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“Layer after layer of comprehension
welling up in the morning light between two mysteries.”

(“Between Two Mysteries”, song by Mount Eerie)

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1. INTRODUCTION

Director David Lynch has been referred to as a master of the uncanny by several contemporary critics. Todd McGowan, for example, calls Lynch “one of the premiere filmmakers of the uncanny” by referring to Freud’s definition of the concept “as the recognition of the familiar with the strange” (McGowan 229). Theorists detect a specific mood in his oeuvre, calling it bizarre and surreal (see Fischer 170ff.), even dark or explicitly uncanny (see Hainge 146). This atmosphere seems to be mainly achieved by various means including the director’s artificial (see Hainge 137) and horrifying (see Fischer 173) filmic style, by which he “constantly defamiliarise[s] his chosen medium” (Sheen 2), the dark music contributed by Angelo Badalamenti (see Barney 137) as well as the twisted plots, which often deal with hidden desires (see McGowan 19), secrets, perversions and the unconscious mind (see Fischer 260, 264; Barney 74, McGowan 23).

The American television series *Twin Peaks*, which was enormously popular in the early nineties when it was broadcasted all over the world, has meanwhile attained cult status. The research aim of this thesis is to detect uncanny features of the series. Sigmund Freud’s essay “The Uncanny”, which was written in 1919, still seems to be the most relevant treatise investigating this aesthetic category. The popularity and relevance of Freud’s text are proven by the enormous field of references to the study in both specialist literature and popular culture: It seems that the contemporary discourse about the uncanny, whatever discipline it is set in, goes back to this early essay. Nicholas Royle, who has written the first book-length study on the uncanny, claims that “Freud was perhaps the first to foreground the distinctive nature of the uncanny as a feeling of something not simply weird or mysterious but, more specifically, as something strangely familiar” (vii). The modern definition of the concept is still centred on the twofold nature of the uncanny, incorporating both the strange and the familiar. However present the topic itself might have been in contemporary discourse and however popular it might have become in modern culture, it is still often referred to as a category “in between” that can neither be easily pinned down nor clearly defined (see Welchman 44). Moreover, it is a very broad field that has had great impact on various disciplines. In his text, Freud presents a long list of uncanny instances and one can easily find a multiplicity of

corresponding features in *Twin Peaks*. Thus, it seems essential to focus on one aspect of the uncanny in this paper.

Following Freud's initial etymological approach, the home is the original site of the uncanny – it can even be considered its condition (see Würz 9). Anthony Vidler stresses the fact that the uncanny is created within the seemingly secure domestic space “that pretends to afford the utmost security while opening itself to the secret intrusion of terror” (11). This conception of the uncanny being inherent in the apparent homeliness of a dwelling goes back to Freud's idea of *das Unheimliche* (i.e. the uncanny) being a product of an actual crack in the homely, a break that causes the opposites to coincide. One of the main aims of this thesis will be to analyse the stylistic cracks in the homely atmosphere in *Twin Peaks* and to show that there is no pure homeliness in the series, since the houses contain subtle traces of the uncanny from the beginning on. For this purpose, representations of seven different homes will be considered.

“The owls are not what they seem” is a famous line from *Twin Peaks*, meaning that nothing is as it seems in the small town – there is always something dreadful underneath the surface, something oddly familiar, something unhomely. Anne Jerslev notes that “Lynch's Americana of violence and uncanniness is constructed in terms of a false idyllic appearance that hides an essential truth underneath.” (“Beyond Boundaries” 156) This paper shall uncover the surficial layers of *Twin Peaks* in order to detect the uncanny underneath.

In order to be able to apply Freud's theoretical background to the representations of the homes in *Twin Peaks*, it is first necessary to illuminate Freud's understanding of the uncanny, in general and especially regarding the passage dealing with the homely, i.e. the familiar. Apart from the psychoanalyst's arguments, the concept of home will be given attention in the first part of the thesis. After a theoretical framework has been established, the actual film analysis of the homes is conducted in section two. A short review regarding Lynch's oeuvre and the uncanny shall serve as a starting point for the second part.

2. THE FREUDIAN UNCANNY

2.1. “The Uncanny” – a short review

According to psychoanalysis, there are psychic contents and mental phenomena which are or rather have become completely strange and inaccessible to the individual. Based on the idea of an indeterminable unconscious, an id, which nevertheless strongly determines the conscious subject, Sigmund Freud wrote “The Uncanny” in 1919. In this essay, he explores the experience of the uncanny as a result of repressed psychic contents, which at some point nevertheless become haunting. These uncanny experiences, which are universal to all humans, have been present in the outputs of (popular) culture for centuries. Largely associated with Gothic literature (see Welchman 41), which definitely marks a peak of its popularity, the uncanny can also be found in paintings, sculpture and architecture, for instance. The presence of the topic is, however, not reducible to the fine arts, but goes far beyond, including film and gender studies, for example. Being a field which is shared by many disciplines, it has been a popular interest of contemporary theoretical discourse.

Freud’s essay was one of the first treatises dealing with the topic and is still widely known nowadays. In “The Uncanny”, the psychoanalyst refers to a former study undertaken by a colleague, psychiatrist Ernst Jentsch, in 1906. Except for these two early theoretical texts, the uncanny was relatively neglected in the first half of the 20th century (see Welchman 40). According to Harold Bloom, who is acclaimed to be “one of the most important contemporary theorists of the uncanny” (Royle 14), Freud’s essay “is of enormous importance to literary criticism, because it is the only major contribution that the twentieth century has made to the aesthetics of the Sublime” (Bloom 182) and it “offers a powerful, self-reflexive model of ‘great writing’.”(Royle 14) Freud himself starts his essay by pointing out that the uncanny actually belongs to the field of aesthetics but has been widely neglected so far. According to him, theorists seem to prefer the analysis of positive categories as the beautiful and appealing (see Freud 123).

Even though Freud’s contribution remained the only one of its kind for some decades, the popularity of the topic rapidly increased in the second half of the 20th

century: “Beginning in the 1960s [...], the uncanny became subject to two important forms of extension: in popular literature and media, where it was enlisted as a leading term in new explorations of suspense, horror, sci-fi, and super-human or magical powers; and in the academic domain.” (Welchman 40) References to the Freudian understanding of the uncanny are made in texts ranging from the fields of literature, film theory, fine arts and architecture to psychology, philosophy and in a wider sense also feminist and post-colonial theory, sociology and political science (see Vidler ix, 8-10; Linville 3; Kelley 43; Royle vii, 4; Masschelein 8). The academic research on the uncanny is diverse, as each discipline puts a different focus on certain aspects (all of which, nevertheless, are respectively represented in Freud’s text) according to the particular research interest and the nature of the field.

In literary studies, the uncanny is mainly analysed regarding the doppelgänger motif (for instance Rank). There are numerous studies on doubles in classical Gothic novels, Gothic short stories and contemporary horror fiction, including among other aspects the resurrection of the dead, dual lives, twins, dolls and robots – themes and motifs, which are also listed by Freud. More general topics such as anxiety and repetition (e.g. Johnson) or the uncanny as an aesthetic mode (Todorov) are studied as well.

The fine arts and architecture have long ago included the uncanny as a subject for discussion, since it is considered to partly overlap with the aesthetic category of the sublime. Various extremely popular exhibitions have been based on this topic in the last decade, for example Mike Kelley’s *The Uncanny* at the Tate Liverpool in 2004, which was also shown at the museum of modern arts (mumok) in Vienna. Miscellanies on the representations of the uncanny in the paintings of various artists have been edited (e.g. Herding), architecture focuses on the Freudian concept in order to approach domestic and especially urban space in terms of homesickness and nostalgia, lack and estrangement (especially Vidler). These approaches mostly try to establish a relation to fiction. A relatively new branch examines the cyborg as an uncanny motif in popular culture, mainly regarding science fiction literature, but also the visual arts and film (Kelley, Grenville, Kligerman).

Additionally, the uncanny may serve as a starting point for political, philosophical and social debates about issues such as “alienation, revolution and repetition” (Royle 4), as can be seen in classical philosophical texts by Karl Marx (see Royle 4), for instance, as

well as post-structuralistic approaches by Jacques Derrida, Hélène Cixous or Julia Kristeva (see Masschellein 2). The ambivalence of the uncanny being both familiar and strange, as observed by Freud in his linguistic analysis, can also be understood in terms of Derridaian traces: a concept is always marked by traces of what seems to be its binary opposite. The uncanny, or to focus on the aspects of the un-familiar and the un-homely, would therefore always be intermingled with the familiar and homely. Likewise, the homely cannot exist in its pure form either, if one follows a deconstructionist approach.

As far as the discourse of the uncanny in film is concerned, there seems to be a predomination of research regarding the genre of horror film. Since the debate of the concept originates from Freud, it is not surprising that “[t]he bulk of academic research on the horror film has looked to Freud and his heirs for direction.” (Crane, vi) Moreover, the topic and its representation in film can also be approached in terms of gender studies, as done by Susan Linville, for instance, who analyses gender roles in movies and their relation to the Freudian concept. She observes that “uncanny moments often reduce women to eerie dolls and abject monsters, being stirring repressed memories of both tomb and womb.” (3) Lisa Coulthard has identified male rapes in movies as being utterly uncanny since they combine the familiar motif of rape and its equally familiar representation in film with a “masculine target [that] renders the act strange or even unthinkable” (174). She identifies this male-on-male act as “an uncanny reminder of male vulnerability and violence” (Coulthard 184). Robert Spadoni has researched the connection of early sound film and the uncanny in a book-length study. Other theorists focus on topics such as the filmic representations of haunting memory and nostalgia (e.g. Lee). Science fiction seems to be another film genre containing uncanny elements – there are numerous articles and books on the uncanny appearance of robots, cyborgs and other human-like machines (e.g. Bolton).

The focus of this paper does not lie on the uncanny as an all-comprising aesthetic concept but on a specific aspect of this category, namely on the (uncanny) representations of homes (in the series *Twin Peaks*). In the introduction to her thesis about uncanny homes in German literature of the 19th century, Ulrike Würz observes that even though the uncanny and the (haunted) house have both been researched, there is no specific analysis of the motif of the “uncanny house” (see Würz 4). It is thus relevant to include a multiplicity of texts from various fields in order to approach the chosen topic. Freud’s essay constitutes the starting point.

2.2. The essay – structure, content, criticism

Sigmund Freud's "The Uncanny" is subdivided into three parts: Part I mainly consists of general considerations about the concept, i.e. its presence and position in modern discourse, thoughts about how it should be analysed and an etymologically approached attempt to come closer to its essence. Freud explains the uncanny by originally familiar psychic contents which were repressed and thus have become inaccessible to the individual, now causing what is perceived to be an uncanny experience. Part II is the longest and deals with those "persons and things, the impressions, processes and situations that can arouse an especially strong and distinct sense of the uncanny in us" (Freud 135). Freud considers the Gothic short story *The Sandman*, which was written by E.T.A. Hoffmann in 1816, as an "appropriate example" (135) to illustrate his remarks. The author develops a rather general list of uncanny triggers and factors. In part III, he takes up his previous assumptions but also adopts a more self-critical attitude. He tries to clarify his understanding of the uncanny and seemingly aims at resolving all doubt. Moreover, he differentiates between the fictitious (imagined) and the real-life (experienced) uncanny, elaborating the conditions for both instances.

Even though all three parts have been immensely influential on the past as well as the contemporary discourse, there has been severe criticism on the text, part of which has influenced this thesis, to which mainly the first chapter of the essay is significant. It is necessary to determine the concept the thesis shall be based on, i.e. to shortly state why certain aspects of Freud's text will not be relevant for this study.

The essay goes back to a previous study by psychiatrist Ernst Jentsch, who wrote "On the Psychology of the Uncanny". Even though he at first finds fault with Jentsch's claim that the uncanny is simply characterised by intellectual uncertainty towards a situation or an object and, starting to develop a rather independent definition, Freud later admits that this aspect after all might be of importance. The author agrees with Jentsch that the difficulty in studying the uncanny lies in the fact that this kind of feeling is subjected to enormous variation. Whether something is perceived as uncanny at all is therefore quite different from person to person, especially in terms of its intensity: "Jentsch stresses, as one of the difficulties attendant upon the study of the uncanny, the

fact that people differ greatly in their sensitivity to this kind of feeling.” (Freud 124) Even though Freud is quite aware of the fact that the uncanny can actually not be squeezed into a universally valid definition due to its enormous interpersonal variation, he is equally unaware that it can in fact not be pinned down or satisfactorily explained by a psychoanalytical treatise, thus approached by one single discipline, either. This point has been critically made by various theorists. Hélène Cixous – in total accord with the main ideas of deconstruction – even goes one step further by rejecting Freud’s attempt to strictly define the concept of the uncanny, since “its margins are intangible to her” (Herding 9, my translation). Moreover, Cixous criticises the author’s style and the inconsistency of argumentation she finds in the essay:

Nothing turns out less reassuring for the reader than this niggling, cautious, yet wily and interminable pursuit (of "something"— be it a domain, an emotional movement, a concept, impossible to determine yet variable in its form, intensity, quality and content). [...N]arratives are begun and left in suspicion. Just as the reader thinks he is following some demonstration, he senses that the surface is cracking: the text slides a few roots under the ground while it allows others to be lofted in the air. What in one instance appears a figure of science seems later to resemble some type of fiction.

(<http://www.yorku.ca/singram/hum6125_07/HUMA6125_readings/10_25_cixous.pdf>, 525f.)

In accordance with the thought that the uncanny as perception is far too subjective to be universally determined, John C. Welchman points out that the uncanny’s “dependence on personal history, the psychological disposition of the perceiving subject and a host of other contingent factors, has led almost every commentator to stress that there is little definitive about its appearance and even less about its passing.” (44) It seems that Freud, however, has suddenly left aside the possibility of a certain vagueness and indeterminableness of the topic and instead tries to clearly determine the qualities of the concept by creating a list including those “persons and things, the impressions, processes and situations that can arouse an especially strong and distinct sense of the uncanny in us” (Freud 135).

The “list” is composed by taking Hoffmann’s tale *The Sandman* into consideration – Freud tries to confirm his assumptions by analysing the short story. However, Freud seems to be unaware of the fact that this method does not guarantee for a complete and all-encompassing register. Nicholas Royle, for instance, who has extensively examined the uncanny quite in a book-length study, observes that “[f]ull of ghostly omissions and

emissions, Freud's 'The Uncanny' is an essay in the night, an investigation in the dark, into darkness" (108).

A lot of criticism centres on the point that Freud might have put too much focus on Hoffmann in his analysis. Burkhardt Lindner, for instance, remarks that Freud's study, which is actually not limited to examine the uncanny simply in terms of literary theory but attempts to grasp the concept in a more general way, seems to be directed by his analysis of *The Sandman*, which is given unproportional importance (see Lindner 31). Bloom, who is generally very much in favour of Freud's essay, remarks that it should rather be considered as a literary study than a psychoanalytical treatise (see Royle, 14). Certain ideas of part II are therefore certainly relevant, especially for literary studies, but cannot as a whole be considered a highly scientific and representative contribution about the nature of the uncanny in its entirety.

Lindner points out that Freud had a tendency to neglect certain aspects completely, either not noticing them or not considering them worth mentioning (see Lindner 20f.). There is one very clear passage in the essay in which the psychoanalyst consciously leaves a possibly uncanny factor unattended: As Freud considers Jentsch's analysis of *The Sandman*, he remarks that his colleague is actually wrong when arguing that the uncanny of Hoffmann's tale mainly lies in the figure of Olympia: "I must say, however — and I hope that most readers of the story will agree with me — that the motif of the seemingly animate doll Olympia [sic] is by no means the only one responsible for the incomparably uncanny effect of the story, *or even the one to which it is principally due.*" [emphasis added] (Freud 238) According to the psychoanalyst, the uncanny is concentrated in the figure of the sandman. Hoping that the reader will agree with him, Freud thus virtually jumps on the character of the sandman and the therein included topics of the doppelgänger-motif and castration fear, leaving other aspects of the tale completely neglected from then on. Cixous understands this as a kind of betrayal, an act in which Freud demands the complete approval of the readership without further discussion, saying that the readership "gets sand thrown in [their] eyes, no doubt about it." (532) There is indeed more to Hoffmann's short story than one aspect of the uncanny.

To sum up, Sigmund Freud seems to have been very determined about what is uncanny and what is not, thus listing and elaborating certain instances and likewise excluding others, without paying attention to any possible interpersonal variation of

perception. Utterly convinced of the uncanny triggers he elaborates in part II, he totally disregards the fact that a list based on one example, no matter how “appropriate” it might be, as he calls it, as well as on mere self-observation, no matter how sensitive one might be – which, by the way, Freud admitted not to be (see Freud 124) – cannot be claimed to be complete and all-encompassing. Thus, the essay partly seems arbitrary and inconsistent. Moreover, theorists reviewing the treatise mainly find fault with the author’s style and its lack of clarity (see Lindner 18), especially in the middle section of the text. Royle critically remarks that

[t]he assertions, arguments and beliefs that Freud articulates are not necessarily what is most interesting about the essay. It is a great text for arguing with, for working out what is at stake in its various problematic, confused, strangely paradoxical lines of argument and demonstration. Freud’s essay does not conform to its own specified principles or methodological procedures, it does not keep to the limits it has ostensibly assigned itself. (7)

On the whole, Freud’s analysis is much more accurate at the beginning of his essay, where the focus is on the linguistic point of view. In the course of the text the author has to admit that the list – i.e. part II of his essay – might have to be seen as a starting point for further study in aesthetics:

One might of course say that these initial findings have satisfied any psychoanalytic interest in the problem of the uncanny, and that what is left probably calls for an aesthetic study. This, however, would open the door to doubts about the value we can actually claim for our finding that the uncanny derives from what was once familiar and then repressed. (Freud 153)

2.3. *Das Un-heimliche*: From Freud’s etymological study to a new concept of the *home*

The whole discourse about the uncanny, no matter if it concerns film, the fine arts, philosophy or literature, and no matter which language area it is set in, seems to not only go back to Freud’s essay but to the therein contained analysis of the German word *heimlich* and its ambiguous meaning. The Viennese psychoanalyst observes that *das Unheimliche* (adj. *unheimlich*), i.e. the German expression for the uncanny, is etymologically derived from the word *heimlich*, seemingly meaning its opposite. He starts his analysis of the linguistic antonyms *unheimlich* and *heimlich* by quoting expansively

from several dictionaries. At first, Freud examines other languages in order to demonstrate that they obviously miss a corresponding expression: “Indeed, we gain the impression that many languages lack a word for this particular species of the frightening.” (125)

He then moves on to cite German dictionary entries and finally concludes that the adjective *heimlich* covers two meanings. Its first is related to the home (*das Heim*, “home”), thus referring to the familiar, the well-known. If one stopped at this point, the conclusion would simply be that *unheimlich* is simply its negation, i.e. unfamiliar. As Freud observes, however, not everything which is new or unknown causes fear:¹ “[...W]hat is novel may well prove frightening and uncanny; some things that are novel are indeed frightening, but by no means all. Something must be added to the novel and the unfamiliar if it is to become uncanny.” (125) The second meaning of *heimlich* is quite different from the first: it is a synonym for *geheim* (“hidden” or “in secret”). Considering both meanings of *heimlich*, one can come closer to its linguistic opposite, *unheimlich*:

[A]mong the various shades of meaning that are recorded for the word *heimlich* there is one in which it merges with its formal antonym, *unheimlich*, so that what is called *heimlich* becomes *unheimlich* [...T]his word *heimlich* is not unambiguous, but belongs to two sets of ideas, which are not mutually contradictory, but very different from each other – the one relating to what is familiar and comfortable, the other to what is concealed and kept hidden. (Freud 132)

Vidler, examining Freud’s linguistic approach and the uncanny aspect of *heimlich* itself, observes that “[f]rom home, to private, to privy (‘the *heimlich* chamber’), to secret and thereby magic (‘the *heimlich* art’), was an all-too-easy slippage.” (24) Freud sums up his observations (and hence part I of his essay) in the following way: “*Heimlich* thus becomes increasingly ambivalent, until it finally merges with its antonym, *unheimlich*. The uncanny (*das Unheimliche*, ‘the un-homely’) is in some way a species of the familiar (*das Heimliche*, ‘the homely’).” (134) Thus, the Freudian *unheimlich* seems to rather reinforce its (apparent) antonym, since his concept stresses something unhomely being

¹ The feeling of the uncanny cannot be quite defined as being identical with fear – according to Freud, it is rather a specific kind of fear, a subtype (see Freud 229 f.). The artist Mike Kelley also clearly differentiates between the uncanny and other sublime categories, such as horror, by remarking that “[t]he uncanny is a somewhat muted sense of horror: horror tinged with confusion. It produces ‘goose bumps’ and is ‘spine tingling.’ It also seems related to the *déjà vu*, the feeling of having experienced something before, the particulars of that previous experience being unrecallable, except as an atmosphere that was ‘creepy’ or ‘weird.’” (26)

contained in the homely. As a consequence *unheimlich* cannot be considered to a simple negation of *heimlich* (see Lindner 17).

Christoph Grunenberg observes that the ambiguous nature of the uncanny “[...] is reflected in the ambivalent emotions it provokes, incorporating both pleasure and horror. Even positive aesthetic feelings, it has been argued, always contain an element of the uncanny.” (64) Linville claims that

insofar as the aesthetics of the beautiful and the *unheimlich* overlap, and insofar as the aesthetics of the sublime and the *unheimlich* share a focus on terror, the uncanny has the potential to subvert distinctions based on aesthetics [...] posited by earlier theories of the sublime and the beautiful. [...] Then, the uncanny has the power to function as the deconstructionist’s third term. [...] In Derrida’s words, “each allegedly ‘simple’ term is marked by the trace of another term”. (29)

A clear definition of the concept seems impossible if one follows the Freudian study, which already functions as a foundation for a deconstructionist understanding of the uncanny with its blurred boundaries of apparent antonyms and ungraspable margins. The vagueness of the uncanny as coined by Freud, the idea of an inverted homely, which has actually been “infected” by the unhomely from the beginning on, an experience simultaneously strange and familiar, pleasant and horrible, has been taken up by several theorists. This way of describing the uncanny has also resulted in a new understanding of the *home*. It seems necessary to briefly elaborate its theoretical background:

“[W]here we live and how we live are important determinants of our social position, physical health, and individual well-being. Home is a central element in our socialization into the world. [...] Given the huge significance of the home, there is comparatively little work on its meaning. [...] T]he domestic places of our lives are not given as much attention as the public spaces.” (Short ix)

Regarding the common understanding of the term *home*, “[t]he concept [...] embraces both a physical and a social space; the house itself is home, as are the social relations contained within it.” (Munro & Madigan 107) Therefore, it can either refer to a place where one lives (someone’s residence or domicile) or in a wider sense relate to the family living together (or even to non-relatives one feels close to). It is widely considered to be a place which offers shelter and security – a proper home is supposed to be based on an intact family filling the house with warmth and care (see Würz, 81). Finally, it separates the individual from strangers (see Bollnow 131).

Otto Bollnow, who dedicates several chapters in his extensive philosophical study *Mensch und Raum* (“Man and Space”) to the domestic space, considers the home as a place defined by the dichotomy of inside and outside – the privateness is established by the local boundaries of the building, i.e. the floor, the walls and the roof, thus marking the in- and the outside (see Bollnow 130). Being a place of shelter and peace where one dwells for a longer time – as opposed to the outside, which is defined by constant opposition and a lack of security (see Bollnow 128.ff.) – the home is essential for human existence according to Bollnow: “If you take away someone’s house – or [...even] the peace of their home –, the inner decay of this person is inevitable” (136), since the home is a person’s centre of the world (see Bollnow 124). Moreover, Bollnow mentions the necessity of the home’s homeliness, i.e. the mere existence of a private realm is not enough for the human peace; a home has to be designed according to the needs of its inhabitants (see Bollnow 131). The analysis will also show how the unhomeliness of the houses in *Twin Peaks* (created by filmic means) goes hand in hand with the states of mind of the homes’ inhabitants and the particular family structures. If we approach the topic from the point of view of depth psychology, for instance in the analysis of dreams, we learn that the home is considered a symbol for the self, the person (see Biedermann 18). In literature, for instance, the haunted house, which was a popular motif in Gothic tales, is often used to depict the instable state of mind of an inhabitant (see Würz 99f.), which shall also be considered regarding *Twin Peaks*.

Even though it seems to be the main function of the home to protect its inhabitants against the intrusion of the strange, its vulnerability is given. Referring to Freud’s “The Uncanny”, many theorists find the apparent safety of the home challenged: The privateness of the bourgeois home is indeed a shelter from threatening nature and society (see Würz 36); to completely rely on its eternal security, however, can only be considered as illusional (see Bollnow 138). Although the inside may seem safe, it is always characterised by its borderlines, which mark its separation from the outside. Thus, the inside is also defined by the outside, which is still a place of threat (see Würz 26) affecting the inside. The actual intrusion of the strange into the domestic sphere marks a break – the homely becomes unhomely and thus uncanny (see Würz 80). The familiar is reversed into its opposite, whatever has been hidden is now revealed and takes an uncanny effect on the formerly secure place, making it appear spooky and strange (see von Hoff & Leuzinger-Bohleber 103).

