



## THE *UNCANNY* HOME IN THE CINEMA OF JAN SVANKMAJER

**Işıl Baysan**, *Yeditepe Üniversitesi*

### **Abstract**

This paper offers an approach of Jan Svankmajer's surrealist films -a modernist blend of architecture, art, literature and philosophy- within the framework of prevailing psychoanalytical theories of uncanny. The uncanny maps of the fault line between representational attempts to create an immaculate and homogenous world, free from contradictions and discontinuities, and the realities of experimental fields, which contain a plethora of such fractures. Herein presenting *the uncanny* may be crucial to reveal how the relationship of film and architecture makes use of the term, on the one hand, to criticize architectural narratives; and on the other hand, to figure out several representations of home that this analysis imperatively locates us to the German word Freud originally used as *Unheimlichkeit*, which literally means "un-home-like-ness". According to Freud a distinctive aesthetic experience is produced by a work, which is somehow disquieting and elicits feelings of anxiety and distress. The power of uncanniness is employed consciously and internalized into an alienated agent in the cinema of Jan Svankmajer as evoking the specific feelings come out with spatiality, mobility, temporality, surface materiality and texture. The films to be cited, combine animation with live action to produce an overall collage effect. In this way director the director has explored how the uncanny destroys any distinction between real and imagined and between animate and inanimate. As it is also stated by Freud, with the definition of the *uncanny* where Jentsch's postulation of intellectual uncertainty as to whether something was dead or alive. The strange places, mobile furniture and animated objects are constructed in that *alienated* world as the projections and layers of mental properties[*id*] that Svankmajer juxtaposes and superposes them with the narratives of the characters.

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