



Dystopian Reflections of Space and Identity: Becoming Minor, Cinema, Literature

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Abstract: *It is clear that the existential crisis experienced by the urban dweller in socio-spatial terms, just like the violently growing urban space, of which s/he is the actor, is largely reflected in one's daily life. The crisis, which flourished by being articulated with socio-cultural pressures, developed a kind of survival reflex (conatus) in the city dwellers, which is abundantly processed in the cinema. The threat posed by the systematically created dystopia of the city to become nowhere and the city dwellers to nobody, means an intervention in the memory of the individual, and therefore the self is considered as the face, just as it does in the urban space. By instrumentalizing the urban space with rapid urban renewals, in the aftermath of the master's study, which focused on cultural memory, collective identities, the shaking of self-perception, the city and the displacement of its urban people in the cultural context, those particular concepts mentioned have been taken further artistically as a proficiency project in art and handled through cinematography. Therefore, this study has been produced from the thesis of proficiency in art in connection with a short film project in which the phenomena such as displacement, becoming minor, memory, identity and space construction, which are investigated in the light of the philosophy of cineanthropos, are examined. The phenomenon of alienation, which has become striking with its cinematic manifestations, and the concept of becoming minor, which is adopted by the city dweller as an extension of it, has been emphasized through the study as a justified form of objection in terms of resisting socially acceptable values, the signifier, and suggesting alternative signifiers.*

Keywords: *Cineanthropos, becoming minor, Bakhtin, dystopia, urban space, displacement, deterritorialisation*

Introduction:

The socio-spatial experiences since the Second World War imply a postemotional period. "...the sense of alienation created by abandoned spaces, unidentified blocks, and empty spaces has broken the motion logic of cinematic narrative regarding causal relationships, and created a new narrative logic, which consists of unreasonable waiting, disconnected and seemingly meaningless actions. We can define the basic elements of this narrative logic as "no-place" and "no-person" (Çiçekoğlu, 2015, p. 43). Istanbul, which has been subject to rapid spatial renewals, has likewise been an urban space where its inhabitants, who have been in subjective interactions with the city for about fifty or sixty years, have become quite alienated, with its changing face rather than transforming. Today, when the subjective mind is fixed, the urban space, which has become instrumental in the way of enlarging and absorbing the capital, is lost from memory just like the citydwellers and is going through existential crises. Therefore, the view from the city, which is seen as a work, to the city, which is largely a fabrication, has left the individual withdrawn out of context, does not allow the individual to connect with the spatial images identified with his/her self through the oscillations between the past and the present or at the same time, thus shatters the subject. In the cinema, places that are transformed by schizoid regenerative interventions and have no connection with the whole; in other words, urban fragments defined as nowhere or nowhere in cinema undoubtedly point to individuals who have become undefined. When we ask who the city is calling today, only one answer comes to mind: Nobody.

The fragmented perception of time-space, which permeates daily life in every way,



accompanies the concept of heterotopia in today's Istanbul megapolis, which spreads vertically rather than urbanizing. The parts of the city, whose history and multiculturalism have already become evident, have ironically become the scene of otherness, of being someone else, for the city dweller whose cultural and collective memory is constantly erased. These threshold-space or liminal areas, in a way, become a gateway with their imaginativeness that shapes collective identities.

Urban ennui or spleen which is widely used in cinema, is made sense by the existential acts of the characters, just like the space in which the selves are expressed and surrounded. Among such manifestations are acts of willpower, fragile and aimless strolling or wandering. Deleuze's notion of becoming minor refers precisely to the fragmented and clumsy individuality in question. Objection to the hegemony of subjective reason is possible by escaping it. However, this escape is more deliberate resistance than passive. It is a stance against the understanding of winning peculiar to the bourgeois myth. The creation of alternatives by those who flee from the social, the existence of individuals who contribute to social production in this way, is an effort to survive. Undoubtedly, the ontological displacement, familiarity with the urban ennui and the alienation phenomenon of individuals who are in the state of becoming minor in their lives strengthen the dystopian perception created by the city. It is clear that the face, in which the aforementioned type of dystopian perception finds value with a strong manifestation, is identified with the urban space in terms of its various metaphorical meanings. Like the urban space, whose face has become undefined due to places that have been hysterically demolished and reconstructed, the face of the individual deprived of the collective and subjective connotations of the space has become deterritorialized and even transformed into a kind of dystopia on its own, gaining a metonymic value in cinema. The individual, whose inner self is shaken like her memory, has also undergone cultural rootlessness in the context of the identity or identities he/she has developed through the space of which he/she is a part. For this reason, it is inevitable for the individual to create a persona in her daily life with her acting and imagination, with her escapes and the acts she wants to infiltrate from the criteria of winning, sometimes by opening pores. According to Jung, the concept of persona, which means the mask worn in theater plays in ancient Greek, is an instrument of being harmonious in daily life. The concept of cineanthropos, which fuses cinema and anthropology; in this respect, deals with the person who plays (*homo ludens*) and the person who dreams (*homo demens*) together with cinema production.