The uncanny thus needs to be considered as something actually “belonging to the same house”, which has become estranged. As Grunenberg writes,

the uncanny has [traditionally] been located in the domestic environment. Its origins can be traced back to the Burkean sublime and it has been called ‘a domesticated version of absolute terror’. The term *heimlich* conjures notions of familial harmony, a retreat into the protected shelter of the home, warmly lit by the glow of an open fire, shutting out darkness and the unknown. [...] At the same time, *heimlich* also implies that which is hidden or an act executed in secrecy. (58)

As Royle points out in the introduction to his book-length study on the topic, “[the uncanny] can consist in a sense of homeliness uprooted, the revelation of something unhomely at the heart of hearth and home.” (1) Thus, the home is the ultimate place of the uncanny. It all seems too familiar, too cosy and calm, but something strange (yet unknown) has already crept in, only waiting to reveal itself. In his book *The Architectural Uncanny*, Vidler points out the “peculiarly unstable nature of ‘house and home’” (ix) and the fact that the uncanny is linked to “the contrast between a secure and homely interior and the fearful invasion of an alien presence.” (3) He additionally remarks that for Freud, the unhomely “was more than a simple sense of not belonging; it was the fundamental propensity of the familiar to turn on its owners, suddenly to become defamiliarized, derealized, as if in a dream.” (Vidler 7) Moreover, he interprets the fearful experience of the uncanny in terms of class and calls it, in reference to Marxist theory, “the quintessential bourgeois kind of fear” (Vidler 4), the anxiety of a class who is not quite at home in its own home (see Vidler 3f.).²

Returning to Freud’s etymological study and his assumption that only the term *unheimlich* itself represents its meaning adequately, since other languages lack the ambiguity which the German word incorporates (i.e. the ambiguity of *heimlich* and the reference to the home), Nicholas Royle comes to a different result, as he follows the etymological tracks of the English term “uncanny”, which is considered to be the equivalent to the German expression. He therefore analyses the dictionary definitions of *canny* and *uncanny*, finally observing that

in its archaic past, ‘canny’ has already meant its opposite (‘uncanny’): ‘having or seeming to have supernatural or occult powers.’ The similarities between *English*

² In the “Economic and Philosophical Manuscripts”, Marx writes about the feeling of any tenant: “‘Here I am at home’—but where instead he finds himself in *someone else’s* house, in the house of a *stranger* who always watches him and throws him out if he does not pay his rent.” (<http://www.marxists.org/archive/marx/works/download/pdf/Economic-Philosophic-Manuscripts-1844.pdf> 54).

(or Scottish English) and German, regarding the ways in which ‘uncanny’ (*unheimlich*) haunts and is haunted by what is ‘canny’ (*heimlich*), are themselves uncanny. (Royle 11)

Royle further remarks that even if “the German *unheimlich* is not simply synonymous with the English word ‘uncanny’” (11), a certain structural ambiguity can be found. Linville remarks that even though the English counterparts “canny” and “uncanny” may not be able to “precisely convey these same home-centred meanings, they nonetheless point toward a same ambivalence and synonymy in their meaning of *clever* and *too clever*.” (16)

Vidler shares the opinion that the English word is not completely irrelevant, as far as the etymological research of the uncanny is concerned:

[T]he uncanny would be characterized better as “dread” than terror, deriving its force from its very inexplicability, its sense of lurking unease, rather than from any clearly defined source of fear – an uncomfortable sense of haunting rather than a present apparition. Here the English word is perhaps more helpful than Freud was willing to admit: literally “beyond ken”–beyond knowledge–from “canny”, meaning possessing knowledge or skill. (23)

Thus, according to Vidler, the uncanny is something one cannot know about, since it secretly lurks deep down in the unconscious. At some point, however, the surface will crack open and the repressed monstrous will appear – this sudden revelation is uncanny.³

According to Freud and various other theorists attempting an etymological approach, *das Unheimliche* involves various phases, all of which are represented in the German expression: first, there is a repression of something too familiar by which it is transformed into something strange, which is then reinforced and kept hidden by the inaccessibility of the unconscious. Second, there is a confrontation or revelation, in which the originally familiar is perceived as fearfully strange or, to be more precise, uncanny. Even if some aspects of the term *unheimlich* seem to be present in the English antonyms as well, the German expression nevertheless seems more adequate regarding the Freudian concept. Considering an etymological analysis of *das Unheimliche*, one may create a simplified formula containing the ambiguous nature of *das Heimliche* and its

³ Freud refers to Schelling, who assumes that the “[u]ncanny is what one calls everything that was meant to remain secret and hidden and has come into the open” (Freud 132). Grunenberg’s definition seems to go back to Schelling’s assumption (see Royle 108).

transformation into the uncanny: Familiar (homely, *heimlich*) – Repression – Unconscious (secret, *heimlich*) – Confrontation (uncanny, *unheimlich*).⁴

The linguistic analysis of the antonyms *heimlich* and *unheimlich* allows to set a focus in the otherwise rather vague, confusing and broad, impenetrable field of the uncanny, which – considering Freud's essay – is undoubtedly also represented in *Twin Peaks*. Even though there are various other aspects of the Freudian uncanny in the series, i.e. doppelgängers and dead bodies (coming to live in flashbacks but also in other characters), ghosts and evil spirits, magic, repetition and déjà-vus, the metaphorical return to the womb in the Black Lodge (see Seeßlen 112; Fischer 10f.) and other instances, which will partly be treated in the analysis of the houses, the focus lies on the concept of home. The thesis is limited to those uncanny elements which coincide with the domestic realm (or secrets kept hidden in there). The conclusion drawn by Freud from the etymological study does not, as opposed to his list of examples (based on a literary study and a consideration of everyday experiences), lay claim to completeness. Likewise, this thesis is an attempt to apply the psychoanalyst's linguistic assumptions to the chosen corpus – thus, to find out more about *das Heimliche* and *das Unheimliche* in the series, i.e. homely and unhomely/uncanny representations.

⁴ It shall be noted, however, that a strict separation of what has been referred to as “four components” seems neither possible nor expedient. Even though they are all definitely parts of the transforming progress, the result of which can be considered to be the uncanny, they cannot be separately described. Only sometimes will the analysis allow assumptions about the concrete original familiar content. The elements constituting the progress may overlap and show identical features, they partly even belong to the same stage of the transformation but fulfil different functions: Whereas the familiar can be considered to be the psychic content in this progress, partly identical with what is finally considered to be uncanny, other components, such as the repression and the confrontation, mark different stages or conditions of the transformation, their borders being blurred, themselves being mutually dependent. Moreover, the individual parts are hard to define per se: the unconscious, for instance, can be considered to be a psychic condition or a state, as opposed to the conscious, as well as its concrete content. Finally, it partly overlaps with the process of repression, since the repressed contents constitute the unconscious.

3. THE LYNCHIAN UNCANNY

3.1. Review: The uncanny in David Lynch's oeuvre

This chapter summarises the main arguments of theorists who have identified Lynch's oeuvre as uncanny, calling him a primary representative of the uncanny cinema, since his films show a "recognition of the familiar with the strange" (McGowan 229) in the Freudian understanding. The theoretical framework discussed in the previous chapters shall now be linked with the filmmaker's work. This review can be considered a starting point for the following analysis of the corpus, *Twin Peaks*.

Anne Jerslev, who has extensively examined Lynch's oeuvre, observes that the director usually shows "how the repressed returns in a distorted and often destructive way again and again" (*David Lynch* 34, my translation). According to Jerslev, his films (and certainly also the series *Twin Peaks*) represent stories in which the unconscious plays a decisive role, stories in which "abuse, murders and destruction cannot be hidden" (*David Lynch* 36, my translation). This claim involves the appearance of the uncanny as an experience inherent in the revelation of hidden, repressed horrors. The observation that Lynch largely constructs worlds with a core of concealed horror slumbering underneath an idyllic surface has been made by many theorists; his enormous interest in unconscious processes has been expressed by the director himself (see Fischer 260). According to several interviews, the filmmaker is "obsessed with hidden things" (see Fischer 264). Already in 1987, Lynch said: "I like the idea that everything has a surface which hides much more underneath. [...]here are all sorts of dark, twisted things lurking down there, I go down in that darkness and see what's there." (qtd. in *David Lynch* 25) In her book-length study about David Lynch, Jerslev mentions Freud's essay and comes to the conclusion that the uncanny is "not the monster we all can see, agreeing it is a monster [...] The real uncanny is the façade turning out to be a façade that could crack any moment to let an indescribable, bulky mass gush forth from these cracks." (*David Lynch* 30, my translation)

Whatever lurks in Lynch's films, can be perceived from the beginning on by means of distorting sound effects. Lynch considers sound to be extremely important, since it composes "half the film" (Barney 118). Moreover, he regards it to have enormous

impact on the unconscious mind, transporting whatever mood is supposed to be felt (see Fischer 270f.). Even if things cannot be seen, “you sense something’s wrong.” (qtd. in Barney 147) The director’s technique of defamiliarisation also concerns familiar places or persons, which are shown from oblique angles or in extreme close-ups, which denaturalise everyday objects (see “Beyond Boundaries” 151) by showing their concrete texture, their micro-relief (see Chion 196), and result in disorientation through this “mode of spatial impossibility” (“Beyond Boundaries” 151). When the horror beyond the surface is finally revealed, the viewer realises that it has always been there, that it has always lurked behind the façade. These features of the Lynchian world are used to aesthetically transport a sense of the uncanny.

Chris Rodley takes up the Freudian assumption that the uncanny is quite hard to grasp, since it overlaps with the fearful, and compares this characteristic with the experience of watching Lynch: “If it is not only hard to define the experience of watching a Lynch film, but also to pinpoint exactly *what* one has actually seen, it is because the uncanny lies at the very core of Lynch’s work.” (ix) Rodley claims that the Freudian assumption of the once familiar which is now strange, i.e. the uncanny, is “the essence of Lynch’s cinema” (x).

The uncanny as an aesthetic category, as Jerslev notes, is also reinforced by inter- and intratextuality, which is one of the most prominent features of the Lynchian oeuvre (see *David Lynch* 32). David Lynch makes cross-references to his own movies to a large extent but also plays with stylistic, genre- and content-related quotations to film (or even television-) history. He casts actors and actresses very consciously, thus establishing associations with earlier productions (see Fischer 182 f.). This claim that an inter- and intratextual network is also partly responsible for the creation of the uncanny goes along with Freud’s observation that the uncanny is simultaneously well-known and new. Thus, repetition, reference to other pieces of work and in a wider sense de- and recontextualisation (often including slight deviation from the original) are important factors for the emergence of the uncanny in film (see *David Lynch* 26f., 37, 39). Therefore, the uncanny is certainly also shaped by the (pop-) cultural imprint or background, creating certain expectations of the viewer/reader/perceiver.⁵ However

⁵ There seem to be universal uncanny experiences which can, for instance, be explained by the biological (see Linville 16) or psychosocial development of humans (e.g. the Oedipus complex and the castration complex) or the cultural progress of western civilisation; thus, alienation from and loss of nature (see

relevant this aspect might be for the definition of the Lynchian uncanny, it is not going to be considered in this thesis, since there is little connection of this self-referentiality to the homes of the main families.

3.2. The uncanny in *Twin Peaks* – initial infection or gradual process?

It is a main aim of this thesis to find out how homeliness is constructed in the series and whether it is possible for the viewer to ever “feel at home”, since one is shown from the very beginning that nothing is as it seems and everything is a façade. It shall now be analysed how the uncanny is developed in a process in *Twin Peaks*, i.e. how it is built up.

Slavoj Žižek seems to find a postmodern norm in Lynch’s oeuvre: He remarks that at first homeliness is established and afterwards subverted, resulting in the creation of the uncanny. Žižek claims that the “initial homeliness [is estranged]” (1f.). Like in the classical Gothic tales written by E.T.A. Hoffmann and Edgar Allan Poe there is a “contrast between a secure and homely interior and the fearful invasion of an alien presence” (3), as Vidler expresses it. Michel Chion characterises Lynch’s TV series in the following way: “The territory of *Twin Peaks* is first of all a cosy nest” (112), which – according to Žižek – is deconstructed and revealed to be a place of horror, as soon as the night falls, transformed into an uncanny place. However, Greg Hainge is sceptical about such a succession, i.e. about the creation of the uncanny out of an original homeliness. Referring to the opening scene of *Blue Velvet*, in which the viewer gets to see very colourful impressions of the suburb the film is set in, Hainge writes:

[...]he subversion of [a] supposed everyday reality comes long before the discovery of the severed ear, even before the archetypal patriarch keels over from a heart-attack. Indeed, the pseudo-idyllic images presented by Lynch from the outset of *Blue Velvet* never allow the viewer the initial sensation of homeliness, *das Heimliche*, that Žižek talks of. On the contrary [...] there is an inversion of the normal order between *heimlich* and *unheimlich*, since the surrealistic intensity of the colours and the slow-motion tracking in this scene serve to accentuate a dream-like ambience, to present ‘an image of the suburb as simulacrum [...]’ As Rodley neatly surmises, ‘Insecurity, estrangement and lack of orientation and

Langer 84) resulting in, for instance, the frightening effect of animism, which less-developed cultures do not show (see Jerslev *David Lynch* 32, Crane 40).

balance are sometimes so acute in Lynchland that the question becomes one of whether it is possible ever to feel “at home”. (137)

This would mean that the homes in *Twin Peaks* are always invested with the uncanny.

The initial irritation without a real construction of safety, this immediate thrust into the uncanny, seems even stronger in *Twin Peaks* than in *Lumberton*: The discovery of Laura’s body is shown right away at the beginning of the pilot (see Fischer 165) and is only preceded by a scene set in the Blue Pine Lodge, the Packard/Martell residence. Comparing the mise-en-scène of the first minute of *Twin Peaks* with the beginning of *Blue Velvet*, the sequence with Josie Packard right before the presentation of the body is much darker than the bright suburban introduction of *Lumberton* (see Fig. 1): It shows a pair of sleek, black porcelain dogs in a close-up. The room is dimly-lit. Slowly the camera pans to the left, passing wooden walls in the background until we see Josie’s face in the mirror. Her sleek, black hair resembles the figurines just seen (see Ai-Yu Niu 112). Wearing bright red lipstick and a dark dress, she looks at her own reflection and starts to hum in accordance with an industrial sound, probably a distant foghorn. As the camera very softly continues its pan, we get to see the rest of her upper body from behind. A hard cut presents the Martell kitchen. The pictures at the beginning of the pilot introduce the series as mysterious and strange. According to Greta Ai-Yu Niu, Josie is primarily an Asian woman, “an anomaly in the small town primarily inhabited by white individuals who are born, raised and remain there to produce families.” (110) She is only visible through the reflection in the mirror; seemingly, the woman tries to read herself by looking in there. The darkness of the room (especially the black background surrounding her face), her black hair and dress, and finally the somewhat unnatural introducing pan to the left (and not to the right, thus creating a slightly uncomfortable feeling, as the viewer cannot “read” from the right to the left) additionally stress the woman’s oriental origin and, even more so, apparently confirm Josie’s role of the “inscrutable oriental” (Ai-Yu Niu 116). Moreover, the fact that she does not speak and is only introduced in terms of her aesthetic appearance allows an assumption that is going to be confirmed by the series several times: Some things in this town are – despite their apparent beauty – dark and strange (see Fischer 189), they will partly remain indecipherable, their essence hidden (correspondingly, we do not see the woman’s face directly). As Ai-Yu Niu observes, “Josie Packard, as the first character introduced, served the critical function of defamiliarizing an otherwise too-familiar representation [...] of the Pacific Northwest.”

(112) Drawing parallels to the opening scene of *Blue Velvet* and Hainge's analysis, one can definitely find a lack of orientation in the dimly-lit room, which is not introduced *per se* but only shown partly in the background of the close-up of the dogs and the following medium close-up, as well as a sense of estrangement achieved by the display of the Asian woman in the mirror and the pan leftwards.

The following shot showing the Martells, a common middle-aged couple in the kitchen, is strongly opposed to the first one in Josie's chamber. Even if the dialogue does not present a warm home, the *mise-en-scène* of this shot creates a mood which makes the viewer feel more comfortable: the light is well-balanced and the relatively stable long shot allows the spectator to orientate, establishing the feeling of security. The cut back to Josie (and the unhomely, dark atmosphere) shows the Asian woman turning around, looking somewhere, almost into the camera. Her pitiful yet attentive stare into the unknown distance suggests expectation and a mystery: Something is going to happen soon (i.e. Laura's body will be found). Already at the beginning of the series there is something mysterious and unhomely present. Thus, as we are going to see later, the unhomely (especially in Lynch's world) always foreshadows its horrible appearance or its uncanny revelation: It has already crept inside the house but is still "beyond ken" of the viewer and therefore cannot be pinned down or identified yet, it can only be vaguely felt, as if unconscious.

As Hainge concludes in his study on the director, "[t]his bypassing of the aesthetic realm of the homely, this displacement directly into *das Unheimliche* is an effect achieved by the heightened artifice of the Lynchian universe." (137) Hainge refers to "Lynch's highly stylised *mise-en-scène*", remarking that "[a]lways hyper-aware of its own style and artifice, Lynch's aesthetic can only ever seem unnatural, can only ever thrust the viewer directly into *das Unheimliche*." (146) The features of this heightened artifice are going to be further determined in the following analysis of the series's homes. Thus, the unhomely-uncanny elements in *Twin Peaks* will be derived.

3.3. Analysis: Representations of homes in *Twin Peaks*: Palmer/ Hayward/ Horne/ Briggs/ Johnson/ Hurley/ Smith

Seven homes shall be analysed, six of which are the residences of what I consider to be the “main families” in *Twin Peaks* (supposing Laura Palmer to be the core of the story, there is a definite focus on the Palmers). Additionally, I have decided to include Harold Smith’s home, which offers an interesting contrast to the others regarding the uncanny, since he represents an outsider suffering from sociophobia.

The aim of the analysis is to find out the characteristic elements of each home, also including the level of content, and thence to look at how these characteristics are transported by filmic means. An important question is how homeliness is created in each house and how it is transformed into the uncanny. Apart from the particular themes and motives of each home and their filmic realisation, it shall be detected how the six homes are introduced in the series, since it seems that many later aspects of the storyline (such as revelations of secrets) are already symbolically present at the very beginning of the series. The pilot and the first episodes are thus highly representative. Particularly the establishing shot and the presentation of the interior sphere within the larger context of nature shall be considered, since the latter is central to the series. The development of these domestic entities in terms of *mise-en-scène* shall be analysed by means of exemplary scenes set in the houses. Moreover, the interior design of the houses and the set decoration are relevant in the analysis of the homes, as one can assume that “we [...] express ourselves symbolically in the spatial arrangements and decorations of our houses [...]” (Cieraad 2). Thus, a lot of symbolism is hidden in the set design.

The following homes will be analysed: First of all, the Palmer home. Everything seems to be fraught with meaning inside: The ceiling fan and the dark staircase, which is always shown in a low-angle shot from a slightly tilted position; the room divider and the shutters that both allow hidden spots and thus secrets in the living room; the carpeted floor and the landscape paintings showing trees and mountains; and finally Laura’s picture, a disembodied representation of the absent girl which “moves around” almost unnoticed from one episode to the next. Especially the symbolic meaning of the furniture and the interior design shall be examined in terms of representations of nature inside the Palmer house, since certain aspects of the domain of nature are partly linked to the

uncanny. The presence of the natural in the Palmer home mainly refers to the topic of nature as an oppressed sphere, which – thus linked to the Freudian way of defining the creation of the uncanny – however, won't stay entirely suppressed and somehow finds its way back into the domesticated space. Exploited nature and the conflict of culture/science vs. nature/the spiritual may serve as a basis for uncanny subject matters in fiction and film, as will be demonstrated in the analysis. Moreover, there is one aspect to the forest which transcends the natural sphere – it includes the spiritual realm, thus the ghosts and the evil (or even good) supernatural creatures inhabiting the wood. This issue will be particularly relevant considering the Palmer house. Their home shall be given more room than the others', since it represents the uncanny on various levels, as will be shown in the analysis.

Second, Donna Hayward's family will be considered, since the girl was Laura's best friend. Even if not many scenes are eventually set in this home, the family is represented to a considerable extent in the series. The Haywards and the Palmers have known each other quite well for a long time. Otherwise, there seem to be major contrasts between the homes, as far as the family structures and the character relations are concerned. These differences, which are obvious regarding the level of content, are also stylistically expressed and have become especially visible in the interior design and the *mise-en-scène*.

Audrey Horne's home shall be analysed as well. Especially Benjamin Horne seems to be a crucial and dubious figure from the beginning on. Not only is he Leland Palmer's business partner, but he also had a sexual relationship with Laura and owns the One-Eyed Jack's, a brothel across the Canadian border, as we learn later. Moreover, it seems self-evident to directly compare the family structures of the Hornes and the Palmers, since there are striking parallels, especially as far as the fathers' ruthless behaviour in the business world and their relationships to minors are concerned. It will be interesting to compare how these parallels are represented in the homes by filmic means. The interior design is particularly central in the analysis of this home, since the topic of nature's exploitation and oppression is immensely present in this house.

Bobby Briggs, who was Laura Palmer's boyfriend, and his parents are the fourth family which shall be considered. The cold and strict relationship to Bobby's nevertheless quite fair-minded and upright father, Major Briggs, is particularly relevant

for the analysis of the concept of the home in terms of its social aspect. Thus, the home of the Briggs will be examined, even though not many scenes are set inside their house in comparison to the residences of the other families. The father's orderly behaviour seems to have an influence on the home, which as a consequence is stylistically depicted as cold but definitely not unhomely in an uncanny way.

The four families/homes mentioned so far (Palmer/ Hayward/ Horne/ Briggs) all have in common that the children are of the same age, go (or went) to school together, and that they all belong to the upper-middle or even upper class (the Hornes). The quite newly-weds Leo and Shelly Johnson, on the other hand, represent a very different class of the social spectrum, the lower class. Shelly is a waitress at the local diner, Leo works as a trucker and makes additional money by smuggling cocaine over the Canadian/U.S. border. Their social status is also quite obvious when taking a look at their house. Both an abusive relationship and the willingness to let evil creep into their home are symbolically present in the appearance of the house.

The sixth representation concerns the Hurleys. The *mise-en-scène* of the figurines and the curtains add to the impression of Ed being trapped in his own home. The set décor symbolises Nadine Hurley's mental status. What is going to be additionally mentioned is the missing home/representation of James's residence, even though he is equally present in the series as the other teenagers, for instance Donna or Audrey. We never get a single glimpse on how or where he lives.

The seventh example is a special case, which has been included due to an aspect of the uncanny which none of the others' homes represents. In comparison to the other six houses, it is the only home which is inhabited by one person, who is at that sociophobic: Harold Smith. Thus, by representing a complete retreat from the world, this home broaches the issue of another important architectural aspect of the uncanny (see Vidler 6) concerning agoraphobia, alienation and fear of the city/town life.

Finally, it should be mentioned that some other homes of rather central characters lack representation in the series, Norma Jennings's for instance. We never see her private realm, she is strictly associated with the public space and is bound to the diner. This additionally stresses the fact that her beloved Ed is caught in his home with a wife he does not love and that he cannot escape in order to be with Norma.

3.3.1. The Palmer home

The central characteristics regarding the uncanniness of the Palmer home are manifested in quite a diversified manner. Its uncanny representations include natural and supernatural elements occurring inside the house, especially in the interior design; hidden places and secrets; the symbolisation of the girl's absence in the home through animated things⁶ and thus, continuously reminding the viewer of her absence, a subtle ghostly presence; and finally the concrete appearance of spirits and visions. Moreover, the topic of sexual abuse can be found in the symbolism of the interior and shall be analysed specifically regarding one scene in which the uncanny reaches its peak: Leland Palmer – possessed by the evil spirit BOB – repeats the atrocity done to his daughter by murdering her doppelgänger Maddie. “It is happening again”, now even in the middle of the house.

3.3.1.1. The hallway as a space of absence

The interior of the Palmer house – the kitchen and the hallway, to be more precise – is shown for the first time directly after Laura's body has been unwrapped at the river bank. At this point it seems necessary to focus on the main musical theme in *Twin Peaks*, since the moment when it first sets in coincides with the discovery and identification of the girl's body at the bank. It continues in the subsequent scene, thus introducing the home of Laura Palmer. This piece of music was composed by Angelo Badalamenti and called “Laura's Theme” or “Love Theme”. The musical composition consists of two parts: It is introduced by a rather monotonous two-note sequence (see Seeßlen 230) in minor mode (see Kalinak 88), the tempo is adagio. The thus created mood is rather dark and threatening. As we learn from an interview with Badalamenti, the beginning, i.e. “the first, anxious motif” of the piece (see Kalinak 88), which accompanies the sequence with the police gathering around the body, was supposed to represent the uncanny atmosphere of wild nature. David Lynch allegedly told his composer to create the following mood:

⁶ Martha Nochimson observes that normally inanimate things obtain a special role in *Twin Peaks*: “Objects, sometimes but not always touched by Laura's death, take on a life of their own beyond their function in the plot, crossing narrative boundaries into an experience of the thing's energies.” (80).

