



Infinite Games: The Derationalization of Detection in *Twin Peaks*

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Already people were saying that he mistrusted easy solutions, now it is whispered that he has ceased to believe in the existence of any solution whatever.

Alain Robbe-Grillet, *The Erasers*

"Two and two do not always equal four."

Gordon Cole (*David Lynch*), *Twin Peaks*

In 1929, Ronald Knox published "A Detective Story Decalogue," a set of rules that detective stories must follow to qualify for admission into the genre. Two of these ten rules are pertinent to this discussion of *Twin Peaks*, which looks at how the series played with conventional—and unconventional—structures of detection. Knox insisted that:

All supernatural or preternatural agencies are ruled out as a matter of course.

No accident must ever help the detective, nor must he ever have an unaccountable intuition that proves to be right. (200–201; Knox's emphasis)

Although Knox's guidelines for what constitutes true detective structures are based on what John Cawelti has classified as the "classical" detective story created by Edgar Allan Poe and A. Conan Doyle, the above rules are equally applicable to the later "hardboiled" versions of the genre written by Dashiell Hammett and Raymond Chandler. Both classical and hardboiled detection posits that rational solutions can be found to human crimes, that mysteries are physically-based and accessible to the powers of the logical intellect.

The *locus classicus* for this assumption is Poe's "The Murders in the Rue Morgue," the story which created detective fiction and its fascination

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with the brilliant reasoning abilities of the detective-hero. The narrator's introductory remarks carefully distinguish "analytic" reasoning from mere "calculation," stressing the analyzing mind's focus on apparently unimportant and peripheral events; the analyst "confines himself not at all" and does not "reject deductions from things external to the game" (141). But while the results of this activity may appear "preternatural," or have "the whole air of intuition," such is not the case, the narrator argues (140). What we observe is rational thought carried to its uttermost limits, intently focussed on physical phenomena that will eventually unveil all their secrets. "Neither of us," observes C. Auguste Dupin to the narrator, "believe in praeternatural events. . . . The doers of the deed were material, and escaped materially" (157). Dupin's apparent "reading" of the narrator's thought processes, like Sherlock Holmes' tracing of Dr. Watson's thoughts in Conan Doyle's "The Resident Patient," is revealed to be a series of inferences based on physical clues, not a psychic penetration of another mind. Although Cawelti repeatedly and ambiguously refers to the classical detective's seemingly clairvoyant apprehension as "aesthetic intuition," "poetic insight," and "transcendent intuition," he does not intimate that this mental power is anything other than heightened logical thinking which functions to restore rational order to the world: "The detective's explanation [of the crime] is precisely a denial of mystery and a revelation that human motivation and action can be exactly specified and understood" (90). In fact, he speculates that one source of detective fiction was the nineteenth-century model of "rational and scientific inquiry" (58).

Intuition has long been suspect among writers and critics of detective fiction, who for the most part agree with Knox's fifth commandment. In *A Catalogue of Crime* Jacques Barzun and Wendell Taylor define "psychology" in detective fiction as "guessing the mind and motives of another with no grounds and no proof" and deny that such activities can actually qualify as evidence, asserting that "'Psychology,' intuition, 'a certain feeling' are not evidence, which is what detection seeks." Detection, according to Barzun and Taylor, is "not merely the unravelling of a mystery or the solving of a crime, but the account of the way in which this was done by rational means" (19). In his essay "Detection and Literary Art," Barzun succinctly describes detection as "par excellence the romance of reason" (145).¹

This critical distrust of the intuitive dimension of the detective's mind is usually accompanied by an insistence that the stories have definitive endings in which rationality and order are restored; indeed, many theorists of detective fiction believe that the genre's rational solutions and conclusions account for its continuing popularity. Sayers approvingly notes the detective story's "Aristotelian perfection of beginning, middle, and end" (376) "whose horrors will pass away as a tale that is told" (351), while Barzun praises detective stories for their emphasis on physical evidence in a physical world: "The world of magic and mystery yields to a sense of reality based on the persuasiveness

of things." The reader's delight, according to Barzun, is in "seeing order grow out of confusion" ("Detection" 150).²