Sineanthropos and the Self

If elements such as camera angle, shooting scale, lighting, stage, costume and fiction, which are the narrative codes in cinema, are anthropologically exemplified, it is seen that a shaman resembles a magic or healing ritual. The use of sound, rhythm, fire or light, costume, accessories and the structure of the ritual are cinematic. The ritual flow was structured by the shaman with codes that fit a specific purpose, and further divided into ritual sequences and structured in parts (Levi-Strauss 1993, pp. 69-75). Because the shaman or sorcerer investigates the degree of effect she aims at through sequences and plays on the imaginativeness she wants to create. A particular ritual is fictionalised together by the shaman, as, for example, by Eisenstein. The shaman plays the beings he is trying to expel alone, he is an actor (*homo demens*). For this purpose, he designs the stage and makes the accessories, prays and sings the songs. With this performance, the shaman reveals that he has a powerful mission that activates the unconscious and the imaginary. Undoubtedly, the potential of both psychoanalysis and cinema to affect the subconscious and unconscious is obvious, based on the principle of producing thought and emotion with images.



In psychoanalysis, the term *abreaction*, which describes the process in which the patient's subconscious is stimulated and applied to his past experiences, and in this way the patient is confronted with the problem or pain, is defined as *adreaction* in anthropology, as Lévi-Strauss puts it. The shaman thus induces *adreaction*, creating a mythical universe for the patient; adopting a kind of psychoanalyst role, for example, he portrays the suffering of a woman in labor pains in a choreographer. The scene is arranged to stimulate the subconscious of the woman and reveal the first cause of her pain. Thus, the shaman, who transforms into a transfer object, aims to relieve pain through expression. The shaman makes use of subconscious images and memories while performing projection, as the psychoanalyst does, while the woman who is in labor pains identifies with the shaman, and it is believed that this will facilitate the birth (Güngören, 2004, pp. 115-116). According to Lévi-Strauss, the unconscious, which connects experiences with structural norms and laws, differs from the unconscious, which consists of images and memories, with a distinct difference. If we approach Freudian from another angle, it is understood that the mythical country created is replaced by the mother's womb, and the magic and healing prayer or song is replaced by physical pain. It is striking that, according to Freud, dreams that are considered surreal are actually realistic. Shaman, for example; fetish objects or totems, which become metonymic images created by carving, knitting or combining, stand out as images of displacement (translocation) and condensation in Freudian dream analysis.

Judging by the reception; perhaps the most striking aspect of cinema is the experience of *adreaction*, identification and reflection by the audience through the unconscious. Lacan speaks of the linguistic structure of the unconscious as the area where metaphor and metonymy are received. The close connection between the reception of cinema and psychoanalysis is related to the fact that both involve mental processes related to wakefulness. Freud coined the term *tagtraum* for the psychological state defined as conscious phantasm or phantasy. It is clear that the phenomenon that describes something other than the dream produced by the unconscious is also close to the cinematic experience. Consciousness creates a "voluntary simulation" as Metz calls it, and when pretending to believe, the cinematic experience occurs (Metz, 1971, pp. 63-66). Cinema leads to a distinct psychological expression in the audience with the effects it creates in the unconscious. The relation of part and whole is a phenomenon that encompasses every part of daily life for ancient indigenous communities living in a kind of forest of symbols. In anthropology, the belief that like gives birth to like, in other words, the law of similarity means homeopathic magic (Frazer, 2012, pp. 11-48). The understanding of *pars pro toto*, which means the part that represents the whole, is common (Levy-Bruhl, 2006, 148). It is undesirable for the barren woman to be among the fields and crops. It is clear that the act of fertility is seen in parallel with the fertility of the soil, in parallel with the creation of the cinematographic sign. It is possible to cast spells in order to defeat the enemy by using the footprint on the pressed mud. In the cinema, on the other hand, the emotions and signs created through an object, an image that replaces a certain time-space, specific experiences and people are called metonymy.

For example; *The lion and the awakening movement*, seen in Eisenstein's *Battleship Potemkin*, represents the rebellious people. According to Morin, "...magic and cinema are two separate stages of the same process, emerging in different social structures and with different technical tools" (Morin, 1956, p. 206). Fragmenting or creating fragments means "the main tool of stripping the essence" from Biro's perspective (Biro, 2011, p. 133). "Things and people must be seen in their own disjointed parts/fragments. Details must be isolated... meaning is created through reduction rather than addition" (Bresson, 1977, p. 85). The value of the isolated is also emphasized in Godard's category-defying film "Images



and Words” (2018); According to Brecht, the particle has a sign of authenticity, and its importance lies in the function that makes production possible.

