

-Research Article-

## An Exceptional Adam and Eve Story Through Gilles Deleuze's Concept of Crystal-Image: The Fountain (2006)<sup>1</sup>

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### Abstract

*The concept of motion-image, which is one of Gilles Deleuze's important concepts about cinema, is identified with Hollywood films. The organic fiction structure, the linear narrative of the story, the situations the movie characters are in, the actions they take, these actions and situations transforming each other and reaching a conclusion, and presenting all these in a way that is suitable for the sensory-motor are seen as elements included in the definition of movement-image. Although all these justify the identification of motion-image cinema with Hollywood cinema, there are also films that are contrary to this conventional structure in terms of some elements. One of these films is The Fountain, directed by Darren Aronofsky in 2006. The film takes love at the center of three interrelated and interlocking stories. With these three stories, fed from different time periods and mythological elements, the feeling of Love surrounds the entire filmic universe. The possibility of the main protagonists to turn into Adam and Eve, which becomes evident in the middle of the first story told in the movie, will make the love theme in the movie similar to the love in creation, and thus the story will be related to a situation where love is related to a superhuman cosmos rather than the love between two people. This film, which differs from the traditional plot and produces exceptions and forkings, will be considered together with Deleuze's concept of time-image. Time-image cinema can be described as an order of images that are far from linear narration, make the audience think together with the hero, and break their sensory-motor mechanism. In the article, The Fountain (2006) movie will be considered together with the time-image cinema and the crystal-image concept, which is one of its important images regime. The crystal-image presents different possibilities and reflections of the same images as the faces of the crystal. Three different stories told throughout the movie are considered as different reflections and different surfaces of the lives of the same heroes. Based on these reflections in The Fountain (2006), the possibilities of revealing a direct time image will be examined based on the peaks of present, and the sheets of past which are seen as the symptoms of the crystal-image.*

**Keywords:** Time-Image, Crystal-Image, Gilles Deleuze, Henri Bergson, Darren Aronofsky

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-Araştırma Makalesi-

**Gilles Deleuze'ün Kristal-İmaj Kavramı Üzerinden İstisnai Bir  
Adem ve Havva Hikayesi: The Fountain (2006)<sup>2</sup>**

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**Özet**

Gilles Deleuze'ün sinema ile ilgili önemli kavramlarından biri olan hareket-ımağ kavramı Hollywood filmleriyle özdeşleştirilmektedir. Organik kurgu yapısı, öykünün çizgisel anlatısı, film karakterlerinin içinde bulunduğu durumlar, gerçekleştirdiği eylemler, bu eylemler ve durumların birbirini dönüştürerek bir sonuca ulaşması ve tüm bunların duyu-motora uygun bir şekilde sunulması gibi hareket-ımağın tanımı içinde yer alan unsurlar olarak görülür. Tüm bunlar hareket-ımağ sinemasının Hollywood sineması ile özdeşleştirilmesini haklı kılsa da Hollywood'un içinden bu konvansiyel yapıya kimi unsurları bakımından aykırı filmler de çıkmaktadır. Bu filmlerden biri Darren Aronofsky'nin 2006 yılında yönettiği *The Fountain* filmidir. Film, birbiri ile ilişkili ve birbiri içine geçen üç hikayenin odağına aşkı alır. Farklı zaman dilimlerinden ve mitolojik unsurlardan beslenen bu üç hikaye ile Aşk duygusu filmsel evrenin tamamını sarmaktadır. Filmde anlatılan ilk hikayenin ortalarında belirginleşen ana kahramanların Adem ve Havva'ya dönüşme olasılıkları filmdeki aşk temasını yaratılıştaki aşkla benzeştirecek ve böylece hikaye iki insan arasında yaşanan aşktan ziyade aşkın, insan üstü bir kosmosla ilgili olduğu bir durumla ilintilendirilecektir. Geleneksel olay örgüsünden farklılaşarak istisna halleri ve çatallanmalar üreten bu film, Deleuze'ün zaman-ımağ kavramıyla birlikte düşünülecektir. Zaman-ımağ sineması, çizgisel anlatımdan uzak, izleyiciyi kahramanla birlikte düşünmeye sevkeden, onun duyu-motor mekanizmasını arızaya uğratan bir imgeler düzeni olarak betimlenebilir. Makalede *The Fountain* (2006) filmi zaman-ımağ sineması ve onun önemli imgeler rejiminden olan kristal-ımağ kavramıyla birlikte düşünülecektir. Kristal-ımağ kristalın yüzleri gibi aynı imgelerin farklı olasılıklarını ve yansımalarını sunmaktadır. Film boyunca anlatılan üç ayrı hikaye aynı kahramanların hayatlarının farklı yansımaları ve farklı yüzeyleri olarak düşünülmüştür. *The Fountain* (2006) filminde bu yansımalarından hareketle kristal-ımağın belirtileri olarak görülen şimdinin uç noktaları ve geçmiş tabakalarından hareketle dolaysız bir zaman imgenin açığa çıkma olasılıkları incelenecektir.

**Anahtar Kelimeler:** Zaman-İmaj, Kritical-İmaj, Gilles Deleuze, Henri Bergson, Darren Aronofsky

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## Introduction

Cinema has been adopted as a mass art since its first appearance. "Cinema is an art that contains everything popular in other arts. In this sense, it incorporates the most universal and original elements that appeal to humanity compared to other arts" (Ozturk, 2020, p. 204). Cox and Levine point out that the popular and non-elitist position of film art and the availability of films in inexpensive formats ensure that they are followed by large audiences, including many people living in economically deprived conditions. In addition to being easily accessible, films are often aesthetically appealing and entertaining in a way that makes them emotionally, morally, or intellectually strong. It is neither rigid nor inaccessible like a philosophical text or argument (Cox & Levine, 2018, p. 17). Due to the structure of cinema flowing towards thought and philosophy with images, it has caused philosophers to think about the possibility of cinema to philosophize. Gilles Deleuze's two-volume books *Cinema: Movement-Image* and *Cinema: Time-Image* highlight the connection of cinema with thought and therefore with philosophy.

