

Conceiving *Grizzly Man* through the "Powers of the False"

Eric Dewberry, Georgia State University, US

Directed by New German Cinema pioneer Werner Herzog, *Grizzly Man* (2005) traces the tragic adventures of Timothy Treadwell, self-proclaimed ecologist and educator who spent thirteen summers living among wild brown bears in the Katmai National Park, unarmed except for a photographic and video camera. In 2003, Treadwell and his girlfriend, Amy Huguenard, were mauled to death and devoured by a wild brown bear. The event is captured on audiotape, and their remains were found in the area around their tent and inside Bear #141, who was later killed by park officials. Herzog's documentary is assembled through interviews of friends close to Treadwell, various professionals, family, and more than 100 hours of footage that Treadwell himself captured in his last five years in Alaska.

Grizzly Man is more than a conventional wildlife documentary, as the title of the film emphasizes the centrality of the main protagonist to the story. Herzog subjectively structures the film to take the viewer on a dialectical quest between his and Treadwell's visions about man versus nature and life versus death. As Thomas Elsaesser recognized early in Herzog's career, the filmmaker is famous for reveling in the lives of eccentric characters, who can be broken down into two different subjects: "overreachers," like the prospecting rubber baron Fitzcarraldo and the maniacal conquistador Aguirre, or "underdogs" like Woyzeck, all of them played by the equally unconventional German actor Klaus Kinski (Elsaesser, 1989). Including Herzog's documentary subjects, they are all outsiders, living on the edge, and in excessive pursuit of their goals in violation of what is considered normal and ordinary in society. Observing Herzog's penchant to tackle "madness" in both his fiction and non-fiction films, film critic Roger Ebert writes about *Grizzly Man*, "I have a certain admiration for his [Treadwell's] courage, recklessness, idealism, whatever you want to call it," writes Ebert, "but here is a man who managed to get himself and his girlfriend eaten, and you know what? He deserves Werner Herzog" (Ebert, 2005). The critic implies Treadwell suffered mentally or emotionally, but he fails to pass judgment on his actions here or elsewhere in the review -- a byproduct of Herzog's art and the power of Treadwell's own revealing footage.

Indeed, many film critics and reviewers of *Grizzly Man* express disgust over feeling exploited and manipulated by Herzog's filmic tactics and consequently their affective qualities. "Herzog comes across as the worst kind of cinematic Jackass -- the filmmaker who doesn't trust his own work to speak for itself," raged writer Carlo Cavagna (Cavagna, 2005). Critic Edward Douglas felt cheated because the interviewees "come across like they're reading lines off a prompter" (Douglas, 2005). Moreover, Douglas experienced confusion over the film's "poor editing," saying there was "no real flow to the storytelling" (Douglas, 2005). Another critic complained Herzog and his interviewees "over-narrated" and failed to permit Treadwell's footage to "speak for itself" (The Movie Chicks, 2005). This same reviewer was upset over scenes that appeared staged and contrived, particularly when Treadwell's watch is given to a friend by the coroner who examined his remains, when Herzog appears in the film, and when the filmmaker withholds audiovisual evidence of the bear attack, scenes which will each be critically examined later in the paper. Generally much of critics' angst stems from

what appears to be fictional elements disrupting supposed objectivity expected to radiate in the film.

But is *Grizzly Man* a documentary at all? Is it a "true" or appropriate representation of reality? Most scholars presently writing on documentary posit that the duplication of realities through cinema is always fictional because of its use of rhetorical figures and emblematic symbolism, regardless of claims of objectivity or historical significance (Winston, 1995; Williams, 1993: 9-21; Renov, 1993). As a filmmaker, Herzog shares this ideological perspective: all documentary is false even if it conveys the myth of objectivity. The function of the filmic image for Herzog is not to represent reality, but rather to build and shape images to form a facet of unseeable and unsayable truth. Much to the unknowing critic's chagrins, the filmmaker readily admits to fabricating his documentaries, including staging scenes and inventing dialogue, thus blurring elements of fact, event, realism, and fiction (Davies, 2006). His motivation is spurred by the postmodern and digital age's challenges and alterations to representing reality, which the filmmaker believes need to be redefined and restructured (Aftab, 2006). As a result, Herzog's documentaries are as mystically charged as his fiction films.

