

Filming Feelings and Deities

The Drama of Incarnation and
the Normalcy of Possession

Gerrit Lange

About the author

Gerrit Lange did extensive fieldwork on the festivals and stories of Naini Devi, a ninefold and serpent-shaped Himalayan Hindu Goddess, about whose feeling he wrote a PhD dissertation that will be published by DeGruyter in 2025. He is currently a postdoctoral researcher at the Collaborative Research Center "Metaphors of Religion" at Bochum University, where he works on metaphors for the body and the self from a comparative perspective.



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Filming feelings and deities: The drama of incarnation and the normalcy of possession¹

To take the various time-pressures, which we could designate metaphorically as brook, spate, river, waterfall, ocean – joining them together engenders that unique rhythmic design which is the author's sense of time, called into being as a newly formed entity.

Tarkovsky 1986, p. 121

The nine snake sisters (*nāginī* or *naiṇī*), are worshipped as the village goddess (*grām devī*) of nine villages in the valley of the Pindar river in the Garhwal Himalaya region of Northwest India. Each *Naiṇī* comes out of the nether world to walk through this world only two to three times a century. These journeys (*yātrā*) always take six months and enable the goddess to visit all the villages where women from her village have married.

My book *Naiṇī Mātā – Cobra Mum*, which is about to be published with DeGruyter in the beginning of 2025, focuses on the guidance and channeling of the senses, of emotions and of other forces in the ritual interaction between the goddess and her human kin. This entails not only explicit, outspoken and named emotions, but also nonverbal expressions of feelings. To “grasp” or “capture” such an evasive matter, I complement my book with an ethnographic film in seven parts, *A Goddess as Guest* (Henceforth GaG). Its title alludes to a proverb often said while accommodating for me: every “guest is a god”, *aditi deva bhava*. Being – like the goddess herself – a guest in the village Rains, I also was, at least proverbially, treated like a deity. Turning this phrase around is coherent with local descriptions of what is happening in the six months of procession, as well as with Hindu concepts of ritual acts as *upacāras*, “courtesies” to divine and royal guests.²

As much as the goddess becomes a visible presence, in her rituals as well as in my film, the later also makes my own presence during her *yātrā* visible, my way to (literally) look at things, and my curiosity. Thus, the movie as a methodological experiment does not necessarily show things as they are, but how I struggle to produce and reproduce knowledge. The gestures, postures, facial expressions or musical rhythms captured in my film are no “messages” which I might “decode”. When I recognize human feelings, expressed and performed by bodily means, I do not analytically induce these feelings from what I observe. Rather, I can only recognize the emotions of others through their resonance with my own bodily reactions to emotions and with my memories of such emotions embodied in my own and other peoples’ bodies.

¹ I am writing this article, which also deals with metaphors for film editing and ethnographic thinking, as a researcher in the collaborative research center “Metaphors of Religion” at Bochum University, which is funded by the Deutsche Forschungsgemeinschaft (DFG, German Research Foundation – SFB 1475 – Project ID 441126958).

² The veneration (*pūjā*) of Hindu deities treats them “like a king or a special guest” (Aktor 2020, p. 105). Even though *Naiṇī* is a (virgin) “mother” and an (adopted) “daughter” and “sister” of the village, she is also a guest from another world.

This essay will first give an overview about the parts of my film and then lead into some methodological considerations about ethnographic film in general. In my view, film editing is not only a tool to reproduce and publish collected data, but rather a nonverbal way of thinking, of analyzing and combining elements “cut” out of reality, which has been aptly compared to activities such as “sculpting” or “weaving” (second part). The arrangement of scenes has its own dramaturgy or sequence of moods, which cannot reproduce, but, if intended (as I did), correspond to the dramaturgic sequences of the rituals themselves (third part). My conclusion shortly brings these reflections together, pointing at film editing as a nonverbal tool for translating and transferring meaning.

All the visual and auditive material I used for editing my film was collected during my fieldwork in Pindar valley, apart from some short quotes from popular Hindi films. If not marked otherwise, the scenes stick to the sequence of ritual events.

A Goddess as Guest: The chapters.

In the [first part](#), *Arrival*, the ethnographer Gerrit, called “German Boy”, arrives in the village Rains, just some days before the goddess Naiṅī arrives from the Nāglok, the nether world of serpents, to stay with the human part of her family for six months.

In [part II](#), *Clothed in Myths*, some stories are reenacted and told to make everyone aware of what this festival is all about. Especially the ethnographer, who does not know the most basic stuff, has to be told some stories which lay the fundament for this region and its religion.

