

**The Vanishing Point of Modern Subject in Art-house
Cinema: The Mirror & The Turin Horse**

Halil İbrahim Duranay

Submitted to the
Institute of Graduate Studies and Research
in partial fulfillment of the requirements for the Degree of

Master of Arts
in
Communication & Media Studies

Eastern Mediterranean University
September 2012
Gazimağusa, North Cyprus

Approval of the Institute of Graduate Studies and Research

Prof. Dr. Elvan Yılmaz
Director

I certify that this thesis satisfies the requirements as a thesis for the degree of Master of Arts in Communication and Media Studies.

Prof. Dr. Süleyman İrvan
Dean, Faculty of Communication and
Media Studies

We certify that we have read this thesis and that in our opinion it is fully adequate in scope and quality as a thesis for the degree of Master of Arts in Communication and Media Studies.

Asst. Prof. Dr. Levent Kavas
Supervisor

Examining Committee

1. Assoc. Prof. Dr. Tuğrul İlter

2. Asst. Prof. Dr. Levent Kavas

3. Asst. Prof. Dr. Pembe Behçetoğulları

ABSTRACT

This study is discussing how the individual is ontologically re-identified in modernity. In late eighteenth century and early nineteenth century consist of some political, social, economical experiences (French Revolution, Industrial Revolution) opened the way to new cultural phenomena and their philosophical extensions. Especially as a political orientation the modern identity started to create new conception of the subject through art after the French Revolution. Throughout the modernism process, the ‘subject’ continuously metamorphosed and was ontologically re-identified. The most prominent examples of this re-identification can be analyzed in the art-house films such as *The Mirror* and *The Turin Horse*. This study aims to show the ontologically re-identified forms of the modern individual through the *auteurs* and characters of the selected movies.

Key Words: Modernism, Modern Subject, Decadence, Death of God, Auteur Cinema

ÖZ

Bu çalışma modernite içindeki bireyin varlıksal olarak kendini yeniden tanımlamasını tartışmaktadır. Geç onsekizinci ve ondokuzuncu yüzyıllarda meydana gelen bir takım siyasal, sosyal ve ekonomik olaylar (Fransız Devrimi, Sanayi Devrimi), yeni kültürel fenomenleri ve onların felsefi uzantılarını tartışmaya açmıştır. Özellikle Fransız Devrimi sonrası politik bir sonuç olarak ortaya çıkan modern kimlik yeni özne tiplerini sanat üzerinden yaratmaya başladı. Tüm modernizasyon boyunca bu özne problemi sürekli olarak başkalaşmaya ve ontolojik olarak yeniden ifade edilmeye devam etti. Sanat sineması janrında yer alan *The Mirror (Ayna)* ve *The Turin Horse (Torino Atı)* filmlerinde bu özne olgusunun en belirgin örnekleri yorumlanabilir. Bu çalışma modern bireyin varlıksal olarak yeniden ifade edilmiş formlarını, seçilmiş filmlerdeki *auteurler* ve karakterler üzerinden sunmayı amaçlamaktadır.

Anahtar Kelimeler: Modernizm, Modern Özne, Dekadans, Tanrı'nın Ölümü, Auteur Sineması

To Ulus Baker

ACKNOWLEDGMENT

I would like to thank Levent Kavas for long discussion hours and his guidance (il miglior fabbro). A profound thank to Nazar Erişkin for her endless patience and love. A great thank to İsmail, Gülseren, Ayşe, Recep and Ahmet Duranay for their priceless supports.

TABLE OF CONTENTS

ABSTRACT.....	iii
ÖZ.....	iv
DEDICATION.....	v
ACKNOWLEDGMENT.....	vi
1. INTRODUCTION.....	1
2. MODERNISMS OF THE 18th. AND 19th CENTURIES.....	6
2.1. Modernism: A Brief Discussion.....	6
2.2 French Revolution & Industrial Revolution.....	9
2.3. French Revolution, Industrial Revolution, Individuals and Art.....	11
3. NIHILISM AND DECADENCE.....	17
3.1. Nihilism Era.....	17
3.2 Decadence Era.....	19
4. NIETZSCHE: A BREAKING POINT OF MODERNISM.....	28
4.1. Nihilism, Decadence and Alienation in Nietzsche’s Philosophy.....	28
4.2 The Collapse of Modern Values in Nietzsche: Death of God.....	31
5. AVANT–GARDE ART AND POLITICAL CONDITIONS OF ART AROUND WORLD WAR I AND WORLD WAR II.....	38
5.1 Background and Development of the Avant-garde.....	38
5.2 Futurism.....	42
5.3. Anti-Art, Dada and Cinema as Mass Art.....	44

6. AUTEUR THEORY AND THE VANISHING POINT OF THE MODERN	
SUBJECT IN ART-HOUSE CINEMA.....	55
6.1. Auteur Theory.....	55
6.2 Andrei Tarkovsky's <i>The Mirror</i>	63
6.2 Béla Tarr's <i>The Turin Horse</i>	77
7. CONCLUSION.....	94
REFERENCES.....	101
FILMOGRAPHY.....	111

Chapter 1

INTRODUCTION

The aim of this study is to show how the modern subject has lost his identity through the process of modernism into the art-house cinema. The study argues that the teleologically constructed notion of the modern individual breaks down at some critical points, faces aporias and comes to deadlocks. The problems of modernism as to subjectivity and its deadlocks are recurrent at the breaking points of modernism's teleological self-construction. The metamorphosis of the modern era individual's notions of 'being a subject' and 'being human' are examined as the analysis points through their re-identification processes. The study focuses on the transformation of art from French Revolution to twenty-first century art house films. 'Art-house cinema' means; the world cinema genre, especially directed after the II. World War. The study follows the historical lines of modernism in art in terms of its social, political and cultural interaction until the auteur theory of the 1960's to trace the instances of the re-identification of the modern subject that reached a vanishing point in contemporary cinema.

The main argument of the study can be formulated as follows: modernism reached a point of disaster in the twentieth century and this 'achievement' of the process of modernism metamorphosed the subject notion of individual up to a vanishing

identity that cannot be defined as a subject anymore.

The study started with the questions; ‘What is the condition of modern subject now?’ and ‘How can the modern subject be identified today?’ The argument is that re-identification as nothingness is the ultimate point of the vanishing identity of the subject that cannot be defined as a subject anymore.

The representation of this re-identification as nothingness (a vanishing point) is found in the art-house movies like Tarkovsky’s *The Mirror* and Béla Tarr’s *The Turin Horse*. In addition to the representative conceptual styles of these movies, their release dates are also an important reason for their selection for study. Tarkovsky’s *The Mirror* was released in 1975, a date that can be interpreted as the revival period of art after the post-war trauma. Béla Tarr’s *The Turin Horse* was released in 2011 and it is important for discussing what the situation reached today is. Another important reason to select Tarkovsky’s *The Mirror* and Béla Tarr’s *The Turin Horse* is that both films are basically exposing the auteur’s unconscious directly, without using a conventional narrative. The study uses a way of reading, interpreting and analyzing the filmic text thematically. The study uses historical analysis to find the problem sources of the argument and analyzes the content of the films according to the study’s argument.

The teleological conception of modernity is determined to achieve a certain point, but the purpose is not defining the situation that is to come after the pre-determined point is achieved. Therefore this one direction way or the linear history is creating a recurrent problem; the purpose is recurrently repeated in the teleological path that is

recommended by modernity. The Enlightenment, French Revolution and Industrial Revolution can be seen as the normative points of modernism. This breaking point of teleological progressivism produced as a result a man-centered idea of the world. But this breaking point of modernism created a complicated structure which gave rise to repeated identity crises and therefore the following breaking points of teleological progressivism can be analyzed as the recurrent points of modernity. French Revolution promoted social and political transformation for the sake of human liberty, therefore revolution created a new conceptual perception of life, the man-centered movement against the old transcendentalist condition, and man started to recognize his own value as a subject and to re-identify his ontological status as a liberal man but this liberal individual's situation had already reached an alienation process in the Decadence period. The subject notion of the post-French Revolution individual and his man-centered world face an identity crisis. This is the first sign of the recurrent point of crisis of modernity. French Revolution's individual who freed his existence from the old religious and political obedience became a single-type identity under the conditions that arose from the Industrial Revolution. Industrial Revolution created a new individual figure who re-identified himself as part of the mass and new urban order. The monotonous urban individual became a new subject in the process of conformity and obedience to mass culture after the Industrial Revolution. The subject thus fell back to the conformity and obedience he experienced under the monarchs and religious pressure. This situation is another sign that human-centered world gets into an identity crisis.

There appears a subject type in the Nihilism and Decadence period, someone who has a notion of individuality, but experiences a destructive alienation. This alienated

individual totally collapses in Nietzsche's philosophy. The declaration of the Death of God brings the idea of progress into a total deadlock. Because with the death of God all social, religious, cultural, political, and even psychological values of modernity collapse. God was the fundamental inspiration of political and religious obedience. The idea of man-centered (anthropocentric) world keeps God as a value; on the other hand Enlightenment's man-centered (anthropocentric) world can be identified as a total secularity in the humanity because God was represented the highest point of the secular and religious value of humanity before the Enlightenment era. God continues to exist, but left the central position in the earthly life. Therefore man naturally gained a subject status against his old object status. Despite the disasters created by modernity, humanity still had values to survive their secular life. When the death of God was declared by Nietzsche, all modern values (had) collapsed and the world and human life became (had become) valueless and empty. This valueless and empty situation of the world also opened the question of the subject status of man once again. The result of this valueless and empty situation of the world killed the higher values of cultural conscious: the artworks. This situation reminded the loss of tragedy and the suicide of poetry as the higher values of Ancient Greece with the death of Pan. This valueless and empty situation of the world killed the conventional forms and contents of art in the avant-garde movements in the beginning of the twentieth century. Anti-art used readymade industrial pieces as artworks. In Duchamp's art perspective, this condition is presented as a bicycle wheel, a porcelain urinal, a cheap postcard reproduction. In Dada, this problem is represented in a nihilistic way, the meaninglessness of the content of artwork. World War I has a great impact on this nihilistic recurrence in

Anti-art and Dada. After World War II, the situation again reached a total destruction point. Because World War II was the highest disaster that mankind faced during modernism. Mankind faced with mass destructions as Auschwitz and Hiroshima, the highest point that the idea of a man-centered world came. The development of cinema and photography had an important role in awareness of the results of World War II. Because every detail about war was recorded as video or photography and people could witness the goings-on simultaneously with war, although video and photography are used in the form of propaganda during the war period. These visual evidence manipulated the unconscious, therefore the post-war trauma was more destructive than the World War II. In this post-war trauma the individual entered a standstill process, therefore art entered a standstill process too.

In early 1960's the discussion of the individual as a subject started through the auteur theory. After this rebirth art-house cinema represented different conditions of post-war society and individual. Tarkovsky's *The Mirror* can be interpreted as the first custom-destructing venture in auteur cinema, because *The Mirror* was the first film to focus totally on the auteur's personal existence because the main character of *The Mirror* (Alexei) directly represented Tarkovsky himself. Tarr's *The Turin Horse* presented the same situation from a different perspective. In both *The Mirror* and *The Turin Horse*, the re-identification of the subject as nothingness can be described as a point of the metamorphosed subject notion of individual as a vanishing point identity that cannot be defined as a subject anymore. *The Mirror*'s Aleksei re-identifies himself as a specter that is not physically there, who is constructed full of memories and who has become nothing. Ohlsdorfer and his daughter re-identified

themselves as physical nothingness, as subjects living senseless, valueless and silent
in *The Turin Horse*.

Chapter 2

MODERNISMS OF THE 18th. AND 19th CENTURIES

2.1. Modernism: A Brief Discussion

‘Modern’, ‘modernity’ and ‘modernism’ are elusive terms that are used in different senses in different contexts. When they are used with reference to a teleological conception of history, it is presumed that ‘history’ has a certain, given temporal order which is by definition ‘progressive’. In this way what is ‘modern’ (consequently ‘modernity’ as a state and ‘modernism’ as a process and orientation) takes a positive connotation. Thus the term is projected onto historical periods either retrospectively or with self-reference. ‘What we are *now*’ is ‘what we must have been’ and only a stage within the inevitable process of ‘becoming modern’, which is our destiny. Basically modernity can be identified as “being new”. Then any period is ‘modern’ in the sense that it is ‘new’ with regard to any period in the past. Following this logic modernity is reflecting a time line; what is before the modern is ‘old’, what will come after the modern will be a new modernity. When Roger Bacon used the term “nos modernos”¹ he was describing the time that he lived in (13th century). The ‘modern’ signified Bacon’s period and probably the times to come after it, therefore everything before Bacon’s period became the opposite of the ‘new’, old and ancient. In a different perspective, while Foucault was discussing Enlightenment, following Kant, he asks the questions what we are, what we think,

¹ Quoted in Alexandre Koyré, “Çağcıl Düşünce”, Bilim Tarihi Yazıları, tr. by Kurtuluş Dinçer, Ankara: TÜBİTAK, 2000, p. 2..

and what we do today in the essay “What is Enlightenment?” Foucault’s questions show that the notion of the modern individual transformed from “What is a human being?” to “What are we now?”.

In one sense what is post-medieval is modern. In another sense what is post-French-and-Industrial Revolution is modern. According to Clippinger,

Modernity is the (literary, philosophical, historical) period from 1890 to 1950; this means that modernity perpetuated the late Romantic and Victorian ideals to the end of the Second World War (Clippinger, 2001, p. 251).

Clippinger followed his definition of modernity with the relationship the modern ideas and new values that were represented by modernity as the residual belief in the (self-evident) supremacy of logic and scientific rationalism that assumes reality as a whole can be rendered and comprehended. That ideas and concepts are determinate, and that human beings share a level of universal experience with one another that is trans-cultural and trans-historical.

The idea of ‘novelty’ in modernism is representing a progressivism. Here progressivism means following a plan to achieve a pre-determined destination (teleological view). The term ‘teleology’ is coming from the Greek word *telos*, which means purpose (Warburton, 2004, p.12). The teleological notion of modernity is denoting a destination. This destination is a one-way direction to be followed. Thus the teleological notion of modernity has an understanding of linear history.

The teleological notion of modernity posits a determinate point to be achieved. But there is no projection about the situation after the pre-determined point is achieved. Therefore this one-directional or linear history is creating a recurrent problem: the purpose is recurrently repeated or reformulated in the teleological path that is recommended by modernity. Hegel and Marx can be given as two prime examples of the teleological conception of history. Hegel and Marx argued for an end of history within the modernist context. For Hegel, when Geist becomes fully exposed and conscious of itself, the teleological history would be completed. Marx has a similar perspective, a teleological conception of history that will come to an end (telos) after achieving the classless society.

The West (Western European Culture) is accepted as the paradigm of the modern in the discussion of modernity. Especially social transformations of the nineteenth century in Europe are the fundamental causes that made West Europe a paradigm of the modern. According to Said; “with such experience the Napoleon’s the Orient as body knowledge in the West was modernized, and this is a second form in which nineteenth – and twentieth century Orientalism existed” (Said, 2003, p.41). Here Said refers to the effects of west-centered social transformation on the rest of the world. The era between French Revolution and First World War can be identified as the time period of social transformations. Two important cases changed the social, political, philosophical and economic structures deeply: French Revolution and Industrial Revolution.

2.2 French Revolution & Industrial Revolution

Raynaud emphasizes the relation between French Revolution and Enlightenment through the concept of reason (Raynaud, 2003, p.338). Here the motto of Enlightenment *Sapere aude*² can be remembered. The motto is proposed by Kant in his famous article “What Is Enlightenment?” In the introduction of “What is Enlightenment”, Kant explained Enlightenment as follows:

Enlightenment is man’s emergence from his self-imposed nonage. Nonage is the inability to use one’s own understanding without another’s guidance. This nonage is self-imposed if its cause lies not in lack of understanding but in indecision and lack of courage to use one’s own mind without another’s guidance. Dare to know! (*Sapere aude.*) ‘Have the courage to use your own understanding,’ is therefore the motto of the enlightenment (Kant, 1784).

Raynaud followed the Kantian connection between Enlightenment and reason and defined French Revolution as a search for a way to reconcile reason and politics. According to Raynaud, French Revolution was the first venture for a reasonable idea of the state and it was the first important result of the function of reason in the modernity. Again Raynaud referred to Hegel and declared Revolution as a magnificent dawn of mankind. Through this definition, French Revolution can be seen as the following phase of the Enlightenment and it is declared as the first important success in politics to build a reason-centered world. With the reason-centered idea, man as a subject gains a new value in philosophy and politics. At that point French Revolution can be seen as a replacement of man as a new subject for the old authoritarian political powers of the old world or a Hegelian victory against the despotic will (magnificent dawn of mankind).

² Lat. Dare to know. The motto is taken from the Horace’s book "Epistulae" (1.2.40) and used by Kant in the article “What Is Enlightenment?” as the motto of the enlightenment.

The political change between liberty and despotism is evaluated in Tocqueville's reading of *Democracy in America*. Tocqueville claimed that

Revolution declared itself the enemy at once of royalty and of provincial institutions; it confounded into indiscriminate hatred all that had preceded it, despotic power and checks to its abuses; and its tendency was at once to rebublicanize and to centralize (Tocqueville, 1994, p.96).

Man became a re-identified subject, the new determinative function of the world. French Revolution is the normative case for the collapse of the last empires and starting of nationalism. Here collapsed empires signify the old will powers and nationalism signifies the political value of the man-centered new world. The nationalist movement in the period was a fundamental catalyzer that changed the social structures.

As French Revolution, Industrial Revolution is another important transformation in social, political, philosophical and economic areas in modernism. Industrial Revolution flourished in the same period with French Revolution. For Nearing, Industrial Revolution was a salvation of civilization after Dark Ages in Europe. Nearing underlined three functions that were important factors to changing the social structure in Europe, which were science, representative government and the industrial revolution. According to Nearing "these three functions led to a rapid and extensive transformation of western society sometimes referred to as the bourgeois revolution" (Nearing, 1975). As the bourgeois revolution worked its way into the structure and function of European society, the developing class of businessmen and professionals who had begun to challenge the power-monopoly of the "lords

spiritual and temporal” ended by establishing a higher power monopoly under the control of business, military, public relations oligarchy.

