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THE THEME OF NOSTALGIA IN COMING-OF-AGE FILMS

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ABSTRACT

Despite the fact that the theme of nostalgia and coming-of-age films seem contrasting, there is a possibility to set up a correlation between two. The purpose of this thesis is to create means to form a link by studying two films *Call Me by Your Name* (Luca Guadagnino, 2017) and *The Perks of Being A Wallflower* (Stephen Chbosky, 2012). Psychoanalytical film theory and Sigmund Freud's works, especially *Three Essays on the Theory of Sexuality* (1905) in which adolescent's evolution is examined are main sources for this dissertation. Alongside Freud, Harry Stack Sullivan's (1953) Interpersonal Theory is also used intensively as it expands the scope on an adolescent's character development. The protagonists' search is analysed under two captions; namely identity and home. Nostalgia is the fundamental element, around which this body of work shapes itself. The narrations of the films belong to 1980s and early 1990s respectively with both cinematography and music reflecting the emotions of the old days. Svetlana Boym's (2001) *The Future of Nostalgia* serves as an essential source in my research of nostalgia. Boym (2001) investigates the concept under two headings while referring to the different eras from the past. First one is restorative nostalgia defined as reinventing the old house and consolidating the belonging and reminiscences and feelings attached to them. The second one, used more dominantly for the purposes of this dissertation is reflective nostalgia. It focuses on a desire for the past and re-creates remembrances in the person's mind. This also consists of courage for change during the period in which the adolescent steps into adulthood. The protagonists are in search for their homes where they really belong to while the genuine identity is discovered. The explanation lies in the re-creation of the stories. The sad and joyful time period of younger days may correlate to the bittersweet time zone of nostalgia.

Keywords: Coming-of-age, nostalgia, time, illusion, adolescent, identity, home, memory

ÖZET

Nostalji teması ile gençlik filmleri birbirine zıt gözükse de aralarında karşılıklı bir etkileşim kurulabilir. Bu tezde amaç *Call Me by Your Name* (Luca Guadagnino, 2017) ve *The Perks of Being A Wallflower* (Stephen Chbosky, 2012) filmleri üzerinden bu ikili ilişkiyi kurmaktır. Psikanalitik film teorisi, özellikle Sigmund Freud'un, ergenin fiziksel ve karakter gelişimi konusunda ele aldığı *Three Essays on the Theory of Sexuality* (1905) gibi yazıları, bu tezin ana kaynaklarıdır. Freud'un yanısıra, gençlikte karakterin nasıl geliştiğine dair Harry Stack Sullivan'ın oluşturduğu *Interpersonal Theory* (1953) gibi kaynaklar, büyüme çağındaki bir kişiyi daha iyi anlayabilmeye fırsat verir. İki ana kahramanın yolculukları, 'Kimlik Arayışı' ve 'Ev Arayışı' olarak iki bölüme ayrılmaktadır. Tezi oluştururken alt yapıda filmlere hâkim olan nostalji teması yer almıştır. Burada, nostalji ile ifade edilen, filmlerin hem sırası ile 1980'ler ve erken 1990'lardan hikayeleri anlatması hem de sinematografik açıdan ve kullandığı müzik gibi elementler ile eski zamanları hissettirmeye yönelik bir amacının olmasıdır. Tezde, nostalji ile ilgili temel kaynağı Svetlana Boym'un, *The Future of Nostalgia* (2001) kitabı oluşturmaktadır. Boym (2001), kitapta farklı dönemler için kavramın neyi ifade ettiğini açıklamaktadır. Boym (2001), kavramı iki noktada inceler. Bunlardan biri, güçlendirici nostaljidir ve geride bırakılan evin yeniden inşa edilmesine, diğer anlamıyla eski hatırların, aidiyetin tekrar hissedilerek sağlamaştırılmasına dayanır. Yansıtıcı nostalji olarak incelediği ikinci türe, tezin amacına hizmet ettiği için daha fazla yer verilmiştir. Yansıtıcı nostalji, geçmişe duyulan özlemin kendisine ve gerektiğinde o döneme ait anıların, sahibinin zihnindeki değişimine odaklanır. Tıpkı yetişkinliğe atılan adımların kendisi gibi, değişime duyulan cesareti de içerir. Baş karakterler, kimliklerini keşfettikleri yolculuklarında, aynı zamanda evlerini, aslında ait oldukları yeri de arayış içindedirler. Kendilerini bulmaları bir anlamda evlerini bulmaları ile aynı olarak düşünülebilir. En önemlisi de bu süreçteki yeniden yaratım ile oluşturulacak hikayedir. Gençliğin hüznü ve keyfi aynı anda içinde barındıran yapısına, nostaljinin benzer şekilde tanımlanması olan geçmiş düşündeki buruk sevinç hissi karşılık gelebilir.

Anahtar Kelimeler: Yetişkinliğe geçiş, nostalji, zaman, illüzyon, ergen, kimlik, ev, hatıra

INTRODUCTION

While watching *Call Me by Your Name* (Luca Guadagnino, 2017) in the summer of 2018, I dreamed of writing about it and discussing with my friends. Now, I am writing my thesis about this movie and trying to analyse it by comparing it with another coming of age film, *The Perks of Being a Wallflower* (Stephen Chbosky, 2012). I had a chance to watch *Call Me by Your Name* (Luca Guadagnino, 2017) in theatre and heard some positive reviews from the audience when it ended. Two women in their 65s in the front seats declare how much they love the movie and one of them commented that “What a great and different love story, what a freedom those two have.” I will not try to analyse here their aim according to their socio-economic background or try to find the meaning behind their intention but these so-called old ladies’ comments make me think that they probably remember their youth and go back to their adolescent period with their misty eyes. That reminds me of my grandmother’s long-time friend yearning for her teenage years all the time and a question comes to my mind: Could remembering old memories as bittersweet even though they have sad parts be beneficial? Here, nostalgia comes up to my mind and when I search for the meaning, nostalgia is defined as a feeling of pleasure and also slight sadness when you think about things that happened in the past. (Oxford Dictionary) Leaving these women’ points of view behind, another question waits for me to be resolved as why the director shoots this coming of age movie *Call Me by Your Name* (Luca Guadagnino, 2017) using nostalgic elements. These elements can be found in the atmosphere created by mise-en-scene and artistic choices as well as the narration. Some of the examples are the warm colours selected for the atmosphere decorated with blue and grey tones and songs with slow rhythms. These can be listed as nostalgic elements. Reading different scholars’ approach and relating them with the evidences from the psychoanalytical film theory helps me formulate a schema.

In *Call Me by Your Name* (Luca Guadagnino, 2017), Perlman family spends their summer holiday in a place in northern Italy. An American graduate student comes to the family’s house for a short visit to assist the protagonist’s father in his researches. The protagonist, Elio, who is 17 years old, first reacts with immature manners and then gets attracted to him. The American student, Oliver, who is 24 years old starts to like Elio, too. The intellectual friends of Perlman family and soft, nostalgic tone of northern Italy nurtures the affection between them. A profound relationship develops between the two and they go for a short holiday. As the film continues, they grow up and help each other get more mature. After the climax in which the two characters are freely enjoying each other’s company, Elio’s art

historian father confesses him he is aware of the love between two and he states his support. In the end, after a while, during a Christian holiday Oliver calls the Perlman and announces his engagement. Elio and Oliver talk on the phone and Elio calls him as Elio for the last time as their romance comes to an end with the news of Oliver's engagement.

In *The Perks of Being a Wallflower* (Stephen Chbosky, 2012), the protagonist, Charlie tries to adapt to the new school term. He suffered from mental breakdown in the past and attempted to commit suicide. He meets Patrick and Sam, becomes friends with them. Patrick helps him to gain confidence and Sam becomes Charlie's lover later. Three characters affect each other and they all grow up together. Sam and Patrick are step siblings and they support Charlie for becoming a writer. Their friendship strengthens with the help of music and music bands. After Sam and Patrick graduate from high school, Charlie has one more year to finish. As approaching the end, the protagonist confronts traumatic episodes from his childhood and stays in a mental clinic for a brief time. His aunt harassed him sexually but Charlie manipulates these reminiscences during the movie. He prefers remembering them as joyful and happy memories. He receives a lot of support from his family and friends during the time he deals with his memories and trauma. In the finale, during a visit of Patrick and Sam after they leave for collage, the audience watches them riding through the tunnel behind to Liberty Avenue. They listen *Heroes* by David Bowie and Charlie declares that they are infinite over the roof of the car.

After I watched different examples of the coming of age genre, I decided to compare *Call Me by Your Name* (Luca Guadagnino, 2017) with *The Perks of Being a Wallflower* (Stephen Chbosky, 2012). These two movies' narration revolves around the teenager protagonists' search. They question the relationships with family and friends, most importantly themselves. Apart from this, the need for finding their self-identity and belonging are prominent components to be analysed. Psychoanalytical film theory here will serve as a key to discover the meaning behind scenes as Allen (1999) advocates this very purpose, too. He explains this theory like a philosopher's stone helping to see what is not explicitly narrated in the film. As mentioned, nostalgic ingredients play big roles in both movies. Nostalgia is a combination of Greek *nostos* meaning 'return home' and *algos* meaning 'pain'. (Oxford Dictionary) Svetlana Boym is one of the pioneer academicians whose works helped me build up my core statement. Boym (2001, p.13) interprets nostalgia as an emotion that is in a search for the missing part and she adds that very part might never have existed at all. That lost part is definitely a home for Boym (2001, p.14). She indicates this as an alternative for a person's

belonging idea because home provides a certain feeling of completeness. For her, nostalgia is related to an object, place or a person that someone searches whole life and this perhaps shall be determined not to be found. In modern time so called nowadays, different sayings are popular like 'Home is where your heart is.' But the definition and its scope are perhaps not so simple. Boym (2001, p.13) compares 'home' and 'outside' under the title of fantasy emphasizing the duality for the representation of nostalgia on the screen. This duality is symbolizing 'home and abroad, past and present or dream and everyday life' in her own definition. She adds there are images reflected on the screen and the images belonged to events which a person experiences in reality. This duality consisting reality and fantasy which means the fact happening besides the constructed formation is also a topic of interest for Freud and Lacan.

Throughout the analysis and interpretation of the movies, psychoanalytical film theory is used to catch the meaning and cognitive film theory is used to support the findings. The first section, analyses the meaning of identity for the protagonists. Being teenagers is the most apparent among many other common traits of the two protagonists. Adolescent, puberty or coming of age have more or less similar meanings. Coming of age is a term for reflecting a person's emotional or other kind of maturity. (Cambridge Dictionary) Age is one of the components that defines the period but not the most reliable input because an adolescent is affected by the socio-cultural environment, he lives in. (World Health Organization) Age here seems only trying to frame the teen biologically. The formation of identity with the help of the first encounters and experiences is the actual base regarding growing up or maturity. While analysing these nostalgic movies, I will try to state the protagonists' aim in reference to films' genre namely coming of age.

The protagonists' search for home is one of the building blocks of this work. The main characters are considered to be in a search for their home. Hook (2012, p.231) stresses the nostalgia shall be regarded as a sort of fetishism. Britannica Encyclopaedia defines fetishism as a deviation towards an irrelevant object and making connection to sexual instinct through this object. The object here has no component signifying sexuality. For Freud (1927) fetish symbolizes penis and a fetishist here is in search for the object he or she lacks. This penis once belongs to a woman who is later on castrated. The woman symbolizes mother and the infant son starts to have worries losing his own penis like the mother once lost it, according to Freud. Freud (1927) states that a person's apparent object chosen for fetish, is a substitute of a hidden problem to be resolved. Hook (2012, p.231) paraphrases this as finding an item or event in

order not to confront the reality and obsessing with this alternative for the feeling of comfort it gives. I aimed to examine this fetish as Elio's home where he tries to feel attached to in *Call Me by Your Name* (Luca Guadagnino, 2017). Here home could be regarded as a metaphor for his self-identity. Home provides him a shelter while he is searching for his identity and having difficulty confronting this at the same time.

