IN THE DARK WORLD OF DARK CITY: CINEMATOGRAPHICAL NARRATIVE, MYTHOLOGICAL ELEMENTS AND PSYCHOANALYTIC PERSPECTIVE

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ABSTRACT

Cinema has been influenced by mythology since the first years of its invention. Mythological elements, which are frequently used in today's cinema, are used as an important reference. Cinema strengthens the narrative language by reproducing myths and creating new myths. Cinema, which has a strong and effective aspect in this respect, reflects the unconscious of the masses in human history. Considering the similarities of cinema with mythology, dream and reality are intertwined while cinema reshapes reality. Both cinema and mythology use experiences that are constantly repeated throughout generations through archetypes that have been in our collective unconscious since ancient times. Therefore, today, cinema appears as a reshaped form of mythology. In this process, film directors have almost become myth-tellers. At this point, cinema, just like myths, has changing and even transformative effects on society. Especially with the studies of writer Joseph Campbell in the field of mythology, the "monomyth" theory - the hero's journey - was adapted to the filmmaking process in cinema. An example of the work that offers a different cinematic experience is the movie "Dark City" (1998), directed by Alex Proyas, which deals with sociopolitical, scientific and philosophical themes as well as mythological elements. Functionally, the film makes one think about the questioning of human nature and the concepts of identity and memory. The journey of John Murdoch, the protagonist of the film, is designed in accordance with Joseph Campbell's theory of the hero's journey. The hero's journey is a fictional structure frequently used in mythological stories. The hero's journey in the movie "Dark City" follows the outline of Joseph Campbell's hero's journey scheme. The hero breaks away from his normal life and finds himself in an adventure where reality is questioned. This adventure provides opportunities for his personal growth and transformation, and eventually the hero discovers his true identity and power. "Dark City" is a science fiction film inspired

by ancient mythological stories and Jungian psychology. In this regard, the study aims to look at various aspects of the film from a psychoanalytic perspective. It is aimed to examine the symbols and cinematographic techniques used in the film, the archetypal characteristics of the characters in the film and mythological references.

Keywords: Cinema, Psychoanalytic, Archetype, Mythology, Dark City.

DARK CİTY'NİN KARANLIK DÜNYASINDA: SİNEMATOGRAFİK ANLATI, MİTOLOJİK ÖĞELER VE PSİKANALİTİK PERSPEKTİF

ÖZ

Sinema, icat edildiği ilk yıllardan itibaren mitolojiden etkilenmiştir. Günümüz sinemasında da sıkça başvurulan mitolojik öğeler önemli bir referans olarak kullanılmaktadır. Sinema mitleri yeniden üretmeyle birlikte yeni mitler yaratarak da anlatım dilini güçlendirmektedir. Bu yönüyle aslında güçlü ve etkili bir yanı olan sinema insanlık tarihinde kitlelerin bilinçdışını yansıtmaktadır. Sinemanın mitolojiyle taşıdığı benzerlikler göz önüne alındığında sinemanın gerçekliği yeniden biçimlendirdiği, düş ile gerçeği iç içe yansıttığı görülmektedir. Hem sinema hem de mitoloji eski çağlardan beri kolektif bilinçdışımızda yer alan arketipler aracılığıyla nesiller boyunca sürekli yinelenen deneyimleri kullanmaktadırlar. Dolayısıyla sinema, günümüzde mitolojinin yeniden şekillenmiş bir formu olarak karşımıza çıkmaktadır. Bu süreçte film yönetmenleri adeta bir mitos anlatıcısı olmuşlardır. Bu noktada tıpkı mitoslar gibi sinemanın da toplumu değiştirici hatta dönüştürücü etkileri bulunmaktadır. Özellikle yazar Joseph Campbell mitoloji alanında yaptığı çalışmalarla "monomit" kuramı -kahramanın yolculuk serüveni- sinemada film yapım sürecine uyarlanmıştır. Farklı bir sinematik deneyim sunan çalışmanın örneklemi Alex Proyas'ın yönetmenliğimi yaptığı "Dark City" (1998) filmi, mitolojik unsurların yanı sıra sosyopolitik, bilimsel ve felsefi temaları da işlemektedir. Film, işlevsel olarak insan doğasının sorgulanması, kimlik ve bellek kavramları üzerine düşündürmektedir. Filmin baş kahramanı olan John Murdoch'ın yolculuğu, Joseph Campbell'ın kahramanın yolculuğu teorisine uygun olarak tasarlanmıştır. Kahramanın yolculuğu, mitolojik hikayelerde sıkça kullanılan bir kurgusal yapıdır. "Dark City" filminde kahramanın yolculuğu, Joseph Campbell'ın kahramanın yolculuğu şemasının ana hatlarını takip eder. Kahraman, normal hayatından kopar ve kendini gerçekliğin sorgulandığı bir macerada bulur. Bu macera, onun kişisel gelişimi ve dönüşümü için fırsatlar sunar ve sonunda kahraman gerçek kimliğini ve gücünü keşfeder. "Dark City" antik mitolojik hikayelerden ve Jungian psikolojiden esinlenerek tasarlanan bir bilim kurgu filmidir. Bu doğrultuda çalışmada, filminin çeşitli yönlerine psikanalitik perspektif ile bakılması hedeflenmektedir. Filmde kullanılan semboller ve sinematografik teknikler, filmdeki karakterlerin arketipsel özelliklerini ve mitolojik referanslarını incelemeyi amaçlanmaktadır.