Grizzly Man engages in "creative falsification" -- a cinematic concept theorized by Gilles Deleuze in which the filmmaker generates optical images which bond to virtual images (or images that evoke a people's general past, fantasies, and dreams) to reveal some representation of "truth" (Deleuze, 1989b: 55-56). "Real" truth, truth which presupposes symbolic systems and customary practices, lies dormant in collective experience, and when this truth cannot be represented in discourse, the story must be fabricated in order to reach some element of revelation. This philosophy serves as the foundation for both Herzog's documentary and fiction films in which he crafts his own perspective of reality aesthetically to evoke an "ecstatic truth" (Ingman, 2006).

This paper will trace the aesthetic and formal features operating in Herzog's *Grizzly Man*, revealing the film's ability to offer viewers a meaningful experience of temporal and spatial existence with the capability of generating different modes of perception and thought. This analysis will show how the film is crafted through the "crystal system," a particular set of filmmaking strategies as theorized by Deleuze, and the analysis potentially offers new insights into the power of images, story, and narration not only in the film, but also in other controversial documentaries as well. Moreover, the employment of crystalline strategies allows scholars unique insights into particular affective qualities of film and the philosophical foundation of its formal strategy and story. After outlining the central components of the crystal system and its distinctive expression of time, the analysis will demonstrate how *Grizzly Man* elicits the "powers of the false," blurring perceptions of reality and fiction and presenting multiple possibilities and channels for truth in its exclusive temporal form. Herzog positions Treadwell as the vehicle through which the collective experience merges and withdraws in search for truth. Through his footage, Herzog stated "we gain insight into human nature, the human heart, our souls, our human condition, more than anything I have seen in a long, long, long time" (Davies, 2006). Yet the director is careful not to scrutinize Treadwell's after-effect or significance regarding his activities and only questions and probes his subject's existence and particular circumstances. The crystal system, philosophically grounded in Nietzsche's conception of reality and "process of becoming," presents Herzog and Treadwell as creative "artists," provoking subjective imagination by engaging in a process of innovative mythmaking. By way of the powers of the false, Treadwell and Herzog,

it is argued, become unjudicable in the film, transcending notions of "good and evil," despite the claim otherwise by many reviewers and critics of the film.

The Crystal Components

The core element undermining identities of objective truth in *Grizzly Man* and supporting Herzog's crystalline formal strategy is Deleuze's notion of the "time-image." Most conventional documentaries follow principles of "movement-images," a traditional cinematic regime operating "according to legal connections in space and chronological relations in time" (Deleuze, 1989a: 133). Activated via organic montage strategies and dependent on automatic recognition of past events, this strategy encourages viewers to pursue rational conceptions of time as chrono-linear, where present follows the past and the future follows the present. This cinema presents conditions persuading audiences to deduce that one image is truer than others -- a linear chain of truth, if you will -- stagnating reflexive thought and potential challenges to the film's ideological framework. In contrast, the time-image attempts to represent a direct representation of time in which both past and future are placed into an objective present. It fuses the motion-image's virtual splitting of past and present so that they continually reflect each other and act as a pure expression of being in the now. Disrupting the film's verisimilitude through its difficulty linking up with images in a "natural" manner (like the motion-image cinema), the time-image provides an experience capable of germinating different modes of human temporal and spatial existence, as well as unique modes of perception and thought.

This phenomenon initiates the powers of the false, as theorized by Deleuze, in the form of "impossible" worlds. Originating in Leibniz's theory of "impossibles," the "time-image puts truth into crisis, not in the sense of shifting cultural values, but in what we cannot know today will come to pass tomorrow and thus must acknowledge the existence of more than a single world -- one in which the event does occur, one in which it does not" (Deleuze, 1989a: 129). In other words, the past is preserved among various discursive strata that confront each other through non-linear and non-recognizable incidents. As Laura Marks puts it, "such an indiscernible complex he [Deleuze] calls the crystal-image: the original point at which actual and virtual images reflect each other produce a widening circuit of actual and virtual images like a hall of mirrors" (Deleuze, 1989b: 40; Marks, 2000: 207). Short-circuiting conventional cinema's signification system, this phenomenon ruptures the continuity and sense making apparatus of the motion-image regime -- shattering its totalizing nature of truth and resistance to change. The crystalline circuit releases the powers of the false presenting a space which is non-totalizing and offers multiple meanings and possibilities for understanding truth and new experiences in the world.