The experience of a member of an indigenous community who perceives the sorcery spectacle as healing through collective myths is similar to that of an individual who has his own cinematic experience with the myths of modern society. In Tibetan culture, the egg has taken the place of the universe metaphorically, symbolizing the origin myth, since the egg represents the cosmogony of the universe's formation. Indian natives, Bhil people, believe that the mandol, or mandala painting they made with cornmeal next to the patient, would heal him (Eliade, 2016, p. 43). Mandala has taken its place in Tantra rites of Indo-Tibetan origin as a symbol depicting the Cosmos and the community of Gods. It has a high metonymic representation, as it revives the origin myth. At this point, the immersion of the person in the competent whole of which he is symbolically a part in the hope of treatment points to a rather striking cultural practice. Similarly, the Navaho cosmogony myth, which is read during both the healing ritual and the initiation of a shaman, describes the worldly life of man. Navaho also draw dense mandala paintings on the ground that tell the story of creation, gods, ancestors and the journey of man. In addition, among the Garuda natives of Indonesia, the shaman heals by explaining the eggs of Mount Kailasa and the emergence of the Garuda from these eggs (Eliade, 2016, pp. 45-46). As clearly seen, the shaman plays the role of transfer object in his own way, reviving the collective myth and collective memory. Another example would be the Naskapi Indians of Labrador; The Naskapi play a kind of rope game by giving the rope a certain animal shape, and it is believed that the animal, which is thought to have a mind in the symbolic context, is now ready to be hunted easily (Speck, 1977, p. 190). In Uganda, the barren woman is kept away from the soil because it is believed to bring sterility in the harvest, in this case she is even sent to her father's house. Fertility is in parallel with the fertility of the soil (Roscoe, 1901, p. 38). Pregnant Ewe women in Africa walk across the field with a sack of bananas, pieces of corn, and stones for grinding corn on their heads; with this symbolic action, the earth is reminded to give birth and fruit and vegetables (Spiess, 1911, p. 225). Again, the principle of parallelism and the use of metaphorical language appear. The mentioned examples, which Levy-Bruhl sees as symbol-extension, are taken as metonymy or metaphor in cinema (Levy-Bruhl, 2006, p. 189).

Barely the symbol transforms itself into the whole it represents with the collective power it carries. There are similarities between codes and symbols that have the value of metonymic indicator in cinema. Explaining the cinematographic code, Metz explains, "camera angle, shooting scale, camera movements, lighting, editing, etc." defined the elements as the narrative code. Codes, embedded in discourse, form narrative principles. Cultural creations such as novels, stories, poetry and theater create content codes by helping to build a semantic structure in cinema. Cultures constructed through a symbolic order form an anthropological syntagma (Metz, 2012, p. 63). In this respect, cinema is a meaningful text with consecutive sentences and reveals a syntagma. Likewise, cinema; is based on metaphorical meanings with words, music, image and sound structure and has to form a language. Cinema, according to Metz, is to compose from the meanings of words. Rossellini, on the other hand, similarly argues that cinema can be a language performance rather than an original art (Metz, 2012, p. 62).

Decentralized Space and Subjectivity Having Layers with Becoming Minor

With the transition from the city, which is considered a work of art, to urban life, the growth-oriented urbanization, especially in the last decades, has accelerated the initiatives that pave the way for the demolition and reconstruction of historical buildings and places that are



part of the cultural heritage. This neoliberal understanding of urbanization, which moves away from the human axis, is based on different identity policies, denying the memory of space, subjective and collective connotations, self-based reminiscences and experiences.

As it is widely discussed in cinema, it has become an inevitable phenomenon that the period after the Second World War and following it up to the present day implies a postemotional time with alienation: "...the feeling of alienation created by abandoned spaces, unidentified blocks, empty spaces is a reflection of the cinematic narrative has broken the logic of action connected with causal relations, and created a new narrative logic consisting of causeless waiting, disconnected and seemingly meaningless actions. We can define the basic elements of this narrative logic as "no-place" and "no-person" (Çiçekoğlu, 2015, p. 43).

As it can be understood from Çiçekoğlu's description, it can be seen that the experience of alienation, which manifests itself in daily life with non-causal, weak, fragile, disconnected and meaningless movements, also overlaps with the concept of the decentralized subject that Foucault expresses (Foucault, 2005, pp. 150-153). The concept of the right to the city, which describes the right of the individual to transform the urban space in which he lives collectively, together with his right to the means of production (Lefebvre, 2016, pp. 127-151), can now be regarded among the nostalgic expressions for the people of third world countries. Because the concept; puts forward the organization of the urban workers to carry what they want socially to the political arena and the collective positioning while changing the city against the capitalist mode of production as a criterion and calls this a right. It highlights the representation of identity and space.

Notions of Carnavalesque and Dialogism

While the urban space is rapidly and urgently transformed by capital-oriented projects, its memory is deleted like its living and the space is fragmented. The result is obvious: Decentralization. The urban space, which has become decentralized and whose socio-cultural focus has become ambiguous, becomes deterritorialized as the actor, who is no longer renewed hysterically and cannot map the place where he lives. On the other hand, it is possible to exist within the subject definitions defined by the discourses produced by the power and to reject that bourgeois myth. Because society is undoubtedly determined by those who escape the criteria of winning that are circulated by the dominant discourse.

The fragile lives of urban individuals of those urban ennui (spleen) have become a part of that bourgeois life, displacement permeated with the inner self, while indicating insubordination and escape from the domination of the subjective mind, overlap with the concept of becoming minor. The individual that Deleuze implies as displaced and in the state of becoming minor is the one who has the ability and privilege to open alternative spaces for himself in the urban space, to create pores through which he can penetrate. While the characters in the films *Taxi Driver* (Scorsese, 1976), *Bohemian Life* (Kaurismaki, 1992), *Yesterday Today Tomorrow* (De Sica, 1963), and *Kosmos* (Erdem, 2010) set an example for the concept of becoming minor, they also fight against injustice in this way; sometimes they turn into incompatible and unwanted vigilante characters who struggle in a unique way, rebelling against bourgeois law. Sometimes those who don't want to win are those who cannot hold on. In the movie *Taxi Driver*, the chauffeur Travis does not take the little girl to the place ordered and slanders the *signifier* as he attempts to protect her from the cruel outside world that she has fallen into. In the movie *The Bohemian Life*, Rodolfo is the one who can throw his unpublished poetry notebook into the fireplace to warm up with his girlfriend, and they lead a communal life where they use all the stuff together with their friends. In *Yesterday Today Tomorrow*, Adelina constantly stays pregnant to avoid jail time because she sells cigarettes on the black market.