Anahtar Kelimeler: Sinema, Psikanalitik, Arketip, Mitoloji, Dark City.

INTRODUCTION

Carl Gustav Jung, one of the researchers who focuses on the use of mythological elements in establishing film narrative, focuses on analytical psychology and the phenomenon of the collective unconscious. Along with Jung, the works of Joseph Campbell have also been a guide in this field. The archetype theory of Jung, the founder of analytical psychology, constitutes the starting point of Campbell's monomyth theory. Jung emphasizes the existence of the collective unconscious, which is coded from generation to generation and exists in all humanity, with universal symbols that he calls archetypes. Campbell, on the other hand, focuses on the hero archetype, one of the archetypes mentioned by Jung, at the center of his theory and talks about a common cycle in myths and legends (Tecimer, 2006). According to this theory, the hero's mythological adventure is handled as separation- initiation-return. From this point on, the movie "Dark City" (1998), shot by Alex Proyas, which is the sample of the study, has taken its place in the history of cinema as an impressive science fiction movie. The film is designed in accordance with Joseph Campbell's "monomyth"[1] theory and Carl Gustav Jung's "archetype" theory. Therefore, it is considered suitable for psychoanalytic analysis. Thus, "Dark City" is a science fiction film inspired by ancient mythological stories and Jungian psychology. The cinematographic style of director Proyas and the mythological and iconographic elements he uses in the film, which questions human nature and identity, make the film a different genre. It is thought that this science fiction film, which takes place in a dystopian atmosphere with its innovative cinematography combined with its generally dark and gothic atmosphere, questions human nature and the formation of identity, has a unique style.

Proyas, who is accepted as an auteur director[2], carries a distinct personal signature in his films and creates an immersive experience with the visual effects, music, and atmosphere he uses in his cinematography. In this regard, the gothic style and the dark atmosphere, symbolic and mythological elements, philosophical themes, and psychological depth used in Alex Proyas's films highlight the auteur style (Hantke, 2002).

Myths, which are a form of expression of archetypes, contain archetypes that are reflected on consciousness, just like dreams (Tecimer, 2006, p. 97). Jung said, "… The layers in question are where impersonal contents of mythological character, in other words archetypes, originate. Therefore, I describe them as impersonal or collective unconscious" (Jung, 2000, p. 52). Jung was closely interested in mythology throughout his life. Jung, who sees myths as the basic expressions of human creation, thinks as follows: "It is a fact that when a myth is formed and expressed in words, consciousness gives shape to it; But the soul of the myth was

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[1] Myths are the product of the collective unconscious of societies. Campbell, who claims that the plot and the changes the characters undergo in these myths progress along a similar line, has standardized them by formulating the path followed by the hero within the structure he named the monomyth (Özpay, 2020).

[2] Auteur director is the creative director who puts his signature on the film with his distinctive style.

the creator it symbolized, the emotions it expressed and aroused, and even most of its subject matter, emerged from the collective unconscious" (Gürol, 1977, p. 12). The soul is an inner experience; in essence, it has motivations, impulses, contradictions, and fears that are the same in all people (Campbell & Moyers, 2009, p. 77). "The soul expresses itself in myths and tales as well as in dreams, and archetypes appear in this natural interaction as formation, re-formation and the eternal entertainment of the eternal mind" (Jung, 2013, p. 87).

In the film, the main character John Murdoch's journey based on Monomyth is also compatible with the general theme of the film. Monomitos, from Joseph Campbell's popular book "The Hero with a Thousand It is defined as a theory about the hero's journey in faces. According to this theory, the hero leaves his home to fulfill a task given to him and encounters various difficulties. After overcoming these difficulties, the hero becomes wiser and more mature and returns home (Campbell, 2018).

Throughout the film, John Murdoch goes on a specific journey based on the "Monomythos" theory. The first stage is the "Departure" stage. At this stage, John learns the true nature of the situation in the city and finds himself faced with a difficult task. To accomplish this mission, John must regain his memory. The second stage is the "Initiation" stage. At this stage, John finds himself faced with several challenges. By overcoming these difficulties, he improves himself further and becomes wiser. The last stage is the "Return" stage. At this stage, John struggles to save his city and himself, fulfills his duty and returns home. While the film questions what reality is, it questions the importance of human identity and existential questions. At this point, John goes on a journey in line with the theme of the film, as he is forced to question the world that surrounds him.

