FILMSKE VEČERI U VRAPČU, XAVIER DOLAN – „MAMA“

/ MOVIE NIGHTS IN VRAPČE, XAVIER DOLAN – „MOMMY“

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U sklopu Filmske tribine održane 10. svibnja 2016. godine prikazan je film Xaviera Dolana „Mommy“, a gosti komentatori bili su mr. sc. Sanja Borovečki Jakovljev, dr. med., psihijatrica – psihoanalitičarka, i filmski kritičar dr. sc. Tonči Valentić, teoretičar i publicist. Tribinu je moderirao prof. dr. sc. Vlado Jukić. U središtu je filmske priče disfunkcionalna obitelj: promiskuitetna majka Diane (Anne Dorval) i problematičan sin Stevie (Antoine-Olivier Pillon) kojeg upoznajemo prilikom izlaska iz popravnog doma kad ponovno počinje živjeti s majkom. Njih dvoje na sve načine pokušavaju oživjeti zajednički život narušen Steveovim hiperaktivnim i nepredvidivim ponašanjem te smrću oca koju još nije prebolio, a majka pronalazi novu nadu kad se s njima odluči sprijateljiti tajanstvena susjeda Kylie (Suzanne Clement).

U nastavku donosimo osvrt o filmu Sanje Borovečki-Jakovljev, koji je objavljen i na internetskoj stranici Psihoanalitičkog društva.

Xavier Dolan u filmu „Mommy“ (2014.) ponudio je sliku majčinstva u kojem je

Xavier Dolan's movie "Mommy" was shown at the Film forum held on the 10th of May, 2016, and the guest commentators were Dr Sanja Borovečki Jakovljev, MD, MA, a psychiatrist and psychoanalyst and Tonči Valentić, PhD, a movie critic, theoretician and publicist. The forum was moderated by Prof Vlado Jukić, PhD. In the centre of the movie's story is one dysfunctional family; Diane, a promiscuous mother (Anne Dorval), and Steve, her problematic son (Antoine-Olivier Pillon), who we meet as he is leaving a correctional facility and beginning to live with his mother again. The two of them attempt to live together, although their lives are disturbed by Steve's hyperactive and unpredictable behaviour and the death of his father, which he has not gotten over yet. The mother discovers new hope when a mysterious neighbour Kyla (Suzanne Clement) decides to make friends with them.

We bring an essay on the movie by Sanja Borovečki-Jakovljev, which was also published on the website of the Psychoanalytic Society.

In the movie "Mommy" (2014), Xavier Dolan showed an experience of moth-

ambivalencija između ljubavi, potrebe, žudnje te osjećaja ugroženosti, odbacivanja i mržnje osviještena i intenzivirana do bola. To je film koji pruža mogućnost istodobnog suosjećanja sa svim trima likovima.

Govoreći o mržnji u kontratransferu, D. W. Winnicott kaže da bez prihvaćanja i priznanja postojanja mržnje u odnosu ne može biti ni vjere u autentičnost ljubavi, privrženosti, odanosti.

Pacijentice na terapiji znaju govoriti o intenzivnoj krivnji jer upravo okružene idealiziranim slikama ranog dijadnog odnosa, u svojoj anksioznosti ranog majčinstva, fizičkoj izmorenosti zbog nespavanja i nastojanja zadovoljenja svih djetetovih potreba, stavljanja po strani vlastitih narcističkih potreba osjećaju povremenu ljutnju, netoleranciju, čak i trenutačnu mržnju prema svojoj bebi. Pritom imaju doživljaj da su čudovišta, jer o tom spektru emotivnih proživljavanja u normalnom dijadnom odnosu okolina ne govori.

No kad normala prelazi u patologiju? I što je sve čini?

U engleskom prijevodu nadimka glavne junakinje filma Diane, „Die" (umrijeti, odumrijeti), ocrtana je simbolički njezina rana majčinska funkcija. Film ne pruža eksplicitne podatke o njezinu procesu odrastanja i emocionalnom razvoju, osim činjenice da je školu napu-

erhood in which ambivalence between love, need and desire on one side and the feelings of danger, rejection and hatred on the other side, is brought into focus and heightened immensely. Also, this is a movie which allows one to empathise with all three characters.

On the topic of hatred in countertransference, D. W. Winnicott claims that without the acceptance and admission of hatred in a relationship, there can be no faith in the authenticity of love, affection and loyalty.

During therapy, patients often talk about intense guilt because, being surrounded by idealized images of an early dyadic relationship, in their anxiety of early motherhood, physical exhaustion due to missing sleep and striving to fulfil their child's every need while neglecting their own narcissistic needs, they occasionally feel anger, intolerance and even temporary hatred toward their baby. In such moments they feel like monsters because this range of emotions in a normal dyadic relationship is not discussed in society.