Battal in the movie *Kosmos* takes on the role of a modern shaman and heals the sick in his own way, distributes the stolen money to those in need, and buys medicine for a patient. However, he cannot prevent the death of a sick child he treats, and even causes turmoil in the town. In fact, something in the life of an individual who has embraced becoming minor seems like a ruin. “There are escapes and zigzags in the opposite direction of representation anxiety. Nevertheless, the idea of becoming minor puts forward a proposal of individuality that produces dynamic, unnoticed values and creates an alternative by denying property” (İnan, 2021, p. 11). It can also be thought that becoming minor means a wide existential *techne* opportunity for the city dweller.

The concept of deterritorialization, which opens up to the possibility of a new subject, intertwines with becoming minor (Keskin, 2018, 104). Moreover, the last word has not been uttered in deterritoriality that describes the self-perception, it remains only as an open-ended word, and the concept of dialogism and carnivalesque, which means a polyphonic intellectual existence, opens up a chaotic reproduction process. At this point, it would be appropriate to remember Bakhtin's analysis of the dialogue over the heroes of Dostoevsky's novels; the notions of dialogism and the idea of carnivalesque, which emerged with its fruitful arguments in which reconciliation is denied in the final, intersect with the existence of the displaced. Dialogism promises a verbal dynamism, an infinite muttering; “it has middles—although it manifests in the same mind—it represents a polyphonic intellectual existence that is always in the middle-earth” (Keskin, 2018, p. 104). Dostoyevsky's novels are depicted as “nothing conclusive has yet taken place in the world, the ultimate word of the world and about the world has not yet been spoken, the world is open and free, evrything is still in the future and will always be in the future”(Bakhtin, 1984:166). Cervantes' Knight Don Quixote and Shakespeare's Hamlet are among the most vivid examples.

Both Sinekent and Dystopia

Performing the first cinema presentation in public places such as cafes has been a harbinger of the brotherhood of the city and cinema. The boulevards, which are the heart of the social and entertainment life of Paris, have also been the venue of the cinema, and the area opened by the cinema to itself has gradually expanded with the pubs added later. The first cinema screening in Istanbul, which is a kind of fetish venue in the socio-cultural sense, was held in the Sponeck pub, which is open to the public like Paris. Fairs, on the other hand, have been the largest cinema venue to host screenings. Moreover, the transition of the cinema, which was born and developed in the urban genre, to autonomous spaces took place after 1906. As a city space where the essence is stripped and the inner self is expressed through cinematography, Istanbul is also a cinecity.

With the ever-increasing urban population, class asymmetry has also grown as apartment and complex life has become widespread, causing ghettoization and class tension. In the cinema of the 1960s, the city is either utopian or dystopian. While the films that describe the ideal world image are of utopian character, the films that question, investigate and question this world can be taken as dystopian. *The Truman Show*, which tells the story of a group of French students learning about Maoism, about political discussions and actions, Godard's *The Chinese Girl*, hyper-reality emerging with the mysterious world of history professor John Oldman, and Truman living on an island where everything is fake, are utopian films.

“A useful building appeals to human reason, but a building in ruins awakens imagination and unconscious fantasies. Today's normal architecture has made human emotions standard emotions by eliminating the extremes such as melancholy and joy, nostalgia and enthusiasm”,