METHOD OF THE STUDY

In Carl Gustav Jung's model of personality, the entirety of conscious or unconscious thoughts, feelings, and behaviors is encompassed within a concept called the psyche. Individuals strive to construct their own identities throughout their lives (Sharf, 2014, p. 78). The holistic and complete nature of an individual's identity leads to the healthiness of the ego and, consequently, the existence of a healthy self (Snowden, 2013, p. 82). According to Carl Gustav Jung, the founder of Analytical Psychology, everything related to the state of the soul encompasses the past, the future, and the present. This process holds a comprehensive aspect in film analysis (Gündeş, 2003, p. 85). Particularly, "analytical psychology plays a significant role in the formation and conditioning of film characters" (Gündeş, 2003, p. 84). "In the analysis of symbols during film analysis, it should be considered that symbols carry various meanings... Symbols can be interpreted in terms of the characters' psychological state and the film's discourse" (Gündeş, 2003, p. 85). This method is effective in revealing not only observable aspects of phenomena but also underlying connotations beyond the literal meaning.

Psychological analysis seeks to find the meaning of human behavior in the arts created by humans (Belkaya, 2001, p. 174). Especially in psychological analysis, symbols are utilized. Symbols help us to open the impenetrable doors of our unconscious feelings and beliefs, serving as keys to this endeavor (Berger A., 1996, pp. 77-78, cited in Belkaya, 2001, pp. 175). In this study, the aim is to conduct a mythological interpretation of the film "Dark City" within the framework of Carl Gustav Jung's analytical psychological analysis, moving from the cinematographic dimension based on the "Archetypal Theory". In the film, which constitutes the sample of the study, an archetypal analysis was carried out with a Jungian reading. Archetypes, as depicted in stories passed down through generations by Jung, represent universal symbolic images found in the collective unconscious of humanity. Archetypes thus reflect motifs of the universal unconscious that constitute collective unconsciousness. In this regard, the process offers considerable opportunities for the analysis of films. Within this framework, "Dark City" will be analyzed based on the archetypal model, and the hero's transformation process will be described and analyzed.

ABOUT THE PLOT OF THE MOVIE "DARK CITY"

"Dark City" is a neo-noir[3] science fiction film about a group of creatures who want to gain human characteristics, accompanied by a scientist, to erase people's memories and rearrange their memories as they wish. People are trapped with a fake identity and their memories are stolen. This trick is played repeatedly to people who end up not knowing who they are. John Murdoch's struggle in the city controlled by a group that can reprogram itself constitutes the main subject of the film. The plot of the film takes the audience into an exciting adventure without getting boring, while also containing deep layers of meaning.

John Murdoch, who suddenly woke up one night with blood flowing from his forehead in the bathroom where he was taking a shower, is faced with a situation he cannot understand. He is in the same bathroom with a naked woman who lost her memory and was murdered. Then, he suddenly starts being chased by men dressed in black and with white faces. These mysterious men are known as "aliens". All the aliens have is collective memory. They share the minds of a single group and die. For humans, their most important characteristic is individuality; This is what makes their souls different from them. So, the outsiders think that if they understand how people's memories are processed, they can find the soul. In the movie "Dark City", the main answer that strangers wonder about is what is the power that makes humans human. Aliens are constantly playing with people's memories to find this answer. People whose memories have been replaced have become so mechanized that they do not question this situation even when they cannot remember some very important points in their lives. Moreover, they are not

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[3] Neo- Noir, called the Modern Period of Film Noir, clearly benefits from film noir elements. It is a genre that incorporates renewed plots, content, visual effects or media not found in the noir films of the 1940s and 1950s. (See: Avcı, 2022).

even aware of the sun and the day. It is always dark and night in the city. The film has a surreal attitude and a Kafkaesque[4] atmosphere. The dominance of night in the city and the absence of daylight actually paint a portrait of despair, pessimism and captivity. The only hope is to get to sunny weather and the beautiful ocean Shell Beach. John is very determined and pursues the truth. John wants to find the place where he spent his childhood called Shell Beach and go there; Whoever he asks, he realizes that they know about that place but cannot describe its location.

The main hero of the movie "Dark City" is John Murdoch. The film tells the story of Murdoch's journey to discover his past and identity. Emma Murdoch is John's wife. He does his best to help her regain her memory. Dr. Daniel Schreber is a mysterious doctor and John's only assistant. He reveals to her the true nature of the city and aids her escape. The unnamed man is a mysterious creature who is after John. He attacks John and will do anything to catch him. Police Inspector Bumstead is a police officer chasing John. He realizes that John is innocent and does his best to help him. Mr. Hand is one of the rulers of the city and the boss of the unnamed Adam. Because he is after John, he tries to destroy him. Later in the film, John's true identity and past are revealed, and the audience begins to understand how the scenes they saw at the beginning of the film come together. Additionally, the antagonists of the film, the strangers in the city and their leader, make the plot of the film interesting. The secrets of the city are revealed along with John's research and struggle, and the audience waits with excitement for the secrets of the city to be solved. At the end of the movie, with John's struggle in the city, the fate of the people of the city changes and John takes control of the city.