But when does that which is normal pass into pathology? And what creates it?

The English translation of the main character's nickname "Die", from Diane, symbolically reflects her function of early motherhood. The movie does not provide explicit information on her process of growing up and her emotional development, apart from the fact that she left

stila u dobi od šesnaest godina, koliko ima i njezin sin u filmu. U jednoj sceni ona i kaže da je zbog toga sada „bez diplome, obrazovanja, ičega…". Možemo svjedočiti njezinu afektu, pokušajima i nemogućnostima kontrole emocija, njezinu stilskom (hipijevska odjeća) i ponašajnom (tetovaže, društveni odnosi) zapinjanju u adolescenciji. Čini se da je Diane toga i sama svjesna, jer u potrazi za poslom posuđuje odjeću od susjede Kylie, odjeću primjereniju svojoj dobi, pokazujući time i unutarnju potrebu za inkorporacijom ostalih osobina zrelije žene u četrdesetima, za koje osjeća da ih Kylie ima, a ona nema.

O Dianinu odnosu s pokojnim suprugom ne znamo mnogo, što ostavlja mogućnost fantazija o tome je li frustracija i teškoća nošenja s bolešću sina dovela do međusobnih razmirica partnera (koje Stevie donosi u sjećanjima na dominantne izričaje „zaveži" i „odjebi" koje su roditelji govorili na engleskom jeziku kako ih Stevie ne bi razumio). Moguće je i da su frustracije u partnerskom odnosu bile prisutne već i prije Steviejeva rođenja te da su sudjelovale u oblikovanju njegove buduće patologije – ADHD-a i poremećaja *attachmenta*. Znamo da se slika o budućem djetetu sa svim projekcijama koje sadržava stvara mnogo prije začeća, intenzivira tijekom trudnoće, ugrađuje u odnos s djetetom i u dijete. Znamo i da su simptomi nesigurnosti i teškoća

school when she was 16, which is also the age of her son in the movie. In one scene she says that this had led her to having "no diploma, education, nothing…" We are allowed to witness her impulse, her attempts and failure to control her emotions, her lagging behind in adolescence being expressed through fashion (hippie clothing) and behaviour (tattoos, social relations). It seems that Diane herself is aware of this, because when looking for employment she borrows clothes from her neighbour Kyla, clothes more appropriate for her age, thereby showing an inner need for incorporating other traits of a more mature woman in her forties, which she feels Kyla possesses and she lacks.

We know little about her relationship with her late husband, which leaves us to wonder whether frustration and difficulties with dealing with her son's disease had led to problems with her partner (which Stevie expresses by recalling dominant phrases "shut up" and "fuck off", which his parents used in English so that Stevie would not understand them). It is possible that frustrations were present before Stevie's birth and affected the formation of his future pathology – ADD and attachment disorder. We know that the image of the future child, with all the projections it contains, is formed much earlier than conception, is intensified during pregnancy and is incorporated in the relationship with the child and the child itself. We also know that the symptoms of insecurity and difficulties with

kontrole agresije s posljedičnim antisocijalnim ponašanjem u djetinjstvu i adolescenciji odraz nesposobnosti djece da fleksibilno i strategijski reagiraju u emocionalno preplavljujućim situacijama. To je uvjetovano, osim biologijom, djetetovom nemogućnošću mentalizacije unutarnjeg doživljaja da je primarni objekt, *caregiver* (najčešće majka), preplašen ili da se boji djeteta umjesto da je u stanju djetetu pružiti utjehu, kontejniranje i zaštitu. Da se podsjetimo, simptomi su dezorganiziranog *attachmenta* (poremećaja koji ima Stevie) simultano kontradiktorno ponašanje, stereotipije, besciljni pokreti, zamrznutost. Tako nam Steviejeva simptomatologija posredno govori o kapacitetu ili nedostatku kapaciteta njegove majke za odgovarajuće kontejniranje. Zastrašujuća beba pretvorila se s godinama u zastrašujućeg odraslog muškarca koji je može zlostavljati jer su uloge zamijenjene. Diane u svojem sinu voli razigrano dijete, erotiziranog šarmantnog muškarca koji je „prava slika svojeg oca", no ne vjeruje u njegove zdrave kapacitete (kao što u biti istinski ne vjeruje ni u svoje) – stoga ne može primiti njegove darove, ne može ga potaknuti na učenje – to prepušta Kylie.