Deleuze talks about movement-image cinema in the early periods of cinema in his two-volume book. In the second period, time-image cinema will reveal the power of this art to think with images. Movement-image cinema will be divided into two as large form and small form of action-image and will be shaped according to a certain flow schema. With Deleuze's conceptualization, action-image entered into crisis with World War II: "We hardly believe any longer that a global situation can give rise to an action which is capable of modifying it - no more than we believe that an action can force a situation to disclose itself, even partially (Deleuze, 1997a, p. 206)". However, after World War II, the world changes, this change will also reflect on art and cinema, this change is mostly seen in the sensory-motor scheme in cinema. "The situation no longer extends into action through the intermediary of affections" (Deleuze, 1997b: 272). This would be the most emphasized break in the transition period from classical cinema to modern cinema, the order of the world has changed, it has become complex and it has begun to fail to adjust human reactions according to this change. Events and heroes in the Motion-Image cinema can no longer adapt to the rhythm of the changing world. "Deleuze summarizes the factors that cause the action image to go into crisis as wandering/ballad, the proliferation of stereotypes, the fact that the action has almost no effect on those who act it, and the dissolution of sensory-motor link" (Özçınar, 2021, p. 147). While all these changes are going on, mass cinema or classical cinema with Deleuzian terminology still conforms to the big form of action-image Situation-Action-Situation, or the small form of action-image to Action-Situation-Action, and in this way films shape the cinema industry. However, these films are seen as consisting of thousands of variations in which similar stories are told, so the content of the cinema enters a vicious circle. Time-image cinema has emerged as a result of this vicious circle.

The second of the books, *Time-Image*, has historically revealed the changing functioning of cinema after the World War II and its connection with philosophy. The Italian Neorealism and the French New Wave brought a new direction to the cinema, and the directors of these movements, unlike the classical directors, focused on the thinking power of the cinema with images. "In the first place, the image no longer refers to a situation which is globalising or synthetic, but rather to one which is dispersive. The characters are multiple, with weak interferences and become principal or revert to being secondary" (Deleuze, 1997a, p. 207). Therefore, unpredictable moments, characters who remain unresponsive to events, heroes who take a stroll instead of advancing will form the basis of modern cinema. "In the second place, the line or the fibre of the universe which prolonged events into one another, or brought about the connection of portions of space, has broken. The small form ASA is therefore no

less compromised than the large form SAS<sup>1</sup> (Deleuze, 1997a, p. 207). Movement-images are created depending on cause-effect relationships in events, they are organic, "time-image tends towards inorganic or crystallized images...Crystal or inorganic images assume a special relationship between perception or memory" (Rodowick, 2018, pp. 120-121).

Deleuze's giving a historical reference by determining the break between the two image regimes with the World War II; it often gives rise to a misconception that time-image cinema begins instead of movement-image cinematic ending. When Deleuze says that the movement-image has entered a crisis, what he really means is; that artistic creation no longer passes through movement-image. Today, mainstream cinema continues to use the formulas of action-image in its films. Another misunderstanding is the widespread belief that films should categorically fall within one of these two image regimes. However, many films seem to belong to "neither one nor the other, both one and the other" in terms of their structure. According to Deleuze, "there are many possible routes, almost imperceptible, undetectable transitions, even mixtures between movement-image and time-image (Yücefer, 2021). Therefore, an intermediate concept that benefits from the various cinematic operations of these two image regimes but does not fit into the patterns of these two regimes are required. At this point, Serdar Öztürk divides films into three: "Idea cinema, popular cinema or hybrid cinema, and mass cinema" (Ozturk; 2019, p. 376). Öztürk's concept of cinema of thought seems appropriate at this point. It is possible to consider the films of American director Darren Aronofsky in this context. When we look at the films such as *Requiem for a Dream* (2000), *Black Swan* (2010) and *Mother* (2017) in the director's filmography, it is observed that these films contain image regimes that can be considered as thought cinema and hybrid cinema. These images have been seen in films that include unclear events, complex characters, and stories that contain multiple possibilities at the same time. Aronofsky's film *The Fountain* (2006), which will be examined in the article, also has these features.

The movie is interesting and action-packed from start to finish. When it comes to Deleuze's cinema books, it is seen that one of the biggest mistakes is to include the action immediately in the lines of Movement-Image cinema. The action scenes in the movie are not connected by a schema in which a situation is transformed into a new situation by the action of the protagonist. However, as it will be stated later, *The Fountain* movie has a structure where there are other reasons underlying the flow that connects the actions. In *The Fountain*, the story presents itself in three different time periods, the present of the main protagonists, the time of the story in the book written by the heroine (actually, this is also read in the present of the heroine), and a time that can be described as future that seem to pass in the sky in an unknown time period. Proceeding simultaneously with more than one story, *The Fountain* creates surfaces that need to be considered separately on each scene, and demands the viewer to make leaps into different sheets of time. In this context, throughout the movie, the audience will take on the role of an active participant in an intellectual process and will attempt to make sense of the big changes in the small intervals in the movie. These intellectual shares are exactly like the projections of the cinema of thought, in Deleuze's words. The film moves towards different stories of people with the same appearance in three different time loops, but the audience is wrapped in great hesitation with the forking of the stories, moreover, this wrapping continues as a cycle that includes the characters in the movie. This act of tracking moves through a non-following that the audience has to deal with, as the story spreads to the sheets of past and the peaks of the present, it tends to a much deeper purpose than a classic love story it causes. The intertwining of different texts causes the story to go beyond the classic story of Adam and Eve. The memory of the world, the memory of the characters, the memory of the film and the audience cause this ancient love story to be shaped as one of the all-encompassing aspects of truth.

<sup>1</sup> It can be opened as ASA: Action-Situation-Action, SAS: Situation-Action-Situations, these two variations followed by Movement-Image cinema are explained in this article.

In Time-Image, Deleuze talks about moments of undecidability as one of the doors that will open cinema to thought. These moments of hesitation will become evident especially in the story transitions in the film, and the narrative will begin to blur as the main character leaps into the sheet of past. While Deleuze cares about the cinema in order to see the whole, he constructs this vision not over clear meanings, but through thought, so the leaps in the film will involve the audience in this thinking process. The Crystal-Image, which Deleuze deals with in the Time-Image cinema, advances the audience between the sheet of past and the peak of present, towards an exceptional presentation of a story as old as the history of humanity.

### **The Fountain: Crystal-Image and Crystalline States**

Aronofsky constructs a well-known story by constructing different surfaces. Compared to conventional cinema, its narration is quite complex and difficult to understand, but it basically tells a love story, or rather an Adam and Eve story. Throughout the film, Aronofsky offers the audience the opportunity to look at three different stories, the characters in these stories being played by the same actors. At the intersection of the stories, there is the theme of love and death. While the main protagonists seek ways to survive together in the first and third stories, the middle story focuses on a time period when the female character has already died.