The film is a symbol of the completely unreal, that is, simulation and dream. Because the simulative life that builds reality is the strangers themselves. The theme of the film is based on existentialism in search of truth. "Dark City is a dream; It is not real. To understand who he really is and define his existence, Murdoch wants to gain a cognitive consciousness by transcending and destroying all the signifiers of this dark world that surrounds him. The cognition Murdoch pursues is the film's basic premise for 'the human'". Therefore, the film is also a dream of its creator (Kaplan, 2015). There are some absences in the movie. These are: timelessness, lightlessness, obscurity, lack of exit, eeriness, lack of identity... The absence of these creates a great atmosphere of paranoia.

PSYCHOANALYTICAL ANALYSIS OF THE SYMBOLS AND CINEMATOGRAPHICAL TECHNIQUES USED IN THE MOVIE

"Dark City" strengthen the theme, atmosphere, and psychology of the characters. By increasing the tension by using a combination of black and white and color

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[4] It is an adjective inspired by Franz Kafka, meaning threatening or frightening, as in Kafka's descriptions. Unique to Kafka's style, it expresses the state of breaking away from known and perceived reality as a natural part of the narrative flow in his stories. This expression is also used in movies to describe the atmosphere.

scenes, the black and white scenes point to the history of the film, while the colored scenes tell the main story of the film. Blue tones are used extensively in colorful scenes. Additionally, the science fiction elements of the film, "The Matrix" and "Blade Runner" was inspired by movies like. "Dark City" contains many visually striking scenes. In particular, the scene of a fictional place called "Shell Beach" is one of the iconic scenes of the movie. For example, the scene where John Murdoch cannot recover was shot using a reversed camera angle. With this scene, the director wants to make the audience feel the character's confusion and chaotic atmosphere. Likewise, there is a hidden facility located under the city. This facility represents the dark thoughts in the characters' unconscious. Therefore, cinematographic features and camera angles were used to emphasize the psychological states of the characters. For example, another important element in the movie is the locations in the movie. The labyrinth-like narrow streets and circular paths of the city are among the places that reflect the unconscious and mental worlds of the characters. These places, which symbolize the turning points and different options in the characters' lives, enable the audience to better understand the lost feeling of the characters in the film. At the same time, the labyrinth symbol mythologically symbolizes a lost soul.

Director Alex Proyas prefers deep focus composition in the film. That's why many interior spaces are remote and narrow. Lighting was used in a very minimalist way; A feeling of pessimism was intended to be given with the lowkey lighting technique. This technique was chosen to emphasize monotony and danger. In particular, the lack of bright areas that are vaguely seen in the first scene where we encounter John Murdoch signals that some uncanny situations will occur. Throughout the film, Proyas generally prefers to use black and brown colors. It is noteworthy that although the human body has a warmer skin tone, the faces of foreigners are pale and white. At the same time, shadows become evident in scenes with strangers. Bright colors are seen only in one place: Shell Beach on the billboard. Proyas thinks that at this point the soul exceeds all its physical limits. It is thought that this is shown in the relationship between Murdoch and Emma in the movie. Their love in the world dominated by strangers continues even after the strangers disappear. Somehow, they find each other in both the dark world and the bright world. Although "Dark City" suggests the theme of despair and pessimism, it includes love. For example, the relationship between John and Emma is an example of this; This is an indication that there is a little light in the darkness. Even though foreigners have mental powers, they cannot do everything; Murdoch, Bumstead and Dr. It depends on Shreber. All foreigners are male. The aliens, who are creature-like people reminiscent of the movie "Nosferatu" (1922), crucify Murdoch when they capture him. This scene seems very familiar to us. "1984" (1984) and "Blade Runner" (1982), John Murdoch is a stereotypical character. In fact, the movie is like a collage of different movies. It bears traces of both German expressionism and film noir. In the final scene, the

aliens are destroyed by Murdoch. The sun rises again in the city, memories take their place in the minds and Shell Beach - that is, bright - emerges. In short, the Sun, the source of light, heat, and life; It is the symbol of auspicious or luminous power and shining effect (Gardin & Olorenshaw, 2014, p. 251).

"Even though myths are irrational, they pave the way for the truth. There is always a truth they want to tell implicitly. Myths are allegories that convey and explain basic and primary truths in a coded form; For this reason, they generally have an initiatory and transcendental quality that is not surrendered to everyone (Tecimer, 2006, p. 14). Symbols, which are the narrative of a different layer of meaning other than the known and ordinary meaning, appeal to all functions of both the conscious and unconscious sides of the psyche. To define the relationship between the symbol itself and what it symbolizes, it is necessary to know that symbols are divided into three. These are: Traditional, random, and universal symbols. "Traditional symbols are specific to individuals or specific societies. Random symbols speak to a very narrow circle of people and can only be understood by those who know the meaning of the symbol. Universal symbols are related to the characteristics of our body, emotions, and soul. Such symbols are valid for all people (Fromm, 2014, p. 33).