[...] We're in the dark woods now and there's a soft wind blowing through some sycamore trees. [...]here's the moon out and there's some animal sounds in the background, and we can hear the hoot of an owl. [...]ou're in the dark woods, [...] just get me into that beautiful darkness with the soft wind[...].
<http://www.youtube.com/watch?v=SwvSFOEfHJE>

The fact that this theme has been largely used to accompany intimate scenes set in the homes, however, is one of various hints that Lynch consciously wanted nature to invade the domestic sphere and create a sense of the uncanny by blending the two areas. The following part of the theme, i.e. “the second, romantic” (Kalinak 88) motif, was meant to represent Laura Palmer, a lonely girl, as reported by Badalamenti in the interview. Kathryn Kalinak refers to it as “a syrupy, lushly orchestrated melody exploiting standard techniques for romance: upward leaps in the melodic pattern, chordal harmony, and the quintessentially romantic agreement of the nineteenth-century piano concerto – solo piano with orchestra (here synthesized).” (88) As soon as Dr Hayward and Sheriff Truman roll the teenager’s body over and remove the plastic foil in order to see her face, this second, “romantic” (Kalinak 88), motif sets in, starting with the rising sequence. As the girl’s face is shown for the first time (see Fig. 2a), the doctor expels “Good Lord, Laura!” This exclamation is followed by the climax of the theme and constitutes precisely the moment in which her full name is mentioned for the first time, “Laura Palmer” (see Richardson 85). Melting into the melodramatic music, still at its peak, Hayward whispers her name once more as we see her deathly pale face, which is nevertheless astonishingly beautiful. John Richardson remarks about “Laura’s Theme” that “[t]his music sounds when Laura Palmer’s body is identified, and coincides with the first mention of the character by name. [...] It is leitmotivically to her from this moment on – most notably in instances when her photograph is shown, such as the closing credits of each episode” (85). Richardson claims that through the musical theme, “[a]lthough physically absent, Laura makes her presence felt” (86) in some scenes, particularly in the house. Thus, the music is used as a central means in *Twin Peaks*, a constant reminder of Laura, sounding uncannily familiar, subtly evoking the picture of her dead body wrapped in plastic. It certainly links the moment of the discovery of her body with her home, establishing an entity of the dead girl and the Palmer house. The falling section of the theme, which follows the climax and is first heard when the Palmer home is shown for the first time, i.e. directly after the body has been discovered, symbolises a loss of innocence. The falling part of “Laura’s Theme” makes the idyllic vision of the Palmer family and the innocence of small-town USA appear torn asunder (see Richardson 86).

As opposed to most of the later scenes set in the Palmer residence in the course of the series, the introduction of the home does not include the quite usual establishing shot, which shows the outside of the house. The scene with Sarah Palmer in the kitchen (see Fig. 5a) directly follows the discovery of Laura's body – the straight cut leads to disorientation and lack of clarity, thus symbolising the emotional shock of the situation. The girl's home is presented in a quite sombre light from the beginning on. The set is moderately lit, but turns out rather dim due to the dominance of different shades of brown – it almost seems as if the film was tinted sepia, since we cannot find any other colours at the beginning of the scene. There is a light domination in the right half of the frame – the window area in the background is overexposed and strongly contrasts the slightly dark atmosphere of the kitchen. This is enforced by the dense texture of the picture caused by the extensive brown interior. Mrs Palmer is situated in the midground of the image, where she just does not stand in the area lighted by the window, thus becoming a part of the interior, perfectly matching its sepia colours with her brown clothes and hair. Remaining in the dark, the woman has no idea about what has happened to her daughter.

As she shouts "Laura, sweetheart, I'm not gonna tell you again!", the audience identifies the woman as the victim's mother, a moment filled with dramatic irony: While the nervously smoking Mrs Palmer seems to be worried just because her daughter might be late for school again, we already know where Laura is. Since there is no answer, the woman leaves the kitchen to go upstairs and search for the girl. She walks to the right, around the table, and the camera follows her movement in a short pan. This is followed by a dolly shot backwards as Sarah Palmer approaches the camera in order to enter the corridor. These movements of camera and character end in a static shot showing a medium close-up of Mrs Palmer's profile in the hallway. Leaning forwards and looking upstairs, she still shouts her daughter's name. In this medium close-up, the sepia tone of the picture is even more prominent, as we get a close look on the brownish face of the concerned woman. The full focus of the scenery is now on the full emotion of the worried mother, the kitchen interior in the background has become blurred, creating a more intimate atmosphere. Next, there is a cut followed by a static shot, as Sarah enters the dark staircase.

In terms of chronology, this scene is shown right in the middle of two terrible events, which enclose the introduction of this dark place: the discovery of the body and the emotionally even more intense scene of the mother learning of her daughter's death

over the telephone. According to Céline Rosselin, the hall of a house fulfils a special function: Not only does it distribute by giving “entrance to various rooms of the apartment” (54) – it is also a room characterised as a place “in between”: “The hall is not a univocal space: it is a space where the reversal between interior and exterior, private and public, and opening and closing are always possible. Consequently, this space holds a variety of behaviours and actions that tend subtly to a transition, a change of status.” (Rosselin 59) The scene set in the staircase thus symbolically represents the transition from life to death, directly following the close-up of Laura’s body. Rosselin uses the concept of the threshold in order to refer to this state “in between” (see Rosselin 53); this could be one way to interpret the mysterious line “the dweller on the threshold”. Likewise, from this moment on, the hallway will remain a ghostly place.

The stairway is always shot from a low angle (see Fig. 5b-d), also in subsequent episodes. The camera is slightly tilted, so there is no parallel vertical line at the bottom of the stairs. At the beginning of this scene, the hallway is lit in extreme low key, as usual. The image is dominated by the banister at the left side, which cuts through the darkness in four thick, black lines and several white poles. There are two light spots attracting the viewer’s attention: one is the lighted ceiling of the ground floor in the lower left corner, the other is a small spot on the right wall of the staircase. In this steady shot, the viewer perceives two moving elements – Sarah Palmer is a huge dark figure melting into the shadows of the hallway, only contrasting with the white spot, as her shadow swiftly passes the wall at the right edge. The ceiling fan in the top section of the frame is almost invisible. When Laura’s mother has reached the top floor and opens the doors to first her daughter’s room and then the bathroom, the stairway is gradually filled with more light. Now the oblique angle of the shot can be perceived in whole: There is not a single parallel line in the whole scenery. Neither the stairs, nor the bannister, nor the ceiling, nor the walls are parallel to the frame, which seems broken and cut into pieces. The lines are tilted, all angles seem to be distorted – correspondingly, everything is uneven and twisted in this home: The Palmer family itself is broken, which will be gradually revealed in the course of the series.

As Sarah Palmer runs around the first floor, still calling Laura’s name, the camera position has remained stable. The spectator already knows what has happened to the girl and is left “waiting” downstairs for Mrs Palmer to return. Noting that the uncanny in the visual arts is sometimes expressed by a slight deviation from the normal, for instance a

shift concerning perspective, proportion or scale (see Welchman 44), one clearly finds unfamiliar or defamiliarised elements in these very first seconds the Palmer home is shown. The low-angle perspective described above not only gives Sarah Palmer's silhouette something unexpectedly monstrous (especially as she starts to run upstairs and, a second time, as she has reached the bottom of the stairway again), but the oblique angle additionally creates an extreme effect by the slightly tilted camera. Surprisingly, the camera is situated even below the woman's ankle (which can be observed as she runs downstairs again). After her above-average body approaches the camera – getting not only darker, but also more and more blurred with every hasty step she takes – there is a cut. Next, we see a close-up of the fan for about four seconds, its whirring getting louder now. It “rumbles like an evil aeroplane near the door to the bedrooms.” (Chion, 150) From now on, the sombre staircase and specifically the fan seem to have become a temporal and local marker of Laura's absence, also due to the multiple exclamations of her name.

Sheli Ayers points out the significance of the set design in *Twin Peaks*, which does not merely fulfil atmospheric needs but is used to create a sense of unhomeliness. Over the course of the series, the interior is staged (via type of shot, focus and editing) in such a way that it almost seems animate. Among a few other pieces of the interior design, Ayers makes explicit reference to the ceiling fan describing it as a

demonic object [...] creat[ing] a strong sense of space. Yet, through precise repetition, the image gains narrative significance. The fan appears in the pilot episode when the viewer knows that Laura is dead, but Sarah still does not. It appears again (with ominously distorted sound) in Sarah's vision of BOB at the end of the pilot, and again when Leland dances with Laura's photograph in episode two. By the episode of Maddie's murder, the fan signifies BOB's presence. (99)

This shot of the fan closes the scene in which the mother searches around the house. The Palmer home is thus presented as a dark, unhomely place from the beginning on. This is mainly achieved by means of the narrative context, low-key lighting, sepia colours making the home appear less lively, oblique camera angles and finally the extreme close-up of the ceiling fan's mechanical movement and its buzzing sound, which creates an atmosphere of disquiet.

3.3.1.2. The intrusion of the natural and the supernatural

The Palmer home is a central place in the first half of the series, especially regarding strange, uncanny and even supernatural events. Before starting a concrete analysis of haunting natural and supernatural elements in the Palmer house, it seems necessary to dedicate some general thoughts to the topic's importance in the series, since it is also going to reappear in the analysis of other houses (especially in the Horne home, see chapter 3.3.3.).

Elements of nature inside the home can create an air of the uncanny, especially if the natural elements are shown decently in the background, yet at times they may become forceful and disturbing representations of a sublime power that has been oppressed in the cultivated living space of the bourgeois home. As it is a basic concept of the series that the natural, which takes the shape of wild landscapes such as the woods, harbours the supernatural, i.e. evil spirits and dark creatures which are not human and do not obey the laws of our western culture, nature can be considered as an opposition to the civilised world. The crucial role of nature is already anticipated in the opening credits of the series – what the spectator gets to see is a variety of nature shots (see Fig. 3): the bird on the fir stem, mountains surrounded by fog, trees and the forest, the water of the river and the gigantic waterfall. The colour spectrum is dominated by a low-saturated sepia-coloured reddish brown (see Fischer, 164f.). But nature is not the only theme present – the viewer is presented with a *mélange* of natural and industrial sceneries including pictures of machines from the local sawmill and huge chimneys. The topic of the culture/nature duality and the problem of the first oppressing the latter have been quite popular in fiction and film.⁷ There are two opposed realms – nature (or the spiritual world, including the

⁷ Lars van Trier, for instance, makes this issue a central theme in his TV series *Riget* (“*The Kingdom*”), which has been referred to as Denmark’s answer to *Twin Peaks* by several critics. Already the opening credits suggest that the horror of the series is based on the revelation of the hospital ground’s repressed past. The marshlands were once territory of the bleachers – the fog, the mud and the water one gets to see clearly stand for nature, which was pushed back by science: “The bleachers gave way to doctors and researchers, the best brains in the nation and the most perfect technology. [...] Now life was to be charted, and ignorance and superstition never to shake the bastions of science again. Perhaps their arrogance became too pronounced [...]. Tiny signs of fatigue are appearing in the solid, modern edifice. No living person knows it yet, but the gateway to the Kingdom is opening once again.” Obviously, the revenge of nature also shows its first signs in the building itself, as we repeatedly learn from the opening credits of each episode.

supernatural as well as the realm of the dead) and culture (based on progress, order and rationality). It seems as if culture, represented by modern civilisation, has always tried to overcome the spiritual and dark sides that once were so familiar to mankind. However, it seems that they can never be entirely oppressed, since nature will always find its way to crack open the seemingly stable construction of modernity, to enter the apparently secure and clean space of culture. The beginning of *Twin Peaks* symbolises the continuous struggle of two opposing worlds by alternately presenting nature and industry in mostly close-ups or extreme long shots. In the series itself this issue is largely displaced inside, shown in the set decoration of the homes for instance. The topic is also directly referred to by the characters. Deputy Hawk and Sheriff Truman believe in ancient spirits and an evil “out there”. In episode 3, Harry Truman explains that

Twin Peaks is different. A long way from the world, you’ve noticed that. [...] That’s exactly the way we like it. But there’s a back end to that that’s kind of different, too. Maybe that’s the price we pay for all the good things. There’s a sort of evil out there. Something very, very strange in these old woods. Call it what you want, a darkness, a presence. It takes many forms, but it’s been out there for as long as anyone can remember. We’ve always been here to fight it.

The home in which the presence of nature is most obviously and extensively depicted in an uncanny way is the Palmers’. The Palmers are a typically bourgeois family. However, the contrast of a safe middle-class home on the one hand and eerie occurrences or perverted drives lurking under the seemingly perfect surface on the other hand is just what makes the appearance of the latter so shocking, as Stevenson observes: „[...]n *Twin Peaks* [...] Lynch allows himself explicitly to bring out the incestuous violence right in the midst of the middle-class home.” (74) Thus, the topic of oppressed nature may also refer to the brute behaviour of pre-civilised mankind in *Twin Peaks*. The bourgeois family represents a life of safety and culture (including the incest taboo, for instance); however, the nature of mankind, which may also take the form of destructive drives, i.e. man behaving like an animal, cannot be oppressed, as it seems, and reveals itself in an uncanny way right in the middle of the homely family residence.

Blake Allmendinger, who tries to elaborate features of *Twin Peaks* in order to make a categorisation into daytime or nighttime soap, decides that the series fulfils central characteristics of both, stressing that

[o]n most nighttime soaps, people profit from nature in one-sided, exploitative relationships [...]. *Twin Peaks* differs from these primetime shows in that it often

represents people interacting and contending with nature instead of exploiting it. In the logging community – and in the fog-filled, dark, silent forests enshrouding it – there lurks an unknown (super)natural entity dominating, potentially threatening, and perhaps uncontrollable. (175)

Another point Allmendinger observes is that most scenes are set indoors. Those which take place outside, however, make extensive use of shots of nature, and even houses are shown with reference to nature and the outside:

Pictures of forests, shots of lumber in logging trucks, images of wood planks being cut by noisy sawmill machinery, and scenes of fireplaces crackling with small sticks and kindling, edited into the narrative, call attention to representative stages in the production and consumption of forest land. Establishing shots – showing a grove of trees, a buzz saw, or a wood-burning fireplace – punctuate the otherwise continuous and unending narrative, reminding viewers that the process of deforestation parallels the evolution of the show's weekly mysteries. The association of those mysteries with a series of iconic images gives the establishing shots the power to evoke feelings of fear and anxiety [...]. (176)

The establishing shots of the homes, most of which include representations of nature, also fulfil the function of stressing its superordinate position: By introducing the homes of the central families (and other places) via establishing shots showing not only the exterior view of the house but also nature surrounding it, the natural sphere is given a dominant role, regarding the fact that the outer appearance of a house determines the first impression (see Würz 33, 35). Nature is always present in the series – the “domestic disturbances of the show's central characters” (Allmendinger 175) are put into a larger context. Even the decoration of several homes “remind[s] viewers of the show's exterior setting and the town's outdoor industry.” (Allmendinger 177)

The establishing shot of the Palmer home is shown in episode 1 for the first time. The extreme long shot mostly presents the house in twilight with a gigantic old broad-leaved tree in the foreground. We get to see the house in an upside-down pan (see Fig. 4a). The picture is at first dominated by the sky and the branches of the tree, which fill the upper two thirds of the frame. Slowly, more than just the roof and the upper floor of the residence are shown as the camera pans downwards until we also get to see the lawn. However, the black (almost leafless) branches, seemingly grasping for the house like crooked arms, still take in half of the frame. Moreover, the house that is slowly revealed in the camera tilt seems Gothic due to its steep gable. All in all, the underlying issue of evil spirits trying to enter the civilised home, represented by the forest and natural

elements, is symbolically introduced almost every time the Palmer home is on screen by means of their dominance in the frame.

An alternative establishing shot of the Palmer residence shows the exterior in a static shot (see Fig. 4b). It appears in episode 8, right before the scene in which Maddie has a vision including the rug, for instance. The house is not centred, but largely situated in the left half of the picture. In the right half of the frame, one finds the balcony, the garage, which is located in a separate building, and a huge tree (shown partly). In the foreground one can see the drive which diagonally cuts through the shadowy lawn from the lower left corner to the right midground. In front of the house, thus at the left edge of the frame, there is the old broad-leafed tree with its crooked arms, again “reaching out” for the house. This time, however, the house is dominated differently by means of angle and threatening elements in the background: Two vast conifers are enthroned behind the house (there are some more tree tops visible, none, however, being prominent), again reminding the viewer of nature’s dominance. Moreover, dark clouds are gathered up over the building in the upper third of the frame, which seemingly oppress the thin zone of light sky underneath. Since it is morning – we are going to learn that in the following scene – the sky seems even more depressing and relatively dark. The threat of darkness therefore lies over the house and anticipates the appearance of evil inside the home.

The beginning of episode 15 shows just this stable establishing shot of the Palmer house at night time. However, this time the otherwise quite subtly, symbolically depicted unhomeliness of the house is explicitly pointed out by using parts of the soundtrack from episode 14, the scene in which Maddie was murdered. One hears her screams and the disharmonious orchestral music, which symbolises the dread of the situation. Not only does it function as an uncanny reminder by combining the familiar soundtrack of the previous episode with a new picture; it also perfectly exemplifies that whatever dread has happened in this home cannot be seen from outside: The stable extreme long shot of the house with light in almost every window might symbolically hint at the intrusion of evil, as we have seen in the analysis of the usual establishing shot, but there is no factual visible clue of violence or horror, since the view is blocked. The viewer is actually left to suspicion again after things have already been revealed in the previous episode (for a shot-by-shot analysis of this scene see chapter 3.3.1.3.).

Now taking a closer look inside, at the set decoration of the home, one can clearly find traces of the forest in the house. As Allmendinger observes, “[t]he woodsy sets and décor provide concrete texture, making the mysterious evil that resides in Twin Peaks seem palpable, tangible. Each of the episodes demonstrates that evil, in both spirit and human form, issues forth from the wilderness. The domestication of wilderness enables evil to relocate indoors.” (177) The pictures in the Palmer home can be considered to be representations of (evil) nature. There are numerous paintings in the house – especially in the living room and the hallway – depicting trees, mountains, the sky and sometimes even wild animals, such as deer. They generally appear rather sombre in colour and motif.

First of all, the hallway shall be considered. On the staircase landing, as Allmendinger observes, one can find wood-framed portraits of trees; he calls them “‘natural’ still-life reminders of that which is animate” (179). This, of course, does not only refer to the sphere of nature, thus trees as living creatures, but it allows the viewer to associate that these representations in the paintings transcend the level of the natural, including the whole supernatural sphere with the ghosts and spirits inhabiting the woods of Twin Peaks. This association comes with the series’s permanent reference to the forest harbouring mysterious and strange creatures. It is, as Sheriff Truman and other inhabitants of the town observe, a place of darkness and evil. David Lynch explains his fascination with woods, which definitely becomes manifest in *Twin Peaks*, by saying that the forest is a place harbouring secrets (see Fischer 156).⁸ Among several other critics, Daniela Langer interprets Lynch’s choice to marginalise evil (and lunacy) into the woods as a way to remind us of the fact that insanity has been excluded from our society long ago. According to her, *Twin Peaks* manages to show the correlation of the exclusion of nature and the appearance of lunacy (see Langer 84, Barg 257). However repressed it might be, it is still powerful enough to break through, to show itself in the form of a “shadow self” (Langer 84, my translation), now lying over the small town. The woods surrounding the small town, in which everyone knows everyone and everything seems too familiar (see Seeßlen 118), symbolise what was once familiar but is now doomed to dwell at the threshold of civilisation, i.e. at the edge of the small town and the thresholds of the homes, still lurking there to seem strange and threatening to the inhabitants, thus always

⁸ Bollnow points out the fact that the wood is a special place, since it is simultaneously open and close, the vision is always limited, even at daytime, and one might feel trapped and lose one’s orientation. (see Bollnow 213ff.).

confronting them with its irrepressibility (this is another possible way to interpret the quite cryptic phrase “the dweller on the threshold” from the second season of the series). In this manner, included in the presence of the trees, the uncanny (overlapping with the sublime) in the form of the natural (and bringing along the supernatural) has found its way into the Palmer house. Allmendinger claims that the “[w]ooden interiors insinuate the presence of nature, allowing evil to appear to inhabit the characters as well as their dwelling space. Like BOB, who lives in the forest but who enters the Palmer home, and who repeatedly rapes Laura and invades Leland’s body, evil originates in nature but penetrates everywhere, transgressing all human boundaries.” (177)

This intrusion is also visualised by means of the interior design in the living room: A detail bearing high symbolic meaning is the conifer in the living room, right in front of the room divider. The tree might be a young potted Douglas fir. It is March, so the fir cannot be a leftover from Christmas, and as it is highly unusual to have such a tall evergreen tree as a potted plant in the living room, it is even more likely to catch the viewer’s attention. It represents the forest inside the home in various scenes. In episode 8, we get to see it quite clearly for the first time (see Fig. 6a). This scene is going to be further examined later on in a shot-by-shot analysis concerning the living room as the centre of uncanny secrets (see chapter 3.3.1.3.). It incorporates several markers of nature’s presence. First of all, the tree behind Sarah Palmer: it might not be in full focus, but since we get to see medium shots and even medium close-ups of Laura’s mother, it partly fills the rest of the frame and is thus quite present, surrounding the woman’s head in such a way that the interior shot gets an exterior touch. Moreover, the costumes worn by the two women represent nature: Maddie, Sarah’s niece, is wearing a baby blue dressing gown made of wide-wale corduroy with a floral decoration on the lapel. The fine floral pattern of the light grey armchair she is sitting in, the soft colours of the flowers, a light yellow and a greyish beige, and the silky shine of the fabric additionally stress her innocence, thus anticipating the possibility of her future victimisation. Sarah Palmer is also wearing her pyjamas and a dressing gown. Her pyjama blouse and the armchair she is sitting in also have a floral pattern. However, the colours of her outfit, its design and the chair present her differently: The colours are richer and stronger, mainly burgundy, carnelian red and rust, darker shades of purple and green; the pattern of the cloth is less fine and shows more coarse-toothed leaves than flowers. Behind her head there is the potted conifer, contrasting perfectly with her red hair. The two women in the Palmer

home wearing floral gowns and the presentation of these characters tightly framed together with the potted tree give the claim of nature's ruthless invasion (and its transgression, which will not even stop as it comes to the human body) even more weight. Thus, both women are presented in the context of nature; Maddie more innocently, in terms of soft colours and blossoms of spring, Sarah more maturely in the colours of autumn, with rather robust plant elements such as cones and dentated leaves on her costume.

The intrusion of nature or even the supernatural also takes the form of visions perceived by the main characters of the series. Apparitions of ghosts or evil spirits are omnipresent in *Twin Peaks*, all of which are notably set indoors. There is a clear predominance of visions in the private, domestic sphere and therefore a connection to the concepts of the home and the uncanny. Most are set in the Palmer home, some of them also in Agent Cooper's room in the Great Northern Hotel. Finally, they are often visually connected with the interior of the house, suddenly not fulfilling the function of mere local or atmospheric setting anymore, but given the role of silent (or even humming) protagonists, sometimes "animated", such as the rug in the Palmer living room or the sofas towering above Sarah when the white horse appears in the living room. The living room of the Palmers is the most private, domestic setting of supernatural experiences in the series and therefore the most central.

Perceptions of the supernatural kind are shown to the spectator mainly from the point of view of three characters in the series: Sarah Palmer, her niece Maddie and Agent Cooper.⁹ Visions are presented as dubious perceptions in *Twin Peaks*. Christy Desmet claims that "[t]he visions of Sarah Palmer also contribute to the show's hagiographic tone." (96) They are highly threatening, especially to the female members in the Palmer family, Sarah and Maddie (and formerly also Laura, which we learn from her diary). Likewise, they are staged in an uncanny way including distorting light and sound effects, for instance, in order to defamiliarise the homely atmosphere. Thus, the apparitions in the series are also aesthetically "uncannified" by filmic means. However, there is another aspect to them apart from the mere horror they bring about: They reveal some sort of truth, either anticipating a future event or subtly hinting at a present development. The

⁹ Major Briggs and the Log Lady's log are both given the role of a medium. However, the focus of the examination lies on those apparitions which are made visible to the audience and occur inside the homes.

phrase “The owls are not what they seem”, which is first mentioned as a riddle in episode 8, can thus be understood not only in terms of the obvious meaning that nothing is as it appears in *Twin Peaks*, i.e. that everyone has their small or big secrets, but also in a reverse sense: Whatever appears, is (true). For Anne Jerslev, the uncanny lies just in this (sudden) appearance of hidden, repressed truths under the surface: “Lynch’s Americana of violence and uncanniness is constructed in terms of a false idyllic appearance that hides an essential truth underneath.” (“Beyond Boundaries” 156) The supernatural events in the homes of the small town and the visions perceived by some characters are thus a reference to the truth, even if these apparitions might be subtle, symbolic and yet encoded.