The crystal-image, or descriptions that come about via "pure optical and sound situations detached from their motor extension," presents a cinema which fails to refer less to objects, movement, and common-sense assumptions, and rather constructs relationalities amongst imagistic and aural metaphors. (Deleuze, 1989a: 126). As in *Grizzly Man*, such films are based on illogical relationships and observations of forged continuity and associations in which images merge and dissolve, fostering a cinema distributing a world as an unnatural field of forces. This lack of orientation evokes a false narrative or a narration that "ceases to be truthful" and leaves viewers contemplating what reality is and what is fiction (Deleuze, 1989a: 131). The crystal-image exemplifies a direct image of time, eliciting multiple levels of reflection and various possibilities for the future in its fusing of objectivity and subjectivity through the powers of the false.

The philosophy underpinning the crystal system is heavily borrowed from Nietzsche. Nietzsche advocated a new way to conceptualize "reality." Reality and knowledge, he believed, do not possess any truth or "pure being" because of the structure of language. Language inherently is metaphorical, inventing fictitious similarities and rejecting real dissimilarities between objects and forces. Thus reality is chaotic, unpredictable, and always in flux and therefore must be shaped in the likeness of each person's will. Language consequently becomes only interpretation, a succession of interpretations, and a series of new metaphors determining reality. For Nietzsche, the central purpose in life and art is to create new interpretations, new standards and principles in language of to which people succumb continually. To invent reality is the "will to power," the ability to force reality to surrender to one's creative strength to create a poetic version of one's existence. Not all interpretations, however, are equally valid. For Nietzsche, as Deleuze recognizes, the only legitimate interpretations or "lies" are those that affirm being, the instinct for freedom *for* life, an escape from suffering and the status quo, a self-overcoming and self-revelation process engaged through aesthetic values as opposed to moral ones (Deleuze, 1989a: 143-147; see also Nietzsche, 1966).

In the crystal system, the filmmaker becomes the primary agent in the construction of truth, a falsifying character through his editing, shooting, and overall construction of the text. The filmmaker serves as the "forger" and Nietzschean artist of the cinema, as the creator of reality who determines the action and dictates the progression of time in the film, "provoking undecidable alternatives and inexplicable differences between the true and the false" (Deleuze, 1989a: 132). In the documentary, the powers of the false are increased when the director inserts characters into the story who communicate their own tales, disturbing and sometimes replacing the filmmaker's fictions. This is the metamorphosis of a story as promoted by the time-image documentary, a simulation of many discourses from many different characters.

Clash of Forgers

Grizzly Man begins with a shot of Treadwell's video recording of two bears grazing on grass somewhere in Alaska. The amateur filmmaker walks from behind the camera, kneels in front of it, and, addressing the camera begins to express the dangers of living in such close proximity to the bears, eerily predicting his death -- a compulsion recurring many times throughout the film. Text then appears on the bottom of the screen just as Treadwell makes the comment "I can smell death all over my fingers," providing the viewer a reference point: Timothy Treadwell (1957-2003). This construction allows for intensified drama in the film as every close encounter with wild bears leaves the viewers waiting for an attack. Subsequently, Herzog presents different video clips of wild bears presumably shot in Alaska at different moments by Treadwell. Herzog narrates over the images, expressing that Treadwell went to Alaska "believing he protected these animals and to educate the public...intending to show these bears in their natural habitat." Treadwell's footage, he continues, expresses more than just wildlife footage and that it is also a film of "human ecstasy and darkest inner turmoil." As a bear walks towards the camera, Herzog says he believes Treadwell had a desire to "leave humanness and bond with bears." A hand appears in the bottom of the frame and attempts to touch the bear on the nose, who becomes startled, and the camera shakes violently as Herzog narrates Treadwell "crossed an invisible borderline," an unperceivable concept that Deleuze's crystal system works to visualize. The film then cuts to a scene of Treadwell addressing the camera, dressed differently from the first scenes, explaining the encounter as one with a sub-adult who is more aggressive and immature, while educating his supposed

audience that "they can kill, can decapitate." During the abrupt encounter, without a visual of Treadwell's body, viewers are unaware and confused as to whether they are really watching footage from the amateur filmmaker, from Herzog, or from someone else, especially since later in the film we know Herzog filmed scenes in Alaska with Treadwell's friends and various other interviewees. Similarly, many sequences throughout the film are edited in unnatural temporal connections, causing viewers to question who, when, and where specific video was shot, ultimately obscuring authenticity in the story and disrupting the indexical quality of the image to *capture* reality.