*"There are three storylines that are interwoven by recurrent leitmotifs, both visual and verbal. The film begins with the story of a conquistador Tomás Verde (Hugh Jackman) and his strong-willed, defiant queen (Rachel Weisz) in quest of immortality. A second storyline shows a meditative man journeying with a tree through space in a bubble-like spaceship. The third, set in the present, is about a scientist, Dr. Tom Creo, trying to save his beloved wife"<sup>2</sup>.*

Although these three stories are perceptible and clear stories in themselves, the situation starts to get complicated as they intertwine. Deleuze talks about crystal-image while giving examples of time-image types in his book Cinema: Time-Image; "The crystal reveals a direct time-image, and no longer an indirect image of time deriving from movement" (Deleuze, 1997b, p. 98). This type of image, which usually manifests itself with images such as mirrors, spheres, in movies, is actually related to the intertwining of more than one time period. "What the crystal reveals or makes visible is the hidden ground of time, that is, its differentiation into two flows, that of presents which pass and that of pasts which are preserved" (Deleuze, 1997b, p. 98). Bergson speaks of a *durée*<sup>3</sup> that includes the past, the future and the present at the same time, so time does not flow straight like the concept of time that modernity speaks of, people carry what they have experienced in their past in their present. This rather complex issue becomes apparent in the crystal-image as the peaks of present.

*"Adopting St Augustine's fine formulation, there is a present of the future, a present of the present and a present of the past, all implicated in the event, rolled up in the event, and thus simultaneous and inexplicable. From affect to time: a time is revealed inside the event, which is made from the simultaneity of these three implicated presents, from these de-actualized peaks of present. It is the possibility of treating the world or life, or simply a life or an episode, as one single event which provides the basis for the implication of presents. An accident is about to happen, it happens, it has happened; but equally it is at the same time that it will take place, has already taken place and is in the process of taking place; so that, before taking place, it has not taken place, and, taking place, will not take place ... etc." (Deleuze, 1997b, p.100).*

<sup>2</sup> <https://www.proquest.com/openview/652d8bc472889a4abc17df77493fbbad/1?pq-origsite=gscholar&cbl=2043477> (Erişim Tarihi: 25.02.2022)

<sup>3</sup> *Durée*: "Let us take the most stable of internal states, the visual perception of a motionless external object. The object may remain the same, I may look at it from the same side, at the same angle, in the same light; nevertheless the vision I now have of it differs from that which I have just had, even if only because the one is an instant older than the other. My memory is there, which conveys something of the past into the present. My mental state, as it advances on the road of time, is continually swelling with the duration which it accumulates: it goes on increasing – rolling upon itself, as a snowball on the snow" (Bergson, 2008, p. 2).

The past of the present, every word that comes out of the mouth is like words written by pressing the keys, it is now past but now it takes them as a burden. Each sentence will be shaped in the present of the present after it appears in the mind, and it refers to the future of the present, it is designed, it is virtual, it is waiting for an opportunity to become actual. At this stage, it is essential to talk about the virtual and the actual. The virtual describes a creative process that has not yet taken place, it is like waiting for a seed that has never been planted before to bloom in the soil, what kind of flower it will become, how it will sprout is still uncertain, but from the moment it blooms, it falls into the realm of the actual. The same person cannot face a surprise when she plants that seed again, she/he knows what will happen because of the first one, so the sensori-motor mechanism starts to work and she/he is already waiting for the result. "In fact, the seed is on the one hand the virtual image which will crystallize an environment which is at present [actuellement] amorphous; but on the other hand the latter must have a structure which is virtually crystallizable, in relation to which the seed now plays the role of actual image" (Deleuze, 1997b, p.74). The character who plays an active role in the movie so that the environment can be crystallized is Tommy's monk state, and the constant mixing of the actual and the virtual is experienced through this character in the movie. Tommy is a surgeon in the third story in the movie, but also plays the role of a soldier, a conqueror in Izzi's book. Both characters seem to have lost the line between their public roles and their personal spaces. Conqueror goes to kill the bishop instead of following the queen's orders, while the surgeon acts against the rules by suspending his doctorship due to his wife's illness and his love for her. "The virtual image of the public role becomes actual, but in relation to the virtual image of a private crime, which becomes actual in turn and replaces the first image. We no longer know which is the role and which is the crime" (Deleuze, 1997b, p. 72). Thus a state of indiscernibility distinctions to surround the narrative, who the viewer is looking at, constantly oscillating between opaque and clear actors and roles. At this point, the fact that the same person plays in all three different stories in the movie will confuse the audience, the question to be asked is: are the three of them the same person, from time to time the faces between the monk and Tommy flash constantly, opaque and limpid. The sensory-motor mechanism works with experience, it is the backbone of movement-image cinema. "The space of a sensory-motor situation is a setting which is already specified and presupposes an action which discloses it, or prompts a reaction which adapts to or modifies it" (Deleuze, 1997b, p.5). In other words, the sensory-motor mechanism is briefly related to the reactions to events, an action-reaction integrity is dominant. In the films that operate with this scheme, everything will be arranged in a straight line in the narrative, which will leave little room for thought, and which is arranged as situation-action-situation or action-situation-action, everything that is unexpected or surprising will cause a disturbance in the functioning of the sensory-motor mechanism. Disturbance is an important concept in Deleuzeyen terminology, disturbance may be necessary to see the whole, insufficient to think about what is going on with the character and the audience in the movie - while the engine cannot make room for disturbance. While talking about all these, Deleuze refers to Charles Sanders Peirce's semiotic method. He emphasizes the concepts of firstness, secondness and thirdness, which is his first triad, and criticizes semiotics by giving importance to the thirdness, because then the importance of firstness and secondness is lost, whereas sometimes an object can only take place in the imaginary plane without being put into any relation with the others. On the axis of all these mentioned, Deleuze refers to the Tokyo Story movie directed by Yasujiro Ozu in 1953, while talking about a direct time in the image and only mentions the scene that shoots the vase for a while. The time that witnessed is only the time of the vase, immediate and simple, the vase is just the vase and is not shown in the scene to symbolize something, it is there and shown. This situation will disrupt the secondness and thirdness and the images will shift directly to the time-image. "Every set of images is made up of firstnesses, secondnesses and many other things besides. But affection-images, in the strict sense, only refer to firstness" (Deleuze, 1997a, p. 99). Deleuze argues that especially in Ingmar Bergman's films, close-up

