of the consciousness) and dream thinking (which would correspond with dreams, myths, and childhood):

Hay, pues, dos formas de pensamiento: el pensamiento dirigido y el sueño o fantaseo. El primero sirve para que nos comuniquemos con elementos lingüísticos; es laborioso y agotador. El segundo, en cambio, funciona sin esfuerzo, como si dijéramos espontáneamente, con contenidos inventados, y es dirigido por motivos inconscientes. (Jung, 1998: 43)

In his film, Auster creates a relationship between dreams and the fantastic, following the previous pattern. A major part of the film shows Izzy Maurer's dream following the process described by Freud. The fantastic and the archetype appear in the dream of this character: Lulu, Pandora and the *femme fatale*. Moreover, another of the film's strengths is the treatment of the space/time dimension, similar to that used in mythical thinking. Lastly, Auster's very conception of the story is also analogous to this scheme: there is no distinction between the fictitious (fantasy or dream) and the non-fictitious (the state of wakefulness); otherwise, the dream of Izzy Maurer or the subsequent presence, while he is awake, of the character of Celia Burns (Mira Sorvino), whom Izzy Maurer had dreamt of, could not be understood.⁴

To conclude this section about dreams, a brief passage by Jorge Luis Borges has been included (told with a good deal of humour). The passage is taken from his lecture entitled *Los sueños y la poesía* pronounced in the 1980s in Buenos Aires. Here again the Argentinian writer highlights the lack of distinction between the dream world and the awakened state:

Yo recuerdo, vivíamos en Adrogué entonces, yo vivía con mi hermana, con sus hijos, nos contaban sus sueños, todas las mañanas; en casa teníamos esa tradición, recuerdo que le pregunté a mi sobrino, que tendría seis o siete años, le pregunté qué había soñado, y él me dijo: "Yo soñé que me había perdido, que yo me había perdido en un bosque, y vi una casita de madera, entonces fui a la casita, la puerta se abrió y saliste vos". Luego interrumpió el relato para preguntarme: "¿Qué estabas haciendo en esa casita?"⁵

1. Lulu and Pandora in *Lulu on the Bridge*

Paul Auster transcends and rewrites the characteristics of the female character of Lulu, who appeared previously in the work entitled *Lulu* (1895-1904) by playwright Frank Wedekind, and in the subsequent adaptation *Pandora's Box* (1928) by Georg Wilhelm Pabst. Auster transforms this character into something similar to a "símbolo de la imaginación en su aspecto irracional y desencadenante" (Cirlot,

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4 | It should be highlighted that Paul Auster's work in relation to the mythical in the film is confined to the script and not so much in the way it appears in the images.

5 | Excerpt from the conference "Los sueños y la poesía", given on 19 of September 1980 at the EFBA and included in the book *Borges en la Escuela Freudiana de Buenos Aires* (Borges, 1993).

2002: 359), and manages to reclaim some of the original features of the myth present in Hesiod's *Works and Days*. This aspect is already apparent at the beginning of the film when the character Izzy Maurer sees a series of photographs displaying the faces of Celia Burns (Mira Sorvino), Pandora (Louise Brooks), and the actress Vanessa Redgrave. Vanessa Redgrave is to be the director of the new version of *Pandora's Box*, and she is placed in Izzy Maurer's dream. The photographs seen by the saxophonist before receiving a gunshot clearly signal the main characters of his dream,⁶ and part of the plot, which will feature Maurer. The viewer only discovers this in the final scene when Celia Burns makes the sign of the cross as the ambulance, in which Izzy Maurer is dying, drives away.

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6 | In *The Interpretation of Dreams*, chapters 4, 5 and 6, Sigmund Freud highlights in a very precise way a large part of the characteristics in the formation and development of the dream process. His explanation coincides to a great extent with that employed by Auster in his film.





Figure 1. Before playing on stage, saxophonist Izzy Maurer contemplates the different photographs of the actresses, some of which are connected to other versions of *Pandora's Box*. Shortly afterwards, he gets shot during the concert these images reappear in his dream.