Considering visions from a psychological point of view, animist theory understands them as experiences originating in the unconscious (see Jaffé 12, 56f., 100f.). As a consequence, they cannot be consciously controlled, neglected or shut away. According to a psychological book-length study by Aniela Jaffé about the archetypal features, the categorisation and possible origins of apparitions, knowledge that has been stored in the unconscious reveals itself in supernatural perceptions (see Jaffé 92f.). Experiences of this kind are called synchronistical phenomena, including clairvoyance, prospective or telepathic dreams and presentiment of death (see Jaffé 233). Jaffé observes that apparitions force themselves strongly and spontaneously on the perceiver, who cannot escape the situation in that moment. The more these unconscious ideas have been suppressed by the conscious, the stronger and more destructive they appear (see Jaffé 17, 135). A confrontation with a previously unconscious knowledge is thus a shocking and likewise revealing experience presenting a (seemingly strange) psychic content which could not be integrated on the one hand but urgently needs to be brought to the perceiver’s conscious on the other hand, therefore taking the form of a projected content. An example for such a projected content is the vision of a ghost, i.e. a seemingly alive and independent being, which has its origins in the unconscious of the person in question and is, as a consequence, identical with a hallucination (see Jaffé 100f.).

Considering the theoretical background about the origin of visions and Freud’s concept of the uncanny, certain structural analogies cannot be negated. Both are defined by first a repression of psychic contents and as a consequence the uncontrollable confrontation with these, which were once familiar. The forceful revelation of the formerly non-integrated contents resembles a process of attaining consciousness and is

experienced as eerie by the perceiver, as “un-heimlich”. It thus can be claimed that the high number of revealing visions, apparitions, clairvoyant elements and prospective dreams in *Twin Peaks* are representations of the uncanny. The filmic means by which these synchronistical phenomena are depicted, supported and stressed share certain features with real-life parapsychological reports of synchronistical phenomena.

Regarding the sexual abuse of Laura over a couple of years, the high number of visions Sarah has had can be interpreted in terms of the mother’s presentiment. It seems that Mrs Palmer somehow could not accept the fact that her husband was capable of doing such a thing to their daughter, repressed it (so it was “beyond ken”) but was not able to fully escape the fact, since it came back in the shape of uncanny visions. To the viewer, the abuse shows in rather abstract and symbolic manifestations: It is indirectly anticipated in the visions of the mother. Likewise, it seems that inside this house the truth about Leland has not revealed itself to his wife Sarah directly but has made an “uncanny detour” over visions of the evil spirit BOB cowering at the foot of Laura’s bed in episode 1, for instance, symbolising threat. The term “uncanny detour” shall refer to the Freudian scheme, the creation of the uncanny: a repression of the familiar, thus possibly the repression of a certain presentiment in the case of Sarah, and a confrontation with the now strange knowledge taking the shape of a vision. It is significant that BOB is the only and thus dominating character in this shot – Laura is missing. The shot, giving the perspective of the girl, is already a hint regarding the power relations of BOB and his victim.

As Agent Cooper reports when he has gone through Laura’s secret diary, “[t]here are repeated references to a Bob. He was a threatening presence in her life from early adolescence. There are intimations of abuse and molestation on a regular basis. He is referred to, on more than one occasion, as a friend of her father’s.” Laura herself apparently was not able to accept that her father was abusing her, always referring to BOB visiting her.

Sarah Palmer and Maddie Fergusson are both prone to have visions. What is interesting, however, is the fact that both women seem to have apparitions only in this particular house (except for one vision of BOB which Maddie has in Donna’s house, see chapter 3.3.2.). Even though the visions seem to be bound to a place inside, they often include elements of nature; thus, the domestic sphere and the outer world coincide, the home bearing traces of the natural and the supernatural. This is mainly achieved through

the set design – nature plays an important role in the choice of the interior, which is additionally often shot from a low angle, therefore seeming even mightier – and editing, i.e. scenes set outside are cut in between the cosy sequences set inside. Natural elements which clearly do not belong into the domestic, bourgeois space, such as the white horse, may even obtain supernatural character.

Both Maddie and her aunt have seen BOB very clearly in front of them, as an unwelcome and foreign invader. The aspect that he is from outside and neither familiar nor belonging to the home is stressed in Sarah's first vision of BOB by the editing sequence, which combines the vision with another apparition that is set outside in the forest (see Fig. 7a-g): We first see a medium shot of Laura's mother on the sofa. The dominant colour of the decoration and costumes is brown, the soft pink light gives the situation a warm and relaxed note, so that even if Sarah looks distressed, there is a sense of safety to the setting. The music, however, builds up suspense. After a cut, the dark staircase with the ceiling fan is shown from the usual oblique angle. The fan in the empty hall is already a reminder of Laura's absence (see chapter 3.3.1.1.). We see the mother again, seemingly in a restless sleep. Regarding this as a reaction shot to the previous one, a causal relation is established between Laura's absence and Mrs Palmer's fitfulness. The sudden cut to the forest ground, the shaky found-footage style of the camera movement and the flashlight come very unexpectedly. The shot of Sarah is repeated: As the woman sits up straight and starts to scream in panic, she approaches the camera and looks straight at the viewer. Her screams are echoed and high-pitched, the moment is thus intensified. The terror of the invasion is mainly achieved by the turbulent outside takes, the heterogeneous editing of interior and exterior shots, as well as the soundtrack with the slight sound distortion, reverb and uneasy music, which reaches its peak as Sarah screams.¹⁰ As we learn in the next episode, Sarah has witnessed the moment in which Dr Jacoby finds Laura's golden necklace. This scene is located in the woods, but Sarah is in

¹⁰ The sound and music are very important elements regarding the representation of evil visions in the series – often, the danger is not visible but happening off-screen (such as in Sarah's first vision at the end of the pilot), only symbolised by a combination of threatening musical elements with reaction shots of victims. Alternatively, the danger in the series is visible but would not be recognised as frightening stimulus without the marking of the music or sounds (as the rug in Maddie's vision, for example). Steven Spielberg's *Jaws* extensively uses the technique of giving an off-screen danger a note of extreme threat by a certain musical theme. The actual display of the shark is delayed as long as possible. Until the monster's first appearance, the shark and the danger caused by it are represented by a musical theme, which is very soon associated with the animal. Likewise, David Lynch works with this method of an unseen terror without showing an actual shot of the appearing danger in the first place.

the living room – thus, the outside world and nature are not only linked to the Palmer residence but integrated in the domestic sphere by the editing sequence, opening the home and reducing safety and privacy. A third level, the supernatural, is incorporated as well: A subtle apparition of BOB comes along with the vision of the necklace. Looking very closely, the viewer can partly see the villain in the mirror over Sarah's head in the right top corner. Due to the frame, one can only see about the lowest fourth part of the mirror, and the figure is quite blurred, thus irrerecognisable and generally almost invisible.¹¹ However, it is a hint that something is not homely, i.e. not belonging to the home. The simultaneity of the visions suggests that BOB is a creature of the dark forest, where strange and cruel things happen. BOB representing the sphere of the supernatural melts together with the sphere of nature (i.e. the forest), and both enter the sphere of the domesticated home.

Sarah's second vision of BOB (in episode 2) also includes a switch of location: The scene starts in the living room, where Sarah first sees Laura in Donna. After Mrs Palmer hugs her daughter's best friend (thinking it is Laura), there is a cut and a location switch, as Sarah has another vision of BOB sitting on the floor beside her daughter's bed. The camera zooms in extremely rapidly, from a medium shot to a close-up, which is very atypical for the style of *Twin Peaks* and therefore gains additional significance. The quick zoom-in movement stresses the sudden threat of the apparition and puts the unwanted intruder irrepressibly into the centre of action. Neither Mrs Palmer nor the viewer, who is put into the position of the perceiver, can escape the villain and his claim of the territory anymore: One is suddenly sucked into the close-up, in which BOB fills the complete space.

Seemingly losing her mind at the sight of BOB, Mrs Palmer screams: "Aaaaaahhh! Aaaaahh! Aaahhh! Leland! Leland!" Her husband quickly enters the room to comfort her. Of course, the most obvious interpretation is to read Mrs Palmer's screams in terms of helplessness and the conscious wish for Leland to help her. However, the scene is ambiguous: What could be perceived by Sarah along with the vision might as well be the uncanny epiphany that the man she has just seen has something to do with her

¹¹ The birth of the character BOB is based on a coincidence: Frank Silva, who plays the demon killer, was actually a set designer and accidentally appeared in the mirror. David Lynch decided to give Silva the role of the evil demon as soon as the mistake was detected (see Rodley 163f.).

husband, or, even straighter to the point, that they are identical. The repeated exclamation of his name can be understood to be still unconsciously driven at this moment.¹²

Another vision of Sarah, a white horse appearing to her in the living room (see Fig. 8d), precedes the murder of Maddie (the full assassination scene will be further analysed in chapter 3.3.1.3.): When the drugged woman crawls into the living room, an off-screen danger is already anticipated by the low, monotonous buzz of the strings and the cold ticking sound. The camera slowly follows her movement and stops as she looks up. Along with this pause, the threatening strings and the ticking in heart-beat frequency abate as if Sarah's heart was skipping a beat. A lighter and warmer, high-pitched synth-pad sound sets in when a long shot of the living room is shown. Slowly, a white horse appears. The absurd action is additionally stressed by the spotlight, in the centre of which the white horse is standing, shining bright. The situation, however, is less thrilling than before due to the warmer sound and the slow motion of the picture, which becomes visible as the horse blinks. As the animal disappears, the cold ticking starts again and Sarah collapses. Regarding the symbolic meaning of the white horse¹³, the introduction to this episode by the Log Lady contains explicit reference to the animal as a messenger of danger: "A poem as lovely as a tree: 'As the night wind blows, the boughs move to and fro. / The rustling, the magic rustling that brings on the dark dream. / The dream of suffering and pain. / Pain for the victim, pain for the inflictor of pain. / A circle of pain, a circle of suffering. / Woe to the ones who behold the pale horse.'" Given that the threatening sound comes to a halt for a few seconds when the horse appears and considering the fact that we see the spot behind the room divider and Leland standing there for the first time, an interpretation of the white horse merely as a warning agent and not as danger itself seems likely. Presented in this context, Mr Palmer's presence is clearly menacing. The uncanny is almost at its peak, since the vague feeling of the viewer that the father is the murderer has changed into a certainty, even if one does not fully understand, yet.

¹² Later, she will describe him to the police saying that she "saw him at the foot of Laura's bed. He looked like an animal." Just when she tells Sheriff Truman that she had never seen that man before, Leland very suddenly appears from behind the room divider. It cannot be accidental that he appears like a ghost out of the nowhere when Sarah is talking about her apparition of BOB. Moreover, it is certainly relevant that Sarah saw the grey-haired demon in Laura's bedroom, which suggests sexual assault.

¹³ According to several sources concerning the symbolism of horses in Christian and Celtic mythology, in which the horse plays an important role, the appearance of a white horse is often associated with ghosts, the supernatural and the realm of the dead; it may even symbolise death (see Brunel 859, Biedermann 336f.). Generally, "a white horse was [...] considered an unlucky thing to see." (ÓhÓgáin, 251)

All visions that have to do with BOB's presence are, with one exception, strictly bound to the Palmer home. This stresses the fact that the home is a site of the uncanny. McGowan observes that the frightening, threatening appearance of BOB is maximally stressed by the *mise-en-scène*: "The film's form registers his disturbing and unreal presence. [...] His appearances disrupt the form of the film itself and the spectator's pleasure in viewing." (142) Examples for these formal disruptions are, according to McGowan, the jump cuts and the quick "film cuts back and forth between the image of BOB and Leland." (142) The unpleasant and sudden forcefulness of his appearances, with regards to content and form, is another feature pointing directly at the uncanny, which neither characters nor viewers can elude.

Susan Linville elaborates the uncanny in terms of gender portrayals in films, claiming that it is directly linked to the general fetishisation of women and thus may also "serve a political vision." (2) She suggests that "uncanny moments often reduce women to eerie dolls and abject monsters, being stirring repressed memories of both tomb and womb." (Linville 3) The predominant representation of Laura in the series is largely reduced to two static images: her stiff body wrapped in plastic and her happy face shown on the photograph, which seems even less real. It shows the girl all dressed up and she gives us a wide smile that comes up to her title of the homecoming queen (see Fig. 2b). These moments of Laura's glory and the tragic loss of an angel-like creature are uncannily repeated over and over again by showing the picture of a seemingly perfect teenager (see "Beyond Boundaries" 156).¹⁴ The portrait appears in the closing credits of the show but it is also more or less subtly placed in the Palmer home several times. The photograph is therefore a constant visual element in the series and has received iconic character (see Desmet 95).

¹⁴ All the memories of the citizens who knew her and who nevertheless only wanted to see the positive and beautiful in the young woman seem to be clustered together in the prom queen photograph. Apparently, everyone disavows the negative sides of her character and her downfall, be it her drug addiction, her egoistic behaviour and abuse of others or her strong sexual appetite, which also included extremely violent and dangerous sex games. Bobby Briggs's intention is to "turn [the funeral] upside down", which he finally does by shouting at the mourners, accusing them to be "damn hypocrites" in episode 3: "Everybody knew she was in trouble. But we didn't do anything. All you good people. You wanna know who killed Laura? You did! We all did. And pretty words aren't gonna bring her back, man, so save your prayers. She would've laughed at them anyway." Nobody seems to want to see who Laura Palmer really was – all negative is collectively repressed. Instead, all the shiny and good sides are overemphasised, as in the picture, which shows "the predominant fantasy of femininity" (McGowan 130). The uncanny about her portrait is not only based on its repetition in the credits but the constant subtle confrontation with the repressed truth that lies underneath the beauty of the girl's outer appearance.

What makes the portrait more than just a lifeless representation of the dead girl, however, is the fact that the picture never stays in the same place. It is always present in the living room of the Palmer house – however, it constantly appears on different tables, shelves, at the chimney and other spots in the living room. However, we never see it being moved, which adds to the ghostly effect. Desmet claims that “[a]fter her death Laura continues to be felt as a presence in *Twin Peaks*.” (96) It seems this status of an eternal presence can be partly obtained through the iconic picture of the homecoming queen. There is, one exception, in which the portrait is moved: In episode 2, Leland has one of his “dance attacks”, i.e. a sudden and very strong drive to dance and to sing extremely happy songs. These attacks that seem to interrupt his grief for a short instant happen quite often, two times in the hotel, for instance, when there are official meetings but also at home or at the Haywards’. His exuberantly happy mood quickly turns into a melancholic or completely helpless and disoriented spirit until he finally breaks down. This is also the case when he “dances with Laura” in the living room in episode 2. Leland first snips his fingers and breathes irregularly. Finally, he puts the record on and when the joyful swing starts, he seems somewhat relieved. As if his daughter was still alive, he takes her portrait with both hands in front of him and starts to perform a rather neurotic dance with her. The look on his face is quite tense and desperate – the oddness of the situation is reinforced by the constant ringing of the telephone, which is not going to be answered. The scene is shown in over-the-shoulder shots showing Laura’s portrait in full focus as well as medium shots of the man dancing around in circles. The over-the-shoulder shots create the impression that the portrait takes the role of Leland’s dance partner, since it is in focus with the rest of the room blurred and moving. The man’s despair reaches its peak as he mourns his daughter aloud. His wife Sarah finally enters the room and begs her husband to stop. However, he won’t listen to her, pedantically repeating: “We have to dance for Laura.” Next, in her fight to make an end to this tragic and most bizarre scene, Mrs Palmer tries to get hold of Laura, i.e. the photograph. As the couple stumbles around in circles, Leland finally overbalances and smashes the glass of the picture frame. As he strokes his daughter’s face with his now bloody fingers, smearing the blood all over her portrait, his profile is shown in a medium close-up in full focus. Sarah in the background remains blurred as she loses her nerve, screaming at the top of her voice: “Leland!!! What is going on in this house?” This is probably the one-million-dollar question. This moment with the focus on the distressed father is emphasised by the swing music, which has now reached its peak. The uncanny in this

situation is derived from the contrast of homely and unhomely elements: The joyful song and the moderate, warm light causing a predominance of red, pink and orange colours are strongly opposed to the mood established by the acting: nervous moving, crying, sobbing and shouting. The ringing telephone and the hasty hand-held-camera shots of the dance cause additional stress. It seems that this scene is one of the key scenes regarding the main secret in *Twin Peaks*, subtly anticipating the dreadful truth about Laura's death, since it is also followed by Agent Cooper's dream about the Black Lodge, in which he "meets" Laura, who then whispers the name of her killer into his ear, yet unheard by the viewer and forgotten by the special agent.

To sum up, Laura's picture is found in different spots in each episode, but the viewer never sees it being moved (with one exception only). Thus, she becomes something like a presence, a ghost wandering about the house, appearing in places where the watchful spectator does not expect her, since she was somewhere else previously. The picture is a focus of all good memories, a hyperstylised and idealised version of a girl who never really was what people projected into her. Thus, the fetishisation of Laura Palmer is developed: She is there, but it is not her – it is just an idealised shadow, an object with an empty stare. She will remain represented in this way until she finds her peace, until the truth of her murder is revealed. Thence, other ghosts and secrets will be in the focus of the series's narration.

Due to vague explanations in the story, a style of editing which dismembers a straight shot sequence, hyper-stylised light effects and a defamiliarisation of the sound level in the core scenes set in the Palmer home, the viewer will never really find out what exactly was going on in this house – even after the revelation¹⁵ in episode 14, one is left with speculation, since some parts of the puzzle are still unfamiliar and do not fit into the context.

¹⁵ The ultimate uncanny revelation in *Twin Peaks* is actually not bound to a home but to a character. It even exceeds the horror of finding out that Leland Palmer has been possessed by BOB and has murdered his daughter Laura: In the last minutes of the series, as Dale Cooper has returned from the Black Lodge, the already familiar shot-reverse-shot sequence with BOB in the mirror is repeated, only that this time the special agent is possessed. The actual shock lies in the fact that the viewer has learnt to completely rely on Cooper. The story has often been narrated from his point of view. In the course of 30 episodes, one has become totally familiar with the seemingly trustworthy man. As BOB is revealed to inhabit him, the last safe, familiar bastion has been taken by the uncanny.

3.3.1.3. The living room: Secrets and uncanny revelations in the heart of the house

In the analysis of the establishing shots and the first interior scene in the Palmer home (see chapter 3.3.1.1.), it has already been observed that an unhomely atmosphere is often created by filmic means characterised by a shift regarding perspective, scale and lighting. Most of the scenes located in the Palmer home are set in the living room. A closer look on the home furnishings and smaller objects in the centre of the house shall show how the uncanny has permanently settled down in the house of the Palmers. What shall be analysed at this point is thus the creation of a certain unhomeliness by means of the interior design and decoration, considering their symbolic meaning and the mise-en-scène chosen to present these elements.

The Palmer home is established as a house protecting its core and the secrets within by blocking the view on several levels, which results in the representation of a very private and homely residence: First of all, one cannot really get a glimpse into the house from outside – the fact that the house is shielded against prying eyes is already anticipated in the establishing shot, which shows that the ground level is almost completely covered by the surrounding bushes. Moreover, there are – additionally to the light curtains – partial-height wood shutters in the windows of the living room. Therefore, the house lacks transparency, a common feature of modern architecture, which, according to Vidler, would allow a house's "walls hiding no secrets" (217), thus constituting "the very epitome of social morality." (217) Notably, all violent action is located in the living room, such as the frightening visions of Sarah and her niece or Maddie's assassination. This room does not offer transparency to the world and therefore represents the opposite to a transparent, virtuous home that is open to public scrutiny. The impression that the characters are trapped in the four walls surrounding them is enforced, since they seem to have no perspective (see Barg 250).

Secondly, there is one particular spot in this room that remains hidden (even to the audience) throughout the course of the series but still catches the viewer's attention, since its margins are shown repeatedly: Considering the usual shot of the living room, i.e. a long shot with the door at the right and the chimney at the left side, the left corner in the

back of the room is always kept hidden behind a room divider (see Fig. 6a-b). As the room is never shown from another side, one simply does not get to see this corner, which is gradually mystified.

The folding screen attracts particular attention in one scene from episode 8, along with another piece of interior design, namely the rug. Maddie is shown in a medium shot, sitting in an armchair, holding a mug in her hands. The light is moderate and seems natural – it is morning. In the background and out of focus, the closed wooden shutters can be seen. The upper part of the window, which is not covered by the shutters, is not shown in this shot. The view outside is therefore completely blocked, Maddie seems caught in the room. The girl shown in full focus, the rest of the room being blurred, the fact that the shutters allow no glimpse in or out of the room – all these filmic means are used to additionally enforce the impression that she is very lost in her thoughts. Her eyes are directed to the ground. After a cut, the viewer gets to see what she is looking at: The pastel-terracotta-coloured rug is shown, filling the whole screen. There are some minor shadows visible, but the surface of the texture is completely even, showing no traces of previous movement such as stroking or walking. In another medium shot, the impression of the girl observing the ground is confirmed.

A cut to her aunt shown in a medium shot, also sitting in an armchair, introduces a conversation between the two women, in which the girl still absently watches the rug. She suddenly tells her aunt that she had a dream about the rug the other night, saying that she saw it from exactly the same angle. This explanation is presented in a long shot, which reveals their position in the centre of the room as well as the interior around them. Considering previous episodes, the furniture has partly been changed or at least moved around. Normally, a sofa and a record player are positioned in front of the room divider (instead of the armchairs). A possible reason for the change of the set might have been the wish to stress the presentation of the women in the context of nature – both chairs have floral patterns that match the dressing gowns of each woman in colour and style. This observation has already been made in the context of nature invading the domestic sphere (see chapter 3.3.1.2.).

The dream seems to highly interest Sarah. As she leans forward, the shot changes to a medium close-up, creating additional intimacy and suspense. She then asks whether Laura was in that dream. The reaction shot on Maddie builds up even more suspense, as

the girl is still looking to the ground, opening her mouth and breathing in, but before she can say anything, they are interrupted by Leland suddenly entering the scene. First, we can only hear him singing “Mairzy Doats”. As Sarah leans backwards, seeming deeply disappointed due to the interruption, the distance between camera and character is changed to a medium shot again. Thus, the spectator is literally moved out of the previous privacy.

Just one moment before Leland starts singing, one can hear a very subtle click as if a door was opened, which is repeated a few seconds later (as if the door was closed again). A shot of the folding screen, slight movement perceived through the small gap between the screen elements and the song getting louder anticipate Mr Palmer’s entry, which follows immediately, as he suddenly leans in from behind the room divider. Concluding from the two clicks, there seems to be a door behind the screen leading outside. However, the viewer will see in episode 14, when the space behind the screen is revealed for the first time, that there is no door in that corner of the living room. As a consequence, Leland must have been waiting behind the screen for quite a while, interrupting the scene at an important moment. The suddenness of his figure swinging around the corner of the screen, as well as the fact that the otherwise brown-haired man appears with bright white hair are surprising and slightly disturbing. Following the thoughts of Jacques Lacan, Würz claims that an essential moment in the creation of the uncanny is the suddenness of appearance, “which is responsible for the familiar and homely to abruptly change into the uncanny.” (Würz 12, my translation)¹⁶ Additionally, the circumstance that Leland appears exactly from the corner which is unknown to the viewer is slightly unsettling. A causal relation is created between the mysterious dream of Maddie which seemingly has something to do with Laura, the even more mysterious place behind the screen and Leland appearing from behind the furniture. Even if its meaning cannot be understood yet, it is established by means of editing and choice of shot size. Additionally, the screen throwing a huge shadow on the man’s face makes him seem sombre and mysterious. Finally, there is an enormous contrast on the soundtrack – whereas the song is jubilant and lively, there is a subtle low humming creating a dark,

¹⁶ Lacan offers a theatre scene as a metaphor, in which “the host, suddenly appearing at the door of the home or on the scene of the stage is both expected and hostile, foreign to and yet embedded in the house.” (qtd. and translated by Vidler 224f.) Considering Leland’s entry, one can find striking parallels, even if he is not the host in the original sense but the owner and patriarch of the house. The changed hair colour as well as the sudden appearance from behind the actual scene are unexpected, unfamiliar elements that are combined with familiar ones (e.g. his voice, his face), creating a sense of the uncanny.

slightly dangerous background atmosphere. This blending of sounds suggests once more that the apparent binaries homely/unhomely coincide.

After having finished his song (see Fig. 5a), Leland leaves the room in dancing steps and his worried wife Sarah follows him. As Maddie looks down at the rug, she suddenly has a vision, probably the one she dreamt about. The rug fills the screen once more, now slightly changing from fully focused to blurred, which suggests confusion or even distress. The structure of the carpet floor slowly changes in a constructed movement from the lower right to the upper left corner, probably achieved by stop-motion technique, causing the rug to partially darken, as if someone was stroking it or moving on it with sliding steps. There seems to be someone present – someone who probably came in together with Leland. A more symbolic interpretation of the darkened spots on the terracotta-coloured rug can be tried in terms of its colour: The redness can be understood as blood (of Maddie herself) which is going to be spilt in exactly this place in one of the subsequent episodes. As the buzzing sound is constantly growing louder, mingling with the excited breath of the girl, the shadow on the surface of the floor suddenly disappears again. A close-up shows Maddie sobbing, looking completely desperate. Towards the end of the scene, one can also hear a soft wind. This element on the soundtrack does not only have a surrealistic effect, it also reintroduces the topic of nature in the domestic space. What follows the scene is a shot of another of the four elements – it shows the fireplace of the Hornes. Thus, the link to BOB, the creature who has chosen “Fire walk with me” as his motto (and who inhabits Leland), is established once more.