[Part III](#), *One Day in Your Life Among Us*, shows how a typical daily routine starts to flesh out after the first days of the goddess roaming around on earth: Walking, visiting villages, connecting with local people, enjoying the evening performances. Among the kinspeople of the goddess are not only humans, but also trees, stones, family ghosts, and other deities.

In [part IV](#), *Your Sisters’ Darling*, the main ambition and function of this journey becomes visible: It is all “to make her happy” (*usko khuś karne ke lie*) by small gestures of singing, fondling and tenderness.

[Part V](#), *Dancing Deities*, presents some of the dance and theatre performances as they are danced every evening of Naiṅī’s journey, in every village where the travelling group halts for the night. In these situations, goddesses and gods are “danced” as well, and gods “dance” people into states of possession.

[Part VI](#), *The Drama of Incarnation*, tries to capture and grasp the ungraspable: What happens when humans lose, give away or share the control over their body with some other, nonhuman beings? How can invisible things like emotions be made visible – or are they, rather, visible and there all the time? This part is the longest one, as it also includes situations in which possession events are doubted or negotiated, often quite dramatically (GaG VI, min [17:00](#); see Lange forthc., chapter 6.2). Viewing this part requires some decency, as it is often ghosts of the diseased who “come over” (*upar ānā*) their closest relatives to join the party or to complain about some unresolved issues or lack of worship.

[Part VII](#), *Knowing the Ropes*, makes use of footage from villagers, who went on walking with the goddess long after the ethnographer had to leave. The final days of her journey turn out to be a big festival, much like the one of Naiṅī’s sister, the Naiṅī goddess of Ratura village,

where Gerrit had stayed in 2011 and made another film about these last days. As it turns out, both festivals of both Naiṇī goddesses share much of their aesthetics, rituals and symbols.

I thank Pradeep Bhandari for allowing me to make use of his film material, as he continued to carry his camera with the group of devotees wandering with the goddess, long after I had left for Germany. Especially part VI of my film, *A Goddess as Guest*, consists mainly of his footage, while also part II makes use of your coverage of the ceremonies called *parv*, some of which I missed to catch in film. The resolution is much finer than of the films taken with my little hand camera, but I had to stabilize the shaky image afterwards, to prevent myself and any other audience from getting seasick by watching it. This is why his name and phone number, included as a watermark in his film, flickers around so wildly in the upper left corner: That happens when my editing software stabilizes the image by cutting out those parts of the image which quickly jiggle in and out of the picture, when the camera is not standing still.

“Sculpting in time” or “basket weaving”? Film editing as an ethnographic method

Assembly, editing, disturbs the passage of time, interrupts it and simultaneously gives it something new. The distortion of time can be a means of giving it rhythmical expression: Sculpting in time!

Tarkovsky 1986, p. 121

Basket weaving is slow paced, repetitive, and with multiple outcomes [...]. In the kind of audiovisual basket weaving I am propagating, logging is a functionless, continuous process of rubbing elements against each other to find new meanings.

Høgel 2013, p. 222

While writing is sometimes described as the “weaving” of a “texture”³, film editing is called “montage”, but also compared to manual acts like “cutting” and “sculpting” or “engraving”.⁴ These metaphors highlight that much of this activity consists of decisions about what to leave out of the picture, what to remove from the footage, and how to condense the meaning. Even without words, this mode of thinking combines acts of analysis and of synthesis.

Unknowing that I was going to make a film, I had planned none of my films about the journeys of the Naiṇī of in Rains (2016) and of her sisters in Ratura (2011) and Kandara (2018) beforehand.⁵ Thus, as a sculptor, I had to work with whatever pieces of wood fell before my feet, without the practical knowledge to see before cutting how apt the wood would be, whether it would be too soft, too hard, too mushy, or too crumbly. I hadn’t even bothered about buying myself a stronger, sharper or finer knife (i.e., a better camera, or more expensive software for editing). In this way, editing my film resembled a genre of experimental film known as *found*

³ “A repertoire of very general, made-in-the-academy concepts and systems of concepts – ‘integration,’ ‘rationalization,’ ‘symbol,’ ‘ideology,’ ‘ethos,’ ‘revolution,’ ‘identity,’ ‘metaphor,’ ‘structure,’ ‘ritual,’ ‘world view,’ ‘actor,’ ‘function,’ ‘sacred,’ and, of course, ‘culture’ itself – is woven into the body of thick-description ethnography in the hope of rendering mere occurrences scientifically eloquent. The aim is to draw large conclusions from small, but very densely textured facts” (Geertz 1973, p. 28, italics by G.L.).