There are traces of Hesiod throughout the film, albeit diffused in the work of the North American filmmaker, crucial to the rewriting of the myth. In *Works and Days*, Pandora serves the function of a trap: Zeus is troubled because Prometheus has stolen fire from him in order to deliver it to mankind, thus the ruler of the gods decides to get revenge. The punishment will be the arrival of Epimetheus, Prometheus' brother, Pandora (the first woman) and her jar. Epimetheus, ignoring his brother's advice, accepts the gift from Zeus. In general, Pandora is often associated with an object like the box, but it would be much more appropriate to consider this object as a jar or jug. Pandora will bring about the tragedy of mankind, similar to the character of Eve in *Genesis*, when she removes the enormous lid of the jar with her hands.⁷ In this way, after removing the evils from the bottom of the jar, the only thing left for human beings is hope,⁸ which remains only at the express wish of Zeus. The lid of the jar must be replaced so that, ultimately, compassion can be shown to mankind (Hesiod, 1997: 128). This myth is the origin of the popular saying that goes "hope is the last thing we lose".

The resemblance that Auster creates to the original character seems directly proportional to the number of elements suppressed in *Lulu on the Bridge* in relation to the works of Wedekind and Pabst.⁹ Celia Burns is not Lulu, although it may help us to interpret the character of Lulu (as metafiction) in a new version of *Pandora's Box*. It is notable that Auster had filmed some material belonging to this metafiction that was deleted from the final film. The reasons for this decision are unknown, but it is certain that they were filmed since several of the stills belonging to this were included in the script published by Anagrama in Spain (Auster, 1998). However, in the interviews conducted with the director and other members of the team (which appear with this text) no mention is made of the removal of this film material. In the eliminated scenes, Celia Burns appeared to be depicted as Lulu displaying her sensual and seductive nature. One

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7 | The full text states the following: "al quitar con sus manos la enorme tapa de una jarra, los dejó diseminarse [referring to evils] y procuró a los hombres lamentables inquietudes" (Hesiod, 1997: 127).

8 | Exactly what Auster's film offers is the hope of Izzy Maurer, who dreams of being healed and living a new life with Celia Burns.

9 | The script published by Anagrama includes stills of the scenes. These were connected to the work of Franz Wedekind and the version by G.W. Pabst, but were then suppressed. The scenes of a *remake* of *Pandora's Box* in Auster's film did not appear in the final cut of *Lulu on the Bridge*.

of the scenes shows the moment when Lulu is posing in front of the photographer Black¹⁰ (Auster, 1998: 91), another shows Lulu's (Celia Burns) seduction of the character Peter¹¹ (Auster, 1998: 100) and in several others Lulu (Celia Burns) appears with Alvin¹² (Auster, 1998: 131). The final film scenes also do not show the death of Lulu (Celia Burns), at the hands of Jack, the Murderer (Auster, 1998: 138). What Auster achieves with the suppression of these materials is a resemblance to the version which is much older than the myth: the overlapping of the Hesiodic element of waiting with the "imaginación en su estado irracional y desencadenante" proposed by Juan Eduardo Cirlot in his *Diccionario de Símbolos* for the definition of "Pandora". It has remained clear that with Wedekind and his previous consequences the cosmological, religious and mythical elements were reduced or almost eliminated, which is understandable in an ungodly vision typical of the 20th century.