But not all critics of detective fiction demand such unswerving fidelity to conventional structure. In his introduction to a collection of essays on detective fiction Robin Winks suggests that the "ideal" detective story should deviate from the traditional model in that "the detective hero discovers that he (or she) is the criminal" (5). Gavin Lambert's essay "The Dangerous Edge" quotes Raymond Chandler's statement that the ideal mystery is "one you would read if the end was missing" (50). Several recent critics of contemporary literature have explored the relationship between the detective story and postmodernist narrative structure, among them Michael Holquist and William Spanos. In "Whodunit and Other Questions: Metaphysical Detective Stories in Post-War Fiction," Holquist agrees that the popularity of detective fiction is its "supremely rational quality, . . . the magic of mind in a world that all too often seems impervious to reason" (143). He speculates that the "golden age" of detective fiction, the 1920s and 1930s, corresponds exactly to the dates of modernism because modernism challenged rationalist assumptions about the nature of consciousness, science, and history, and the detective story flourished to provide "relief and easy reassurance" for readers unsettled by modernism's attack on rationalism (147). Postmodernism's reaction against the psychological and mythical structures of modernism inevitably led to its appropriation and exploitation of the detective narrative as a parodic model in order to explain and change its possibilities. Using Robbe-Grillet's *Le Voyeur* as an example, Holquist comments on this "detective" novel's lack of a "neat ending" or "linear technology," its "calculated absence of plot," describing it as not a story but a process, a "circle . . . which has no end," a "kind of calisthenics of perception" (153-54). Like the fictions of Nabokov and Borges, it is representative of postmodern detection, an operation which denies the ability of the human to solve problems through "syllogistic order." While such stories as Borges' "The Garden of Forking Paths" ostensibly provide tidy endings, they also engender a disturbing sense of unease and incompleteness in the reader. Spanos, in "The Detective and the Boundary: Some Notes on the Postmodern Literary Imagination," sees the traditional detective-figure in literature as the quintessential representative of Western, post-Renaissance rational thinking, a character who embodies an anthropomorphic, positivistic, and teleological approach to reality. In pursuit of final rational causes and "comforting linear design," the detective envisions the world as a "well-made cosmic drama" in which crimes are solved by inferring causal relationships and problems eliminated through inductive reasoning (152). Like Holquist, Spanos believes that many important postmodern writers choose "anti-detective" fictional narratives in order to "evoke the impulse to 'detect' . . . in order to violently frustrate it by refusing to solve the crime" (154). Postmodernist structure violates Aristotelian expectations not only by denying readers a con-

clusion but also by refusing them the pleasures of catharsis, instead producing pity, fear, and dread. But this dread, says Spanos, quoting Kierkegaard, is actually the possibility of freedom and infinite possibility; the "dreadful uncertainty" created by many postmodernist narratives, particularly in their anti-detective forms, can open up new realms of consciousness unhampered by the constraints of telos and positivism.

Is Special Agent Dale Cooper a postmodernist detective? Certainly *Twin Peaks* achieved the most endlessly deferred conclusion in television history by having the last show of the series create the entirely new narrative problem of BOB's invasion of Cooper as his next vehicle for violence and murder. Refusing to specify or contain the "criminal" by extending what is usually an individual or group human agent into the non-human, conceptual realm of "evil" itself, *Twin Peaks* transformed physical violence into a fluid, dynamic, and potentially ubiquitous entity that exists independently of human understanding or control. And no one can accuse *Twin Peaks* of linear narrative development; its "plot" became increasingly more episodic, more filled with proliferating subplots and gratuitous comic scenes, as the series progressed. Readers of "The Garden of Forking Paths" recognized where they were, and it was not Sherlock Holmes' apartment in Baker Street.³