Symbols are very important in psychological analysis. They specifically replace codes that are hidden or not clear. Most of the time, symbols are replaced by many concepts (thought, desire, desire, etc.). For example, in films, male and female heroes are often used symbolically and interpreted with terms that replace them (Berger, 1996, p. 78). Symbols expressing a common meaning are defined as "standing in place of something else, taking its place, representing it" (Fromm, 2014, p. 28). Jung worked very meticulously on symbols and their meanings. According to Jung, "Every symbol must be evaluated and interpreted both individually and socially. The meanings of symbols especially affect the intrapsychic process" (Jung, 1997, p. 65). Although there is an ordinary perspective on these symbols, it should be considered that each of the symbols is a representation of experience, emotion and thought. "With the language of symbols, we can explain our inner feelings as if they were concrete perceptions and have the opportunity to express many things representatively" (Formm, 2014, p. 28). For example, "agility, strength, joy, vitality and mobility" are emotions that we can express with the fire symbol (Fromm, 2014, p. 32).

Symbols are part of mythological narratives and there are many symbols in the movie "Dark City". These symbolic and mythological elements are used to emphasize the main themes of the film and increase the depth of the film. The high walls of the city are used as a prison where the characters are imprisoned. The city is depicted as a labyrinth and the minds of the characters are associated with the labyrinth. Mythologically, this recalls the myth of Theseus. It reminds us of Theseus entering the labyrinth of the Minotaur monster and advancing.

The characters in the movie get lost among the labyrinths of the city. Even the name "Dark City" evokes a metaphorical world and gives clues about what kind of narrative we will follow. "A text can create an a priori meaning in individuals regarding the 'semantic plane of the whole text', intuitively and through unconscious common symbols, before it is fully seen and perceived by the interpreter. This a priori information is like clues about what the semantic plane of the text might be" (Kaplan, 2015). When we look at it in the context of the quote above, the poster and even the name of the movie signal that we will watch a dystopian story.

In addition to mythological narratives, the symbols used include the bridge, clock, books, sea and sky. Clocks are an important iconographic element in some scenes of the film. Clocks symbolize the importance, flow, and control of time. Clocks stopping or turning back represent the manipulation of reality and time. The bridge is a metaphorically used symbol that John crosses while escaping at the beginning and end of the movie. The bridge represents the transition from one place to another, which connects to the main theme of the movie: identity and reality. Books are a source of human knowledge and a tool for understanding reality. In the movie, John is seen in a room full of books in many scenes. Several scenes in the film take place by the sea. The sea indicates that humans occupy a small place in the universe and evokes big questions about human existence. The sky, one of the most visually striking symbols of the film, evokes the infinity of human existence, the greatness of the universe and the smallness of man. While the Strangers characters in the movie change people's reality and identity, they also manipulate the sky. In the final scene of the movie, John sees the real sun and a clear blue sky. These symbolically express a feeling of enlightenment, discovery and freedom.

EXAMINING THE ARCHETYPICAL FEATURES OF THE CHARACTERS IN THE MOVIE

Archetypes, which have accumulated in our collective unconscious since ancient times, are mental repositories of experiences that are constantly repeated over generations. With these qualities, archetypes reflect the process of humanization. The interesting thing is that myths have almost the same meaning and can be defined with the same words. From this point of view, it can be said that archetypes show themselves as similarities in different mythologies, traditions, lifestyles, literature and even folklore of humanity, regardless of time and place. They are forms of expression of the common aspects that remain hidden in the human psyche (Sunal and Keleş, 2023, p. 477).

Archetypes refer to specific functions undertaken by key characters in the Hero's Journey paradigm. These character archetypes, which reflect the heritage of universal culture and have been derived from thousands of years of legends, are, as Vogler defines it; "They are an indispensable tool for understanding the functions

and purposes of the people in the story" (Vogler, 1998, p. 13). Generally, dreams are like myths in terms of content and form. "Even scientifically enlightened modern minds have not yet lost the ability to create myth-like works in their sleep. Even if we ignore, hate or respect them, myths have already taken their place in our present-day scheme of thought" (Fromm, 2014, p. 20).

Which are common to every individual and have lived on this world since primitive times and have been passed down from generation to generation, express themselves through archetypes. Archetypes that constitute the collective unconscious, the common heritage of all humanity, are universal phenomena. Because they are universal, they create similar motifs and themes found in many different myths. Therefore, these elements, renewed in myths in different times, geographies, or cultures, create a common language and fulfill similar psychological and cultural functions.

In the 20th century, new methods and theories emerged in the research of mythology. One of these methods is Carl Gustav Jung's psychoanalytic and archetypal method (Bayat, 2007, p. 33). "Jung's claim is simply that all human beings, regardless of their personal experiences, share common relationships connected to universal human issues" (Indick, 2011, p. 132). "Dark City" is full of archetypes, one of the fundamental concepts of Jungian psychology[5]. The characters are typical examples of modern people living in a dark and gloomy world. The film tells the journey of discovering the archetypes within people during a dark world.