Narration, in *Grizzly Man*, it can be argued, elicits the powers of the false more so than in other Herzog documentaries. Having not met or staged scenes with Treadwell before his death, Herzog is relegated to utilizing the images and action captured by his subject. Herzog's narration over the footage captured by Treadwell deepens the powers of the false since many times the director interprets the action for the viewer and possesses no qualms over entering his subjectivity in film, causing a short circuit of sorts between the viewer's awareness of the indexical quality of the image capturing reality and the narration's guidance. This is further compounded because many of the Treadwell scenes have the amateur filmmaker narrating his own monologue, troubling interpretation and actuality, thus evoking the "chain of forgers."

Ultimately, Herzog uses Treadwell's footage to seemingly create a character with naïve and quixotic views concerning nature and who, unknowingly or not, exploited it to his advantage. Herzog clearly states that his view of nature as chaotic and unforgiving is vastly different than Treadwell's sentimentalized "fluffy" perspective. He explicitly acknowledges this claim in order to set up a philosophical debate about the essence of civilization and nature. Many times, however, throughout the film, Herzog's voiceovers conflict with the appearance and dialogue as shown in Treadwell's footage. Herzog depicts Treadwell as immature, yet in his attempt to dramatize the fascination of his death he is portrayed as very cognizant of the dangers he faces. Throughout the film Treadwell describes himself as a "kind warrior" who is willing to become a forceful "samurai" in order to survive with the bears. He seems to be blissfully aware that his life could end at any minute, embracing a kind of Nietzschean suffering to affirm his being. "If I show weakness, I'm dead," Treadwell says. "They will take me out, they will decapitate me, they will chop me up into bits and pieces."

Herzog's narration over Treadwell's footage reveals many divergences and substitutions in the ideological battle between the two filmmakers. The director builds his case for Treadwell's oversentimentalization of wild nature, exploiting Treadwell's passion and battles against his afflictions. Viewers are shown scenes of Treadwell crying at the thought of someone killing foxes, a dead bumble bee, and the "exhilaration" of feeling fresh bear feces. There is confusion, however, in the competing narrations. In one scene, as Treadwell is huddled over a half-eaten fox, he laments over the death and blames the event on the pup travelling too far away from his den and being eaten by a pack of hungry wolves. Treadwell recognizes that the death is "a sad turn, but it is a real turn." The dual narration provides conflicting choices concerning how to interpret the image: Is Treadwell naïve or not? Indeed, the crystal system promotes a potential undeveloped figure, yet at the same time reveals the possibility that Treadwell is all too cognizant of his sacrificial journey for self-transformation and eventual death. One thing that is not questionable is Treadwell's guilty charge of crossing the constructed boundary between man and nature. Viewers see Treadwell breaking park rules, one stating that people must maintain a distance of 100 yards from the bears, when he is touching them on their noses, swimming with them, and defending himself against their intimate curiosity. In one scene, for example, Herzog presents a clip of him creating a

waterway during a bad drought in the summer of 2001 to allow the salmon to run and lay eggs, providing food for the bears and ultimately the setting for his altercation.

Indeed, both filmmakers seem to share a certain bravado in their respective outlooks about the relationship between nature versus civilization and man versus the wild. They both attempt to utilize the power of the cinema as evidence of their beliefs, and in the process as a tool for self-glorification. Juxtaposing each other's filmic images intensifies the disorientation attributed to the crystalline system, increasing the "hall of mirrors" which the viewer navigates in search of truth. In a way, they are "mirrors" of each other, both attempting to impose their will to power and create what is *their* reality. Considering this, both filmmakers can be viewed negatively for their bombastic and exaggerated mission, yet, as will be argued in the subsequent pages, they surpass such judgments, a product of the powers of the false and art as aesthetic creator of being.