Elio tries to find a place or a person to whom he belongs to, therefore he spends his time playing music, reading books with his very intellectual family who are academician parents speaking different languages. Art could be regarded as mediator for his self-discovery. His mother is an Italian native and father is American and, in their home, located in Northern Italy, he meets Oliver, a student conducting a project with Elio's father. As an adolescent, Elio is in search for a home or an identity. He could be seen as trying to define himself, benefiting from various ethnicities of people around like the guests coming to his home or the maid who helps daily work. Oliver is nearly 5 years older than him, Elio tries to identify with him and ends up falling in love. Elio's parents try to make summer guest, Oliver feel welcome as if it's his own home too. Elio's house and life are shared with Oliver.

Nostalgia itself could be debated as a fetish besides different aspects. Regarding fetish, Hook (2012, p.231) also mentions again its substitution effect. The effect is explained as creating alternative place for one's self to save himself from the danger of the place he already is in. Hook's (2012) argument here could also be evaluated from a different perspective and he touches upon the object's help for the continuation of one's identity. One of the purposes of this work is to define home and other entities as fetishes and to build a connection between them as fetishes and nostalgia as another fetish.

In *The Perks of Being a Wallflower* (Stephen Chbosky, 2012), Charlie, the protagonist is a troubled character trying to solve his childhood traumas and most importantly seeking solutions for socializing. He is searching for his true self and identity. Very similar to Elio from *Call Me by Your Name* (Luca Guadagnino, 2017), dreams and music or writing a diary help the character. Before explaining nostalgic elements like cinematography or music, for the search of his own home and questioning his belonging, dreams could be touched upon here. Charlie's dreams are far different from Elio's because his childhood is more traumatic compared to Elio, but as Charlie witnesses various scenes related to his reminiscences, the imagery and lighting in the movie brightens like flashes in his mind. Charlie remembers instances in which he was abused by his aunt. In comparison, Elio has more vivid and soft

dreams fitting in cinematographically with the overall language of *Call Me by Your Name* (Luca Guadagnino, 2017). Both protagonists experience scenes like illusions. Freud (1900) signifies dreams do not only include visual elements they also have components with voice and the other senses. Dreams have similarities with hallucinations; in both as the person wakes up and tries to go back his normal state; meaning a state with conscious, the memories in her or his mind change. Recollections are never the same as they have been experienced, they are actually interpretations. McGowan (2015) refers to Freud's (1900) interest in dreams as he himself points out the similar qualities between unconscious and dreams. As McGowan (2015, p.2) explains, even the film seems representing the director's state of mind, it sure tricks the audience's perception, too. Charlie's dreams could be interpreted as a way for freeing his subconscious and his mind according to the theories explained previously.

Charlie's beloved dreams or dream-like illusions could be regarded as his toys which he plays with while growing up. As a teenager, his attempt for building his shelter symbolizing home where his sense of belonging is tried to be formed, those toys could be conceived as mediators.

Coming of age is certainly another key title to open new paths for analysing these movies in detail. The definition of the term was touched upon above as explained like an effort for stepping into maturity gradually. The term 'adolescent' is more frequently used than coming of age. The second one is preferred generally in different forms of art like literature or cinema. As this research is concentrated around psychoanalytical part, Anna Freud, daughter of Sigmund Freud's ideas are remarkable. She says "Adolescence is a developmental disturbance." Here, Sigmund Freud (1905) himself also analyses pubescence and categorizes child's psychosexual development under five categories as oral, anal, phallic, latent and genital. This is crucial for analysing the significant scenes from both of the movies. In *Call Me by Your Name* (Luca Guadagnino, 2017), audience observes Elio's restless and anxious manner and behaviours during the movie. He is a teenager who usually masturbates and his curiosity for discovering his body and identity is obvious. The family and Oliver could be regarded as catalysers through Elio's journey to himself. Here, Ryan Uytendewilligen's (2016) statement is supportive pointing out the bittersweet side of becoming an adult. Uytendewilligen (2016), a screenwriter and an author who also writes *The 101 Most Influential Coming-of-age Movies* indicates that growing is actually fun even though it has challenging parts. He mentions people's adolescence periods could continue after they reach a certain age. On the contrary to the seriousness of the family in *The Perks of Being a Wallflower* (Stephen Chbosky, 2012), in

Call Me by Your Name (Luca Guadagnino, 2017) the audience sees the father's childish spirit; playing games by himself and having fun.

Uytdewilligen (2016) adds, interest in the stories of the adolescent is always on demand. The audience is curious about experiencing coming of age stories on the screen, they might be wondering to compare with their teenage period. They shall also want to look at the time they stepped into the youth with the perspective of maturity. The writer therefore states that he aims analysing different periods' movies such as 1970s or 1980s. He points out he tried to present various approaches from different generations. Focus of interest for teen movies is increased and production rate of them are risen especially in 1980s. The narration of *Call Me by Your Name* (Luca Guadagnino, 2017) also belongs to 1980s. In *The Perks of Being a Wallflower* (Stephen Chbosky, 2012), the film takes place in early 1990s. The illuminating part of the choice of the dates shall be symbolizing reflections of the directors' adolescent years.

As mentioned above, one of the objectives of this work is to clarify the development of this dissertation in two parts. First one is protagonists' search of identity; here protagonists' own coming of age story both physically and psychologically during their growing up journey are in focus. The family and the people who are close to the leading characters are considered to be complementary objects as the intention is to make use of object relations theory. A Freudian approach to this theory will be dominant but in some sections, different scholars' perspectives will be used in order to expand the scope of the dissertation.

Object relations theory means building an attachment to an object. This object is found after separation from people who care child first. Freud (1905, p.74) discusses this could be linked to mother; first encounter of the infant. Child naturally may develop an attention towards mother's breast with an instinct, later this object could replace with another irrelevant even inanimate item. In *The Perks of Being a Wallflower* (Stephen Chbosky, 2012), Charlie's objects he holds on to are his memories from the past, constantly replaying in his mind. He deals with them because he could not adapt to life due to his traumatic past. His mind wanders through past or the future all the time. He might be interpreted as altering or even manipulating his reminiscences for a feeling of comfort. According to psychoanalytical film theory, these symbols like memories do not seem as the only material for the protagonist. His obsession for time as a concept could be regarded like a fixation. This fixation again could not be examined apart from object relations theory. I tried to go over Freudian analysis because he utmost gave attention to the puberty period. Freud (1905, p.65) emphasizes after separating from mother's

breast, another complimentary item is searched and found by the child from his surroundings to satisfy the need. Fixation as stated above seems unhealthy but two protagonists especially Charlie experiences this. Before processing to object for fetish, Freud's (1927) statement coincides with Boym's (2001) definition of reflective nostalgia. In both, the character is in search for true happiness and belonging he once lost. These all could form the home they search for. Home here again could indicate both Charlie's process of identity formation besides Elio's search for his real self.

Directors' need for shooting the movies using nostalgic elements and setting a past oriented tone might be a result of directors reflecting their own coming of age periods to their films. In *Call Me by Your Name* (Luca Guadagnino, 2017) Oliver, the other character is nearly five years older than Elio but he could be regarded as an adolescent, too. A homosexual relationship develops between the two and this peaks when Oliver asks the leading character to call him Elio. They are in search for completing themselves with one another and here, object relations theory shall be repeated. Freud (1905, p.65) also indicates that eye is seemingly remote but it is the first object that drives sexual tension and by doing so it initiates the erotic flow. Touching is another component stimulating the pleasure according to him. In *Call Me by Your Name* (Luca Guadagnino, 2017) leading characters share the look reciprocally and in many shots, they observe each other secretly.

The first touch between them is seen in the balcony scene when Oliver reaches out for Elio's hand and the sentimental music from soundtrack enhances the atmosphere. A song by Sufjan Stevens accompanies the scene with the title *Visions of Gideon*. A reference to a judge from Hebrew Bible takes place in the lyrics. (Auld, 1989) The narrator from the song questions whether his feelings of love are real or an illusion saying repetitively 'Is it a video?' and then altering the lyrics 'Visions of Gideon'. These might remind the love like an illusion between leading characters. The supporting elements like this will be interpreted in developing parts of the thesis. Besides cinematography, music shall constitute a brief section for both movies because of the tone echoing old times. Holak and Havlena (1992) state music as one of the components make people remind the old times, especially their adulthood period. In the conducted research, participants were asked to define the relationship between their reminiscences and the music they hear, they answered these melodies carry them especially to their adolescence period. In *Call Me by Your Name* (Luca Guadagnino, 2017) while leading characters are flirting, the viewer hears the ascending tone of the piano or when the provoking scenes that they make each other jealous, the disco music crescendos. In Smith's (2008) article,

he explains that Rosar (2002) indicates film music is composed only for evoking different feelings in the spectators therefore it could be thought as a reflection. Smith (2008) argues if this is the case, the content of these reflections should be discussed.

In *The Perks of Being a Wallflower* (Stephen Chbosky, 2012), while characters' narration is being told in reference with the music, David Bowie's song *Heroes* (1977) shall constitute a symbol making them to find the song after they listen for the first time passing through the tunnel. In the finale of the movie, as leading female character finds the tunnel song, they celebrate their freedom with the lyrics 'We can be heroes just for one day, we can be heroes forever and ever.' Apart from music's guidance for these nostalgic movies, here puberty-based analysis again could be focused on. In *The Perks of Being a Wallflower* (Stephen Chbosky, 2012), tunnel could be thought as a symbol of transition for teenagers and growing up could be comprehended like a declaration of freedom. All adolescents in the movie need to find a place where they belong to and most importantly find themselves. In *Family Romances* written by Freud (1909), he states that one should become free splitting from parents' control. The extended time for gaining a person's own autonomy might cause problems for himself. In the movie, dominant and controlling father role is notable making Charlie more introvert and afraid. Unlikely, the audience observes only a few sequences that the mother takes place. In contradiction to Charlie's mother, Elio's is depicted as more dominant and observant. She gives chances to her son for finding his own way and she supports his decisions therefore Elio seems more confident than Charlie. He is sometimes portrayed as insecure because he compares himself with Oliver and declares this in one scene.

While detailing parts mentioned above, Boym's (2001, p.18) reflective nostalgia pointing out the reconstruction of lost home was indicated more while relating the theme to the movies. Nostalgia is like an illusion similar to the cinema itself and could provide a comforting feeling. It is directly related to home because missing old times generally recalls a feeling of belonging and this directly reminds a shelter where a person's attachment occurs. The nostalgic feeling and adolescent protagonists trying to get meaning of life will be figured out in detail. Elio's relationship with Oliver and also his father's repressed desire for a man in the past are only a few examples for interpreting.

Creed (1998, p. 14) refers Neale's (1983) argument which discusses that male protagonist cannot be an object of desire in the cinema yet both Elio and Oliver are shown to the audience with their full posture in almost each scene. The camera follows them particularly

Elio from behind with an angle over his shoulders. Here, the male desire for male is proven with the saying of Elio's father for the antique sculptors he shows to Oliver. He comments that "Hence, their ageless ambiguity as if they are daring you to desire them" and Oliver looks at his facial expression. In *The Perks of Being a Wallflower* (Stephen Chbosky, 2012), time and memories are significant components of the narration that serves for nostalgia. Here, a piece of help from cognitive theory will simplify the study. As Pervez (2015) states in his article, cognition deals with terms such memory, perception and imagery.

