

CONTEMPORARY TRENDS IN CINEMA - FINAL
ISTANBUL BILGI UNIVERSITY 2017 SPRING



FILM: BIG BIG WORLD
DIRECTOR / WRITER: REHA ERDEM
STUDENT: FIRAT URAN / 116617004
ADVISER : ZAFER ARACAGÖK

BIG BIG WORLD

Director

Reha Erdem was born in 1960, in Istanbul. He studied Cinema at Paris VIII University, and received his M.A in Plastic Arts also from there. Oh, Moon! (1988), A Run for Money (1999), Times and Winds (2006), Kosmos (2010), and Jin (2013; !f 2014) are among his feature films that won or received nominations at international festivals. Big Big World (2016) is his last movie.

About The Film

Turkish name of the movie is: 'Koca Dünya' . Screenplay is written by Reha Erdem. Cast of the movie: Ecem Uzun, Berke Karaer, Hakan Çimenser, Melisa Akman, Saygın Sosyal, Ayta Sözeri. Film went to Venice, Tokyo, Thessaloniki, Adana Best Film festivals.

Story

Ali and Zuhale are recently out of an orphanage where they grew up believing they were siblings. Now, while working as a mechanic, Ali has been trying to see Zuhale, but her new foster family won't let him through the door. When one day he hears that the foster father will take Zuhale as his second wife, he bashes in, stabs the family members, takes Zuhale and leaves. They take off with his bike, into a forest where they find refuge. Thrown out of the civilized world, they need to begin from scratch. Reha Erdem once again brings us beautiful human creatures not fit for this big cruel world, lets us imagine another one in line with the forest's sounds, visions and spirits, and subtly reminds us of the magic behind that primal longing we feel everyday in this big big world.¹

Melancholy

To explain the concept of melancholy, let us first look at the Turkish Language Institution; The name is defined as soul knowledge, black love, sadness.² When we look through Greek, we see; Melas: black, khole: it is the bile. Melankholia means black bile.³

¹ <https://en-us.fievent.com/e/koca-dunya-big-big-world-yon-reha-erdem/7227122> Online: (18.05.2017)

² Türk Dil Kurumu, Melankoli
http://www.tdk.gov.tr/index.php?option=com_gts&arama=gts&guid=TDK.GTS.5738edf5a46301.22993014 (18.05.2017)

³ Karabulut, Mustafa, 'Tevfik Fikret Cenap ve Sabahattin Ali Şiirlerinde Melankoli'
http://turkoloji.cu.edu.tr/pdf/mustafa_karabulut_tevfik_fikret_cenap_sahabettin_siirlerinde_melankoli.pdf
Online: (18.05.2017)

Melancholy has had different meanings throughout the ages, and the conditions of the times in which the artists and thinkers were influenced and changed the melancholy. Esmâ Erdok summarized the change of melancholy in the master's thesis during the ages as follows; 'Hippocratic melancholy talked about black ranks, Aristotle saw depth and some kind of light on him, Epicure frightened him. With Christianity melancholy became a diabolical concept and became acedia (deadly sin). With Renaissance, the concept of melancholy has been renewed and has not changed. The real melancholy between 1480 and 1630 is actually the age. Dürer's engraving of 'Melencolia I' in 1514 and 'The Anatomy of Melancholy' of Robert Burton in 1621 have marked this turning mark. The influence of traditional values, cultural fluctuations, the progress of humanism and the way of thinking towards existence have begun to open the way to modernity. The romantic generation is the generation of melancholy, cursed poets and painters. The 19th century is a great grief synthesis.¹⁴

The 19th century is a century of great revolutions, wars, changes and diseases. Losses are high in this period. It is therefore no coincidence that the 19th century was a melancholy synthesis. Since melancholy is a concept coming from the west, it can only be understood better by examining the thinkers and works of the west. When we look at the works of the West, melancholy people are confronted with the Homeros epic for the first time in written sources.⁵ Although the word melancholy is not an individual one, we are in particular melancholy ranks in the character of Bellerophon.

Bellerophon is given goodness and kindness by the gods. The king's wife can not stand this handsome man and fall in love with Bellerophon, but Bellerophon's wife will not let the king's wife seduce him. The king's wife then wants to be slandered and murdered by saying that Bellerophon is attempting to rape her. Bellerophon is given three difficult tasks to die. Bellerophon fulfills these tasks successfully and does not die. Bellerophon, whose ascendant ascended, are abandoned by the gods for no reason. It falls into the void upon abandonment. It's melancholic.

