

## **ANTONIA PULJIĆ: FILMSKE VEČERI U VRAPČU**

**Alpe (Yorgos Lanthimos)**

### **/ ANTONIA PULJIĆ: MOVIE NIGHTS IN VRAPČE**

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U ovom broju časopisa Psihoterapija svoj osvrt na film „Alpe“ napisao je Stanislav Matačić, psihijatar – psihoanalitičar, koji je film i komentirao u kinu Europa u sklopu filmske tribine „Film i psihijatrija“. Grčki film „Alpe“ režisera Yorgosa Lanthimosa, prikazuje grupu ljudi koji na veoma neuobičajen način teže uspjehu. Naime, oni preuzimaju uloge pokojnika i žive njihove živote kako bi ožalošćenima pomogli izboriti se s boli i životnom krizom nakon smrti bližnjih. Medicinska sestra, bolničar, gimnastičarka i njezin trener osnivaju servis., koji se po potrebi i dogovoru iznajmljuje rodbini, prijateljima ili kolegama pokojnika kao zamjena za najmilije koje su izgubili. Priča je to o ljudima koji u nedostatku vlastitog smisla i životnog sadržaja pristaju na odglumljeni život. Oni su grupa ljudi čiji je zadatak utješiti ožalošćene roditelje, prevarene supruge, ostavljene ljubavnike i sve ostale nesretnike.

This issue of the journal of Psychotherapy contains a review of the movie “The Alps” written by psychiatrist Stanislav Matačić, who also commented on the movie in the Europa movie theatre as part the movie forum “Film and psychiatry”. The Greek movie “The Alps”, directed by Yorgos Lanthimos, depicts a group of people who strive for success in a very unusual way. They impersonate deceased people and live their lives in order to help mourners overcome the pain and life crisis after the death of their loved ones. A medical nurse, a paramedic, a gymnast, and her coach set up a service that can be employed by the relatives, friends, or colleagues of the deceased as a replacement for the people they have lost. It is a story about people who, due to a lack of their own sense of purpose in life, agree to a life of performance. They form a group whose task it is to provide comfort to mourning parents, cheated wives, abandoned lovers, and all other unfortunate people.

## PERVERTITOV VODIČ KROZ ŽALOVANJE

### ALPE (Yorgos Lanthimos, 2011)

U knjizi *Pervertitov vodič kroz film* (2008) Slavoj Žižek piše: „pervertit“ iz naslova nije uska klinička kategorija, on prije označava pervertiranje – izokretanje – naših spontanih percepcija. Mislim da to kako Žižek predstavlja psihoanalizu je isto tako i „pervertiranje psihoanalize“, iako može biti zabavno i atraktivno. Umjetnost ni pošto ne doživljam „pervertiranjem stvarnosti“ već više „sanjanjem realiteta“, iluzijom koja u sebi može nositi jednu dublju, nevidljivu istinu, ali u rukama istinski nadarenog umjetnika, kakvim smatram Yorgosa Lanthimosa i umjetnički postupak izokretanja stvarnosti dosiže začudan, jeziv, *unheimlich* (Freud, 1919) rezultat.

Yorgos Lanthimos (Atena, 1973) je filmski i kazališni redatelj, scenarist, glumac i producent, najistaknutiji predstavnik suvremene grčke kinematografije. Svjetsku slavu je postigao svojim drugim cjelovečernjim filmom *Očnjak* (*Kynodontas*, 2009) koji je bio nagrađen u Cannesu i nominiran u užem izboru za nagradu Oscar. *Alpe* (2011) su njegov treći film.

Perverzija je definirana prvenstveno u sferi seksualnosti i to kao izobličene, obrat, preokretanje u suprotnost, u

## THE PERVERT'S GUIDE TO MOURNING

### THE ALPS (Yorgos Lanthimos, 2011)

In his book *The Pervert's Guide to Cinema* (2008), Slavoj Žižek claims that the “pervert” from the title is not a narrow clinical category, but instead signifies perversion – inversion – of our spontaneous perceptions. I think that the way Žižek represents psychoanalysis is also a “perversion of psychoanalysis”, although it can be fun and attractive. In no way do I perceive art as a “perversion of reality”, more like a “dreaming of reality”, an illusion that may carry within itself another deeper, invisible truth, but in the hands of a truly talented artist, which is how I regard Yorgos Lanthimos and the artistic device of inverting reality that reaches an uncanny, eerie, *unheimlich* (Freud, 1919) result.