I will introduce the nostalgia and coming of age respectively. Then, I will try to explain how they are used on the screen. While combining these two sections, the representation of the interaction will be explained. For the cinematic exhibition, the mentioned films will be detailed with the help of psychoanalytical research. I aimed to find the contribution of nostalgic effect onto adolescence movies. The journey of the protagonists will lead me to know them better.

CHAPTER 1

1.1. What is Nostalgia?

Nostalgia is defined as a feeling of pleasure and also slight sadness when you think about things that happened in the past. (Cambridge Dictionary) The origin of the word is a combination of Greek nostos meaning 'return home' and algos meaning 'pain'. (Oxford Dictionary) While trying to perceive analyses of Doctor Johannes Hoffer, explanations belonged to sort of a disease are described about the concept (Hoffer, 1934). Apart from physical symptoms, the imaginative alteration of the state of mind is prominent as Hoffer signifies. He conceptualizes this like a 'strong desire to recall and remember a person's own homeland'. Hoffer (1934, p. 388) implies that this feeling is so profound that when it is not cured, it may cause relapsing fever or nausea. Based on the descriptions above, the reason of the protagonists' blurred thoughts may recall this effect in both of the movies. Both protagonists are depicted as confused and in search for meaning. I therefore propose the aim of this reflection is caused by directors' purpose. They might shoot these to save themselves from the mentioned symptoms and for healing, any other option apart from the period of adolescent

might not be preferred. The reason behind the nostalgic effect dominant into movies might be the directors who are in search for their own roots in homeland. The idea here may serve for providing fulfilment, getting rid of the confusing and disturbing symptoms stated above.

When confronted with the question why nostalgia is needed or necessary especially for these movies, different approaches might be interpreted. According to Boym (2001), two different approaches to the concept could be mentioned: One is restorative; meaning preserving the true experience without changing or manipulating. The other one is reflective; questioning and creating altered version of the past. In the second version, the approach to time is more disorganized due to added value of imagination therefore this perhaps could be regarded as more suitable to coming-of-age movies in this thesis. *The Perks of Being a Wallflower* (Stephen Chobsky, 2012) presents the blurred time perception referencing both nostalgic and the dreamy elements. Allen (2002) references Bordwell and Carroll's explanations for cognitive theory. These will also help through analysing the movie. On the other hand, Creed (1998) references Cowie (1984) in her article saying she points out the illusionistic effect of mis-en-scene of the film exemplifying the setting or the scene itself. Cowie (1997) signifies that fantasy is like a dreamy picture in movies where the protagonist comes across various events. These have manipulative qualities due to their representative side because according to Cowie (1997), the contradiction between real and fantasy are too far from the difference between 'fiction' and 'reality' as stated in her own definition.

In the previous paragraphs, the imaginative and altered version of the past is stated while definition of nostalgia is discussed, Boym's explanation especially for the second type could be linked to this. The nostalgic tone of *Call Me by Your Name* (Luca Guadagnino, 2017) might be regarded giving references to reflective nostalgia again reminding Boym's (2001) emphasis on the distinction 'identity and 'resemblance' in her own words. In the movie, the relationship between two intellectual men is depicted with the scenes where intellectual material, artistic productions and archaic symbols like connotations from Heraclitus, pieces from Liszt or Bach and etymology of some words take place. Here, figures have both symbolic and direct meanings; referencing the characters' physical attributes or their personalities.

1.1.1. Is nostalgia an emotion?

One of the issues that will be briefly discussed is nostalgia as an emotion and the research about it is explained in the following section. Anna Madoglou, Theofilos Gkinopoulos, Panagiotis Xanthopoulos, Dimitrios Kalamaras (2017) conducted researches to discover whether the concept is related to positive emotions or not and analysed how age and gender affect this. The participants answered which object, event or person they found nostalgic and why do they feel such. In detail, they were asked how often these emotions occupy their mind and whether these cause positive or negative sentiments. After they chose points from a close-ended question sheet (e.g. ;1: the most negative, 7; the most positive), their sentences were also decoded for the content analysis. Finally, results were stated statistically. The outcomes showed that childhood is the most prominent period for remembrance and not giving attention makes these memories more remarkable. Researchers found that nostalgia generally generates positive feelings; most of them could be called as bittersweet. Their findings indicate that as people get older, they feel more nostalgic and female are more prone remembering past than male. When the triggers of the concept are observed, people from same or similar age groups respond with similar answers. Death is one of them for older people and activities in holiday are the other for younger ones.

Here, the question is clear as whether the nostalgic feeling attributes to positive or negative mood usually, in the end. The answer is not simple looking back the findings above operated by different scholars but the warm feeling could be said to become more prominent. The shift is said to happen throughout the developments in time intervals approaching to the end of 2000s. The conclusion of the researches by Sedikides, C., Wildschut, T., Arndt, J., & Routledge, C. (2008) proves that mostly positive outcomes are encountered towards nostalgia. The research summarizes aiming the optimum inference that nostalgia is related with both self and social. In the following chapters, through the analysis of the movies with psychoanalytical film theory and cognitive film theory, this quotation from Wildschut (2008) will be a stepping stone for this paper: “The self almost invariably figured as the protagonist in the narratives and was almost always surrounded by close others. In all, the canvas of nostalgia is rich, reflecting themes of selfhood, sociality, loss, redemption, and ambivalent, yet mostly positive,

affectivity.”¹ Wildschut’s idea can be supported in both films because, the audience watches the story from the protagonist’s point of view, with accompanying nostalgic elements such as the tone of the narration, music or references from old times. The viewers watch both characters with the protagonists’ families or friends and there, the canvas of nostalgia includes the struggles, aim for fulfilment besides growing up which might be regarded as bittersweet period itself. Redemption could be the key for the puzzling out the target of this thesis.

1.1.2. Which time period does the nostalgia belong to?

Nawas and Platt compare three different points of view and as I plan arguing nostalgia in relation to coming-of-age films, the future-oriented notion shall be more convenient. Firstly, Nawas and Platt summarize the past oriented theory as a wish for returning home both symbolically and actually. They reference from Fodor’s (1950) definition of nostalgia as a wish for returning to the womb for the comfort and Rumke (1940) observes it under two titles as both recall longing for the past. Another one is present oriented and this approach focuses on an escape from the pressure of the present, instead the person chooses thinking the past. Nawas and Platt also give reference Levy (1942) indicating that enjoying present moment here gives a sense of discomfort and a kind of regret.

For the last one namely future oriented, giving references from self-theorists and psychoanalysis, Nawas and Platt signify that another theory grounding the future shall be discussed and they state for optimism and goal-oriented style, this could give insights for the nostalgia. Adler (1956) is referenced in the mentioned article as he points the remarks for the future are determiners for the psychological process. Therefore, the next episodes of life are more important elements than the present or past ones for the nostalgic creation.

In the Nawas and Platt’s article, Nandor Fodor (1950)’s indication is explained: This argues that nostalgia can only be actualized and give the sense of satisfaction if the re-experiencing and re-practising is imagined in the womb. That clue gives a hint for the analysis of the transition period from adolescent to the adulthood because this foresees the confusion in the teenager’s mind and gives comfort for the next episodes of this vey duration.

¹ Sedikides, C., Wildschut, T., Arndt, J., & Routledge, C. (2008). Nostalgia: past, present, and future. *Current Directions in Psychological Science*, 17, 304-307

In Havlena and Holak's article (1992), the point which is taken from Davis (1979) highlights the reason behind search for nostalgia as preserving the fulfilment in one's self during shattered terms like growing up.

Dika (2003) indicates that the cinematic image itself seems realistic but at the same time contains interpreted narration which belongs to fiction and imagination. While indicating this duality, she discusses the image as both representational and the real, the reflections on the screen might be questioned for to which degree they simulate the truth. Focusing on the pictures both meaning movies and images, Howard's (2012) article sheds the light issuing to what degree the emotions from people's own memories reflect the truth under the concept of nostalgia. He divides this into different molecules and summarizes various models. First one is 'time comparison model' referring the past preferred to the present. Tulving (1972) is referenced here for the episodic definition which is chosen for depicting 'personal memories' in Howard's words. The second one contains 'the naivete requirement' meaning looking at the present from the perspective of past holding the element of naivety belonged to those times. The following two titles he touched upon are claimed to be in a close relationship with the coming-of-age film here with the help of revising and rebuilding factor for memories. The poverty of the present requirement Howard (2012) discusses, is related to the psychology of nostalgia as signified in the article and it interprets present dark and then revises and reconstructs memories matching with the preferred past. Hutcheon (2000) is referenced by Howard as he points the need factor emphasizing past is formed with the help of events belonged to present, it is not only remembered. Howard (2012) adds Hutcheon (2012) indicating that a person first thinks present negative and then alternates it with idealized version of the past with chosen memories.

The final model suggested by Howard (2012) is Proustian one which is again changed but with the difference of involuntarily form. In this focus, the highlight takes place in exaggeration while re-writing the process. Howard (2012) concludes altering the past with these imaginations might serve as a coping mechanism. It could be regarded such a better version of the truth. For the exaggeration, Howard (2012) exemplifies Marcel's saying in *Time Regained* (Proust, 1970) 'The true paradises are the paradises we have lost.'² Elio, the protagonist in *Call Me by Your Name* (Luca Guadagnino, 2017) might give reference re-

² Proust, M. 1970. *Time Regained*. Trans. A. Major. London: Chatto and Windus.

constructed narration by playing the altered version of Bach in a scene. He (The protagonist) sure is free to play whatever he wants.

1.2. Nostalgia on the Screen

When nostalgia on the screen is tried to be expressed, first I should mention that two titles could come into prominence. Due to the fact that this thesis is written on the cinema, the first title is nostalgia movies which the plot consists of nostalgia narration. Dika (2003) exemplifies *Rocky Horror Picture Show* (Jim Sharman, 1975) or *American Graffiti* (George Lucas, 1973) as some of them. I prefer the second title choosing movies that use nostalgic elements and coming of age is the genre that is selected. Dika (2003) states that the scenes make the audience feel that the picture belongs to old days and she calls this as a returned image. She emphasizes this as a replica but the very replica here does not have the first edition. In fact, this was lost as very similar to Boym's definition of nostalgia. Svetlana Boym (2001) relates nostalgia with home and this very home might not be found or never existed at all. She points out the feeling of missing. The theme is evidently very adaptable to the cinema. For Boym, (2001, p. 14) as I mentioned in the definition part, nostalgia reflects duality; it represents past and present also illusion and real at the same time. Visually, she signifies while trying to squeeze the instant, this splits the frame. Dika (2003, p.5) explains the picture from the film has a quality of appearance and disappearance sequentially and this makes the show appealing for the audience.

As I mentioned, the films analysed in this dissertation could not be referred as nostalgic films, they are rather established with the help of nostalgic elements such as the cinematography and the sound. Fredric Jameson (1991, p.279) remarks the attention for nostalgia, analysing this with the help of art forms like novels and films. He explains that the concept of small town plays a dominant role in depicting the desired image for nostalgic content and adds that this is not limited to the style like costumes or hair styles of the characters. He details this with the help of the TV series, *The Twilight Zone* (Rod Serling, 1959-1964) and points out the small family in front of the TV. They seem to be having a happy life and feeling comfortable spending time watching the series in their home. This wish which is explained as being inside on sofas in the beloved home disappeared and transformed into a desire for being outside more. Jameson (1991, p.281) here signifies outside of America and points out Europe

to analyse the period and observe the reflections on the screen. Thanks to the perspective of globalism, this shift of the people's preference for movies changed, too. Jameson (1991, p.287) mentions nostalgia films help representing past with attractive tools like bright sequences or tricks in the narration. In this way, he introduces a new explanation for the clarification and this is 'image fixation cum historicist cravings'. As he details, the content of the movie is manipulated with the help of cinematography and the music is also a catalyser for depiction.