Tarkovsky emphasizes the power of space that activates the imaginary together with the unconscious. In the movie *Two or Three Things I Know About Her* (Godard, 1967), the construction noise heard as a voice-over in the credits tells that the story of the main character is intertwined with the story of the city. Moreover, it is whispered that the face of the character and the city space are one, as if describing the film in a poetic way by itself, "Un paysage c'est come un visage – Landscape is like a face." That year, the city planning of the Paris region was subordinated to the government. Construction noises, giant viaduct construction, a whispering voice-over accompanied by people walking in the dark underpass introduces himself as a writer and painter, stating that "his aim is to reach a new world where objects and people live in harmony, and that this is due to a passion for expression, both political and poetic". (Çiçekoğlu, 2015, p. 34). . The voice whispered in *Two or Three Things I Know About Her* continues: "Undoubtedly, the planning of the Paris region will support the government's policy of class separation and will allow monopolies to shape the economy, regardless of the needs of its 8 million residents." Just like in the urban renewal in Istanbul, large and homogeneous blocks without identity, highways, cars, consumption objects, billboards, have remained packaged as "sales sample" (ibid., p. 37) with the murder of nature. As a result, the ideal of human-oriented life was dismantled with a crane, and memories began to be systematically erased. This narrative dialectic is built on the concepts of no place and no person—borrowing from the American urban planner Melvin Webber, "urban non-place realm" (ibid. p. 44) is used for new types of urban spaces that break the traditional definition of place. Moreover, it is claimed that Deleuze's transition from movement-image to time-image describes post-war directors such as Antonioni and Godard, and that "it emerges through an intercultural "space" (ibid., p. 43). Gregory Flaxman, on the other hand, describes Deleuze's concept of "any-place" as "irrational, acontextual, perverted, schizophrenic" (ibid., p. 45). Similar images and images are reflected in Godard's *Weekend* (1967). Typography, image and sound ambiance become a means of expression for the questioning and criticizing individual. Both in this movie and in *Alphaville* (1965), the HLM (Habitation a Loyer Modéré) buildings, which are referred to as "hospitals for chronic diseases" and where people are treated by brainwashing as well as with physical techniques, are low-rent social housing like TOKİ in Istanbul. In the city, where the landscape has been severely damaged, images of urban transformation can be discovered, pointing to the struggle for existence. In the movie *Weekend*, the exit from the city, which turns into a kind of hysterical crisis; tells the story of the couple's inability to escape from the urban crisis that pursues them, from the bourgeois lifestyle that brings alienation and corruption. This cinematic expression is a form of the Exodus myth turned into a parody of the city. Antonioni's trilogy of *Adventure* (1960), *Night* (1961) and *Setting Sun* (1962) visualizes a sense of hopelessness and "alienation" that erodes context in every way. Especially the movie *The Setting Sun and Night*, jammed traffic, unidentified blocks, construction, construction equipment, city life that has become a prison, and the sense of blockade also describe the erasure of the concepts of identity and belonging, leaving their place to a postemotional stage in this state of alienation. Although Erksan's 65 production film *Time to Love* includes a mystical theme such as falling in love with an image, it deals with class conflict, contradictions created by modern and traditional. It is a cult work that progresses in the existential texture in the urban space where it appears to become face of these contradictions as a place. In a parallel line, Emin Alper's *Blockade* (2015) tells the story of Ahmet and Kadir, who, like themselves, are left in the displaced periphery of Istanbul, do not belong anywhere, are left in the dark and in a blockade when they have no identity to hold on to.

The audience witnesses the stories of Ahmet and Kadir turning into no one, almost only personality pronouns, as the representation of them. While we are telling that we have to overcome the blockades that threaten our selves in an age where power devices are constantly



manipulating information, the concept of being minor has made a difference in the film at the same time. The audience witnesses the stories of Ahmet and Kadir turning into no one, almost only personality pronouns, as the representation of them. While we are telling that we have to overcome the blockades that threaten our selves in an age where power devices are constantly manipulating information, the concept of becoming minor has created a layer in the film at the same time.

In Tayfun Pirselimoglu's film *Nowhere* (2002), Istanbul becomes the city of those who have lost their face, that is, it is nowhere. With his story and cinematography, he reverses the image of Istanbul, which was the fetish object of the 50s and 60s. Haydarpaşa Train Station ceases to be a place opening to hope and liberating city, it turns into a hero's prison. Similarly, Zeki Demirkubuz's 1994 film *Block C*, created by mass housing for the middle classes, also deals with the concept of nowhere, dominated by the feeling of prison. The building facade and the human face become the same. People change places with each other, as in Pirselimoglu's *I Am Not That* (2013) and Antonioni's *Adventure* (1960). We see the same theme in the movie *Two or Three Things I Know About Her* with its dystopian universe.

In parallel, Pirselimoglu's films *Consent* (2007), *Haze* (2009) and *Hair* (2010) set an example for dystopian cinema, while giving place to the representation of the city and alienation with its gloomy prison feeling. Moreover, while the male characters of Antonioni and Pirselimoglu are dull, dry and motionless, the female characters have more expressive and strong expressions. The bridge of images established by the aforementioned trilogy between Baudelaire's *The Paris Spleen*, Antonioni, Godard and Istanbul is quite striking (ibid., pp. 82-83).

Just before the 68 Paris revolt, Baudelaire describes the existential crisis of the city in his own style in his work *The Paris Spleen* (ibid., p. 14). It tells about the collective trauma caused by demolishing it with reference to the radical urban transformation it went through in the 60s through Paris. This kind of existential crisis of space is reflected by means of the cinematographies of Godard (in Paris) and Antonioni (in Rome and Milan) (ibid., p.16). In this context, it seems very important as a visual image that David Harvey said that there were cranes everywhere in Istanbul before the Gezi Resistance. The term *le chemin de grue* (crane road), which was put into use by the urban transformation and rapid growth carried out in Paris in the 60s, refers to this crisis, the disaster suffered by the city and its inhabitants, and a kind of explosion created by urban renewals. Pasolini, on the other hand, is a person of the periphery, between the city and the countryside, between the housing estates and the fields, in other words, "between the two" (Türkoğlu, Öztürk and Aymaz 2014, pp. 184-185). He accuses Christian democracy of "destroying the natural and urban existence of Italy" (ibid., p. 189). He wants to preserve not only the historical, but also the undefined, unclassified.