I

The narrative structure of *Twin Peaks* instead resembles what philosopher Robert Carse calls "infinite play." Although Carse does not discuss detective fiction specifically, his definition of a "finite game" is an excellent description of traditional detective narrative. Finite games depend upon the existence of unchanging rules, spatial and temporal boundaries, and "conclusions" in which someone must "win"; in infinite games, on the other hand, boundaries are constantly being dissolved to prevent the game from ending. The rules of an infinite game change frequently in order to prevent a "win," or ending, and each "play" in an infinite game eliminates a boundary. Finite players play within boundaries; infinite players play with boundaries. Infinite play, unlike finite play, is playful and joyous, "resounding with a kind of laughter" that is not a mockery of others but a "laughter with others with whom we have discovered that the end we thought we were coming to unexpectedly opened" (31). This joyous quality of infinite play, which "lies in learning to start something we cannot finish" (32), creates a playfulness which results from ignorance of the outcome. Infinite play always operates against conclusions and final outcomes, "keeping the future open, making all scripts useless."

The development of the narrative in *Twin Peaks* is in fact dependent upon the elimination of boundaries; for the story—and series—to continue,

the horizons of the "crimes" had to expand outward in order to prevent any real solution. These lines of demarcation are both temporal and spatial and involve a dissolution of the barriers between past, present, and future; between physical and psychic space; between individual human beings; and between the human and non-human. The visions of several of the characters are revelations both of past and future events, just as the Black (and White) Lodge inhabits a non-physical location that can be entered only through a time/space warp. The usual barriers that separate one consciousness from another frequently disappear, as when Cooper dreams Laura Palmer's "red room" dream or when Maddy Ferguson says she was so close to her cousin she could "feel" her thoughts, and non-human, non-physical entities invade physical, human space in order to damage (in the case of BOB) or warn and instruct (Cooper's friendly, informative Giant). All these events break the rules of conventional, ratiocinative detective narrative, just as Dale Cooper's crime-solving methods violate all the tenets of scientific detection. The "joyous laughter" of infinite play heard throughout *Twin Peaks* is the laughter of players/actors and audience operating complicitly with the series' creators to insure that no solution/ending will be expected or delivered, or if found will only lead to the discovery of a larger "crime" that subsumes the earlier solved mystery. The appearance of interstellar messages to Cooper and Project Bluebook signal that *Twin Peaks*, the state of Washington, even planet Earth are too small a "board" for an infinite game that mirrors an expanding universe.

A chessboard, however, is exactly what replaces detection when the story turns its attention to the larger issue of the White/Black Lodge. The emergence of Windom Earle as a chess-playing Dr. Moriarty figure transforms the narrative into a confrontation between finite (Earle) and infinite (Cooper) play. Finite play moves always toward what Carse calls a "terminal move" which results in the death of the opposing player as player: "the winner kills the opponent" (25). In *Twin Peaks* Carse's metaphorical interpretation is literally true, for Windom Earle's dictum that "the king must die" means the actual death of Cooper and other "pieces" on the board who are to be sacrificed to the game. Carse, who defines evil as a belief in conclusions, says that only finite players are capable of evil, that infinite play, which is "concerned not with power but with vision" (7), cannot prevent or eliminate evil. When Cooper acknowledges to Roger Hardy early in the game that "I know the moves I'm supposed to make, and I know the board. . . . I've been doing a lot of thinking lately, and I've started to focus out beyond the board at the bigger game," he acknowledges as an infinite player his inability to adapt to the restrictions of a finite game. Earle, the ultimately finite player, is described by Cooper as believing that "all of life could be found in the patterns and conflicts on the board." A finite game cannot be transformed into an infinite game, and all Cooper can do, with help from chess expert Pete Martell, is attempt to slow down the inevitable progression of the game toward death by achieving a

temporary stalemate. And like a true finite player, Earle is enraged by what he perceives as a violation of the "rules of the game": "I cannot tolerate people who do not play by the rules, people who shirk the standards," he rants. Earle, who is also angry because Cooper is capable of surprising him, is what Carse calls a "Master Player," one whose goal is to be so skilled he cannot be surprised, "so perfectly trained that every move is foreseen at the beginning" (21). Master Players attempt to control the future by knowing it, and the true Master Player plays as if the game is already over, "according to a script whose every detail is known prior to the play itself" (21). Cooper, an infinite player who plays in order to be surprised, nevertheless expects Earle to behave as a finite player and becomes equally irritated when he does not, complaining that "He is changing the pattern of the game board. Any hope of deducing his next move is evaporated," and exclaiming after the death of Rusty Tomaski that "He's taken another pawn . . . but he didn't tell us his move. Windom Earle is playing off the board." Only Cooper, it seems, is allowed to focus "off the board."