⁴ Egor Novikov made me aware of the Russian title being not about time being sculpted, but being “imprinted” or “engraved” (Запечатлённое время).

⁵ All these films are on Youtube, the later two under the Names *Weaving a Place* and *Naini Mata of Kandara* (https://youtube.com/playlist?list=PLojnLIMI5imPhu_XN5B_pN-0wO0J2J3qs&si=AfhdNPubuoL8gOVO).

footage or *collage film*. Much is lost by cutting away the pieces not included, perhaps forever – as is, of course, all the footage I did not even take. This is the most basic sense in which I understand Tarkovski’s metaphor of film editing as sculpting: It is a carving out, a focusing on, a “capturing”, highlighting and rising awareness of certain aspects of reality, which are there, if only in a virtual sense, and shared by the people at place.

There are as many steps between shooting and editing a movie as between participant observation and writing an ethnography. In many ethnographic films, the shooting and editing is even done by different people (Høgel 2013, p. 215). Both in writing and filmmaking, many steps of making notes, annotation, logging, selection and further interviewing bridge the spatial and temporal gap between observation and, on the other hand, the composition of a text or film ready to be published. These steps encompass quite different modes of thinking: Film not only allows for, but demands a partly wordless way to make connections and to sense contrasts and continuities which may not so easily be translated into words, at least not without a considerable loss of meaning. What is lost mostly belongs to the realm I label as dramaturgy, feeling, emotion, intensity or atmosphere – even “time” can be used as a word for something similar, as Tarkovsky’s reflections on film editing demonstrate:

The distinctive time running through the shots makes the rhythm of the picture; and rhythm is determined not by the length of the edited pieces, but by the pressure of the time that runs through them [...]. The consistency of the time that runs through the shot, its intensity or 'sloppiness', could be called time-pressure: then editing can be seen as the assembly of the pieces on the basis of the time-pressure within them (Tarkovsky 1986, p. 117).

Andrei Tarkovsky’s work as a director is appreciated for its technical and artistic merits rather than for an ethnographic value. As an ethnographer studying religion, I have to be much more careful to deal with the “pressure of time” or with “intensities” not as entities existing somewhere out there, in the field, and available to everyone with the same undeniable reality. Only by recreation, an ethnographic film can “capture” time, as well as it “capture” emotion. I suspect that this shared metaphor hints at a common ground of our experience of time and emotion – both are felt rather than conceptualized, both configurate around points of increased intensity and significance, which can be kneaded or carved out in dramaturgies of ritual, theatre or film.

Film can or should provide no more of a complete translation of feelings into data than it is possible in writing – only the angle is different, the picture is different, and both pictures can add to each other (while still not forming a complete one). Furthermore, the impression that film is more immediate than writing can be misleading. As much as a written ethnography, it “turns your experience, your memory and your notes into material – sometimes quasi-scientifically as ‘data’” (Ingold 2014, p. 386). In the case of film montage, the raw material for editing is called “footage”, named after the unit for measuring the length of the film strip on the reel. The break between the situation an ethnographer lives through, together with the people she studies, and the situation of film editing is as sharp as the break between participatory observation and the process of writing, during which “the field” only starts to “stand out” as such (ibid.). However, I always had the impression that all who accompanied Nainī *devī* on her journey were quite able to both immerse themselves in the situation and to still reflect on it as

though from a distance. Even when I tried, I was rarely completely absorbed by the dynamics and by the atmosphere of Nainī's presence. Especially when I put the lense of my camera between the goddess and myself, and between myself and the ghostly selves in possessed bodies, I closed a border around my own self and was not free to dissolve into the "flow" of collective emotions. However, whenever I later screened parts of my film in classes I taught about possession, or about divine embodiment, the students who formed my audience always seemed quite affected or even truck by the intensity unfolding on screen. This intensity – which the Himalayan villagers interpret as a manifestation of divine power, of *śakti* – seems to be an invisible force somehow "captured" and conserved in my footage.

Can a film show the invisible? An article by this name suggests that that can indeed be done, albeit in an indirect, negative sense, by breaking or disrupting the viewers' expectation that an ethnographic film simply presents reality as it is:

It is only when observational cinema betrays its own realist commitment that the invisible dimensions of reality are evoked. These rupturing leaps emerge in peculiar instances where the humanized camera fails to sustain the world it depicts, thus revealing that the reality is much larger than what is seen (Suhr & Willerslev 2012, p. 291).