Fueling the debate between Treadwell and Herzog are the interviewees who in the time-image documentary also act as elicitors of crystallized narration. Acting as intermediators, interviewees can support and falsify the filmmaker's narratives, eliciting rhetoric into the text and offering different avenues for the production of the film's mental images (Nichols, 1998). Deleuze theorizes that such interviews evoke "peaks of present," which are the illuminations of two or more pasts in an image (Deleuze, 1989a: 132). Interviewees present unique opinions and readings of images, transforming the meaning of the image by "bringing out elements that were implicit and absorbing elements that were explicit" (Deleuze, 1989a: 132, 134). Similar to the dynamics of the crystal-image, the crystalline narrative assembles the opinions and stories of interviewees in both illogical and affecting pairings, allowing for the powers of the false to operate while at the same time respecting the views of the intermediators. In this regard, the interviewees become "forgers" similar to Herzog, providing their own interpretations and meanings and subjectiveness into the narration. Ultimately, no "unique forger" exists, only a chain of presentations and interpretations, "metamorphizing" into one another -- "everywhere it is the metamorphosis of the false which replace the form of the true" (Deleuze, 1989a: 134). This is Nietzsche's reality -- *Grizzly Man's* reality.

Throughout the film, Herzog refuses to become a psychoanalyst, instead framing the many possible psychological issues surrounding his protagonist through his interviews. The first half of the film investigates the ethical concerns of Treadwell's mission and thoughts concerning the integrity of his and Huguenard's death. Although these themes are recurring throughout the story, Herzog shifts directions for the latter half of the film, concentrating more on allowing the interviewees to disclose the identity and character of his subject, his motivations for his work, and the probable consequences of his actions. Through interviews with his parents, a former actor friend Warren Qullney, and Jewel Pavolak, a one-time ex-girlfriend and co-founder with Treadwell of Grizzly People (an organization dedicated to the protection of bears and preservation of bear habitat), we learn that Treadwell grew up in a middle-class neighborhood on Long Island, experienced drug and alcohol problems, failed as an actor, and changed his identity by assuming a new name and telling friends he was an orphan from the Australian Outback, even adopting a fake accent. From this information, Herzog begins to tell the story of a failed actor who increasingly turned the camera onto himself, becoming the character of his own movie. "The camera was his only companion, an instrument to explore wilderness around him," Herzog narrates "but it increasingly became something more; he started to scrutinize his demons and innermost exhilarations."

The questions surrounding Treadwell's identity and objectives elicited by Herzog's interviewees deepens his role as forger, thus strengthening his will to power through the crystalline system. As the protagonist of the film, Treadwell is a link in the "chain of forgers," blurring notions of reality and imagination. In an attempt to portray Treadwell beginning to craft his own movie, "something way beyond a wildlife film," Herzog shows the amateur filmmaker methodically shooting monologue scenes, claiming he would sometimes film fifteen takes to perfect his work. Herzog's film cuts to a scene where Treadwell emerges out of the Alaskan bush running toward the camera, as if staging an "action-movie scene." What is most revealing in this scene is that Treadwell is seen clutching a loaned video camera from Minolta as he enters into the frame. In another example, viewers see Treadwell again from his footage holding a camera as he stands in knee-deep water posing for the other camera who Herzog tells us becomes his "only companion." The scenes are reflexive of the film's production and ultimately endorse evidence of Treadwell, like Herzog, as charlatan (Deleuze, 1989a: 132). This obscures the viewer's recognition of what is present or past, false or real in Treadwell's footage. *Grizzly Man* forces viewers to question one of many mysteries, such as: Is Treadwell's footage real? Is it staged? What is its final purpose? What is Herzog's role in this? How much is he manipulating Treadwell's images and defining his footage? For example, are Treadwell's monologues purposefully inviting the viewer to suspect that perhaps the repetitive acknowledgement of the dangers presented by the bears are used to heighten the risk he was taking and promote him as a courageous adventurer? Or are they more sincere? Perhaps Herzog's editing constructed a character who wanted to star in his own movie and the majority of the 100 hours of footage are recorded nature scenes, as Pavolack reveals in interviews. Elsaesser believes it is difficult to assess the identity and motivations of Herzog's protagonists because the director shoots and edits in a way so as to "not interfere with the integrity of the image" (Elsaesser, 1989: 131). The crystalline system, however, as used by Herzog in *Grizzly Man* causes "appearances [to] betray themselves, not because they would give way to a more profound truth, but simply because they reveal themselves as non-true" (Deleuze, 1989a: 138). This is corroborated, if not intensified, by Treadwell's footage revealing its own production.

