

Research Article

Analysis of the characters in Issız Adam¹ movie based on Schema Therapy Model

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Abstract

Cinema in the past and today; has many purposes such as giving social messages, raising awareness, conveying what individuals avoid or cannot see. Plots and characters in the cinema are the mirror of society. Therefore, even the smallest detail in the movie gives important clues in the direction of social, cultural and psychological fields. The importance of this article is that it combines cinema, a branch of art that reflects the society, with the schema therapy approach, which is closely related to and effects the society. In the study; the film analysis method was used within the framework of the Schema Therapy Model. This research was examined in accordance with the document analysis method, which is one of the qualitative research types. According to this method, Issız Adam is the subject of psychological analysis. The selection of this film is that it is in accordance with the Schema Theory in which the analysis will be made. Scenes containing maladaptive schemas, schema origins and schema coping styles were discussed and analyzed within the framework of theory. The movie Issız Adam is about the story of the main characters, Alper and Ada, unable to unite despite their intense love for each other. In the movie, Alper has fears and avoidance of intimacy due to the abandonment scheme. Whereas Ada has the emotional deprivation scheme and tries to compensate for her emotional emptiness by choosing partners who have the potential to leave her. In this article, it is aimed to analyze the attitudes of the characters who avoid intimacy due to their negative beliefs about romantic relationships in line with their past experiences, in the direction of Schema Therapy. Researchers who will carry out a similar study; In order to improve the scope of the study, it is recommended to mention the schema modes, and to be more descriptive for the readers, it is recommended to add a table to indicate the minutes in which the schemas in the movie appear.

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Introduction

When a person is born, he does not have knowledge and beliefs about himself, other people and the world; Beliefs, attitudes and knowledge are developed thanks to the existing knowledge potential. These acquired information and descriptions are schemas of the individual; It is formed by basic experiences, feelings, thoughts. The resulting schemas become rigid and unchanging over time. Schema Therapy Model based on existing maladaptive schemas; It deals with the negative and maladaptive schemas that the individual has developed about himself, other people and the world. Therapy aimed to achieve a healthy adult. Young and Klosko (2012) defined Schema Therapy as an extension of Cognitive Behavioral Therapy developed by Dr. Aaron Beck in the 1960s. Early maladaptive schemas are the sensation,

¹ "Issız Adam" can be translated as desolate man.

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affect and cognitive records of the person's experiences in early relationships (Ozaslan, 2022). The schemas begin to form in the first period of life and develop and solidify over time, thus shaping the attitudes of the individual directly and/or indirectly.