The films' narrations are about teenager protagonists. This plot uses cinematic language including colours or the music belonged to the period they tell. As Dika (2003, p.10) states depiction of nostalgia on the screen does not only include a story set in the past but also the cinematography and the specific narration related to the past. Elio, the protagonist's story is being represented in northern Italy in summer of 1980. The sculptures and the story exhibited to the audience flash old stories repetitively. Art historian father asks for help with various tasks from his student Oliver, Elio's lover. Elio involves himself, too with the help of his satisfying history knowledge. Camera work is unique as in the examples of following the protagonist over his shoulder during the movie. The growing body of the character is observed with the help of the close ups and the shots becoming flu sometimes might be comprehended increasing the profoundness. Such events are depicted with a feeling of nostalgia with the help of light, colour grading and cinematography. *Call Me by Your Name* (Luca Guadagnino, 2017) stands out with a European background and also the production companies are from Europe. On the other hand, *The Perks of Being a Wallflower* (Stephen Chbosky, 2012) is similar first with its genre and then the protagonist with his melancholic attitude. At the same time, some differences like the location and contributors for production are apparent. I will try to explain this focusing on nostalgia in following parts, too. In *The Perks of Being a Wallflower* (Stephen Chbosky, 2012) cinematography is usually more traditional in a way that mostly medium shots are used. The only sequences, long shots come into prominence could be flashback scenes. Charlie, the protagonist remembers his past with blurred scenes.

Nostalgia as explained does not only deal with past, it wonders more in the depth of feelings that old times create. Filmic elements in both movies in the thesis support this. First, films tell stories from 1980s and 1990s and then the directors prefer using soft tones, blurry lighting in some scenes. Music and style that refer events from old times such as battles, old books or authors and music bands convey the nostalgic effect to the audience. As signified, both protagonists use the past to recreate the future therefore they might be regarded as young, hopeful, future-oriented nostalgics.

CHAPTER 2

2.1. What is coming of age?

According to the Cambridge Dictionary, coming of age is used for the period of growing up. This is stated as a transition to an adulthood from a childhood. The period is also coincided in different mediums of art like literature or movies. One of the initial aims of research for this body of work was to define the concept of coming of age. Adolescent and puberty are the other terms used frequently. The first one is almost identical in meaning with coming of age. Encyclopaedia Britannica states adolescence as a change of period from little ages to maturity. In the Britannica's indication, World Health Organization (WHO) signifies this age interval between 10 and 19. It adds on that when someone is defined to be young, he or she shall be thought of between the ages 10 and 24. Therefore before detailing the coming of age for structuring this dissertation, adolescent, teen or young are the other definitions to be used. They all refer approximately to the same numbers and most importantly, focus on the change and the evolution of the individual.

Nearly 1.2 billion young people live on the world referring collected data (United Nations, 2019). Their ages vary from 15 to 24. This variation symbolizes just a standard average number when the issue is regarded throughout different cultures and nations. Although the number stays the same, another indication pointing out the differences here is also a contributor for this thesis. First, various rituals are adapted to different cultures and religions to signify the milestones of becoming adults. This corner of a change also differs among genders. Jennifer O'Donnell summarizes different traditions and exemplifies that Jewish teenagers are introduced to coming of age period through the Bar Mitzvah ceremony. Although it is celebrated at 13 years of age, in many nations 13 is not considered as a year for beginning of maturity. In Latin American cultures as well as north American cultures, 16 years of age is the point of transfer from childhood to adulthood. This is a celebrated event for teenage girls mostly. (O'Donnell, 2020).

In the analysis part, I will aim to explain the protagonists' adolescence period in light of the psychoanalytical film theory. These details will be mentioned in chapter three. In *Call*

Me by Your Name (Luca Guadagnino, 2017), among the other parts, a scene where protagonist, his father and the pupil discuss the etymology of the word 'apricot' referencing to maturation will be clarified. The word contains the prefix 'pre' signifying initial, preparation stage and Oliver, the lover of Elio, the protagonist defines it to Elio's father. In the other film, *The Perks of Being a Wallflower* (Stephen Chbosky, 2012) the protagonist, Charlie is portrayed as experiencing challenges growing up. He escapes living the moment and he is obsessed with the memories.

The change is apparently the key point in coming of age period. Adolescence is defined as the years between ages 10 to 24. I will proceed regarding the protagonists' age in two films in this thesis as 16 years and 17 years. In *The Perks of Being a Wallflower* (Stephen Chbosky, 2012), the leading character Charlie is 16 and his friends in the supporting roles are 1 or 2 years older than him. They all together experience the joy and challenges of growing up but Charlie is portrayed as having more difficulties due to his mental problems. Watching such a character makes it easy to comprehend what a teenager may experience during this transition period. He is depicted as a confused boy having serious breakdowns and he encounters traumatic episodes occasionally.

World Health Organization (WHO) emphasizes the significance of juvenility and points to its importance. The crucial point according to the organization is coming of age. It consists of episodes where the very first steps are taken. As the person faces initial practices on the path leading to self-autonomy, she collects many memories. An individual tries to involve in group activities, socialize, make friends and she may have a romantic interest and sexual experiences for the first time. They all are motivating happenings but at the same time have pressures for a teen in coming out process.

World Health Organization (WHO) states that teens find themselves in the centre of changing and evolving events. A teen grows up physically and besides the changes in these attributes, his or her mental qualities are being developed. Although this varies among different cultures, the common point is they are more prone to dangerous habits. In the process of character development which will be mentioned in the psychoanalytical framework, they face different problems, too. For protecting themselves, youth needs to develop a self defence mechanism. The point here is the adaptation and in *The Perks of Being a Wallflower* (Stephen Chbosky, 2012), the audience discovers the challenges and joy at the same time the protagonist, Charlie faces. He tries to commit suicide a few times and when he feels unsafe, he harms

himself. In some of the scenes, he hits his body especially his head in an attempt to escape the disrupted thoughts in his mind. He also re-experiences the scenes from past traumas about his aunt and witnesses them again through vivid flashbacks. His aunt harasses him several times in his childhood therefore a blockage seems transferred into his coming of age period.

As Doctor Tarun Dua, mental disorder specialist from World Health Organization (WHO) explains in its past reports, among the cause of death of teenagers between 15 and 19 years old, damaging an adolescent herself is on the third account. Dua also states that depression first appears in teenage years. As in Charlie's case and like the organization points out, suicidal thoughts first emerge during this period. Until the protagonist face the most prominent reason of his traumas in the therapy, he is being portrayed as helpless but the confrontation with his past provides a relief.

In *The Perks of Being a Wallflower* (Stephen Chobsky, 2012), filmic representation benefiting from nostalgic elements such as music, cinematography or the narration itself seems contradicting against the blossoming process of the protagonist who has a great deal of troubles and overcomes them finally. The contradiction here is the contrasting definitions of coming of age and nostalgia. The detailed analysis of this statement will be conducted in the developing paragraphs through the search for identity and home of the protagonist. Nostalgia means experiencing joy and unhappiness at the same time when a person remembers the past as Cambridge Dictionary defines. Here, it will be good to remember Boym's (2001) definition of nostalgia from the first section of this dissertation. Boym (2001) categorizes nostalgia under two titles as restorative and reflective. Here, the focus is on where the direction of the feeling points out. Restorative can be explained protecting the experiences in the same way as it has happened. When a person edits the events that have happened in his head and alters the original version about the past, this represents the second version of nostalgia as reflective. Reflective type could seem more adaptable for the story of an adolescence. World Health Organization (WHO) states a teenager needs self-actualization therefore he craves acceptance from surroundings and most importantly from himself. A young person's search for meaning and possibility of altering the experiences he has could be more prominent than older one. Boym's (2001) reflective nostalgia would be applied with its manipulative side at this point with coming of age.

With the help of proper education and right system of values supported by oneself and people around her, an adolescent could take steps into a bright process, World Health

Organization (WHO) states. The organization adds constructive effort which contributes progress in a young person's mental and physical state at the same time. The protagonist, Elio in *Call Me by Your Name* (Luca Guadagnino, 2017) represents a positive example with his family because they all are supportive for each other without judgement. It can even be argued as a prototype for unorthodox family with the tolerance and understanding they provide. Elio has friends from different ethnicities and his parents speak different languages and enjoy art. Therefore the protagonist seems having various options to fulfil his being. Even though he is portrayed as an advantageous teenager, he is depicted to be anxious in many scenes. The confusion could be considered resulting from his growing up process. Relieving the stress is among the benefits of the nostalgia. These help him for maturation and the references for historical concepts contribute the effort.

Various elements play roles in a youngster's development and culture is one of them (Friedman, 1999). Friedman (p.245) indicates that to support the self-discovery and self-actualization process, culture and family are among crucial factors. On the other hand, the significant emphasis should be directed onto the adolescent himself to gain his self-autonomy. He signifies that norms and codes specified culturally might have a negative effect for the coming of age process. They could block confidence and prevent the teenager making her own decisions.

People around Elio; his own friends and his family's friends nourish the protagonist's development. Friedman (1999, p.4) points out the effect of mixed signals resulted from belonging to different cultures might blur the adolescent's mind. Although Elio is a member of a minority community as a Jewish in Northern Italy where he spends summer holidays, he does not seem to have a problem thanks to people around, especially his family. They all are welcomed in the community and neighbourhood. When Oliver, the supporting character who will become Elio's lover later is introduced to the audience, the star of David (The symbol for Judaism) is presented with a close up on Oliver's necklace. In the following parts, the same symbol is shown on Elio's neck establishing a common point between them. Oliver, Elio's father's student stays with them for a couple of weeks. His age becomes effective in the narration when the maturation is taken into account. Oliver is 24, 7 years older than Elio and he is portrayed as an adolescent who loves teasing the protagonist's challenges about growing up. In one of the scenes, he says 'Grow up' to Elio for his playful responses but he seems having similar discomfort about behaving in a mature way. The evolving relationship and attraction between them can be considered as a catalyser to the development of each.

Discovering sexual identities within each other and the proceeding affection between two men which will be explained are part of this transition.

Sigmund Freud's theories were an important part of the research for this dissertation. The other theories like psychiatrist Harry Stack Sullivan's work contribute to this thesis for the analysis of the coming of age. Freud studied to analyse adolescence and summarized his theories in different texts. He focuses on early childhood, puberty and then to examine the character development, the transition to adulthood becomes his main interest. Freud (1905) divides psychosexual development into five stages as oral, anal, phallic, latency and genital. These all are determined in accordance with the libido. Freud (1905, p.618) indicates that libido arises from a need based on a sexual instinct to make human endure in both mental and physical conditions. (Britannica) This development proceeds with changing the direction of fixation. It begins with being fed with milk, coming from mother's breast and discovery of genital part ends the practice. Freud (1905) regards libido similar to hunger and he explains this to be fulfilled for being a healthy individual both mentally and physically. He signifies that this need does not exist during childhood. In adolescent, this appears through the desire to complete one's integrity. This person who desires fulfilment starts feeling attracted to another person and focus again is oriented on sexuality even if he deals with different activities. In the following paragraphs, I will compare the statements of different approaches. First, it makes all analyses clear to point that Sigmund Freud is the pioneer for the others to develop their theories.

James Mccarthy (1995) from Pace University starts his article *Adolescent Character Formation and Psychoanalytic Theory* with a quotation by Harry Stuck Sullivan. Sullivan says "A significant encounter can modify earlier traumas." Freud (1905, p.619) touches upon the attraction between same sex and categorizes this as a tendency towards outside of the normal. He calls it as an 'inversion' and explains the object is especially chosen from equal sex. In 1900s, Freud indicated that amount of these people who have affection towards same sex constitute a substantial number and they are called 'inverts'. The search for sexual identity is finalized approaching the last stage of teenage period. Freud also states that the object might be altered as e.g. opposite sex. That change could be protected throughout the life or that will go back to initial desire.