Alan Singer argues that in Nietzschean fashion, the ethical component in Herzog's narratives and the text's composition supercedes the meaning within it (Singer, 1986: 204). In this case, Herzog is celebrated as Nietzsche's "creator of truth." Yet this claim is ultimately limiting. Deleuze posits that in every narrative there is a "system of judgment," thus supposing there are greater moral principles involved in filmmaking besides the creation of text, implying a certain affection and identification occurs through filmic and textual construction between filmmaker, audience member, and primary protagonist in the narrative. The crystalline system, however, prevents viewers from concluding whether Treadwell's actions are ethically correct or morally judicable at all. In conventional texts, viewers investigate certain relations and connections to a character who is already guilty of participating in some sort of truth event, but in the crystalline system multiple possibilities for truth is presented to the viewer in the present. This is inherently falsifying and does not contain traditional associations between the protagonist and other forces and objects operating in the film. Engaged by the powers of the false, viewers instead are encouraged to celebrate Treadwell's becoming, inventiveness, and genuineness, overlooking his moral shortcomings. The viewer is positioned to celebrate both filmmakers' "artistic becoming" and "metamorphosis of life" -- although they seem like pathetic egoists, they do not succumb to history and an "exhausted life." As filmmakers, artists, and liars, they share a compulsion of the "will to power," a forgery of the cinema to invent reality and force it to surrender to their own creative strengths and endure as

celebrators of life. Their work will not yield to a transcendental evaluation, but materially endure as truth, albeit romantically as legendary figures in their own mythmaking.

Crystalline System Enacted

The ten-minute sequence in *Grizzly Man* informing and recreating the deaths of Treadwell and Huguenard epitomizes the crystalline system, will to power, and system of judgment operating through the powers of the false. Herzog first interviews the coroner who inspected the remains of the victims. Throughout the sequence, the viewer does not hear Herzog's questions, and the coroner speaks to the camera as if addressing the viewers intimately. We already perceive the coroner as an actor of sorts since he was first introduced in a blatantly staged scene where he bequeaths Treadwell's watch to Pavolak as a keepsake. Standing in front of a van and stainless-steel casket, he tells the viewer that one of his jobs is to understand his victims: "Who are you, Timothy? Who are you, Amy?" Herzog takes us into the dissection room. The coroner, dressed in scrubs, is standing over a body bag with presumably a dead person enclosed (not Treadwell). The *mise-en-scène* is used to heighten the viewers' awareness of the severity and tragedy of their deaths. In fact, the coroner tells the viewers that "the visual impact of detached body parts," which is how he received Treadwell and Huguenard, "makes my heart race and the hair stand up on the back of my head." Herzog then cuts to a medium shot of the coroner who begins to describe the death of his victims. He tells the viewers that audio of the death exists, as the camera was turned on during the attack, yet the lens cap remained attached so no video recording exists. The coroner tells the viewers that he listened to the audio and that he looked at official photographs of the scene, stating that the attack occurred "quickly, suddenly, and unexpectedly," citing visual evidence of neatly stacked shoes at the opening of their tent as proof. The film then cuts to an uncomfortable close-up of the coroner's face as he resumes telling the viewers what he heard on the tape. Eyes wide open and mouth agape, the coroner animatedly tells the viewer he hears Treadwell moaning and Huguenard yelling "stop" and "go away." Admitting there was a lot of background noise, he reveals that he could hear Huguenard beating the bear with a frying pan and Treadwell yelling, "run away...run away." The coroner then praises Huguenard's conviction as she "remained with her lover, her partner" and "fought back." The camera then tracks backwards and the coroner appears distraught, staring aimlessly at the floor and to the side, refusing to acknowledge the camera and presumably Herzog.

The viewer is then taken to the presumed home of Pavolak who, the viewer learns, owns Treadwell's camera, videotape, and the audiotape of his and Huguenard's murder. The viewer is presented a shot of Herzog (although he narrates the story, this is the only time he visually appears in the film) in the foreground with headphones on as he assures the viewers that the camera in Pavolak's lap, who we see in the background, is Treadwell's and that he will listen to the audiotape, presumably for the first time. Addressing Pavolak, Herzog quietly narrates a few lines of what he hears on the tape, "go away...run away." Herzog places his hands to his eyes, drops his head, and appears disturbed at what he hears. Nearly thirty seconds into the listening he removes the headphones and asks Pavolak to turn the tape off -- she begins to cry. Herzog warns her that she "must never listen to this [tape]" and "never look at the photos I have seen at the coroner's office." Visibly disturbed, both grasp each other's hands and Pavolak says, "They said it was bad... now you know why no one is going to hear it." Herzog hands the tape to Pavolak and tells her to destroy it because it will be a "white elephant in her home." The film then cuts to footage of a violent bear fight shot presumably by Treadwell in Alaska, which viewers watch in its entirety (nearly four minutes long) presumably to underscore the power of these animals and the violence they are capable of inflicting and to

guide the viewer to visualize the murder, a consequence of crossing nature's invisible boundary.