According to Hippocrates, melancholia is a disease of a bodily origin. Insomnia, fearful bouts, diarrhea, anger, anger and sadness are seen in cases where this disease is caused by biliary cirrhosis.⁶ Hippocratic states that in the case of melancholy, fear and sadness will continue for a long time.

Why are all the highly qualified people, Aristotle, philosopher, statesman, poet or artist, obviously melancholy?⁷ He asked. Melancholy is not a negative thing, but a necessary element to perform important things. If melancholy can be used to produce something, I think that the works to be revealed will be much deeper and more meaningful than others.

Starobinski, in the book "God's Soul: Akedia Sinah," has been manipulated into the blood of melancholy from the moment he has resisted the commandment of Adam God, just as

⁴ Erdok, Esmâ, 'Melankolinin Görsel Anatomisi', Yayınlanmamış Yüksek Lisans Tezi, İstanbul, 2006, p.1

⁵ Teber, Serol, Aşiyandaki Kahin, Okuyan Us Yayınları, İstanbul, 2002

⁶ Sönmez, Fatih, 'Melankolik Depresyona Kısa Bir Bakış'

⁷ Aristo, *Problemata* XXX.1 953 a p.10-14

the light is lost when the light is out, but the rope on the end of the lamp keeps burning with a bad smell, This is what comes from, melted in the light and melancholy mixed with blood, bringing the feelings of sadness and hopelessness to the watery mass; In fact Adam's melancholy was blowing into his spirit when he fell, making him lethargic and unbeliever. ' ⁸Starobinski interprets melancholy more through religion and satan.

Baudelarie thought that the words melancholy and mirror evoke each other; The mirror's melancholy conjunction suggests that there is space, and man looks at the mirror and sees its own void. The mirror also shows the state of inertia and inertia in space.

Freud defined melancholy as spiritual, deeply painful sadness, suffering of interest in the outer world, loss of love, loss of all activities, deprivation of self-accusation and humiliation, and depression of self-emotion in a delusional expectation of punishment.⁹

According to Freud, mourning and melancholy should not be confused with each other. Even if severe deviations occur with mourning, we never think of treating it as a diseased condition and handing ourselves to the doctor for treatment. Undoubtedly, we believe that it will pass after a while and we think that it is unnecessary and even harmful to interrupt the process.¹⁰

The only feature that stands out in melancholy is the deterioration of self-emotion. All other features are the same.¹¹ With melancholy, 'I feel' is diminished in some way.¹² When the world is poor and empty while mourning, the melancholy is self, who has become impoverished and empty. The patient presents his self as a worthless, incompetent and morally degraded, self-critical, inferior, expecting to be fired and punished. It is humiliating for everyone to humiliate themselves and to be close to someone who does not like them.¹³The analogy we have established with Yas has brought us to the conclusion that one has suffered a loss of the object; The narrative of the person reveals that he is experiencing a loss of self.¹⁴

The causes leading to melancholy often come from being a clear loss of life that is caused by death, and include all the hurt, ruthlessness and disappointment situations in which feelings of love and hate opposite to each other are conveyed to relativism or strengthen an already existing ambiguity. ¹⁵

In summary, according to Freud, mourning is a normal condition and melancholy is a pathological condition. It is possible to put someone else in the place of losing something in Mourning, and it is difficult to put something else in place because you have lost your own ego in the melancholy. As a result of melancholy, there is a deep sense of painful

⁸ Starobinski, Jean, Tanrı Katında Ruh: Akeida Günahı, Cogito 51, 1997, p.224-232

⁹ Freud, Sigmund, Yas Ve Melankoli, Telos Yayınevi, 2015, İstanbul, p. 19

¹⁰ Freud, p. 19

¹¹ Freud, p. 19

¹² Freud, p. 22

¹³ Freud, p.23

¹⁴ Freud, p.26

¹⁵ Freud, p.32

sorrow, a reluctance to stay in the middle, a loving power to rise, self-humiliation, laziness and mischief.

Freud's melancholy formed the starting point of Kristeva and Judith Butler. Kristeva and Butler interpreted the melancholy in different ways. Kristeva put forward the mother figurine, Butler talked about gender.