In both of the films in this thesis, adolescent experience bisexual or homosexual relationships. Dividing coming of age period into pieces for clarification, Freud's explanations guide the comprehension for self-discovery of the protagonists in each movie. In *The Perks of*

Being a Wallflower (Stephen Chbosky, 2012), the supporting character, Patrick's interest in the other boys is depicted in a totally different perspective from the other movie, *Call Me by Your Name* (Luca Guadagnino, 2017). Patrick is bullied and most of the teenagers in the school treat him bad because of his unique manner. He seems establishing rules and principles himself in accordance with his own point of view. After his homosexuality is heard when his partner's father catches them, some kids from school increased the verbal or physical humiliation against him. The protagonist, Charlie supports him and shows him that he will not judge no matter what Patrick does. Patrick was the first person who invites and accepts the protagonist into his social group.

Another supporting character, Oliver makes the narration of coming of age story in *Call Me by Your Name* (Luca Guadagnino, 2017) really appealing. From the perspective of character development in adolescent, the audience watches Elio, the protagonist, 17 and his lover, Oliver, 24 and observes relationships of them with opposite sexes and with each other. They develop attraction for each other from the very beginning of the film. Oliver shall be discussed as an antagonist and both characters' struggle during maturation affect each other in many ways. Besides playful manner of Elio's father, Oliver acts like a little boy especially near Elio. In one scene, they spend time by the sea, making researches for the discovery of an ancient sculpture. The three of them are depicted enjoying each moment and having fun like children with no anxieties. After the audience learns that the father has a homosexual affair in the past and observes the dominance of the mother in the house, these lead open another door for Freudian analysis. This will be discussed in the chapter three.

As mentioned, in *Call Me by Your Name* (Luca Guadagnino, 2017) all three males are portrayed as bisexual even the viewers are not sure whether the characters really feel that way. Especially Oliver's and Elio's father's sexual identities are repressed because of the fear they have. It is important to emphasize again the necessity of analysing the psychosexual development to give hints about a teenager's mind and body. First, Freud (1905, p.621) references Halban's theory (1903) which points out a bisexual's saying as 'They have body of a man accompanying the cognition of a woman.' He proceeds presenting Kraft-Ebing's (1895) indication that puberty has the highest importance for discovering a person's own body. Lastly, Freud (1905, p.623) considers the role of the family and signifies if a child senses the insufficiency of the father role, inversion may develop.

James Mccarthy (1995, p.249) explains that Anna Freud (1937) proceeds his father's statements and emphasizes character development shall be regarded with a focus on ego. Freud mentions that an adolescent who is experiencing the pleasure and anxiety at the same time struggle to conceive them. Due to the reason of the teenager's unclear mind, she says that ego solves the problem of blurred cognition. In *The Perks of Being a Wallflower* (Stephen Chbosky, 2012), the protagonist keeps a diary and starts every page by addressing a friend that the audience is not introduced to. He could use his own name and begin documenting his day saying 'Dear Charlie'. He prefers to motivate his ego and self-fulfilment imagining a friend, instead. Again, as his confused and disturbed mind is busy between different time periods, he usually tries to rewrite his memories. They shall serve to help his ego and then his own journey to himself as 16 years old.

Last but not least, Mccarthy (1949, p.254-255) expresses that Sullivan (1940-1953) prioritizes the interpersonal theory and adds family and surrounding of the adolescent into the analysis of coming of age. Doctor Sullivan has a hard time during his teenage period and his loneliness and sense of alienation from people in his family leads him to conduct the new theory. Sullivan indicates that young's surrounding, culture and family should not be thought apart from the growing up process. He approaches that ongoing stages apart from adolescent in life shall serve different opportunities to a person to complete her character formation.

2.2. Coming of Age On The Screen

The aim of this thesis is establishing a relationship between the coming of age period and nostalgia. While building up this, two films with two adolescent protagonists are chosen. The answer for the research question is tried to be found revolving around the approach the leading characters form. This approach is represented through the lens of the adolescent's behaviour therefore the second topic to focus on is the reflection of the adolescence in cinema. Ryan Uytdewilligen, the writer of *101 Most Influential Coming-of-age Movies* (Ryan Uytdewilligen, 2016) explains different examples of the genre in his book. Uytdewilligen (2016, p. 2) states that he tries to choose the ones which could be regarded as milestones among its genre. The era they were shot is the second indicator as the writer prefers specifying selected movies. It is understood that the year, consequently the period determines the rules of the movies. These films affect the time they are screened, too.

Uytdewilligen (2016, p.2) indicates that in 1980s, the number of coming of age movies increased. He also mentions each adolescent movie grows up itself. This process could be regarded as in the way the teenager experiences the transition to adulthood. He concludes these films shall be explained with a concentration onto its protagonist besides the spot the story happens in. The book is developed establishing links with an era which the interpreted movies are categorized in. Uytdewilligen (2016, p. 10) structures these according to changing stylistic features and the narration of the film from different genres. For instance, in late 1920s, the contribution of the music influenced these profoundly making the connection with the audience clearer. During this period, children or teenagers are not preferred as protagonists, the adults are taken place at the centre of the narration.

In *101 Most Influential Coming-of-Age Movies*, late 1920s is summarized as the term that transfers many changes to the screen. Uytdewilligen (2016, p. 10) states the episode as the changing details such as popularization of driving a car, increasing number of music clubs and evolution of dating style affect the preferences on the screen. Movies continue to create a new style in popular culture at the same time. As indicated, decisions for picking a place vary, too and cinema halls start to become second points after meeting at restaurants. Uytdewilligen (2016) adds in late 1920s, if parents do not want to see youth movies, option to pick up this alternative is not even considered. Therefore the production of adolescent films decreased due to a lack in demand. Another medium of entertainment, radio maintains its popularity. Kodachrome, a specific type of film for photography starts to come into prominence. With the help of this, images of the transition to adulthood could be captured easily with photographs. Finally, movies themselves containing both moving images and accompanying sound served for entertainment for youth.

Uytdewilligen (2016, p.20) mentions about the developing Disney movies for children which were directed in late 1930s. I questioned whether some of Disney films belong to coming of age or not. The adolescent protagonist shall be looked for deciding to stated question. Besides the leading character, the theme of her journey shall be analysed focusing on to what extent this reflects steps of growing up. Another indication while referring coming of age films is the stars of these. Uytdewilligen (2016, p.20) states that many of the child actors and actresses could not maintain their success in their maturity. Some like Judy Garland, a kid star from *Wizard of Oz* (Victor Fleming, 1939) might be regarded as she could not survive in the cinema sector because of its challenges. In other words, she had a hard time experiencing her own coming of age process.

Before I explain the interpretation of the two movies in this thesis, one of the common points as a queer adolescent development shall be clarified. Queer is a term used for homosexuals especially gay men as Cambridge Dictionary states. Collins Dictionary explains the word is used for individuals who are not heterosexual. Heterosexuality here could be considered in terms of both instinctively and normatively. In scope of normativity, queer could be considered as people whose sexual identities are defined in accordance with socially accepted rules, too.

In *Call Me by Your Name* (Luca Guadagnino, 2017), coming of age story is portrayed through the love between two men. The character development and process of growing up are expressed with the help of maturation both physically and mentally. The nuance is hinted initially with the name of the movie. Characters try to discover their self-identities within each other exchanging their names. The protagonist calls his lover by his own name, Elio and the other character calls Elio as Oliver. Media and film scholar, Gilad Padva (2004, p.355) refers Ben Gove (1996) who points out that determination of sex or gender is unclear during the coming of age period. According to Gove (1996), puberty is a bit designed process to force individual choose her sexual identity within so called standards. After the child's attempt for discovering her sexual identity, she wonders her sexual orientation during adolescent. She usually finalizes the period as a heterosexual and the question appears here. The adult at this point might be uncertain but for the adaptation, she might follow the norms.

Academician in Media and Communication, Rob Cover (2000) states that cinema and the screen introduce the queer concept to the teenagers. Padva (2004) summarizes the representation of queer youth in the cinema and indicates this transforms itself through a period of time. First, non-heterosexual teenagers were represented as naive and afraid but then this changes its form and coming out of gay adolescents were shown more explicitly. Their confrontation with people around like family, teachers and friends were reflected more apparent but the bitter feeling usually is transferred to the audience. Padva (2004, p.357) points out melodramas here, explaining this final model of teenage story is screened diverging from main issue. This new type hesitates involving in deep surface of coming of age and prefers pretending this as a random process.

In *The Perks of Being a Wallflower* (Stephen Chbosky, 2012), there is another homosexual character having difficulties in his life but I will focus on the protagonist's case here. The leading character, Charlie who is 16 years old is represented as shy and introvert

child but the fact is that he has more serious mental problems. World Health Organization's (WHO) statement in the coming of age chapter indicates the importance of mental health in adolescents. Charlie's condition proves that and such a representation in the cinema could be regarded as a useful example. The audience could comprehend the turbulence of a young's mind in extreme limits.

Another point that attracts attention is female friends of the protagonists. These friends are among social circle they belong or some of them become the characters' lover after a while. Rob Cover (2000, p.78) mentions this so called third friend under the title of 'The Safe Best Friend' and explains the friend here helps the protagonist on the path for the search of identity. Here, identity shall be considered as self-identity and it covers the sexual orientation besides the self-actualization aim. Cover (2000) adds the role of media. The media manipulates one's perception and forces the individual attaching a label due to his etiquette. This etiquette could be good, bad, aggregable, disagreeable in accordance with a person's being. The part that worth taking into consideration in friendship, the protagonist needs feeling secured and he must complete the search somewhere. In the film analysis chapter, these points will be linked to identity and home.

I shall proceed with the pursuit of happiness, innocence and most importantly the feeling of infinity. These themes might be among the film's messages. Directors' aim might be revolving around these with the protagonists' intention. Nostalgia might come into scene here, making the directors' job easier. They could be in search of their own happiness and while telling the adolescent years, they have a free will changing the story. This story seemingly belongs the character in the movie but it might actually be inspired by the directors' own life. The director of *The Perks of Being a Wallflower* (2012), Stephen Chbosky in Washington Post³ states that the movie and the book are semi-autobiographical but they do not cover his whole adolescence. Chbosky was 42 years old when the movie was released in cinemas and he explains that his aim is making both the teenager audience and the old ones enjoy the film.

³ Merry, S. (2012, September 20). Stephen Chbosky talks 'The Perks of Being a Wallflower'. *The Washington Post*. Retrieved from https://www.washingtonpost.com/lifestyle/style/stephen-chbosky-talks-the-perks-of-being-a-wallflower/2012/09/20/cbd917e6-019a-11e2-9367-4e1bafb958db_story.html

In an explanation in the newspaper⁴, Luca Guadagnino, director of *Call Me by Your Name* (2017) also expresses the similar attitude towards his movie. He signifies having resembling experiences with the protagonist, and adds that he identifies with Elio's character which made him get into the world of the film more. Based on this, Guadagnino will be regarded reflecting his own coming of age period onto screen.

CHAPTER 3

ADOLESCENT, IDENTITY AND HOME IN RELATION TO NOSTALGIA

3.1. Protagonist's Search for Identity in *Call Me by Your Name* (Luca Guadagnino, 2017) and *The Perks of Being a Wallflower* (Stephen Chbosky, 2012)

One of the aims in this thesis is to discover why the directors of two coming-of-age films namely *Call Me by Your Name* (Luca Guadagnino, 2017) and *The Perks of Being a Wallflower* (Stephen Chbosky, 2012) used the theme of nostalgia in making their films. The effect of the theme on narration development will further be analysed, too. While I tried to find possible answers for the research question stated above, I watched the movies several times. Through the readings I have done, various approaches lead me to reach my point of view. Both films have unique opening scenes preparing the viewers into the stories of adolescent characters. Nostalgic elements such as the décor, the lighting, colour palette accompany the teenagers' experiences.