As outlined earlier, using the time-image structure creates circumstances for new thought among images that do not follow a linear progression or complement one another naturally. Viewers are presented this in the aforementioned sequence as the coroner, Herzog, and one could argue the footage of the bear fight, are constructed to explain the events surrounding Treadwell and Huguenard's death. Indeed, Herzog's *Grizzly Man* ultimately manages to bypass moral judgment of Treadwell and his actions, instead conceding the fact that the most important events are indiscernible and unvisualizable. Using both actual images (interviews) and virtual images (neither the bear fight or audiotape contains any reference point) blurs the notion of authenticity and keeps open the possibility that either type of image may be true and has the possibility of becoming reality. This inability to discern what is real and true is compounded by Herzog's appearance in the film, the audiotape, and the shot of Treadwell's camera, as they reflect not only the film's production, but Treadwell's as well.

Herzog hints throughout the film that Treadwell's death was inevitable, and the image captured by Treadwell's footage complements this, as viewers see him face to face and within striking distance of wild grizzly bears many times. Herzog, however, refuses to bring closure to Treadwell's death. He declines to allow the spectator to hear the tape, see photographs of the crime scene, or witness images of Treadwell during the narration of the events. Likewise, Herzog's request to destroy the tape suggests that closure of Treadwell and Huguenard's death will supersede history and validate the motives of the film to secure the posterity of Treadwell's life. As Marks notes of Deleuze's philosophy, "The ethics of the time-image is that it allows inconceivable events to remain inconceivable, while insisting they must be conceived of" (Marks, 2000: 205). The scene forces the viewer to visualize the attack. Here, Herzog through the crystalline system demonstrates ethical principles over authenticity. Herzog's appearance in the film, and his decision to keep the attack invisible, by keeping the "lens cap" on truth, forces viewers to accept his interpretation as accurate.

Herzog also aesthetically dramatizes the interview and narration, through camera work, use of mise-en-scène, editing, and lighting (when the camera closes in on the coroner, an eerie light behind his head makes him look ghostly) tempting the viewer to forgo evaluating the morality behind Treadwell's actions. Moreover, the coroner fixatedly praises Huguenard's sacrifice and heroism, deflecting opinions concerning Treadwell. Herzog and the coroner's flustered and distraught reaction to the murder and the audiotape provoke the viewer to acknowledge and imagine the horror and violence of the event, rather than form opinions about the situation. Throughout the film, Herzog presents Treadwell as a Nietzschean "truthful man" and a "sick man," a man of right and regeneration, but the style in which he does so allows viewers to celebrate Treadwell's life and his becoming, rather than pass moral judgment. In the aforementioned sequence Herzog presents a more primordial world of good and evil, as he does throughout the film, between life and death and man versus nature. In this sense Treadwell becomes a lasting image, a legend, when earlier one is almost enticed to question the validity of Treadwell's material existence. Herzog has given him his wish.

It becomes obvious in the film, and Herzog attempts to demonstrate, that Treadwell wished to maintain the illusion he worked alone in the wilderness, a mercenary fighting for the protection of bears. The bears, however, were protected in the national park Treadwell camped and filmed in, where over 60 agencies provide guided bear watching excursions. Treadwell's lore, in fact, includes many stories about encounters with the "elusive" character

in Alaska. In fact, Herzog presents a scene where Treadwell films a group of "intruders" taking pictures of bears, and instead of appearing out of the bush to "protect" his "friends," he remains hidden and can only lament over the disrespect they are apparently showing the bears.