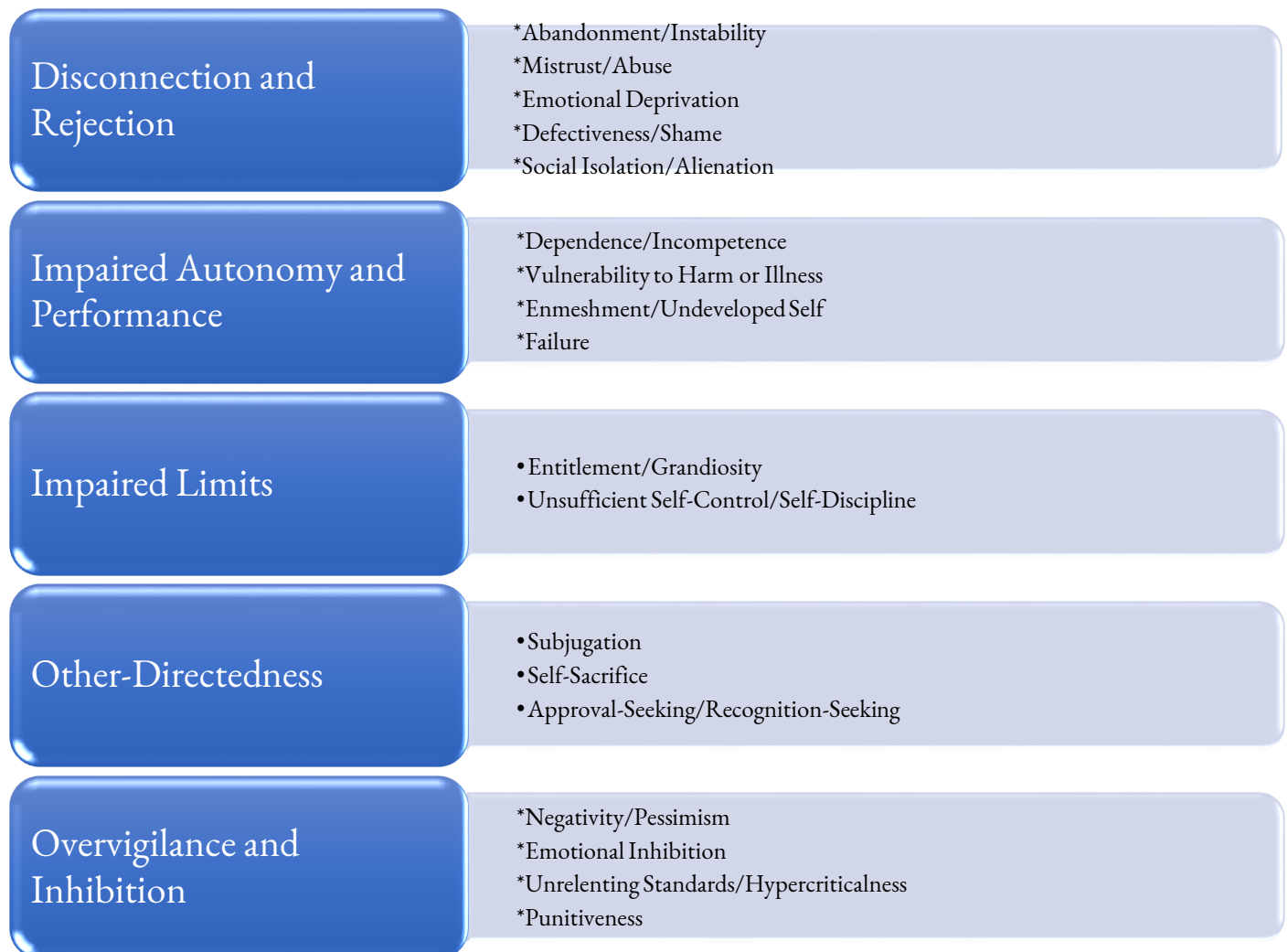


Figure 1. Early maladaptive schemas with associated schema domains (Young, Klosko and Weishaar, 2006)

Throughout history, cinema plays an important role in giving social messages and raising awareness. It is thought that the subjects and characters in the cinema are the reflection of the society and convey to the audience what they avoid or cannot see. Therefore, movies provide benefits to individuals such as educational, psychological and psychological counseling (Berk, 2009). Cinema contributes to the development of both individuals and society thanks to the messages it gives, the subjects and characters it deals with.

The approach of the Schema Therapy Model to reveal the patterns in the life of the individual through past and current experiences, and the function of the cinema as the mirror of the individual and society, giving important clues in the direction of social, cultural and psychological fields are discussed together in this research. It was thought that it would be useful to conduct a psychological analysis on the axis of the Schema Therapy Model of the movie *Issız Adam*, which is a movie that is seen as successful in revealing some of the latent elements of the society. In the literature, it is seen that Tumlü and Acar (2014) examined the Reality Therapy Model, Altan (2014) examined the concept of desolation on the axis of the movie *Issız Adam*, and also examined the concept of minority nostalgia, which was emphasized by Çağan Irmak, the director of the movie *Issız Adam*, by Özduzen (2016). In this study, the examination with the Schema Therapy Model reveals an innovation in terms of both revealing the psychological analysis power of the model and handling it for the first time.

The Schema Therapy Model deals with the maladaptive schemas that the individual has developed about himself, other people and the world. This model explains the attitudes of the individual as a result of the schemas that emerge as a result of the experiences he has gained from himself or his environment. In this direction, the Schema Therapy Model establishes a connection through the past and current life of each individual. The fact that the movie *Issız Adam* has broken a high viewership record since its release may mean that its clues to romantic and family relationships respond to the popular understanding of the society. Due to the experiences of the characters in the movie, it is about the negative beliefs and attitudes of establishing intimacy and entering into a romantic relationship. In this respect, it is quite appropriate to choose the Schema Therapy Model in the analysis of the movie *Issız Adam*.

