



Fate in Kieslowski's Red and Allen's Irrational Man Chung Chin-Yi

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Abstract:

Coincidences are too coincidental to just be chance or even good luck. There has to be some mystical, supernatural or theological source influencing these unfathomably deep life-decisions. The study book fell and opened at the page of the exam question is another example of this. Or the moment the old judge spoke his heart to the young woman, the wind outside the opera house suddenly slams the open doors and breaks the windows. The gigantic picture of the young woman happens to predict the one on TV, after the drowning accident on her Canal crossing trip. There is just no luck as is constantly brought up in the film only God's will and divine providence. Luck will run out and turn against you and force you to take responsibility for your own crimes and sins. It is truly only God and divine justice forcing Abe Lucas to take responsibility for his murder in the end. Divine providence or God's justice is relentless and overpowers any of man's efforts to take justice into his own hands as with Abe Lucas' murder of the judge.

Keywords: Fate, Providence, Divine justice, Determinism, Chance

Krzysztof Kieslowski's "Red", is focused on the "what ifs" and "how comes". It questions our own fate and focuses mainly on the past and the future than the present.

This chapter is about a young model who runs over a dog and brings him back to his owner. She soon finds out that the owner of the dog is actually a cynical retired judge who spies on his neighbors' phone calls through advanced spying equipment. All three films in the trilogies have very basic plot lines, but bring a lot more to the story. Consider in "Blue", the story of a woman dealing with the loss of her loved ones. We are constantly shown ideas about the contemporary French society and how that reflects the character's behavior. "Red" is not only about a young woman who finds shelter in an older man's life, but it is also about chance, hope, and fate.

Irene Jacob stars as Valentine Dussaut, who at first finds the old man (Jean-Louis Trintignant), whom we never find the name of, extremely self-centered and disgusting. Though through self reflective analysis, and her voyeuristic intentions, she learns that the judge would be the perfect man for her, if only he was 40 years younger. Irene lives across from another, younger judge, who highly resembles the old man. This is the "what if" that keeps circling in the movie. What if Irene were born 40 years ago? The old man would have been her perfect match. But what if the younger judge is actually her perfect match, since he so closely resembles the older one. Valentine doesn't know this, only we do, and Krzysztof Kieslowski



subtly suggests this in almost every frame which Irene is in. We are constantly smacked in the face with his presence, as almost a suggestion of Irene's fate.

The old man does not have a name for a reason. That reason is because it is very symbolic to the overall theme in the story. We are to compare the old judge to Auguste (Jean-Pierre Lorit), the younger judge, in more than one way. We learn that the old man once had someone he loved but she got away. In another scene, we see Auguste heartbroken as the love of his life gets away with another man. There are constant reminders of whether or not Valentine will ever meet this man. Even though they pass each other without noticing every single day. There is also the motif of the telephone, to Valentine it is a way of keeping sane and updating her life, to Auguste it is what leads to his heartbreak, and to the old man, it is the only thing he has left. These three elements serve to shadow the characters own psychology. It is a sort of statement about what they are and who they are.

"Red" is about where you could have been if you were older or younger. It is about whether or not there is someone completely perfect for everyone, and whether or not one person can change your life. The final chapter in the most awe-inspiring trilogy ever made, this film breaks barriers in both directing and storytelling. It is not only about our modern life, but about where life could and should be in our modern time. And although the movie is more subtle than both "Blue" and "White", it boldly exclaims a statement of love and compassion.