Indeed, Herzog is guilty of perpetuating the mystery surrounding Treadwell and the myth he created. Treadwell wished to keep Huguenard's presence a secret to maintain the illusion that he was in Alaska working alone. In fact, Herzog keeps Huguenard the great mystery of the film. For example, he says her family declined to be interviewed and finds only two instances in Treadwell's tapes where she is present: one of footage of her sitting uneasily in front of a bear just hours before her death, and the other deducing she was manning the camera as we see evidence of a panning shot when Treadwell is in the frame. Including a couple of photographs, Herzog emphasizes that we never see Huguenard's face in Treadwell's footage, and the director wills to keep it that way. Yet, a simple search on the Internet revealed a photo of Treadwell and Huguenard posing for a shot on a float-plane, presumably with Treadwell's camera, with a full picture of each subject's face -- ironically, the photo is owned by Lions Gate Films, the distributor of Herzog's film. Indeed, we can speculate that Herzog deliberately left such information out of his film. Moreover, a simple obituary would have provided the filmmaker biographical information and basic facts about Huguenard.

Perhaps the most telling of all evidence maintaining the mystery of Huguenard and mythical status of Treadwell is Herzog's treatment of the content of the audiotape which recorded their deaths. Herzog allows only two subjects to interpret the events of the attack: the medical examiner and himself. Several other people, however, have heard the tape, including park officials and investigators. One only needs to search the local newspapers to find interviews with these subjects to find that their interpretations differ drastically then the one Herzog presents. For example, in the film viewers are led to believe that Huguenard acted on her own resolve to save Treadwell in the midst of the attack, as the coroner tells viewers of Treadwell's directing her to "go away, run away." Yet, interviews with official investigators paint a different picture as they remember Treadwell pleading for help and demanding Huguenard to attack the bear with a frying pan (Van Daele, 2003). Herzog's failure to permit these details and stories into the "chain of forgery" maintain Treadwell's mythical status, respecting the subject, the system of judgment, and the powers of the false which celebrate life and its becoming.

Through the crystalline system, Herzog builds a scrupulously non-judgmental character throughout the film and leaves the viewers wondering how Treadwell's death should be regarded -- as retribution for attempting to domesticate and humanize the wild, as a dimwit's destiny, or as a tragedy. The audiotape is a mystery imperative to keeping Treadwell's identity untainted. The last shot Herzog gives the viewers is of Treadwell walking away from his camera, with his backpack on, into the horizon, as if he has surpassed time and history. This is corroborated by the last sequence, which again seems obviously staged, where float-plane pilot Willie Fulton is flying over Treadwell's last camp site, the "Grizzly Maze," and is singing "Coyote," by Bob McDill -- a song lamenting the loss of many things unique to the American West because of modernization -- replacing the lyric for "red wolf" with his friend: "And Treadwell is gone." Treadwell's life and the footage he recorded, beyond his mission, as Herzog narrates, provide "insight into ourselves...and that for me...gives meaning to his life and to his death."

Truly a Romantic, Herzog believes the "poetry of images is dying, lost to a world of sitcoms and mediocre movies," a world of pastiche simulacrum (Werner Herzog Discussion, 2005). It is ironic, however, that Deleuze's "powers of the false" and Nietzsche's "will to power," both exemplified by the filmmaker in *Grizzly Man*, are reliant on simulation, a chain of interpretations similar to the postmodern aesthetic. The difference, however, is how the simulacrum is utilized. Whereas truth in most works of art and cinema in postmodernity remains hidden or obscured, the crystalline system works -- in accordance to Nietzsche's wishes -- to ironically "eliminate similarity" and "intensify opposites and gaps" in the simulacrum to reveal reality and truth (Nietzsche, 1974). Indeed, Nietzsche espoused a new kind of revolutionary subjectivity that would destabilize all previous forms of thought and being -- to live in a society which is lived artistically and reveals itself in "great works." Deleuze's philosophy on the "powers of the false" and Herzog's techniques as a filmmaker allow for a new objectivity to manifest itself in cinema, through the power of images, narration, and story. The "crystalline" elements of the time-image structure blur the differences between the "cinema of reality" and the "cinema of fiction." Image and sound descriptions become strictly independent of reference, of movement and body; narration becomes falsified and stories simulations, all of which operate to actualize the virtual images, generating an enduring time in the moment itself, disregarding what occurred before and what will happen after, revealing an element of truth in the present. Hence, as forgers, filmmakers, and artists, Treadwell and Herzog's legacy is lasting, and viewers are asked not to judge their repercussions or signification, but rather the reality and truth they manifest through cinema in the "now."

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