However, the disruption of expectations is much more impressive and, therefore, also more educational when the expectations have been built up before. This is how I understand the authors when they argue that

[...] the work of montage appears less effective in films relying solely on postmodern deconstruction (see Minh-ha 1982). Disruption can not, so to speak, work as disruption of itself. It must be a disruption of something (ibid.).

Even the method to capture something "invisible" or unspoken by building up a clash between different interpretations of reality is a kind of dramaturgy, building up a tension and leading attention in a way no less "artificial" and no more "authentic" than a classical plot. If enough filmmakers would follow this recipe, a rupture or break of expectation would be expected from a postmodern ethnographic film.

I leave it to the audiences whether my film breaks or disrupts their expectations – I imagine them to be surprised by the normalcy of possession, for instance, and by the casual attitude displayed by the bystanders, children included, towards the most spectacular possession event. Showing movie scenes in my seminars, more often than not, satisfied this expectation of mine: I was not surprised by my students' surprise, for it echoed my own surprise when being there. I did not merely stuff my film series with one possession event after the other to sample them to the point of redundancy – although, arguably, redundancy and repetition is a crucial aspect of ritual action. The feelings of boredom or of being fed up with these scenes, as they may rise among the viewers, are not necessarily far off the actual experience of those who take part in those rituals. Rather than feeding up the audience, however, I intended to show that individual possession events are individual, never looking quite the same, although displaying recurring gestures, facial expressions and noises. Getting used to these occurrences might also enable the viewers to become more and more aware of what is going on around the scenes, in the audience and background – at least that was how I watched them time and again, in hours and hours of editing.

In my own style of editing, untrained and improvising as it is, I try my best to capture atmospheres and feelings as I had experienced them, and to let them freely emerge from my arrangements of scenes and my own “sculpting in time”. I restrain from orchestrating the feelings my audience should have by speaking into my film and calling appropriate emotions by name, or by underlaying stereotypical piano tunes, or trippy mantra recitals from Yoga websites. Instead, I chose to include only sounds and songs I collected in my field, and to be very careful not to impose them from one ritual situation onto another.

A thing that often annoys me when watching conventional TV documentaries is that their makers apparently seek to create some “ethnic” feel to it by underlaying stock music, like some stereotypically Andine panpipe sounds, even when its setting is not even in South America. The conventions of television also demand a documentary to organize its material along plotlines, letting slip everything that does not serve to identify “a main character and this person's goal” or to carve out a “directly observable causality and to build dramatic tension [...]”. Other kinds of insight are downplayed or blocked out, such as thought patterns or historical determinants” (Høgel 2013, p. 216). Of course, the cutters always have to cut out something in the process of cutting, even when they don’t intend to “build” a specific tension, or any other feeling. In other words, like ethnographic writing, ethnographic filmmaking has its dramaturgy, even when it consists of special moves and techniques to avoid a conventional drama structure.

Filmic and ritual dramaturgies

Performances and rituals are simply too complicated to document everything that is happening.

Sax 2009, p. 99

This holds true for film as much as for writing – on the first glance, even more. Films, even more than texts, need to massively condense complicated events, backgrounds, reasons and consequences. Nevertheless, every screening or seminar discussion of my films, or of any other film, demonstrated that even shortest scenes always contain a lot of things and little happenings that I had not noticed before, not even while editing. Film, having a lot of things going on at once, consists of what Susanne Langer calls “presentational symbolism”: a condensation of meaning by assembling lots and lots of symbols synchronously, which could not be clearly numbered or separated from each other, instead of arranging one symbol after the other, as in the “discursive symbolism” of a written text (see Langer 1942, p. 155). My film is a second-order medium or display, as it re-presents ritual and dramaturgic (re-)presentations of emotions and divine presence. Thus, it has its own second-order dramaturgy, using the ritual dramaturgy as its material.