Carse's distinction between "trained" individuals (finite players) and "educated" individuals (infinite players) is apparent in their very different attitudes toward surprise. "To be prepared against *surprise*," Carse observes, "is to be *trained*. To be prepared for surprise is to be *educated*" (23). The "educated" infinite player sees what is unfinished in the past and therefore discovers an increasing richness in it, with the result that "education" leads to continuing self-discovery. The "trained" finite player regards the past "as finished and the future as to be finished," and his training leads toward a final self-definition (23). Because infinite players are always preparing themselves to be surprised by the future, they "play in complete openness," expecting to be amused and transformed by surprise. Finite players, who try to control the future, attempt to hide their future moves and must rely on deception to conceal their appearance. Indeed, "All the moves of a finite player must be deceptive: feints, distractions, falsifications, misdirections, mystifications" (23). Dale Cooper's "openness" and lack of disguise is obvious, as is Windom Earle's dependence on disguise; in the same way, Cooper's "education" leads him to approach events as an opportunity for deeper spiritual understanding and expanded consciousness, while Earle's behavior becomes increasingly childish and predictable. Cooper's "educated" response is also indicative of the infinite player's attitude toward power and strength. Carse says that power is a finite commodity that is always limited and directed toward the past, while strength is future-oriented and unmeasurable, an "opening act" whose outcome is endlessly undetermined. Finite players play to be powerful; infinite players play with strength (38-39). Earle's torture chamber in the woods is his power center, while Cooper's unconscious mind is the source of the strength he uses to attempt to understand what is happening around him.

Dale Cooper's talent for infinite play is the result of the trust he places in the intuitive dimension of his unconscious, and his use of intuition is what distinguishes him from both classical and hardboiled versions of the detective. Clearly, *Twin Peaks* is not the place for viewers in search of brilliant logical deductions, high-tech forensics, and comforting rational solutions. Cooper's unorthodox crime-solving techniques, which include clairvoyance, precognitive and "shared" dreams, visions, and an obsession with Tibetan Buddhism, not only violate traditional ratiocinative detection but also generally fail to provide any real solutions to the "crimes"; as discussed earlier, his revelations more frequently lead to a set of larger, more unanswerable questions. But as the eccentricities of his classical ancestors Dupin and Holmes reveal, the detective-hero has a long history of unusual—and perhaps non-rational—behavior, a fact that is rarely stressed by critics impressed with the mental acrobatics of logical detection.⁴ Cooper announces early in the series that his repertoire of detection methods includes a source generally not used by FBI agents, his unconscious mind and the intuitive insights it provides. After his "red room" dream he summons a quietly amazed Harry S. Truman and Lucy to reveal not, as promised, who killed Laura Palmer but the results of a dream he had three years earlier about "helping Tibet," telling them raptly that "I awoke from the same dream realizing that I had subconsciously gained knowledge of a deductive technique involving mind-body coordination operating hand in hand with the deepest level of intuition." Because Cooper's intuitive "deductive technique" structures the entire detective process in the series, it is necessary to examine how dreams, visions, and intuition function as psychological processes. And the psychiatrist on call in *Twin Peaks* is not Dr. Jacoby but C. G. Jung, who has most thoroughly explored the role of intuitive consciousness in the unconscious mind.