The Industrial Revolution also found its echo in the sociological theories of Comte and Marx because Industrial Revolution effected and created many new codes in social structures. The emergence of factories created new living areas and new urban areas were established around the factories. This urbanization process also created new standards of living. Another important fact of urbanization was the increasing population. The rapid industrial production created labor prototypes. Marx criticized this Industrial Revolution as “This industrial revolution which takes place spontaneously, is artificially helped on by the extension of the Factory Acts to all industries in which women, young persons and children are employed” (Marx,1867). The exploitation of labour also created a new politics, which was the organization of labour.

2.3. French Revolution, Industrial Revolution, Individuals and Art

The processes of the French Revolution and Industrial Revolution have close social, political and cultural connections. But in this short time line, the effects of both events were totally different on the subject. The Industrial Revolution was also a result of man-centered world just as the French Revolution.

French Revolution and Industrial Revolution are two fundamental processes that influenced the individual’s ontological identification. Under the effects of French

Revolution, the individual gained a new subject value, but after a short time, under the effects of the Industrial Revolution this independent subject value was disengaged from man to massification.

Individual liberal expressions in art, science and philosophy were always sentenced to death by the monarch and the church. At that point French Revolution can be characterized as the first case that opened a way to individual liberal expression. The revolution was a turning point for the beginning of new art perspectives; before the revolution, Classicism was still the dominant understanding in Europe. Classicism was a typical representation or reflection of the classic era (antiquity) aesthetic values in the Enlightenment, which was a typical recurrent paradigm of early modernism. Through this dimension Classicism represented the monarchic era and the revolution was also the ending point of Classicism.

Renaissance, Baroque and Classicism movements were dependent on one economic function that was the patronage system. Through all these movements an artist was producing artworks by the demands of an authority. A religious, aristocratic or bourgeois patron ordered a picture, sculpture or a book to the artist. On the other hand artists dedicated their works to their economic patrons. For example Thomas Hobbes dedicated his major philosophical book “Leviathan” to Francis Godolphin who was a British Member of Parliament and the Medici family was known as one of the important Maecenas of the Renaissance artists. Lorenzo de' Medici was known as the patron of art in the Renaissance period. This patronage system effected the content of the artwork. Therefore art content was limited to patron

portraits, religious scenes or the reproduction of Ancient Greek and Roman aesthetic patterns. It was hard to claim an individual art perspective or an independent artistic idea in the patronage age.

At that point French Revolution can be identified as closing age of the patronage system in art. As Renaissance and Baroque the Classicist movement was under the economic control of the monarch before the Revolution. A new idea of art was born after the collapse of Classicism and the rise of Romanticism, because Classicism was the art form of the last monarchic system in France. After the Revolution; Romanticism started to develop in the art scene as a new art gaze that was totally different from the representation of antiquity as Classicism.

All these post-revolution facts denoted that the social and political transformation of the revolution also created a new conceptual life perception; the man-centered movement transcended the old transcendental condition, and started to recognize his own subject value and started to re-identify his ontological situation again. The transition from Classicism to Romanticism is one of the basic signs to show that the new subject of the post-revolution refused the old values and attempted to create a new world through his personal values. With the rise of the Romantics art became a new value point through the new independent personality of the artist and Paris as a city heralding these radical changes in the art scene.

The city was another important factor that influenced the arts' situation after the Industrial Revolution. French Revolution accelerated the conditions that were

formed by the Industrial Revolution. Urbanization, the montage industry, rapid mechanical production created a mass culture in the new living conditions as result of Industrial Revolutions. The difference between the handcrafts of the monarchist era and mechanical products of industrial era was an important result of Industrial Revolution. Factory workers' products were the copies of the same prototypes, because the major creator of the product was machine, the worker's production was only an element; this is totally different from the old handcrafts. The mechanical factory products have no craft details as in old handcraft works. In a handcraft the worker can be reflecting his individual aesthetics on his work; this is the fundamental difference between the handcrafts of the monarchist era and mechanical products of the industrial era. As a counter form of the French Revolution the craft started to lose its aesthetical form and became single-type monotonous form in the Industrial Revolution period. The craft became a single type product in industrial era.

This mechanical production monotony also influenced the life conditions of people. In the industrial age people started to jam in the urban areas, living in single type flats, consuming single type production, sharing single type entertainment habits. This situation created a synthetic life form and mass cultures; therefore the habits of people changed as a new conformity and obedience process in the industrial age. Mass culture started to produce new facts that determine the social habits; fashion was an important product of the mass culture. According to Simmel,

A standard of value arises - at least in part - from the fact that labor power acts on various materials and fashions products so that it creates the

possibility of exchange - labor power is perceived as a sacrifice which one makes for the sake of the fruits of labor (Simmel, 1971).³

The man of industrial age was producing the single type products and then consuming the same single type products. The effects of fashion became the determinate function of mass culture; and they were not only limited to the cloth industry. Fashion represented all common habits of the mass culture individual.

As discussed before, the French Revolution was a replacement of man as a new subject against the old authoritarian political powers of the old world or a Hegelian kind of victory against the despotic will (magnificent dawn of mankind). And post – French Revolution facts denoted the social and political transformation for the sake of man’s liberty, therefore revolution created a new conceptual life perception, the man-centered movement to transcend the old transcendental condition, and started to recognize his own subject value and started to re-identify his ontological position as a liberal man. Also Cousin’s “l’art pour l’art” thesis was opening a new way to individual desires and expressions as a theme for art by the rise of the Romanticism in Europe.

The individual faced a new problematic world with the rise of the industrial age. The magnificent dawn of mankind turned to a new conformity and obedience circle in a short time line between French Revolution and Industrial Revolution. On the other hand this new conformity and obedience reminded the recurrent problem of modernism; again the teleological path that was recommended by modernity came

³ Notes on Georg Simmel. <http://chin.nju.edu.cn>.

to a wobble condition and repeated its deadlocks in the industrial age. It seems that conformity and obedience as the products of mass culture shared the same socio-psychological implications with the individual's position under the church and the monarch.

The effects of French Revolution and Industrial Revolution created new individual figures who re-identified themselves in modernity. French Revolution created a new artist type, who re-identified himself as an independent artist who freed his existence from the old religious and political obedience and could express his own ideas in art independently. On the other hand, the Industrial Revolution created a new individual figure that re-identified himself as part of mass and new urban order. The results of the French Revolution and Industrial Revolution created two totally different re-identified personalities in the nineteenth century. This counter situation also affects the philosophical and cultural conditions of the following period. At that point two philosophical ideas and their cultural results are important for understanding the coming problems of the modern individual. These two philosophical and cultural movements are the rise of nihilism in Russia and decadence in France.

Chapter 3

NIHILISM AND DECADENCE

3.1. Nihilism Era

The idea of a man-centered world (with the results of the French Revolution and Industrial Revolution) created a problematic modern individual identity. After two historical events (French Revolution and Industrial Revolution) there was evidence for the modern individual's experience of a re-identification of himself. As discussed before, there is an idealized liberal individual who tries to focus on his desires by using his reason after French Revolution. After a short time, there is a monotonous urban individual (a new subject in the process of conformity and obedience) created by the mass culture after Industrial Revolution. These two metamorphoses in the individual's ontological status show that the teleological notion of modernity dragged societies into a problematic condition, a recurrent deadlock. The idealization of the teleological view repeated itself in the short period and idealization often entered into recurrent cycles in modernity. The problematic condition or the recurrent deadlocks of modernity triggering two disastrous ideas at the end of the nineteenth century, which were the rise of nihilism in East Europe and the rise of decadence in West Europe. Here the 'destructive' description used for nihilism and decadence to underline both ideas' custom-destructive factors on the values of modernity. At that point nihilism and decadence had important roles because

both ideas had strong reflections in philosophy, politics, literature and art from their beginning to the present. Another important characteristics of nihilism and decadence was that these ideas were the opponent movements that prepared the process of first mass breaking point of modernism, the First World War.

The first use of the terms nihilism and decadence can be dated to approximately the same time, which was the beginning of the 1800's. The etymological root of nihilism is the Latin word "nihil" which means "nothing"⁴. The term 'nihilism' became widespread after its use in two novels: Ivan Turgenev's *Fathers and Sons* (1861) and Victor Hugo's *Les Misérables* (1862). The term was used as the determination of a social condition by Turgenyev:

Nihilism is to cure all our woes, and you--you are our saviors and heroes. Very well--but why do you find fault with others, including the reformers? Don't you do as much talking as anyone else? (Turganyev, 1861).

But the term was used in a negative sense by Hugo: "With nihilism, no discussion is possible; for the nihilist logic doubts the existence of its interlocutor, and is not quite sure that it exists itself" (Hugo, 1862).

Both uses show that the term of nihilism became a cultural fragment in the social discussion. According to Tamisier,

Nihilism for Pisarev (1840 – 1868) and his followers is a rejection of all social dependencies and a defense to destroy all social dependencies as values, because all these values were destroying the autonomous identity of the individual in society (Tamisier, 1993, p. 434).

Therefore Pisarev and nihilists stand against the moral values of social structure and they ignore everything out of the scientific rationality.

⁴ Collins, Latin dictionary.

The idea of nihilism influenced the creation of two political movements in Russia: the populism that was founded by Lavrov and Mihaylevski and anarchism that was founded by Bakunin and Kropotkin. Despite the Pisarev and his followers' purely nihilist prejudices, the populists simply defend the importance of moral values, because to achieve a socialist revolution, contributions of rural population is incontrovertible and because of this need, the moral values cannot be ignored, because rural population still organized their social life through these moral values. But the revolution idea appearance as a pure disaster motivation in the anarchist idea, the basic aim of the revolution leads a total collapse of the conventional values, ideas, political – social structure, Tamisier stressed a consensus point between nihilism, populism and anarchism in Russia, which was the fact of the individual. These three movements focused on the value of the individual. Here with the rise of nihilism there is a new individual re-identification that emerged in Russia or in other words, the struggle with old values represents itself as nihilism.

The political stand of the Russian nihilists of the period had different projections in the area of philosophy. Nihilism came out as an existential problem in the period's European philosophy; the term shows up in the philosophical views of Schopenhauer and Kierkegaard (here to touch on Schopenhauer and Kierkegaard is important, because the term 'nihilism' was to become subject to a conceptual discussion by Nietzsche in the following period and especially Schopenhauer has a significant role in Nietzsche's nihilism concept).

3.2 Decadence Era

In the same period with nihilism another concept was discussed in France which was decadence. The word decadence means a moral or cultural decline. Weir refers to Swart to discuss the roots of decadence. According to Swart

The origins of the concept of decadence as a universal principle of decay or decline can be traced to the earliest myths of both Eastern and Western culture, from the Indian 'age of Kali, in which man was biologically, intellectually, ethnically, and socially far inferior to his ancestor,' to the Iron Age of Greek and Roman mythology, 'when civil strife, greed and other evils of civilization were rampant' (Weir, 1995, p.2).

Decadence basically refers to the search for a new form after the *de facto* decline. Through this dimension, the French Revolution was the breaking point of the *de facto* order in France. The revolution represented an important break with the old, the first critical social movement of modernity. The French Revolution was a turning point for the beginning of new art perspectives. Before the Revolution Classicism was still dominant art form in Europe. Classicism was a typical representation or reflection of the classic era (antiquity) aesthetic values in the Enlightenment era, which was a typical recurrent paradigm of early modernism. Through this dimension Classicism represented the monarchic era, and the Revolution was also the ending point of Classicism. After the Revolution Romanticism started to develop in the art scene as a new art view that was totally different from the representation of antiquity. Post-revolution facts denoted that the social and political transformation of the revolution also created a new conceptual life perception, the man-centered movement be transcended against the old transcend condition, and started to recognize his own subject value in this world

therefore started to re-identified his ontological situation in this world again. The transition from Classism to Romanticism is one of the basic signs to show that the new post-revolutionary subject refused the old values and attempted to create a new world through his personal values.

In the following years; Victor Cousin created a new argument among the intellectuals, to discuss to find real value of art. In 1818, Cousin declared “l’art pour l’art” thesis in his first philosophy lecture in the Sorbonne. L’art pour l’art which means “Art for art's sake” is an approach to purifying art from the moral and religious codes; that’s why Cousin argued that the sentence “religion for religion’s sake; moral for moral’s sake; art for art's sake”. Cousin’s “l’art pour l’art thesis is the sign of the new liberal artists art journey; the artist can be free to understand and evaluate his own beauty concept without any moral and religious domination; therefore a liberal artist fantasy could be appear in the art works. Cousin’s “l’art pour l’art” thesis can be seen as the first theoretical contrast against the typical Renaissance, Baroque and Classist art philosophy. Renaissance, Baroque and Classist art philosophy basically refers a restoration of classic aesthetic and especially Renaissance and Baroque art were developed under the church and monarchy.

According to Benjamin; “the secular cult of beauty, developed during the Renaissance and prevailing for three centuries, clearly showed that ritualistic basis in its decline and the first deep crisis, which befell it” (Benjamin, 1936). Most of Renaissance and Baroque paintings and sculptures ordered by church and monarch

families in the period, because of this situation the themes of Renaissance and Baroque arts were limited by the biblical scenes, mythological stories and self portraits of the aristocrats and religious class. The former art before revolution was under the pressure of moral and religious codes; at that point Cousin's "l'art pour l'art" thesis is opening a new way to individual desires and expressions as a theme for art by rise of the Romantism in Europe.

The term of decadence first appeared as the name of a painting by Thomas Couture in 1847. Couture gave his painting the name 'The Romans of the Decadence'. Couture presented a realistic reflection of a scene from the daily life of the Romans in the painting. In the painting Couture refers to the decadence of Romans, on the other hand Couture touched Classicism's extinct antique ideas through the Romans' decadence. Literally and metaphorically *The Romans of the Decadence* can be analyzed as the glad news of the collapse of Classicism (old ideas) and the rise of Romanticism (new era independence).



Thomas Couture, *The Romans of the Decadence*

But Manet was the starting point of decadence. When Nochlin discussed Manet's *Luncheon on the Grass* (1863) she claimed that

When, in the catalogue statement for his private exhibition of 1867, he assures us that it is merely the 'sincerity' of his works that gives them their 'character of protest,' or when he pretends to be shocked at the hostility with which the public has greeted them" (Nochlin, p.5).

The most important notion that makes Manet's painting the beginning of decadence is the 'immoral' conception of the painting. According to Nochlin; Manet's *Le déjeuner sur l'herbe* (The Luncheon on the Grass) was the first open presentation of immorality, indecency and aversion of the norms.⁵

Another important difference of Manet was his personal and social condition. According to Nochlin "Manet's works can hardly be considered direct statements of a specific viewpoint or position. Quite often they seem more like embodiments of

⁵ Nochlin, *ibid.*

his own essential feeling of alienation from the society of his times, a dandyish coolness toward immediate experience, mitigated either by art or by irony, or his own inimitable combination of both.” In his paintings, Manet reflected his own personality; at that point it can be analyzed that Manet’s art is a form of personal identification, because Manet was not part of the conventional Classicist bourgeois artists and their life styles. He represented another type of identity, an alien that cut the social connection with the norms, moral codes and other social order codes. At that point Manet can be identified as a flâneur.

The concept of flâneur came up with the poet Charles Baudelaire who was a contemporary of Manet. Flâneur means stroller. Baudelaire defined the figure of flâneur in his book *The Painter of Modern Life*. According to Baudelaire

For the perfect *flâneur*, for the passionate spectator, it is an immense joy to set up house in the heart of the multitude, amid the ebb and flow of movement, in the midst of the fugitive and the infinite. To be away from home and yet to feel oneself everywhere at home; to see the world, to be at the centre of the world, and yet to remain hidden from the world - impartial natures which the tongue can but clumsily define...The lover of life makes the whole world his family, just like the lover of the fair sex who builds up his family from all the beautiful women that he has ever found, or that are or are not - to be found; or the lover of pictures who lives in a magical society of dreams painted on canvas (Baudelaire, 1863, p.13)

Like Manet, Baudelaire himself reflected his own personality in his art. Baudelaire emerged as a new artist figure who identified with Paris and who rejected conventional Classicist bourgeois artist’s life styles. Baudelaire’s works reflected his flâneur life style just like Manet. He published his poetry book *Les Fleurs du Mal* in 1857. The book created a deep impact among the French intellectuals,

because Baudelaire's style was totally unorthodox as compared to the conventional French poetry.



Edouard Manet. Luncheon on the Grass

The flâneur is a city wanderer; he constructs his life as an independent lonely individual, but he lives among the crowds. The flâneur always changes his appearance and hides himself behind the crowd. He can be identified as a phantom that recognizes everybody and every detail of the city's codes but no one from the crowd recognizes his existence. The flâneur separates his personality from Dandies. Dandies were living a wanderer life as flâneurs but they were still dependent on

their rich and bourgeois type of life standards. At that point, the flâneur rejects these snobbish life standards and returns to the ordinary life. Therefore he is totally independent. Baudelaire reconciled his personal identity with the characters of Edgar Allan Poe's stories.

The flâneur can be identified as a voluntary stranger who isolated himself from mass culture, but in contrast he feeds his existence from the city crowds. The city and crowd shaped flâneur's ontology. This isolation problem was a result of the general alienation problem of the decadence era in France. Benjamin explained this situation as follows: "The flâneur only seems to break through this 'unfeeling isolation of each in his private interest' by filling the hollow space created in him by such isolation, with the borrowed - and fictions - isolations of strangers." Despite French Revolution's effects, the bourgeoisie continued their life standards after the Revolution. Benjamin sees the flâneur as a medium figure between the bourgeois and the ordinary figures of big city life. The flâneur was not defeated under the pressures of the bourgeois life and big city life. But the bourgeois life and big city life were the fundamental factors that shaped the flâneur's personality because bourgeois became the new dominant class after the 1789 Revolution in France.

The flâneur's economical status is not definite, therefore his political status is not definite. This is the sign of why flâneur defined himself as a wanderer. He freed himself from these economic and political bonds. When Benjamin analyzed Baudelaire's poem he found a parallelism between Baudelaire's existence and the city of Paris. Baudelaire's Paris reminds us a sunken city. Everything sunk into the

depths of the city and this was a dead structure of the city. For Baudelaire this situation of city and the essence of society represented the same essence. This essence was a modern essence. This gaze used Paris as the capital of their decadence. Paris became an important address for the decadent artists, because they accepted Paris as the venue for a new form of artistic creation and social transformation. Manet defined Paris as the opposite of Rome:

Rome is not the attraction point for artist anymore; their (Romantics') new Kabaa is Paris. We are in Paris and we don't want to go to Rome anymore. We are in Paris and we want to be stay here (Turani, 2008, p.35).