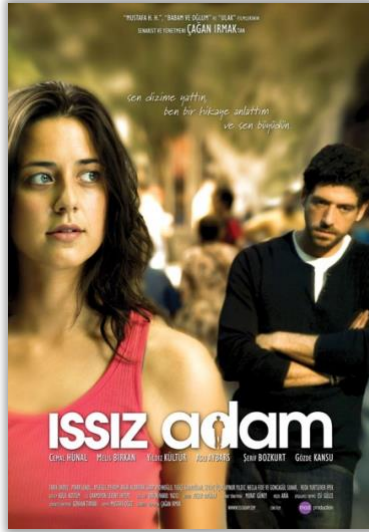


Figure 2. *Issız Adam* (Alone) movie poster

Ozguden (2016) stated that; Çağan Irmak stated that the films' touch on topics that were not talked about in the previous periods (such as population exchange, racism, dementia) revealed films in which the woman is a second and faint figure, the male-dominated family structure and the society in which the man is the most important building block of the family, which are often encountered in Turkish cinema, are blessed. Tumlulu and Acar (2014) discussed the responsible choices of Alper and Ada, who are the main characters of the film, in order to satisfy their basic needs of love and belonging, freedom, entertainment, power and survival. In Altan (2014)'s research; she examined the psychoanalytic expansions of the desolation through the concept that Umberto Eco mentioned as the intention of the text, whether this film, which is described as "sexist" according to some perspectives, is in reality, the content of the concept of desolation and what this concept means, whether the text of the film contains the effects it has aroused in society.

Research Problem

In this research, it is aimed to examine the movie *Issız Adam*, which contains important social and psychological facts in Turkish cinema, within the framework of schema theory. In this study, it is aimed to concretize the schemas and cause-effect relationships with the help of the "Issız Adam" movie analysis, to contribute to the data in the literature, and to present a different perspective to the next studies. Accordingly, the main problem of the research is;

- What is the psychological analysis of the movie *Issız Adam* in the context of schema theory?

The sub-problems of the research are;

- What are the general information about the movie *Issız Adam*?
- What is the general theme of the movie *Issız Adam*?
- What are the psychological issues discussed in the movie *Issız Adam*?
- What are the maladaptive schemas and coping styles of the *Issız Adam* movie characters?

Method

This research was examined in accordance with the document analysis method, which is one of the qualitative research types. According to this method, *Issız Adam* is the subject of psychological analysis. The selection of this film is that it is in accordance with the Schema Theory in which the analysis will be made. Scenes containing maladaptive schemas, schema origins and schema coping styles were discussed and analyzed within the framework of theory.

Results

General information about *Issız Adam* movie

The movie *Issız Adam* is about the story of the main characters, Alper and Ada, unable to reunite despite their intense love for each other. Historical Istanbul streets and buildings were chosen as venues in the film. After the box office success of Irmak's movie, *My Father and My Son*, which was released in 2005, the movie *Issız Adam* also made a big impression. Cemal Hünel gives life to the character of Alper. Alper is the owner of a restaurant he opened in Istanbul after emigrating from Tarsus. He is a man who is almost a "desolate man", who has embraced solitude. He is successful in his job, has a nice house and car; however, he is emotionally deprived, trying to suppress his emotional deprivation with one-night stands. Ada, on the other hand, is a woman resentful of love, living in her own little world, which is almost a "deserted island". She sews and sells children's costumes, her family lives alone in Bursa, in her own Istanbul, played by Melis Birkan. In the movie; Alper's mother, Müzeyyen, comes to Istanbul from Tarsus for a few days due to a wedding. Müzeyyen; It gives us important clues about Alper and his diagrams, Yıldız Kültür gave life to the character.



Alper character (12.24)



Ada (12.27)

Figure 3. Alper and Ada, the main characters of the movie

The Subject of the *Issız Adam*

The movie begins with clues from Alper's life spent with one-night stands. Alper, who lives alone in Istanbul, is successful in his business and owns a restaurant; he seems to be a man who only gives place to his job and relationships devoid of emotional intimacy in his life. Small details such as the way he looks at himself in the mirror, his behavior in front of the mirror, and the fact that he has a happy expression while driving; It shows that Alper convinced himself that he was satisfied with the life he lived. One day, he and Ada cross paths in a second-hand book and record store. Although Ada and Alper have very different characters from each other, they are in that shop for a similar purpose that day; Alper went to that store for records he was passionate about, and Ada for "second-hand" books, which were his sensitive points. Unlike Alper, the character of Ada; She emerges as a lively, cheerful woman with strong social relations.