Therefore, analyzes of the cine-urban language and the dystopian tapestry of the city, which are greatly enriched in terms of signs, require to remember that there are similarities between Kristeva's definition of intertextuality and Bakhtin's concept of dialogism. An expression; oscillates in various contexts such as literature, philosophy, psychoanalysis, and the political field, in a broad sense, it points to the "endless possibility" that produces intertextual dialogism and expressions (Şentürk, 2011, p. 131). Therefore, reading both Wenders' and Erdem's cinema implies a "carnavalesque" approach. Because Bakhtin talks about the possibility of giving him another chance rather than the death of the subject, moreover, of God. It is seen that; for the individual in becoming minor, who has turned his back on the criteria of winning and success, is looking to open pores in the city space, is limping, incompatible and under some conditions,



the carnivalesque mode of production also appears as a way of seeking the *right to the city*¹. For example; Halil in the movie *Time to Love*, Battal in the movie *Kosmos*, Ahmet and Kadir in the movie *Blockade* can be counted as *vigilante* heroes of Turkish Cinema as the characters of law enforcement who come out with their own methods against the hegemony of the subjective mind and the myth of winning. While the movie *Kosmos* takes shelter in the dystopian face of Kars, which structurally overlaps with its story, the other two works, with their theme and stylistic creation, reveal the dystopian side of Istanbul and turn it into its stage. They are nobody in their fragmented, fragile, depressed state. The stories of becoming minor, in which their inability to escape from social oppression and their existential crisis are articulated, can be seen as domestic examples of Turkish Cinema.

The Projection of Return to Origin in Cinema and Spiritual Dystopia

In a dystopian universe created in Kars, the film, which deals with a kind of conflict of humanity that emerges through the test of humanity, which dominates nature and animals, with the character of Kosmos (meaning "order" in Greek), has a dramatic structure that creates identification with the hero. Kosmos, which turns into a metonymic reference by pointing to the universal law and order myth with its name, introduces itself to the villagers as Battal. He resurrected a boy who had drowned in the river, which may bring to mind Christ Jesus. Expressing that its essence consists of love, as if confirming the myths of returning to the origin (arkhe) (Eliade, 2016, pp. 39-43), *Kosmos* is an iconoclast criticism for modern society and the individual. Although he uses the expression "Allah", which is also a part of the town's culture, Kosmos, who has nothing to do with religious concepts such as the other world, goodness, sin, heaven and hell, on the contrary, is a timeless and placeless shamanic character. Also having a "counterculture" discourse, he is completely far from religious values, and beliefs. Even his sheltering in the town mosque does not break this line.

From another perspective, starting from the poststructuralist view, language for Derrida, even if it is a rational subject, a direct religious theme, is dependent on the logocentric tradition and is a place of semiotic games (Şentürk, 2011, p. 124-5). After the protagonist brings the drowned child back to life by pulling him out of the river, in a way, with a historical name like Battal, he receives sympathy in the town, so that he needs less conversation and can be understood. Kosmos is usually silent in the film, barely speaking. Thus, the concepts of object-subject and time-space that the power produces epistemologically through language are denied, and the hegemony of language is excluded. The equestrian statue in the square and the broken stuttering clock are relevant indicators. The timeless and spaceless Kosmos he describes is a kind of healer who performs miracles and steals if necessary. Therefore, it also brings to mind the concepts of nowhere and nobody. Although Kosmos talks about a creator against the townsman, it points out that the subject, who is the product of power and perpetuates it, must die, with Foucault's point of view. The plans with the Kosmos in the empty square and between the dilapidated buildings are the metonymy of the phenomenon. Likewise, the gendarme, metonymically pushing him with his rifle and saying, "Who are you, don't you have an identity?" he points to the oppressive apparatuses. Kosmos says "None" because he is "nobody".

Thus, the fields called *episteme* determined by the power, definition of object-subject, identity categories etc. is denied. As Kosmos says when pressed with questions, "When the time comes,

¹ Right to the city; the concept was introduced with Marxist thought by Lefebvre in 1968 (Lefebvre 2016: 127-151) and as given by Harvey in his book *Rebel Cities*; It tells not only that the individual transforms himself by transforming the city, but also that the organized overthrow of the capitalist mode of production is a way out.



if the clouds are full, it will rain” and it is enough to bear some information in mind by facing nature. In this context, Erdem presents an antihumanist narrative that shuns essentialism and, as discussed above, adopts Derrida's idea of decentralized subject along with Foucault. Also, the oppression of subjective mind is the instrument of oppression of modern society. “Liberty comes from the satisfaction of passions... It is necessary to rebel against the domination of reason,” says Adorno.

Both the dominion and the domination are in the wheels that work according to the rules of the mind. The mind has risen above man and society, has begun to determine it, and has begun to blunt his passions and feelings. Man is not free under this pressure. Since the Age of Enlightenment, the mind, which was believed to liberate people more, has actually become a constraint. In a sense, it can be acclaimed that it has even turned into an ideology (Ulysses and James Joyce, 2012).

Contrary to the above discussion, it is common in many archaic cultures and ancient times that in order to get rid of what time has done and be healed, it is necessary to return to that honorable first beginning and dominate time. The Cosmos also shows this towards the people he meets and is involved in their lives. This mad dervish is a mystical representative of spiritual existence. Since his words are beyond time and space, they bring to mind Foucault's concept of *heterotopia*, which implies, in a way, the superposition of time and space.