Here Manet is referring to the Classicists because they accepted Rome as the only place where art can be learned. Baudelaire, Manet and other flâneurs in Paris were the starting point of the changing world. Therefore Paris was a sunken dead city, but on the other hand the castle and temple of the new era.

Through a literary, artistic and social critique, Max Nordau called this decadence period as degeneration. Nordau's definition of degeneration describes 'the state or process of being or becoming degenerate in the era, this situation can be identified as a decline or deterioration' like decadence's definition of a moral or cultural decline situation after a culmination of achievement in the era. Decadence was degeneration because there was a strong social alienation in individuals' lives, but on the other hand this degeneration was the starting point of the collapse of the old values and the emergence of new ones.

The decadence became an important discussion in the period's art scene. The decadence achieved its conceptual form with *Le Décadent littéraire et artistique*. *Le*

Décadent littéraire et artistique was a magazine founded by Anatole Baju in Paris and published in 1886. The main importance of *Le Décadent littéraire et artistique* was that it used the name of decadence literally and gathered the period's pioneering intellectuals as a focusing point. *Le Décadent littéraire et artistique* continued its publication as *Le Décadent* until 1889⁶.

French decadence created the figure of flâneur, who was not in the same subject status of the monarchist era before French Revolution. The flâneur was a product of the alienation process. Here flâneur represented a new individual identity; the flâneur can be defined as a re-identification of the new producing individual type.

⁶ Decadence Chronology:
http://www.bc.edu/bc_org/avp/cas/fnart/symbolist/texts/decadence_chronology.html

Chapter 4

NIETZSCHE: A BREAKING POINT OF MODERNISM

4.1. Nihilism, Decadence and Alienation in Nietzsche's Philosophy

The conceptual discussion of nihilism and decadence achieved a higher level in Nietzsche's philosophy in the late nineteenth century. Especially in his last seven books, *Thus Spoke Zarathustra* (1883-85), *Beyond Good and Evil* (1886), *On the Genealogy of Morality* (1887), *The Case of Wagner* (1888), *Twilight of the Idols* (1888), *The Antichrist*, (1888), and *Ecce Homo* (1888), nihilism and decadence became a fundamental point of his philosophical view.

Nietzsche analyzed decadence as a result of nihilism. Kaufman argues that "Nietzsche himself has characterized the situation in which his philosophical thinking started by giving the name of nihilism. This feature of his age struck him as a challenge he meant to meet, and we must not ignore the historical juncture at which he enters the philosophical stage" (Kaufman, 1974, p. 96). Nietzsche's nihilist period was the last term of the nineteenth century; this time period is also an important detail to understand Nietzsche's foresights about the modern world, because the twentieth century was going to verify Nietzsche's foresight of the disaster. Mankind faced with two breaking points of modernity in the twentieth century which were First and Second World Wars.

When Nietzsche criticized decadence as a result of nihilism, his main critical point was the values of modernity. According to Savater, to be modern is to know what is being a modern; and Nietzsche was knew what is being a modern, therefore Nietzsche was the first and the real example of philosophical existence that was belonging to modernity (Savarter, 2008, p. 61). Nietzsche determined the modern values and their problematic essence very clearly and when he discussed these values, he was confidently sure where modernism was to reach. At that point Nietzsche can be identified as the beginning point of a holistic discussion of the problems of modernity.

Nihilism has a counter meaning in Nietzsche's philosophy. First nihilism is as a problematic situation that leads to decadence. Alienation takes place as result of nihilism. The values are degenerated, and this degeneration belongs to the men of drove. Therefore nihilism is a problematic situation for human condition. On the other hand nihilism should be perceived as a process that must be overcome to become a totally independent person. Nietzsche asked and answered the question "Why has the advent of nihilism become necessary?" According to Nietzsche, "The values we have had hitherto thus draw their final consequence; because nihilism represents the ultimate logical conclusion of our great values and ideals--because we must experience nihilism before we can find out what value these 'values' really had."

Alkor claimed that before Nietzsche, "nihilism presented three connected facts to humanity: the loss of transcendence, the loss of substance and the recognition of the

origin of the world as will” (Alkor, 2001, p.291) . These three connected facts started with Copernicus, because with Copernicus man realized that the world is not the center of the universe anymore. According to Alkor, “first nihilist discussions appeared in the theories of Pascal, Kierkegaard, Dostoyevsky and Schopenhauer, and in the end these normative nihilists turned their faces to divinity (Gods divine knowledge) and by this way, they saved themselves from drowning in the sea of nothingness” (Alkor, 2001, p.292). Because the loss of transcendence, the loss of substance and the recognition of the origin of world as will lead humanity to a rootless and purposeless life.

Alkor refers to Shakespeare’s words, “full of sound and fury, signifying nothing” to show the condition of the nothingness of the world. At that point Nietzsche’s two observations opened a new view of nihilism. First he determined human will as a will to power: obedience, conformity, destruction - will to power is the leading effect in the background of all these situations. Secondly, he falsification presented with will to power and this is a necessity. The subject’s will to power and its necessity created a falsification problem before the process of nihilism therefore Nietzsche accepted nihilism as a process to be lived and will be overcome by man. Nietzsche took nihilism to the end, because the disaster of nihilism and decadence is a necessity for man to realize his will to power, therefore at the last point he can become an “*Übermensch* - superman”.

It can be claimed that Nietzsche presented three levels of man. First the man of herd, then the independent man who passes through the nihilism process to be

free and the totally free man who achieved will to power and became *Übermensch*. The level of *Übermensch* is important for the condition of the modern man, because before *Übermensch*, the modern man lived under alienation and modern values which are described as degenerate by Nietzsche. The discussion of nihilism and decadence in Nietzsche achieved a critical discourse which was the declaration of ‘God is dead’ (*Gott ist tot*).

4.2 The Collapse of Modern Values in Nietzsche: Death of God

The first perception of ‘God is dead’ can be understood as a typical religious (Anti-Christian) discourse and Nietzsche’s personal annoyance against religion. But the proposition ‘God is dead’ has a deep-rooted source from the ancient times. But God allegory has a different content in Nietzsche’s view. Basically Nietzsche referred to God as the highest point of all norms, values and traditions.

Bilge Karasu discussed the issue of dying Gods in the foreword of the Turkish translation of D. H. Lawrence’s *The Man Who Died*. Karasu stressed that the matter of gods’ death was a very old belief. A collective cult about the myths of dying and resurrecting gods can be found in Ancient Greek, Egyptian and Mesopotamian cultures. Adonis (Tammus) in Babylon, Anatolia, Rome, Byblos; Osiris in Egypt and Pan in Greece were the most known dying gods in the ancient times. Tammus and Osiris myth told their resurrection after their death but Pan is not resurrected. All these gods represented the fertility cult. The mortality of these gods can be

associated with the condition of the nature. Nature entered a recession phase in fall and death in the winter. With spring started to resurrect and became green and lively in the summer. As a parallel metaphoric belief, these gods of nature (fertility) died and resurrected. According to Karasu “this myth gathered the changes of seasons, belief of the death and resurrection of nature and the mourning for death and happiness of resurrection together.”⁷

Among these myths, the status of Pan is a little bit different than other dying and resurrecting gods. If the case is discussed according to Nietzsche’s view, Pan represented more than a god of nature. The fundamental difference of Pan was the declaration of his death. This declaration was reported in *De defectu oraculorum* (*The Obsolescence of Oracles*) by Plutarch:

Thamus was an Egyptian pilot, not known by name even to many on board. Twice he was called and made no reply, but the third time he answered; and the caller, raising his voice, said, 'When you come opposite to Palodes, announce that Great Pan is dead.' On hearing this, all, said Epitherses, were astounded and reasoned among themselves whether it were better to carry out the order or to refuse to meddle and let the matter go. Under the circumstances Thamus made up his mind that if there should be a breeze, he would sail past and keep quiet, but with no wind and a smooth sea about the place he would announce what he had heard. So, when he came opposite Palodes, and there was neither wind nor wave, Thamus from the stern, looking toward the land, said the words as he had heard them: ‘Great Pan is dead.’ Even before he had finished there was a great cry of lamentation, not of one person, but of many, mingled with exclamations of amazement (Plutarch).

The most important thing in Plutarch’s text was that Pan’s death is reported to a human and after he went to the city and shared this news, a confusion started among the people and people started to mourn for Pan with laments. This situation was a

⁷ Karasu, 2010, p.3

sign of an important loss in culture. This cultural loss is the first critical point for Nietzsche. Nietzsche claimed that

The great god Pan is dead,” so now, like a painful lament, rang out throughout the Greek world, “Tragedy is dead! Poetry itself is lost with it! Away, away with you, you stunted, emancipated epigones! Off with you to hell, so you can for once eat your fill of the crumbs from your former masters! (Nietzsche, 1872).⁸

Tragedy and poetry were the high products of the culture in Ancient Greece, so the death of tragedy and the loss of poetry are the signs of the first cultural decadence in ancient world, on the other hand death of a god is synonymous with the collapse of all values in the society.

Another importance of the death of Pan is seen in Christian literature, because his death is linked to another religious narrative which is the birth of Jesus. Milton stressed the death of Pan in the poem “On the Morning of Christ’s Nativity”. In the poem while the birthday of Jesus was heralded, Milton mentions Pan’s death. Therefore Pan’s death is dated on nativity (Christmas). In the same day Pan’s death was declared in the pagan world and Jesus was born as the beginning of the new world. The old values and pagan era was dying with Pan and a new world, new values started to emerge with Jesus’ birth.

At that point Nietzsche’s proposition ‘God is dead’ refers to the Christian God. Because the birth of the Christian God killed the old high values of the ancient time (poetry, tragedy) and there emerged an oppressive modern value system. These modern values could not give an answer to the problem of the period; therefore they

⁸ Fragment 11

must be destroyed and a new higher moral should be established. Here another fundamental difference was seen in Nietzsche; in Nietzsche's declaration God is not dead as Pan died, in Nietzsche's declaration God was killed by mankind. Nietzsche refers to the death of God in many fragments of *The Gay Science* and *Thus Spake Zarathustra*. In *Gay Science*, Nietzsche gave the situation of the death of God through a fictional character that was mad. "Where is God? he cried; 'I'll tell you! We have killed him - you and I! We are all his murderers'" (Nietzsche, 2001, p. 120). In *Thus Spake Zarathustra*, Nietzsche's fictional character Zarathustra heralded the death of God as a beginning point of a new man.

Dead are all Gods: now we want the Superman to live. And lately, did I hear him say these words: 'God is dead: of his pity for man has God died' (Nietzsche, 1885).

The death of God can be identified as the collapse of modern values and their replacement with new values. The main reason of Nietzsche's attack on modern values is their problematic formulations. According to Nietzsche these values were empty, hollow, and rotten from the origin of their formation. Therefore the results of their usage bring people to the point of decadence.⁹

Man as a subject who emerged in the man-centered world with Enlightenment formed man-centered world with values that are criticized by Nietzsche. The French Revolution and Industrial Revolution were again foundations of these values. The French Revolution created an individual who re-identified himself as an independent artist who freed his existence from the old religious and political

⁹ Kavas, L. (1999, 26.09. Star Gazetesi). "Tanrının Ölümü" üzerine bir kaç düzeltme

obedience and can express his own ideas in art independently. The Industrial Revolution created a new individual figure who re-identified himself as part of the mass and new urban order. In Nietzsche these re-identifications became men of herd. These men of herd were subjective and the result of man-centered world of the Enlightenment. When Nietzsche declared the death of God, the individual as a subject and the individual as a human totally collapsed. According to Blanchot

God is dead' is the replacement of man and God in the earth scene. "The death of God leaves a place for man, the man's death a place for the overman. Thus far from going beyond this world, Nietzsche retains it, giving it additional value (Blanchot, 1993, p.136).

This replacement of man of God and changing his objective position in the nature. The objective position of man of God gained a subjective position in the nature. For Blanchot:

The theme of the death of God explains this mythical jump from which the idea of the human benefits under the form that 'humanism' procures for it. Feuerbach says: Man is truth; the absolute being, the God of Man, is very being of man: religious man has taken his own nature as object (Blanchot, 1993, p.137).

Nietzsche suggested a philosophical replacement of the dying god and modern values as *Übermensch* and will to power but *de facto* Nietzsche opened a big hole in the value structure of man. Octavio Paz discussed this situation as follows:

If someone says God is dead, he is announcing an unrepeatable fact: God is dead forever. Within the concept of time as a linear and irreversible progression, the death of God is unthinkable, for death of god opens a gates of contingency and unreason (Paz, 1991, p.45).

Paz defined the dictum 'God is dead' as a romantic theme; on the other hand through a realistic view the death of God created an irrevocable deadlock in

humanity. The death of God forced to evaluate everything about humanity again from social sciences to religion. Baker defined 'God is dead' as a short and shocking formula given by Nietzsche to humanity. This formula required to make serious the source and formation of the values, because especially the formation of the question of values is the starting point of new social sciences¹⁰. Before the declaration of the death of God, the theological and political norms were the fundamental factors that determined the content of the social sciences in the West. After the declaration that God is dead, all conventional paradigms turned to the contrary.

The Enlightenment shaped an anthropocentric world that was lead by man's reason. The old monarchist political and religious authorities lost the central position theoretically within anthropocentric world. The old monarchist political and religious authorities were ruling the world in the name of God.

God was the fundamental inspiration of political and religious obedience. The idea of man-centered (anthropocentric) world sees God as value; on the other hand Enlightenment's man-centered (anthropocentric) world can be identified as total secularity among humanity. God still existed, but left the central position of the earthly life. Therefore man naturally gained a subject status rather than his old object status. Despite the disasters created by modernity, humanity still had values to survive their secular life.

¹⁰ Baker, U. Yaratımın Güçleri: Gabriel Tarde'da Ekonomi-Politiğe Karşı Ekonomik Psikoloji. <http://www.korotonomedy.net/kor/index.php?id=0,225,0,0,1,0>.

Chapter 5

AVANT-GARDE ART AND POLITICAL CONDITIONS OF ART AROUND WORLD WAR I AND WORLD WAR II

5.1 Background and Development of the Avant-garde

As discussed before, Nietzsche's philosophical perspective can be identified as the first important morality-destructing experience in modernity. In the pre-war period this experience reflected itself on the arts area. The changing phase of nineteenth century's events (French Revolution and Industrial Revolution) created a controversial modern era individual; therefore this problematic condition influenced politics, culture, society and economy.

Actually, the individualism and the question of the object of art came up with a political code after the French Revolution. The passage from Classicism to Romanticism was the first breaking point of the discussion of the individualism and the question of the object of art. As stressed before Classicism was the last phase of the tradition of patronage in art; after the destruction of monarchism and the emergence of the republic, the artist became more independent and an individualist art reaction started in France. However, with this artistic revolution, individualism and the question of the object of art took a new turn under the effects of nihilism and decadence.

Nihilism strengthened the concept of individual as a political figure but nothingness of the values created an existence problem for the individual as an ontological being. Decadence created an artist as a stranger, an other, different from the conventional European artist with the definition of the flâneur . Until this part two arguments can be suggested. First there is an individual art presented to and incontrovertibly accepted by the European intelligentsia. Secondly, this newly accepted artistic mind is still formed through the political process. The revolutions of 1848 and 1871 in France, The Russian Revolution in 1917, Fascist Revolution of 1922 in Italy can be given as examples to understand how the new individualistic art was transformed under the socio-political events. At that point it can be observed that Nietzsche's morality-destructing experience in modernity had a deep impact on the twentieth-century art.

Starting from this point an art term displayed itself in the art scene, which was the avant-garde. The term 'avant-garde' is coming from the French word for vanguard. The term was used in military jargon for the vanguard troops of the army in mid-nineteenth century in France. In the art jargon 'avant-garde' means "a group or work that is innovative or inventive on one or more levels: subject, medium, technique, style, or relationship to context. An avant-garde work pushes the known boundaries of acceptable art sometimes with revolutionary, cultural, or political implications."

Ali Artun underlined that the term 'avant-garde' entered the political jargon in the

1830-1840 utopia period and was used to define radical changes in politics. The political ideas of Saint-Simon, Fourier, Louis Blanc, Marx/Engels, Proudhon, Blanqui, and Tocqueville designed an utopian social structure and these modern society structures reminded a artistic / aesthetic type of image and to achieve this image art could become the pioneering tool to be used. Artun mentioned that the term ‘avant-garde’ was first used by Saint-Simon and his followers as an art term:

Let us unite. To achieve our one single goal, a separate task will fall to each of us. We, the artists, will serve as the avant-garde: for amongst all the arms at our disposal, the power of the Arts is the swiftest and most expeditious. When we wish to spread new ideas amongst men, we use in turn the lyre, ode or song, story or novel; we inscribe those ideas on marble or canvas... We aim for the heart and imagination, and hence our effect is the most vivid and the most decisive.¹¹

This quote was taken from the Saint - Simon’s *Literary, Philosophical and Industrial Opinions*. Here Saint-Simon declared artists as the pioneers who lead society to achieve social ideas. Starting from this point art became one of the fundamental tools used by politics. Out of the artists will, politics imposed a cult mission to art. It can be claimed that the belief of former avant-garde art typically shows the teleological notion of modernity. Art became a higher value and the most demanded instrument for the hope of ideal society. First the institution of politics accepted art as a leading power for progressivism. Artun refers to Pyatt to explain this situation: “art became a cult, a cult as new religion in the time gods and kings disappeared” (Artun, *ibid.*). Art was seen as a sacrosanct value that replaced the former sacrosancts (god, king) of the old world. But this deification of art by

¹¹ Artun, A. (2003). Kuramda Avangardlar ve Bürger’in Avangard Kuramı. in Peter Bürger, Avangard Kuramı. İstanbul: İletişim. <http://www.aliartun.com/content/detail/24>.

politics did not take too long.

The 1848 Revolution in France was a breaking point for the art excitement of politics and hope beliefs of art. The terror was back in France in the 1848 Revolution and the ideology of 1789 Revolution (Liberty, equality, fraternity) collapsed. Bürger defined the “1848 Revolution as a disappointment for the hope beliefs of art” (Bürger, 2003, p.41). This disappointment also represented the teleological notion of modernity’s coming to a deadlock, on the other hand modernity repeated its crisis again.

This recurrent crisis revived the ‘individualism and the object of art’ question again. Here Baudelaire’s argument of the autonomous status of the artist came to the forefront with an extension to decadence as the most important discussion point in art again. The avant-garde started to present a structural change and achieved the notion destructing morality after this process.