Yorgos Lanthimos (Athens, 1973) is a movie and theatre director, screenwriter, actor, and producer, one of the most prominent representatives of modern Greek cinema. He became world famous with his second feature film *Dogtooth* (*Kynodontas*, 2009), which received an award in Cannes and was shortlisted for an Oscar. *The Alps* (2011) is his third film.

Perversion is defined primarily in the sphere of sexuality as a deformation, turn, overturning into the opposite in the definition of the so-called “perverse” or different sexual behaviour than what is considered “normal” or “natural”, the so-



određenju tzv. „perverzno“ ili drugačijeg seksualnog ponašanja od onoga što se smatra „normalnim“ odnosno „prirodnim“, tzv. „devijacija u Objektu i cilju nagona“. (Moore and Fine, 1990). U današnje su vrijeme pervertirana seksualna ponašnja definirana kao „parafilije“, različite forme manifestiranja žudnje i „širi se područje borbe“ za prava na različitost i u seksualnosti kao i za druga tzv. „ljudska prava“; kao borba protiv „diskriminacije“, ali istovremeno i za izjednačavanje i poricanje biološke razlikovnosti spolova (muški i ženski). Centralna fantazija perverzije je upravo to: „muški i ženski spol se ni u čemu ne razlikuju“ i treba ih ukinuti. Isto tako i razlikovnost između generacija. I podjelu na ljudski i životinjski svijet kao i na živi i ne-živi. Sve sami perverzni mehanizmi. Razlikovanje postaje „diskriminacija“ u političkom diskursu kao izraz socijalne nepravde prema potlačenima, obespravljenima i marginaliziranim. Danas je perverzija seksualnih ponašanja (nastranost, queer) područje političke borbe između ultraliberalizma i neokonzervatizma u području politizacije seksualnosti. Perverzija tako postaje simbol otpora i borbe za prava. A što je s „pravom na razlikovanje“?

U današnjoj postklasičnoj psihoanalizi, suština perverzije se više ne vidi kao ranije u raznolikosti seksualnog ponašanja već u pervertiranju odnosa Subjekta prema Objektu. Objekt žudnje i

called “deviation in the Object and goal of the drive” (Moore and Fine, 1990). Today, perverted sexual behaviour is defined as “paraphilia”, different forms of manifesting desire, and there is “an expansion of the field of struggle” for the right to being different in sexuality as in the case of other so-called “human rights”; as a struggle against “discrimination”, and simultaneously for the equalization and denial of biological difference between the sexes (male and female). The central fantasy of perversion is precisely that: “the male and female sex are in no way different” and should be abolished. And the same applies to difference between generations. As well as the division into humans and animals, and into animate and inanimate beings. All those are perverse mechanisms. Differentiation becomes “discrimination” in political discourse as an expression of social injustice directed at the oppressed, disenfranchised, and marginalized. Today, the perversion of sexual behaviour (deviation, queer) is the area of political struggle between ultraliberalism and neoconservatism in the field of politicization of sexuality. Thus, perversion becomes a symbol of resistance and a struggle for rights. And what about the “right to differentiate”?

In today's post-classical psychoanalysis, the core of perversion is no longer perceived in the diversity of sexual behaviour, but in the perversion of the relation between the Subject and the Object. The object of desire and the object of love are separated, we either hate the object or

objekt ljubavi se razdvajaju, objekt mrzimo ili jednostavno ništa ne osjećamo prema njemu ali žudimo seksualno za njim, tretiramo ga u grandioznom pa i malignom narcizmu kao produžetak Selfa i jedino kao sredstvo zadovoljenja vlastitog nagona. Poništavamo njegovu autonomiju i različitost, ljudskost - iskorištavamo ga kao što bi i neki neživi objekt, koji kao fetiši isto tako imaju mjesta u perverziji. Perverzija je i dalje „mračna strana uma“. Sado-mazohizam je u ovom psihoanalitičkom poimanju, ne više devijacija i dominacija parcijalnih nagona već paradigmatička perverzija objektnog odnosa. Subjekt i Objekt trebaju jedno drugog ali se ne vole, seksualnost sve više postaje sredstvo izražavanja mržnje, agresije i thanatosa, bezgranične naslade, a ne ljubavi, libida i Erosa. Seksualnost postaje sebična, samodostatna, oslobođena „jarma ljubavi“ pa i destruktivna („erotska forma mržnje“ - kako je Stollerova definicija perverzije).