Despite Alper screaming like a 'happy child' as a result of encountering a rare record in the shop, Ada, who can't help

but laugh, meets by chance. Alper, a 'frantic' man, wanted to get to know Ada better. However, Ada appears as a woman who has built a wall between herself and her emotional relationships and did not respond to this effort of Alper. As a result, Alper's efforts increased and he followed Ada after leaving the shop. In this way, he learned the address of the shop where Ada sells children's costumes. Alper, who made successive visits, finally convinced Ada to have dinner at his house. Although they are both characters trying to keep themselves away from emotional relationships, they could not hide that they were impressed by each other on the evening they had dinner, and the story between them began. The film tells how two characters who run away from love, but are suddenly caught in love, try to adapt themselves to a romantic relationship.

Handled Psychological Issues

The subject and content of the movie can be associated with clinical psychology. In this article, *Issız Adam* movie is analyzed in line with the Schema Therapy Model developed by Jeffrey Young et al., as a unique school within the Cognitive Behavioral Therapy school. Schema Theory, Schema Therapy Model, purpose of schema therapy, basic needs, schema areas, schemas, schema origin, schema chemistry, schema coping styles and reactions are explained. Then, Alper and Ada, the main characters in the movie *Issız Adam*, were analyzed on the basis of the Schema Therapy Model.

The Turkish film *Issız Adam*, starring Cemal Hünel and Melis Birkan, was released in 2008. The film is about the story of the main characters, Alper and Ada, unable to reunite despite their intense love for each other. Historical Istanbul streets and buildings were chosen as venues in the film. After the box office success of Irmak's movie "My Father and My Son", which was released in 2005, the movie *Issız Adam* also made a big impression. Alper is the owner of a restaurant he opened in Istanbul after emigrating from Tarsus. He is a man who is almost a "desolate man", who has embraced solitude. He is successful in his job, has a nice house and car; however, he is emotionally deprived, trying to suppress his emotional deprivation with one-night stands. Ada, on the other hand, is a woman resentful of love, living in her own little world, which is almost a "deserted island". She sews and sells children's costumes, her family lives alone in Bursa, in her own Istanbul. In the movie; Alper's mother, Müzeyyen, comes to Istanbul from Tarsus for a few days due to a wedding. Müzeyyen; It gives us important clues about Alper and his diagrams, Yıldız Kültür gave life to the character. The demographic information of the movie is presented in Table 2.

Table 2. Demographic information about the *Issız Adam* movie

Director	Çağan Irmak
Producer	Esi Gülce
Scenarist	Çağan Irmak
Cast	Cemal Hünel, Melis Birkan, Yıldız Kültür
Language	Turkish
Duration	103 minutes
Country	Türkiye
Vision date	November 7, 2008

Maladaptive schemas of the movie characters of *Issız Adam* and their coping styles

The movie *Issız Adam* begins with the clues of the abandonment and emotional deprivation schemes of the Alper character. The abandonment scheme includes the expectation of losing relatives or people to be attached to, and the possibility of this separation leaves an intense fear on the person. In this schema, an intense belief is developed that one day they will be abandoned by the people they are in a relationship with. In the emotional deprivation scheme; There is a belief that normal emotional needs will not be adequately met by others, and even if they are, they will be false and temporary. Attitudes such as having sexual intercourse with a married couple, superficial and lack of intimacy, keeping herself away from emotionality, happy to be alone at home, and sex addiction are actually Alper's schema avoidance behaviors. These attitudes of Alper are the intellectual, emotional and behavioral methods that he uses to escape from the disturbing situations of abandonment and emotional deprivation schemes. In the literature, ignoring distress and

sadness, consoling oneself and developing sex addiction are some of the typical schema avoidance behaviors (Young, 2003). The fact that Alper offered to spend time together after his relationship with the prostitute proves his emotional deprivation. The fact that he keeps his phone busy when his family calls, shows his inner anger towards the family and distance himself from his family as a result of this deprivation. their unkind attitude towards women and their abuse of women; It is seen that the insecurity schema, which he helped in the development of the abandonment schema, is overcompensated as a way of coping, and he avoids the insecurity schema by not trusting women and not sharing anything.