Moreover, N. Abraham and M. Torok brought different dimension to melancholy;

'We ingest the love object we miss, this means that we refuse to mourn and that we shun the consequences of mourning even though our psyche is fully bereaved. Incorporation is the refusal to reclaim as our own the part of ourselves that we placed in what we lost; incorporation is the refusal to acknowledge the full import of the loss, a loss that, if recognized as such, would effectively transform us. In fine, incorporation is the refusal to introject loss.'¹⁶

'Introjecting a desire, a pain, a situation means channeling them through language into a communion of empty mouths. This is how the literal ingestion of foods becomes introjection when viewed figuratively.'¹⁷

They also ask a very important question: 'Why are some fantasies directed at the very metaphor of introjection? Once we put it this way, the question implies part of the answer.'¹⁸

'The words that cannot be uttered, the scenes that cannot be recalled, the tears that cannot be shed – everything will be swallowed along with the trauma that led to the loss... Inexpressible mourning erects a secret tomb inside the subject... Sometimes in the dead of the night, when libidinal fullfilments have their way, the ghost of the crypt comes back to haunt the cemetery guard, giving him strange and incomprehensible signals, making him perform bizarre acts, or subjecting him to unexpected sensations.'¹⁹

'Crypts are constructed only when the shameful secret is the love object's doing and when that object also functions for the subject as an ego ideal. It is therefore the object's secret that needs to be kept, his shame covered up.'²⁰

'In short, the symptoms of incorporation are a medium through which the spurned ego ideal seeks acceptance. We can conclude therefore that the primary aim imaginary, of course – the injury that really occurred and really affected the ideal object.'²¹

Overall, a character loose a love object.

¹⁶ N. Abraham and M. Torok, *Mourning or Melancholia: Introjection versus Incorporation*, 1972, p. 127

¹⁷ N. Abraham and M. Torok, p. 128

¹⁸ N. Abraham and M. Torok, p. 128

¹⁹ N. Abraham and M. Torok, p. 130

²⁰ N. Abraham and M. Torok, p. 131

²¹ N. Abraham and M. Torok, p. 134



Mirror



Numbness, Laziness



Selfness



In deep sense of sorrow

What is Crypt?

The concept of the “crypt” was proposed in the 1960s by Nicolas Abraham and Maria Tôrök, French psychoanalysts of Hungarian descent, who in a highly original fashion developed the thoughts of Sándor Ferenczi, student and collaborator of Sigmund Freud.

Abraham and Torok spent studying this Verbiere, true to their desire to ground theory in individual contexts, they developed an explanation of the mechanism which produced the Wolf Man’s secret world: they called it the crypt. They explain that the splitting of the ego, a process normally associated with libidinal development in the Freudian model, may be undermined by a defence mechanism not recognised by Freud. If the subject loses an object which is indispensable in the early organisation of the psyche, or if the idealised relationship with this object is threatened, the object may be incorporated into the ego, meaning the subject presumes the object itself, rather than the words representing it, to have been completely internalised. A crypt is this monument of a lost object preserved intact within the split ego, although the ego continues to function as though it were intact. The subject cannot be allowed to expose to his or her self that the reality of the object is in fact a fantasy so representation of the object is censored. The crypt is not unconscious although it functions as though it were, filtering all material bubbling up from this nether realm before any may submit to the secondary processes. When a cryptophoric subject speaks, then, it is only on behalf of the incorporated object. In place of words, a cryptophoric subject speaks cryptonyms or word-things whose relation to each other is determined less by laws of syntax or lexis than by their relation to the object itself.

Metaphorisation does not succeed when instead of symbols the analyst receives in the interpreted narration “true enigmas”. They come into being as a result of shattering the traditional topic structure of the symbol, i.e. when its second half - originally unclear and absent, and now thanks to analysis recovered - becomes once again split apart; when the line of the split transfers deep into the recesses of the symbol, creating a “false”, “artificial” unconsciousness that cannot be named and metaphorised, a prosthetic installed in the split “Ego”. This is precisely the “crypt” and its “effect”.

How does Crypt psychoanalysis affect the process of building a subject?