Možemo reći kako živimo u vremenu „normalizacije“ perverzije. Umjetnici oduvijek izražavaju duh vremena i implicitne mitove svojeg doba. To im je poziv. Mit današnjice je: „svatko je u potpunosti zamjenjiv“, Objekt je zamjenjiv a jedino je njegovo veličanstvo Self nazamjenjivo. Jedan Objekt nestane, pojavi se drugi koji jednako zadovoljava potrebe Subjekta i u suštini taj Self-objekt je u fantaziji uvijek jedan te

simply feel nothing towards it, but desire it sexually. In grandiose, and even in malignant narcissism, we treat it as the extension of the Self and a means of satisfying our own impulse. We abolish its autonomy, difference, and humanity – we exploit it like others would inanimate objects, which also occupy a place in perversion as fetishes. Perversion remains “the dark side of mind”. Sadomasochism is in this psychoanalytic understanding no longer a deviation and domination of partial impulses, but a paradigmatic perversion of the object relationship. The Subject and the Object need each other but do not love each other, sexuality increasingly becomes a means of expressing hatred, aggression, and Thanatos, endless pleasure, and not love, libido, and Eros. Sexuality becomes selfish, self-sufficient, liberated from the “yoke of love”, and even destructive (“erotic form of hatred” – as Stoller defined perversion).

We may say that we live in a time of “normalization” of perversion. Artists have always expressed the spirit of their time and its implicit myths. That is their calling. Today’s myth is the following: “everyone is completely replaceable”. The Object is replaceable, and only its highness the Self is irreplaceable. One Object vanishes, and there comes another one that equally satisfies the needs of the Subject, and, in essence, this Self-object is in fantasy always one and the same. There is no loss, no separation, no mourning... In Melanie Klein’s theory this is called a schizo-paranoid position. This is a par-



isti. Nema gubitka, separacije, žalovanja... To se u teoriji Melanie Klein zove shizo-paranoidna pozicija. Primitivni je to oblik psihološkog funkcioniranja u kojoj nema unutrašnjeg konflikta u Subjektu, ali zato je konflikt uvijek vani. U društvu, u matrixu Interneta. Vječno „Mi“ i „Oni“. Istomisleći Drugi kao da su dijelovi Mene a oni „drugačiji“ su uvijek i jedino neprijatelji. Tko ne misli posve isto što i ja, taj je protiv Mene. Uvijek su „oni drugi“ krivi ili ludi. To su perverzni odnosi u društvu. Perverzija nije nešto što bismo trebali slaviti kao napredak ukoliko odgovorno mislimo na budućnost. Pervertiti mrze stvarnost. Mrze istinu. Fantazija im uvijek ima prednost nad istinom. U shizo-paranoidnom svijetu nema prošlosti i budućnosti. Sve se događa jedino u „ovdje i sada“. Postoje i „umjetnici pervertiti“ koji slave perverziju, provokaciju, pornografiju i de(kon)strukciju svijeta kakvog ga vidimo. Neki od njih su uistinu nadareni unatoč a ne zbog svog perverznog objektnog svijeta. Postoje i umjetnici koji su senzibilni, kreativni i otvoreni vremenu u kojem žive i njegovoj psihopatologiji te daju umjetničku refleksiju svojeg doba (i Almodovar i Lars von Trier su to podjednako iako sa suprotnih lijevo-desnih pozicija). Među takve umjetnike ubrajam i Lanthimos.

Umjetnik ne agitira, ne sudi, ne vrednuje, ne propagira. On registrira i kreira. Psihoanalitičar je u većoj mjeri

anoid form of psychological functioning in which there is no inner conflict in the Subject, and instead the conflict is always outside. In society, in the matrix of the Internet. The eternal “We” and “They”. The Others who all think alike seem to be parts of Me, and those who are “different” are always only enemies. Whoever thinks differently than I do is against me. “The others” are always either guilty or insane. Those are perverse relations in society. Perversion is not something we should celebrate as progress if we think about the future responsibly. Perverts hate reality. They hate truth. For them, fantasy always takes precedence over truth. In a schizo-paranoid world, there is no past or future. Everything happens exclusively “here and now”. There are also “perverted artists” who celebrate perversion, provocation, pornography, and de(con)struction of the world as we see it. Some of them are truly gifted despite, and not because of, their perverse object world. There are also artists who are sensitive, creative, and open to the time in which they live and its psychopathology, and give an artistic reflection of their age (both Almodovar and Lars von Trier are such artists in similar measure, although on different left-right positions). I count Lanthimos among such artists.