faces lose their secondness and thirdness status while forming affect-images (Deleuze, 1997a p. 99). Now the face becomes clear and virtual only as a face. The crystal-image among the image types of the time-image will suspend the actual through virtual faces. This suspension will make both the characters and the audience wander simultaneously between many different surfaces, the performative will be suspended because through the opsign and sonsigns<sup>4</sup> the indistinguishable state of the performative and the virtual will emerge. Deleuze does not depict a hierarchical order while talking about surfaces, according to him, the surfaces are not ordered one under the other or one above the other, he divides the story in many ways, but there is no direction, the meaning is on the surface. "It belongs to no height or depth, but rather to a surface effect, being inseparable from the surface which is its proper dimensions. It is not that sense lacks depth or height, but rather that height and depth lack surface, that they lack sense, or have it only by virtue of an 'effect' which presupposes sense" (Deleuze, 1990, p. 72). Meaning is what creates articulation on surfaces, and thus, each surface that appears in the film is articulated with a feeling of love, which envelops the whole universe. Returning to the story, as mentioned before, the story that appears as the present of the past emerges with the opening sequence of the movie. Tomás Verde, the conqueror of Queen Elizabeth of Spain, is a strong soldier and an important figure in the eyes of the queen. The Queen will give him a secret mission, thanks to which the conqueror will save Spain and the Queen will be his Eve. His mission is to find the 'Tree of Wisdom', which was hidden from people after Adam and Eve were expelled from heaven, and conquer death. The film, which enters the story with a historical genre, will create forkings with the second story. Because in the second story, a monk almost identical to Tomás Verde (with his hair shaved and wearing different clothes) is floating in space with a tree inside a glass globe. This part, which is determined as the present of the future, flows by including details disconnected from the story. The monk talks to the tree every moment he is in the glass ball and makes promises that he will keep it alive. Due to the memory images that appear behind it from time to time, this place is thought to be the place of remembering and is perceived as a story set in the present of the future. In the third story, Dr. Tom Creo (Tommy) appears as a scientist, his face exactly the same as that of the conqueror and the monk. The details in this story shape the main story, because it is understood that the part designated as the present of the past in this chapter, the story set in Spain, is a story written by Tommy's wife, Izzi. The person who will establish the link between the sheets of past and the peaks of present in the film is Tomás, monk and Dr. Tom Creo (Tommy). Because the Queen of Spain and Dr. Tom Creo's wife is not in the crystal ball where the monk lives, so one of the stories is shaped by the woman's absence. In the crystal ball, the monk thinks that it is Izzi while talking to the tree in the sphere, and he strives to keep this tree alive every day in an effort similar to the efforts of the doctor and the conqueror to save the woman that they both love.

The first thing that draws attention from the elements of the crystal-image in the movie is the glass globe in which the character Tommy lives in monk clothes, which is reminiscent of the snow globe in Orson Welles's *Citizen Kane* (*Citizen Kane*, 1941), which Deleuze included in his books. However, in this story, the space has become obscure and it is in an almost floating state, as if referring to the time that has become independent from space. It constantly rises towards the sky and is viewed as it rotates, this space is like the place of remembrance, the haunt of recollection-image. The story of Xibalba told in the film, the depiction of an afterlife that dies in an explosion and causes new stars to be born as it dies, seems to exist in this glass sphere. Here, the monk will often see the memories of his wife, try to talk with those memories, but the memory of Izzi wandering around as ghosts will sometimes appear as the Queen of Spain in Izzi's book and as opaque and limpid states will make the character and also the audience hesitant. Izzi has a request that Tommy finishes her book, but this request, which is Izzi's last request, could not be fulfilled by Tommy. The most reminiscent image of Tommy

<sup>4</sup> Opsign and sonsign: pure optical and sound image which breaks the sensorymotor links, overwhelms relations and no longer lets itself be expressed in terms of movement, but opens directly on to time (Deleuze, 1997a, p. 218).

regarding this request is Izzi's insistence on walking with Tommy under the first snow in white clothes, this recollection-image will be encountered many times throughout the movie. In the middle story, which is thought to be the main story of the movie, the audience will see this event, Izzi will ask Tommy to walk with him, but Tommy will reject her because he has a lot of work. This scene causes the audience to doubt Tommy's deep love for Izzi, why he didn't follow her, it will later be understood that Tommy was not with Izzi in her last days to save Izzi's life. Until the end of the movie, Tommy will be seen refusing this request each time as a memory or a momentary event.

Deleuze describes the crystal-image from his book *Cinema: Time-Image* as one of the most important indicators of time-image cinema. The reason he says crystal-image is the fact that this image has too many faces, these faces are shown one after the other on the principle of indiscernibility. According to Deleuze, indiscernibility is not a pendulum that oscillates between the real and the imaginary, because such a situation cannot generalize the state of confusion, confusion appears in the minds of some characters or viewers. "But indiscernibility constitutes an objective illusion; it does not suppress the distinction between the two sides, but makes it unattributable, each side taking the other's role in a relation which we must describe as reciprocal presupposition, or reversibility" (Deleuze, 1997b, p. 69). The situation that is often encountered in the story lines that appear in the movie is explained by this state of indiscernibility, how Tommy is different from the monk and the conqueror, in what ways does Izzi differ from the Queen of Spain, which is the main character of the story, why are their faces the same, questions often preoccupy the audience. "The indiscernibility of the real and the imaginary, or of the present and the past, of the actual and the virtual, is definitely not produced in the head or the mind, it is the objective characteristic of certain existing images which are by nature double" (Deleuze, 1997b, p. 69). Just when the Queen of Spain is thought to be a fictional character, the queen emerges from Tommy's memory in the crystal ball, in this slippery place of remembrance. But in which corner of Tommy's memory are the memories of a story he never lived through, which story is true? It is very difficult to explain this exchange between the book Izzi wrote and the real world, for this it is necessary to look at how the exchange took place. "Exchange or indiscernibility thus follow each other in three ways in the crystalline circuit: the actual and the virtual (or the two mirrors face to face); the limpid and the opaque; the seed and the environment" (Deleuze, 1997b, p. 71). That is, the concept of exchange is always pregnant with a double movement. "Here the decisive terms are: duplication, exchange, indiscernibility. First, the exchange structure that defines the crystal is established between the two terms of becoming, establishing a twin or mirror relationship that unleashes an intuition" (Zourabichvili, 2011, p. 178). Certain scenes in the movie will have a mirror effect, the oil lamps in Tommy and Izzi's bedroom and the candlesticks in the castle of the Queen of Spain are the same, the transition between the two stories is reinforced with this object. Similarly, the picture of the castle in the same house is the castle depicted in the story set in Spain, like a door opening from the house of Tommy and Izzi to the castle of the Queen of Spain, this painting also has a transitive effect on the stories. Especially the scene where Tommy is looking for Izzi at home is the most interesting example of this, the scene starts with the picture on the wall and the bird that splits the picture by flying over the edge, giving the viewer the impression that this is a castle and the flying bird is a tropical bird. Then the light suddenly changes, it becomes clear that we are inside a house, not in an open air environment, the flying bird is a parakeet, and the castle is just a picture hanging on the wall. Actual and virtual mingle in this short scene. The most intense state of the crystal-image is the part where the story of the monk is told in the movie, the music that makes you feel constantly galloping, that is, galloping, sharpens as ritornello when it comes to the monk living in the heart of Xibalba. "The gallop and the ritornello are what we hear in the crystal, as the two dimensions of musical time, the one being the hastening of the presents which are passing, the other raising or falling back of pasts which are preserved" (Deleuze, 1997b, p. 93). While talking about these