How did I pursue my “sculpting in time” – in a time that was not my own time, but a local ritual time, the time of the locals and their goddess? I arranged my takes in a way to preserve chronology, while also working out and emphasizing recurring patterns of the ritual procedures. Thereby, I re-created rather than documented a religious dramaturgy, the swelling and relaxing of intensities and shared feelings. As a nonverbal mode of thinking about how time is organized within and around ritual situations, film editing helped me to get a better understanding of ritual phases and cycles of growing and released tension, of appropriate moments for laughter and

solemnity. My main ambition was to convey this nonverbal understanding to the viewers in a predominantly nonverbal way. Recognizing repetitions and daily cycles of action with their own eyes and ears, my audience hopefully learns something about what the ritual is, and how it feels. My film does not shy back from being repetitive itself, time and again, because repetition is a main element of ritual forms and processes. It is also a typical filmic element, often used alongside lapses, jumps and slow-motion to establish illusional time, which differs from the time actually passing in the cinema.

Considering how much Naiṇī's ritual dramaturgy has in common with the dramaturgy of films, I found it appropriate to use filmic quotes from Hindu Mythologicals and Snake Films. As in the many Hindi films about snake women, such as *Nagin* (1976) and *Nagina* (1986), Naiṇī's devotees extensively use music and dance to increase an emotional intensity. In Hindu rituals as well as in Hindi films, these nonverbal languages⁶ are the "sine qua non for the presentation and elaboration of the supernatural", and therefore also "the most viscerally thrilling, affectively charged, and enduringly popular syntactic features of the snake film (Sen 2017, p. 88). The excessive use of music and dance in films comes to no surprise in a region where religion has long before used music and dance to similar ends. Vice versa, film elements also have a strong effect on the dramaturgy of rituals. Filmic elements and even visual quotes reappear in the rituals performed to entertain Naiṇī *devī* – for instance, in a funny sketch about gods called *Bhasmasur Nāṭak* (GaG V, min. [8:00](#); see Lange forthc., chapter 6.1). This mode of reference⁷ has structural similarities to the embedding of Pop elements into other religions situations such as a visit of the Pope to Germany.⁸

Whereas ethnographic documentaries made for TV could be accused to follow the dramatic principles of a Hollywood movie – focusing on a single plot and the main protagonists, their challenges, their solutions to their problems and their personal growth – my film, in its length and mixture of moods, is closer to Bollywood movies, and closest to the Hindi *Mythologicals*, some of which I quote (as in GaG V, min. [8:45](#)). Among these is one of the oldest Indian movies altogether, *Kaliya Mardan*, also known as *The Childhood of Krishna*, a 1919 Indian silent film directed by Dadasaheb Phalke (see Dwyer 2006, pp. 23-25, on its long-lasting influence on mythological films in India). Phalke's then 5 years old daughter Mandakini played Krishna in such a charming way that even I felt something like *vātsalya rati*, the motherly love that Krishna's devotees cultivate towards their god. I used a scene from this film in GaG II, min. [23:00](#), to contrast two different versions of Krishna's visit to the *nāga* world with each other: Parvati Devi Mehra from Bethra village told me that Krishna dived down into the nether world or the Yamuna river, where he played around with the *nāgins* and *nāgas*, who loved him a lot (see M1, introducing chpt. 2). Her story collides with or even subverts the story told in the film

⁶ If there is such a thing as a "language of the body" (as in Bourdieu 1972, p. 120).

⁷ "References to the *Rāmāyaṇa* and the *Mahābhārata* – each of which should be understood not as a fixed, Sanskrit-language-text but rather as a multiform and intertextual storytelling tradition existing in hundreds of literary versions as well as in oral and visual performances – abound in popular art, from ubiquitous 'god posters' to comic books and television advertizements [as well as filmic] allusions, in 'secular' stories, to epic motives via character names, dialog, or visual coding" (Lutgendorf 2008, p. 51)

⁸ "Der Einbruch des Pop geschieht auch an den rituellen Rändern der Veranstaltung" (Herbrik&Knoblauch 2013, p. 228).

scenes I chose to “illustrate” her story: *Kaliya Mardan* stands for a more widely accepted version of Krishna’s journey to the *nāgas*. By such juxtapositions of incoherent narratives, I try to disrupt the habits of perceiving the world – or, a film – as a closed, congruent reality. My aim is to keep the contradictions between one and the other scene, or between film and narration, slight and subtle. The viewers have to switch between ethnographic footage and footage from Hindi films – although these switches and breaks are obvious, the search for parallels and similarities I intend to trigger in the viewers does not create them out of nothing, as the imaginative worlds unfolding in films and in rituals are historically interrelated and feature the same mythological protagonists. This sameness is reinforced through the influence these or similar Hindi films have had on the images in the minds of the villagers who told and performed the local versions of the stories.