An artist does not agitate, judge, evaluate, or promote. They register and create. A psychoanalyst is more like an artist than a scientist. It is possible to be “scientific” in the treatment of human suffering without being “a scientist”. In therapy, a

poput umjetnika nego li znanstvenika. Moguće je biti i „znanstven“ u svom pristupu liječenju ljudske patnje bez da se istovremeno bude „znanstvenik“. Psihoanalitičar u terapijskom procesu ne nameće analizandu teoriju ili znanstvene spoznaje i činjenice već kreira zajedno sa analizantom njegovu jedinstvenu životnu priču, koja time postaje čvršći temelj analizantova identiteta, nešto sa čime se „lakše živi“.

A što je perverzno u Alpama? Uglavnom sve što se tiče svijeta kojeg prikazuje i objektnih odnosa likova. Na početku vidimo gimnastičarku (Ariane Labeled) kako se mazohistički pati s Carminom Buranom i njenog sadističkog (kao što su to često i u realnosti) trenera (Johnny Vekris). Ona bi željela „nešto light“, „nešto pop“, smatra se „dovoljno zreloom“ za to. Tu je prvo izokretanje od mnogih u ovom filmu. Od složenog ka jednostavnom, površnom, banalnom koje je navodno „zrelije“ zato što je novije. Na kraju filma to se reprezentira u sreći gimnastičarke sa Popcorn-om, hitićem grupe Hot Butter iz ranih 70ih, značajnom jedino kao prvom planetarnom pop-hitu u kojem je vodeći instrument sintisajzer.

Zašto naslov - Alpe? One su visoke, grandiozne i hladne. Najviši su Europski vrhunci. Vrhunski sadist je bolničar koji se naziva Mont Blanc (Aris Servetalis) a i onaj drugi šiljasti, falusoidni

psychoanalyst does not impose a theory or scientific insights and facts onto the analysand, but instead creates together with the analysand their unique life story, which thereby becomes a stronger foundation of the analysand's identity, something that is "easier to live with".

And what is perverse in the Alps? Almost everything regarding the world it depicts and the object relations of the characters. In the beginning, we see a gymnast (Ariane Labeled) struggling masochistically with *Carmina Burana* and her sadistic (as they often are in reality) coach (Johnny Vekris). She wants "something light", "something pop", she considers herself "mature enough" for it. This is the first of many inversions in the movie. From the complex to the simple, superficial, banal, which is supposedly "more mature" because it is newer. At the end of the movie this is represented by the gymnast's enjoyment of *Popcorn*, a minor hit by *Hot Butter* from the early 70s, significant only as the first world-famous pop hit in which the leading instrument is a synthesizer.

Why is the title – the Alps? They are high, grandiose, and cold. They are the highest European mountains. One exceptional sadist is a paramedic who calls himself Mont Blanc (Aris Servetalis), while the other, pointed, phallic coach is Matterhorn (Johnny Vekris). Narcissistic men.

Monte Rosa (Angeliki Papoulia) is the main character – a woman who still feels and experiences in a world that no



trener Matterhorn (Johnny Vekris). Narcistični muškarci.

Monte Rosa (Angeliki Papoulia) je glavna junakinja - žena koja ipak još osjeća i doživljava u svijetu koji više ne osjeća i ne doživljava. Koji samo zamijenjuje, jedno s drugim a navodno istim. Svaka planina je zamjenjiva nekom drugom planinom ali ne i Alpe, one su najviše, iznad su svih drugih i one mogu zamjenjivati sve druge. Samo one. Iza-brane. Grandiozne.

To se odvija u gotovo shizofreno-diso-ciranom diskursu: psihotičnom, omni-potentnom, hladnom, distanciranom, ispražnjenom od emocija, gdje jedan označitelj ravnopravno i bez problema stoji umjesto drugog, kao i u drugim odličnim Lanthimosovim filmovima (Očnjak 2010, Jastog 2015), čime to daje fascinatnu „snolikost“ doživlja-ja gledanja slično doživljaju gledanja emocionalno ipak puno nabijenijih i erotičnijih, u većoj mjeri histeričnih nego li perverzних, Bunuelovih filmova. Sanjamo svijet grandioznog i malignog narcizma današnjice.