Art theorists such as Nochlin and Poggioli evaluated the avant-garde as the result of the rebellion of Romantics. This connection between Romanticism and the avant-garde leads us to a critical discussion of decadence. Artun gave this critical discussion through the critics of Nochlin. For Nochlin,

Courbet is the highest progressivist point of the Romantics; therefore Courbet is a forerunner of the avant-garde, but Manet represented its beginning, because Nochlin claimed that the avant-garde is an alienation process, a kind of divergence from the society and norms and the withdrawal of the artist (Artun, *ibid.*).

As discussed before Manet’s *Le déjeuner sur l’herbe* (*The Luncheon on the Grass*) was the first open presentation of immorality, indecency and aversion of the norms.

Here Nochlin's description can be remembered again "For Manet and for the avant-garde, as opposed to the men of 1848, the relation of the artist to society was a phenomenological rather than a social fact"(Nochlin). The 1848 disappointment created a morality-destructing avant-garde and Manet's *Le déjeuner sur l'herbe* (*The Luncheon on the Grass*) was the first declaration of such reaction against the society. This period also has parallels with Nietzsche's discussion of morality.

5.2. Futurism

The period before the First World War was the scene of a new status for the avant-garde artist. Filippo Tommaso Marinetti published *Futurist Manifesto* in *La gazetta dell'Emilia* (1909) in Italy. Marinetti declared war against all old ideologies, ideas and values in the *Futurist Manifesto*. First Marinetti stressed the situation of the period in manifesto:

We are on the extreme promontory of the centuries! What is the use of looking behind at the moment when we must open the mysterious shutters of the impossible? Time and Space died yesterday. We are already living in the absolute, since we have already created eternal, omnipresent speed (Marinetti, 1909).

After that he hardened his language in the following part of manifesto and declared war against the old values: "We want to demolish museums and libraries, fight morality, feminism and all opportunist and utilitarian cowardice." Marinetti's futurist call gathered supporters and was welcomed as new hope for art.

The Italian futurism under the lead of Marinetti influenced the intellectuals in Russia. In 1912-13 Russian intellectuals such as Burliuk, Kruchenykh, Mayakovsky, Khlebnikov published another futurist manifesto called *Slap* in the

Face of Public Taste in Russia. As Marinetti and Italian futurists, Burliuk, Kruchenykh, Mayakovsky, Khlebnikov declared war against the old intellectual values of Russia and modernism:

The past is too tight. The Academy and Pushkin are less intelligible than hieroglyphics...Throw Pushkin, Dostoevsky, Tolstoy, etc., etc. overboard from the Ship of Modernity (Kruchenykh, Mayakovsky, 1903).

Burliuk, Kruchenykh, Mayakovsky, Khlebnikov considered old intellectuals as equivalent to hieroglyphics. It can be easily understood that Russian futurists were more aggressive than the Italian futurists because they openly attacked their contemporaries. Futurism gathered supporters and welcomed as new hope for art but First World War created a deep crisis all over the world. Also First World War effected the situation of art and futurism was losing its impact. After World War I, futurism faced the same problem that the French avant-gardes experienced after the 1848 Revolution. After the war, Marinetti founded the Futurist Political Party in Italy and then he became a member of Italian Fascist Party which was founded by Mussolini and wrote the party's *Fascist Manifesto*. After the Fascist Revolution of 1922 in Italy, futurism totally lost its impact.

5.3. Anti-Art, Dada and Cinema as Mass Art

After the World War I a dehumanization process started in art. Especially after Romantics, art had focused on the fiction of human realities. Matei Calinescu defined this situation as the end of ideology and dehumanization process in art.

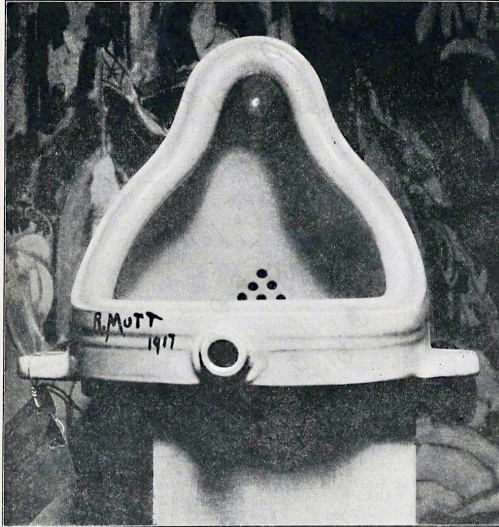
The anti-humanistic urge of writers and artists during the first decades of the twentieth century was not only a "reaction" (against romanticism or naturalism) but a strangely accurate prophecy. Distorting and often

eliminating man's image from their work, disrupting his normal vision, dislocating his syntax, the cubists and the futurists were certainly among the first artists to have the consciousness that Man had become an obsolete concept, and that the rhetoric of humanism had to be discarded (Calinescu, 1987, p.56).

Man's obsolete condition was reflected in art as two radical movements: Dada and Anti- Art. Duchamp produced his first art works in 1910's. In 1913, Duchamp used a bicycle wheel and baptized this wheel as an artwork. Duchamp continued to use readymade objects as artworks; in 1917 he signed a porcelain urinal (*Fountain*) and presented this porcelain urinal as artwork. *Fountain* started a long discussion in the period's art scene. Because he used an industrial object as an artwork, the situation revived the questions "What is artwork?" and "What can be accepted as artwork?" In 1919 Duchamp drew a moustache and beard with a pencil on a cheap postcard reproduction of Leonardo da Vinci's famous artwork Mona Lisa and called this work L.H.O.O.Q. Duchamp's readymade art can be analyzed as a counter venture against the old aesthetic values of the conventional artwork. *Fountain* and *Wheel* can be interpreted as undermining the Romantics' art perception that focused on the fiction of human realities. The presentation of L.H.O.O.Q. can be interpreted as a sarcastic criticism of the antique reproduction monomania of the Renaissance, Baroque and Classicism. Duchamp's use of readymade objects renders the content of the conventional artwork aesthetics empty and meaningless. Therefore as Nietzsche's declaration of God's death, Duchamp's custom-destructive venture opened conventional art paradigms to discussion.

Fountain by R. Mutt

Photograph by Alfred Stieglitz



THE EXHIBIT REFUSED BY THE INDEPENDENTS

Duchamp's Fountain (1917)



Duchamp's L.H.O.O.Q. (1919)

In the beginning of twentieth century another art movement arose: Dada. Under the artists Hugo Ball, Emmy Hennings, Johannes Baader, Tristan Tzara, Francis Picabia, and Richard Huelsenbeck, a new view of art was created around a club that was called Cabaret Voltaire in Switzerland. The first importance of Dada is that it was one of the normative movements that emerged with a collective understanding. Before Dada, the futurist experience can be given as an example to collective art but

futurism did not emerge as a permanent structure unlike Dada. Formerly artists produced their art perspective as an individual reaction, but collective art constructed an organized art perspective. Therefore collective artists generally gathered around manifestos and produced their artworks through the directions of this collective consensus. As Duchamp, Dadaists started a new custom-destructive venture in art. *Per contra* Duchamp's venture, Dada protected the content of the artwork. Dada's custom-destructive perspective was shown in the content of the artwork. Dadaist artists focused on the nothingness as the content of art. In 1916 *Dada Manifesto* Hugo Ball defined Dada as

An international word. Just a word, and the word a movement. Very easy to understand. Quite terribly simple. To make of it an artistic tendency must mean that one is anticipating complications. Dada psychology, dada Germany cum indigestion and fog paroxysm, dada literature, dada bourgeoisie, and yourselves, honored poets, who are always writing with words but never writing the word itself, who are always writing around the actual point. Dada world war without end, dada revolution without beginning...(Ball, 1916)

Ball did not give a direct meaning to Dada, nor a meaningful explanation. Ball's famous Dada poem *Karawane* is the basic sign of this anti-meaning perspective. Ball's *Karawane* was a collection of meaningless words and sentences. In 1918 *Dada Manifesto*, Tzara defined Dada by declaring that "Dada does not mean anything" (Tzara, 1918). In 1918 *Dada Manifesto*, Tzara wrote many uncorrelated meaningless critiques from Bible to daily life. For Tzara this was the Dadaist spontaneity. This meaningless content of Dada can be interpreted as an effort to find the raw version of art. This effort to find the raw version of art was reflected in Cubists' art with the search for the raw version of drawing. Therefore Cubist art consisted in geometrical shapes and primitivist reproductions of cave pictures and primitive arts. Dada artists isolated themselves from politics. This attitude of the

Dada artist can be seen as a response to the trauma of the 1848 Revolution in France, because as discussed before 1848 Revolution was a breaking point for the art excitement of politics and hope beliefs of art. Dada's attitude also marked a return of Cousin's "Art for art's sake". Because Cousin argued that religion for religion's sake; moral for moral's sake; art for art's sake, Cousin's approach is an attempt to purify art from the moral and religious codes. Dada artists attempt at the same purifying experience for art to try to find the raw version of art. The main reason of isolating Dada from politics was to protect art as art. Calinescu's argument that with the avant-garde man had become an obsolete concept, and that the rhetoric of humanism had to be discarded showed itself most clearly in Dada.

Dada's meaningless art content can be identified as the unconscious reflection of the artist. This unconscious reflection was a different example of the artist's ontological re-identification. After the French Revolution created an individual who re-identified himself as an independent artist, the flâneur was the most prominent figure that can be defined as a re-identification in the Decadence period. Then came the Industrial Revolution's individual figure that re-identified himself as part of the mass and new urban order. With Nietzsche individual as man and individual as subject both collapsed. With Dada this re-identification process showed itself as the reflection of the unconscious. The development of Freudian psychoanalysis in early twentieth century discovered the unconscious aspects of human existence. This discovery has an important role on this dealing with the unconscious. In the same period with Dada, the expressionist movement totally focused on this revelation of the unconscious. Cinema showed a great development from the times of Lumières'

L'arrivée d'un train en gare de La Ciotat (*The Arrival of a Train at La Ciotat Station*) was presented in Europe. In the beginning of the twentieth century a cinema industry started to emerge. In 1927 Abel Gance proclaimed that "Shakespeare, Rembrandt, Beethoven would make films if they were living at the time" (Preziosi, 1998, p.89). This was an important sign of how cinema affected the people's and artists' lives. Cinema became the most demanding art form of the mass culture. Therefore cinema was the first industrialized art form.

As objects of mass culture consumption, first silent movies largely had historical, mythical and religious subjects. This notion of the first period of industrialized cinema can be identified as a typical form of modernism's grand narrative notions. *The Birth of a Nation* (1915), *The Ten Commandments* (1923) *Ben-Hur* (1925), *Napoléon* (1927) can be given as some examples of historical, mythical and religious content. The first examples of German Expressionist movies had the same historical, mythical and religious content, but with a major difference they presented the narrative with the codes of unconscious. German Expressionist movies mostly focused on the literature adaptations rather than real historical events. Boese & Wegener's *Der Golem* (1920), F. W. Murnau's *Nosferatu, a Symphony of Horror* (1922), *Die Nibelungen* (1924), F.W. Murnau's *Faust* (1926) can be given as examples of well-known literature adaptations of German Expressionist cinema. The first modernist criticism in cinema came from the German Expressionists again. Fritz Lang's *Metropolis* (1927) portrayed a future city that is mixed with the religious and mythical references. Lang combined the biblical references and mythical allegories such as the Tower of Babylon with robots and a futuristic

world. The starting point of Lang's *Metropolis* was the urbanization of Industrial Revolution and the German losses of war in World War I which created a trauma in the German society. Lang combined all these codes in his unconscious and created a dystopic future.



A scene from Metropolis

In 1929, Luis Buñuel and Salvador Dalí shot *Un chien andalou* (*An Andalusian Dog*) which is accepted as the beginning of surrealism. Buñuel and Dalí formed a film based on one of Dalí's dreams. Buñuel and Dalí directly focused on the unconscious in *Un Chien Andalou* and presented a meaningless collage to the audience that reflected parts from a dream.



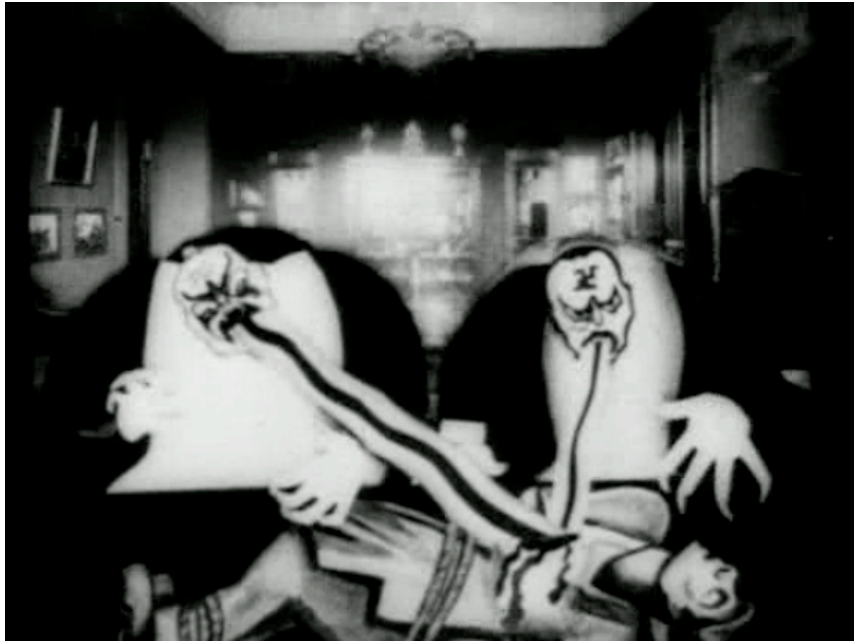
A Scene from Un Chien Andalou

The experimental and avant-garde art was interrupted by the World War II. Especially cinema was used as a propoganda tool in the World War II. Mostly Soviet cinema had used cinema as a propoganda tool from the Revolution period on. The animated propoganda movies, *American Imperialists* (1933), *Fascist Barbarians* (1941), *Capitalist Sharks* (1924), *Interplanetary Revolution* (1924), *Onward to the Shinning Future: Communism* (1924) or the Revolution cinema examples like Sergei Eisenstein's *The Battleship Potemkin* (1926), *Alexander Nevsky* and *Ivan the Terrible*, *The Stone Flower* (1946), *Ballad of Siberia* (1947), and *Cossacks of the Kuban* (1949), Pudovkin's *The End of St. Petersburg* (1927)

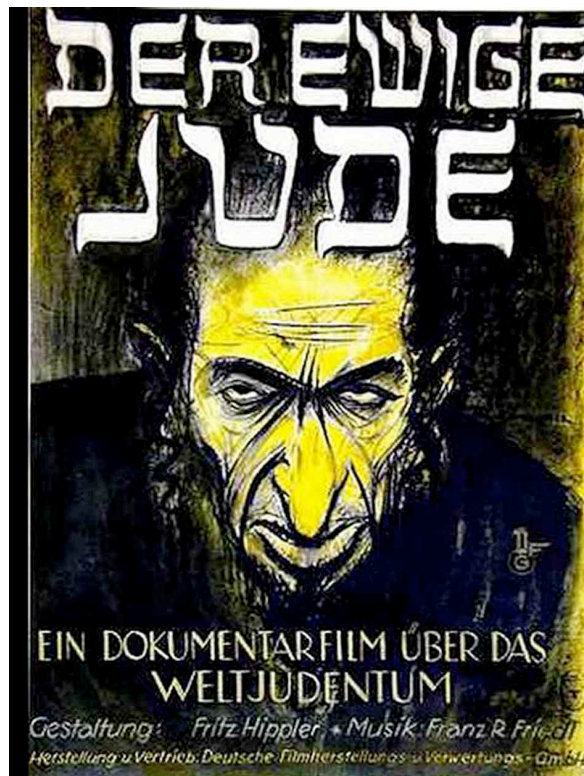
and the adaptation of Gorky's *Mother* were used as propoganda tools to promote state ideology to the people. A smilar propoganda use of cinema can be seen in Nazi Germany during the World War II. *The Campaign in Poland* (1939), *U-Boote westwärts!* (1941), *In the Eye of the Storm* (1941), *Titanic* (1943 film) can be given as examples of Nazi propoganda films. After World War II, Holywood became the biggest propoganda industry in the world.



A scene from Pudovkin's adaptation of Gorky's Mother



A Scene from the animated movie Interplanetary Revolution



Poster of Nazi Anti -Semitic Propoganda Film The Eternal Jew (1940)

World War II was the highest level of disaster that mankind faced in the process of modernism. The mass destructions like Auschwitz and Hiroshima were the highest points the idea of a man-centered world came. The development of cinema and photography had an important role in the awareness of the war's results, because every detail about war was recorded as videos or photography and people could witness the goings-on simultaneously with war. This visual evidence manipulated the unconscious, therefore the post-war trauma was more destructive than the World War II. Sontag claimed that "the photographed world stands in the same, essentially inaccurate relation to the real world as stills do to movies. Life is not about significant details, illuminated with a flash, fixed forever. Photographs are." Sontag's definition shows the permanent ontology of photographic (recorded) image. In other words, the details about World War II were permanently fixed in the visual records.

The individual's condition passes through a great depression after the war. Post-war trauma and self-alienation rise to the level of a syndrome. Adorno summarized the post-war trauma with the claim that "To write a poem after Auschwitz is barbaric". Post-war art was getting confused and entered a staggering process. After the World War II, art got through a slow recovery process in the beginnings of 1960's. Especially auteur theory discussions revived the question of individuality in cinema.

Chapter 6

AUTEUR THEORY AND THE VANISHING POINT OF THE MODERN SUBJECT IN ART-HOUSE CINEMA

6.1. Auteur Theory

The transformation of art achieved a new step in the cinema area by French New Wave films in early 1960's. In his famous article, Astruc defined this new change in French cinema as "The Camera-Style; this definition led a new avant-garde birth in the cinema" (Astruc, 1948). Astruc claimed that:

The cinema is now moving toward a form which is making it such a precise language that it will soon be possible to write ideas directly on film without even having to resort to those heavy associations of images that were the delight of the silent cinema (Astruc, 1948).

This situation can be identified as a new calling for period cinema against conventional cinema molds. French New Wave directors put forward a new argument about cinema, which was called Auteur Theory. The definition of auteur theory is a new perspective on the cinema art, which was formulated as "possible to write ideas directly on film" by Astruc.