II

Jung equates unconsciousness with an ego loss that eliminates the boundaries separating the "I" from the rest of the world, just as it dissolves the distinctions between subject and object. In the unconscious region of the mind we are part of a sympathetic, collective system in which we give up the power and control that characterize conscious activity, an area where logical, categorical, and binary oppositional thinking disappears (*The Archetypes and the Collective Unconscious* 22–23). In this realm, we are more likely to pay attention to intuitions, dreams, and strange coincidences (what Cooper refers to as "curious linkages") because the unconscious psyche has the power to shatter the space-time barriers and apparent causal connections that exist when we perceive consciously. Non-linear and acausal, intuition operates according to a "synchronistic" connecting principle that relativizes or negates the con-

cepts of time and space, focusing instead on meaningful coincidences. The "trans-spatial and trans-temporal nature" of the psyche accounts for the existence of "telepathic phenomena," which Jung unequivocally characterizes as "undeniable facts" (*The Structure and Dynamics of the Psyche* 412-13). His extended discussion of intuition in *Psychological Types* treats it as a function of the human mind that is the province of certain personality types. Intuition is:

the function that mediates perceptions in an *unconscious* way. . . . The peculiarity of intuition is that it is neither sense perception, nor feeling, nor intellectual inference, although it may also appear in these forms. In intuition a content presents itself . . . without our being able to explain or discover how this content came into existence. Intuition is a kind of instinctive apprehension, no matter of what contents. Like *sensation* . . . it is an *irrational* . . . function of perception. As with sensation, its contents have the character of being "given," in contrast to the "derived" or "produced" character of thinking and feeling . . . contents. Intuitive knowledge possess an intrinsic certainty and conviction. . . . The certainty of intuition rests equally on a definite state of psychic "alertness" of whose origin the subject is unconscious. (453; Jung's emphasis)

Intuitive types, who base their decisions not on rational judgment but on the intensity of their perceptions, are intensely loyal to their "visions." They have what Jung calls "elastic egos": the stronger the intuition, the more the ego fuses with all envisioned possibilities, a process he describes as an "embodiment," or "bringing to life," of the vision of the intuitive (*Psychological Types* 366-69). And because intuitives have greater access to the primordial images that arise from the collective unconscious, they are capable of foreseeing the future. A perceptive mode that is neither rational, logical, nor evaluative, intuition makes us aware of what is happening without imposing an interpretation: it allows meaning to emerge from the world itself. In this sense intuitive perception is our most accurate means of encountering the world, for Jung believes that objective descriptions of reality are impossible because we inevitably project our own mental constructs onto the physical world. We are, in fact, "absolutely incapable of saying how the world is constituted in itself--and always shall be, since we are obliged to convert physical events into psychic processes as soon as we want to say anything about knowledge" (*Archetypes* 57).

III

When Annie Blackburne quotes Heisenberg's statement "What we observe is not nature itself, but nature exposed to our method of questioning,"

to Cooper, she is merely reminding him of what he already knows: that reality—and crime and solutions to crime—is a subjective process that can be approached from almost any perspective. And if the nature of reality is subjective, what better way of apprehending it than through one's dreams, the most subjective synthesis of reality. "Break the code, solve the crime," Cooper tells Sheriff Truman after revealing his intuitive deductive technique. In this case the "code" is not any physical evidence but his "red room" dream, a code in which he places an absolute faith with the "certainty" that, Jung notes, intuitives grant their visions. Any resulting failure lies in the decoding process (usually a failure to perceive the significance of connections between objects or events, or "meaningful coincidences"), not the code itself, which proves to be completely accurate.

Cooper is not the only dreamer or intuitive visionary in *Twin Peaks*, where almost everyone is or can become a mystic or fellow traveller. But not all dreams are created equal, as Major Briggs reveals to his son Bobby when he distinguishes the dream state ("a mere sorting and cataloging of the day's events by the subconscious") from true "vision" ("the mind revealing itself to itself"). Other visionaries in the series include Sarah Palmer and Maddy, who both physically see BOB, and Margaret, the Log Lady, whose log functions as an inert familiar that transmits information to her. Deputy Hawk's diffident mysticism is of the Native American variety, and even Sheriff Harry S. Truman, a man firmly grounded in the material world, and scientific forensic expert Albert Rosenfeld are converted to Cooper's novel intuitive approach to detection. Only once, when he is about to arrest Ben Horne for Laura Palmer's murder, does Sheriff Truman betray an impatience with Cooper's methods. Sounding like a charter member of the Detection Club, Truman protests that "I've backed you every step of the way, but I've had enough of the mumbo-jumbo . . . the dreams, the visions, the dwarfs, the giants, Tibet, and the rest of the hocus pocus. . . . It's my job to lock him up." Cooper, brimming with the "certainty" of intuitive knowledge, genially responds, "You're right, Harry." But when Albert validates Cooper's technique by telling him that "I don't know where this is headed, but the only one of us with the coordinates for this destination in his hardware is you. Go on whatever vision quest you require, stand on the rim of a volcano, stand alone and do your dance. Just find this beast before he takes another bite," the last bastion of rational objectivity in *Twin Peaks* tumbles.