Just as there are set elements covering the house from outside or concealing certain areas inside the Palmer residence, such as the bushes, the wooden shutters and the folding screen, there are filmic elements blocking the audience’s view (e.g. angle, frame, lighting). The room divider and the rug fulfil central content-related and symbolic functions: they hide secrets and act as screens for apparitions, they anticipate revelations or even make them possible. Being inanimate objects, they are ‘brought to life’ in *Twin Peaks* by means of the mise-en-scène.

The scene in which the inversion of the homeliness in the Palmer house reaches its climax is the one in which the killer is revealed to the viewer. It represents a key scene in the series, also as far as the uncanny is concerned. The cruel murder of Laura’s cousin Maddie is enclosed by a scene in the local bar – the actual abuse and murder sequence

breaks this scene into and moves the set from the public sphere of the bar into the domestic area of the Palmer home (see Stevenson 75). The atmosphere in the bar, however, is actually much homelier than in the house. This cosy ambiance is achieved by the warm yellow lighting, especially around the stage, the easy rhythm of the country song, the red stage curtains and the dominance of the warm brown colours of the interior in the scenes showing Donna and James at the table with a pink light on their faces.

Additionally, the murder is introduced and anticipated by two short sequences of a completely drugged Sarah crawling on the floor of the Palmer living room (see Fig. 8a-g). The first sequence starts with an exterior shot (see Fig. 4c), a close-up of the treetop of a giant dark conifer against the navy blue sky, the wind moving its branches around wildly. The howling of the wind mingles with a low humming sound, then a metallic ticking. This introduction of the Palmer home is unusual, since one does not get to see the establishing shot with the house. Nature has completely taken over the frame and is presented in a wild and sombre way. Next, the living room of the Palmers lit in soft yellow light is shown from a new perspective (see Fig. 8): As analysed before, the viewer normally gets to see the room with the long sofa standing on the right side, next to the door. This time, the audience might have difficulties to orientate themselves, since the sofa is on the left side, and neither the door nor the room divider with the wooden shutters are shown. Thus, we get to see the other “end” of the oblong room for the first time (see Fig. 8a), i.e. the area from which the set is normally filmed. It shows an armchair and a lamp on a small table in each corner. The long window in the back is three-parted, just as the windows on the opposite wall, but there are no wooden shutters, just semi-transparent white lace curtains. The dominant colours are the soft yellow of the walls and the light terracotta of the sofa and the rug. The mid- and background are in focus, whereas the foreground is blurred. In the right corner of the frame, the solid wooden record box, which seems even more massive because of its blurriness, partly blocks our view. Again, we do not get to see the whole room, even though the new point of view on the room is already significant and anticipates a change or revelation.

Close-ups of the record player in which the record is already stuck in its ending loop, a low-angle shot of one of the armchairs appearing massive and a hand-held low-angle shot backwards along the rug create the impression of an empty house, in which the interior has taken over control and action. Especially the shot with the rug is discomfoting: The oblique angle makes the fringed braid of the chair appear monstrous

(see Fig. 8c). The lower half of the frame, i.e. the foreground, is completely unfocused. The shaking of the hand-held camera suggests disorientation and stress, which is enforced by the hasty movement backwards. A cut to the staircase suddenly introduces something human – a hand moving downstairs. Slowly, Sarah is crawling into the frame, moaning “Leland, Leland...”. The ambiguity of her lament will be confirmed when it turns out that the woman might not have cried for but because of her husband. The close-up of the ceiling fan and its buzzing sound strengthen the uneasiness of the situation. Additionally, it anticipates BOB’s appearance (see Ayers 99). Two short scenes, one in the sheriff department and one in the Martell house, are put between the first and the second sequence of this kind.

The second anticipating sequence in the Palmer home includes the vision of Sarah in which she sees the white horse (see chapter 3.3.1.2.). It is again introduced by the tree against the night sky and followed by the record player in a close-up. The repetition of these shots formally correspond to the giant’s message that will be delivered soon – something is going to happen again. A repetition, i.e. something which is perceived again, the re-confrontation with an impression or experience is a core element of the uncanny, as postulated by Freud. The editing thrusts the viewer into this endless rhythmical repetition of visual and auditory elements. Thus, the uncanny is brought to the next level: not only is the filmic experience uncanny because it combines pleasant, homely and familiar elements with disturbing and unfamiliar ones on the stylistic and the content-related levels, but the repetition of these simultaneously familiar and unfamiliar parts builds up additional tension, symbolising that each recurrence is bringing the viewer closer to a revelation. This discovery, as Freud has elaborated, constitutes the peak of the uncanny, at which the eerie feeling unfolds itself at its full power.

In the parallel bar scene, the dreamy concert of Julee Cruise performing a slow song is suddenly brought to a halt by the giant, who appears once more to Agent Cooper. The rest of the audience also seems to freeze – only the Log Lady sitting next to Cooper seems to perceive the change as well, she might even see the giant. This “change” is achieved by the following filmic means: In the low-lit long shot of the band on stage, there is not much contrast and the spectators are simply black silhouettes against the pale red curtain in the blue light. After Julee Cruise suddenly disappears, the stage remains empty for a second and a reaction shot of Cooper is shown in a medium close-up. His face is suddenly hit by a strong white light gradually getting lighter. The background is

out of focus now – the other people seem to have disappeared and thus, the public atmosphere of the bar suddenly becomes simultaneously private and surrealistic. The cut back to the stage reveals the appearance of the giant, who is presented in an equally cool, bluish-white spotlight. As the light is dimmed up, the giant seems to materialise until he is not transparent anymore. He is shown from a low angle, which makes him even taller and mightier. After another reaction shot showing Cooper and the Log Lady (her, however, only being marginally lighted by the spotlight, thus suggesting she might not capture the whole revelation but just feel “something”), the giant’s face is shown in a frontal close-up. The background is hardly lit, smoke in the air gives the face – though lit in high key – a quite soft and powdery look. It is not in clear focus but a bit blurred. The blue light makes the skin appear sallow and grey. The giant utters the phrase “It is happening again.” In another reaction shot on Cooper, this time a close-up, the background has finally become completely blurred and the giant repeats his sentence, which is now shown in a long shot. The shift of proximity on Cooper and further away from the giant – thus, a distance to what is happening from the Agent’s point of view – stresses both the absurdity of situation and the obscurity of the situation, which has already been achieved by the lighting and the angle.

As soon as the giant has finished his sentence for the second time, the location is changed. This is done via cross-fading, which results in a surrealistic picture, since the shot changes from a long shot of the bar to a close-up of the record player in the Palmer house (see Fig. 9a). Thus, the giant is “transported” into the record player case for a few seconds – the position is meticulous. The fade-out makes him appear like a ghost dancing on the record, until he slowly disappears. This transition phase is also the time when a rhythmical sound presumably coming from the record player starts. This sound is oddly defamiliarised – it appears like a ticking which is reverberated and also takes the rhythmical form of a heartbeat. Thus, the sound introduces the memento-mori motif. Moreover, it creates a cold atmosphere due to the echo, which is, however, strongly opposed to the warm lighting of the home. Behind the record player the room divider can already be seen partly – this time, however, the spot behind it is finally going to be revealed. We see two framed pictures of Laura on a small table in the background, which are, however, completely out of focus.

What has been inaccessible before, seemingly marginal and out of reach regarding conscious consideration, is suddenly shown to the viewer for the first time. Leland is

revealed to be identical with BOB, which we get to see in a constant switch of personality (and actor), and the corner in which this transformation happens can finally be identified as the space behind the screen, which was not shown before. It is the marginal part of the living room which has always been there, barely noticed, now presented to us in full light and detail. The audience has no choice but is suddenly confronted. This blending of familiar and unfamiliar elements happens on both levels, the level of content and style: The first shot of the otherwise hidden part of the living room behind the divider shows Leland Palmer standing in front of a mirror, which consists of three parts, reminiscent of a triptych (see Fig. 9b). It is an over-the-shoulder shot on eye-level. In the left part of the triptych-mirror we can see a medium close-up of Leland. He is wearing a suit, as if he was going to work, even though it is night, and smiles. The light in this part of the mirror shows the living room atmosphere, as it is soft, warm and moderate. What is also partly reflected in the left part is a painting situated on the apricot-coloured wall behind Leland. It is out of focus, but one can recognise two erect dark spots – probably trees – in front of an apricot-coloured sky, some hills and a lake, in which the two trees are mirrored. The colours of the painting associate a blending of the domestic and the exterior natural spheres. This blending of the spheres is also enforced by the lighting: The majority of the mirror's middle part is also visible (the rest is covered by the back of the character) and offers a severe contrast regarding the lighting. It shows the white curtains and the wooden shutters. Thus, as usual, the house is protected well against gazes from outside, as there is only a small gap through which the window can fulfil its actual function of transparency. Through this gap, however, blue light comes in giving the middle part of the mirror a cold atmosphere. Therefore, the lighting situation is simultaneously cosy (and thus homely) and cold.

The next cut gives us the full-front view of Leland in a close-up, still smiling – the viewer gets the point of view from out of the mirror, into the room, similar to a frontal reverse shot (see Fig. 9c). The painting is now, still blurred, on the other side of Leland's head. As Mr Palmer becomes earnest again, there is another cut back to the over-the-shoulder shot (see Fig. 9d). However, this time it is BOB looking back at Leland with a smile. Regarding David Lynch's *Lost Highway*, Drehli Robnik observes that the uncanny in Lynch's oeuvre is often created by a shot-reverse-shot sequence in which the viewer's expectations are broken in the repeated shot: For him, the most terrifying moment in the movie is the one in which the "mystery man" first appears in the bedroom of the couple,

as a sort of projection over the face of the woman. Robnik stresses that the uncanny in this shot is not only created on the narrative level, i.e. the husband seeing the face of a strange old man instead of his wife's, which is uncanny per se, but is mainly achieved by means of the abrupt and unforeseen appearance in the form of a shot-reverse-shot sequence (see Robnik 31):

First Fred, then Renee, then Fred again, then suddenly the mystery man instead of the woman. The transformation does not take place by means of a cross-fading, a latex- or morphing-trick or anything of that kind but by the apparently simplest and cheapest of all methods: in the off, by means of a hard cut and a shot-reverse-shot sequence [...] Every reverse shot is the promise that the shot is going to return as before, that the spatial coherence is going to remain intact and that the time that has passed in the off, outside of the present frame is not going to be felt, in short: that nothing, or nothing of relevance, changes." (Robnik 31f., my translation)

The scene in which BOB is shown for the first time as being identical with Leland works on a similar basis: The familiar face of Leland in the mirror is shown in an over-the-shoulder shot, a frontal reverse shot confirms Leland still standing in front of the mirror, looking at himself. The following over-the-shoulder shot, however, breaks the familiar continuum and the viewer's expectations: The figure looking back at Leland is BOB. Jerslev comes to the same conclusion as Robnik, claiming that the uncanny in this scene is caused by the expectation of seeing Leland and the resulting surprise to see BOB, i.e. the sudden replacement of the familiar by the unfamiliar (see *David Lynch* 30, 32).

The uncanny effect of this sequence is even increased by means of a frontal close-up of an earnest Leland. It seems now that BOB's territory is at least restricted to the other side of the mirror, since the reverse shot shows Leland again. All of a sudden, however, BOB's face is put over Leland's via double exposure (see Fig. 9e). The abrupt appearance (and disappearance) of the spirit who is laughing in an evil way, thus interrupting the silence (except for the record player sound) breaks the otherwise calm rhythm of editing and transports the message that the already unfamiliar can always be further broken, that there can always be traces of something even more uncanny appearing all of a sudden.

The third over-the-shoulder take shows Leland (and simultaneously BOB in the mirror) turning around into the direction of the door, stopping in a quarter-turn position. The focus is shifted: BOB and the mirror become blurred as Leland's face is well-focused in the close-up. As he has turned around, his face is lit in low key. He looks directly into

the camera, his eyes are almost black due to the low light. The positions of the characters are as follows: BOB still takes in the left (domestic) part of the mirror, Leland has now moved directly into the middle part of the mirror, which has an exterior, unhomely atmosphere. Thus, a transgression of the spaces has been performed and results in an invasion of the unhomely into the homely. A jump cut out of the close-up presents a medium shot of the scene and reveals a monstrous shadow of Leland on the wall with the mirror: the father has now finally taken over the role of the villain, as he takes some slow steps towards the camera. The menace has now almost reached its peak. The reverse shot of the door he is approaching shows parts of the living room which are still warmly-lit and, through the door, the carpeted floor of the hallway and another door, which is closed, suggesting that in this tense situation there is no escape for whoever might have to run away. A medium shot back on Leland shows him putting on white rubber gloves.

The following seconds reveal the other half of the living room (which has been excluded from the series so far) in a low-angle long shot. At the beginning we see Sarah Palmer lying on the floor, face down, breathing slowly. The living room in the background is shown in focus. The couch on the left side and especially the three windows seem huge due to the low angle. As the shot back on Leland shows him still putting on the rubber gloves, we hear Maddie call from upstairs: "Aunt Sarah? Uncle Leland!" Leland folds his hands and looks directly into the camera/ the direction of the door, as if he was waiting for the girl to come downstairs, which she finally does: "Aunt Sarah... Uncle Leland, what is that smell? It smells like something's burning!" The reverse shot on the door is surprising, since the light has changed completely: Suddenly there is a bluish-white spotlight directed at the entry, into which a confused Maddie stumbles a second later. The spotlight, which reminds the viewer of the bar, seems to announce the entry of the girl and the following tragical spectacle. Besides, it stresses her reaction – she first sees her aunt on the floor, then she looks directly into the camera, over to her uncle. The reaction shot on Laura's cousin is thus filmed from Leland's point of view. Next, the long shot on the man is repeated, only that BOB is standing in the area behind the room divider in the reverse shot. The same frame is shown two seconds later with Leland, standing on exactly the same spot, likewise demonically grinning into the camera. After a very fast approach towards the camera, the actual attack and the following murder are shown.

As Maddie tries to save herself by running upstairs, Leland follows her. The spotlight, however, has disappeared and instead the room is lit in the cosy living-room atmosphere again. For several seconds, nothing happens and the viewer is caught in a stable long shot of the entry – David Lynch leaves the spectator waiting in uncertainty. Meanwhile, one can only suppose what is happening due to Maddie's screams, until the two characters finally return. As they reach the frame of the door, Leland's character switches again by means of cross-fading. As BOB suddenly appears, the light changes from the homely situation to the cold spotlight. The pace is suddenly slowed down and we get to see a couple of seconds of the corridor fight in slow motion. The sound changes along with the picture, the voice of the screaming girl becoming lower and muffled. The only sound that remains the same regarding speed and pitch is the ticking – it is largely responsible for the maximum horror effect in this scene (see Fischer 173).

As Maddie is dragged on into the heart of the home, the living room, the situation changes along with the actor – Leland, fighting with the girl again, casts a huge dark shadow on the right wall behind them. From now on, the situation switches a couple of times (see Fig. 10, 11): along with the respective offender, light and sound change after just a few seconds. This rhythm has an exhausting effect on the viewer, who can never be sure how long the fight and the constant switches in style and character are going to take.

When Maddie is hit into the face with the fist, the camera slightly jumps in with the cross-fading and we get to see BOB performing the brutal blow in slow motion. The camera is suddenly handheld, giving the impression that things are getting more and more out of control. In shaky movements, one follows the hunt through the living room and later, once the offender has caught the scared victim again, the literal *danse macabre*. All in all, the scene gets increasingly intense – this effect is mainly created by the sounds in the slow-motion shots with BOB. Maddie shouts something, uttering phrases and words, which one cannot understand, since the sound is slowed down and mingles with the low-pitched groaning of BOB. When the aggressor throws her on the sofa in front of the room divider, Maddie is shown almost from the perspective of her killer, as she is filmed from slightly above. The camera moves further towards her, thus intensifying the impression that there is no way out for the girl, who is tightly framed. The decent white lace doily on the sofa is strongly opposed to the violence of the scene, which is most obviously expressed by Maddie's heavily bleeding face in this shot. The family pictures behind the girl's head suggest homeliness, family bliss and peace, adding an ironic undertone to the

scene. At this point there is the first rough cut after quite a while, what follows is a very dynamic medium shot of Leland brutally punching his niece twice. The reverse shot reveals a coughing Maddie – over her shoulder we can now clearly recognise a portrait of an earnest-looking Laura, like a ghostly presence.

What follows is the *danse macabre* – Leland lifts the girl up, moves her into the middle of the living room and starts dancing in a circle (again, Leland dances with his victim, repeating the symbolic dance he performed with Laura’s photograph in an early episode). This is partly shown in a long shot of the room, more intense close-ups and medium close-ups (two-shots) and subjective shots from the perspective of Leland, which show the interior in movement (as he is spinning around). These point-of-view shots also include Sarah still lying on the floor. As Leland dances with the girl and says “Laura... Laura, my baby...”, the warm light is broken by the spotlight once more and BOB takes over again (see Fig. 11). The sound of his breath in slow motion combined with the close-up of his face in profile licking Maddie’s chin (Fig. 11a) intensifies the brutality of this shot. His groaning and breathing, pitched down by the slow motion, suggest he is a wild animal, reminding the viewer of the threatening gnarling of a monstrous wild cat, a predator about to devour his victim. These distortions of sound and picture are suddenly interrupted by the mourning of Leland swinging Maddie around in a homely atmosphere – the scene switches several times again. Finally, the scene finds its end with a last rearing up of BOB in close-up followed by a medium close-up of Leland suddenly halting, looking at Maddie fiercely. The situation is heading at its climax – this is also suggested by the strings suddenly starting to tower up as the man shouts “Leland says you are going back to Missoula, Montana!” He grabs her at the neck, turns her around, so both look into the same direction, starts to run and drags her along. The next cut opens the sequence which lets the viewer witness the last seconds of Maddie’s perception. The camera quickly approaches a very dark painting. One can hardly see anything on the painting, since the shot is shaky – thus, the pictures are out of focus and at that completely sombre. However, it has been shown in a close-up in moderate light and full focus at the beginning of the episode.¹⁷ As soon as the camera (and therefore also Maddie’s head) has reached the painting, the screen goes completely black for a second.

¹⁷ The painting with the inscription “Missoula Montana” in its left lower corner opens the morning scene of this episode, in which Maddie announces she is going home. It shows a hilly landscape with a lot of grass and bushes in matte olive colours and a moose standing next to a conifer bush. The colours of the painting are mainly brown, black, dark grey and a greyish shade of green.

We hear glass breaking and a long shot of the living room is shown again. Leland and the girl are crouched to the right wall, Maddie slowly falling to the ground as her uncle leans against the wall. One can still hear the ticking. A medium close-up of the victim lying on the floor shows her face soaked with blood. Leland finishes his ritual by placing a small letter under her finger nail, which is shown in an extreme close-up.

Maddie on the floor is shown one last time in a medium close-up until the location is switched again: A close-up of the giant's face in the bar light with the red curtains in the background tells us it is over. The subsequent reaction shot on Cooper shows a disbelieving and confused look on his face in a close-up, followed by the reverse shot of the giant in a medium long shot and another medium long shot of the Agent. This editing sequence already suggests the growing distance – one will be moved out of the action again. As the camera focuses on the giant once more, he starts to disappear and the spotlight fades out. We finally see a long shot of the bar and both the disappearing giant and Julee Cruise via double exposure until only the woman remains. The ticking has stopped, instead we hear the dreamy music of the band. The crowd in the foreground starts to move again. An air of remorse fills the room and no one seems to know what has happened. The characters apparently only perceive something which cannot be grasped consciously. This is expressed by means of the sad, slow music and the reactions of the characters: Donna is overwhelmed by her feelings and cries heavily. Bobby looks startled and desperate, Cooper is still confused. Something has crept into the homely atmosphere of the bar but remains beyond the conscious knowledge of the present characters, "beyond ken". The old waiter brings the confusion and remorse to the point by telling Agent Cooper: "I am so sorry."

3.3.2. The Hayward house: Christian values and a canny revelation

In comparison to the other teenagers' families in *Twin Peaks*, Donna's family seems quite stable. Regarding the level of content, the Hayward parents apparently care about their three daughters, the relationship is very open and warm. The familial bonds between the three siblings are obviously quite strong as well (as already suggested in the pilot). The

characterisation of this family (and their home) by filmic means largely corresponds to what is presented by the plot. In the pilot and the first episode, there are nevertheless subtle hints on the formal level that this home has been invested with secrets as well, i.e. that there is a basis for the uncanny, even if there are no plot-related elements suggesting this. However, the Hayward home is depicted as simply homely in the subsequent episodes, without any filmic means conveying its (possible) reversal, and it is largely going to remain a safe, harmless place for the rest of the series.

An example for the warm relationship between the family members is a scene between mother and daughter in the first episode. It shows Donna entering the living room, greeting Mrs Hayward with a kiss. The girl tells her mother that she is worried and confused, saying “It’s like I’m having the most beautiful dream and the most terrible nightmare all at once.” She then very openly admits that she is in love with James but feels guilty of betrayal, since Laura was in love with him. The fact that Donna tells all of this to her mother and the woman’s reaction to the story (answering the girl’s search for comfort in her mother’s lap by tenderly stroking her hair) show us that they are very close. This emotional bond between mother and daughter is also transmitted formally: The conversation is mainly shown in alternating over-the-shoulder shots of the two women (see Fig. 12a-b), only enclosed by a long shot at the beginning of the scene (when Donna enters the living room and approaches her mother) and a medium long shot of the two characters in the end (when the mother comforts her daughter by gently stroking her hair). The light is moderate, the dominating colours of the set are various shades of pastel-pink and soft brown, creating a very relaxed and warm mood. The interior of the home is outside the plane of focus, resulting in a stress on the characters and their feelings. Moreover, the blurred surroundings in soft colours create a very smooth embedding of the characters into the setting; thus, the home seems to be a safe place for the persons it harbours. As soon as Donna starts to talk about her emotions, a very soft variation of the “Twin Peaks Theme” sets in and accompanies the scene by giving it a relaxed and calm touch. Both women are clad in dark green tops and their auburn hair looks almost identical, even regarding the hairdo. Especially in the over-the-shoulder shots showing the daughter (see Fig. 12b), the motherly silhouette in the foreground is always extremely out of focus – more than in the reverse shot (see Fig. 12a), in which Donna is less blurred – resulting in a picture which depicts Mrs Hayward as a shadow-self of her daughter. This mirroring of the characters and the mother visually almost

melting into her daughter might suggest the woman understands her daughter's feelings, since she has also experienced what it is like to betray, as will be revealed in the last episode of the series. Thus, what is going to remain a secret throughout the whole course of *Twin Peaks* is already symbolically hinted at in the first episode by visual means, namely adjustment of the costumes, especially concerning the costume colours, small depth of field and choice of close-ups in order to create intimacy. The gentle music supports the homely mood.

Following Freud, according to whom secrets (*heimlich*) and the homely (*heimelig*) are connected to *das Unheimliche*, it could be claimed that this warm home neither offers any room for secrets nor for the uncanny. It seems to be just homely, without any anticipation of the uncanny. There are no terrifying scenes set in this home, except for one situation, in which Maddie is haunted by a vision of BOB crawling towards her in the living room of the Haywards. This creepy apparition, however, is probably "bound" to the girl, who is a guest of Donna's, and seemingly not a product of the Hayward home. There are no filmic means creating an uncanny atmosphere: The dominating colours are mostly different shades of pink, a warm brown and beige (see Fig. 13a-b). The light is always moderate. Most scenes are accompanied by either gentle music or, even more naturalistic, none. The majority of scenes are filmed from eye level and the lines shown in the shots parallel the frame, thus creating a harmonious composition. The characters are mostly very loosely framed and often shown in two-shots, which creates the impression that they are rather free and not dominated by the surrounding interior. As compared to the Palmer living room, for instance, or the Horne home, which is completely claustrophobic, the Hayward home seems to be more spacious (see Fig. 13a) – this effect is mainly achieved through wider shots and the choice to include less pieces of furniture in the living room. Regarding the set design, it should also be mentioned that the pieces of furniture are simply better matched in the Hayward house, i.e. there are no pieces in the interior that disturb the harmony of the living room, such as the room divider or the home trainer in the middle of the Palmer living room.

However, there is one situation in which the atmosphere is not purely homely in this house, i.e. in which the choice of filmic techniques achieves a sense of the unhomely, albeit quite subtly. Of all the scenes, it is the introductory scene from the pilot (see Fig. 14a-b). What is subtly suggested in the pilot only shows its effect in the last episode, where the secret of the Hayward family, which meanwhile seemed to remain "pure" and

uninfected by unconscious processes, thus offering no room for the uncanny, is finally revealed. As opposed to the other homes, where the uncanny (i.e. the unhomely) remains present throughout the whole course of the series, only disappearing in one scene to eerily reappear in the next, the Hayward home seems very safe and homely all the time until the last episode confirms the uncanny undertone in the pilot.