Flashbacks are magically-realistically intertwined with the present, although totally coincidental, such as the camera simply swinging to the other side of the street or the then young judge's red jeep passing by the now young woman's car after she accidentally hit his dog with it. That we leaped through time in those same camera moves, is what we grasp later. His love was unanswered, so that his life wasn't as he had planned it. He lost his ability to love other people and animals. Being a judge, he feels he is actually spying on other peoples' lives and when he retires, he simply continues to do so, spying on his neighbors this time. The innocence and sense of righteousness of the younger woman (literally) accidentally getting into his life, reinstalls his better judgment and it is because of her that he spontaneously confesses his spying behavior to his neighbors and the police, accepting and even holding on to the stones consequentially thrown through his windows. In the process, history repeats itself between this man and the woman he loves, although this time he is old and the woman not the same. Kieslowski may have wrestled with this bit for the old judge is his alter ego, and it is said he was infatuated by Irène Jacob. Both women play the same essential role in his psychology, of the one who possesses his heart and soul and therefore can make him or break him, even as an old man! It is as if the 'powers in the air' are, or God is, bringing them together. Coincidences are too coincidental to just be chance or even good luck. There has to be some mystical, supernatural or theological source influencing these unfathomably deep life-decisions. The study book fell and

opened at the page of the exam question is another example of this. Or the moment the old judge spoke his heart to the young woman, the wind outside the opera house suddenly slams the open doors and breaks the windows. The gigantic picture of the young woman happens to predict the one on TV, after the drowning accident on her Canal crossing trip. These moments are effectively accentuated through the human voice of liturgy or what sounds like it.

Valentine is an aspiring model who crosses path with a retired judge one day. Both have contrasting personalities: she is naive, prudent and kind-hearted while he is distant, cynical and indifferent. Both eventually bond to form a platonic relationship that has its own consequences for both the characters. Interspersed are characters that seem to share little connection with the leads but form an integral part of the movie and its message.

An important aspect in the film is the connection, not only amongst human beings, but also among simple objects. The movie adeptly places objects at the right places so as to take the viewer back to a previous moment in the film and give him a feeling of understanding and continuity. It's a refined treatment of the principle of smaller objectives building up to bring out the main objective of the film.

Three Colors: Red gives a complex insight of human lives; it tells us something we already know but it's told in a way we've never seen. 'We are so close yet so far, only fate decides whether we'll ever meet' Fate is

the work of a providential God who orchestrates coincidences in our lives to determine who we meet and are destined to be with. There is no chance, only destiny and God's providence.

Joaquin Phoenix plays Abe Lucas, a philosophy professor who has signed on to teach a summer course at a small-town college. And why not? He has nothing better to do. Abe is lost – physically, spiritually, intellectually. He's bored with himself and bored with life, but he keeps pushing forward, because that's what people do. The existential philosophy that he discusses with his students seems to give him a bit of a spark, but also seems to be extinguishing it in him at the same time. He has overanalyzed life to the point that it has lost all its meaning.

You might think that such a personality would send people trying to get as far away from this guy as possible, but you'd be wrong. Abe's students appear engaged by his class discussions and some of the women on campus (well, two of them anyway) seem to want nothing more than to be around him as much as possible. A fellow professor, Rita Richards (Parker Posey), is one of them and Jill Pollard (Emma Stone), one of Abe's students, is the other. Rita is married and Jill has a boyfriend (Jamie Blackley). Rita says she would be willing to leave her husband and run off with Abe, while Jill stubbornly insists that her relationship with Abe is purely platonic, but she can't help but be attracted to her brooding professor.

Eventually something changes in Abe. Something existential in nature. While



talking together in a diner, Jill and Abe overhear a conversation that gives Abe an idea. The professor who says he values life lessons above all other kinds, decides to take positive action and probably change someone's life for the better. This person he'd be helping is a stranger to him and this action he decides upon is highly illegal, but just the thought of it awakens Abe, as if from a long sleep. His life now has a purpose. He's completely energized by the thought of actually doing something meaningful instead of just talking about meaning in class. Small town philosophy professor Abe Lucas sets his mind to planning and carrying out "the perfect crime", something that he is able to rationalize, but could only be seen by other people as the action of a completely irrational man.

Abe becomes friends with Jill Pollard (Emma Stone), a perky young student of his who picks his brain every chance she gets, whether it be about existentialism, a conversational favorite of his, or his own personal life. While Abe will answer any question she has, catering to her curiosities and human interest, he still is in an ostensibly irreparable funk. Even wrapping himself up in an affair with Rita (Parker Posey), a science professor, doesn't excite him, for his impotence makes love-making nearly impossible and the pleasure achieved by an orgasm has stopped.