One of the most important aspects of Cooper's intuitive detection is his abandonment of causal reasoning in favor of what Jung calls synchronicity, an "acausal connecting principle" that allows significance to emerge from simultaneous groupings or clusterings of phenomena; meaningful coincidence replaces linear logic. "The shortest distance between two points," Cooper instructs Sheriff Truman, "is not necessarily a straight line," adding "when two separate events occur simultaneously pertaining to the same object of

inquiry, we must always pay strict attention." Later, Cooper again reveals his preference for the synchronic over the diachronic when he tells Major Briggs that although there appear to be three separate investigations underway (Leo Johnson's disappearance, Windom Earle's appearance, and the petroglyph in Owl Cave), in actuality they are one: "It would seem logic would dictate that these investigations be considered separate entities. However, I believe otherwise. I believe that these mysteries are . . . complementary verses of the same song. Now I cannot hear it yet, but I can feel it, and that's enough for me." Cooper's trust in his "feelings" is indicative of yet another important characteristic of intuitive perception—its close connection with emotion.

Another psychologist interested in intuition, mysticism, and the paranormal, William James, discusses (in *The Varieties of Religious Experience*) how emotions depend upon nonlogical conditions that are beyond our control; these emotional states are the well-springs of intuitive perception and our only real source of truth. "The recesses of feeling, the darker, blinder strata of character, are the only place in the world in which we can catch real fact in the making, and directly perceive how events happen, and how work is done" (389). Human emotion moves us beyond the restrictions of logical thinking and puts us in touch with the deepest levels of our consciousness. Cooper understands this when he says, "I need the answers inside me," and is soon told by the One Armed Man exactly where they can be found: "You have all the clues you need. The answer is not here, my friend [pointing to Cooper's forehead]. The answer is here" [pointing to his heart]. Although Cooper claims he does not know what the One Armed Man means, he quickly communicates to fellow visionary Sarah Palmer that there are two levels of comprehension, the intellectual and the emotional/intuitive. "It's hard to realize here--and here [touching her forehead and heart] what has transpired," he says, sympathizing with her dazed state after her husband's death. An important aspect of Cooper's maturation as a psychic investigator is his growing realization of the power of emotion, evidenced when he suddenly understands the role fear plays in attracting BOB to Josie and causing her death. Major Briggs, as usual, shows a profound understanding of the connections among emotion, power, and knowledge when he tells Cooper that "fear and love open the door" to the energy center that is the White/Black Lodge.

Emotions imply connections between human beings, and it is in these psychological (and psychic) connections that intuitive consciousness most firmly resides. Both Sarah Palmer and Maddy Ferguson see BOB in visions because they have and will be affected by him, just as Cooper's intuitive grasp of what is happening increases with his developing relationships with the people around him. These emotional connections create psychic bonds which abolish the usual barriers that separate one consciousness from another. The most important philosopher of intuition, Henri Bergson, discusses at length how intuition allows for what he calls "psychological endosmosis," or the "inter-

penetration of human minds" (*The Creative Mind* 32); and William James in *A Pluralistic Universe* says the non-rational, non-linear nature of reality inevitably breaks down self/other divisions. James goes on to question the boundaries of individual consciousness:

My present field of consciousness is a centre surrounded by a fringe that shades insensibly into a subconscious more. I use three separate terms here to describe this fact; but I might as well use three hundred, for the fact is all shades and no boundaries. Which part of it properly is in my consciousness, which out? If I name what is out, it already has come in. (288)

When Major Briggs tells Cooper that he has been "blessed with certain gifts" and the One Armed Man says that only "the gifted and damned" can see BOB, they refer to the "elastic ego" of the intuitive which, in Jungian terms, can expand outward to fuse with the minds of others. In this sense the intuiter temporarily becomes his other, experiencing and feeling the events and emotions of another person and thereby comprehending a reality outside the limitations of his self-contained consciousness. Obviously, a belief in the potential for this kind of experience radically alters our usual conceptions of the distinctions between people, events, and objects that we utilize in order to function normally. And it is this blurring of distinctions between self/other, past/present, subject/object, and—finally—good/evil that Cooper's "vision quest" explores.