The use of the concept of auteur first started with François Truffaut. Truffaut used the auteur definition in his writings on the works of directors like Jean Renoir, Robert Bresson, Jean Cocteau, Jacques Becker, Abel Gance, Max Ophuls, Jacques Tati, Roger Leenhardt. According to Truffaut;

These directors, nevertheless, French ciné-astes and it happens – curious coincidence – that they are auteurs who often write their dialogue and some of them themselves invent the stories they direct (Truffaut, 1976, p.221).

On the other hand American film critic Sarris defined auteur theory as “the distinguishable personality of the director as a criterion of value” (Sarris, 1962).

When the theory went under discussion, *Cahiers du cinéma* magazine played an important role as a venue for the critics about auteur theory.

When Sarris wrote his article “Notes on the Auteur Theory”, he made a lot of references to the articles published in the *Cahiers du cinéma*, because most of French New Wave directors were writing their opinions on cinema in the *Cahiers du cinéma* (Jacques Rivette, Jean-Luc Godard, Claude Chabrol and François Truffaut).

Baker evaluated the New Wave French directors as persons who were former writers (in *Cahiers du cinéma*) who started to use their ideas by movie making practices (Baker). At that point the following question can be asked: Was the French New Wave cinema born as a result of a theoretical background based on what was written about and discussed in *Cahiers du cinéma*?. Baker quoted from Godard that; “The writing activity was continued after French New Wave directors passed to movie-making practice from writing and criticism” (Baker, *ibid.*). But this situation was not the production of a theory on cinema, and these cinema people (French New Wave directors) never wrote on cinema or a film, this was the movie-making style of them.” This can be interpreted as the argument that the personal influence of the director was present in the film, but this was not a struggle to create a cinema theory.

In spite of the discussions of auteur theory, there were no exact definitions and a complete theoretical structure was absent in the term 'auteur cinema'. The directors who were baptized as auteurs never used the term 'auteur cinema' to describe their films. Generally auteur cinema definition is given by the cinema critics of the 1960's. Following Astruc's theory of cinema as a language, it can be claimed that auteur cinema created a narrative style that was the language Astruc's discussed.

This language and narrative connection can be figured through the director's language or the narrator's personal perspective. At that point Deleuze's distinction of movement-image and time-image must be remembered. Deleuze made this distinction between two moments of cinema, the first defining the cinema of the first half of the twentieth century and the second defining the cinema after the World War II (Deleuze, 2011).

After the World War II trauma, as discussed before, civilization entered a crisis of reinterpreting the world. The mass destructions came to the highest level in World War II, therefore all notions of humanity took on new meanings. As part of this civilizational crisis, cinema also lived a crisis. Therefore the French New Wave cinema or auteur cinema as Astruc or Sarris defined it can be seen as a release from the post-war crisis in cinema.

As a counter argument to the conventional cinema style, in auteur cinema the director integrated his cinematic language and his personality in the same line; therefore the result became more personal and subjective in the auteur cinema, but

as I mentioned before this was not a rule-following of a manifesto or a consensus in theory. The result is a typical personal gaze in the cinema that feeds itself from the director's ontology (his political perspective, daily habits, personal norms, beliefs or life conditions). Baker continues his discussion with Deleuze's opinions about cinema theory. Baker claimed that "for Deleuze cinema theory cannot to be theorized for cinema itself, a cinema theory is a practice in the area of philosophical discussion."¹² Actually the concept of "auteur" was never taken as a theory by the French New Wave directors. The concept of auteur was stereotyped as a theory by the international film critics (the pioneer was Andrew Sarris). One of the famous film critics of the new-wave period, André Bazin was strongly opposed to creating a cult over one person in the cinema (Büker, 2010). At that point Sarris' auteur understanding can be identified as a measurement of cultural values from the individual viewpoint.

"Auteur Theory" concept is a problematic one that may be taken as a theory or not, but there is a basic difference that emerges with concept, that is a clear individualism started with the French New Waveperiod. According to Büker:

Auteur cinema is totally different than *metteur en scene*¹³ cinema; a *metteur en scene* director visualized the written scenario (the world that was created by the writer), but as opposed to a *metteur en scene* director, an auteur visualized his own ideas and emotions (Büker, 2010, p.227).

All camera angles, mise en scene, character profiles, editing reflected the personality of the director in auteur cinema; the director reflected his personality in his cinema and this style that was created by director is what was discussed as an

¹² Baker, *Godard ve Sinema Eleştirisinden Sinemaya*

¹³ Scene-setter. The term refers to conventional narrative form of pre- World War II cinema.

auteur film.

Auteur theory expanded the content of the concept of cinema. The discussion of the artist who produces individual art coming from the Romanticism era achieved an autonomous status by auteur theory in the cinema as an art branch. The director (auteur) himself became the fundamental object of the art. On the other hand auteur cinema became a personal political identification form. In auteur cinema, the auteur represents his own being as the main theme, therefore a cinema film becomes a reflection of the auteur's view as an expression of being. An auteur film can be described as an identification process of an individual against the social, political, cultural codes.

Some other social and political movements show a parallel individual identification in the same period with auteur cinema. In mid-1960's, as an anti-war movement, hippies influenced the popular music all around the world. As another example, in 1970's second wave feminism started to use the slogan "The Personal is Political". All these socio-cultural movements represented a typical re-identification process after World War II trauma in the western societies. After overcoming the first impacts of World War II, humans as subjects started to realize the world again. Because, as discussed before, World War II was the biggest catastrophe that mankind witnessed as a result of the man-centered world. Post-war trauma exposed the necessity of re-identification of the subject in the world.

First examples of auteur cinema typically included the modernist form and style of

the cinema. Kovacs divided these modernity codes into two subtitles in cinema.

According to Kovacs:

If we still wanted to make some distinctions we can resort to two basic principles of modernism. One is homogeneity of style; the other is a fundamentally ontological approach to reality, in other words, a sense of “objective reality. Both are closely related with the central role attributed to the “auteur.” This ontological approach to reality is the sense of objective reality. This sense of objective reality is another similarity in the cinema of modernity (Kovacs, 2007, p.405).

Kovacs claimed that despite the individualist themes of auteur theory, the first examples of auteur cinema shared these two modernity codes: homogeneity of style and a sense of objective reality. At that point Kovacs argued that “Tarkovsky’s *The Mirror / Zerkalo* (1975) is a breaking point in modernity: the film can be analyzed as the death of the modern auteur and end of modernity” (Kovacs, 2007, p.408). Here the modernity that Kovacs defined is the modernity that lead the cinema of the time interval between the end World War II and *The Mirror*. While Kovacs defined Tarkovsky’s *The Mirror* as the end of modernity, he focused on the art-house cinema of the 1950’s, 1960’s and early 1970’s and on the other hand on the first character representations of –post-war trauma. Kovacs’s reference point is connected with Tarkovsky’s former film *Andrei Rublev*. Tarkovsky developed an eclectic style from that period on and this eclectic style achieved a sharp point in *The Mirror*.

Tarkovsky was born in Russia (April 4, 1932) and lived in the Soviet Union until the end of 1970’s. In early 1980’s Tarkovsky moved to Italy and started to live as a voluntary exile until his death. Tarkovsky directed his first five films under the Soviet Regime: *Ivan’s Childhood*, *Andrei Rublev*, *Solaris*, *The Mirror*, and *Stalker*.

The World War II and the regime's pressure on society are most influential facts that determined his childhood. Post-war trauma can be identified at the beginning of his first movie *Ivan's Childhood*. Sartre defined *Ivan's Childhood* as

A child put into pieces by his parents: here is the bourgeois tragicomedy. Of the millions of children destroyed by the war, or living by the war, there is one of the Soviet tragedies (Sartre, 1962).

Ivan was a typical child character unification of Russian children who lived the disaster of World War II. Tarkovsky also was one of these children; therefore *Ivan's Childhood* can be interpreted as a collection of childhood war memories of Tarkovsky.

The biographic effects can be identified in all of Tarkovsky's films. The general characters typically represented a person in Tarkovsky's life and the auteur always represented Tarkovsky's personal being. For example Andrei Rublev (in Andrei Rublev) represented the Tarkovsky's intellectual condition under the Soviet regime. The child (*Ivan's Childhood*) represented Tarkovsky's childhood during the World War II. Alexander (*Sacrifice*) represented the mature and patient Tarkovsky in his last years. The post-war trauma came up with a questioning of the reality of life in Tarkovsky's cinema. This situation is always associated with memories and forms as nostalgic flashbacks. Here the nostalgia can be described as a retrospective waiting from present to past. This retroactive waiting (nostalgia) was first given in the film *Andrei Rublev*. Tarkovsky made a connection between the life of this great icon painter who lived in 15th century Russia and his personal identity. Tarkovsky defined Rublev as follows:

He has shut himself off, has buried his talent, he lives like a madman.

Everything is the wrong way up. Andrei Rublov does not act the way a normal human being should act, he also does not do what any proud citizen who loves his nation should do. (Tarkovsky, 1986).

Rublev's social and cultural belongings later came into the open in Tarkovsky's exile period films strongly; in *Nostalgia* and *The Sacrifice* as the schizoid, alone and silent artist figure who lives with his memories and nostalgias.

As drawn before the post-war trauma came up with a questioning of the reality of life in Tarkovsky's cinema. This situation created two facts in his cinema, which are dreams and meta-physics. According to Bergman "Tarkovsky is for him the greatest, the one who invented a new language, true to the nature of film, as it captures life as a reflection, life as a dream."¹⁴ The dream and the factor of meta-physic can be clearly seen in *Solaris*, *The Mirror*, *Stalker*, *Nostalgia* and *The Sacrifice*.

Especially Tarkovsky's two novel adaptations, *Solaris* and *Stalker* constructed a world where the reality and dream mixed in each other. Again the main characters of *Solaris* and *Stalker* can be defined as the persons who live with memories in a great nostalgia and who have lost their sense of reality in a retroactive waiting. Tarkovsky identified *Solaris* as

The endless inner struggle of man, who wants to be freed from all moral restraint, but at the same time seeks a meaning for his own movement, in the form of an ideal — that is the dichotomy that constantly produces intense inner conflict in the life of the individual and of society.¹⁵

This dream and meta-physic representation can be analyzed as a result of modernity.

¹⁴ Bergman on Tarkovsky, <http://people.ucalgary.ca>

¹⁵ Tarkovsky, A. on *Solaris*, Lem, Fellini, and Polanski, <http://people.ucalgary.ca>.

After World War II, civilization entered a crisis of realizing the world again. Here Adorno's dictum "To write a poem after Auschwitz is barbaric" (Marcuse, 1969) can be remembered again. War damaged the human sense of the world's reality and this trauma carried facts of reality in a controversial dimension. While discussing the dream fact in Tarkovsky's cinema, Bornstein refers to Benjamin's idea that "the phantasmagoric world of modernity is a dream but by recognizing itself as such it attains a deeper vision of reality" (Bornstein, 2007, p.16). When Kovacs defined Tarkovsky's *The Mirror* as a breaking point in modernity, and declared the film as the death of the modern auteur and the end of modernity, he took into account this reality problem in Tarkovsky's cinema.

6.2 Andrei Tarkovsky's *The Mirror*

The theme of *The Mirror* can be described as the mixed memories of Aleksei's mindspace. The whole film presents these memories as an irregular and semi-uncertain collage. *The Mirror* is based on three basic characters: Aleksei, Aleksei's mother and Aleksei's father. We watch Aleksei and his mother through several different ages. Aleksei was a five year old little child during the World War II. *The Mirror* started with this war period in a house. Aleksei was one of the millions of children damaged by the war as Sartre said. Aleksei has the typical characteristics of post-war trauma in his identity. His father was gone and he lived with his mother. Child Aleksei was a silent and withdrawn portrait.

Tarkovsky exposed Aleksei in his childhood as a continuously watching character. Child Aleksei always watched and tried to realize events; this situation can be

interpreted as the ground of how Aleksei memory pieces are collected and came back later in forms of flashbacks and manipulated his life. On the other hand Aleksei is a witness of the war period of Russia. Young Aleksei continued to be a witness of his period. Young Aleksei's traumatic personality gave the trajectories of his future alienation. Quandt used the term of 'the poetry of apocalypse' for Tarkovsky's cinema and summarized *The Mirror* as follows:

"Words are too inert to express emotions" says the narrator in *The Mirror* (which opens with the curing of a stutterer) and they are often used as weapons, to coerce or misinform. This suspicion of speech, no doubt influenced by Tarkovsky's experience with Soviet doublespeak and Stalinist censorship — one thinks of the single misspelt word and its political repercussions in *The Mirror* — finds an attendant emphasis on symbolically charged imagery, as though pictures were somehow more direct and truthful: ruins and desolate landscapes, Edenic dachas, trees, (green) apples, milk, horses, mirrors, dogs.¹⁶

Quandt made a connection between Tarkovsky's personal roots and the auteur in *The Mirror*. It is clear that Aleksei is Tarkovsky himself and he knitted all story from his personal experiences. Tarkovsky defined *The Mirror* as a cinematic memory of a mourning with full of lament and missing of a nostalgic childhood. This definition gives us an idea about the content and structure of the film. Before he started to shoot *The Mirror*, Tarkovsky planned a film, not a scenario at the beginning. For Tarkovsky the basic aim of a scenario is stimulating thinking. Tarkovsky follows this unorthodox form during the whole movie. Tarkovsky explained this situation as "We did not want to program the film when we started to *The Mirror*. The most important thing was how a film could achieve a cinematic order during the action process." In the end *The Mirror* was completed in an

¹⁶ Quandt, *The Poetry of Apocalypse*

unusual cinematic form. Basically *The Mirror* can be identified as an eye of images that came from Tarkovsky's unconsciousness, a collection of the irregular flashbacks from the memory.

The main elements that construct the *The Mirror's* theme are different images of the historical, cultural and personal memory. The basic factor that leads these images is the personal biography of the auteur himself. The first sign of *The Mirror's* breaking point is the deconstruction of the modernist narrative. Kovacs gave the example of *Andrei Rublev* again to show a regular narrative. For Kovacs, the narrative has a conceptual whole and has a harmony in *Andrei Rublev* but *The Mirror* is totally different, because the Tarkovsky's way of expression has no regular or conceptual continuity like an usual narrative (Kovacs, 2007, p.410).

Tarkovsky gathered images from his own memory and created a degenerated narrative as a stream of consciousness. Tarkovsky made a connection between this divided, unusual, disharmonic narrative style and his identity. In *The Mirror*, the spectator cannot watch a typical auteur reflection. In the former examples of auteur cinema the director (as auteur himself) represented his own personal view through the fictional characters, therefore the signifier and signified connection presented the auteur, but the auteur is not represented as a fictional character in *The Mirror*. We are watching some images from the pieces of the auteur's historical, cultural and personal memory in *The Mirror*, not the auteur himself. The physical ontology of auteur is not presented; the spectator only watches scenes from the auteur's unconscious. The auteur is not representing himself; therefore the typical auteur's

crisis reaches a total emptiness in *The Mirror*.

One scene gives a good example for this situation: In the scene we hear a phone ring, Aleksei picks up the phone and starts talking with his mother:

Mother: Why are you hoarse?

Aleksei: Don't worry. It's probably a strep throat. I haven't spoken for three days. Being silent for a while is good. Words can't really express a person's emotions. They're too inert. I just dreamed about you, Mama. I was a child in my dream. By the way when did Father leave us?

Mother: 1935. Why?

Aleksei: And the fire? Remember when the barn burned down?

Mother: That was in 1935 too.

...

Aleksei: What time is it now?

Mother: It's nearly 6.00

Aleksei: In the morning?

Mother: What's the matter with you? At night, of course.

Aleksei: Why are we forever quarreling? Forgive me if I'm to blame.¹⁷

During the dialogue, we just hear Aleksei's and his mother's voices, the auteur-in-film is not physically there. The camera roams in the house as the eyes of Aleksei while the phone speech continues. At the beginning of the phone call, we see the poster of *Andrei Rublev* on the wall. Auteur's speech on the phone shows us the personality crisis of the auteur. The auteur has entered an isolation process; he has not spoken for three days and he has closed himself into the memories. He asks the dates when his father left them and when the barn burned down. These two tragic events pictured in the film were when Aleksei was five years old. And at the end of the phone talk he reminds the problematic relationship with his mother. When mother tells the dates of when his father left them and the barn fire, Aleksei suddenly asks the question: *What time is it now?* From this time passage it can be concluded that Aleksei lost the real time perception and past, present, future were all

¹⁷ The dialogue is taken from the Kino Video edition dvd copy of *The Mirror*.

confused in his unconscious. Barn was an important memory place in Tarkovsky's past. The symbol of the burning barn is one of important connection of Aleksei as the representation of the auteur, Tarkovsky himself in *The Mirror*. Tarkovsky told the barn fire story in a very form detailed in *Sculpting in Time*:

This building, which over the years had fallen into ruins, was reconstructed, 'resurrected' from photographs just as it had been, and on the foundations which had survived. And so it stood exactly as it had forty years earlier. When we subsequently took my mother there, whose youth had been spent in that place and that house, her reaction to seeing it surpassed my boldest expectations. What she experienced was a return to her past; and then I knew we were moving in the right direction. The house awoke in her the feelings which the film was intended to express (Tarkovsky, 1986, p.56).

The barn was at a real place where Tarkovsky and his mother lived, in real life barn was burned as represented in the movie and his father left them when they were living near this barn. After the phone call we start watching a past scene again: Aleksie's mother has gone to the print-house. The images that are presented from Tarkovsky's memories belong to different periods of Tarkovsky's life. Therefore images come out as a stream of consciousness, images are not following a chronological order because of this peculiarity; many different images come out as parallel stories. In these parallel stories dream and reality are always mixed into each other. This semi-dreamy reality is also another sign of the auteur's personality crisis. For example Kovacs argued that the dream scenes in *The Mirror* are unclear, because the memory pieces that represent these dreams are also unclear in Tarkovsky's mind.

The Mirror's plot disappeared in the directing process. Therefore the film became independent from the written text. What Tarkovsky did in *The Mirror* can be

identified as his disrupting the flow of the linear history or on the other hand the conceptual continuity of a human's life. Basically a human is born, lives and dies. This linearity has a chronological flow in our life. Therefore the plot of *The Mirror* is designed through this chronological life experience. But in the film this chronological flow is disrupted by Tarkovsky. The fundamental meaning of life is represented in narrative in terms of the objective sense of reality, because the chronological flow is the basic thing that makes our life meaningful, giving life a beginning and an end (*telos*). Our experience is then remembered with the memories and these memory codes are in a regular order in our consciousness.

