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### **A Community in Splinters: Frictions and Life Being-with**

In *Code Unknown* (2000), Michael Haneke's cinematographic looking at the state of community delivers a splintering world of *life being-with* against the multiracial/cultural milieu of postcolonial France. Produced in a sociopolitical climate of revived nationalism and social disaffection, the film makes conspicuous an *inoperative community*, in Jean-Luc Nancy's sense, that links together several stories of life in motion (and collision) through which the fates of its dwellers intersect and dis/connect. The film carves out a site of friction, I argue, that is simultaneously a shared space of communication and an irreparable rupturing of communalism. This paper examines the communicative model of communal experience through which a series of untranslatable 'codes' of bodily contacts, violent or otherwise, constitutes the internal breakage of communal fusion. The formation of communal existence, as iterated in Haneke's central thesis, therefore, extends beyond the symbolic register of the self and the Other, and into the physical dimension of transcultural dialectics through exterior frictions, fostering a deepened sense of existential anxiety.