Another fundamental element, however, like hope and waiting, passed completely unnoticed. One of the most noteworthy aspects of Auster's film stems from his treatment of time, in a clear introduction to its mythical nature through the use of fantasy. It can be said that *Lulu on the Bridge* constitutes one of the few cinematic works that employs this aspect. What happens in the film is a perfect overlapping of time in 'reality' (the last moments of Izzy Maurer's life) and time in 'fiction' (Maurer's dream). This is achieved when the fiction has definite effects in reality and they both ultimately become deeply entwined, as happened in primitive myths and cultures. Lulu, like Pandora, symbolically represents an archetypal example, a primordial and original idea of the collective unconscious: a type of woman who leads mankind to catastrophe, the *femme fatale*. It has already been highlighted that this same idea is present constantly in other female characters in Western tradition. Even with this, it seems fitting to return to the myth of Pandora and connect it with certain aspects in the character of Celia. The Hesiodic myth also tells how hope remains trapped in Pandora's Box; this is one of the key stories which the film explores: the hope, which Izzy dreamt, of being able to live, to escape being shot without reason. In *Lulu on the Bridge* the last moments of Izzy Maurer's life are dealt with in the form of a dream. In this fantasy, the fiction that his health improves is constructed and some conflictive aspects of his existence with a woman change. Ultimately though, this dreamed-of well-being, this hope, vanishes in a very similar way to that in the film *Mulholland Drive* (2002) by David Lynch. Maurer's dream begins in tragedy and ends with tragedy; that is, a fantasy is created between two moments: the shooting and his death. This time marks an intermediary state of relative happiness and constitutes a bridge (this symbol will be examined later) towards death. Maurer only finds himself well when he is with Celia; when she moves away he gets notably worse. In fact, once Celia Burns travels to Dublin (taking the stone with her) to

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10 | The painter Schwartz in Frank Wedekind's original.

11 | Dr. Schön in Frank Wedekind's original.

12 | Alwa, in Frank Wedekind's original.

film the new version of *Pandora's Box*, Maurer falls into the hands of Doctor Van Horn.



Izzy Maurer dreams that he recovers from being shot and lives a love story with Celia Burns; she has the same face as one of the actresses in the photographs which he had looked at before leaving the scene to go to perform his concert.



Izzy Maurer dies in the ambulance but his dream seems to have become reality because in front of the ambulance, Celia Burns, the character in his dream, makes the sign of the cross at the same instant when the siren fades away. This marks the end of Izzy's life.

Hesiod's myth places special emphasis on the intervention of Zeus, who prevents hope escaping from the jar, after the rest of evils have been inflicted on the world. Celia Burns, the character in the dream, closes the final scene of the film by appearing alive outside of Izzy Maurer's dream. This occurs as the ambulance carrying the dying saxophonist is passing. The character, therefore, becomes a perfect link between waiting and hope. The last dream of Izzy Maurer has become reality, that is, it has been truly lived. The final last scene redirects all the narrative towards the fantastic and adds an unexpected turn to Auster's film. It does not simply approximate the Jungian idea of "verdad psicológicamente verdadera",¹³ rather it is much more radical because, effectively, it transforms something that in principle was only subjective into something objective.¹⁴

Another noteworthy element in the film is the use of fiction within fiction, the double *mise en abyme* that is constructed on different levels and distorts the perception of reality, producing a powerful effect in the film. When introducing a new fiction (the new version

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13 | Jung's idea appears in *Símbolos de transformación* (Jung, 1998: 31) and in *Psicología y religión* (Jung, 1991a: 21).

14 | See also Auster's response regarding the significance of the name "Celia" as "fallen from the sky" in "Diálogo con Paul Auster" (Curieses, 2014).

of *Pandora's Box* is in Izzy Maurer's dream and the scenes when Celia Burns shows Izzy Maurer her work as an actress on the TV), the viewer forgets the possible fictitious character seen in the last dream of Maurer. With this feature, as in the last sequence, Auster brings about a clever shift in fictionality: *Lulu on the Bridge* leads the viewer to believe that Izzy Maurer has escaped death only to reveal in the last moment that this is not the case. Soon after, however, the film achieves a syncretism of both possibilities: Maurer does not escape death, but what he lived in his dream is not completely fiction. Celia Burns is there to corroborate this. At this moment viewers find themselves at a crossroads and have no option but to accept what appears before their eyes and re-consider the entire significance of the film, as well as the interrelationship between reality, dreams and fiction. This is similar to what happened at the end of *Smoke* or *The Inner Life of Martin Frost*.