When Tarkovsky disrupted the order of life, he also disrupted the unity of identity. When unity of identity is disrupted, it is hard to discuss a conventional form of the subject. As discussed before Foucault asks the questions what we are, what we think, and what we do today in the present condition of the modern subject. The auteur has lost the "who" condition and became an unclear "what" condition in *The Mirror*.

As a result of the teleological notion of modernity, the matter of grand narratives had an important problematic situation. In the context of modernism, micro versions of grand narratives that are reduced to the level of the individual subject can be found. Pierre Bourdieu discussed the situation in "Biographical Illusion" through the biographical novel concept. According to Bourdieu "abandonment of the structure of the novel as a linear narrative coincided with the modern philosophical questioning of the *sense* (meaning, direction) of existence as progress or teleology"

(Speller, 2008, p.1). Biography is written as a whole as a result of the unity of identity, therefore our life becomes meaningful.

When this unity is disrupted as Tarkovsky did in *The Mirror*, the meaning (as an ordinary understanding of story telling and the again an ordinary meaning as a result of that story telling) has collapsed or our personal grand narrative has lost its function. At that point Tarkovsky's auteur reflection Aleksei can be identified as the collapse of the personal grand narrative, because Aleksei's memories are not regular, most of them are unclear and they are represented in an irregular order in the film. For example Aleksei has a phone speech with his mother in the present and after this sequence we go back to the events in 1930-40's again. In another example when we watch a present time sequence, the sequence continues with documentary photos about World War II, again the time flow is broken and an anachronism appears. It can be claimed that Aleksei's identity is a breaking point of the teleological notion of modernity. The denoting of destination is disrupted and this one-direction way to follow totally lost its order of flow in *The Mirror*.

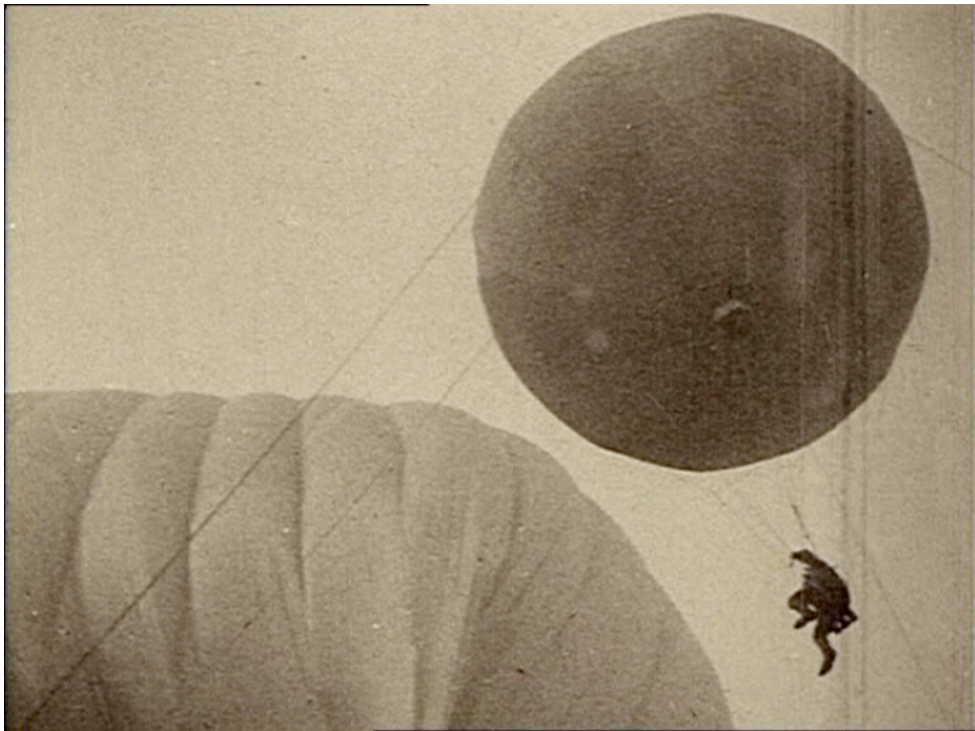
Tarkovsky's story does not aim to narrate a social problem or a universal problem as the typical auteur films. In German Expressionist Cinema, Soviet Revolutionary Cinema or Italian Neo-realism, in all modernist cinema movements social facts and individual relationships can be seen. With the development of Auteur Theory this relationship became more personalized. But in *The Mirror* Tarkovsky removed all this conventional auteur form. There is no homogeneity of style of the cinema that makes a connection between Tarkovsky and the modernist cinema form. Also

Tarkovsky eliminated the sense of objective reality that was another breach of border in Tarkovsky's *The Mirror*. Tarkovsky stressed that *The Mirror* aims to reanimate the life of people who are really valuable and important in his life. The auteur's ontological situation was a result of past traumas (war, political pressure, censorship, father's abandonment, etc.), but all these factors are presented as memories (unclear, broken, maybe reproduced), not formed as a physical being. At that point *The Mirror* can be read not as a story, but just as a personal family album with personal notes.

This difference also occurred in the style and technical structure of *The Mirror*. As discussed before, Tarkovsky used an eclectic style in *The Mirror* and the root of this eclectic style was related with his personal background. For example the scene where the mother is hanged on the air asleep is a surrealistic expression and in another scene we watch some archive photos about World War II in the typical form of documentary.



Surrealistic image of Aleksei's mother.



An archive photo from the past.

Static and long-shot sequences are another significant feature in *The Mirror*. The duration of sequence can be associated with the memories' impact on the personality. For example, the barn fire has deep impacts in auteur's unconscious. In the fire scene, we watch the whole burning process of the barn from a static position.

Another difference can be seen in the editing technique of Tarkovsky. In *The Mirror* a complicated editing style is used. When discussing Tarkovsky's editing style, Bornstein explains that

In the middle of all Formalist film theory there is the idea that the montage of different scenes produces cinematic time. Montage creates a conflict between different shots and time, as a purely functional relationship between shots, arises out of montage as an abstract result (Bornstein, 2007, p.1).

Tarkovsky manipulated the time order of the memories and sometimes these memories integrated, therefore the result became an abstract element that Bornstein argued. The difference of editing is one of the most important factors in the structure of *The Mirror*. According to Deleuze

What Tarkovsky denies is that cinema is like a language working with units, even if these are relative and of different orders: editing is not a unit of a higher order which exercises power over unit-shots and which would thereby endow movement – images with time as a new quality (Deleuze, 2005, p. 40).

Moment –image was the former form of pre-war period, especially after World War II, moment – image became functionless and time – image started to use as a new form in cinema. Deleuze's approach is another sign of the modernity and narrative deterioration in *The Mirror*.

As discussed before Astruc argued that cinema became a language and Deleuze argued that Tarkovsky rejects this language. On the other hand Kovacs argued for loss of two modernist codes, homogeneity of style and sense of objective reality in Tarkovsky's *The Mirror*. Here Barthes' distinction between language, writing and style can be remembered. For Barthes

A language is therefore on the hither side of writing. Style is almost beyond it: imagery, delivery, vocabulary spring from the body and past of the writer and gradually become the very reflexes of his art. Thus under the name of style a self-sufficient language is evolved which has its roots only in the depths of the author's personal and secret mythology, that subnature of expression where the first coition of words and things takes place...(Barthes, 1988, p.20).

Following Barthes it can be argued that language and style are given facts, one by the society, the other by the author's personality, whereas the writing of the author is a choice made by the author, or as Barthes said a "writer chooses to situate the Nature of his language" because "modes of writing for a given writer are established" (Barthes, 1998, p.21). Through Barthes language, writing, style distinction Tarkovsky's situation can be interpreted as follows: even if cinema has a given language as Astruc claimed, Tarkovsky is not choosing a writing, he is also denying the given language, therefore only the style of the author remains by itself. At that point Tarkovsky can be identified as absolute self in *The Mirror* without dependence to a given language or an obligation to choose a writing. This situation of Tarkovsky is the denying point that Deleuze stressed as cinema is like a language working with units.

Tarkovsky's mixed editing eliminated uncut single line form, on the other hand *The Mirror* does not share the teleological view of modernism. Bornstein argued that

The danger of modernity is not present in the form of unusual,

revolutionary and new images but in the fact that we fall all too easily into a modern routine of perceiving these images. While the greatest danger of modernity remains uniformity, we are not asked to combat the images, inventions and politics of modernity as such; we should change our way of perceiving them by making them strange. Dreamlike alienation will be produced through flashing images able to disturb the daily routine of our perception (Bornstein, 2007, p.99).

This daily routine of perception or one-directional modern progressivism collapsed in *The Mirror*. First, Tarkovsky removed the auteur from the center of the film; the auteur is not physically represented. The memories replaced auteur in *The Mirror*. Secondly, the sense of objective reality is replaced with a dream perception in *The Mirror*. Thirdly, the modernist narrative is eliminated and the film became the end of the narrative. At that point Aleksei can be seen as a re-identification of the individual in modernity.

The vacillating subject crisis after World War II reached a higher disaster. In the post-war era this traumatic personality was pictured in many different psychological, social, political, cultural forms and his/her ontological being was presented as a person in crisis. For example Bergman's *Persona* can be analyzed as an example of auteur that was in an inner struggle. Bergman portrays a woman character who was an actress in an inner struggle. Elisabeth (The Actress) moved to a silent house with Alma (The Nurse) for her therapy. After a time Elisabeth and Alma's characters started to interchange and inner struggle crisis became a personality division. We watch different faces (masks, personae) of characters in the movie. The auteur represented the psychological deformation of individuals after the war trauma. In *Persona*, the auteur physically existed and re-identified herself as an individual who has an inner struggle.

Resnais' *Hiroshima mon amour* can be given as another example. In Resnais' *Hiroshima mon amour* the auteur has a psychological deterioration. Elle was a French actress who came to Japan for a film project and Lui was a married Japanese architect. One night Elle and Lui met and got together. After that situation two characters started to share their war memories. Elle told the destruction that she faced in Auschwitz and Lui told the destruction that he faced in Hiroshima. After a time Elle started to remember old memories of war and her psychology became deteriorated. The auteur draws a character like Bergman's Elisabeth in *Hiroshima mon amour*. But Elle of *Hiroshima mon amour* presented the war trauma deeper than Elisabeth. Therefore she displayed a more destructed personality. Auteur re-identified his self as a victim of disaster in *Hiroshima mon amour*.

The disaster reached a higher level in Pasolini's *Salò, or the 120 Days of Sodom*. Pasolini adapted Sade's novel *120 Days of Sodom* to Fascist republic of Salò. Salò was a real short-term republic that was found by Nazis in northern Italy between 1943 and 1945. The members of the ruling class, The Duke, The Bishop, The Magistrate, The President collected nine boys and nine girls by force and closed them into a house. Every day three old prostitutes told extreme sexual stories in room and members of the ruling class sexually abused the young girls and boys. The victims are physically, mentally and sexually tortured. They are forced to homosexual relation, they are raped, they are forced to eat shit, they are forced to eat nails, they are forced to behave as a dog. The victims bodily and psychologically lived at the border of disaster under the pressure. Pasolini presents the extreme dimension of fascism that ruled Italy during World War II. Salò was coded in

Pasolini's unconscious very deeply, because he lost his brother in Salò during the World War II. Pasolini's personal experience of Salò and his post-war trauma created *Salò* as an extreme level of disaster. The auteur re-identified himself as the object of psychological and physical disaster.

Among the representations of these post-war traumas, the basic difference of *The Mirror* was that the auteur is totally eliminated and lost; the auteur became nothing in *The Mirror*. Aleksei represented the intellect, the mental identity of Tarkovsky. Tarkovsky reflected all his unconscious through the character of Aleksei. Aleksei's re-identification can be interpreted as the disappearance of the individual's being in modernity. Aleksei's existence appears like a specter; he exists with memories and has lost his sense of the objective reality of the world. As Benjamin defined, the modern world is a phantasmagoric situation. Under the effects of traumas, world itself became a dream and Aleksei re-identified himself as a specter who is not physically there, who is constructed full of memories and who has become nothing, Aleksei is a representation of the vanishing point of the subject in modernism. There is a similar re-identification in Béla Tarr's *The Turin Horse*. But the auteur representation process is totally different in *The Turin Horse* than Tarkovsky's *The Mirror*.

6.2 Béla Tarr's *The Turin Horse*

The Turin Horse focused on a well known event about Nietzsche. In 3 January 1889, Nietzsche stepped out to street from his home in Via Carlo Alberto, Turin. He

witnessed that a coachman was whipping a horse. Nietzsche came up to the throng and put an end to the brutal scene, throwing his arms around the horse's neck and started to sob. After that Nietzsche was taken to home; he lied motionless and silent for two days until he muttered the obligatory last words, and lived for another ten years, silent and demented, cared for by his mother and sister. Nietzsche's aftermath is known, but there is no detail about what happened to the horse. Béla Tarr constructed his fiction on this theme. The storyline of the movie narrated the life of the coachman and his horse.

There are four main characters portrayed in the story: Ohlsdorfer (Coachman), Ohlsdorfer's daughter, Bernhard and Horse. Ohlsdorfer is an old man, he has one arm and lives with his daughter in a cottage in the rural area. Every morning he wakes up early and goes to Turin to make carrying trade with his old horse. Ohlsdorfer's daughter is a young girl who lives with her father. Every day she deals with daily chores such as cooking, washdishing, helping her father to change his clothes (Ohlsdorfer has a single arm, therefore he needs help to change his clothes). Bernhard is a stranger who comes to Ohlsdorfer's cottage one night to buy some Pálinka. Bernhard has a conversation with Ohlsdorfer while he buys a bottle of Pálinka. Ohlsdorfer's horse is an old and sick horse and resists leaving the barn for work.

The spectator watches the daily routines of Ohlsdorfer and Ohlsdorfer's daughter. Ohlsdorfer wakes up early, his daughter helps him to change his clothes, they eat potatoes together, then they take out the horse from the barn, prepare the horse cart and Ohlsdorfer goes to work. After Ohlsdorfer comes back home he changes his

clothes again with the help of his daughter, they eat potatoes again and they go to bed. In the following day this routine continues just as the same. Tarr stressed that this routine has an analogy with human existence. He defined this routine and the monotony of Ohlsdorfer and his daughter's life as follows, for Tarr:

The Turin Horse is about the heaviness of human existence. How it's difficult to live your daily life, and the monotony of life. We didn't want to talk about mortality or any such general thing. We just wanted to see how difficult and terrible it is when every day you have to go to the well and bring the water, in summer, in winter... All the time. The daily repetition of the same routine makes it possible to show that something is wrong with their world. It's very simple and pure.¹⁸



Ohlsdorfer' daughter is helping her father to change his clothes.

The Turin Horse had some similarities with Tarr's former films, *Satantango* and *Werckmeister Harmonies*. Tarr identified three main themes, which are moving in parallel in the content of the films *The Turin Horse*, *Satantango* and *Werckmeister Harmonies*. These themes are doomsday phenomena and eschatological waiting, indifference and anxiety (*Angst*).

¹⁸ Petkovic's reportage with Béla Tarr on *The Turin Horse*, <http://cineuropa.org>.

First, doomsday phenomena and eschatological waiting can be identified as fundamental themes in the film. Bela Tarr divided *The Turin Horse* into six parts, which represented the six biblical days of creation. According to the *Old Testament* God created the world in six days. There is a parallel between six days of creation allegory and Ohlsdorfer and his daughter's six days. But this parallelism included a contradictory idea in *The Turin Horse*. As in the biblical narrative, chaos and calmness took place together in *The Turin Horse*. There was a strong continuous storm outside but despite the storm's turmoil, Ohlsdorfer and his daughter were in a calm state.

This strong storm reminds us of the Great Flood of Noah narrated in the *Old Testament*.¹⁹ According to the story, God ordered Noah to build an ark and collect a couple from every species, because God would punish the mankind by a flood. After the cataclysm, Noah would start a new life with the species that he rescued in his ark. The 'after the flood' allegory includes a hope. After the storm ends, a new life will start. Noah's anxiety of waiting ends with hope. Ohlsdorfer and his daughter's anxiety of waiting represents the eve of a disaster. This waiting for the end (eschatological waiting) figure can be identified in the other films of Béla Tarr with different conditions.

¹⁹ Genesis 10:2–5, Genesis 10:6–10, Genesis 10:11–12, Genesis 10:15–19, Genesis 10:21, Peter 2:5



Eschatological waiting of Ohlsdorfer's daughter can be analyzed from her daily life acts.

Indifference as result of a monotonous life is represented in Tarr's films as a factor that creates the *Angst*. In *Satantango*, Tarr focused on the daily life of a Hungarian village. The film's duration is around eight hours and just like Tarkovsky's *The Mirror* there is not a linear narrative or a theme story in the film. For eight hours Tarr shot scenes from the village: a dancing scene in a pub, grazing of cows, etc. There is a monotonous repetition and infinitely slow presentation in *Satantango*, which can be interpreted as an eternal return. This weary situation turn into a panic when two villagers ring the bells and cry to villagers "The Turks are coming". This situation refers to the older times when Hungary was occupied by Ottomans.



Opening sequence of Satantango, representation of the typical monotony of village life

Anxiety (*Angst*) is a prominent fact represented in Tarr's films. The anxiety of the waiting process comes up as an eschatological waiting for the end in Béla Tarr's another film, *Werckmeister Harmonies*. As in *Satantango*, Tarr again focused on monotonous repetition and infinitely slow life of a small Hungarian countryside. Again the calm monotony is interrupted with an extraordinary event in *Werckmeister Harmonies*. The film tells the story of an ordinary man called János Valuska. We watch the monotonous life of people through the daily life of János until an entertainment carnival comes to the province. A whale carcass comes as part of the carnival to be presented to people. This whale carcass unsettles the life of people. Whale carcass is perceived as a doomsday sign by the people and anxious waiting starts in the town. Only János is interested in the whale, therefore people start reacting the carnival and also János. It can be argued that Tarr formed János

character as an anti-christ figure that appears before the doomsday. There is an anxiety of eschatological waiting in both films, *Satantango* and *Werckmeister Harmonies*.



This dead whale carcass unsettled the life of people and created the Angst.