concepts in Time-Image, Deleuze says that music has a very important role for images and argues that these two concepts have different meanings when describing time. Deleuze, who distinguishes ritornello and galop, thinks that the meaning contained may change where these two separate sonic images are used. "Again things are never that simple, and there is something unascrivable in the distinction of ritornellos from gallops" (Deleuze, 1997b, p. 93). The ritornello kicks in every time Tommy summons Izzi, but Tommy avoids following Izzi until the end of the movie. Therefore, the seed, one of the three elements of the Crystal-Image, cannot impregnate the environment. "In a famous sequence in Citizen Kane, the little glass ball breaks apart when it falls from the hands of the dying man, but the snow that it contained seems to come towards us in gusts to impregnate the environment [milieux] that we will discover" (Deleuze, 1997b, p. 74). It will only be revealed at the end of the movie that there is a seed and that this seed can have actual and virtual states. The monk will eventually accept Izzi's offer, walk out the door as Tommy and find himself on the farm where Izzi's grave is, remembering something he didn't remember before and planting the seed Izzi gave him on her grave. This seed will fertilize the environment and cause the tree to grow inside the crystal ball in which Tommy is dressed as a monk. "We do not know in advance if the virtual seed ('Rosebud') will be actualized, because we do not know in advance if the actual environment enjoys the corresponding virtuality" (Deleuze, 1997b, p. 74). However, in the movie, it is almost certain that the tree is Izzi, not only because Tommy talks to her as if she were his wife, but also because in some scenes, Izzi's limbs (neck hair, arms) and certain parts of the tree are shown with an overlaid image. When he finally decides to follow her, he goes to the place where the seed impragnates the environment, namely to the farm where Izzi's grave is located. A tree has emerged from the seed, but this tree is constantly drying up. The monk cannot revive her no matter what he does, Izzi's neck, the trunk of the tree, Izzi's arms, the branches of the tree are constantly shown on the screen, the tree is the dying Izzi for sure. The virtual has become actual, but there is something missing, this missing thing is an end, and Izzi often comes to this crystal ball and tries to open up new meaning surfaces. In Xibalba, all the facets of the crystal are present in their virtual-actual, seed-environment, opaque-limpid states. In Xibalba, the man has two faces. He is both the scientist who believes that death is a disease and the monk who believes that life is derived from death. Sometimes in Xibalba one of these faces becomes opaque and the other one becomes limpid. In Xibalba, while memories become partially actual, they remain virtual in some ways. While Xibalba is the environment itself, the tree of life is the seed. It is unclear what it will bring. It is also interesting at this point: Xibalba is the crystal-image itself. It is a perfectly round crystal ball. But it also has a different side from the perfect crystal, which Deleuze describes as impossible to get out of. It is not impossible to get out of this crystal. This crystal is a self-seeding crystal. There are also snow crystals in the movie. Snow crystals are important to Tommy's memory with Izzi. Tommy often jumps into this memory, at first he did not follow Izzi in these leaps, but then he will. This presents actualized memories that an opportunity for the man to spend time with Izzi both happened and didn't happen before. But, as Bergson said, a virtual side of our memory remains every time. The questions of whether Izzi laughed or not that day, whether the conqueror laughed when the Queen gave the ring, or whether he was afraid of the glorious fate that awaited him, become uncertain during the actualized recollection-images and the viewer becomes uncertain due to the different images.

### **Recollection-Images and Sheets of Past**

"Bergson distinguishes two kinds of 'recognition'. Automatic or habitual recognition (the cow recognizes grass, I recognize my friend Peter) works by extension: perception extends itself into the usual movements; the movements extend perception so as to draw on its useful effects" (Deleuze, 1997b, p. 44). Deleuze talks about the sensory-motor mechanism starting from this point. The sensory-motor mechanism is a mechanical perception and the mind will perceive what is expected, the perception will continue in a linear way. "The second