In the pilot, the Hayward parents talk in the living room about Laura's death. Mr Hayward tells his wife that the police think that whoever has the other half of the girl's golden heart necklace might be connected with the murder. Donna, standing at the top of the stairs, overhears this conversation and finally leaves the hallway in order to enter her sister's room, since she needs someone to cover up for her, as she plans to meet James. The whole scene is packed with symbolic representations of future revelations of a terrible secret from the past. The acting and the dialogue pretend affection, care and trust between the couple. However, there are several factors suggesting that the obvious secret about the golden heart necklace they discuss is not the only one in this house and between them. The scene starts with a close-up on the wheels of Mrs Hayward's wheelchair and a continuing diagonal upwards movement to the right until the camera stops in a two-shot of the parents. The wheels introducing the talk obtain a lot of visual attention by their chronological position at the beginning of the scene and their presence in the close-up. During the following shot showing the parents, Mr Hayward has his hands on his wife's legs, stroking her from time to time or holding her hands (see Fig. 14a). The characters in the foreground give the impression of an integer love/family life. However, the fire in the background might tell a different story: Fire is generally used on the *Twin Peaks* set when there is either an intrigue going on or in order to present an obviously dubious character, such as Benjamin Horne, for instance. Moreover, it symbolises sexual desire or obsession and may ultimately even stand for a congruence of fire and incest (see Heydebreck 292). The coined line "Fire walk with me" is a sentence uttered by MIKE and strongly associated with the evil influence of BOB. Bearing this in mind, the fire in the Hayward living room cannot be considered to simply create a homely atmosphere, since it also alarmingly draws flaring patterns in all shades of yellow on the faces of the characters in the foreground. The fire (potentially symbolising the woman's extramarital passion, as it burns directly behind her lap, almost as if was flaring from out there) has also had an effect on the seemingly stable relationship of the Haywards – a connection to Mrs Hayward's disability can be supposed. Jerslev suggests that the wheelchair symbolises the

secret of the Hayward family, namely that Donna's mother has had an affair with Benjamin Horne (see *David Lynch* 182f.). What seems to be a stable medium long shot, turns out to be a slightly instable one, as the camera continuously but hardly recognisably moves upwards, at times even shaking a little. In the middle of the conversation, there is a hard cut, followed by a shot showing the living room from a high angle, now partly framed by the staircase (see Fig. 14b), making the couple appear small and powerless (which might refer to parents' feeling that they cannot protect their children against the evil "out there" or their own fateful past). However, the camera still does not allow the viewer a stable, unmoved picture, as it starts to move diagonally to the left and up, into Donna's direction. The figure of the girl appears in quite monstrous dimensions in the left corner of the frame, compared to the tiny parents the viewer has just seen downstairs – as she is shown from a low angle, she seems even bigger. The black staircase partly blocking the view in this moved shot and the tilted lines of the hallway architecture crossing the frame additionally cause disturbance and create disharmony. The slow, mourning beginning of "Laura's Theme" stresses the uneasy mood created by the composition of the shots.

The eerie mood supports the content of the conversation, but since it also makes use of the domestic space by moved shots, the home itself becomes specifically characterised as a place which might not always be homely – this can be considered to symbolise the fact that the parents have kept more things secret in front of their children. Nevertheless, it is important to recognise that there is a difference regarding the extent of the uncanny of the Hayward home, when compared to Laura's, for instance, in which the uncanny takes extreme forms by filmic techniques which defamiliarise the homely atmosphere or which even change it into a completely cold, unhomely or even ghostly setting, such as the flashy stroboscopic light, use of slow motion, distortion of sound or shots from an oblique angle. These effects achieve a surrealistic atmosphere and are generally not applied in scenes set in the Hayward house. The secrets kept in this home neither seem to be of a supernatural kind nor involve the sudden confrontation with unconscious, repressed things.

The only scene in which the uncanny can really emerge at its full power in this house, as already mentioned, is the one in which Maddie, who in fact belongs to the

Palmer family and at times even takes in a doppelgänger role of Laura¹⁸, has another vision of BOB, this time for once not in the Palmer residence. In this vision, familiar techniques used to uncannify *Twin Peaks* are applied in the Haywards home: We see a stable extreme long shot of the living room and, through a broad open door frame, the hallway. The scene is shot from an oblique angle – Maddie is sitting on the floor, the viewer gets to see the situation from her point of view. At first, there is no one, the two rooms seem very neat: The light is warm, the predominant colours are pastel-pink, white and beige; the picture composition is harmonious in terms of symmetry and parallel lines. Suddenly a small figure enters the frame from the right side, BOB. His slow steps are accompanied by the same threatening musical theme that has been used before, at the end of the pilot, in which Sarah has her first vision of the golden necklace in the wood and BOB in the mirror. The intruder's short breath can be heard; in relation to the music the breath is rather loud. As he suddenly approaches the camera/Maddie, the music gets louder and paces up. He crawls over the sofa and the small table, touching a couple of objects as he passes by. All these sounds are relatively loud and stress the sudden acceleration of his approach. He suddenly seems huge, his face is very well recognisable and he devilishly grins directly into the camera. As he has almost reached the girl/the camera, the lamp in the upper left corner of the frame throws a red, devilish shadow on his face, and suddenly the tempo is even paced up in terms of the acting: He reaches the camera and his face goes almost completely black in a huge shadow, while the girl screams. Within just a few seconds, the cosy and familiar atmosphere of the Hayward home has been changed into an uncanny place by use of filmic means most of which have already been applied in the Palmer house at some points of the series.

In the two last episodes, after the place has been depicted as a rather cosy, homely one, cracks seem to break down the stability of the Hayward home, when it is revealed that Donna's mother had an affair with Benjamin Horne years ago. Thus, he might be Donna's father. However, regarding the mise-en-scène of the two scenes in which the girl

¹⁸ Martha Nochimson observes that Maddie herself is actually only “a mousy girl, but at unexpected times she exudes a great deal of Laura's sexuality as if some force were hidden inside her, eliciting old feelings for James” (81). These strange moments of blurred identities which at times let the girl appear in a ghostly aura of her cousin are structurally uncanny since they include a familiarity (of Laura) in the stranger arriving on the scene (Maddie). Moreover, this “uncanny desire” (Nochimson 81), new and yet familiar, between James and Maddie does not only culminate in a jealousy scene between Donna and James in the Hayward house – it is also directly followed by the appearance of BOB to Maddie, representing the evil manifestation of a repressed forbidden desire forcing itself on the girl, as he rapidly approaches her (consider the following analysis).

first finds out about the secret affair and then confronts her mother, this shocking fact does not thrust the home into the uncanny but allows it to remain homely, albeit broken. The first scene is set behind the stage of the “Miss Twin Peaks” contest and shows a talk between Benjamin Horne and Donna, in which she finds out that he could be her biological father. Regarding the shots, the rhythm is well-balanced, with a classical, rather fast changing sequence of alternately Donna and Ben, first in single medium close-ups, and later, as they are getting closer to the truth, over-the-shoulder shots. The light is warm and moderate. The predominance of brown and red colours behind Mr Horne and the cold bluish grey colours in the girl’s background support the emotional status that is transported through the acting: Whereas Benjamin tries to remain friendly and calm, since he does not want the situation to escalate, Donna is cold, strict and rough. On the soundtrack, lively show music coming from the stage can be heard. There are absolutely no filmic elements which defamiliarise the scene in terms of the supernatural (expressed by surrealistic style, adding a threatening or eerie touch). Even though the content takes a tragic direction, it is not supported by filmic means, least of all creating a sense of the uncanny. Comparing the first scene of this certainly disturbing discovery to the revelations in the Palmer family, for example, there are obvious differences regarding their filmic realisation.

The concluding part of the discovery is set in the Hayward home. It includes some features which create a sense of discomfort and shock without taking any concrete direction into what is considered to be uncanny. The unfamiliar establishing shot already suggests the confusion taking place inside the house: In the very dark foreground, a rather thin, bare-branched tree in the centre of the frame seems to symbolically cut the house in the background into, presenting a now broken home. Actually, there are two houses in the background, which take about the same space of the frame, making the establishing shot even more confusing: Neither does one know which of the two houses the scene is going to be set in nor who lives there, since the establishing shot, which usually fulfils the role of a characteristic introduction in order to enable the viewer to quickly recognise the home, is unknown. The crackling fire, which is continuously present in the shots of the revelation scene, is the only element regarding the set design giving the impression of an uncontrollable homeliness that might change into its opposite any moment (which, however, it never does). The following emotional outburst is dramatic, but stylistically the *mise-en-scène* is kept strictly realistic. The discovery that detested Benjamin Horne is

probably the girl's father is all in all not represented in an uncanny light, even if it involves a long kept secret. The terrible news do not transform the house into a ghostly place, although the situation seemingly even includes a severe character transformation of the usually warm, calm Mr Hayward into a raging, violent man on the one hand, and Benjamin, who has suddenly decided to be honest and benevolent, on the other hand. What seems to be missing for an uncanny situation is the involvement of the unconscious – the extramarital affair of Donna's mother has been kept hidden away from the girl by the Haywards and the Hornes consciously. It has ever since stood between them as a mere interpersonal issue. As a consequence, it was never given the room to wander about the home like a ghost, to take an uncanny detour over the unconscious of the characters or to reveal itself in apparitions by vague, uncanny means.

Especially in consideration of what seemed to be the only proper family in the series, i.e. the Hayward home as one of the only places in *Twin Peaks* without any cracks for the uncanny to slip into, Donna's remark "Who are my parents anyway?" indicates that the home – even if it might not be unhomely in terms of the uncanny – is not exactly homely either, since it is broken.

3.3.3. The Horne "home": Revenge of nature in the hotel

The Hornes live in the building complex of the Great Northern Hotel, which is owned by Benjamin. All of the private scenes set at home are thus locally linked to or mostly even directly dislocated into the hotel. The private and the public sphere are blended; there is a clear dominance of the hotel business. We never get to see Audrey in her room, for instance, as she usually hangs around in the lobby or the assembly room of the hotel, either disturbing the concierge's work or trying to attract the attention of her father's business partners. The fact that Benjamin's office and the hotel rooms and corridors themselves are only a few steps away from the Hornes' private realm, even partly overlapping, gives the impression of a lack of homeliness. Furthermore, the difficulty to differentiate between hotel and home due to the same décor style stresses the uncomfortable, non-private character of this home. The uncanny is also present in the

shape of repressed nature in the hotel facilities (introductory thoughts about the topic of nature and its uncanny effect on the domestic sphere have been given in chapter 3.3.1.2.). These two central features of the unhomeliness regarding the Horne home are best exemplified by considering a dinner scene from episode 2.

The beginning of this episode reinforces the feeling that the Horne family has actually no proper bourgeois home, but indeed lives in the hotel. Benjamin Horne has already been pictured as a ruthless business man rather than a loving father and is going to remain characterised like that almost until the end of the series. As far as he is concerned, the family sphere melts into the work sphere, also locally. Episode 2 starts with an extremely odd dinner scene, in which nobody speaks a single word for 55 seconds. The only thing we can hear is the irregular humming of Johnny, the intellectually disabled son (see Pabst 78). However, his sounds are completely ignored by his sister and the parents. The long silence leaves more room for the mood of the scene to be transported. All four members of the family are present, shown in a stable long shot that captures the complete dinner table and about half of the dining room (see Fig. 15). The decoration style of the dining room with the low fireplace and the Native American wall paintings looks very similar to Benjamin Horne's office (see Fig. 16). The lights are low, the main colours are brown, grey and black.

If one draws a vertical line, parting the frame into two equal halves, each side is dominated by one of the male characters. Each of them is positioned in the front and represents a theme central to this home. Johnny clearly represents nature, whereas his father rules the cold business world: The left side of the long shot is dominated by Johnny in the foreground. We do not see him properly – the light feathers of his headdress, which reaches to the ground, cover a great deal of his body. His back is turned to the camera. Behind him, there are Native paintings on the wooden walls. The right half of the frame is dominated by Benjamin Horne in profile with the cold grey stone wall and the mounted head of a moose towering above his. Allmendinger, who considers the Horne home to be packed with symbolic representations of oppressed or evil nature, writes that “one experiences the uneasy sensation that nature, though temporarily defeated, waits to take its revenge. The [stuffed animals...] have eyes that seem to be watching us, turning us paranoid, making us wonder about nature and whether we have conquered it.” (179) Likewise, Sheli Ayers observes that “[t]he extensive use of natural wood and taxidermy [...] confuses interior with exterior.” (97) This “little differentiation between the outside

and the inside” (Rodley 56) is a typical feature of Lynch’s oeuvre (see Rodley 56f.) and results in an interior sphere which cannot be experienced as safe and purely homely, since it has allowed intrusion from the outside in the décor. The spaces seem to have been confused. Moreover, there is a fire burning directly behind the father’s face, making him appear like a modern, witty devil in his dark business suit. The fire also represents Benjamin’s involvement in the tragic story of Laura (“Fire walk with me”). Fire in *Twin Peaks*, as mentioned before, always seems to symbolise a forbidden sexual force and is often used in the background to present dubious characters or, in a close-up, to introduce scenes in which evil deeds are schemed (which often happens alongside sexual foreplay). The two women of the family are squeezed into the middle of the frame in the scene’s background, thus obtaining less space in the picture. Audrey is positioned in the exact centre, along the vertical axis. Considering the fact that it is an early episode, the girl sitting along the axis between the two spheres may suggest that her role in the series is at first ambivalent – it is not clear if she is part of the “evil”, exploitative characters, since she sometimes plays foul, or whether she can actually be trusted in. The fact that the women are less prominent in the frame stresses the extremely patriarchal family structures.

Even though Johnny might not be powerful enough to oppose his father in real life, he fulfils an important symbolic role regarding the aspect of nature’s (uncanny) revenge: His Indian headdress represents the oppressed, thus the Native Americans and nature (see Allmendinger 185), whereas Benjamin with his business plans around the Ghost Wood Project tries to exploit and dominate nature (and others) ruthlessly. Johnny’s role is strongly opposed to the rather cold and calculating rest of the family (or the lack of any presence at all, as far the mother is concerned), since he stands for a natural and non-calculating wilderness, for true emotions and nature. Nature (as well as lunacy), as we have seen in the analysis of the Palmer home, may be the content of repression, being banned from the civilised world, resulting in its uncanny representation in the seemingly pure, domesticated sphere. Reconsidering Allmendinger, who claims that nature inside represents evil which has crept into the house, the set design plays an important role, as “the Great Northern Hotel [...] is built out of wood beams and rough-hewn log walls.” (177) Even though nature was supposed to be dominated in this way, by the architectural usage of its materials and a rather “civilised” mode of representation (thus, well-chosen and restricted to certain areas of the hotel), it may seem uncanny at times, since it

powerfully surrounds the characters everywhere, towering over and actually dominating them: “On *Twin Peaks*, however, the transformation of buildings and homes into sets that resemble the wilderness tends not to open and help circulate space but to enclose, suffocate, and almost extinguish it.” (Allmendinger, 178) The lobby of the hotel can be described in the following way: “[There are] logs (stacked and upright) by the fireplace; wood floors and walls, shelves, cases, and ornaments; Native American art, upholstery, and haphazard insignia. Even with the lights on, the claustrophobic, windowless room appears dark and enclosed.” (Allmendinger, 178)

The set design per se is already suggestive of a claustrophobic place, the mise-en-scène additionally supports the local circumstances and the decoration, also in other scenes: In episode 14, for example, the one-armed man MIKE inspects several lodgers in the hotel in order to find BOB. The scene opens with the usual establishing shot, followed by a close-up of a waterfall miniature model in the hall, stressing the blurred boundaries of inside and outside in the hotel. The hall is crowded with navy personnel, as we see in a dolly shot backwards; the feeling of claustrophobia and entrapment is heightened in a bird’s-eye shot showing the scene from above, making the characters seem exposed to the wooden floor surrounding them (see Fig. 17). Even though bird’s-eye shots often enable the viewer to gain orientation, this one is rather confusing, as it only shows the wooden floor, on which the extras run around like ants. No overview is given to enable the audience to orientate themselves in the room or to determine the place’s precise location in the hotel. The subsequent shot is an extreme long shot of a corridor giving a tunnel perspective, at the very end of which the hotel owner enters, swiftly approaching the camera. The tunnel perspective adds to the impression created before, namely the place being ultimately claustrophobic. Benjamin apparently is the only one who is not caught in the vast and rough design of this building but seems in power of it, as he transgresses this mazy place with quick steps and becomes larger with every second, approaching the camera and finally seeming mighty, almost monstrous.

Resuming the analysis of the dinner in episode 2, Jerry Horne has his first appearance in the series after that unusually silent introduction of the family. He returns from France with fresh Brie baguettes for Ben. The warm welcome scene between the brothers is extremely contrasted to the cold atmosphere between Benjamin and the other family members. Jerry sitting down directly in front of the chimney, with the fire crackling behind him, makes him appear as if he were surrounded by flames. Thus, he is

most adequately introduced as a dubious character, just like his brother. After a few bites, which Benjamin comments with a couple of sexual innuendos, he immediately leaves the dinner table with his brother, eating the baguette instead. Considering the office-like decoration of the dining room and the fact that Benjamin leaves the dinner table and his family behind as soon as Jerry arrives to talk about business, it seems that in his world everything is not only subordinated to business but for him everything is business, even the home. This feeling is confirmed several times in the course of the series, e.g. when he makes deals with Audrey, as if family affairs belonged to the business world.

The brothers discuss a couple of business matters in the corridor, Benjamin mentions Laura's death in a passing comment, only to return to business and joy – thus, the One-Eyed Jack's brothel. This dialogue is presented by means of a frontal medium shot. Behind the brothers there is a painting on the wall, which seems to bear gigantic symbolic meaning, especially considering the fact that Laura's death is mentioned: It shows a lake, some hills and conifer trees. In the foreground, there is a hatted man beside a boat shown from behind – only a small part of his face is visible, which makes him seem mysterious. In the right lower corner of the painting there is a small hut. As long as the two men talk, the painting is largely covered by them. As they leave the corridor at the end of the scene, however, the camera zooms in and pans across the painting, towards the right side. Now the viewer gets to see first the man, then the lake and the hut. The painting itself is not exactly uncanny; however, the fact that it depicts a scene reminding the viewer of what they have witnessed at the river bank in the pilot, as well as its placement within the seemingly safe interior space of the hotel, reveals that the Great Northern is invested with secrets regarding Benjamin Horne's involvement in the case of Laura.

A scene in the pilot confirming the desperate situation of the Hornes is one of the only few in which we get insight into the private life of the family and their living situation. A medium close-up of Audrey and her mother sitting at a table, having tea (see Fig. 18) is shown. They are both clad in very light colours, which contrast extremely with the barely-lit, dark background. The foreground, however, is very light and makes the faces appear almost white. Even though the dominant lies in the lower half of the frame, including the characters, the dark upper part (i.e. the wooden walls and interior) heavily towers over them, seemingly oppressing the two women, who seem fragile and small in their white costumes, especially Audrey, who is more in the background and as a

consequence appears smaller. The various vertical lines along the wooden background enforce the impression of restriction (see Millerson 86). Even though their horizontal position is well-balanced, i.e. the women positioned in the centre of the frame with moderate space left and right of them, there is an excessive amount of headroom, causing them to seem lost and helpless. Their silence and the serious look on their faces confirm what is expressed by means of the composition, the choice of costumes and the framing, namely that the women are subordinated victims in this house. Bumping sounds seemingly coming from upstairs – the spiral stairs behind mother and daughter suggest this – can be heard. Mrs Horne and Audrey seem disturbed by the sounds but do not react. The girl seems rather indifferent or at least a bit absent, Mrs Horne clenches her right fist, as if she couldn't bear the sounds. In addition to that, the trench coat she is wearing inside gives the impression that she is actually about to leave the place/the family any second. Next, we see a long shot of Johnny Horne in his room, wearing his Indian headdress. The room resembles the room of a child, the main colours are green and brown, which supports the previous assumption that he represents nature. He continuously bumps his head against a doll's house. Considering the familial situation, this has strong symbolic meaning: Johnny, who is intellectually challenged, might instead feel a bit more than the other members of the family. He at least seems to be able to let his feelings out in a more immediate and natural way. Thus, all the grief, of course also that Laura has died (as we learn from the following short dialogue with Johnny's nurse), comes out as he bumps his head against the doll's house, a model home that he probably wishes for so much. The fact that the nurse suggests to Mrs Horne that it might help if she talked to her son herself, which Johnny's mother coldly and in the end even angrily refuses to do, confirms the impression given by the choice of filmic techniques, i.e. that there is no care, there are no real emotional or familial bonds between any of the family members.

The establishing shot of the scenes set in the Horne home (or rather the Great Northern Hotel) is always an extreme long shot of the huge building partly hidden behind the vast rocks with the waterfalls (see Fig. 19). The distance created in the extreme long shot of the home mirrors the emotional distance between its inhabitants. The gigantic massif dominates the frame, taking two thirds of the space. The hotel seems tiny and lost behind the stone, which already indicates the role of nature. The cataract of the establishing shot is the same as the one the viewer gets to see at the beginning of each episode. In the opening credits, this waterfall shot is followed by a slow pan along the

river, suggesting that the waterfall ends in this river. In the pilot version of the opening credits, this sequence ends in a shot of two ducks approaching the river bank. A last long shot shows that this place is the spot where Laura's body will be found a few seconds later (see Richardson 85): One can see the house of the Martells/Packards in the background and the huge log in the left corner of the frame. All in all, the rightward pan starting with a long shot of the Great Northern Hotel and ending with the river bank close to the Martell home suggests a causal relation between these two places and their inhabitants. The editing sequence evokes a first vague feeling that Benjamin Horne is connected to the Martells (having secret business plans with both of the rivalling women, Catherine Martell and Josie Packard, and an affair with Catherine). Last, but not least, it should be noted that the establishing shot of the Horne imperium with the waterfall can also be interpreted as a hidden symbolic clue that Benjamin is somehow connected to Laura's development and her fateful ending in the river – one could argue, for instance, that he is the source of her downfall (e.g. it will turn out in the course of the series that he is the owner of the One-Eyed Jacks, the brothel in which Laura started to work).

Regarding the large extent to which nature is uncannily present in the Horne home, there is another aspect that should be considered: Jerslev claims that the uncanny is always characterised by ambivalent feelings of both pleasure and unpleasure, that it also includes a longing for what has been repressed. She explains the cause for repression and the thus resulting uncanny in terms of the development of culture and the psychology of the individual (see *David Lynch* 32). Following Jerslev's claim, the interpretation of the excess of interior design representing nature might not only symbolise the mere revenge of it but a longing of Benjamin to keep it – thus the totems, the stuffed animals and Native American décor on the walls are the expression of a sublimation.

3.3.4. The home of the Briggs: Regiment instead of homeliness

The scene in which the Briggs home is introduced already gives a very strong indirect characterisation of the family members, which utterly corresponds to their roles in the rest of the series. Their character traits and the personal relationships between the family

members are implicated in the positions of the actors in the frame and represented through the set design in this pilot scene, which is why these two aspects shall be particularly relevant in the analysis of this home.

Beth and Garland Briggs are shown in their kitchen in a medium long shot on eyelevel (see Fig. 20). There are clearly three dominant colours, namely vermilion red, white and black: the kitchen interior, which is kept in the style of the 1950s, is white and red; the costumes worn by the couple are black. Major Briggs already has his U.S.-airforce uniform on, his wife is clad in a long, buttoned-up black dress that is quite tight around the waist, giving the impression of a more modern version of Victorian decency and discipline. The light is moderate and soft. The family hierarchies are quite obvious when looking at the positions of the characters: Mrs Briggs is softly massaging her husband's shoulders, standing behind him, while he is reading the newspaper. Major Briggs is probably one of the most integer people in *Twin Peaks* (see *David Lynch* 1993) – in the end, almost everyone else has their secrets and a dark past. The major's firm standards are completely supported by his wife, who always seems to stand behind her husband and who would never question any of his decisions or speak up against him. This becomes clear several times in the series, especially when there is a confrontation with Bobby. The kitchen from the 1950s might be a symbolic set representation of certain family structures in this home: Even though one could argue that there are many elements from this decade in the series, for example the interior design of the diner or the bar, some clothes and props, one can only rarely find these in the homes of the main characters, and if, they are not so perfectly accomplished. The Briggs kitchen, introducing Bobby's parents with their very old-fashioned family norm system, seems to represent the time these traditional values were popular in. The quite static still-life of a couple in the morning is interrupted by the telephone, at the sound of which both parents give a significant look into its direction. As Beth Briggs is leaving the frame, the camera only slowly follows her movement in a pan leftwards, as to remain longer on her husband's concerned look over to the telephone, as if he knew already that the call was going to be significant: It is Sarah Palmer, who searches for Laura and asks if Bobby is there, which, of course, he is not (this detail is quite revealing by the way: Bobby is never really at home. There is one dinner scene, in which we see him in the living room – otherwise, he seems to spend most of his time with Mike on the road or hangs out with Shelly in her house, but he is not depicted as a character who spends a lot of time with his family). The

camera stops in a medium long shot of Beth standing by the window to her left, a white wall to her right side, her positioned in the exact centre of it. The black of her dress stands in contrast to the otherwise mainly white rest of the frame. The camera zooms in, stopping at a medium shot. This movement towards the character stresses the importance of the situation, which has already been suggested by the reaction of the couple to the phone call.