While Alper and Ada met by chance in a second-hand shop, Alper was interested in Ada because of her 'liberal' nature and wanted to meet her. However, Ada is a woman who has closed herself to the outside world and has chosen to live in the small but safe space she has set up for herself. In this context, it is thought that Ada, like Alper, has a schema of abandonment and keeps herself away from emotional union due to schema avoidance. It is because Ada keeps herself away from other people and lives in her own little world and evaluates people with malicious intent. This is the sign of the existing distrust schema. As Alper follows Ada in the later scenes of the movie, she learns the location of Ada's shop where she sews and sells children's clothes, reflecting her own safe, small but fun world. When he entered the shop, he gave Ada the book he bought in order to have a place in her mind. She said that she has a child, but she can see her child only once a week because she is divorced. Defining the story he created about his marriage that ended and a father figure who feels that he can't be there enough for his son as a 'classic story'; It proves Alper's schemas of abandonment, insecurity, emotional deprivation and pessimism. The pessimism scheme here reflects the pessimistic view he developed that every marriage will live and end unhappy. Although Ada softens by believing this story of Alper at first, when she sees the phone number written in the book she gave after Alper left, her distrust and abandonment schemes are triggered. The fact that Alper consumes alcohol alone after work every evening in the restaurant he owns shows that he avoids it in order to cope with his schemas.

Alper, who takes his phone busy when his family calls in the previous scenes of the movie, calls his family on the phone in the following process. He is slowly coming to terms with the situations he has escaped. It is possible to attribute this situation to the emotional closeness he has to Ada. When Alper is on the phone with his mother, he talks like a more naive, fragile child. These behaviors represent the inner anger or vulnerability he has developed against his family. Alper, whose emotional deprivation scheme is triggered after talking to his family, goes to Ada's shop by making a carrot cake the next morning. Ada, who was distant and rejected Alper because of her behavior and the schemas triggered as a result of her married divorce story the previous day, showed angry outbursts that she did not believe her married divorced story and that men were constantly deceiving women; "Isn't this the case of 'the unbearable attraction of a single man with a son on young girls'? You know that's why guys like you come to Bagdat Street on Sundays, right?" he reproached. In fact, although this reproach may seem like Alper's, it is Ada's generalization of men as a result of her surrendering to her scheme in order to cope with the abandonment scheme and therefore choosing partners who cannot maintain a relationship, and that every relationship ends in frustration. As a result of Ada's unsuccessful relationship experiences, the insecurity schema was reinforced, while the traces of each of these negative experiences may have triggered the instability schema in line with her beliefs that she could not cope with separations.

In the continuation of the film, as a result of Alper's intense efforts, Ada was convinced and went to Alper's house for dinner. Before going to Alper's house yet, Ada calls a close friend and asks her to stop him. It is thought that Ada developed fear due to her schemas of the events that would occur as a result of this meal. That night, the characters, who could not resist being influenced by each other, were together. Both characters are frozen this time in the face of their schemes that they always run away from and surrender to this love. However, with her regret, Ada could not resist even though she wanted to leave the house after Alper kissed her. In the movie, the love story of Alper and Ada character began in this scene.

That evening, while Alper was cooking, "When you pick up a vegetable, it will tell you how long it will cook, you

will only be able to look, see and listen to it." It is possible to make inferences from his statements that he felt that he felt that he did not receive special care by being seen as a whole with his siblings and the need for love and attachment that was not adequately met in childhood. In the continuation of the same scene, after Ada asked him to taste the food before the wine, so that he would get the real taste of the food, he said, "The first taste is the most important, because the second taste always accompanies it." your discourse; It is thought that it symbolizes the permanence of the schemas, the unpleasantness caused by the love and closeness that he does not see enough from his family, and that he continues by avoiding emotional relationships in adulthood. Alper defines the picture of his life as seeing the facial expressions of the people he cooks with in the first bite. Alper said that Ada's life is the children on the wall of her shop. It is possible to say that he preferred his profession in this direction because of the cheerful child living in Ada. Ada said that she had been an art director before, but that the job was not for her because the work was not valued enough; however, she tells that she still hasn't broken her bond and that she is now the captain of her own ship, even though she rents costumes for the movies. It is seen that Ada's thinking that her work is not valued enough and as a result, opening her own shop and continuing her life as the captain of her own ship, is a behavior belonging to the insecurity scheme. In the rest of the night, they begin to listen to the record that Ada brought as a gift on the way to Alper's house. It is seen that the lyrics of the song played on the record are "I am alone, I am alone, this is my destiny, memories leave me alone". These words symbolize both characters' schemas of abandonment and emotional deprivation.