The beginning of the movie by the river is a harbinger of a cosmic beginning and development. While the river refers to the birth and incarnation of human with a metaphorical expression, it also evokes what should be kept in mind. “God created man right, but they sought many orders,” says Kosmos. Throughout the film, he does not abandon his mission of repeating the things that need to be remembered to the people in his phase with his behavior. It offers people a choice, as it were, by inviting them to remember the thought of resurrection/eternal resurrection and eternal return. While leaving them to their own will, he only shows the way of salvation and tries to save them in this way. Because forgetting is “forgetting one's own nature, which is real and immortal”. (Eliade, 2016, p. 158). In Indian mythology, Durga, that is, the phenomenon of forgetting, which is described as a truth caused by nature, also gains importance in the film. According to Goraknat, forgetting, symbolizing the ominousness of the eternal ignorance that threatens mankind, is a spell cast by Durga (Nature). Parallel to the film, the effort not to forget, moreover, to keep it in mind is handled.

The return to roots, the myth of the cosmogony, symbolizes revival and final salvation. With the similarity that can be established between psychoanalysis and the great happiness and competence in origin; “Freud's decisive role in that most ancient and idyllic time of early childhood is his realization of the great happiness before it breaks, before it is metaphorically weaned, in other words, before time becomes a 'lived time' for the individual (Eliade, p. 2016, p. 114). For this reason, the innocence of a child, the joy of a child resembles the one in the movie *Sky Over Berlin* and is handled quite intensely in the movie through the character of Kosmos.

Apart from the above discussion, there is a pattern in Indian mythology where a spiritual master falls in love with a queen, similar to the way Kosmos finds Neptune where he miraculously resurrected her brother. According to Buddha, “Diganikaya says that Gods fall from the sky when they ‘lost their memory and their memory is confused’”, but that of the Gods who do not forget is eternal, in other words they create their own time (Eliade, 2016, p. 159). Plotinus, whose teaching is Platonic, says, “Remembering is for those who have forgotten”. “For those who have forgotten, remembering is a virtue, but those who are competent never lose sight of the truth and have no need to remember it.” Similarly, Orpheus and Pythagoreans also talk



about the need to drink water from the “memory lake” (Eliade, 2016, p. 166).

The film, which deals with human imperfection through certain characters, draws parallels between the image of the exiled, displaced and loveless teacher and the loss of memory and exile. The tailor with asthma, coughing fits, is like the manifestation of unrestrained freedom and expression. The limping sick woman, who is trying to relieve her pain with drugs, emphasizes the incompatibility of the modern individual with her weaknesses. Modern mind; presenting silence against its captivity and hegemony, which defeats feelings and passion, as an allegorical attitude is represented by the mute and angry child. Silent time (dead time) has taken its place in the creation of a strongly representative cinematographic language, especially used by Beckett, Godard and Antonioni in the criticism of modern society that emerged as a result of Enlightenment.

The child who cannot speak begins to speak when he is healed by Kosmos, but he catches a cold and falls ill. In the end, he dies symbolizing salvation and glorifies death. However, the vandalistic side of man in the scenes where animals are killed under the yoke of man; it is visualized in a way that evokes disgust, embarrassment, and pain, in which Neptune's father, the owner of the slaughter house, says that animals "knew they were going to die" on the way, as opposed to forgetting that man is mortal. A parallelism is drawn between the striking montage and the montage of intellectual attraction seen in Eisenstein, and the animals killed in the slaughterhouse and the victimization of humans in time-space. Time-space needs healing, and it is in the present.

The hero, who says he is a "stranger everywhere", can be remembered with the metaphor of liminal space, which can be considered as the most extreme sign of displacement and alienation in *Infinity and a Day*; the border between Greece and Albania turns into an unforgettable metaphor with the sequence in which the author is approaching there with the refugee child he wants to return to his homeland. The hazy, uncanny air, the ballad-type music, rhythm and image that accompany the silhouettes that we watch in slow movements, suspended on the border wires and frozen in various positions, are like complete mourning. Like a child, the old writer was exiled from his own life; he has a terminal illness and has to be hospitalized the next day. His home, that house on the beach, which was the scene of his happy life, has also been sold. The lyricism of the place is visualized in his dancing goodbye to his husband. The displacement of man inside and the world becoming an uninhabitable place are represented by the adventures of the old writer and the child; The writer without a present, in the style of *ricercar*², searches for himself in the past, his only connection with the present is the little refugee. Moreover, the child is the little bird of exile who has remained abroad with his almost homelike song that he hums bit by bit:

My little exile bird
I'm agonizing in foreign places
Foreign lands are happy for your existing
I miss you
What should I send to you, my flower bud
If I send you an apple it will rot
If I send you a quince, it will turn black
Grains of a bunch of white grapes are scattered on the roads
I am sending you my teardrops

² A form of composition that means a search for a kind of remembering in music.



As the old man said in the library in *Sky Over Berlin*, which is also a ballad, a mourning film, the world is now in the dark, it is sick. Just as the Bhil healer repeats the cosmogony by drawing a mandala at the patient's bedside, man is "symbolically contemporaneous with the creation of the world" and must be "immersed" in that primordial whole and perfect time. There are various initiation ceremonies, songs and poems for this. Here, together with the revival rites of that old perfect time, it is believed that the patient will be healed thanks to the healing powers that surround him (Eliade, 2016, p. 43). By making incomprehensible sounds with Neptune, the Kosmos returns to that symbolic time and invites healing. In the movie mentioned above, *Sky Over Berlin*, the sequences that Angel Damiel holds the head of the man who has an accident by singing and in the movie, *Kosmos*, that Kosmos holds the old tailor tightly from behind to heal him, that he makes love with the female teacher in the way she needs to heal, also that he heals the woman walking with a stick through the scenes in which he licks her back to heal her are the associations of an initiation ceremony.