Jungian analysis, each character in the film matches an archetype. John Murdoch, one of the main characters in the film, resembles the hero archetype in Jungian psychology. While Murdoch is depicted as a hero among people living in a dark and gloomy world, the creatures resemble the shadow archetype in Jungian psychology. Shadows represent the dark and negative aspects of people's unconscious. Strangers, the villain of the film, is a shadow archetype. They bear the characteristic features of the shadow archetype, as an entity that manipulates people's reality and steals their identities.

The main archetypes of the movie are hero, sage, goddess, enemy, darkness and warrior archetypes. The character who helps John Murdoch, the hero archetype in the movie, is Dr. Schreber is the wise old archetype of the film. He is depicted as a character who has knowledge of people's reality and helps them. The name "Schreiber" draws our attention from the field of psychology. It is the similarity of names that is a strange coincidence. They are namesakes with the Doctor of Law Daniel Paul Schreber, a mental patient whose name is mentioned in the study

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[5] Carl Gustav Jung founded his theory, called Analytical Psychology, on the foundations of Sigmund Freud's psychoanalysis theory. The most important feature that differentiates him from Freud is that he considers the human soul as a structure consisting of three parts: consciousness, personal consciousness and collective consciousness.

known as "The Schreber Case" (Freud, 1911), after the name of the doctor in the movie. The only similarity is their names; because the character in the movie is a therapist who helps humanity. Injecting Murdoch with superior mental abilities, Dr. helps the hero. The woman seen at the beginning of the film is a goddess archetype. He saves John's life and helps him understand the nature of reality. Stranger's characters represent the human enemy archetype, stealing people's identities and using them for their own purposes. The police officer in the movie is a representation of the warrior archetype. He struggles to save people from evil by exploring the nature of reality. The dark archetype in the movie is the side that points to the dark aspects of man and the difficulty of reality. These archetypes play an important role in highlighting the dark atmosphere and deep philosophical questions of the film. The complex story of the film, along with the archetypes of its characters, deals with issues of the meaning of human existence, identity, reality and control.

In the film, the audience identifies with Murdoch, in fact, it would be more accurate to say that they internalize him. According to Freud; Identification is not imitation, but assimilation; It expresses a similarity and derives from a common element that remains in the unconscious (Freud, 2001, s. 200 cited in Kaplan, 2015). The word "Dark City" directly characterizes the city as dark, and the word dark is an indicator of the unconscious. Thus, it refers to the shadow goddess archetype, that is, the negative mother figure. Because the city ceases to be a livable place that gives life, nourishment, and protection to people; It has become a place where people cannot even see the light, their brains are anesthetized, and all the values that make them human are taken away from them. Therefore, the negative mother figure appears here. In the scene where we meet John Murdoch for the first time, one frame catches our attention. In the scene where we see the hotel room window from outside, there is a circular dome within a rectangular frame. This reminds us of the face of HAL 9000 in the movie "2001: A Space Odyssey" (1968). As we mentioned before, HAL knows everything and the only thing he lacks from humans is his emotions and he wants to be human too. We see the same thing with the strangers in the movie "Dark City". They build an artificial world to learn what people's secrets are and to become like them. Blade As in the movie Runner, this movie also contains references to Fritz Lang's "Metropolis" (1927). In a place where the foreigners who control the "Dark City" gather, a huge clock emerges from underground. This clock reminds us of the face of the machine in the movie "Metropolis".

In the opening scene of the film, Murdoch wakes up in a bathtub. This tub is thought to symbolize a woman's womb. It gives a clue that he has been reborn, that is, he has opened his eyes to a new life. One of the symbols that attracts our attention in the movie is the spiral-shaped visuals we encounter here and there. This motif is especially seen on deceased prostitutes. This spiral image brings to mind the image of the "Ouroboros Shaped Serpent". It is the image of

a snake shaped like a ring biting its own tail. "This representation refers to the self-reproduction, continuity, and literary return that the snake has. However, the ring shape symbolizes both the integrity of nature and the union of the sky and the earth at the same time" (Gardin & Olorenshaw, 2014, p. 626) Our hero tries to save a fish in the opening scene, and his struggle to save humanity continues throughout the film. Hero Murdoch is trying to save the world, despite everything. It is as if the Neo character in the movie "Matrix" (1999) took on the same task. Like a messiah, he wants to destroy the giant laboratory created by aliens and return people to reality. One of the most important scenes that will support this interpretation is that at 12:00 when all the people are asleep, only Murdoch is left standing. Murdoch goes to people and shouts, "Wake up, hey wake up". In fact, Murdoch means a real awakening. The group of strangers also includes a child member. This child can be interpreted as an "id" that represents violence as a depiction of primitive instincts. He enjoys this by drawing spirals on dead bodies. In one scene, while running away from strangers, John slips and nearly falls off a building. Instead of using any tool to knock him down - he has a knife - the child stranger bites John's fingers. This scene reveals how sadistic the child is. Therefore, this scene is considered to be an important depiction of primitive instincts. The following can be said briefly about the characters: They are identityless people who are constantly searching for their own identities in a timeless and spaceless area. Especially John, thanks to his special abilities, realizes that he lives in a simulated universe. By putting himself in the position of God, he wants to save the world along with himself, and with all these signs, Murdoch is thought to represent the figure of Jesus. In one scene, Murdoch is the same Hz. Like Jesus, he is tied to a cross-like device. It is possible to see the similarities between Murdoch and Messiah in these scenes. Despite the many uncertainties in his fate, he still refuses to be an outsider.