In the movie, it is seen that both characters cannot sleep comfortably after they spend the night together. Ada is distrustful of the situation she is in, as Alper expresses that she is not used to this situation and has not shared with someone she feels emotionally close to before. Ada left the house, reproaching herself that she lived long enough to know that the reason behind Alper's desire to drink from the coffee cup he drank was not to share, but so that the coffee would run out quickly so that he could get out of the house as soon as possible. Here, Ada's negative attitude and prejudices towards relationships draw attention, pessimism and emotional deprivation schemes stand out. Ada is looking for her best friend as she leaves the house. In the face of her friend's question about whether she is in love with Alper, Ada denies being impressed. At that time, Alper preferred to have breakfast alone as he was used to. Alper's day is tense, his distracted and nervous mood is striking in the kitchen. He cut off his hand and came out of the kitchen in a fury, his hand went to the phone, he called Ada; but Ada does not want to answer, waiting for her second call. This proves Ada's search for security. Ada had to talk because her friend answered the phone. When Alper asked the reason for this attitude, he said that he returned when the road was close. Ada's main goal is to escape from Alper in order to cope with the abandonment scheme.

Despite Ada withdrawing herself, Alper continued after her and went to Ada's shop. Afterwards, they listened to music together in the bar where Alper had gone to listen to music in the previous scenes of the movie. Afterwards, they find themselves in Ada's house. Unable to resist each other due to their intense feelings, Alper and Ada have been together. When Alper continued to behave in sexual relationships with Ada without emotional attachment, this situation did not please Ada. to Alper; She wanted him to feel her, to look at her, to imagine that whatever he loved was transformed into Ada's face. This is a situation that Alper is not used to but likes. Alper was able to fill his emotional deprivation, so he told Ada that he loved her for the first time. When Ada says that she knows very little about him while they are lying together, Alper's self-definition as "I am a simple man, I am what you see, there is no more" shows the existence of a *defectiveness schema*. Individuals with the defectiveness schema develop a tendency to think that they have nothing to tell about themselves and that they are the same as everyone else. While they were lying in bed together, he said that their previous sexual intercourse and their present moment were very beautiful. The fact that Alper, who has avoided contact since the beginning of the film, says that he is happy to be in touch, allows him to break the taboos brought by the emotional deprivation scheme, thanks to his feelings for Ada.

In the later scenes of the movie, while Alper and Ada are preparing breakfast in the kitchen, Alper, who asks for the recipe for the carrot cake that Alper takes at the beginning of the movie, tells Ada that they have more time to give the

recipe and that he will not go anywhere. He made plans for the future by including Ada for the first time. . During breakfast, Ada asked why she didn't have any friends. Alper, on the other hand, tells this question that he does not need friends, he likes solitude, or that he is a difficult man, but since he got to know him, everything seems different to him and this difference is like the joy of a holiday. Alper no longer hides that he has intense feelings for Ada. In the evening of that day, while they were sleeping together, Alper wakes up and goes to a woman with whom he had a one-night stand before, but when the door opens, he returns home to Ada before he enters. Alper fights against behavioral patterns that have hardened over the years.

Alper's mother will come to Istanbul from Tarsus for a wedding. Alper smiles when Ada warns him that if there are inappropriate things in her house that her mother should not see, she should remove it, but Ada misunderstood this and said that as a result of the *abandonment scheme* triggered, she should not be afraid and that they did not get married. Afterwards, they went to pick up Alper's mother, Müzeyyen. The fact that his son Alper has a girlfriend surprised Müzeyyen and made him happy. His mother complains that Alper does not come to Tarsus to visit his family. Alper, on the other hand, displays an attitude as if he is ashamed of his mother's behavior, speech and clothes. It is possible to say that the reason behind the lack of time for his family and the attitudes he has towards his mother is the inner anger and resentment he feels towards his family as a result of his childhood experiences. Alper has almost established his own 'lonely, desolate man' life in Istanbul. Alper, who doesn't like the dress his mother is going to wear at the wedding, sends Ada and her mother to go shopping. While drinking coffee after shopping, Müzeyyen asks if she loves Alper, so Ada expressed her love for Alper for the first time. Müzeyyen said that she was the first girlfriend Alper had introduced for a long time. He added, "He was all alone around here. How can I explain my daughter, Alper is just a little bit different, they say he doesn't breathe, he's like that. He doesn't show his love, he doesn't talk, he doesn't tell his troubles, sometimes his moods are rough. Ever since he was little, he came and went, he never liked crowds, he always wanted him to sit in his room. As they say, it's human yeast, some people are always in such a closed box. I say that; Do not be afraid, my daughter, do not turn halfway. Look, he hasn't kissed me on the cheek for all these years saying that I am a mother, I know he loves me, you should know that too. Friendships, how about you flirting, anyway, it's hard, make an effort, girl, don't let it go. These are big places, they always deceive you. A person of this nature does not know or understand that he is alone; become a sound, a breath next to him". These words of Müzeyyen reveal the importance of childhood experiences and family origins in the formation of schemas. His family accepted Alper in this way and thought that the only reason for his distant nature was Alper's temperament.