The blurred divide between real life and dreams connects them to magic and myth in *Lulu on the Bridge*. As Paul Auster states in the interviews published with the film script, two readings of the film are possible. The first would be simpler:¹⁵ the film presents Izzy Maurer's dream before he dies. The second interpretation would be somewhat more complex, because in addition to showing Izzy Maurer's dream, that narrative would, in effect, be lived out by the main characters when awake. The filmmaker's words on this idea of a double reading are enlightening:

Quiero decir que hay otro nivel en el que todos esos hechos ocurren realmente. Tengo la convicción de que Izzy vive los hechos del relato, que su sueño no es solo una especie de huera fantasía. Cuando muere, al final, es un hombre distinto del que era al principio. De alguna forma se las ha arreglado para redimirse a sí mismo. Si no fuera así, ¿cómo se explica la presencia de Celia en la calle al final? Es como si ella hubiera vivido la historia también. Pasa la ambulancia y, aunque no tiene forma de saber a quién trasladan, lo sabe, es como si lo supiera. Siente una conexión, se conmueve, se apena..., al comprender que la persona que viaja en el vehículo acaba de morir. A mi modo de ver, toda la película se resume en esa secuencia final. Lo mágico no es algo meramente soñado. Es real y aporta consigo todas las emociones de la realidad. (Auster, 1998: 159-160)

The film swings between the imaginary and reality and effects a merging of the two in the last scene. Therefore, Izzy's vision of Celia at the start of the film shapes the elements of the dream triggering them and filling them with content. However, the last vision of Celia adds yet another crucial aspect to the film: the level of realism in the dreams is the same as when awake. This positioning puts the narrated story in a mythical sphere, as in Hesiod's original tale. This last characteristic differs substantially from the views of Wedekind, Berg and Pabst, given that the character of Celia Burns is not merely a destructive element but goes much further than that.

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15 | However, the simplicity of what Auster is talking about would have different degrees. It would not only be about an ominous presence of the character Celia, which Izzy had seen in a photograph before getting shot and which lead to his death, but rather to the possible consequences of this event and that can be connected with the idea of Jungian "synchronicity".

2. Metamorphosis and symbolic equivalents

Discussing the sources for his first film as a director, in an interview with Rebecca Prime (Auster: 1998, 157-184), Auster did not make any explicit reference to the Hesiod text. However, the connection that his film has with this text should not be dismissed, although it may only be connected through intermediary texts like the versions by Wedekind and Pabst. Even without a clear connection between the symbolic elements which appear in Hesiod and in *Lulu on the Bridge*, certain similarities in the use of symbols can be traced. It is not so much that these have an exact correlation in the cinematic work but rather their affect and the resulting symbolic feeling are similar. As previously stated, Hesiod relates that upon opening the jar, Pandora releases all the evils and Zeus, finally, decides to take pity on mankind and close the jar so that at least hope is left (Hesiod, 1997: 127-128). Interpretations about Zeus' decisions are diverse (and will not be developed here as they are beyond the scope of this article), but it is important to note that *hope*, which remains inside the jar in the original myth, seems to be a metamorphosis from Izzy Maurer's situation during the dream: "Solo permaneció allí dentro la Espera, aprisionada entre infrangibles muros bajo los bordes de la jarra" (Hesiod, 1997: 128).