The Angst is uncertain and unidirectional in both films because the end is unforeseen. The basic difference of the anxiety of eschatological waiting was determined in *The Turin Horse*. Tarr referred to a Nietzschean type of decadence in the film. Most of the codes signified the end of the world and collapse of civilization in *The Turin Horse*. Tarr defined the parallelism of *The Turin Horse* and Nietzsche as follows:

Our starting point was Nietzsche's sentence, "God is dead". This character says, "We destroyed the world and it's also God's fault," which is different from Nietzsche. The key point is that the humanity, all of us, including me, is responsible for destruction of the world. But there is also a force above human at work – the gale blowing throughout the film – that is also destroying the world. So both humanity and a

higher force are destroying the world.²⁰

The pronounced Nietzsche sign is given through the Bernhard character in *The Turin Horse*. Bernhard suddenly comes in at night to Ohlsdorfer's cottage to buy some Pálinka. He starts talking to Ohlsdorfer. Bernhard defines the storm outside as "It's gone to ruin". Then Ohlsdorfer asks the reason why he defines the storm like that. Bernhard makes a long speech after Ohlsdorfer's question. He stresses how mankind created a disaster by its own hands in the world and how life became nonsense. Bernhard underlines how God took its toll from this man-centered disaster but never clearly declares that God is dead. But the speech reminds us of Nietzsche's parable in *Gay Science*: A man looking for God has come and cried "Where is God?" Then he continued: "I'll tell you! We have killed him - you and I! We are all his murderers" (Nietzsche, 2001). As in Nietzsche's parable, Bernhard mentions the limit situation where God killed through the point of disaster the world has reached. According to Tarr, Bernhard is a sort of Nietzschean shadow. Bernhard's situation leads to the question whether God is dead or whether God's death is near and whether the storm is representing God's final times before death.

At that point there is a connection between Jean-Luc Nancy's argument in "Dei Paralysis Progressiva" and *The Turin Horse*. Nancy develop an argument on Nietzsche's "God is dead" in that text. Nancy makes a connection between Nietzsche's personal being and God's situation. Nancy accepted that God is one of the values in Nietzsche's life and as other values God's situation gets a degradation process in Nietzsche's being. So it can be claimed that God was not dead when

²⁰ Petkovic ibid.

Nietzsche declared that God is dead. God entered a dissolution process with the declaration. "In January 1889, in Turin, Nietzsche does not disappear. He becomes paralyzed - *paralysis progressiva* -" (Nancy, 1993, p.48). This was the diagnosis of Nietzsche's illness. After that situation Nietzsche remained paralyzed until his death.

At that point Nancy argued that

The posture and figure in which Nietzsche is paralyzed are the posture and figure of God. He who announced and proclaimed the death of God - with no resurrection - died *in persona Dei*: God outliving himself, but paralyzed (Nancy, 1993, p.49).

In other terms God was also paralyzed when Nietzsche was paralyzed. The death of God happened the day Nietzsche died. This existential connection between Nietzsche and God can also be found in Bernhard's speech. *The Turin Horse* started with the day when Nietzsche threw his arms around the horse's neck and started to sob in Turin. The narrative process of *The Turin Horse* started after this situation. The six days of storm were parallel to Nietzsche's paralyzed days, also the same days as God's paralyzed days as Nancy argued.

When Bernhard and Ohlsdorfer talked, God was paralyzed, therefore Bernhard could not declare God's death as a result of the man-centered disaster. Characters' anxiety of eschatological waiting implied the sense of total disaster when the paralyzed God was going to die. As discussed before, Nietzsche mentioned the unsustainable position of modern values, *telos* or traditions because modern values were rotten by their design. God was the higher value of these modern designed values; when Nietzsche declared that God is dead, he means the collapse of all modern values totally.

The calm monotonous life of Ohlsdorfer, his daughter and Bernhard can be interpreted as their awareness of the loss of values. Ohlsdorfer and Ohlsdorfer's daughter just survived their lives, no cultural, traditional, political or social expression took place in their life. At that point their monotonous acts are not representative of anything; Tarr's presentation is not metaphoric. We watch them in their monotonous life, regularly eating potatoes in the film. Tarr said that there is no symbol or metaphor in the film. When he answered question "What does eating potatoes mean?", he said, "Eating potatoes means eating potatoes, there is no other symbolic meaning of this eating potato act."²¹ The main reason of the characters' numbness and only surviving their bodily needs can be argued to be that no cultural, traditional, political or social value influenced Ohlsdorfer and his daughter's ontology.

The apocalyptic situation is clearly given by Tarr in the film with the six days allegory and the eschatological waiting fact. Another signifier of apocalypse is the book that Ohlsdorfer's daughter reads in the film. In forth day a group of Gypsies arrive at Ohlsdorfer's cottage. They stop next to the water well. Ohlsdorfer's daughter tries to repulse them, then starts whipping. After Ohlsdorfer comes, Gypsies walk away from their cottage and when leaving one of the Gypsies gives a book to Ohlsdorfer's daughter. At that night Ohlsdorfer's daughter reads passages from the book:

Since holy places only allow the practice of things that serve the veneration of the Lord, and everything is forbidden that is not fitted for the holiness of the place, and since holy places are violated by the great

²¹ Elif Türkölmez's reportage with Béla Tarr. Radikal, 04/04/2011.

injustice of actions that have taken place within them that scandalize the congregation, for this reason no service can be held there until through a ceremony of penitence, the injustices have been put right. The celebrant tells the congregation: The Lord is with you! Morning will turn to night. Night will end...²²

The passages from the book remind the typical apocalyptic discourses of the Old Testament, but Tarr underlines that the book is written in the spirit of Nietzsche and presents an apocalyptic prophecy; the book is an anti-bible book. While Ohlsdorfer's daughter reads this book, an outer narrative starts to tell us that storm grows stronger than the other days. This situation can be interpreted as that every day the end is coming closer. The appearance of the anti-bible reminds the last prayers before the apocalypse, but Ohlsdorfer's daughter does not show any sensitive reaction during her reading. This is another representation of the characters' situation of callosity. Tarr describes the doomsday as "the end of the world is very silent, very weak". This silence and weakness influences the ontology of characters in the film.

The film starts with the point of Nietzsche and horse relation. The horse is another character that supports the presented nihilist story with its being. The horse is whipped by the coachman. And Nietzsche is the witness of this brutal scene. After Nietzsche throws his arms around the horse's neck and starts sobbing, the horse turns back to the barn with Ohlsdorfer. After this situation horse rejects to leave his barn for work. This is the main reason why Ohlsdorfer and his daughter spend their days at home while storm continues. Therefore Ohlsdorfer and his daughter live their six days of disaster together in spite of their silence and limited

²² The passage is taken from the dvd copy of The Turin Horse.

communication.

Tarr's horse figure has reevaluated its identity as Ohlsdorfer and his daughter. Tarr's horse reminds us the donkey in Bresson's *Au Hasard Balthazar*. In *Au Hasard Balthazar* the donkey is represented as a figure of calmness among the people. We watch personal struggles of people through the donkey's indifferent being. The donkey lives and does his daily works without reflecting any extraordinary senses. We watch the donkey's death at the end of the movie. The donkey has a sacred value in Christian theology because Jesus came to the temple in Jerusalem on a donkey. On the other hand a donkey carried the Son of God. According to the Christian theology the donkey has the virtue to carry Jesus on its being. Bresson does not use a direct reference to Jesus' story and the donkey figure but the donkey in *Au Hasard Balthazar* metaphorically shows the virtue of a silent personality that reminds Jesus' donkey and the donkey gets weaker by living among the people's negative acts.

As Bresson's silent and weak donkey, Tarr's horse gets weaker but as opposed to the donkey, the horse's being changes the people's life. In the fifth day the water well gets dry and Ohlsdorfer and his daughter decide to move to another place. They go to the barn and take the horse from the barn, but the horse again rejects to pull the cart. After a short discussion, Ohlsdorfer and his daughter move with horse, they do not leave the horse behind. Ohlsdorfer's daughter pulls the horse cart and the horse walks with them. The being of the horse is also callous as Ohlsdorfer and his daughter and the horse reflect the same acts as all the human characters in the film.



The horse again rejected to pull the horse cart

As in Tarkovsky's *The Mirror*, the crisis of the auteur has ended in *The Turin Horse*. The auteur's existence looks like a specter; he exists with memories and has lost his sense of objective reality against world in *The Mirror*. Auteur re-identifies himself as a specter who is not physically there, who is constructed full of memories and who has become nothing in *The Mirror*. In contrast with Tarkovsky, the auteur is physically there and devoid of past, present and future and also devoid of memories, nostalgia or future hopes in *The Turin Horse*. The auteur looks like a being that has left even the unconscious. The beings just survive the biological life; no cultural, traditional, political or social expression takes place in their life. Both Ohlsdorfer and his daughter display figures of nihilistic beings that have no dependence to any values. Therefore the only thing that is present is a monotonous or eternal return of the meaningless.

Here the question “Can the situation of Ohlsdorfer and his daughter be considered as alienation?” may be asked. It is hard to find a Decadence type of social alienation or post-war type of personal alienation of the self in the case of Ohlsdorfer and his daughter, because all social, religious, cultural, political and psychological values of modernity have collapsed in Ohlsdorfer and his daughter’s situation. There are no valuable inspiration in their life.

For example Dr. Isak Borg in Bergman’s *Wild Strawberries* (1957) can be identified as a typical alienation case. The journey of an old man (Dr. Isak Borg) can be read as the rediscovery of his personality. Through his journey Borg faces with his past, fears and new things that he never experienced before. At the end of all situations Borg realizes his loneliness. Borg’s condition can be read as a typical self-alienation.

Another alienation example can be found in Kurosawa’s *Throne of Blood* (1957). When Samurai Taketoki Washizu comes back to the castle, he realizes that everything has recrudesced. This deterioration can be read as decadence for Samurai Taketoki Washizu. Samurai Taketoki Washizu gets alienated to all old values that he believed as a matter of honor. The situation of Samurai Taketoki Washizu is another example for the self and cultural alienation.

In social alienation the figure of Victor in François Truffaut’s *The Wild Child* (1970) can be analyzed. Victor was a savage child found in the jungle and tried to adapt him to the social life. Through all this adaptation process Victor’s identity had

shown a total alienation against this social life.

Claude Faraldo's *Themroc* (1973) portrays the highest form of alienation example of the modern era individual. Themroc (the main character) was an unskilled labourer – a blue collar worker, a typical European proletarian. The re-established world after World War II and the changing social system created a new form of human/citizen who as part of the modern and routine daily urban life. In this new social form, the modern man adapted his/herself to this routine, then this routine transformed as an ontological syndrome and the modern man became an alien to his/herself and society. This alienation process created an identity and care problem within itself. Faraldo figured this troubled modern man prototype in the character of Themroc. In an ordinary day, Themroc takes a radical decision (actually this radical decision is a natural metamorphosis at the end of all pressures in Themroc's subconscious), he changes his house into a cave, he blasts the walls and windows, he throws electronic machines out and tears his clothes. His metamorphosis is a changing from a prototypical modern man to a primitive Cro-Magnon. After the transformation of the house, Themroc lives a primitive collective life with his younger sister and some other female neighbours. These new cave-men display semi-animal reflections, without dialogues, living undressed, without ethics, social order, taboos, laws and traditional social understandings. Themroc's primitive commune's number increases day by day with new followers (the commune shows some incestuous, cannibalistic and homosexual reflexes), at the end of the process, the society perceives this radical community as a threat and a conflict begins between the surrounding society and them.



Themroc blasts the walls and windows of his home to change it into a cave

Alienation process depends on the social, religious, cultural, political and psychological codes. Ohlsdorfer and his daughter lack all social, religious, cultural, political and psychological values from the outset. Therefore the alienation process cannot define Ohlsdorfer and his daughter's condition of Angst.

Aleksei re-identified himself as nothingness (a vanishing point) but this nothingness has an intellectual dimension; on the other hand, despite his nothingness, he existed with his memories (past, present and future dependencies). But the auteur is devoid of an intellectual form in *The Turin Horse*. Ohlsdorfer and his daughter re-identified themselves as physical nothingness, as living senseless, valueless and silent subjects. Aleksei of *The Mirror* saved his object value considering his nothingness, but Ohlsdorfer and his daughter transformed their object value to typical subjects.

At that point two details are important in *The Turin Horse*. Firstly, Tarr's style and

technique is important. Tarr also used static and long-shot sequences as Tarkovsky used in *The Mirror*. Duration of the sequences presents the monotony of the characters' personality in *The Turin Horse*. For example, Tarr shoots the dinner process in real time without any cut. Ohlsdorfer and his daughter come to the dinner table, serve their potatoes and eat their meal in real time.

The editing technique of Tarr is also different from Tarkovsky's technique in *The Mirror*. In *The Mirror* a complicated editing style is used, but Tarr's editing presents all situations in regular movement, therefore the editing result does not become an abstract element as in Tarkovsky's in *The Mirror*. Based on static and long-shot sequences, Tarr's editing has a stable form. Tarr does not manipulate time as Tarkovsky's manipulation of the temporal order. Tarr's style and technique are similar as to the characters' senselessness. Tarr does not display a perceptual confusion or shock by using an editing technique as Tarkovsky did.



Ohlsdorfer and his daughter's dinner sequence

Secondly, Tarr declared *The Turin Horse* as his last film. After *The Turin Horse* he quitted directing. Tarr is using a discourse similar to that of Bernhard in his personal life. When he joined to 2011 Istanbul Film Festival, he gave senseless and mostly silent interviews about *The Turin Horse* and said: “God is Dead and I am tired”²³. The case of *The Turin Horse* being Tarr’s final film is explained by the doomsday conditions in *The Turin Horse*. Tarr recognized the values of the modern world and his silent, hopeless, nihilist identity is represented in Ohlsdorfer and his daughter’s identity in the film.

Kovacs argued that Tarkovsky’s *The Mirror* is a breaking point in modernity, so the film can be interpreted as the death of the modern auteur and end of modernity. But in Tarr’s case it is hard to argue for the death of the auteur, because the auteur lost the object notion in *The Turin Horse*. At the beginning of the film there is no auteur as object. The auteur is a physical subject that relinquished its objective ontological footprint. The loss of cultural, traditional, political and social values results in a total collapse in *The Turin Horse*; therefore it is hard to identify a modernity that still exists.

As discussed before, the cultural, traditional, political and social values are lost in Nietzsche’s idea of the death of god; the modernity and its whole content is totally replaced by nothingness. Nietzsche is suggesting a creation of new values against the old, collapsed and dead values. Because of this suggestion the disaster (collapse of modern values and death of god) is replaced with newly-produced values; the

²³ Elif Türkölmez’s reportage with Béla Tarr. Radikal, 04/04/2011.

disaster ends up with a new hope for values in Nietzsche's philosophy. But considering that for Nietzsche the disaster ended with his own disaster, Tarr is suggesting news-produced values as the case of Nietzsche. Tarr is destroying the idea of hope in *The Turin Horse*.

Chapter 7

CONCLUSION

The teleological notion of modernity passed through a series of breaking points in the twentieth century. Especially in the second half of the twentieth century (post-war trauma), the process reached to the point of disaster. The French Revolution had created a subject (in terms of the heritage of the Enlightenment's idea of a man-centered world), who re-identified his ontological condition as a liberal man, but this liberal individual experienced a process of alienation in the Decadence period. This was an identity crisis. Contemporaneously with the French Revolution, the Industrial Revolution created a new individual figure who re-identified himself as part of the mass and new urban order. The monotonous urban individual became a new subject in the process of conformity and obedience of mass culture, falling back into the conditions of conformity and obedience under the monarchs and religious suppression. This situation was again a representation of the man-centered world getting into an identity crisis as a result of the Industrial Revolution.

There appears a subject type in the period of Nihilism and Decadence who has a notion of individuality covered with destructive alienation. This alienated individual totally collapsed in Nietzsche's philosophy both in terms of his human identity and subjective identity. At that point, the critical point was Nietzsche's declaration of the 'Death of God'. The idea of a man-centered (anthropocentric) world lost God as a value totally.

Therefore man naturally remained in the status of the *only* subject. The collapse of the modern values with the death of God made the world devoid of value and meaning. As a result of this process, art lost its content just as tragedy and poetry as the higher values of Ancient Greece were lost with the death of Pan. World War I had a great impact on the recurrence of nihilism in the forms of Anti-Art and Dada. With the World War II, modernity came to the point of total destruction. Mankind faced with mass destructions at Auschwitz and Hiroshima which were the highest points of the idea of a man-centered world. After the trauma of the World War II, in early 1960's, 'the individual as a subject' discussion started through the auteur theory. Here two movies, *The Mirror* and *The Turin Horse* are used as the examples of how the modern subject re-identified himself as nothingness. In *The Mirror* Aleksei re-identified himself as a specter who is not physically there, who is constructed full of memories and who has become nothing. In *The Turin Horse* Ohlsdorfer and his daughter re-identified themselves as physical nothingness, as living senseless, valueless and silent subjects.

Zizek has recently identified the end point that mankind reached as a doomsday, because human life slowly lost its autonomy under the effects of ecological collapse, man's life is reduced to machines that are manipulated by bio-genetic ways and a digital control upon our existence (Zizek, 2011, p.383). All these negative factors that Zizek discussed are the products of modernism. Zizek refers to Ayres' definition of our era; Ayres argues that there is something different in our that cannot be identified by our former collective experience. The thing that we face has much evidence but we cannot define and understand it (Zizek, 2011, p.384).

Ayres' statement means that the achievement of modernism is an unclear point. Modernism achieved a disaster in the twentieth century and this achievement metamorphosed the notion of the individual as subject into a vanishing identity that cannot be defined as a subject anymore. Aleksei's reidentification of himself as a specter who is not physically there, who is constructed full of memories and who has become nothing in *The Mirror* is the first circumstantial evidence of how the subject metamorphosed into an individual as a vanishing identity. The re-identification of Ohlsdorfer and his daughter as physical nothingness, as subjects living senseless, valueless and silent in *The Turin Horse* is the second circumstantial evidence of how human beings metamorphosed into individuals as a vanishing identities.