Murdoch, the hero, has a desire to go to Shell Beach. Visual images generally related to water (such as falling into water, coming out of water, saving someone from water) are associated with birth; going on a journey with death; Fire and lighting a fire are associated with sexuality. "Metaphorically, water is the subconscious. The aquatic life is the subconscious life or energy that overwhelms the conscious personality and must be disempowered, defeated, and controlled" (Campbell & Moyers, 2009, p. 190). The ocean, on the other hand, is "a symbol of the bottomless and ever-changing soul image, the starting point of everything that comes into the world and leaves it" (Gardin & Olorenshaw, 2014, p. 454). We can say that its symbolic meaning coincides with the desire to go to the ocean in the movie.

The locations in the film are a representation of the destructive and devouring mother image. Moreover, it reflects the metaphor of reaching light, which is the opposite of darkness. The film is based on getting rid of the dystopian universe (Dark City) and reaching utopia (Shell Beach), that is, returning to the

repressed. "The word dark; It is a metaphor for the uncanny, anxiety and fear, the underground and death. In this case, darkness (chaos), which is metaphorically the signifier of the unknown; It is the opposite of light (luminous), which is the signifier of knowledge, order, that is, logos. Chaos, underground and darkness are generally perceived as mother images and Goddess in all mythologies. The mind, the sun and the lights are perceived as more masculine and attributed to the Gods (Campbell, 2010, p. 349 cited in Kaplan, 2015). While Shell Beach reflects consciousness, "Dark City" represents the unconscious. While "Dark City" is the negative mother archetype, Shell Beach is thought to reflect the mother archetype. While "Dark City" is a destructive, devouring world, Shell Beach is a world that gives life and hope. In the movie, strangers reflect the dark side of humans. We can interpret strangers as people's "id" (primitive self).

IDENTIFICATION OF MYTHOLOGICAL REFERENCES AND ELEMENTS IN THE MOVIE

In all ages, human myths have been the source of inspiration for everything that has been derived and emerged through the actions of the human body and mind. Art, philosophy, religions, dreams, and great inventions all bear the traces of that myth (Campbell, 2013, p. 13). Myths, which are products of the social unconscious, express the emotions, fears, and acceptances, in short, social experiences of tens of thousands of years. "…In addition to affecting cultures and societies, they are affected by the cultures and societies they live in and carry traces from them" (Gezgin, 2014, p. 7). John Murdoch's hero journey is designed in accordance with Joseph Campbell's theory of the hero's journey. The hero's journey is a fictional structure frequently used in mythological stories. The hero's journey in the movie "Dark City" follows the outlines of Joseph Campbell's hero's journey scheme. The hero breaks away from his normal life and finds himself in an adventure where reality is questioned. This adventure offers opportunities for his personal growth and transformation, and eventually the hero discovers his identity and power. The hero's journey generally consists of three stages: Departure, Initiation and Return. In the first phase of the journey, the "departure" phase, John Murdoch's normal life comes to an end and there is a call calling him. This call leads him to question who he is and reality. This stage marks the transformation of the hero's world and directs him towards his adventure. The second stage, "initiation", The world around John is completely changing, presenting him with a surprising, different reality. This reality causes him to realize his powers to achieve his goals. The last stage is the "return" stage. After discovering his identity and power, John knows that he has the potential to change the world and accepts reality at this stage. Returning to his own essence, the hero completes his personal transformation at this stage and is ready for a new life.

Myths are the direct expression of the collective unconscious. It is found in the

same forms in all communities and in all ages. The existence of the collective unconscious is understood by the clear traces of mythological images in the dreams of normal people (Gürol, 1977, p. 12). "Myth is a natural consequence of being human and social life. Since myths exist whenever and wherever humans exist, humans can be described as a being that produces myths. Undoubtedly, it is possible to find inherent sociological, psychological, historical, cultural, and religious dimensions in myth" (Tecimer, 2006, s. 14). It is possible to see traces of Greek mythology, which attracted director Proyas's attention, in his films. The identities and minds of the characters in the film are like the identities and powers of the gods in ancient Greek mythology. For example, when we focus on the movie "Dark City", one of the scenes that attracts our attention is Murdoch's wife Emma's stance and style while singing in the bar, reminding us of Aphrodite from Greek mythology. Aphrodite, the goddess of love and beauty in Greek mythology, was born from sea foam and came ashore with a seashell. Rose, dove, and seashell are used as symbols of the Goddess. "In Greek mythology, the seashell mediates the symbolic expression of water and fertility. Aphrodite, the Goddess of Love, is traditionally represented on a seashell in the image of a pearl born from the waters" (Gardin&Olorenshaw, 2014, p. 174). In the movie, the seashell gives its name to Shell Beach. Its meaning may be thought to be mythologically related. Shell means shell: In Greek mythology, it symbolizes the female genital organ. In Greek, seashell and vagina are used with a word with similar meaning. Foreigners dress in black in a gothic style, like Vatican-esque popes. Black color, "The origin of the universe and the mother's womb and its nourishment are mentioned in many mythology sources; From here, black depictions of the mother goddesses emerge. …black represents the unknown, the hidden, what is hidden deep inside" (Gardin&Olorenshaw, 2014, p. 550). Additionally, the dark forces in the film were influenced by ancient mythological stories. The dark and malicious aliens in the film are reminiscent of mythological figures such as Hades. They have the power to control the minds of the characters and make them They are trying to achieve their malicious goals by imprisoning them in a dark and gloomy world.