I aim to draw on Derrida’s writings that have addressed a relation between deconstruction and psychoanalysis, primarily in terms of Forster, Derrida’s forward to Abraham and Torok’s *The Magic Word of the Wolf Man*. This engagement implicates a number of concerns Derrida has engaged across a number of texts, concerns with the work of mourning, and a “beyond the mourning principle” of Freud; concerns with the ghost and the crypt, their relation and difference. And in the context of the crypt, concerns with a Nietzschean partitioning of the revenant and the arrivant in relation to sexual difference, that we have named, after Derrida’s *Spurs*, a “feminine operation.” And, finally, a concern with an ethics of the living-dead encountered in a deconstruction of psychoanalysis’s binary of introjection and incorporation in the work of mourning, such that a silent refusal we recognize in Derrida’s response to Emmanuel Levinas operates the logic of the crypt that keeps safe the other lodged in me, even from myself. In

discussing a “post-Freudian thinking of mourning,” Derrida suggests: “This carrying of the mortal other “in me outside me” instructs or institutes my “self” and my relation to “myself” already before the death of the other. ... I speak of mourning as the attempt, always doomed to fail (thus a constitutive failure, precisely), to incorporate, interiorize, introject, subjectivize the other in me. Even before the death of the other, the inscription in me of her or his mortality constitutes me. I mourn therefore I am, I am—dead with the death of the other, my relation to myself is first of all plunged into mourning, a mourning that is moreover impossible.”²⁴

How does Derrida translate the notion of ontology into haunthology through crypt?

The way that Derrida reformulates his (usual deconstructive) logic in terms of spectrality, of ghosts. In his earlier writings Derrida tends to emphasize *differance* or the trace as a sort of negativity, an infinite mediation disrupting any claim to presence. But in *Specters of Marx* (as in much of his later work) Derrida (more radically, I think — and in line with Blanchot’s formulations) shifts his emphasis to the way that this trace is a radical non-negativity, a kind of residual, quasi-material insistence, that disrupts and ruins every movement of negation or negativity. That’s what the ghost is, after all: something that is gone, or dead, but that refuses to be altogether absent; something that is not here, not now, but that continues to stain or contaminate or affect or impinge upon the here and now. Hegel, Mallarme, and Lacan all proclaim that the symbol is the death — the murder — of the thing (i.e., that the word “flower” or “tree” necessarily implies the distancing, the negation, the loss, the inaccessibility of the actual Thing that is being called a flower or a tree). But Blanchot responds that this murder is ultimately ineffectual, for the Thing (not the idealized form that we call a tree or a flower, but its creepy, always-decomposing-and-recomposing materiality) returns at the very heart of its supposed absence, like a zombie arising from its grave. The living thing we have murdered is never restored to us, but its death, its having-been-murdered, tracks us relentlessly and will not let us go. This is what Derrida means by specters, ghosts, and haunting. The finest invention in *Specters of Marx* is Derrida’s neologism *haunthology*, which he argues is more basic, more (pre)originary, than Being or than ontology. (The pun works better in French, where *hantologie* and *ontologie* are almost indistinguishable in pronunciation).

I tend to be more interested in how the present is haunted (as it were) by the future, than in how it is haunted by the past (this is one reason for my obsession with science fiction Reha Erdem), these two dimensions or directions of time cannot of course be separated, once we have realized that the present is not a “living presence,” but rather that it is riven within itself, traversed by forces that are not contemporary with itself. Shelley’s “gigantic shadows which futurity casts upon the present” and Poe’s returned cadavers, haunting us with their insistent evidence of their deaths, are two sides of the same coin (a financial metaphor that is therefore particularly appropriate from the perspective of Marxian political economy).

Big Big World and Underworld Hades

²⁴ (p.321)

I would like to mention similarities between Big Big World and Underworld. I found this important because I believe there is a connection between underworld and uncertain topography that Derrida, Abraham and Torok believes. They point out that crypt can not be found. Just like underworld can not found in the stories of mythology. There is no map of Hades. Big Big World is also very similar to the imagery of the underground world on the subject of catabasis. Especially if it's a river, it's a river boat, it's foggy.





As shown in Figure 2, black rivers are foggy regions, and darkness is also seen in the same Big World (Figure 3-4-5). If you go through the imagery, it is like the Lete river in the underworld where the environment is completely foggy. Moreover, the river can be likened to the Styx river, which is completely black, but also the hatred of the river. It is a bit too impossible to pass through these rivers because the other situation mixes with each other and it is very easy to get lost. It may be that the Big Big World name is coming from here. There is a dialogue scene where there is a confusion about where Istanbul is on this side or not. Hades does not have the map, unknown.

How does Spectatorship become a spectreship?