mode of recognition, attentive recognition, is very different... In the other case, we constitute a pure optical (and sound) image of the thing, we make a description" (Deleuze, 1997b, p. 44). Therefore, in the second type of recognition mode, the sensory-motor mechanism disturbances. This disturbance is often true for the audience and the character at the same time, the story will take the viewers for a stroll rather than take them to a point, leaving them thoughtful to see something that has never been seen before. This is what Deleuze calls rarefied images. In the movie, this situation appears before the audience with the character of Izzi, each time Izzi's unclear recollection-images visit Tommy, the story opens up another meaning surface, Izzi's own image is not used, a rarefied image, a faint memory of her constantly appears in the glass globe and gives commands. However, in the third story told in the movie, Izzi's own image already exists. While it can be told with her without confusing the audience, the events unfold with her representational and fragmented images. Like Tommy, the audience does not know what to do, how will Izzi's book end, how will Tommy write an end to his wife's book? While the film poses thousands of possibilities for the ending to be written, it also guides the viewer with a rarefied image of Izzi to one of the possible endings. The viewer, like Tommy, goes to the past, present and future at the same time, tries to complete these rare images, and pursues the unthinkable. The three stories are often shaped by recollection-images seen by the monk. Tomás and Tommy also see recollection-images, but the recollection-images the monk sees contain memories of both men. The monk can see both the Queen and Izzi in separate or combined recollection-images. Apart from the fact that the bodies of the three men and the woman they love are the same, another intersection point is the wedding ring. Tomás' ring was given by the queen upon wearing it when he found the wisdom tree, the same ring seen in Tommy's hand in the operating room scene. Tommy will remove the ring before the surgery, find it no more and with the help of a fountain pen he will tattoo the ring on his finger. The monk will appear before the audience with this ring tattoo and many different tattoos. The monk's body is covered with tattoos along the rings and he continues to make these tattoos throughout his time in the crystal ball. Just as it is necessary to count the rings on the trunk of a tree to find out its age, the monk points his tattoos with his fingers and says, "All these years, all these memories, it was you who dragged me through time", implying that the passing time and the love he felt for Izzi enveloped his entire universe. Izzi's memories are a representation that replaces the thing, but this description is not clear in general terms, it is interrupted by another person's memory, so it nullifies the idea of cinema, which is considered as a representation art in itself, something that replaces the thing refrains from depicting it. The sensory-motor mechanism is clear and precise, the cow will eat grass and other grasses, conversations will be made, and the conversation will continue to be traceable while speaking out. "Conversely, a pure optical image is an understatement and relates to a character who no longer knows how or is unable to react to the situation..." (Deleuze, 1997b, p. 45) so the character stuns at every moment encountered, Tommy often says to Izzi's dream that he doesn't know, 'I don't know how to finish your book'. This obscurity constantly triggers reflexivity, pure optical and sonic images refer to singularities and new singularities, what is now reached is the unfinished. A book that will be punctuated by the non-punctuable, like the death of a star like Xibalba and the stars formed by thousands of new explosions, Tommy will reach millions of new singularities with an unpunctuated ending. Because opening the end of the book to the punctuable, that is, death or life, is a betrayal to the unfinished structure of the book, Izzi wants the book to spin without stopping, only this cycle ends the story, the difference is the end that the pure optical image conveys to Tommy. "In the purely optical state, the seer / oracle becomes alienated both within himself and the world, but he can also see farther, better and deeper than he can react or think" (Rodowick, 2021: 123). The idea of accepting a similar ending comes to Tommy's mind too late, but with this act of alienation and reflection, he will be able to end the story. A similar acceptance is seen in Roberto Rossellini's movie *Stromboli* (1950), in which a woman trying to get out of the predicament she has gotten herself into is caught in a volcanic eruption while escaping. The sensory-motor mechanism that disturbances due to this pile of pure optical

images distracts her from the trend; 'I am finished, I am afraid, what mystery, what beauty, my God .. .' (Deleuze, 1997b, p. 47) words poured out of her mouth. Here the character becomes the spectator, not the actor, of her own life. "She may move, run, or fidget uneasily, but her condition exceeds her motor capacities in every way, and she shows and announces things that no longer require a response or action" (Rodowick, 2021, p. 121). The expression on the monk's face on his way to death is similar to the expression on the face of the woman in the movie *Stromboli*. Tommy moves in the sphere from time to time, ascends to the sky, to the limits of the sphere, turns, is almost floating in the sphere, but these reactions are in contrast to the mood or place he is in. His sensory-motor scheme has collapsed, is disturbing, does not know what to do, and cannot respond appropriately to his situation. In another scene, it is understood that Izzi's nervous system is disabled and cannot perceive heat and cold. These turn into pure-in-itself perceptions that escape the stimulus-response scheme of the living image. Here, the film refers to pure perception, which is important for time-image cinema, Izzi no longer reacts normally, her final normal reaction in the movie is when Tommy realizes that she cannot perceive hot and cold. When Tommy wants to call the doctor, Izzi blocks him and says 'I'm afraid', after this scene it will be seen that she is indifferent to her own situation. Izzi does not give the usual reactions to what happened to her when she fell at the museum or after she fell, and tells that she was held by an unknown force while she was falling. In the hospital, she says she is not afraid, but she is dying, at the end Izzi has become the spectator of her own life, she cannot give the necessary reactions and becomes a seer, she will entrust her future to Tommy because she has no future of her own.

The recollection-images will take the readers to Deleuze's concepts of actuality and virtuality, which were mentioned earlier in the article. According to him, pure sonic and optical images become clear with their actuality and produce thoughts in connection with the sensory-motor mechanism. However, this still does not render the recollection-images free of virtuality, and the act of remembering itself will be linked to both virtuality and careful recognition. Therefore, the recollection-images do not directly relate to the sensory-motor mechanism by activating like flashbacks. It is true that both are summoned by the characters, but this summoning is quite clear in flashback and while it departs from the known time, the recollection-images do not draw such clear lines. A different chain of events takes shape each time Tommy summons Izzi's memories, Izzi is different in each memory and Tommy blurring the images by reacting differently each time. "Not the recollection-image (or flashback) but the actual effort of evocation, to summon this up, and the exploration of virtual zones of past, to find, choose and bring it back" (Deleuze, 1997b, p. 110). The monk's effort has also been to leap into the past layers and call up recollection-images, but this will not be so easy to achieve. "In one case recollections 'are still evoked but can no longer be applied to corresponding perceptions', in the other 'evocation of recollections is itself prevented" (Deleuze, 1997b, pp. 110-111). "Except, in all this, it is as if certain sheets have subsided, and others risen in such a way that here and there there are juxtapositions of one particular age with a different one, as in archaeology. Nothing is decidable any more: the coexisting sheets now juxtapose their segments" (Deleuze, 1997b, p. 114). Izzi is dead, and this leap into the sheets of past will disturbance, constantly passing through Tommy's memory, and the sheets of past, Izzi, the Queen of Spain and the conqueror will begin to intertwine. Although the third story of the film, the present of the present, tries to clarify these recollection-images, the situation is not so simple because this timeline becomes suspiciously ambiguous as the recollection-images are constantly added together because the narrator is Tommy, and Tommy will often be replaced by the monk in the present of the future and the conqueror in the present of the past. This character, who is encountered both as a monk with a bald head and as a doctor like Tommy, is forking in the same recollection-image; "...the forking points are very often so imperceptible that they cannot be revealed until after their occurrence, to an attentive memory. It is a story that can be told only in the past" (Deleuze, 1997b, p. 50). So Tommy often jumps back in time

to finish Izzi's book, and the viewer thinks about forkings as the outline of that story is shared with the audience through Tommy. According to Deleuze; "...memory could never evoke and report the past if it had not already been constituted at the moment when the past was still present, hence in an aim to come. It is in fact for this reason that it is behaviour: it is in the present that we make a memory, in order to make use of it in the future when the present will be past" (1997b, p. 52). Tommy returns to the book Izzi gave him again and again, trying to figure out what to do, as if Izzi has jumped into a memory from the common sheets of past. Jumping from a late period to an early period, she wrote a novel that refers to the Xibalba myth and the story of Adam and Eve. The Queen of Spain, one of the main characters of the novel, will give her conqueror the task of conquering death. However, the path of the conqueror is foggy, dark, and this path passing through soil and barren lands is also grueling. Because the conqueror is following the footsteps of a story that happened centuries before his time. Because, like Tommy, the conqueror is following a story that happened centuries before his time, they are chasing a memory that does not belong to their personal memory, but resides in the collective memory of the world. The story of both the exploding nebula (Xibalba) and Adam and Eve are hidden in the sheets of past. When Bergson speaks of pure memory, he mentions that it is preserved in the layers of time:

*Each sheet of past has its distribution, its fragmentation, its shining points, its nebulae, in short an age. When I take up position on such a sheet, two things can happen: either I discover there the point I was looking for, which will thus be actualized in a recollection-image, but it is clear that the latter does not possess in itself the mark of the past which it only inherits; or I do not discover the point, because it is on a different sheet which is inaccessible to me, belonging to a different age (Deleuze, 1997b, p. 123).*

These missions given by Izzi and the queen promise them love, but no matter how hard they try, they can't jump right into these layers, the memory of the world seems to be hidden from them, and this hiddenness produces singularities and forking stories. Deleuze talks about singularities in his book *The Logic of Sense* (1990); "The singularity belongs to another dimension than that of denotation, manifestation, or signification. It is essentially pre-individual, non-personal, and a-conceptual. It is quite indifferent to the individual and the collective, the personal and the impersonal, the particular and the general – and to their oppositions" (1990, p. 71). In the film, the story of Adam and Eve in present the of the past produces a singularity, because it belongs to a pre-human history, when Adam committed the original sin, he was sent to the world and the history of humanity began. In the present of the present, Dr. Tom Creo seeks a cure for humans by looking at pre-human history, and tries to solve Izzi's disease by experimenting with monkeys. "If the singularities are veritable events they communicate in one and the same Event which endlessly redistributes them, while their transformation form a *history*" (Deleuze, 1990, p. 53). All the singularities in the movie are dissipated from one and the same Event, a love story that spans the entire universe and the notion of the two prehistoric heroes of this story coming together. This Event is knotted in the ever-appearing ghost of Izzi; Izzi wants Tommy to walk with her, but because Tommy does not accept this request, the story forks and crystallizes.

Deleuze says that with Modernity and scientific thought, the bond between mankind and the world is broken, and this break causes loss of faith. The most important representative of this break in the movie is Dr. Tom Creo, and the flow of the story forks with this character. His science is calculating, he strives for the salvation of his wife in the operating room, advances at a gallop, does not see the formation, the time in the duration, the change in quality, he just wants to reach the conclusion. For this reason, he cannot notice the shrinking of the monkey's tumor over time, so science cannot catch up with Izzi's death. Izzi, on the other hand, is after faith, looks at the belief system of the Mayans, there is a meaning for her, she realized that the connection between mankind and the world should not be broken, because she gets disturbance, the tumor in Izzi's brain caused her to see the world differently. Izzi writes her book to restore

Tommy's faith in the world, life, death, and the universe. According to Deleuze, cinema tries to show the audience a unity that they cannot see with their own eyes. This is the power of modern cinema, according to Deleuze, to give people back the faith they lost. In the movie Tommy cannot understand this belief because he sees the world through the eyes of science. However, due to the loss of Izzi, Tommy also become disturbed, this deficiency changes his vision, drags him after a task that needs to be completed, and leads him to leap between sheets of past. Tommy's life is interrupted by this shortcoming, and he has to jump between the three simultaneous presents described in the movie in order to fulfill Izzi's wish.

*The essential point rather appears if we think of an earthly event which is assumed to be transmitted to different planets, one of which would receive it at the same time (at the speed of light), but the second more quickly, and the third less quickly, hence before it happened and after. The latter would not yet have received it, the second would already have received it, the first would be receiving it, in three simultaneous presents bound into the same universe. This would be a sidereal time, a system of relativity, where the characters would be not so much human as planetary, and the accents not so much subjective as astronomical, in a plurality of worlds constituting the universe. It would be a pluralist cosmology, where there are not only different worlds (as in Minnelli), but where one and the same Event is played out in these different worlds, in incompatible versions (Deleuze, 1997b, p. 102).*

The Event is the recollections image itself, to which Izzi is constantly summoned, according to the filmic narrative. This image will be repeated often, creating forkings. These forkings extend the story into the Mayan myth and the story of Adam and Eve, such that the tree of wisdom archetype in both Mayan legends and the Adam and Eve myth converges. This convergence causes two impossible myths to appear in the film simultaneously in different directions. "Within these worlds, there is, for example, an objectively indeterminate Adam, that is an Adam positively defined *solely* through a few singularities which can be combined and compliment each other in a very different fashion in very different worlds (to be the first man, to live in a garden, to give birth to a woman from himself, etc.)" (Deleuze, 1990, p. 114). However, the reunion story of Adam and Eve, which creates continuous possibilities like a throw of the dice, or in other words, creates crystal-images by creating forkings in the film universe, results in negativity in the present of past. Because even though Adam (that is, the conqueror of the queen who gradually turns into Adam as the story progresses) finds the tree of wisdom, he will become a part of that tree by drinking from its essence and will not be able to meet Eve. In the present of present, Dr. Tom Creo will fail to write the ending of Izzi's book, causing the story of the present of the past to end in frustration, as has just been stated. In the present of the future, Dr. Tom Creo will find himself in the center of Xibalba, where all these impossibilities are lived together and at the same time. The cosmic consciousness of the universe is constantly in motion in this dying star sphere. Xibalba has characteristics similar to the cannonball that Bergson talks about in his book *Creative Evolution* (2008). Bergson's cannon does not move in only one direction, he tries to clarify the subject by saying that if I were talking about a cannonball thrown forward, it would be quite easy to know its direction. "But it proceeds rather like a shell, which suddenly bursts into fragments, which fragments, being themselves shells, burst in their turn into fragments destined to burst again, and so on for a time incommensurably long" (Bergson, 2008, p. 98). Bergson states that it is a very difficult process to comprehend movement and states that life is created by these forces. It was also difficult for the monk to understand Xibalba, because he could not look at it as Izzi did long ago, he does not know that he can move forward from all this explosion and destruction to existence, whereas as long as he exists, both Izzi and his love for her will continue to exist.