However, while eating breakfast with Jill one day, both of them overhear a conversation occurring in the booth next to them between a woman and her friends about a brutal courtroom custody battle she

is a entangled in and how she will soon lose her kids because her husband's lawyer and the judge are good friends. Here, for the first time in a long time, Abe is excited - thrilled, even - to realize he has a potential to commit a moral act that will benefit the woman and society in addition to reclaiming the thrill of existence everyone but him seems to indulge in.

"Irrational Man" focuses on that tipping point past depression where you're just content with everything about you and around you sucking. You stick with your passion (in this case, philosophy) because it's convenient and makes being upright during the day something more tolerable, but in your head, you're long gone dead and in search of a person, an event, or just about anything to make you appreciate being alive. Consider a scene where Jill drags Abe to a party, only for him to lie on the couch sulking and slugging away at his beer. When the host reveals her father's revolver in the closet, however, Abe becomes entranced with playing a game of Russian Roulette with himself. While the partygoers freak out at his potential suicide, he claims that it's an existentialist lesson about the thrill of being alive you cannot find in a textbook.

Abe's plan to realize his potential ethics makes sense, but to carry it out is to commit an amoral and heartless action. However, Abe is so far past the point of rationality, paradoxically, given his field of thought, he can only act irrationally. It's the only school of thought existentialism- choosing to act to feel alive-that makes sense to him at this point - that's how lost he is as a person.



As for the moral issues the movie raises, the first, the murder of the judge, is not so ambiguous. If you see someone about to be murdered and you kill the person instead, are you not justified? If you have no other way to prevent a corrupt authority figure from perpetrating a horrific injustice (with diligent fact checking and exploring other avenues of resolution, which the story took license to assume), what would, or should you do? If you do take action, you must assume responsibility for the correctness of your judgement, and for the system resolution that follows. Abe's crimes leads to a series of consequences in which God makes him pay for his murder with his own life. There is no luck, only God's providence.

When one reads the book "The Irrational Man" by William Barrett, one gets a touch of everything that haunts the persona of Joaquin Phoenix's professor in this film. He had almost developed a sort of out of body experience as he lays the principals of philosophy on his private school students. He is a loner and a cynic and can't find happiness. He has begun to pick and choose the most abysmal views on life. All those philosophers from Kant to Kierkegaard have seen the underbelly of reality in the world. Yet, like Woody Allen, they continued to write and produce. Why? Because when push comes to shove, our mortality is what we have; our lives are still all we have. Unless you believe in some afterlife where we continue to act as we do now, even that is filled with uncertainties. Abe, in this film, has a kind of mental constipation going on. Works cited:

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He can't write and can't have sex and can't be embraced socially in his world. He is truly reckless, as shown by his encounter with Russian roulette. When he begins to see himself as Raskalnikov in "Crime and Punishment," he commits a murder which he justifies by saying the world is a better place without a harsh judge. I think where it falls apart is that Abe never, for a moment, considers that police often have to blame someone. Emma Stone's character lays it out for him later and it's as if he had never thought of the results of his actions. He really believed in the perfect crime. He really believed that they would never blame someone. He is then faced with a choice as to whether to confess and give up his life for someone he doesn't even know. As a result he tries to push Jill down an elevator he broke and in the struggle that ensues he falls down the elevator instead. The film thus clearly comments that you may take justice into your own hands like Abe Lucas but you cannot escape the divine justice of God causing you to pay for your murder by falling down an elevator. There is just no luck as is constantly brought up in the film only God's will and divine providence. Luck will run out and turn against you and force you to take responsibility for your own crimes and sins. It is truly only God and divine justice forcing Abe Lucas to take responsibility for his murder in the end. Divine providence or God's justice is relentless and overpowers any of man's efforts to take justice into his own hands as with Abe Lucas' murder of the judge.