Hindi films, at least the older ones, tend to follow the Indian epics’ complicated and labyrinthic mode of storytelling:

Within their profuse intertextual world, premodern Indian storytellers were already fond of flashbacks, lyrical interludes, surreal landscapes, and vast and crowded Cinemascope tableaux; their language was visually intense, almost hallucinatory: screenplays awaiting the screen (Lutgendorf 2008, p. 54).

As soon as these “screenplays” entered the TV screen (*dūrdarśan*, a literal translation of “television”), *darśan* came along, the religious practice of looking a deity into the eyes and exchanging glances with her or him. The protagonists of mythological films and series literally appear in the cinema or in people’s home, ready to be worshipped:

The camera’s invitation to gaze through the deity’s (or star’s) eyes heightens the experience of darśan [...]. Unlike the ‘gaze’ of Western film theory, darśan is a two-way street: a visual interaction between layers who, though not equal, are certainly both in the same theater of activity and capable of influencing each other, especially in the vital realm of emotion” (Lutgendorf 2008, p. 46).

Film has been defined as creating a “virtual present”, a “continuity of emotion” (Langer 1953, p. 42 f.). In a similar fashion, ritual arguably serves to generate “emotional continuity and permanence” (Michaels 2016, p. 159). However, both forms of human expression do not only put things together, compose, synthesize, generalize; but they also break them into pieces, distract and analyze:

The cinema, rather than extending natural perception, frequently acts against it, shocking or subverting the habits of human perception (Kapferer 2013, p. 23).

In addition to Turner’s theatre metaphor for the “social drama”, Bruce Kapferer here introduces cinema as a metaphor also for ritual world-making. Drawing from philosophical endeavours into the nonverbal, such as Nietzsche’s *Birth of Tragedy* and Deleuze’s *Cinema*, Kapferer suggests that, in ritual as well as in film, “the image is prior to language” and that “interpretation and meaning are not primary” (ibid.). One example he gives of how rituals can work like films is the employment of “extreme slowness”, which is “akin to the slow motion of film (and also the engagement of montage to similar effect)” in that it can indicate, or even produce, an idea of “the vastness of the process of Cosmic Time” (ibid., p. 31). This thought strangely resonates with my own, partly nonverbal, automatic or unreflected, experience of film editing, an

incredibly slow and time-consuming work, wherein many hours could pass without me noticing. This did not make me feel more connected with vast cosmic time, deep time or timelessness – but, indeed, it makes me wonder whether we should separate the experience of time itself from modes of attention, or from feeling in general. Time, attention, and feelings alike are said to be “flowing”, and filmmakers seek to “capture” their flows, be they lively or lazy, tender or torrential.

Conclusion: Transcending the limits of perception

In the rituals (re-)presented in *A Goddess as Guest*, the consciousness of those involved is molded and transformed in various ways, among which the possession events are, of course, the most spectacular. Not only those who temporarily lose or give away the conscious control over their own bodies, but also those watching it, and even some of those who watch it through the “fourth wall” of a movie screen, are deeply affected. When watching people possessed, I am also ripped out of the ordinary experience of time and location, as strange waves of tension gush through my body. Thus, I did not need to overload my film with particularly artistic breaks and ruptures of rhythm and spatio-temporal continuity to “subvert the habits of human perception”, as Kapferer puts it.

Going beyond the limits set by routines of perception is nothing less than a practice of transcendence. Filmic montage can force the audience to go beyond usual habits of perception, as it entails a “carrying beyond” (Gr. *meta-phorein*) of meaning, by drawing new links, by cutting and connecting. Film editing is a nonverbal tool for translating and transferring meaning – a basic mental act sometimes referred to as cognitive “blending”. It involves metaphors of the kind that poets create, as well as conventional metaphors of the kind we can’t do without when speaking and thinking. Montage cuts the “timeline” into pieces and rearranges them, combining views from different angles on the same object, or shaping our worldview by visually “blending” divine and human beings.

Links to the parts of the film

I *Arrival*: <https://doi.org/10.11588/heidicon/23933042>

II *Clothed in Myths*: <https://doi.org/10.11588/heidicon/23933040>

III *One Day in Your Live Among Us*: <https://doi.org/10.11588/heidicon/23933038>

IV *Your Sisters’ Darling*: <https://doi.org/10.11588/heidicon/23933036>

V *Dancing Deities*: <https://doi.org/10.11588/heidicon/23933034>

VI *The drama of Incarnation*: <https://doi.org/10.11588/heidicon/23933032>

VII *Knowing the Ropes*: <https://doi.org/10.11588/heidicon/23931855>

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