The opening credits of *Call Me by Your Name* (Luca Guadagnino, 2017) run on the screen as ancient sculptors of Greek gods are introduced to the audience. These are

⁴ Taylor, K. (2017, December 5). The love and politics of Luca Guadagnino. *The Global and Mail*. Retrieved from <https://www.theglobeandmail.com/arts/film/lucaguadagnino-on-his-critically-adored-yet-controversial-film-call-me-by-yourname/article37198918/>

accompanied with piano music. Actors' names are listed with matching figures from ancient periods in the opening credit of the film. The leading character, Timothee Chalamet's name as Elio is exhibited with younger sculpture. On the contrary, the supporting actor, Armie Hammer's name as Oliver is shown with mature sculpture just equal to Hammer's own physical attributes. Jameson (1991, p.287) indicates films referring past times differ with both their narration and style. In his book, *Postmodernism, or, The Cultural Logic of Late Capitalism* he signifies the depiction of nostalgia in films as re-editing the content and the atmosphere. Jameson (1991, p.287-8) explains the evolution of the representation of the movies from different periods. He states that in some nostalgia films, the décor and the style represent the effect and in some, the narration constitutes the nostalgia. In *Call Me by Your Name* (Luca Guadagnino, 2017) both the concept development and art direction as well as hints of historical references in story match the nostalgic content.

While discussing nostalgia on the screen, I pointed out that the coming-of-age films in this dissertation benefit from cinematography or music. In *Call Me by Your Name* (Luca Guadagnino, 2017), the story takes place in 1983. Dika (2003) deals with the nostalgia movies and she exemplifies some of them as *The Rocky Horror Picture Show* (Jim Sharman, 1975) and *American Graffiti* (Georges Lucas, 1973). She indicates that these movies focus on the style rather than the content such as the socio-political situation of the era. Both expresses the references from 1950s and 1960s respectively. In the first film, old songs take place and in the other, stylistically, it recalls the pre 1960s effect. Similarly to Dika's statement, in *Call Me by Your Name* (Luca Guadagnino, 2017), cinematography comes into prominence. Green and blue are dominant colours in the movie and art direction is parallel with the nostalgic, shadowy atmosphere. Costumes of the actors especially the leading character, Elio and his lover Oliver's light-coloured clothes are matching with the warm summer feeling. Dika's (2003, p.4) reference to Carroll (1988) for film images could provide a meaningful source interpreting the movie. Dika (2003) signifies these images like an illusion and she points out these contain an unsatisfied fascination.

While explaining the adolescent period, I tried to compare different theorists' ideas. Freud (1909) indicates that the child has to complete his growing up process and separate from his parents. He means a child should gain his autonomy and try to finalize the construction of his self-identity. Freud (1909) specifies that parents are the first role model for a kid. A boy wants to mature and be like his father, a girl wishes to grow up and act like her mother. As the adolescent nurtures himself in the transition period through adulthood, he is influenced by his

surroundings. A teenager is in search for developing himself comparing with his family and regards them unworthy. The protagonist, Elio is portrayed as 17 years old, intellectual teenager. Parallel with Freud's explanation, Elio seeks to grow older both physically and mentally. His family is unconventional providing him the freedom he needs and feeds him with their knowledge. The leading character's exploration changes its direction when Oliver, 24 years old comes for assisting Elio's art historian father in his researches. The protagonist welcomes him saying 'Usurper', a word used for a person who owns another person's item without consent. For the film, the meaning could be detailed as Oliver will stay in Elio's room for a while. This seemingly cold greeting will evolve into wonder, interest and finally love. This stay in another's room could be interpreted on the path for Oliver's search for home.

Ann Olson (2003), a psychologist from *Psychology Today* refers Abraham Maslow's list of human's needs. She points out that Maslow (1970) states, after satisfying physiological ones like hunger or sleep, a person seeks for developing himself. He explains this last one like personal growth and actualizing one's aim. In *Call Me by Your Name* (Luca Guadagnino, 2017), the audience follows two adolescents' coming of age story through different identity formation they establish. I will try to build a relationship between scenes that are considered as key points and argue the protagonists' search for identity and home. While doing that, some concepts like fetishism or object relations theory will help me. Nostalgia representing duality as Boym (2001) expresses and coming of age being defined as a developmental turbulence by Anna Freud will frame this dissertation.

Freud introduces id, ego and superego during his studies for the psychological process a person experiences. They are evolved from the very basic drive to more complex ones. He states that as these three concepts progress, an individual could separate from pleasure principle and gain more autonomy in his behaviours. He adds that extended immaturity and being dependent on parents harms ego development. The leading character, Elio could be considered as a lucky teenager because he is raised far from prejudices. His family nourishes and supports Elio while helping him establishing his own values. The protagonist, Elio in *Call Me by Your Name* (Luca Guadagnino, 2017), throws his clothes off onto his bed like a little child in the very beginning of the film. The camera shows him with his girlfriend and Elio's playful manners are apparent. Various references to coming of age exist during the movie. When Oliver, the supporting character gets out of the car, Elio's father greets him saying "You are bigger than your picture." The camera moves to Elio's eyes and then Oliver's Converses depicting his young spirit and finally the scene ends the protagonist saying "He is very

confident.” This first glance could be interpreted as the leading character’s need for confidence. In the second chapter of this thesis, titled ‘What is Coming of Age?’ World Health Organization’s (WHO) statement is prominent. It points out that an adolescent’s mind is preoccupied with numerous thoughts. Belonging and acceptance are the major ones for self-actualization.

Freud (1905) emphasizes the triggering force for sexual orientation as libido. It means sexual drive for giving a person energy of surviving. He states that this energy causes an adolescent to find his partner. A relationship develops between Elio and Oliver and the audience watches Elio’s girlfriend at the same time. Approaching the end of the movie, the viewers again heard that Oliver has been with another girl and engaged, now. An attraction between two leading characters constitute the main theme and according to Freud (1905), this type of man to man relationships are categorized as inversion. He emphasizes in ancient Greece, most invert men are portrayed with masculine bodies. He adds that these men find the other men whose feminine sides are dominant. These include feminine manner, fragility, physical attributes. Ancient Greek sculptures in the movie provide comprehending the relationship between leading characters. Elio and Oliver could lack completeness feeling and they could not satisfy with partners from opposite sex. It might be arising from only the need or their libidos channel them to each other.

Freud (1905) indicates that during the transition of an inverted young boy becoming a man, he starts to get affected by other boys. Erotic target converts into an integrity containing both sex’s physical and mental qualities. In *Call Me by Your Name* (Luca Guadagnino, 2017), Oliver’s body is represented to the audience focusing on his wide shoulders, posture like a Greek god. The camera follows his muscled legs to Elio’s fragile back that he stretches. While the connection between 24 years old Oliver and 17 years old Elio becomes stronger, Freud’s signification in the previous paragraph could be regarded supporting this. Both characters mature through each other’s companionship. The end of Elio’s childhood initiates his lover, Oliver’s adulthood.

In another scene, after leading characters’ personality clash continuing for a period, they go for a discovery for a buried sculpture. The piece lifted from the sea belonged to Venus symbolizing affection from 17th century has a female body with a penis. This might be regarded as both a reference to Freud’s analysis and the other corner stone of this dissertation; nostalgia. The narration takes place in 80s where old times and events are reminded to the audience

exhibiting sculptures or spots pointing out past therefore history. These antique pieces might be a mediator including the viewers into the story. They also strengthen the effect of 80s because the audience watched 2017 production movie telling a story from past. The audience is even introduced older connotations, books and figures from ancient times. The film's nostalgic elements such as cinematography, art direction and references are also obvious contributors for the narration. Benjamin (1935, pp. 15-16) touches upon the importance of camera work and points out with close ups or slow-motion technique, the viewers question what they actually see. He indicates that the reason is the process of unconscious mechanism after they see a moving image. In the scene the family argues the etymology of the word 'apricot', the camera is obviously set on a table with an angle that the spectators see the whole family's reaction. Benjamin's (1935, p. 16) 'unconscious optics' definition for the camera comes to mind while Elio's lover, Oliver becomes a member of the family. He confirms this in the final scene, saying that Elio's parents make him feel that he actually belongs among them. He perhaps imagined that while they are altogether.

In the introduction section, I mentioned my aim as dividing the thesis into two main parts and till now, I attempted to explain the identity formation. Freud's psychosexual development theory, fetishism and object relations theory were introduced and tried to be correlated. The meaning of fetishism is defined as a direction towards an object that has no relation with the essential problem or issue. Freud (1927) signifies that the target here is chosen by fetish. He emphasized penis that an individual lacks or needs is the focus determining the obsessed item or thing. The peach that Elio masturbates with and the swimsuit he wears on his head could be regarded as complimentary objects according to object relations theory or they might be elements for fetishism. Mills (2010) indicates the assigned item in this theory is located at the intersection of opposite feelings and this makes person stimulate for action. The behaviours resulting from these feelings include anger and love or anxiety and relief. For the protagonist, this fetish or the item might be regarded transforming into the discovery of their self-identity. This identity search for the adolescent might turn into their shelter or home in the end.

Particularly, peach could be thought as a reminder for his childhood years in past summer holidays. Apricot is another object that provides comparison with peach and in one scene it directly signifies growing up process. Both fruits are similar to each other with their shape and colour. Although two are different from each other, peach could be regarded as differentiating from apricot only with its size, physically. Elio's father asks Oliver the origin

of the apricot and Oliver explains this resembles precook, premature and precautions. All point out readiness process to become with the prefix 'pre'. Another crucial point is the name of the movie as *Call Me by Your Name* which could be interpreted as it is directly related to separation process. Bowlby (1960, pp.94-95) references Freud and states that mother is the first source of confidence for a child. After he leaves his mother, his initial anxiety occurs and he reacts accordingly. Freud signifies that this anxiety appears first because of basic instincts such as food or care. In *Call Me by Your Name* (Luca Guadagnino, 2017), Oliver needs the protagonist for his own self-identification. He is the first one offering Elio to call him by the name, Elio. Both characters decide to define themselves only within another. Castration anxiety again stated by Freud could be interpreted within both leading characters' search for themselves. Freud (1927) defines castration anxiety for children who realizes that his mother has no penis. This child starts to have fears losing his own penis and this presumption of lack makes him have worries. Masculine, typical dominant father figure or even men figure seems to be missing in the movie. All three male characters are represented as bisexual and the mother might be considered as the dominant figure. Freud (1927) points out a child's fixation which contains a female with a penis might be continued in his adolescence. He might become interested in other men due to the search of this phallus. Homosexual intimacy could be the result of the seek for lost object.

Holak and Havlena (1992) analysed the responses of people to nostalgic stimulants such as holidays, events, music etc. In the research, some objects are argued causing a nostalgic feeling, too. In the study, the objects themselves are found not to develop emotions, rather people and memories related to them are reasons for these. One of the participants stated that during watching *Ragtime* (Milos Forman, 1981), staircases and curtains are some of the items which give the bittersweet feeling to her. In *Call Me by Your Name* (Luca Guadagnino, 2017) Converse, Sony Walkman, bicycles, piano, fireplace, books, and movie posters are some of the things related to the era film is set in. Photographs on the walls and tables are again reminders of memories.