When Hawk explains to Cooper the Indian legend of the White Lodge he does so in terms of its opposite. He first describes the White Lodge as "a place where the spirits that rule man and nature reside" and immediately goes on to characterize the Black Lodge as "the shadow self of the White Lodge. Legend says that every spirit must pass through there on the way to perfection. There you will meet your shadow self. My people call it the dweller on the threshold." Confronting the Black Lodge with "imperfect courage," Hawks says, "will utterly annihilate your soul." Rather than being a separate place from the White Lodge, the Black Lodge is its "shadow," a kind of photographic negative that is a frightening inversion of the White Lodge—and an integral part of the journey toward the spiritual perfection that the White Lodge represents. Jung's description of the collective unconscious in *The Archetypes and the Collective Unconscious* as a place where divisions and oppositions merge, where every content contains its "shadow," resembles Hawk's description of the White/Black Lodge. Jung says that in this realm one first meets "with oneself . . . with one's own shadow. The shadow is a tight passage, a narrow door, whose painful constriction no one is spared who goes down to the deep well." What comes after the door is a "boundless expanse" of

unprecedented uncertainty, with apparently no inside and no outside, no above and no below, no here and no there, no mine and

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no thine, no good and no bad. It is the world of water, where all life floats in suspension; where the realm of the sympathetic system, the soul of everything living, begins; where I am indivisibly this and that; where I experience the other in myself and the other-than-myself experiences me. (21-22)

When we are conscious, Jung says, we are our own masters, but when we "step through the door of the shadow we discover with terror that we are the objects of unseen factors" (23).

When Cooper enters the Black Lodge ("an opening to a gateway," he notes upon seeing the entrance) he gives up conscious control of himself and his surroundings and encounters a series of positive/negative images that continually split and fuse with one another. A flashing strobe light illuminates one side of his face and then the other, alternately showing his face in light and dark, an image that reinforces the black/white dichotomy that the subsequent scenes will undermine. Cooper is quickly given a clue about the nature of the place he is in when The Man from Another Place announces: "When you see me again, it won't be me." Laura Palmer, suddenly appearing next to the dwarf, is replaced by the Old Bellhop and then by Cooper's friend, The Giant, who says "One and the same." Although this can be interpreted as meaning that old man has been a vehicle for The Giant, a fact of which Cooper and attentive viewers are already well aware, what is more important is that the camera holds on a shot of The Man from Another Place and The Giant seated side by side; the dancing dwarf, who has been associated with death throughout the narrative, is revealed to be the shadow self of The Giant, who claims to be part of a "we" who wants to help Cooper solve the crime. Later, the dwarf's one-word message to Cooper, "doppelganger," alerts him to the fact that in the Black Lodge everyone has a double, or shadow, he must confront, including the shadow selves of others whose identities merge and split. Annie Blackburne and Caroline Earle repeatedly exchange identities in one scene, and Laura Palmer appears both as the self-controlled young woman of Cooper's "red room dream" and as a vehicle for BOB, screaming in a theatrical imitation of him that finally terrifies Cooper. In his fear he runs to another room, showing the "imperfect courage" Hawk warned of, and it is at that point he begins to bleed from his stomach, physically manifesting the weakness that will culminate in his encounter with BOB. When BOB finally appears to tell Cooper that Windom Earle cannot take his soul, his laughter, like Laura Palmer's screams, frightens Cooper so much that he runs behind the curtain. And it is this display of fear that causes him to split into "good" and "evil" Dales. Because he cannot face down or integrate his "shadow," Cooper is bested by BOB and the Black Lodge and remains locked in a mode of being that sees the world as a series of binary oppositions; that is, he does not recognize that the Black Lodge is also the White Lodge, a rite of passage from one level of

consciousness to another that requires that one transcend one's personal guilt and fear.