U Steviejevu unutarnjem svijetu Diane je percipirana ili kao zahtjevna, odbacujuća, kastrativna prededipovska majka ili kao erotizirana i zavodnička edipovska „kurva". Ipak, dio idealizira-

controlling aggression, with the consequence of antisocial behaviour in childhood and adolescence, are a reflection of a child's inability to flexibly and strategically react in emotionally overwhelming situations. This is, in turn, conditioned by biological factors and the child's inability to mentalise its inner experience of the primary object, the caregiver (most commonly the mother), being frightened or frightened by the child, instead of being able to provide comfort, containment and protection to the child. As a reminder, the symptoms of disorganised attachment (Stevie's disorder) are simultaneous contradictory behaviour, stereotypes, aimless movements, frozenness. Therefore, Stevie's symptomatology shows us something about his mother's capacity or lack of capacity for adequate containment. A frightening baby has, over the years, transformed into a frightening adult man who can abuse her because the roles have been switched. Diane loves the playful child in her son, an eroticized, charming man who is "the image of his father" but does not believe in his healthy capacities (just like she does not believe in her own ones). Therefore, she cannot accept his gifts and cannot motivate him to study – she leaves those functions to Kyla.

In Stevie's inner world Diane is perceived either as a demanding, rejecting, castrating pre-Oedipal mother or as an eroticized and seductive Oedipal "whore". However, a part of the idealized projections connected with her child and frus-

nih projekcija povezanih uz svoje dijete, obojenih snažnim frustracijama dosadašnje realnosti, Die oslikava u fantaziji njegove budućnosti: promocije, ženidbe, očinstva; te fantazije kao da i konkretno bivaju pokopane u mauzoleju budućeg azila u koji sina ipak smješta pri kraju filma.

Ni uz zdravo dijete nije lako odricanje od projekcija i prihvaćanje spoznaje da dijete nije samo naš narcistički produžetak nego odvojeni subjekt, osobnost. Tom prihvaćanju zasigurno pomaže i „treći" – od ranog trećeg, dakle očinske funkcije ugrađene u majčinu umu, do stvarnog oca koji osigurava kontejniranje i *holding* majke i bebe u njihovoj simbiozi, osigurava mogućnost odvajanja djeteta od majke, pruža mogućnost drugačijega dijadnog iskustva od onoga koje beba ima s majkom, postaje model za identifikaciju posebno sinovima te nakraju uspostavlja zabranu incestu. Takva supruga i oca, približena u liku sanjara, izumitelja, čovjeka koji je prerano umro ostavivši obitelj u velikim dugovima, čini se da nisu imali ni Diane niti Stevie.

Naravno, postavlja se pitanje koliko je trauma gubitka supruga i oca obilježila daljnje živote majke i sina i obojila njihov međusobni odnos – znamo da su izgubili dom te započeli sa stalnim selidbama; Diane se očito ne snalazi u ulozi hraniteljice obitelji, a Stevie je

trated by reality, is expressed by Die in her fantasy about his future graduation, marriage and fatherhood; this fantasy seems to be literally buried in the mausoleum of the future asylum in which she finally places him.

Even with a healthy child, it is not easy to relinquish projections and accept the realization that the child is not simply our narcissistic extension but a separate subject, a personality. This acceptance is surely aided by the third person – from the early third, the paternal function incorporated in the mother's mind, to the real father who ensures containment and holding of the mother and the baby in their symbiosis, ensures the possibility of separation of the child from the mother, provides the possibility of a different dyadic relationship from the one the baby has with the mother, becomes the model for identification, especially for sons and, finally, creates the prohibition of incest. It seems that neither Diane nor Stevie had such a husband or father, depicted through the figure of the dreamer, the inventor, the man who died too early, leaving the family deep in debt.

Of course, there is the question of how much the trauma of losing the husband and father marked the lives of the mother and son, and how much it affected their relationship. We know that they lost their home and started moving around constantly; Diane obviously has a hard time being in the role of a provider for her family, and after his father's death Stevie intensified the pathological forms of behaviour.

nakon smrti oca intenzivirao patološke obrasce ponašanja. U jednoj sceni Diane naglašava kako „ona sina ne dotiče" misleći pritom na to da ga ne tuče. Moje asocijacije pritom su ponovno bile usmjerene na deficite u njezinu najranijem odnosu sa sinom. Inače, najraniji odnos majke i njezine bebe, *holding*, značenje najranijih iskustava dodira kože s kožom, ritmičnost senzornih iskustava iz tog načina poimanja okoline i *selfa* osnova su za doživljaj kontinuiteta vlastita postojanja. Njime se gradi srž osjećanja, mišljenja, a doživljaji teksture, oblika, tvrdoće ili mekoće, topline ili hladnoće unutar tog odnosa pružaju osnovu za percepciju kakav netko jest.