In the movie, not much information is shared about Ada's family. However, when we look at the way she deals with Müzeyyen, it is seen that Ada has a longing for her mother. Meanwhile, Ada and Alper's relationship seems to be going well. After a few days, Müzeyyen will return to Tarsus. To Alper at the bus station; He told her to take good care of Ada, not to offend her and not to leave her, and that she was a great gift for Alper. Upon this, Alper hugs Ada and kisses Ada as they bid farewell to her mother and return home. When they enter the house, Ada says that she is very hungry and starts to eat. Alper said that he suddenly wanted to leave. On the other hand, Ada, on the other hand, cried and said that she thought why she was not surprised at all, that she actually knew the end, but that it was in vain even though she tried hard not to scare Alper. Ada, who seemed sad at first, later became angry; He asks why he is chasing after you, why he wants to be together if it will end like this, it seems that he overreacts to the separation by throwing the utensils in the kitchen. Ada leaves the house angrily, falls down the stairs. Alper, who comes after him, wonders if he is okay. When he touches her, Ada is startled, she thinks she will hurt him; *distrust scheme* triggered. Alper; He said that he did not deserve her and that even if he is sad now, he will thank him when he finds the right person in his life. Ada knows these words of Alper by heart because she has encountered similar situations before. Ada realizes that she has chosen a partner to leave again by *submitting the scheme*. As a result, the *abandonment scheme* has proven itself again. Ada has lost a loved one again. In the continuation, Alper says that he has lived a lot, consumed and will not recover, that he lives with a microbe in his blood, that he does not want to be involved in anyone's life and that he does not want anyone to be

involved in his life, that he came like this and will go like this, that if there was a reason for this, he would change it himself, therefore, there was something under him. He says why not to call, but that Ada is the most beautiful thing in his life. From these words of Alper; We see his belief that he has surrendered to his schemas, that his life should go on like this, and that this has a price because he blames himself for the negativities in his life. This suggests Alper's *punitiveness scheme*. Alper and Ada separated that day, and Alper returned to his old "desolate and lonely" life. This time, however, the situation is different, the character of Alper, who was happy with his loneliness before and smiling at himself in the mirror, is no longer smiling. He continues to drink alcohol alone in the evenings. He has returned to the records he loved so much. The plaques represent Alper's longing and love for the old times.

Five years later, Ada and Alper met again in a passage. They both seem very happy and excited to see each other. Alper said that he called Ada several times but could not reach him because he changed his number. Ada moved to England, got married, and has a three-year-old daughter; Seeing the picture of his daughter, Alper was very touched, he realized that he missed the good days they could spend with Ada. When they ask each other how they are doing, they both say that they are doing very well and their lives are on track, but their inner voices say otherwise. Alper said to himself, "I am not well at all Ada, I have never forgotten you. I never thought these would happen. I'm half-baked, did you get over it? Or are you taking revenge on me? You're smiling, is it real? I never thought it would be like this. The first days I left you, I felt like a bird. I thought I was doing you and myself a favor. Until a little thing broke me up... A tiny hairpin that belonged to you mocked me that day. That morning I understood you and what I had lost, there would be no more you, I would not be able to experience this again with someone else. Life continued to make fun of me, faces that looked like you, smells similar to your smell, sounds similar to your voice, or if it was just me, I don't know... You know, that hairpin that you don't know where you lost it one day is still in my pocket." meanwhile, from the outside; Instead of saying that they made Ada's old costume shop a real estate agent and that he missed his shop, he says that he passed by when he had a job in the area and that the shop was a real estate agent by chance. A buckle belonging to Ada provided the awareness of Alper's *abandonment scheme*. In return, Ada asked about her mother Müzeyyen. Alper said that he went to see his family now and that his mother is fine. From outside the island, "I miss Müzeyyen Sister, I was supposed to go to visit, I was not lucky". However; His inner voice said, "I went to see him right after you, to the house where you were born, to the town where you were born, darling, we made a little trip about you, I made him swear not to tell you, bravo, he kept his promise. I saw the house you grew up in, the bed you slept in, my love, I thought of you and your childhood. You were there and you didn't know yet that you would meet me one day. You slept on my knee, I told you a story, you grew up, a story in my head, you know I loved it, I wrote a happy ending for both of us. We sat in that house with you, we were silent, you stood beside me in silence, this was the end, it was another life, there was only us. You looked at me, blue and unhurried, we were silent.