The protagonist in *The Perks of Being a Wallflower* (Stephen Chbosky, 2012), Charlie is portrayed as a 16 years old adolescent whose mind is blurred. He suffers from serious anxieties because of growing up and he also has a hard time dealing with the traumas he experienced in his childhood. In comparison to *Call Me by Your Name* (Luca Guadagnino, 2017) the nostalgic effect could be discussed as more prominent due to cinematography and dark state of mind Charlie has. Various elements such as loneliness and music contribute the

narration. In *The Perks of Being a Wallflower* (Stephen Chbosky, 2012) almost all parts are depicted with shadowy and dark atmosphere. The scenes shot in outdoors and in the school or at home, black and grey are prominent colours. Typewritten words seem to be the first nostalgic element the audience encounters. These tricks may help to deliver an effect of oldness when mentioned images are evaluated in the context of Dika's article. Dika (2003, p.7) signifies that these help reflecting the represented image as if they are converted from past.

The film consists of different images like photographs from old times. They usually make the audience feel stopping the time and living in that moment. Dika (2003, p.6) references Roland Barthes (1981) while depicting these filmic images and explains them as frozen pictures. These pictures are signified as subtractions from time stream. The cinematography at the beginning might be interpreted as depicting the transition during the coming of age period: Tunnel is passed through with the help of possible medium shots and this shadowy tone inside might again puzzle the audience's mind. This tunnel scene in the beginning is repeated at the end of the film symbolizing freedom for characters, all finding their own ways. This might be associated with Oliver's explanation in *Call Me by Your Name* (Luca Guadagnino, 2017) for an ancient text as 'The same water does not flow in the same river twice'. He interprets that as 'Everything changes and even if it seems similar later, it can't and won't be.' This could remind of Boym's (2001) framework for nostalgia as irreversible and unrepeatable.

Freud (1915) analyses time, explaining the term in two branches. These are conscious and unconscious perception. The other categorization is used, defining the dreams and exploring the relativity of the duration in them representing to what extent they refer reality and illusion. Doane (1999) states Freud (1915) signifying time is not temporary and more tangible in conscious state. On the contrary, the traces of the memory, the other concept in relation with time is collected in unconscious. Freud (1915) describes unconscious keeping hidden remembrances and these are expressible unlike time itself. Charlie, the protagonist keeps a diary to note his memories but the movie approaches this in a different way. Charlie writes letters to his imagined friend and tells his days. In the very first scene, while writing a letter, his blurred perception of time could be comprehended with the help of his point of view. He decides to count backwards till the final day of his senior year. Again, coming-of-age period helps to divide time into parts thanks to high school terms. The movie is developed over the dynamic between freshman students and the senior ones. Charlie seems to escape from reality with his fixation on the past and the future. He even calls upon his imagined friend from a fictional place because hope seems to exist only there.

The protagonist tries to define himself through different periods of time. He usually is obsessed with the past or the future and escapes from the present moment. He has serious traumas and he was sexually harassed by his aunt. Instead of confrontation with these troubled memories, he chooses to remember them as sweet recollections. Freud (1915) points out that repressed feelings are kept in unconscious and trigger pathological behaviours. Charlie attempts to commit suicide a few times and harms himself by hitting his head repetitively. Charlie as a protagonist evolves through the film from a character that is obsessed with his past to a person who can look into the future in optimism. He declares his and his friends' infinity at the closing of the film. The highway, from the opening scene of the film could be considered as a transition into adulthood but the same highway in the finale might be a symbol for the liberation of three friends.

This dissertation benefits from psychoanalytical film theory as well as cognitive film theory in analysing two coming-of-age films. Anderson's (1996) approach for interpreting a movie is that it must be evaluated within human factor and cognitive film theory should not be regarded only as a linear process. Instead, the layers of the perception shall be taken into consideration due to uniqueness of each human's mind and therefore a movie could be sensed as it is actually from real life. In the movie I discussed, the tunnel is a metaphor symbolizing this sense of realism. During the transition from adolescence to adulthood, it stands for growing up and taking initiatives. Feeling free is emphasized in the tunnel song, *Heroes* by David Bowie. The perception of time directs attention to lyrics mentioning stealing the time for one day and being a hero forever and ever. This might remind the audience a quote on the classroom wall from the beginning of the movie. It is written that 'Forever is composed of nows.' by Emily Dickinson. Then, nostalgia reminds itself both with its component, *time* and referencing Dickinson. Here, this makes me think through the lens of the elements of nostalgia and I question if the characters are searching for their lost childhood. Bolin (2016) indicates this search appears from the need for remembering and fixation to the past and all three characters have traumatic childhoods in the film.

Cinematography of *The Perks of Being a Wallflower* (Stephen Chbosky, 2012) is rather conventional, in such a way that mostly medium shots are used. The only sequences, long shots come into prominence are flashback scenes. As mentioned above, Charlie, the protagonist is harassed sexually by his aunt in his childhood and all the scenes in which he remembers his past are blurred. He remembers only the parts which give him happiness until he confesses the

traumatic incident in the hospital approaching to the end of the movie. Boym (2001, p. 23) indicates Benjamin's point that is while wondering among memories, a person interprets multiple times and thinks images belonged that time. Benjamin adds that after forgetting many reminiscences, nostalgia could be a hope for reinventing the dreamed memory. Charlie's flashes for the moments with his aunt could form an idealized childhood for him. Pervez (2015) states in his article, arrangement of the cinematography and organizing the space and time ratio serve to manipulate the audience's mind. These tricks actually make the cognition process for viewers clearer. When the repeating flashback scenes are encountered, the spectators are called upon to be suspicious. It could be associated with Charlie's traumatic reminiscences repeating during the whole movie. In the end, when he confronts his problem, the blue corridors and room of the hospital cannot be disregarded trying to convey the relief.

One last point for Charlie's discovery of self-identity, the music and use of 80s bands on T-shirts are also very characteristic in *The Perks of Being a Wallflower* (Stephen Chbosky, 2012). The music bands, mixed cassettes and common joy all the characters find in melodies gather three friends in the film. As Sam, Charlie's lover states they all are into good songs and throughout the movie, they are portrayed in search for a meaning of their existences with the help of these. Different songs belonged to bands like The Smiths or Crowded House from late 1980s are only few examples forming the nostalgic tune in specific scenes such as dancing or the party at school. From the point of cognitivism, in Smith's article (2008, p. 192), Cohen's (2001) theory is explained as music in movies is perceived with the help of its effect on filmic narration. Smith (2008) refers Cohen (2001) concludes that comprehending the composition is fully developed as a result of keeping the story in the long-term memory and eliminating the part related to sound located in the short-term memory. While characters are collecting memories in reference with the songs, David Bowie's song *Heroes* (1977) becomes a symbol for them to find the song after they listen for the first time passing through the tunnel. In the finale of the movie, as Sam finds the tunnel song, they celebrate their freedom with the lyrics 'We can be heroes just for one day, we can be heroes forever and ever.'

3.2. Protagonist's Search for Home in *Call Me by Your Name* (Luca Guadagnino, 2017) and *The Perks of Being a Wallflower* (Stephen Chbosky, 2012)

The second part of analysis in this dissertation aims to find the protagonist's home. Home has various meanings for different philosophers and academicians. I will aim to find the feeling and the meaning of belonging. Home might be just a word, the explanation of it differs among people. The examining and writing process of this second part coincides with my return to home after 13 years of separation from my family. At this point, I also questioned where is home? Or what is home? Even, I have been living in my own home in another city, I have always kept calling my family's house as my home. Gaston Bachelard (1958) tries to explain the definition of the space and he intends to describe the spot from different perspectives. He indicates that home is not only a home, as people live in it, these people change the meaning of it. Especially, childhood reminiscences which belong there shape the concept and affect the cognition of an individual about the space. Space might be interpreted as a subdimension of the place or location mentioned till now. Nevertheless, this subsection shall not be understood as little part, it rather might be interpreted as personal one. Bachelard (1958) adds the imagination factor to the definition. He states that a kid's first encounter is usually his home and his parents. He starts dreaming and playing in this house, he begins to discover himself. Apart from the events that is actually occurring, his power of imagination also breaks or reconstructs reality. Bachelard (1958) points out an individual re-invents the objects or parts of the house in his mind. He tries to reshape the meaning of unimportant things around and adds illusionistic side for his shelter. The corner, little children create in their home could be analysed as arising from the need for security or belonging. Bachelard (1958, p.5) signifies when a person moves to another place, his memories from the childhood home follows him everywhere. When this person remembers his old reminiscences, he starts to flow in memories belonged to his first years of life. Bachelard (1958) states this term as 'motionless childhood'.

Home or homeland could be considered as directly related to nostalgia, too. Nostalgia is defined combining two words as nostos meaning return to home and algia meaning pain stated in Collins Dictionary. Homesickness is an alternative explanation for the word. Svetlana Boym's statements are signified in Nostalgia chapter and they mostly are related to the home. This spot as house contains both illusion and reality or both joy and sorrow similar to nostalgia. Boym (2001, p. 13) questions to what extent nostalgia refers to a real home. She explains reality

questioning whether the memories belonged there are manipulated or not. Boym (2001) adds an individual could prefer the space that he creates in his own mind while missing this space and needs security. The final stage of reconstruction of the home in a person's mind is accomplished breaking the old remembrances linked there. The new fact is formed with only illusions.

In *Call Me by Your Name* (Luca Guadagnino, 2017), the film takes place in the family's holiday house in northern Italy. As in most typical holiday houses, the location here is also decorated with old furniture. The distinctive point is the sculptures, antiques and books in different languages. The protagonist, Elio and his family are portrayed as intellectuals, conversation among them are usually related to art and history. Elio's father is an art history professor and Elio is also interested in various forms of art. When approached with the question "Where does Elio feel he belongs to?" several answers come up. Art, his family and friends, his lover, Oliver or the home itself might be regarded as his space. His search for identity as mentioned in the previous part could serve as his habitat, too. The protagonist seems pleased with his surroundings and his life but due to adolescence, he is usually depicted as anxious. Bachelard (1958, p.6) points out that a person chooses a specific place in his own home like the attic or basement. This place might serve as a comforting tool and makes him relaxed or causes him to be more depressed. Although Elio's own room could not be referred like the point that Bachelard explains, the meaning of it changes when the other leading character, Oliver comes along.

In one of the scenes in the introduction part of the film, first, with the help of mirrors, all of four characters' reflections are shown to the audience. Mirror which will be mentioned later might be interpreted as a contributor for framing and exhibiting characters. Then, the camera shows Elio's room and he says "My room is your room, now." In another scene, Elio's father says "Our home is your home". Then, the nostalgic ring for the calling of a diner follows the previous scenes. I tried to analyse the similarities of nostalgia and home in the previous paragraphs. Afterwards, I aimed to observe where the protagonists feel that belonging. Finally, I searched for whether these sentiments specified here for home could be analysed as fetish or not. In the introduction part, the evaluation of nostalgia like a fetish was discussed in relation to Hook's article. Hook (2012) references Laubscher (2011) conceptualizing nostalgia in terms of ego and explains that when the ego is entered into equation, illusion and reality are entered, too. Hook (2012) indicates Laubscher's point and summarizes the nostalgia is composed of personal manipulations besides the actual events. I therefore studied Freud's statements about

the ego in the Coming of age chapter in this thesis again and tried to analyse it. Ego provides the balance between drives and conscious state of mind. Ego is more developed than primitive behaviours arising from basic needs such as hunger or sleep. Nostalgia therefore serves the formation of self-identity, fed by narcissism or self-protection. Hook also regards nostalgia from the perspective of fetishism.