On the other hand, chaos is essential for the individual for further spiritual experiences, even though it creates pain and delirium in the present time and space. In the movie, both the death of the child and the misunderstanding of the healing rituals of the Kosmos will create chaos. However, the cosmos, which is also represented by the hero's name as metonymy, that is, order; is the opposite of chaos indeed, and this duality is necessary for eternal recurrence, in other words, for man's eternal return to himself. That Kosmos, who enters the town almost as if escaping from somewhere, escapes from the town similarly and that he is shown as if it is on its way towards the sky, twinkling stars and the full moon completes the editing with the uninterrupted circular movement of the camera. Thus the idea of eternal return is supported.

If approached with the concept of poetics of space; it is felt that wide-angle panoramic images, integrated with a misty and snowy atmosphere and designed with an incessant blizzard or frosty sound, imply the desolation of the individual. It is a poetic and melancholic language that evokes Tarkovsky cinema. Kosmos remains displaced even in a public place like a coffee house. However, he is free and at home in the trees he climbs easily. Trees are his place. While reaching each other using their voices with Neptune, they leave messages to each other by marking their location with bones. Their meeting turns into a shamanic ritual; they have established a song-like language among themselves, consisting of animal-like voices, screams and cries.

When he meets Neptune, he conveys his feelings in a lyrical language by saying, "My heart will drip from my fingers, my heart will blow winds from me." Men dancing by the fire singing folk songs also give voice to a similar ritual. The homeland that Kosmos finds with love and tea also shows itself with this ritual. Because the home and space of the individual is a phenomenon that arises spontaneously and is based on love. In Wenders' film *The Sky Over Berlin* (or *Wings of Desire*), the angel Damiel becomes a traveler of his existence, of his own time, when he begins to love a person and chooses the sensual journey of his will, thus choosing death instead of immortality. "Tonight I learned to astonish and it brought me back home, I found my way. If it was once, it will happen now. The painting we created will accompany me as I die". Kosmos has come to show just that, to point to the present. The stuttering clock marks it.

He cannot work for money by following the capitalist order, but he steals money because it works for a solution. In addition, the border problem that is tried to be drawn with the Armenians refers to the liminal city, that is, the people living on the border and the people without a place, in other words, the displaced and lost individuals. Kosmos was welcomed and accepted after rescuing the drowning child at the beginning of the story. Yet gradually, he begins to be despised because he does not work despite his lack of money, his wise words that



are strange and his not getting involved in problems. Even after his hand, on which the cigarette was put out, had miraculously fully recovered the next day and cured the tailor's asthmatic cough, it was foreign to the town people, incompatible. Ultimately, the Kosmos, that is, order, creates chaos and escapes from the town as in the way he comes and heads towards an unknown time-space. Now he moves away from the world he is alienated from. It could even be argued that the camera has a shamanic gaze, with its strikingly simple, often far-seeing movements and high-contrast images, as in the return to the sky movement in the final sequence.

The similarity of the production with the mystical theme of Semih Kaplanoğlu's trilogy of *Egg* (2007), *Milk* (2008) and *Honey* (2010) is striking. In addition, the salt bench carrying the poor fisherman, the girl he loves and the children in Visconti's *The Earth Will Tremble* (1948) with an all-island cast, and the wardrobe carried by two children in Polanski's *Two Men and a Wardrobe* (1958), 2012), the chest carried uphill by the people around, seen in Yeksan's 2017 film *Körfez*, reminds us of the existential burden of the human being told by the Sisyphus legend. As a result, the modern individual is a time traveler who has taken on his existence on his back and started to search for his time and place.

Conclusion

The urban space is subject to a memory-time like its inhabitant. This memory-time produces subjective and collective meanings. It is clear that the social pathology created by the growth driven by urban renewal has become even more striking with its manifestations in the cinema. Because, while the urban space is undergoing a hysterical change and transformation, it is going through an existential crisis like the living one. While experience shakes the inner self-perception together with the collective memory with its inherent dystopian effects, it brings to mind the concept of becoming minor for individuals who realize their own social production by trying to stay away from the norms determined by hegemonic powers, who have remained expressionless and undefined. The construction of a memoryless society has become the lifeblood of the idea of nowhere and nobody. The urban space, on the other hand, demands that the memory of the individuals who have the will to exercise their right to the city be kept alive. As seen in the examples mentioned above, the sense of homeland is turned upside down by wild spatial transformations, as the fragile, clumsy and weak-willed city dweller reflected in the cinema cannot become a part of it, and taken as a pronoun rather than a subject. Undoubtedly, the city dweller has lost meaning in the context of identity and spatial construction, has compromised his identity and faced the experience of alienation. The individuals having the mind of becoming minor who choose to be excluded, on the other hand, cannot be positioned against the bourgeoisie who take their power from their capital. Therefore, the deterritoriality permeating the self-perception adds a layer to the concept of becoming minor at this point and makes it even more evident.

The effort to survive, which is referred to with the conatus philosophy put forward by Spinoza, has also gained a literary expression by Balzac: "Hope is memory that desires." As a result, a person shapes him like a sculptor by carving the time he is an actor or actor with his hands and processing his own story like a tapestry. Thus, humanity confronts time. According to Lukacs, only in this way is it possible to create our transcendental home.



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