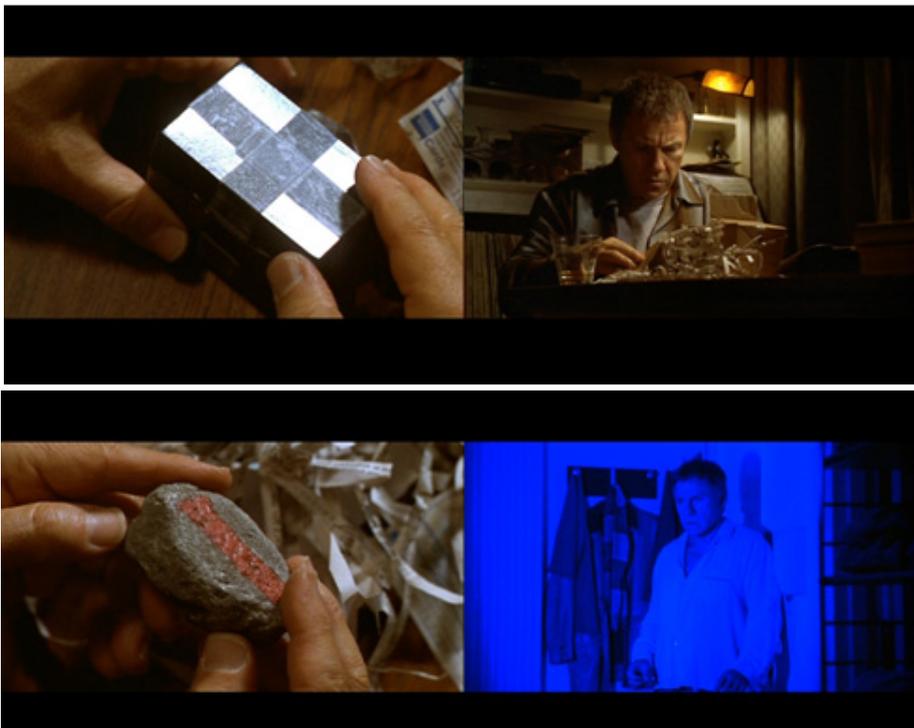
The aspect of waiting relates to the symbolic meaning of the bridge, Izzy Maurer's passing from life to death. In the film, this aspect is essential as it all flows between two images. The first is that of Izzy looking at the photograph of Celia Burns along with the other actresses, among them Louise Brooks, shortly after the disappearance of Izzy. The second is the image of Celia making the sign of the cross when Izzy is dying in the ambulance. Practically everything that happens between these two previous still shots belongs to Izzy's dream. This sequence confirms the significance that Juan Eduardo Cirlot gives this element in his *Diccionario de símbolos*:

El puente simboliza siempre el traspaso de un estado a otro, el cambio o el anhelo de cambio. Como decimos, el paso del puente es la transición de un estado a otro, en diversos niveles (épocas de la vida, estados del ser), pero la otra orilla, por definición, es siempre la muerte. (Cirlot, 1982: 379)

Likewise, Celia's surname 'Burns' should also be noted for its significance. The reason that Zeus punishes mankind is connected to the deliverance of fire by Prometheus and the meaning of the English word 'burn' is therefore significant. It is Celia Burns who discovers the box where the stone is hidden (with a horizontal line across it). Therefore, Pandora, the box and the fire appear connected again in a metamorphosis which takes

shape in *Celia Burns*: the significance of her surname, the stone and the red line. The stone is a very revealing factor in the film; its meaning cannot be defined with precision (it coincides with the value that Jung attributes to symbols), but its value is as open and ambiguous as hope. Auster himself confirms this:

Si he de ser sincero, yo tampoco comprendo exactamente qué es esa piedra. Tengo algunas ideas, claro, muchos sentimientos, muchos pensamientos, pero nada definitivo [...]. De esa forma se vuelve más poderosa, creo yo. Cuanto menos definida, más preñada de posibilidades... Al escribir la primera versión, creo que la veía como una especie de misteriosa fuerza vital que lo penetraba todo: el adhesivo que pega unas cosas con otras, que une a las personas..., ese algo incognoscible que posibilita el amor. Más tarde cuando filmamos la escena en que Izzy saca la piedra de su caja, empecé a verla de otro modo. La forma como la interpretó Harvey me llevó a sentirla como si fuera el alma de Izzy, como si estuviéramos asistiendo al momento en que un hombre se descubre a sí mismo por primera vez. Reacciona con temor y confusión; es presa del pánico. (Auster, 1998: 161-162)



Stills of Izzy Maurer (Harvey Keitel) opening the box, which is similar to Pandora's Box and its effect once it is seen in the darkness.