"Dark City" is considered a film with Gnostic Mythology, Supernatural, Philosophy and Mythological elements. Therefore, the film creates the impression of a world where reality and illusion are mixed. "Dark City" deals with different elements of gnostic mythology. Gnoticism is a system that advocates a correct understanding of human life and the creation of all life on earth. This belief system argues that people are trapped in a dark world and disconnected from reality. In the Gnosticism system, it is defended that everything in the world is an illusion and that there is a world beyond reality (Harrison, 2000). "Dark City" uses elements of this belief system and offers audiences many It offers separate gnostic symbols and references (Rudolph, 1983).

These mythological elements enrich the narrative of the movie "Dark City" and turn the movie into a mythological story. Viewers encounter many mythological elements during their efforts to understand the nature of human consciousness and what reality is, and therefore, it is considered a successful reference film in the use of mythological elements.

CONCLUSION

Today, cinema cannot be considered separately from mythological elements and stories. Mythology is conveyed through religion, art, stories, and legends. Especially today, cinema plays a big role in representing all of them. Cinema, which is a method of expressing and conveying archetypes, is considered a common dream. At this point, while the director tries to reveal his unconscious wishes and desires through the symbols in the film during the film production management process, the audience tries to understand what these symbols correspond to in the director's unconscious. As we understand from the works of Carl Gustav Jung, the primary images present in the individual's collective unconscious universe are constantly renewed. In other words, the effects of these primordial images and archetypes, along with myths, also affect the behavior of modern people, and these effects continue in daily life. Cinema-Mythology Relationship in Establishing Filmic Narrative. Especially mythology plays a certain role in establishing filmic narrative. Like myths, films appear as collective, social products that convey the thoughts and feelings of their creators to the minds of other people. Therefore, it is possible to consider cinema as 'modern mythology'.

In addition to competent researchers such as Jung, Eliade and Gaster, who focus on the role of mythology in establishing the filmic narrative, the works of Joseph Campbell have also been guiding in this field. The archetype theory of Jung, the founder of analytical psychology, is based on Campbell's It constitutes the starting point of the monomyth theory. Jung mentions that the universal symbols he calls archetypes have a reason behind each of them. It emphasizes the existence of the coded collective unconscious that exists in all humanity. Campbell, on the other hand, takes the hero archetype mentioned by Jung at the center of his theory and talks about a common cycle in myths and legends. According to this theory, the mythological adventure of the hero progresses in the form of separation-initiation-return. The journey, which begins with the hero's departure, ends with him struggling with difficulties and obstacles and returning victoriously from the end of this road. Although this process varies in terms of geography, it can be said that all myths of humankind in the world follow the same pattern.

"Dark City", which is not just a science fiction movie, also asks questions about human psychology and existential problems. It imprisons the audience in a dark world with its gothic and dark atmosphere, thriller elements and symbolic elements. The hero Murdoch's journey to find his memory brings the audience to question what reality is.

The film ends with a hopeful ending, as well as the despair experienced by the characters. The film builds a more layered world of meaning with the mythological stories and symbolic elements it references. Offering a different thinking experience, the cinematographic techniques used in the film, the archetypal features of the characters in the film, and the inclusion of mythological references leave a mental impact on the audience.

At the same time, the visual effects and atmosphere used in the film differ from other science fiction films of that period. Therefore, it became one of the prominent productions of the period. What differentiates the movie "Dark City" is the dark atmosphere it creates cinematographically, its mythological references and the way it deals with the theme of identity.

Mythological and iconological elements used in science fiction films evoke different emotions and thoughts in the audience. Science fiction films enable existential and metaphysical questions to be considered while dealing with themes that question the place and role of humans in the universe. Mythological and symbolic elements are used to explain the development of the characters and increase the depth of the story. Science fiction movies that use these elements open the doors to rethinking today's world. Especially today, people's information and opinions are manipulated with the influence of algorithms and other technological developments on social media platforms. For this reason, the theme that the movie "Dark City" wants to tell is also closely related to today's technological developments. At this point, the movie and today are parallel in revealing the truth due to manipulated content on social media and other digital platforms.

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