The age from late nineteenth century to late twentieth century can be identified as the age of murdered, dead and suicidal values. The idea of a man-centered (anthropocentric) world lost God as a value, totally. Therefore man naturally gained a subject status as opposed to his old object status in nature. This crisis of the subject underwent another shock with Foucault's declaration of the imminent death of man and Barthes' declaration of the death of the *auteur* in late twentieth century. As discussed before, Baker stressed that the question of the formation of values is the starting point of new social sciences. Before the declaration of God's death, the theological and political norms were the fundamental factors that determined the content of social sciences in the West. Foucault claimed that man as the killer of God, became the object of his own knowledge. Therefore after God's death, man as the central figure of social sciences will disappear. On the other hand Barthes argues that

Probably this has always been the case: once an action is recounted, for intransitive ends, and no longer in order to act directly upon reality — that is, finally external to any function but the very exercise of the symbol — this disjunction occurs, the voice loses its origin, the author enters his own death, writing begins (Barthes).

Barthes' declaration of the death of the *auteur* killed the last hope for man as a creative subject, because the death of the *auteur* means the death of the last productive figure of the subject. When a text is published, the text becomes the property of the readers, therefore the *auteur* is already lost.

The creator (*auteur*) is killed by the production of higher values. Barthes' situation reminds the condition under which Nietzsche discussed God's death. As Nietzsche's collapse of values, the values that are produced by the subject are empty, hollow, and rotten from the beginning of their formulation with Foucault's death of man and Barthes' death of the *auteur*.

The absolute identity became a vanishing point in modernism. Baudrillard asks the question "How to characterize modernism's present state of affairs" and he characterizes it as a situation "after the orgy". According to Baudrillard

The orgy in question was the moment when modernity exploded upon us, the moment of liberation in every sphere. Political liberation, sexual liberation, liberation of the forces of production, liberation of the forces of destructions, women's liberation, children's liberations, liberation of unconscious drives, liberation of art. The assumption of all models of representation, as of all models of anti-representation. (Baudrillard, 1990, p.1).

In conclusion, two points can be argued for. First, all these recurrent crises and re-identifications of modernism are present in modern life, as the teleological notion of modernism is preserved. Therefore eschatological waiting is still in progress today. Individuals are still carrying the hopes for an end and new beginnings. This

eschatological waiting is sometimes represented by a retrospective waiting process. In today's world, man tries to regain the magic of the old world that is lost with the man-centered world. This situation shows that the individual's crisis is continuing for the individuals whose identities' content has been emptied.

Secondly, this continuing individuality crisis created a situation that the subject tries to fill in this emptiness in his identity with new values of modernity. At that point it is hard to define the subject's situation as an absolute identity because identity has come to a vanishing condition.

The present condition of identity has parallels with literary texts like Cavafy's poem "Waiting for the Barbarians", Samuel Beckett's play *Waiting for Godot* and Buzzati's novel *The Tartar Steppe*. The common point of these texts is that their narratives are based on eschatological waiting and the anxiety of identity in this eschatological waiting process. Cavafy's poem tells the condition of the people who are waiting for the barbarians. Cavafy's people wait their coming with hope, because barbarians are seen as a breaking point for the conventional system. Cavafy wrote in poem "When the Barbarians come the Barbarians will make the laws" as a hint to how barbarians are considered as a hope for salvation by the people. This hope continues through the poem until the people go back to their home in the dreadful apprehension that the barbarians will not come. At the end Cavafy writes: "So what will we do now without Barbarians? They would have been a sort of solution". The waiting for barbarians ended in a hopeless condition, because they did not come and the hope of solution collapsed. A similar situation is repeated in *Waiting for Godot*. Vladimir and Estragon wait for the

coming of Godot throughout the whole play. In the waiting process, their anxiety deepens and becomes an existential problem. 'Godot' is not defined in the text and during whole text we have no idea what or who Godot is. We sense that after Godot's arrival, Vladimir and Estragon's anxiety would end. But like Cavafy's barbarians, Godot does not come. Vladimir and Estragon experience the same disappointment and hopelessness with Cavafy's people. This waiting and anxiety is repeated in *The Tartar Steppe*. Soldier Drogo keeps guard in a border patrol against the threat of enemy's coming. The border patrol is at the Tartar Steppe and Drogo waits the enemy's coming with an increasing anxiety looking at the endless desert like Vladimir and Estragon. But despite his increasing anxiety, the enemy never comes.

Like these characters, our eschatological waiting is also continuing as a result of the teleological notion of modernism and in this teleological progress, our identity has also entered an anxiety crisis of identification and representation. At this point the re-identification efforts of the subject to overcome this crisis created vanishing points.

Especially after World War II, the post-war trauma created the most disastrous situations for the subjects: Tarkovsky rejected the waiting process for purification from the identity crisis but the auteur's re-identification became a vanishing point in *The Mirror*. By disrupting teleological destiny and progressive narrative in the film Tarkovsky disrupted all meaning. As a result Aleksei's re-identification came to nothing. Tarr tried the same in *The Turin Horse* from a different perspective. Tarr's waiting process reaches a higher level through Ohlsdorfer and his daughter's re-identifications. As a result their hopeless, nonsensical and numb conditions also come to nothing. The modern subject reaches a vanishing point both in *The Mirror* and *The Turin Horse*.

REFERENCES

Abisel, N. (1989). *Sessiz Sinema*. Ankara: A.Ü.

Adorno, T. (1991). *The Culture Industry*. New York: Routledge.

Alkor, C. (2001). Nietzsche: Uzak (?) Bir Geleceğin Çağdaşı. *Cogito, Nietzsche: Kayıp Bir Kıta*, 25, 291-293.

Artun, A. (2003). *Kuramda Avangardlar ve Bürger'in Avangard Kuramı*. <http://www.aliartun.com/content/detail/24>. 21.07.2012.

Astruc, A. (1948). *The Birth of a New Avant-Garde: The Camera-Style*. <http://www.fadedrequiem.com/zoetrope/wp-content>. 21.06.2012.

Baudrillard, J. (1990). *The Transparency of Evil: Essays on Extreme Phenomena*. Verso. <http://books.google.com.tr/books>. 12.06.2012

Baker, U. (2010). *Kanaatlerden İmajlara: Duygular Sosyolojisine Doğru*. H. Abuşoğlu (Trans.). İstanbul: İletişim.

Baker, U. (2011). *Beyin Ekran*. E. Berensel (Ed.). İstanbul: İletişim.

Baker, U. *Godard ve Sinema Eleştirisinden Sinemaya*. <http://www.korotonomedy.net>. 12.06.2012.

Baker, U. *Yaratımın Güçleri: Gabriel Tarde'da Ekonomi-Politiğe Karşı Ekonomik Psikoloj*. <http://www.korotonomedy.net>. 30.05.2012.

Barthes, R. (1988). What is Writing. In A. Lavers & C. Smith (Trans.), *Writing Degree Zero* (pp 19-26). New York: The Noonday.

Barthes, R. *The Death of The Auteur*. <http://www.ubu.com>. 12.06.2011

Baudelaire, C. (1964). *The Painter of Modern Life*. New York: Da Capo Press.

Bazin, A. (2005). *What is Cinema ? Volume: 1*. H. Gray (Trans.). Los Angeles: University of California.

Bazin, A. (2005). *What is Cinema ? Volume: 2*. H. Gray (Trans.). Los Angeles: University of California.

Beckett, S. (2000). *Godot'yu Beklerken*. U. Ün & T. Günersel (Trans.). İstanbul: Kabalcı.

Benjamin, W. (1936). *The Work of Art in the Age of Mechanical Reproduction*. A. Blunden (Trans.). <http://www.marxists.org>. 13.02.2011.

- Benjamin, W. (1983). *Charles Baudelaire: A Lyric Poet in the Era of High Capitalism*. H. Zohn (Trans.). London.
- Bergman, I. *On Tarkovsky*. <http://people.ucalgary.ca> . 23.07.2012.
- Blanchot, M. (1993). *The Infinite Conversation*. S.Hanson (Trans.). Minneapolis: University of Minnesota.
- Botz-Bornstein, T. (2007). *Films and Dreams: Tarkovsky, Bergman, Sokurov, Kubrick and Wong Kar-wai*. New York: Lexington.
- Bourdieu, P. (2010). *The Field Of Cultural Production*. Cambridge: Polity.
- Buzatti, D. (2003). *Tatar Çölü*. H. Tufan (Trans.). İstanbul: İletişim.
- Büker, S. (2010). *Auter Kuramına Giriş*. In S. Büker & Y. Topçu (Ed.), *Sinema: Tarih, Kuram, Eleştiri*. İstanbul: Kırmızı Kedi.
- Bürger, P. (2003). *Avangard Kuramı*. E. Özbek (Trans.). İstanbul: İletişim.
- Clippinger, D. (2001). *Modernism*. In V. Taylor & C. Winquist (Ed.), *Encyclopedia of Postmodernism*. (pp. 251 -253). New York: Routledge.

Cousin, V. (1855). *Lectures on The True, The Beautiful and The Good*. O.W. Wight (Trans.). New York: D. Appleton.

Calinescu, M. (1987). *Five Faces of Modernity: Modernism, Avant-garde, Decadence, Kitsch, Postmodernism*. Indiana: Duke University.

Cavafy, C. P. (1992). Waiting for The Barbarians. In E. Keeley & P. Sherrard (Trans.), *C.P. Cavafy, Collected Poems*. New Jersey: Princeton University Press.

Deleuze, G. (2005). *Cinema 1: Moment-image*. H.Tomlinson & B. Habberjam (Trans.). London: Continuum.

Deleuze, G. (2005). *Cinema 2: Time-image*. H.Tomlinson & R. Galeta (Trans.). London: Continuum.

Eisenstein, S. (2006). *Sinema Dersleri*. E. Ayça (Trans.). İstanbul: Agora.

Foucault, M. (2005). *Order of Things: An Archaeology of the Human Sciences*. New York: Routledge. <http://books.google.com.tr/books>. 20.07.2012.

Hugo, V. *Les Misérables*. I.F. Hapgood (Trans.). <http://en.wikisource.org>. 12.07.2012. (Original works 1862).

- Jameson, F. (2009). *Postmodernism Or, The Cultural Logic Of Late Capitalism*.
New York: Verso.
- Kant, I. *What Is Enlightenment?*. Mary C. Smith (Trans.). <http://www.columbia.edu>.18.06.2012. (Original works 1784).
- Kaplan, L. (2010). Photograph/Death Mask: Jean-Luc Nancy's Recasting of the Photographic Image. *Journal of Visual Culture*, 9, 45-62.
- Kaufman, W. (1974). *Nietzsche: Philosopher, Psychologist, Antichrist* (4th Edition).
New Jersey: Princeton University Press.
- Kavas, L. (1997). Kalımlı gidimli özne. *Toplum ve Bilim*, 75, 47-74.
- Kavas, L. (1999, September 09). "Tanrının Ölümü" üzerine bir kaç düzeltme. *Star*.
- Keskin, F. (1997). Foucault'da öznellik ve özgürlük. *Toplum ve Bilim*, 73, 30-47.
- Kovács, A. B. (2007). *Screening Modernism: European Art Cinema, 1950-1980*.
Chicago: The University of Chichago.
- Kovács, A. *The World According to Béla Tarr*. <http://www.kinokultura.com>.
- Kruchenykh, A., Mayakovsky, V. & Khlebnikov, V. (1917). *A Slap in the Face of*

Public Taste. <http://www.marxists.org/>. 01.07.2012.

Lacan, J. (1992). The Death of God. In D. Porter (Trans.), *The Ethics of Psychoanalysis, The Seminar of Jacques Lacan: Book 7*. New York: Routledge.

Lawrence, D.H. (2010). *Ölen Adam*. B. Karasu (Trans.). İstanbul: Can.

Marcuse, H. (1969). *Interview about Adorno*. <http://www.marcuse.org/>. 09.08.2012.

Marinetti, F.T. (1909). *Manifesto of Futurism*. <http://cscs.umich.edu>. 02.04.2011.

Marx, K. Revolution Effected in Manufacture, Handicrafts, and Domestic Industry by Modern Industry. In S. Moore (Trans.), *Das Kapital (Chapter 15, Section 8)*. <http://en.wikisource.org>. 12.07.2012. (Original works 1894)

Nancy, J. L. (1993). *Dei Paralysis Progressica*. In B. Holmes (Trans.), *The Birth of Presence*. California: Stanford University.

Nearing, S. *Civilization and Beyond*. <http://en.wikisource.org> (Original works 1975). 11.06.2012.

Nietzsche, F.W. (1968). *Twilight of The Idols & The Anti-Christ*. R.J. Hollindale (Trans.). New York: Penguin.

- Nietzsche, F.W. (2001). *Gay Science*. J. Nauckhoff (Trans.). New York: Cambridge.
- Nietzsche, F.W. *Thus Spake Zarathustra*. T. Common (Trans.). <http://en.wikisource.org>. 17.07.2012. (Original works 1885).
- Nietzsche, F.W. *The Birth of Tragedy out of the Spirit of Music*. Johnston (Trans.). <http://en.wikisource.org>. 23.06.2012. (Original works 1872).
- Nochlin, L. *The Invention of the Avant-Garde: France, 1830-1880*. <http://www.al.csus.edu/art/>. 12.06.2012
- Paz, O. (1991). *Children of the Mire: Modern Poetry from Romanticism to the Avant-Garde*. R. Phillips (Trans.). Boston: Harvard College.
- Petkovic, V. *Reportage with Béla Tarr on The Turin Horse*. <http://cineuropa.org>. 12.07.2012.
- Plutarch. *De defectu oraculorum (The Obsolescence of Oracles)*. <http://penelope.uchicago.edu>. 13.07.2012. (Original works 46 -120 A.D.)
- Preziosi, D. (1998). *The Art of Art History: A Critical Anthology*. New York: Oxford. <http://books.google.com.tr/books>. 12.06.2012.

Ponty, M.M. (2006). *Göz ve Tin*. A. Soysal (Trans.). İstanbul: Metis.

Quandt, J. *The Poetry of Apocalypse*. <http://people.ucalgary.ca>. 30.12.2011

Rancière, J. (2009). *Aesthetics And Its Discontent*. S. Corcoran (Trans.).
Cambridge: Polity.

Rancière, J. (2004). *The Politics Of Aesthetic*. G. Rockhill (Trans.). London:
Continuum.

Raynaud, P. (2003). Fransız Devrimi. In R. Raynaud & P. Rials (Ed.), *Siyaset
Felsefesi Sözlüğü* (pp 338-348). N. Sevil (Trans.). İstanbul: İletişim.

Said, E. (2003). *Orientalism*. New York: Penguin.

Sarris, A. (1962). Notes on the Auteur Theory. In L. Braudy and M. Cohen (Ed.),
Film Theory and Criticism. New York: Oxford.

Sartre, J.P. *Discussion on the criticism of Ivan's Childhood*. [http:// people.ucalgary.ca](http://people.ucalgary.ca).

Savarter, F. (2008). *Nietzsche'nin İdeası*. S. Nilüfer (Trans.). İstanbul: İletişim.

Silverman, K. (1983). *The Subject of Semiotics*. New York: Oxford.

Sim, S. (2000). *Derrida and The End of History*. London: Icon.

Sontag, S. (1979). *On Photography*. New York: Penguin.

Tamisier, J.C. (1993). Nihilizm, Popülizm, Anarşizm. In P. Maubourguet (Ed.), *Thème Larousse: Tarih, Politika, Felsefe, Dinler*. (p 434). İstanbul: Milliyet

Tarkovsky, A. (1986). *Sculpting in Time: Reflections on the Cinema*. Texas: University of Texas. <http://books.google.com.tr/books>. 12.07.2012

Tarkovsky, A. *On Andrei Rublov*. <http://people.ucalgary.ca>. 16.06.2012.

Tarkovsky, A. *On Solaris, Lem, Fellini, and Polanski*. <http://people.ucalgary.ca>. 19.06.2012

Tocqueville, A. (1994). *Democracy in America*. H. Reeve (Trans.). New York: Everyman's Library

Truffaut, F. (1976). A Certain Tendency of the French Cinema. In B. Nichols (Ed.), *Movies and Methods*. (p. 221-237). Los Angeles: University of California.

Turani, A. (2008). *Çağdaş Sanat Felsefesi* (6th Edition). İstanbul: Remzi.

Turgenev, I. *Fathers and Sons*. R. Hare (Trans.). <http://en.wikisource.org>.
12.07.2012. (Original works 1861).

Tzara, T. (1918). *Dada Manifesto*. <http://www.ubu.com>. 21.07.2012

Ball, H. (1916). *Dada Manifesto*. <http://www.ubu.com>. 18.09.2011.

Vertov, D. (2007). *Sine-Göz*. A. Ergenç (Trans.). İstanbul: Agora.

Warburton, N. (2004). *The Basic Philosophy* (4th. Edition). NewYork:
Routledge.

Weir, D. (1995). *Decadence and the Making of Modernism*. [http://
books.google.com.tr/books](http://books.google.com.tr/books). 12.06.2012.

Wollen, P. (1967). *Signs and Meaning in Cinema*. London: Secker & Warburg.

Žižek, S. (2011). *Ahir Zamanlarda Yaşarken*. E. Ünal (Trans.). İstanbul: Metis.

FILMOGRAPHY

Bergman, I. (Director). (1957). *Wild Strawberries*. Sweden

Bergman, I. (Director). (1966). *Persona*. Sweden

Bresson, R. (Director). (1966). *Au Hasard Balthazar*. France, Sweden

Buñuel, L. (Director). (1929). *Un Chien Andalou (An Andalusian Dog)*. France

Faraldo, C. (Director). (1973). *Themroc*. France

Kurosawa, A. (Director). (1957). *Throne of Blood*. Japan

Pasolini, P.P. (Director). (1975). *Salò, or the 120 Days of Sodom*. Italy, France

Resnais, A. (Director). (1959). *Hiroshima mon amour*. France, Japan

Tarkovsky, A. (Director). (1962). *Ivan's Childhood*. Soviet Union

Tarkovsky, A. (Director). (1966). *Andrei Rublev*. Soviet Union

Tarkovsky, A. (Director). (1972). *Solaris*. Soviet Union

Tarkovsky, A. (Director). (1975). *The Mirror*. Soviet Union

Tarkovsky, A. (Director). (1979). *Stalker*. Soviet Union

Tarkovsky, A. (Director). (1983). *Nostalgia*. Italy, Soviet Union

Tarkovsky, A. (Director). (1986). *The Sacrifice*. Sweden, France

Tarr, B. (Director). (1994). *Satantango*. Hungary, Germany

Tarr, B. (Director). (2000). *Werckmeister Harmonies*. Hungary, Germany, Switzerland

Tarr, B. (Director). (2011). *The Turin Horse*. Hungary, France, Germany

Truffaut, F. (Director). (1970). *The Wild Child*. France