

source, which does not allow for the possibility of creative reception. "Considered as an art, music has two distinct branches, the art of the composer and the art of the executant."⁴⁶ And the listener? With regard to film, the viewer?

When Dudley Andrew wrote in 1978 of the "neglected tradition of phenomenology in film studies," he was speaking in a climate of what might be termed structuralist fatigue. Film theory had elaborately traced the ways in which semiotic, psychoanalytic, and ideological determinations construct us as individuals and as viewing subjects. But for Andrew these theoretical models had not been adequate to the *experience* of textual and aesthetic elements of film. The work of signification, the cinematic apparatus, and classification could never account for the "quality of experience," and the "surplus of meaning" that experience with films gives us.⁴⁷

Andrew's opposition of phenomenology to prevailing strands of structuralism and the poststructural synthesis is just one instance of a long line of dialectical negotiations in the history of this philosophical movement. Founded by Edmund Husserl at the beginning of the twentieth century, phenomenology countered positivist and materialist thought by attending to the mechanisms of perception. Phenomenologists say that meaning is not strictly held in a material object or ideal essence of form, but in the individual experience. Although there are essential elements to objects that exist, objectively and in fact, our experience is to perceive in part and from a certain perspective. In the end we must concentrate not on what something absolutely means or unequivocally is, but what it is in individual perception and responsiveness.

Husserl distinguished between the physical reality of things of which we are conscious, and the actual act or experience of that consciousness. Inner experience and awareness are primary. Phenomenology deals with mental objects, suspending the judgment of ultimate, essential things, for the things that one sees, and the way one sees them. Importantly, this emphasis allows, through the concept of bracketing, even for "inappropriate" or "incorrect" perceptions. An illustration: it may be that source music use in John Woo's *The Killer* is not a shoulder-shrugging mystery, but rather a parable for Hong Kong 1997, with Handel