Viewers dismayed by Cooper's capitulation to evil should keep in mind, however, that in an infinite game all defeats—and victories—are temporary. BOB's invasion of Cooper, which eliminates another boundary in the game, is an inevitable result of the psychic openness that characterizes Cooper both as an infinite player and as an intuitive investigator willing to abandon ego-barriers in order to fuse with what exists outside himself. To understand the nature of evil and its "shadow" relationship with good, he must completely experience it. In *A Pluralistic Universe* James says that "To act on anything means to get into it somehow" (259). Cooper must merge with BOB to know him; the "gifted must become the damned." Would Cooper use BOB as a spiritual vehicle to further expand his consciousness and then expel him? Would he make that much-desired trip to Tibet? And just who is Dale Cooper and where did he come from? What are the secrets of his past? *Twin Peaks* raised many more questions than it had time to answer. Carse's distinction between "explanations," which settle issues and eliminate the need for further inquiry, and "narratives," which raise issues and invite us to rethink what we thought we knew, is appropriate here. Although the infinite text of *Twin Peaks* appears to have "ended," infinite players have their doubts. The series did, after all, end with a question: "How's Annie?"

Notes

I want to thank my colleague Ron Bombardi for introducing me to *Finite and Infinite Games*.

1. Most guilty of violating these restrictions on non-rational sources of information are female detectives. In "The Omnibus of Crime," Dorothy Sayers disparages women detectives who are "obliged to be so irritatingly intuitive as to destroy that quiet enjoyment of the logical which we look for in our detective reading," snidely concluding that the knowledge such detectives possess is "presumably . . . all intuition" (357). This attitude is shared by Patricia Craig and Mary Cadogan, who happily remind us (in *The Lady Investigates: Women and Spies in Fiction*) that in 1928 a "Detection Club" of detective story writers was founded in England "whose members swore to eschew 'Divine Revelation, Feminine Intuition, Mumbo-Jumbo, Juggery-Pokery' and other dubious ploys in writing their books" (12). Craig and Cadogan lament that from the beginning female detectives placed "a great deal of emphasis on intuition—or even second-sight," an error compounded by a reliance upon coincidence (16).

2. In "The Case against the Detective Story," Erik Routley, who believes that the genre is a Puritan form of fiction associated with "rationalism and a suspicion of the supernatural," describes the typical reader of detective fiction as a "lover of order" who is looking for the assurance and comfort of "a satisfying rational diagram" (176). And Marxist critic Ernest Mandel describes the classical detective story as an "essen-

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tially bourgeois" form in which "human beings [are] reduced to 'pure' analytical intelligence" (215), where rationality and order are finally restored after "irrational upheavals" (212). Robin Winks argues that although the events of detective fiction may be sensational, the actual process of detection is "to illuminate a special perspective on rationality. . . . Detective fiction insists that there *must* be some explanation" ("Introduction" 5; Winks' emphasis).

3. For more on Borges/*Twin Peaks*, see Maria M. Carrion's "Twin Peaks and the Circular Ruins of Fiction: Figuring (Out) the Acts of Reading" *Literature/Film Quarterly* 21.4 (1993), a special issue on *Twin Peaks*.

4. Holmes' cocaine addiction and passion for violin playing are well known, while the narrator of Poe's "The Murders in the Rue Morgue" mentions that Dupin is "enamored of the Night for her own sake," a "*bizarrie*, as into all his others, I quietly fell; giving myself up to his wild whims with a perfect *abandon*" (143; Poe's emphasis). Even more unusual is the altered state of consciousness Dupin enters when analyzing the mind of another, described by the narrator as "frigid and abstract," his eyes "vacant in expression," his voice rising to an uncharacteristic treble (144). The narrator explains this near-trance-like state as "merely the result of an excited, or perhaps of a diseased intelligence," but it resembles Cooper's physical appearance and behavior when information from his own unconscious becomes available to him.