While talking about the sheets of past in his book, Deleuze refers to the films of Orson Welles and especially highlights the Rosebud issue in *Citizen Kane*. Kane is dead and searching for Rosebud has made it difficult to leap into the sheets of past, death has closed these sheets to the rest. "The regions of past will keep their secret, and the call to recollection remains

empty" (Deleuze, 1997b, p. 114). So no matter how hard Conqueror and Tommy try, when the regions of past collapse on top of each other, it becomes difficult for them to complete their mission successfully. "It is quite clear that the recollection-image is of little interest in itself, but that it presupposes two things which go beyond it: a variation in the sheets of pure past where it can be found and a contraction of the actual present which is the starting-point of the continually renewed search" (Deleuze, 1997b, p. 110). The actual present is constantly contracting, because something went wrong in the third story in which the present of the film is told, and the ritornello forces the audience and the actor to pursue the present that is constantly disturbed and is no longer accessible. However, he must find the present by looking at the sheets of past and digging through these layers. There is an almost organic connection between the sheets of past and the recollection-images, and in the film this bond seems to have been broken due to death.

*The sheets of past exist, they are strata from where we draw our recollection-images. But either they are in any case unusable, because death is a permanent present, the most contracted region; or they can no longer be recalled because they are breaking up and becoming twisted, scattered in a non-stratified substance. And perhaps the two cases come together; perhaps we find the universal substance only at the contracted point of death. But there is no confusion in this; these are two different states of time, time as perpetual crisis and, at a deeper level, time as primary matter, immense and terrifying, like universal becoming (Deleuze, 1997b, p. 115).*

As Tommy grapples with the memories to finish Izzi's story, he decides to follow Izzi, which ends in the third story line, which we perceive as the present of present. However, as mentioned above, this Event causes the fertilization of a seed that cannot be realized. Whereas the seed that will impregnate the environment is Xibalba itself, when the monk realizes this, he surrenders himself to 'universal substance only at the contracted point of death', but this is also 'time as universal becoming'. Xibalba will explode and all the parts of the monk will disperse into space, creating new creations and will become nebula. This long burst moment will impregnate the entire universe and optical and sonic images will flood the screen and reach the viewer. The screen will go dark with a heavy cut, the galop will go silent, but after a moment's punctuation, the galop will rise at full speed, the screen will be illuminated again with an intense starlight and the galop will return to ritornello.

## Conclusion

Aronofsky differs from conventional Hollywood cinema with many of his films, presenting discrete images in his films, creating forks. The Fountain begins with the pure virtual past, touching upon stories pre-human and beyond human, preserved in a cosmic memory. The Mayans, Xibalba, Adam and Eve, the apes become evident as images of cosmic memory encountered in the film. According to Deleuze, if you can completely consume something, it is not time-image, but if you are navigating between moments of undecidability, it is time-image. The Fountain, takes the viewer on a tour through the intertwined singularities that derive from a single Event and form different surfaces and different images. Three separate surfaces become evident in the film, and the coexistence of these three stories, which cannot exist in the same story at the same time, forms the faces of the crystal-image. Time crystallizes and disperses in the film, the main characters are in a constant state of jumping in the peaks of present and the sheets of past, and all these occupy the present.

*It is in relation to the present of something else that the past and future are said of a thing. We are, then, passing along different events, in accordance with an explicit time or a form of succession which entails that a variety of things fill the present one after another. It is quite different if we are established inside one single event; if we plunge into an event that is in preparation, arrives and is over; if for a longitudinal, pragmatic view we substitute a vision which is purely optical, vertical, or, rather, one in depth (Deleuze, 1997b, p. 100).*

This in-depth vision corresponds to the semantic surfaces, and each semantic surface oscillates from the virtual to the actual in the sheets of past and the peaks of present. This state of oscillation plunges the viewer into thought. Trying to complete the rarefied images in the movie with their own thoughts, the audience also tries to find the Event that makes everything immerse in thought. Just like Tommy, the audience does not know the Event and tries to learn it.

*The event is no longer confused with the space which serves as its place, nor with the actual present which is passing: 'the time of the event comes to an end before the event does, so the event will start again at another time ... the whole event is as it were in the time where nothing happens', and it is in empty time that we anticipate recollection, break up what is actual and locate the recollection once it is formed (Deleuze, 1997b, p. 100).*

All this expectation and leisure occurs spontaneously in Xibalba, Tommy sometimes invoking memory, sometimes encountering it by chance, awaits the memory and, disintegrating the actual, pursues the Event that drags him to Xibalba. The event is felt to him in the memory, in reality this memory is both as if it happened and did not happen. In pursuit of this memory, each of the bifurcations will lead Tommy to a single end and a beginning. In pursuit of this memory, each of the forkings will lead Tommy to a single end and a beginning. At the end of the movie, the monk the monk surrenders himself to death, Xibalba explodes and fragments of Xibalba spill out into the universe, into the thousands of new lives and possibilities. The film, which is expected to end at this very moment, will suspend the sensory-motor schema for the last time and will disturb the viewer. When the stage dims and the gallop stops, the ritornello continues again. As the film closes with the present of present, Tommy is seen planting seeds on Izzı's grave, the space is filled with singularities of snow crystals, the event is in the present of the present as the present flows into the future of the present. Tommy's seed will be the tree in Xibalba, or not, leaving that point open, the movie will end in forkings. Unlike the movement-image cinema, the time-image cinema is inexhaustible, it constantly leaves doors opening to new thoughts with new images in the mind. These gates are like floating presents that give direction to the past and the future at the same time, and space is as old as the roots of human. All these possibilities will be reflected from different faces like crystal faces in Deleuze's crystal-image regime and time-image cinema. "Seeing in the crystal' creates two visions at once: a vision of indescribable virtual/actual reflections, and a vision of time that specifically relates the virtual past to the actual present, resulting from the endless division of the ongoing present" (Bogue, 2021, pp. 142-143). When viewed on the axis of these studies, The Fountain carries the vision of the crystal-image in terms of the image regime it offers and constitutes an important example for time-image cinema.

### **Conflict of Interest Statement**

The author of the article declared that there is no conflict of interest.

### **The Researchers' Statement of Contribution Ratio Summary**

The first author contributed 60% to the article, while the second author contributed 40% to the article.

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