U filmu se višekratno postavlja pitanje: „Koji je tvoj omiljeni glumac?“ Tvoja grandiozna projekcija u celebrity-a? Tvoj svetac u religiji Medija? Tvoj Idealni alter-ego? Tvoj Narcisov odraz u jezeru? To ti je odista važno da spoznaš tko si? Empatija je nešto što akutno nedostaje u takvom svijetu. Ona je

longer feels or experiences. One that only replaces, one with the other, and supposedly the same. Every mountain can be replaced by some other mountain, but not the Alps, they are the highest, above all the others, and they can replace all others. Chosen. Grandiose.

This takes place in an almost schizo-phrenic-dissociated discourse: psychotic, omnipotent, cold, distant, emptied of emotions, where one signifier equally and without problems stand for another, as in other excellent movies by Lanthimos (*Dogtooth* 2010, *Lobster* 2015), which lends it a fascinating “dreamlike quality” similar to the experience of watching much more emotional and erotic movies by Bunuel, which are more hysteric than perverse. We dream a world of grandiose and malignant narcissism of today.

The question “Who is your favorite actor?” is repeated several times in the movie. Your grandiose projection in a celebrity? Your saint in the religion of the Media? Your Ideal alter ego? Your Narcissus’ reflection in the lake? Is it really important for you to realize who you are? Empathy is acutely missing from such a world. It is the ability to feel the Other, “to step into someone’s shoes” (which Monte Rosa literally does by putting on the sneakers of a deceased tennis player), but the Other that is neither the same, nor replaceable. Empathizing and experiencing “the world according to the Other”. Monte Rosa became a victim of identifying, of too much empathy. Fragile in her own identity, like a psychotic whose world is falling apart,

sposobnost osjetiti Drugoga, „ući u tuđe cipele“ (što Monte Rosa doslovno i radi obuvajući tenisice pokojne tenisačice), ali Drugog koji nije isti i zamjenjiv. Uživljavanje u i doživljavanje „svijeta po Drugom“. Monte Rosa pada kao žrtva postovjećenja, pretjerane empatije. Krhka u vlastitom identitetu kao i psihotik čiji se svijet raspada, hvata se za tuđi identitet i granica realnosti i fantazije, neuroze i psihoze nestaje. Žalovanje za izgubljenim Objektom jest temelj procesa separacije u djetinjstvu od svemoćne idealizirane Majke, dosizanje depresivne pozicije po Melanie Klein, mjera duševnog zdravlja po psihoanalizi, osnova autonomije misli i osjećanja? Ne, hvala, kao da kažu likovi u Alpama kao i bezbrojni pogubljeni likovi u realitetu današnjeg vremena. Poništimo separaciju, nema žalovanja. Samo sreća. Depresija je jedino poremećaj serotonina. Sve je zamjenjivo i nikada se ne može izgubiti. Separaciju pa i onu trajnu – smrt, može se a i treba - poništiti. I to ne na onom svijetu već na ovom, jedinom.

U nekim osvrtima na film *Alpe*, na Internetu sam pronašao mišljenje kako se on bavi sudbinom religije danas. Isusovo „i zaista - nema smrti...“ postaje moguće na ovom svijetu i to na konkretnoj, psihotičnoj razini funkcioniranja, preko poricanja i manične reparacije kao temeljnih obrana, već samim dolaskom drugog ljudskog bića (članova grupe *Alpe*) koje će zamijeniti umr-

she clings to another person's identity, and the border between reality and fantasy, neurosis and psychosis, disappears. Mourning for the lost Object is the basis of the childhood process of separation from the idealized Mother, reaching the depressive position according to Melanie Klein, the measure of mental health according to psychoanalysis, the basis of autonomy of thoughts and feelings? No, thank you, as if the characters in *The Alps* are saying, like countless other executed characters in today's reality. Let us abolish separation, there is no mourning. Only happiness. Depression is only a disorder of serotonin. Everything is replaceable and can never be lost. Separation, even the permanent one – death, can be and should be – abolished. And not on the other world, but on this one, the only one.