The transformation from familiar and alive to unfamiliar and dead, when least expected, is sufficient to fill the viewer with horror. As Derrida suggests, however, the return of a spectre is always both a first time and a last time, a doubling and separation. Since each instance of an event is unique and since the ghost is recently dead and transformed into a

spectre, it is a first time. Yet it's returning, therefore it is a recurrence even despite death. This is explained in Specters of Marx as <Repetition and first time, but also repetition and last time>. This is one of the many paradoxes of the spectre, doubling its nature and arguably its impact by being the double and yet different from the living person it represents. Both the transformation of the ghost (from corpse to spectre) and the viewer (from passive character to active spectator) disrupts identity and displaces the ego. The dead are changed substantially from their state when alive. Yet remain entirely recognizable to the living.

For example, the respectable young wife in *The Hour and the Ghost* is proved by the appearance of the spectre of her dead lover to be fair and false with a guilty aspect to her personality previously unsuspected by her husband. The appearance of a ghost not only demonstrates the disruption of the ghost's identity, but can, most importantly, significantly disrupt and alter the world into which it enters.²⁵

What are the consequences of the conversion of the *Psuche* concept to the *psyche* concept on the Plato?

No matter that Plato 'turned' *psuché* the spectre into *psyche* the soul, he for us was never able to master the spectre-who could?!-a failure reanimated in every attempt by all his avatars to be master of the games played by the world and its objects, including master of cinema, of film animation-be it maker, analyst, theorist, spectator.

Plato's reversal and ontologizing of the Homeric *psuché* as soul is inherited in the Latin *anima* (air, breath, soul, spirit, mind) and in the soul of Christianity. And in animation thought as ontological, that is, of the order of presence, essence, the Platonic *psyche*, the Latin *anima*, the soul of Christianity. Which is to say that *psuché*, for me what Derrida calls the hauntological, spectres *psyche*, the ontological-pure soul, spirit, mind-as it does all rooted in *psyche* and the ontological, making them the special case, the reduced, conditional form, of *psuché*, of the hauntological. Spectring the mind, *psuché* makes of thoughts ghosts.²⁶ And I would add: as 'in-between', to use a term of animation, *psuché* in like manner spectres the body and all associated with it, with materiality. Lying at the 'origin' of both cinema and mind, animation as *psuché* cryptically incorporates cinema in and as mind and mind in and as cinema, as *psuché* (and/as *animus*) likewise lies at the 'origin' of both cinema and body, of cinema in and as body and body in and as cinema. And *psuché* as knot, as we see in the hair of Madeleine/Judy and Carlotta Valdez in *Vertigo*-that spiral/twist called a 'Psyche Knot'-inextricably knots (such) binary oppositions, creating knotty problems, problems incapable of resolution, definitiveness, finality, even as the always already doubled nature of the spectre makes definition impossible, including of animation 'itself'.

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26 Alan Cholodenko – The Spectre in the Screen

Does every movie work on a mechanism like the relative return of ghosts?

I believe there is an exception of everything. It would be hard to say every movie works on this mechanism. However, most of them do. Perhaps we can say that the return of a ghost is a trend of cinema which is still used today.

Big Big World and Crypt Analysis

Crypt in the Big Big World movie is the absence of family. In this part, I try to prove this:

First of all, the first word that we hear in the movie is 'Dad'. The absence of Ali and Zuhail's family created a trauma.



5.55 – If you are saying, you are my father to the pit.

In this scene, she is reading a poem to Ali which is about the absence of a father.



45.45 – Dad. Where is my dad? I lost my dad. Whouse daughter are you?

In the forest old women who is looking for her father seen by Zuhail. She does not reply to her. She just looks.





51.15 – Mum, mum, mummy

The forest is full of with people who lost their families. Just like Ali and Zuhail.

On 52.35 Zuhail and Ali is trying to tell each other that they have seen people at the forest however they can not. Just like you can not talk about your own trauma.



1.07.28 – Zuhail is eating like an animal.

With the action of over eating maybe she is trying to get back what she was lost.



1.11.20 – Three men is looking for their mother.



Once more Zuhail is not answering. She is quiete and shocked. When someone talks about family, Zuhail keeps her silence. It is because family is her crypt.





1.21.29 – Zuhail is seeing a goat and calling it ‘dad’. Ali is getting angry.

‘Crypts are constructed only when the shameful secret is the love object’s doing and when that object also functions for the subject as an ego ideal. It is therefore the object’s secret that needs to be kept, his shame covered up.’²⁷

²⁷ N. Abraham and M. Torok, p.131

This is the reason why Ali is getting angry.



Movie is ending with Ali, calling goat 'Dad'. Obviously he is asking, 'we are here but where are you my family?'. As we can see from his face, this is hurting him.

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Alan Cholodenko – The Spectre in the Screen

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