A detail which should not be missed in the medium shot of the woman is the fact that Beth Briggs is introduced playing with scissors as she answers the telephone (see Fig. 21). The tip of the scissors is in the exact centre of the frame, vertically and horizontally, giving them particular importance, which is reinforced by the cutting movements of Beth and the orange colour of the tool, attracting specific visual attention, since it highly contrasts the mainly black and white rest of the frame. The symbolic meaning of the movement with the scissors might be interpreted in terms of castration: She first tells Sarah, as if she had learnt the phrase by heart, that Bobby “leaves every morning at five to go running and then goes to football practice”. Regarding her unlimited, unconditional and apparently totally unquestioned support of her husband’s ideals (being subordinated to his norms herself), especially when it comes to Bobby, her indicated movements with the scissors could be read as a castration menace, which she has taken over from Major Briggs, willing to perform it against her son without any doubt. In this introductory scene, she probably knows herself that Bobby is not the good boy anymore, who gets up at five to do sports. He does not behave as a well-adjusted son should – thus, her empty cutting can be interpreted in terms of symbolic castration.¹⁹ The impression of her strictness is consequently enforced when she is shown holding a black book in her hands, now seeming like a Victorian teacher in her black dress, missing only the white collar and a less modern hairdo. The castration menace, by the way, will be repeated by her husband in episode 1 when he gives a serious speech at the dinner table due to Bobby’s rebellious behaviour. Since his son does not say anything and lights a cigarette instead, he smacks the young man’s cheek. As he hits Bobby, the father causes the cigarette to fly through the air. This is shown very quickly in an over-the-shoulder shot, then a blurred moved

¹⁹ Note, however, that, the combination of the telephone cord and the scissors could also be understood differently: Michel Chion mentions the concepts of *cord* and *scissors* as a “pair” in his “Lynch-kit”, i.e. an alphabetic list of important concepts in the so-called Lynchworld. The entry “Cord and Scissors” suggests that “[t]here is always a bit of umbilical cord somewhere in Lynch.” (Chion 165) When Beth menaces to cut the cord off as she is talking about Bobby, it could be read as the unconscious wish to finally have a responsible, grown-up son, who fulfils his duties as he should.

shot of the table and finally a close-up on the cigarette in the mother's meatloaf, suggesting it has landed there. The son is symbolically castrated by his father; the mother, remaining silent, gives her approval by moving the knife next to the cigarette, although she looks at her husband with a frightened expression on her face. Beth Briggs, who will remain a largely flat character throughout the whole series, rather fulfils the role of a symbolic norm than a real character. Thus, a feeling for the stiff and unemotional upbringing of Bobby is established.

The quite tense atmosphere in the home and the whole family system seems to be considerably different from the norms one finds in the warm home of the Haywards with their Christian orientation, for instance, or the uncanny Palmer home, which has been introduced some minutes before. What the homes of the Briggs and Haywards have in common, however, is that they obviously offer no room for the uncanny – there seems to be a shield around the two homes, largely protecting the houses of these two families in the otherwise uncanny town, especially if one compares them to scenes set in the Palmer home, in which various filmic means are used to block the creation of a homeliness from the beginning on. What seems to be an understanding, loving and warm homeliness in the case of the Haywards, is a very strict and tough but upright and fair system that doesn't allow any disobedience, lies or secrets in the case of the Briggs. There are no scenes in this home involving any uncanny elements, neither as far as the plot is concerned nor regarding the formal level (e.g. sound/light effects or oblique camera positions distorting the action, such as in the Palmer home, for instance).

3.3.5. The Johnson home: The permeability of a house wrapped in plastic

The introductory scene of the Johnson home in the pilot only shows the house from outside. Generally, as opposed to the residences of the other main families, there are some scenes which are set at home but still take place outside. One can see several pieces of furniture in the backyard of the house. Thus, the interior is partly dislocated to the area outside the house. Among some rummage are a locker, a shabby wooden dresser and an old washing machine, which create the impression that the Johnsons are from the lower

classes. The home is continuously represented as one at the edge to the actual outside space. The local setting “in between” is a hint as far as the family situation of the couple is concerned: Apart from the violence taking place inside there is additionally no protection against outer harm, because the whole place is neither shielded against prying eyes nor homely regarding the interior sphere.

The first shot of the house is embedded into a scene in which Shelly Johnson and Bobby Briggs – who have an affair – are approaching the house in the boy’s car. The couple is presented in a medium close-up, framed twice, by the black car and the film frame itself. Their affair thus seems to be determined by limits from the beginning on. The danger of it is also expressed by the fact that they drink from Shelly’s flask while Bobby is driving; the scene is accompanied by jazzy music in the background. The young woman tells her boyfriend that her husband Leo is on a long road trip with his truck and certainly will not be at home. However, in just that second, both open their eyes wide. The relaxed jazz music stops and after a short silence, the sudden stress of the situation is also expressed on the sound level: One can hear a threatening, very low synthesiser sound and heavy squeaking as Bobby slams on the breaks. Simultaneously, a very quick and shaky moved shot towards the house is shown, as seen from the point of view of the couple, formally supporting the impression of ultimate stress and shock. As the camera reaches its final position in a quick long shot of the home with the truck standing beside the house, the picture immediately changes again in a jump cut, now showing the truck only. The harsh abruptness of the jump cut stresses the threat coming up with the machine. The editing sequence suggests an association between the truck and Shelly’s husband: The machine functions as a symbolic substitution for Leo, warning the couple (and thence also the viewer) by signifying his presence. It is sometimes going to be used as an establishing shot of the Johnson home (see Fig. 22). Moreover, the similarities between the truck and Leo Johnson are a hint to his character traits – he is a strong and brute, not very emotional or refined person (just when the truck is shown for the first time, Bobby shouts “Butte!”, which is the town Leo called his wife from the night before. The phonetic similarity of the words *Butte* and *brute* underlines the association of a brutal husband). After a quick reaction shot on the couple in the car, the moved shot is repeated in reverse, as Bobby drives away again. After another reaction shot on the couple, in which a rather shocked Shelly gets out of the car, the shot on the truck is repeated, giving a final impression of danger linked to its presence, because Bobby drives away in panic.

In this first scene introducing the house, the viewer already sees that the home partly resembles a construction site – wood beams seem to stand around in the nothingness, some walls are missing and, as will be shown later, the house is generally “sparsely furnished” (Allmendinger 177). This is not only a hint to the relationship between Leo and Shelly, i.e. the broken home mirrored by the unfinished house, but it also shows that nothing protects the house against intrusion from the outside, be it another man, i.e. Bobby, or evil spirits from the woods (see Ayers 97). The fact that the house is located at the outskirts of the town (see Allmendinger 177), next to a small lake, supports the impression that the domestic sphere melts into the wilderness. In reconsideration of Langer’s claim that *Twin Peaks* represents the issue of culture marginalising evil and lunacy (see Langer 84) by dislocating it to the outskirts or into the woods, the choice to set the Johnson home there seems significant regarding Leo’s character.

The first scene showing the interior of the Johnson home is introduced by the shot of the truck beside the house the viewer has seen before twice. The shot of the machine is shown in quite a ghostly way via cross-fading: First, we see a black-and-white photograph of the truck and the Johnson house (as well as a man in front of the truck) in the magazine *Flesh World*. The photograph is on the same page as a picture of scantily-clad Ronnette Pulaski (the girl who experienced similar tortures as Laura the night she was murdered but survived the dread). The photo of the truck is followed by a shot of the same size via cross-fading, now causing the man on the photograph to disappear, thus giving the establishing shot a spooky note. This effect is also achieved by means of slightly distorted and quite disharmonious organ sounds, which slowly abate as the viewer is shown a close-up of an ashtray and fingers examining its content. The home is thus embedded in quite a threatening, unhomely context. As the camera follows the movement of the man’s hand upwards and stops in a close-up of his face, the viewer sees Leo for the first time, as he suspiciously looks at the cigarettes, since they are not his wife’s brand. The main colours in this introducing shot of the man are black and various shades of grey. The colour of his shirt matches the brownish grey of the wooden wall in the back, thus embedding the young man in a context of nature, the wood. In the background one can hear the television. Shelly is watching the news, the broadcaster talks about the abandoned railway car in which Laura was murdered and shortly mentions Ronnette, who was able to escape. The camera, however, remains on Leo when he tells his wife to turn the TV off. This is followed by a medium shot on Shelly in the twilight.

The picture shows the profile of the woman at the right side of the frame, the room surrounding her is very dark, the main light coming from the TV. The dominant lies in the left half of the frame, on the television. After Leo repeatedly tells his wife to turn the TV off and the viewer gets to see another close-up of his stern face, which enforces the impression of a serious menace, the shot on Shelly is shown another time, now with revealing force (see Fig. 23): In each half of the frame there is a woman who has become Leo's victim, now looking at her offender/the viewer from out of the darkness, i.e. Shelly at the right side and Ronnette Pulaski shown on television in the left half of the frame. The man has abused both women – traditionally reading the picture from left to right, one can interpret the character positions in terms of chronology: Ronnette is positioned in the left corner and represented in a frontal black-and-white photograph as a past victim of his assaults, whereas his wife in the right corner is going to suffer still in the future. Ronnette looks much younger than usually in the series and the expression on her face gives her a very innocent and vulnerable touch. This impression is enforced by the fact that she is not only trapped in the frame as Shelly but that she is unable to move and cannot escape the frame within the frame, i.e. the close-up on TV. Shelly, as opposed to the young girl, sitting alive in the dark, slightly above eyelevel, seems much stronger than the other victim. Her profile position makes her less exposed to the camera/her husband. Even though she is equally trapped in this dark home, by the same violent man, she will have the power to escape later in the series, her gaze at the camera is not a dead, empty stare as Ronnette's but a vivid look, almost reproachful (even though she is going to follow Leo's command this time). The scene offers a very strong characterisation of the home, the couple and their relationship, which is full of mistrust and violence. The curtains are half-drawn and the blinds are down, even if they are not shut, at daytime. This contributes to the feeling transported by the character positions and the framing to a large extent: Shelly is caught in her conjugal life and no one should take notice of the abuse.

The unhomely in the Johnson home is stylistically mainly created by two factors: First, Shelly's situation is expressed by camera techniques including tight framing to show her entrapment, oblique camera positions to express Leo's superiority and control, rapid editing or even jump cuts symbolising the permanent stress of a broken home and finally the casual use of hand camera adding to the impression of instability. Secondly, the set design has been chosen to emphasise the fact that the home enables additional danger to invade from outside and that the house misses any sheltering function.

However, this residence is going to change its character in the course of the series along with the plot: As Leo has been shot by Hank Jennings, the home is no longer under his power and seems to lose some of its menace. However, since Shelly takes care of Leo, who mostly vegetates while she continues her now much happier affair with Bobby, there are moments in which the zombie-like husband suddenly utters a simple phrase (“New shoes”) or even moves. These eerie moments function as reminders of the past (i.e. Shelly’s past with Leo) and add a note of the uncanny to the home. An example for such a reminder is the scene in which Leo’s birthday is celebrated: Shelly and Bobby have decorated the vegetating Leo with a party hat, dark sunglasses, some paper streamers and a party horn in his mouth. As they start to make out wildly on the table in front of him, accompanied by a rather cheerful blues, Leo starts to breathe out heavily, causing the little trumpet to make a very low sound. At first, in a long shot of the birthday scene, he is almost completely covered by the lovers on the table in front of him. Only his forehead with the ridiculous party head is visible but remains very blurred behind the couple, which is in full focus. However, the next shot reverses the focus situation and the space the characters obtain in the frame: A close-up of Leo still shows a man with a ridiculous styling, who is, however, in full focus and almost takes in the complete frame. Additionally, the representation of the couple in front of him is now reduced to a piece of moving cloth (i.e. Bobby’s shirt) that is totally out of focus. This sudden shift concerning the shot type and the focus might already anticipate the changing power relations; after a short close-up on the kissing couple, Leo is shown again in a close-up, now even seeming mightier, since he is filmed from a low angle. After a last moved shot from Leo’s point of view, which symbolically glides over the two bodies, and a close-up of Shelly looking into the camera (i.e. Leo’s eyes), the repeated low-angle close-up of the man marks the climax of the scene, which is expressed not only by the fact that Leo’s head moves forward but also by means of the music suddenly being drowned out by a low hum, which is finally heard on full blast when a reaction shot of Shelly’s terrified face is shown, slowly abating in a sacral reverberation. As far as the use of sound in this scene is concerned, the party horn, which Leo continuously blows, in fact sounds similar to the foghorn, which is first heard in the pilot, significantly when Laura’s body is found and identified at the shore. This does not only remind the viewer of Leo’s involvement in the crime but also symbolically represents the warning function of the foghorn, in this case targeted at Shelly and Bobby, who seem to act so carelessly in front of the woman’s apparently comatose husband.

Another scene, in which mainly camera techniques are used to symbolise the power relations in the Johnson home, is one from episode 5, in which Leo beats his wife with a soap he has put into a sock. The shaky handheld camera first follows each of Leo's hasty steps, thus anticipating the stress and threat of the situation, even before Shelly notices what is going to happen. The accompanying music supports the dangerous mood transported by the camera. Later, as Leo has already verbally attacked his wife and Shelly has fled into a corner, cowering on the floor and facing Leo, she is filmed from a high angle, making her seem helpless and weak as the camera approaches. The already agitated music is now mixed with wild guitar music coming from the radio Leo has turned on, creating additional disharmony on the soundtrack. The set decoration and Shelly's character position are highly revealing in the last shot (see Fig. 24): Behind Shelly there are no proper walls but a wooden scaffold encased in plastic (see Ayers 97) as well as some aluminium foil. Additionally, the woman has crouched down on the floor, on plastic, which reminds the viewer of Laura Palmer's body at the river bank. Thus, the set decoration establishes an association: Leo, now abusing his wife, might also have been involved in the abuse and murder of Laura. Furthermore, the constructed wall symbolically represents the broken home, showing that this home does not possess four proper walls protecting Shelly.

3.3.6. The home of the Hurleys: Nadine's show

The scenes located in the Hurley house are all set in the living room. What characterises this home most regarding the set design are the drapes and the figurine collection, both of which belong to Nadine. Not only does she regularly stand in the large living room window manically pulling the drape string (see Fig. 25b), she also pulls the strings in their home. Thus, the curtains have obtained a strong symbolic function. Nadine's obsession with silent drape runners might be a hint that she would like to control her husband all the way without being resisted. Moreover, as Chion claims, the constant opening and closing of the curtains can not only be interpreted in terms of a crazy woman's obsessive behaviour but also as an act opening the following scene, the official gathering in the town hall in the pilot:

This shot [of Nadine] precedes the meeting of the townspeople [...] at which Dale Cooper announces to the community that caution will be necessary and that to protect their children, parents will have to prevent them from going out, because the murders which the FBI is investigating all took place at night. Then the night commences as in an opera, full of music and mystery, secrets, enchantment and shivers. Through the magic of an edit, Nadine's curtains are the ones which rise on this theatre of the night. (166)

Nadine is the one who lets the nightly mystery begin. Furthermore, whenever she pulls the curtain strings in the living room window, it is suggested that her personal show at home is about to begin, a show in which Ed is her puppet. This impression is also confirmed by the establishing shot of the Hurley home, which mostly includes Nadine interacting with the house, i.e. drawing the curtains or standing in the entry shouting over to her husband's gas station (see Fig. 25a). Whereas the establishing shots of the other houses mostly embed the building in the larger context of (sublime) nature, this one is the only in the series that often includes a character. This might point at Nadine's manipulating role, her (supernatural) powers in general and her absolute control of the home. As opposed to the other homes, which have two or several floors, the house is a bungalow. The lack of height adds to the impression of entrapment, and indeed, it seems that Ed can barely move in this house.

According to Sheli Ayers's analysis of a scene from episode 3 (see Fig. 26a-d), "[t]he figurine collection, where cloying sentiment meets martial discipline, expresses the repressive quality of this domestic space [...]. The camera, moving slowly on a line from left to right, "reads" the figurines. When it finally comes to rest on Ed's empty gaze we realise that Ed himself has joined the ranks of Nadine's collection." (99). This "reading" of the figurines is achieved by the pan to the right and a shift of focus; thus, each new figurine appearing in the frame comes into focus as soon as it is "read", just to become blurred again as a new one is reached and passed. A tightly framed Ed is the last in line (see Fig. 26d), and as the camera moves backwards to seemingly give him more freedom in a medium shot, Nadine jumps in to fill the frame and thus finally reconfirms his entrapment. The camera has reached its final position (in the stable two-shot) and seems to illustrate the ultimate result of their relationship: Ed will never be able to escape from this house he is caught in. Just as the figurines are objected to Nadine's will as regards their positions and arrangement, her husband is too.

Grunenberg stresses the claustrophobic aspect of the “desperate and complete retreat” (58) into the comforting shelter of the bourgeois home, which is filled up with capitalistic knick-knack and shows tendencies to become a miniature museum (see Grunenberg 58). To him, museums are utterly uncanny, since they “are places where the past comes alive and haunts us.” (59) Considering Nadine Hurley’s figurine collection, it becomes obvious that her past is represented in the porcelain pieces: In the pan along the collection, the camera passes the figurine of a woman with an eye-patch symbolising the tragic hunting accident during the couple’s honeymoon. Ed, who was responsible for the loss of his wife’s eye is now constantly haunted by his guilt in their home: The scene in which the collection is passed by the camera does not only read the objects in terms of characterising Nadine’s psychological state, but presents a timeline of their likewise unlucky and unhappy past, at the end of which Ed is positioned. Looking at the figurines with disgust and simultaneously being positioned at the end of this line, representing also the end of the moved shot, he symbolises the final and pitiful result of their marriage. Considering Grunenberg’s essay about uncanny collections, Nadine clearly fulfils the role of “the prototype of the compulsive collector” (58) – typically bourgeois – who cannot help but idealise the accumulated objects, which “are manifestations of private memory” (63). Collecting can be considered as a “form of ‘compensation’” (Grunenberg 64), which also makes sense regarding Nadine’s rotten marriage with Ed, who does not love but only pities her.

Sheli Ayers structurally compares the moved shot of Ed and the figurines with a similar pan through the Palmer living room in episode 14, at the end of which Maddie is going to be assassinated (see Fig. 6b):

An important shot in episode 14 [...] closely resembles the shot of Nadine’s collection. A moodily painted moose fills the screen, the words ‘Missoula Montana’ barely legible in the lower-left corner. [...]he camera pans right [...] across the mantelpiece cluttered with bric-à-brac: a cupid figurine, a few decorative books, a porcelain clock, several framed photos of Laura (including the famous homecoming queen shot). It passes over a settee with an embroidered doily, more white porcelain, knick-knacks, photos and a bushy evergreen, coming to rest on a tableau of Sarah, Maddy and Leland pressed together on a couch. In what could be described as a lurking point of view – possibly BOB’s – the shot lingers here with maximum depth of field, the objects in the foreground and the characters in the background appearing in equally sharp focus. [...] Again the camera drifts to the right and Leland’s old-fashioned record player still playing the Armstrong song appears. (99)

The extreme accentuation of the objects in the foreground, no matter whether it be the odds and ends filling the Palmer living room or Nadine's porcelain collection, the focal attention being equally on the objects and the characters, visually entraps the humans among these things, making them objects filling the space. The interior, the home itself, dominates the scene and its inhabitants. Ayers continues:

These objects, like Nadine Hurley's figurines, heighten the emotional claustrophobia of this scene in which Maddy tells Leland and Sarah that she is planning to return to her home in Missoula. Later in the episode, Maddy will die when Leland/BOB rams her head into the Montana painting shown at the beginning of this shot. Here the treatment of set-dressing clearly exceeds the requirements of atmosphere. These objects are uncanny, even demonic. (99)

The objects are uncanny, because they obtain over-average importance by means of focus and their position in the foreground, thus also their increased size. They force on the viewer as if they were silent characters haunting the home of the Hurleys (and the Palmer residence).

Julia Kristeva's essay "Strangers to Ourselves" also deals with Freud's text but interprets it mainly in terms of socio-politics – the identity of ethnic minorities and their exclusion results from their difference from what is considered the norm, i.e. what is familiar regarding the eurocentristic standard. More generally, the author remarks that any encounter with the uncanny, with the strangely unfamiliar-familiar, provokes a choice in the perceiver: "To worry or to smile, such is the choice when we are assailed by the strange, our decision depends on how familiar we are with our ghosts." (Kristeva 191) Various situations presented in the series seem to be located along a thin line between the fearful and the funny. The scenes in which Nadine manically draws and opens the drapes are examples for such a "borderline case" of the uncanny. It vastly deviates from the corresponding everyday action and may evoke laughter or a soft shudder in the viewer (it seems that Ed, who already knows her, just shakes his head in wonder, but still takes a second, a little alarmed look from time to time). Apart from the curtain scene, which is funny yet slightly horrifying, there are several instances of these so-called borderline cases between simple "wacko banality" (Lavery 11) and the uncanny in the series, often including the character of Nadine Hurley, such as the scene, in which she suddenly obtains superpowers. Welchman observes "[t]he ambiguous nature of the uncanny" (64). According to him, "its volatile passage between inside and outside, order and chaos, life and death, real and fantasy, present and past [...] is reflected in the ambivalent emotions

it provokes, incorporating both pleasure and horror.” (Welchman 64) It seems that this list of dualities, of opposing realms, the blurred boundaries of which are marked by the uncanny (see Stevenson 70), should be extended by the binary oppositions “horribly tragic/ absurdly comic”.

Not living in the Hurley house but being part of the family, James needs to be mentioned. He is depicted as the lonesome cowboy, the biker in the James-Dean style, who has got difficulties to stay with one woman (no matter if it is Laura, Donna or Evelyn). The fact that his domicile is never shown in the whole course of the series underlines the lack of a home. It seems that it is simply not possible for him to “arrive” and stay somewhere or with someone. His family history, which is shortly mentioned twice, confirms the impression that he has never had a proper home. In episode 1, we learn that his father died when he was ten and his mother “travels a lot [and] writes for the paper sometimes”, which is why Ed cares for him most of the time. In episode 5, however, he tells Donna that his father “ran off of [him] and [his] mom”, who is now an alcoholic. James suggests that she prostitutes herself, saying that she often goes to other towns in order to “pick up guys” and go to shabby hotels with them. He is sometimes shown in inside public places, such as the diner or the bar, but mostly outside: He takes long rides alone with his bike, meets Donna or Maddie in the woods, near the lake, in a park or on the top of a little hill, thus being presented in the context of nature. However, he mostly swiftly crosses the landscapes, never dwelling there long. Thus, he is usually not depicted as being lost or caught in the extreme long shots of wild nature but manages to traverse nature’s sublimity. He is only shown in the domestic context as a visitor (e.g. at Evelyn’s or Donna’s). Only seldom does he enter his uncle Ed’s home, who he seems to feel closest to. In episode 3, for instance, he arrives there to go to Laura’s funeral with Ed and Nadine, just to leave the door open and, standing in the entry, to tell his uncle he won’t go, leaving after only a few seconds. The dislocation of James in terms of the lack of a private space of his own (expressed by the lack of longer stable shots in familiar surroundings) also enables him to remain unaffected by the uncanny, as it seems. The lack of familiarity and the fact that he won’t settle down make him free from experiences including an uncanny reversal of familiarity. The only exception seems to be when he meets Laura’s doppelgänger Maddie²⁰, who inevitably reminds him of his past lover

²⁰ The gradual reincarnation of Laura in the series has been observed by several critics. It seems to reach its first peak in the appearance of cousin Maddie, and is later perfected in the feature film *Twin Peaks – Fire*

Laura, who seemed to be some kind of root in his otherwise unsettled drifting through life.

3.3.7. The home of Harold Smith: Alienation and shelter

Writing about the architectural uncanny, Vidler claims that

„[a]t one level, the house has provided a site for endless representations of haunting, doubling, dismembering, and other terrors in literature and art. At another level, the labyrinthine spaces of the modern city have been construed as the sources of modern anxiety, from revolution and epidemic to phobia and alienation [...].“ (Vidler ix)

The second level that the author refers to, i.e. the city causing a phobic withdrawal from the world, offers theoretical background regarding the representation of Harold Smith's home. The young man is highly sociophobic and cannot leave the house anymore. To him, his house is the only place he can feel safe in – a very homely and private residence in the original sense of the home, because it protects its inhabitant against intrusion from outside. Even though it is also a prison to him, the home is mainly shown as a comforting cave and shelter against the cruel world outside, also to other people who visit him.