Dobra iskustva djeteta u toj najranijoj fazi razvoja u budućnosti se mentaliziraju i povezuju s pojmovima kohezije *selfa*, tješenja, *holdinga*, sigurnosti, povezanosti, maženja, nježnosti. Čini mi se da je u toj sferi Stevie bio znatno uskraćen jer je, pretpostavljam, za Diane dodir bio strašan i zbog histeričnih elemenata njezine strukture zbog kojih je u njezinoj psihi svaki dodir asocijativno povezan s erotizacijom. Ipak, erotizacija odnosa adolescentnog Stevieja i njegove majke stalno je prisutna (bilo na granici agiranja ili prekrivena agresivnim ispadima s obiju strana).

Već sam spomenula da treći, otac, osigurava zabranu incesta. A treći se u filmu pojavljuje u liku žene – Kylie.

In one scene Diane emphasises how she never touches her son, meaning she never beats him. My associations were again related to her deficiencies in her earliest relationship with her son. Generally, the earliest relationship between the mother and her baby, holding, the significance of the earliest experiences of skin touching skin, the rhythm of sensory experience of thereby perceiving the surrounding and the self, provides the basis for experiencing the continuity of one's own continuity of existence. Through it the core of sensation and thinking is built, while the experience of texture, shape, hardness or softness, warmth or cold within that relationship provide the basis for the perception of what someone is like.

A child's good experiences in the earliest stage of development become mentalised and tied to the concepts of the cohesion of the self, comforting, holding, safety, connection, cuddling and affection. It seems to me that Stevie was in this regard greatly deprived because I assume that for Diane touch was frightening due to the hysterical elements of her structure, to which every touch was tied to eroticization. However, eroticization of the relation between adolescent Stevie and his mother is present (whether on the edge of being acted upon or whether covered by aggressive outbursts by both of them).

I have already mentioned the third component, the father, who prohibits incest. The third appears in the movie in the form of the woman – Kyla.

Ona pruža priliku za iskustvo onog ranog trećeg, koji Stevieju omogućuje novo, korektivno emocionalno dijadno iskustvo – Kylie je topla, empatičnija majka, ali i majka sigurna u mogućnost postavljanja granica što je posebno ocrtano u sceni njezina prvog „čuvanja" Stevieja, u kojoj njezino postavljanje granica nije samo uzvraćanje agresijom na njegovu agresivnu provokaciju nego i postavljanje zaštitne barijere za oboje. Stoga uz Kylien zdraviji odnos sa Steviejem još više dolazi do izražaja sva deficitarnost Dianina odnosa sa sinom.

I Kylie je traumatizirana gubitkom sina, zaleđena i zanijemila u vlastitu obiteljskom okruženju, a putem odnosa sa Steviejem ima barem djelomičnu mogućnost reparacije vlastite traume. Za Diane je ona zrcalo, bolji ženski model, kontejner (koji njezina vlastita majka zasigurno nije bila, jer i unuka doživljava grubim, pokazujući pritom vlastite empatijske deficite). Kylie je i prilika za reparaciju trijade. Na trenutak se čini da bi budućnost svih troje mogla biti svjetlija…

No penalizacija u vidu sudske tužbe i financijskog odštetnog zahtjeva zbog Steviejeva ekscesa ponovno ima traumatski učinak na Diane. Regresija svih troje neminovna je, kao i tragičan završetak.

She provides the opportunity for experiencing the early third, who provides Stevie with a new, concrete emotional dyadic experience – Kyla is warm, a more empathetic mother, but also a mother more confident in the creation of boundaries, which is especially outlined in the scene when she first takes care of Stevie, during which her setting of boundaries is not merely an aggressive reaction to his aggressive provocation, but the setting of a protective barrier for both of them. Therefore, with Kyla's healthier relationship with Stevie, all the deficiencies of Diane's relationship with her son become more prominent.

It is a fact that Kyla is also traumatised by the loss of her son, frozen and mute in her own family surroundings, and through her relationship with Stevie she is afforded at least a partial possibility of repairing her own trauma. For Diane, she is a mirror, a better female model, a container (which her own mother certainly was not, because she perceives her grandson as aggressive, thereby showing her own empathetic deficiencies). Kyla is also an opportunity for repairing the triad. For a moment, it seems that the future of all three of them might be brighter…

However, punishment in the form of a court trial and a request for financial reparation due to Stevie's excesses again have a traumatic effect on Diane. The regression of all three of them is as inevitable as the tragic ending.