The connection that the stone has with Hesiod's myth could be confusing in the first instance, but upon reconsidering the possible similarities with the original box, common characteristics arise. Firstly, the material from which both objects are made: the stone and the container possess mineral characteristics. Secondly, the property they each embody: the blue energy of the stone in *Lulu on the Bridge*

and the evils in the jar in Hesiod. The stone also has a horizontal red line across it. On an iconic level, the horizontal line can be interpreted as a limit, a passageway or a bridge, the situation that we find Maurer in. The colour red symbolically represents life, prohibition and fire: it refers again to Prometheus and Pandora. However, when you study the symbolism of the colour red, more connections and similarities appear. In his *Diccionario de símbolos* Jean Chevalier recognises the existence of a connection between red and night which connects what happens in the film:

El rojo nocturno, centrípeto, es el color del fuego central del hombre y de la tierra [...]. Es secreto, es el misterio vital escondido en el fondo de las tinieblas y de los océanos primordiales. Es el color del alma, de la libido y del corazón [recuérdese a Pandora y Lulu]. Es el color de la ciencia, el del conocimiento esotérico [téngase presente al personaje del Doctor van Horn] prohibido a los no iniciados, y que los sabios disimulan bajo su manto. (Chevalier, 2000: 888)

Chevalier also highlights that for alchemists the colour red was associated with the philosophers' stone. The stone that appears in the film has a horizontal line inscribed on it: "Para los alquimistas, el rojo es el color de la piedra filosofal, cuyo nombre significa *la piedra que lleva el signo del sol*" (Chevalier, 2000: 888).

Finally, when considering the significance of the colours present in the film, it is important to highlight the link between the colours blue and red. The blue light that the stone emits when discovered by Izzy Maurer—marked with a horizontal red line—shines only in the darkness. From it comes the blue atmosphere that unites the main characters (Izzy and Celia) and enables the drama to develop. The colour blue represents the dematerialization, the dream, the unreal and the supernatural or inhuman (Chevalier, 2000:164). This reference coincides with the description by Auster and is as much a metaphor of the process in which Izzy Maurer finds himself (immersed in the dream) as of the subsequent encounter with the character Celia Burns (in a superhuman space).

Consequently, Celia Burns, the character created by Paul Auster for *Lulu on the Bridge*, is embedded within an interesting reinvention of classic models from literature and cinema, as it recaptures several features present in the original character by Hesiod which were not developed in previous recreations (Frank Wedekind and Georg Wilhelm Pabst's). In this way, the film provides a fuller vision and corroborates the value of the initial myth. The works by the North American writer (in literature and film) make it a classic in this aspect. Most of his work brings about a hidden development in an implicit or explicit way, and of a greater or lesser degree, of something pre-existing. It is therefore not surprising that the character of Celia Burns only contains some aspects of the previous characters (Lulu

and Pandora) and that the predominant features of other versions happen to be secondary in this, Auster's first film. It is not necessary to consider whether the writer was conscious of this fact; mythology or folklore is something which authors have internalized and which on many occasions reappears without warning in their work through variations and transformations.

Artistic creativity is not alien to the unconscious world and the archetypal examples; this unconscious—which could be called the literary unconscious—also includes tradition. *Lulu on the Bridge* gives a good account of it. This presence of mythology sometimes occurs voluntarily and sometimes does not. In Auster's film we find both cases; at times you search for links with other pre-existing works (by Wedekind and Pabst) and other times it isn't necessary to look for them: as with the character Celia Burns in relation to Hesiod's myth of Pandora. In this case the reinterpretation appears to be a renewed vision of the character, as it goes back to the original (through the previous versions) and highlights potential values which were implicit or dormant. In this way, in keeping some characteristics and transforming others, the myth survives throughout time. Additionally, however, the director enshrouds the entire film in a mythical veil or endows it with a mythical quality (something truly remarkable) to show us a perfect hybridization of the real and the fictitious. This ultimately takes the viewer to another level of perception, at the edge of our strictly rational and logical language. Celia Burns is not strictly contained in the character of Lulu (as presented by Wedekind and Pabst), nor completely in that of Pandora (as developed by Hesiod), but reclaims these characters in order to reinvent and deepen them, offering us a renewed look.

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