In another life, another happy ending, we deserved it, our story is out there somewhere, it will always stay with me, it's the only way I can hold on because human fear always stays the same, I was surprised. Then, I took something that belonged to you, a small 45 record, 'Tales of Arda Kardeşin'. If you stop by the house one day you will never know how that record disappeared. You know, you're still at my house with that little record. And you don't know that. And when I close my eyes, it's you in my arms, not someone else. And you don't know that." says. Alper could not stay there any longer, he said that someone was waiting for him and he had to go. But inside he said, "No. There is no one, I am lying to you". Ada said to herself, "I know darling, there is no one, there will be no one. You will borrow other people's children, their lives, their bodies, to give back, and you will always be desolate". In the movie, it is seen that Ada emerges as a woman who avoids affection and closeness before Alper, and as a woman who complains about the lack of affection and closeness after Alper, as a result of the changes in her way of coping with her existing schemas due to falling in love. As they say goodbye, their hands are barely parted. Despite going to two separate places, they suddenly meet in the middle and hug. Alper is walking around without speaking, while Ada is looking at Alper who is leaving. While Alper is used to leaving because he avoids his schemas while dealing with his schemas, Ada is accustomed to looking after those

who have gone because he has coped with his schema by surrendering. Alper has turned his back for the last time and it is the last time they see each other in tears. Alper continues walking and mixes with the crowd, but he cannot leave that passage this time, he is passing in front of it again. The absence of Ada made Alper lose his direction. From the inner voices in the last scene of the movie, it is understood that the love stories of Alper and Ada that they could not achieve and were deprived of due to their schemas.

Conclusion and Recommendations

In the schema therapy model, maladaptive schemas that result from damaging five basic needs, excessive giving of good things, victimization or trauma, selective internalization or identification, become rigid and unchanging over time and cause maladaptive attitudes on individuals. In this direction, the interpersonal relationships of individuals are adversely affected. In the movie *Issız Adam*, the main characters Alper and Ada developed in the field of *Disconnection and Rejection* schema as a result of the damaging blocking of their basic needs for 'love and closeness'; *Abandonment*, *Emotional Deprivation*, *Mistrust* schemes, two people fleeing from love and intimacy, suddenly caught in love; but although they love each other very much, it causes them not to meet. There is no detailed information about the family of Ada character in the movie. However, it is possible to say that she is exposed to distant, cold, exclusionary, unbalanced or unreliable parental attitudes in line with her schemas. At the same time, considering his close interest in Müzeyyen, it is understood that he has a longing for his mother. Apart from Alper's description of himself as a simple man and his common schemas with Ada, it is thought that there is also the *Defectiveness* scheme in the field of *Disconnection and Rejection*. The characters' schema submission, schema avoidance and overcompensation attitudes in order to cope with *Abandonment and Emotional Deprivation* schemas caused Ada to develop Vulnerability to Harm or Illness schemas and Alper's *Punitiveness* schema. The maladaptive schemas that have arisen have caused a woman to turn into a 'desolate island' and a man to become a 'desolate man'. Alper's termination of the relationship by alienating himself from Ada with Schema avoidance, due to the understanding that "It will surely end one day" brought along by the Abandonment scheme; As a result of the *Abandonment* scheme, Ada chose spouses who could not continue the relationship due to her attempt to cope with the Schema submission, and the negative course of all their relations in general, and for this reason, *Mistrust and Emotional Deprivation* schemes were added, resulting in Alper's overreaction and emotional volatility when he wanted to leave. It has been observed that the added schemas of the underlying cause are Over-compensation attitude.

In this article, maladaptive behaviors brought about by maladaptive schemas are analyzed and reconciled through the movie "Issız Adam". By revealing the effects of schemas and coping behaviors on interpersonal relations, the importance of the Schema Therapy model was emphasized. By using the movie analysis method, the Schema Therapy model and the schema theory were concretized and made more explanatory. In the article, it is not mentioned at what minute the schematic modes and the schematics in the movie *Issız Adam* appear. Researchers who will carry out a similar study; In order to improve the scope of the study, it is recommended to mention the schema modes, and to be more descriptive for the readers, it is recommended to add a table to indicate the minutes in which the schemas in the movie appear.

Biodata of Author



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