In some Internet reviews of the movie *The Alps*, I discovered the opinion that it deals with the fate of religion today. Jesus' "and truly – there is no death..." becomes possible on this world, on a concrete, psychotic level of functioning, through denial and manic reparation as basic defenses, with the very arrival of another human being (the members of the group *The Alps*) which will replace the deceased – in a perverse psychodrama of denial of mourning. However, references to psychotherapy in the project of the group *The Alps* is more interesting to me than the references to religion. Their project can be understood as much a perversion of psychothera-





le - u perverznoj psihodrami poricanja žalovanja. Meni se pak čini referiranje na psihoterapiju u projektu grupe Alpe zanimljivije nego li ono na religiju. Njihov projekt može biti shvaćen kao pervertiranje psihoterapije isto tako kao i religije i ne izražava suštinu psihoanalitičke psihoterapije, već suprotno. Mi psihoterapeuti, u transfernom-kontra-transfernom matrixu možemo „igrati uloge“ različitih izgubljenih Objekata za naše pacijente ali ne na konkretnoj već na simboličkoj razini. I ne u njihovom realnom okruženju već u simboličkom prijelaznom prostoru (Winnicott), psihoanalitičkog okvira (settinga). Svatko je uistinu jedinstven i nitko nije zamjenjiv. Sloboda se postiže tek kroz prolaženje kroz proces žalovanja a ne njegovim magičnim/maničnim poništenjem. Uloga medijatora-psihoterapeuta, koji može privremeno biti „omiljeni glumac u transferu“ za analizanda nije u tome da bi mu poništio gubitak već da bi mu ga pomogao osvijestiti, proraditi i prihvatiti, pomogao proći kroz njega u slobodu.

Kada je film snimljen glazbenik Prince je bio još živ pa ga Alpi(nisti) nisu smjeli oponašati u igri pantomime. Danas nije više među živima, ali će u ovoj narcističkoj kulturi i njezinom show-bussinesu dobiti mnogo epigona i imitatora i premda je mrtav nastaviti će zarađivati mnogo, mnogo novca, dok će mnogi živi umirati od gladi u

py as it is one of religion, and does not express the essence of psychoanalytic psychotherapy, but the very opposite. In the transferential-countertransferential matrix, we psychotherapists may “play the parts” of various lost Objects for our patients, but on a symbolic level, and not a concrete one. And not in their real environment, but in the transitional symbolic space (Winnicott) of the psychoanalytic framework (setting). Everyone is truly unique, and no one is replaceable. Freedom is achieved only by passing through the process of mourning, and not by its magic/manic abolition. The role of the mediator-psychotherapist, who can temporarily be the “favorite actor in transference” for the analysand is not to remove loss, but to help them become aware of it, work through it, and accept it, to help them pass through it and reach freedom.

At the time of the film’s production, the musician Prince was still alive, so *The Alps* could not imitate him in a game of pantomime. Today he is no longer alive, but in this narcissistic culture and its show-business he will receive numerous epigones and imitators, and despite being dead, he will continue to make a lot of money, while many living people will die of hunger in a perverse division of goods. On the mountaintops of the Alps it is too cold and barren. Life blooms in the valleys. The reality depicted in the movie *The Alps* is a world of emotional coldness, cold narcissism, grandiose barrenness, savage human nature, al-

perverznoj raspodjeli dobara. Na alpskim vrhuncima je previše hladno i pušto. Život cvjeta u dolinama. Realnost prikazana u filmu *Alpe* je svijet emocionalne hladnoće, hladnog narcizma, grandiozne puštoši, surove ljudske prirode, otuđenja, sadomazohističkih odnosa - emocionalni psihoprofil suvremene Zapadne civilizacije. Isto tako kao i *Očnjak* ili *Jastog*, i ovo je film o izokretanju, pervertiranju percepcije realnosti, normalnosti te međuljudskih, objektnih odnosa.

A Yorgos Lanthimos to prikazuje maštovito i zaigrano, mračno ali i duhovito.

Stanislav Matačić,  
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ienation, sadomasochistic relationships – an emotional psycho-profile of the contemporary Western civilization. Like *Dogtooth* and *Lobster*, this is also a movie of inversion, perversion of the perception of reality, normality, and human object relations.

And Yorgos Lanthimos shows this in a way that is both imaginative and playful, dark and humorous.

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