Harold tells Donna that Laura and others have come to him in order to tell him “their stories about the world outside.” Thus, the outer world is only represented verbally in his home – there are no editing techniques such as flashbacks or parallel montages in order to bring the outside into the home, which are otherwise often used in the series. Instead, when Donna comes to tell him about her life, there are many very slow zoom-in shots. As the camera approaches the person, we get closer to the essence of the respective story and the innermost thoughts and feelings of the character. Generally, there is a focus on the inside in this home – this, of course, includes the psyche – which might explain the

walk with me, in which Laura's last days are shown to the viewer (see Fischer 236). What is utterly uncanny about Maddie looking “almost exactly like Laura Palmer”, as the dwarf in the Black Lodge expresses it, can actually be traced back to the only visual difference between the girls: Maddie has brown curly hair, whereas Laura had blond straight hair. Thus, the cousin's hairdo and colour reminds the viewer and the characters of the dead girl wrapped in plastic. Since her hair had been wet for a couple of hours, it curled up and appeared much darker.

great amount of gentle zoom-in shots. There is a high amount of close-ups, which are often not in full focus, creating a softer image (see Fig. 27).

This extremely private form of the home is also expressed by means of a strong light/dark contrast: The inside world is dark, the outside is light. When Donna visits Mr Smith in episode 12, for instance, we first see a close-up of the metal blinds in the window and four fingers moving one element. The bright light in the shot is opposed to the black gap in the blinds, which does not reveal anything, just darkness. As the man opens the door for her, the room appears quite sombre as well. Whereas the world outside is often shown in cold grey twilight and seems to be characterised by bad weather, which is also present on the soundtrack, i.e. thunder and wind, the inside is mainly shown in a dark warm light with the dominant colours of warm brown and soft green, also regarding the furniture. Thus, in this home, darkness is associated with safety and intimacy, whereas light symbolises the evil cold world outside. In episode 12, Donna tries to trick Harold out of his home, but as soon as he crosses the threshold and enters the light, he starts trembling and finally breaks down. The exception is the room with the orchids – it is the only light spot in the apartment. It seems to bring life which does not threaten Smith inside the house, since it is “clean” and has been integrated into the homely sphere.

The cosy darkness in this home is mainly achieved by warm colours and long shots which still give the viewer the ability to keep a sense of orientation. Secrets can be told in here, concealed through darkness (see Grunenberg 57), and the unconscious can be faced without feeling uncomfortable, knowing that whatever is said in here will never get in contact with the outer world and thus cannot suddenly appear to take revenge on the individual. This impression is supported by the soft music of the flute theme that accompanies the scenes.

As soon as Donna and Maddie have invaded his territory in order to steal Laura’s secret diary, it cannot be his own anymore. His home is now “contaminated”, as he calls it, since he has found out that Donna is “unclean” and a liar. Since he can neither leave it nor feel safe inside anymore, he takes his life, after his last shelter has been taken in by strangers. Having lost all trust in the outer world, he hangs himself in the room with the orchids – the only representatives of life outside he could still bear.

The inverted symbolic encoding of darkness representing homeliness in Harold Smith’s home, which is achieved by means of slow zoom-ins, gentle music and warm

colours, results in a mood that is far from being uncanny, even if many secrets are kept in this very private domestic place. The secret (*heimlich*) and the homely (*heimelig*) thus do intersect in this representation of a home but never threaten to take an uncanny turn.

4. CONCLUSION

Sigmund Freud's etymological study of *das Unheimliche* results in the assumption of a close connection between the home and the uncanny. The familiar, the private sphere and, more specifically, the dwelling of the family serve as main stages for the uncanny in *Twin Peaks*. The homes of the series's protagonists are constantly defamiliarised by a variety of stylistic means. Considering the ambivalence of the concept in terms of a deconstructionist understanding (see Linville 29), the Lynchian home is in fact a place that is never initially safe or homely – it is uncanny from the beginning on: Susan Linville, in reference to Freud, defines the “home as a place that is always already unhomely, inherently its own eerie opposite.” (9) This subtle but primary uncanny “infection” of the homes is mainly achieved by the “heightened artifice of the Lynchian universe” (137), as Greg Hainge calls it. The director's choice of filmic means (concerning distorting music and sound elements, disharmonious framing, angle, composition and tempo, as well as the occasional predominance of darkness by means of the colours and lighting) creates this specific, uncanny style. Additionally, the set design fulfils a central purpose in the series, since it is used to create an unhomely atmosphere (see Ayers 99). Especially the analysis of the introductory scenes of the families and the establishing shots has shown that there is no original homeliness in *Twin Peaks*. Even if the families' homes are represented in terms of a rather realistic filmic style in several episodes, the apparent stability can only be temporary, before “the highly stylised mise-en-scène” (Hainge 146) breaks the homeliness again.

According to Mike Kelley, the *déjà vu* is closely related to the uncanny (see Kelley 26). Correspondingly, Anne Jerslev finds a dense web of inter- and intratextual story lines (as well as stylistic features) in the filmmaker's oeuvre, creating the uncanny by means of repetition. This conception is most relevant regarding the Palmer family: The home seems to be haunted by doubles of Laura and the apparently animate interior shown in repeated shots. Laura's ghostly presence is established by the main musical theme, her portrait and finally the introduction of her cousin Maddie, who appears as a *doppelgänger* or even a reincarnated version of the girl, resulting in the repetition of the actual murder. Throughout the series, especially until Maddie is assassinated, the Palmer home is characterised by a latent uncanniness menacing to show itself to the viewer at any

moment. The repressed, i.e. the fact that Leland is guilty of sexual abuse and murder, is expressed by an inherent subtlety of the filmic horror. The set design of the living room fulfils concealing functions; the choice to constantly limit the viewer's perspective keeps the family's secret "beyond ken", until it is finally uncovered. In episode 14, when the ultimate uncanny revelation is made, the latent unhomeliness is broken by hyperstylised parallel sequences with BOB: Lynch uses formalistic elements, such as a dazzling spotlight, slow motion and pitched-down muffled sound to additionally defamiliarise the scene with Leland, which is already uncanny per se. Moreover, BOB's sudden appearance (see Würz 12), first in the shot-reverse-shot sequences (see Robnik 31f.) and later in the danse macabre, results in an uncanny turn. Anthony Vidler locates the uncanny directly in the centre of private life's security and defines it as "the secret intrusion of terror"(11). Especially in the Palmer home, the invasion takes various forms: It is expressed by permanent representations of natural elements in the bourgeois set design, sudden appearances of the supernatural (i.e. visions and apparitions), as well as constant switches of location transporting exterior shots into the interior of the home by means of alternating editing sequences and cross-fading. The consideration of parapsychological studies has shown that the creation of the uncanny (as defined by Freud) bears structural analogies to the formation of synchronistical phenomena (see Jaffé). Thus, the visions in *Twin Peaks* are major representations of the uncanny, especially in the Palmer home.

The Hayward house, in contrast to the Palmer home, is generally depicted as a homely place. This is achieved by means of gentle music, moderate light and warm colours, well-accomplished furniture, spacious interior of the set (shown in long shots at the beginnings of the scenes, helping the viewer to orientate themselves), as well as close-ups on the faces of the characters in emotional scenes, in which the presence of the interior seems to disappear. Even if the plot might take tragic or uncanny turns, they are not conveyed by filmic techniques. The apparent homeliness is completely subverted in the last episode. Nevertheless, the revelation of the family's secret remains stylistically realistic. Even if the atmosphere is not homely anymore, the "heightened artifice" is not applied in the Hayward house. Thus, the uncanny (along with nature and the supernatural) is excluded from this home.

The role of nature as an all-dominant force is expressed by the establishing shots embedding the homes in its larger context, through its presence in the set design and

costumes, by means of close-ups showing natural elements in the domestic space, as well as the particular choice of angle and focus in order to stress the uncanny dominance of these irrepressible sublime forces. This is particularly the case in the Great Northern Hotel, which locally coincides with the Horne home. The irrepressibility of nature is symbolised by high-angle shots that expose the tiny characters in the hotel to the spacious wood interiors surrounding them. Long shots stress the claustrophobia of the place, which seems to have no windows (see Allmendinger 178). The vastness and sublimity of the hotel is also shown in medium shots that give the characters above-average headroom, making them seem exposed in the context of the wooden walls and the Indian décor towering above them. The constant presence of (evil) nature in the set décor is uncanny, as it reminds the spectator of its exploitation. The labyrinthine corridors shown in dolly shots stress the multitude of angles and corners, which harbour secrets and simultaneously allow neither homeliness nor privacy. The set design also creates visual analogies between the private realm of the Hornes and the public sphere of the hotel, resulting in a disappearance of the actual home. Thus, no original homeliness is created in the Great Northern Hotel.

The family structures of the Briggs become mainly obvious in the characters' positions in the frame, their costumes and the interior design of the house. Due to Major Briggs's strict regiment, neither homeliness nor the uncanny are given any space in this home. The *mise-en-scène* is highly realistic: absolutely no formalistic techniques are used to present this place in an uncanny way; no intrusion of the natural or supernatural into the domestic space is anticipated or shown.

Regarding the Johnsons, no homeliness is established in the first place – in this home, terror is personified by Leo. Thus, the house is an open site of evil and violence from the beginning on. As a consequence, it prevents the creation of the uncanny in Freudian terms. The plastic foil makes the home both permeable and transparent – a clear separation between inside and outside no longer exists. Vidler claims that transparency hides no secrets and can be considered as “the very epitome of social morality.” (217) The plastic foil uncannily reminds the viewer of Laura Palmer at the river bank, subtly hinting at Leo's involvement in the crime. The house itself is a metaphor for the lack of safety, since it resembles a construction site. The *mise-en-scène* is generally realistic; the analysis has shown that the scenes set in this home do not take uncanny detours: The power relations are directly expressed by means of the shaky hand-held camera and

above-eye-level shots on Shelly, emphasising the woman's helplessness. Her direct gaze into the camera, which is rather uncommon, appears twice in the context of scenes, in which a haunting past and Leo's irrepressible guilt reveal themselves.

As far as Nadine Hurley is concerned, the focus on the drapes and the figurine collection (especially in visual terms) heightens the impression of a bourgeois prison for her husband, in which the décor uncannily attains museum character (see Grunenberg 58f.). The fact that Ed has increasingly become objected to his wife's will is mainly symbolised by her appearance in the establishing shots but also by means of the tight framing and dense texture of shots showing him entrapped. The ambiguous nature of the uncanny, as observed by John C. Welchman, is particularly recognisable if one considers Nadine Hurley, who is often depicted as a character moving along a very thin line between comedy and horror.

In Harold Smith's home, the standards regarding the established correlation of darkness and a sense of the unhomely are inverted: Low light and dark colours symbolise comfort and security in this house, which has become a place of complete retreat from the world. The sheltering function of the home and the focus on the psyche are mainly symbolised by soft zoom-in shots, slightly unfocused close-ups of the characters and the gentle flute theme, which accompanies the dialogues.

The analysis of the homes has shown that homely and unhomely elements are equally present in *Twin Peaks*: However, the homely atmosphere in some houses is at times disturbed or broken, thus never allowing the existence of a pure homeliness, even if these breaks do not result in the creation of the uncanny. Alternatively, the viewer finds a latent unhomeliness that is transformed into the uncanny in revealing scenes, defamiliarising the previously established representations of the homes by filmic means, especially in terms of formalistic mise-en-scène. The format of a series is optimal for the creation of the uncanny, since it allows the audience to become quite familiar with the homes of the respective characters. The subsequent revelations contain stylistic breaks with what has become normal and familiar, thus "thrust[ing] the viewer directly into *das Unheimliche*." (Hainge 146) Hainge is sceptical regarding Slavoj Žižek's claim of an initial homeliness in Lynch's oeuvre. Hainge's assumption of an initial presence of the uncanny has been confirmed in the analysis of the first scene of the *Twin-Peaks* pilot: This scene with Josie Packard immediately confronts the viewer with a world

characterised by an unhomely darkness inherent in its homes and a lack of orientation. The filmic representations of the uncanny in *Twin Peaks* correspond to Nicholas Royle's understanding of the concept: "The uncanny entails another thinking of beginning: the beginning is already haunted." (1) Thus, there is no original homeliness, which is later inverted to create the uncanny, but rather a lack of safety and comfort from the beginning on.

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APPENDIX

a. SCREENSHOTS

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(Fig.1) Josie Packard introduces the series.



(a)



(b)

(Fig. 2 a-b) Iconic representations of Laura.



(a)



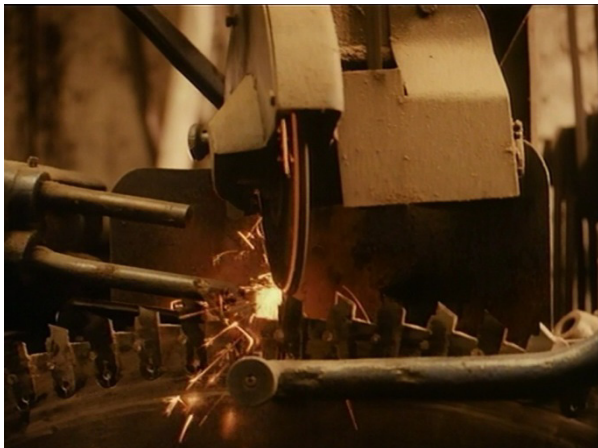
(d)



(b)



(e)



(c)



(f)

(Fig. 3 a-f) Alternating shots of nature and industry in the opening credits, blended by cross-fading.



(Fig. 4a) The beginning of a tilt showing the exterior of the Palmer home.



(Fig. 4b) Another stable-shot version.



(Fig. 4c) Episode 14: The usual establishing shot is replaced by a very dark shot of a conifer tree top, introducing Maddie's assassination.



(Fig. 5a-d) Sarah Palmer searching for her daughter. The staircase is typically shown from a tilted, low angle.



(a)



(b)

(Fig. 6 a-b) Two examples of the usual perspective on the Palmer living room showing the room divider on the left side and the blinded windows in the back.



(a)



(e)



(b)



(f)



(c)



(g)



(d)

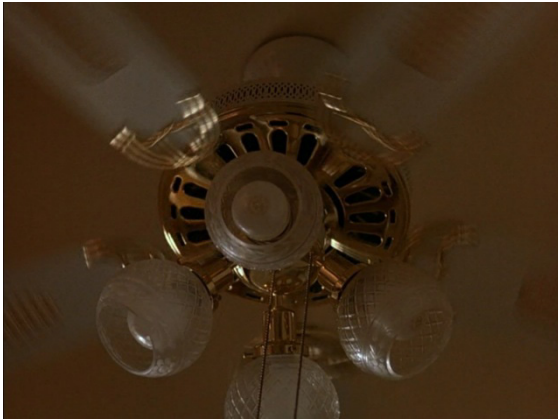
(Fig. 7a-g) Sarah Palmer's first vision is characterised by frequent and rapid set changes including exterior shots, incorporating them into the domestic sphere by the editing sequence. Note that BOB is visible in the mirror in the top-right corner of the picture in which Sarah Palmer is screaming.



(a)



(e)



(b)



(f)



(c)



(g)



(d)

(Fig. 8a-g) The two sequences introducing Maddie's assassination, including the apparition of a white horse in the living room. The Palmer living room is shown in an unfamiliar way regarding perspective, focus and formerly concealed spots.



(Fig. 9a) The giant is cross-faded into the domestic space.



(b)



(e)

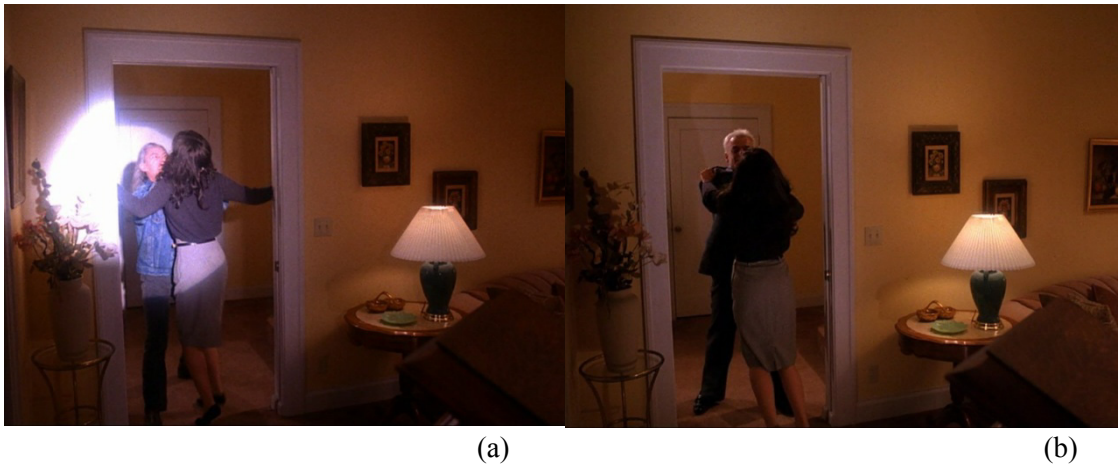


(c)



(d)

(Fig. 9b-e) The switch of shot and reverse shot suddenly revealing BOB instead of Leland in the mirror reaches its uncanny peak in the montage of BOB's head on Leland's body in the last shot.



(Fig. 10a-b) Alternating shots of BOB and Leland in the fight scene.



(Fig. 11a-b) Constant switches of mise-en-scène along with the respective aggressor in the final danse macabre.



(a)



(b)

(Fig. 12a-b) The over-the-shoulder shots of Mrs Hayward and her daughter Donna give the impression of intimacy. The costumes and hair styles add to the effect achieved by the choice to focus on the characters only and leave the fore- and background blurred – the mother seems to visually melt into her daughter.



(Fig. 13a-b) The homely atmosphere in the Hayward home is not only achieved by the warm colours and moderate light but also by means of the interior design. The spacious set and the loose framing give the impression of freedom.



(a)



(b)

(Fig. 14 a-b) The otherwise very cosy place is not presented in a homely way in this scene from the pilot, in which the ultimate secret of the parents is symbolically anticipated. Light situation, composition, framing and camera movement (in the second shot) are slightly distorting.



(Fig. 15) The dinner scene in the Horne home.



(Fig. 16) The office visually resembles the private dinner room.



(Fig. 17) The claustrophobia of the hall is enforced by a shot from above.



(Fig. 18) Cold lighting, over-average headroom and vertical lines in the background are used to express the cold relationships in the Horne family.



(Fig. 19) The establishing shot of the Great Northern Hotel with the enormous waterfall.



(Fig. 20) The Briggs in their kitchen.



(Fig. 21) Beth's castration menace with the scissors.



(Fig. 22) Leo Johnson's truck fulfils the function of an establishing shot.



(Fig. 23) Ronnette and Shelly are two of Leo's victims caught in the dark, left to staring.



(Fig. 24) Shelly Johnson on plastic foil, attacked by her husband.



(a)



(b)

(Fig. 25 a-b) Establishing shots of the Hurley home often include Nadine.



(Fig. 26) Like the figurines shown in the pan, at the end of which Ed is standing, he has become subjected to Nadine's will.



(Fig. 27) A common shot in Harold Smith's apartment: a slightly blurred close-up in a low-lit room. The background is extremely blurred.

b. ENGLISH ABSTRACT

The present paper deals with the TV-series *Twin Peaks* (1991-1991), which was written and also partly directed by David Lynch. The analysis is based on the question which filmic means are used in order to create the uncanny in the series. For this purpose, the concept of the uncanny as defined by Sigmund Freud at the beginning of the 20th century is going to be considered. Classical film analysis is the method by which the uncanny elements in the series will be detected. Theoretical texts that will be taken into account mainly range from the fields of architecture and the fine arts to sociology, philosophy and gender studies.

The thesis consists of two parts. The first chapter is based on a close reading of Freud's essay "The Uncanny". Various theorists and their critical positions regarding the treatise will be considered in order to narrow down the broad concept. The focus on an etymologically-derived notion of the uncanny framed around the German term *unheimlich* ("unhomely", "uncanny") will permit its localisation in the domestic sphere. The analysis in the second chapter is based on this conception of *das Unheimliche* originating from the home. After a brief review of David Lynch's films with a particular focus on uncanny features in his oeuvre, seven central homes in *Twin Peaks* shall be examined regarding in particular the establishing shots of the houses, the mise-en-scène of the families' introductory scenes and the set design. A connection between the culture/nature opposition and the uncanny as well as its relatedness to the appearance of the supernatural in the home will be discussed. In addition, uncanny key scenes set in the respective homes will be analysed.

In conclusion, the paper shows that the uncanny in *Twin Peaks* is mainly achieved by the filmmaker's heightened artifice, i.e. his choice of formalistic mise-en-scène in scenes revealing uncanny secrets in the homes. The initial assumption that there are no (purely) homely homes in the series is confirmed. It is further shown that various filmic means, especially music, composition, choice of colours and angle, are used in order to establish the homes as places which subtly harbour uncanny elements from the beginning on. Thus, there is no gradual inversion of an original homeliness into the uncanny in *Twin Peaks*.

c. GERMAN ABSTRACT

Die vorliegende Arbeit beschäftigt sich mit der TV-Serie *Twin Peaks* (1991-1991), welche von David Lynch geschrieben wurde und bei der er auch teilweise selbst Regie führte. Die Analyse der Serie geht von der Frage aus, welche filmischen Mittel zum Einsatz kommen, um Unheimlichkeit zu erzeugen. Zu diesem Zweck wird der Begriff des Unheimlichen, so wie er im frühen 20. Jahrhundert von Sigmund Freud definiert wurde, herangezogen. Als Methode zur Feststellung der unheimlichen Elemente in der Serie dient die klassische Filmanalyse. Theoretische Abhandlungen, welche Beachtung erfahren, umfassen u.a. die Felder Architektur und bildende Kunst, sowie Soziologie, Philosophie und Gender Studies.

Die Diplomarbeit gliedert sich in zwei Teile. Der erste Teil geht von einer genauen Lektüre von Freuds Aufsatz „Das Unheimliche“ aus. Diverse TheoretikerInnen und deren kritische Anmerkungen bezüglich der Abhandlung werden berücksichtigt, um das umfassende Konzept schließlich einzugrenzen. Die Konzentration auf eine etymologisch abgeleitete Auffassung des Unheimlichen, welche sich durch den deutschen Begriff „unheimlich“ (un-Heim-lich, engl. „uncanny“) ergibt, erlaubt dieses in der häuslichen Sphäre anzusiedeln. Die Analyse im zweiten Teil basiert auf eben dieser Konzeption des Unheimlichen, nach welcher es dem Heim entstammt. Nach einem Kurzüberblick über David Lynchs Filme unter besonderer Berücksichtigung der unheimlichen Charakteristika in seinem Oeuvre sollen sieben zentrale Häuser in *Twin Peaks* untersucht werden, speziell bezüglich ihrer Establishing Shots, der jeweiligen Inszenierung und des Set Designs. Ein Zusammenhang zwischen der Kultur/Natur Dichotomie und dem Unheimlichen sowie dessen Bezug zum Übernatürlichen wird beleuchtet. Des Weiteren werden unheimliche Schlüsselszenen, die in den jeweiligen Wohnstätten angesetzt sind, analysiert.

Abschließend wird gezeigt, dass das Unheimliche in *Twin Peaks* hauptsächlich durch die hohe Anzahl an Kunstgriffen entsteht, d.h. durch Lynchs Wahl formalistischer Inszenierung von Szenen, in denen unheimliche Geheimnisse aufgedeckt werden. Die ursprüngliche These, dass es keine (rein) heimeligen Heimstätten in der Serie gibt, wird untermauert. Des Weiteren zeigt sich, dass diverse filmische Elemente, vor allem Musik, Komposition, Farbwahl und Perspektive so eingesetzt werden, dass die Häuser als Orte etabliert werden, die immer schon unheimliche Elemente beherbergen, wenn auch subtil. Folglich gibt es in *Twin Peaks* keine graduelle Umkehrung einer ursprünglichen Heimeligkeit in eine Umheimlichkeit.

d. CURRICULUM VITAE

Name	Anna Wolbank
Geburtsdatum	18.08.1981
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Schulbildung	1999-1991 BG/BRG St.Martin Villach (humanistischer Zweig) 1987-1991 Volksschule Völkendorf Villach
Studium	2001-2012 Lehramtsstudium Englisch/Psychologie und Philosophie, Interessensschwerpunkt: visuelle Zeit- und Kulturgeschichte, Literaturwissenschaft 2000-2001 Lehramtsstudium Englisch/Französisch 1999-2000 Übersetzer- und Dolmetschausbildung Englisch/Französisch
Arbeitserfahrung	2006-2011 Organisation diverser kultureller Veranstaltungen im In- und Ausland (Screenings, Workshops, Festivals) im Bereich Kurzfilm über den Verein kino5 1999-2010 Nachhilfeunterricht (Englisch, Deutsch, Französisch); Arbeitserfahrung in der Gastronomie
Sprachkenntnisse	Deutsch (Muttersprache) Englisch (Fließend in Wort und Schrift) Französisch (Sehr gute Kenntnisse) Latein (Gute Kenntnisse) Schwedisch (Gute Kenntnisse)