Fetishism is defined in the first chapter as building an erotic attachment to an object that hides the real reason of emerging behaviour. Elio in *Call Me by Your Name* (Luca Guadagnino, 2017) might be considered choosing his fetish for belonging and feeling secured. The protagonist's room which has a common balcony that provides a meeting point with Oliver and Bachelard's (1958) explanation for a specific point in home reminds itself. Hook (2012) repeats the comforting effect of chosen object again and states this provides actualizing one's self. In analysing the target preferred by Elio, the peach scene is prominent. Freud (1927) explains the object in fetishism as penis. The penis is not chosen arbitrarily, it symbolizes mother's absence of phallus. Freud (1927) adds that homosexuality might appear because of the search for a penis. In the protagonist's home, the lack of so-called manhood is apparent. Elio's father once was also attracted to men as he tells a story from his adolescent period. The mother figure is portrayed as more dominant and observant. Elio could be regarded as trying to complete the absence of masculinity in home with the help of various items. The peach that Elio masturbates with and the swimsuit he wears on his head could be regarded as complimentary objects according to object relations theory or they might be objects for fetishism.

Common points of nostalgia, fetishism and home are explained in detail. The most notable point is the escape from reality and creating alternative model adapted to the psyche of a person. Dreams could be noted as another element providing feeling of security thereby home. McGowan (2015) emphasizes that "The cinema is just as much a royal road to the unconscious as the dream because it marginalizes conscious will and the privileges unconscious desire more than any other artistic medium to this point in history. A dream scene in the movie which Elio experiences the day he spends with Oliver again is a good example. The unconscious desire is revealed with the help of unique quality of repetitiveness in that dream. In Elio's fantasies, his repressed desires come out, too. The leading characters write notes to each other to express their feelings and these fantasies are conveyed to the spectators again with the help of nostalgic tone. Boym (2001) defines the theme as a "romance with one's

own fantasy” and Hook (2012) references Lacan (1962-1963) says this scene of fantasy is the final point before the castration.

Freud (1900) interprets dreams as images with manipulations and illusions. According to him, dreams give clues related to unconscious and analysing them help leading a person to know himself better. In the beginning of the chapter, the question was asked where is the protagonist’s home? and different approaches were presented. Dreams with elements of fantasy might be taken into account as Elio’s shelter. Freud (1900, p.452) adds dreams include repetitive scenes and he observes them for adults and adolescents separately. They serve for wish fulfilment, too. When the individual dreams or wants something but cannot accomplish, dreams provide the fulfilment as completing them in the sleep. Freud (1900) indicates that dreams have various visuals and these represent sensory stimulants. He indicates that they always happen in the present tense and consist of images since babyhood. An escape or visit to childhood could be linked to a search for home. Finally, dreams are like memories and the blurred conception comes up to mind as in the different approaches to the definition of home. They contain manipulations, adaptation, imaginations and also dislocation.

Style of *Call Me by Your Name* (Luca Guadagnino, 2017) shall be touched upon giving references to belonging. One of the objects being exposed repetitively throughout the movie are windows and balcony. They both could be regarded as clues about the narration. When the audience sees the protagonist, Elio looking from the window they probably guess the upcoming dialogues or scenes would be related to Oliver. The pastel tone of the object might be thought giving the feeling of old days while figuring out Jameson’s theory in Dika’s (2003) book. Dika (2003) references Jameson (1991) stressing that aesthetic choices preferred in the film signify its narration. While examining these choices, windows mentioned above or balcony the leading characters spend time together opens a new path for evaluating the plot. Windows can also be considered as providing frame within frame technique and making easy to convey that bittersweet tone. Dika (2003) adds that all these elements make those scenes illusions about past. An academician, Andrea Treske summarizes frame within frame referencing different definitions. He specified the style with the help of explanations using windows and doors. He references Anne Friedberg (2006) signifying the reflection of picture in picture. Treske points out that Friedberg (2006) states that this style shall be regarded as squeezed and re-constructed wholeness of images. Frame within frame provides the target object or a person on the screen more apparent to the audience. Windows and balcony in *Call Me by Your Name* (Luca Guadagnino, 2017) makes the narration smooth and give the homey feeling framing the scene.

Home might be expected having boundaries and its spatial design could be preferred to be determined.

Past might be another medium to help Elio escape from reality. Besides nostalgic atmosphere explained in previous paragraphs, his and his family's interest in art history and music make the narration more profound. The protagonist explains wars from the old times or plays music by the composers from past. He daydreams and take notes for keeping his memories. Elio might be searching for a place to belong to with the help of his interest in music. His piano is another instrument that he feels attached to. In the Nostalgia chapter, his trick was mentioned. While playing Bach's piece, his manipulation is represented; he adapts the tune into Liszt's style. An academician Philip Drake summarizes that music can be a mediator combining the nostalgic memory and narration of the visuals. His statement for movies in 1990s Hollywood that have plots which belonged to the past is prominent. He indicates music in these films helps linking the present time and feeling of retro.

Two different parts from the film cannot be disregarded while observing the fixation to the past. One is the sequence which show the audience Elio's father as an art historian and references historical events like the Battle of the Piave River. The other is the peach image, which is worth looking into. Peaches are used often in art direction and decor as in fruit platters on tables but the most prominent use of peach is in the masturbation scene. Here, peach could be analysed according to object-relations theory. Greenberg (1983) references this in his book, indicating that the theory is initiated by Freud and mentions that Freud interprets the object in the frame of libidinal aspect. He insists that this complimentary thing is derived from an item a person desires. Oliver is also seen eating peaches lustfully. When the eating behaviour is treated with its multidimensional aspects, one of the foreground ones is a result of unconscious desires. (Blackman, 2011) Peach can be considered as a more mature fruit and this intertwines the relationship between two leading characters. The object could be evaluated from the point of Oliver's telling Elio to "Grow up". On the contrary to this food, apricot has physical similarities but it is totally different from the previous one. In a scene, while the etymology of the word is being discussed, the characters give references the other words as precook, premature and precautious all symbolizing Elio's coming-of-age period. Egg could be regarded as another complimentary object that Oliver enjoys eating. Egg also symbolizes the immaturity and it serves as both a nest and incompleteness. This could be observed in the way that teenager,

Elio representing the chick in the egg himself and adolescent, Oliver is portrayed eating him with satisfaction.

These all above might be evaluated in the context of separation theory. In Malabou's article, she references that according to Freud a child trying to separate from his or her mother still needs to be taken care of and at the same time looks for a healthy autonomy. When this does not happen, the anxiety of separation appears due to castration fear. Elio might be rejecting the passage to adulthood and still behaves like a little boy. He reminds me the Grasshopper from the fable called *The Ant and the Grasshopper* by Aesop, while playing the guitar on a bench of tree carelessly. In many of fable's depictions, the animal is shown in an identical way with Elio. In a scene which they all are portrayed as a real family, when Oliver says, "I will go, hang out with your mom." Elio seems jealous. In another one, when Oliver asks for more apricot juice, the mother complements him as if he is his own son saying, "That is a good boy." Both scenes mentioned provide feeling of home and attachment.

In *The Perks of Being a Wallflower* (Stephen Chbosky, 2012) Charlie is lonely and traumatized protagonist. When he starts school after a compulsory break because of his mental breakdown, he meets a group of friends and a positive, new chapter begins in his life. The aim of the analysis is to find the meaning of home for the leading character. Different alternatives such as art especially music and literature, his family's house, his memories might be interpreted as replacements of home. The focus will be on his friends, Sam and Patrick specifically because Charlie considers them as his family. Before detailing the explanation of belonging for him, his own room will be indicated. Charlie's house and room are depicted as more suffocating, dark compared to Elio's. Dark tones and shadowy scenes are prominent reflecting nostalgic atmosphere.

Charlie's home is a big place with a garden and it is full of memories, being represented in the film. Bachelard (1958) points out houses hide many memories and the hidden memories make the individuals living in these houses feel attached to the space. So, a person creates his own space in the house and designates this point with his manipulated reminiscences which helps him to relax. In many scenes, the audience watches Charlie's room depicted as a bit depressing and observes staircases as a transfer point which leads him to his dark, sad reminiscences. During the movie, when the protagonist remembers the time he spent with his aunt, images appear as flashback scenes. These are negative memories therefore when I try to explain this house's spirit and design, the whole place could be considered as a claustrophobic

point. Charlie's spot for relief does not seem to exist in his family's house. Bachelard (1958, p. 6) adds the events that occur between these walls are re-imagined and re-invented in adulthood. He explains that memories are constructed with the help of daydreaming and these memories are difficult to be defined in the conception of time.

As Bachelard (1958, p.16) signifies childhood is always larger than the real happenings belonged to this period. He points out that good reminiscences of this period are not the only collections that is moved into present. Childhood also has a negative side to it. Charlie alternates memories of his aunt and himself until the resolution he experiences at the end of the film. He chooses to remember happy moments between the two and prefers tricking himself. Charlie's aunt harassed him sexually in his early years therefore the audience observes these scenes in the mentioned house with a gloomy mood.

While questioning where the adolescent leading characters' homes are, whether the home changes throughout the movie or not is also questioned. In this dissertation, home is analysed from the point of belonging. In chapters Coming of Age and Coming of Age on the Screen, the search for security and belonging of adolescent was repeatedly mentioned. Freud (1905) explains completing adolescence period in a healthy way helps gaining resilience. He also indicates that childhood shapes the development of a person. One's aim shall be separating from his care givers properly and becoming mature. In Coming of Age part, I tried to discuss the evolution of a character referencing Freud's psychosexual development theory and Sullivan's interpersonal theory. An academician, Mccarthy (1995) references Sullivan's theory which expresses adolescent is affected by his surrounding while growing up. Charlie's family, parents and especially friends are some of these sources he is nurtured. One of my aim is building a relationship between protagonist's identity and his home because the two might be treated intertwined.

In one scene, Charlie's best friend Patrick says "We are wallflowers." to define the uniqueness they share. These wallflowers also include Sam who becomes Charlie's lover by the end of the film. Cambridge Dictionary defines wallflower as a shy, introvert person who has difficulties making friends and getting involved with groups. All three characters are unique in the sense that they do not behave in accordance with society's norms. As Sam says in one of the scenes; they are misfit toys. Especially Charlie is shy and feels isolated. I questioned Charlie's shyness in terms of places and space. During the movie, he seems more isolated and introvert in his family's home. On the contrary to this, his confidence increases in

social groups and school as the narrative develops. In many scenes, the audience watches Charlie's father as strict and he has an authoritative tone to his voice. As mentioned, Charlie tries to commit suicide once and he has serious problems like self-harming. Freud (1914) explains that every person is inclined to blame himself while talking on his own. This person addressed himself in third person. The protagonist is also an example for that besides writing letters himself starting my dear friend. This can be interpreted as a way of healing himself.

Freud (1914) adds that parents expect their children to achieve ambitions which they could not fulfil in the past. This so-called lack converts into targets set for children by their parents. Mother or father still want to actualize their self-identity over their child due to their own ego because ego is greedy and hard to be satisfied. This attachment between them feeds parents' narcissistic side but it might harm child's self-sufficiency. A kid could be treated as an object for attention. According to Freud (1914, p.1231) this dependency might cause castration complex meaning a fear or desire for having opposite sex parent's genital organs. I therefore tried to analyse Charlie's intention for hitting his head on walls or his lack of confidence due to repressive father. His repressed behaviours might be the cause for his self-damaging behaviour. In one of the scenes, he answers his father, saying "Sir". In addition to this, the mother figure is almost non-existing in the family portrait. Charlie seeks for his freedom, heading towards Liberty Avenue with his friends in another scene which will be mentioned later.

The protagonist's close friends can be considered as making him feel peaceful. The group has no prejudices among each other so Charlie feels as if he belongs to them. As the relationship between Sam and him develops, his shyness seems to disappear. Patrick motivates Charlie to be self-confident and Sam encourages him to believe in himself. Sam motivates the protagonist to keep on writing and tries to convince him he will be a good writer, one day. Sullivan's interpersonal theory for adolescent development comes into scene as Charlie's friends contribute to his progress. McCarthy (1995) references Sullivan (1953) indicating that an adolescent is affected by his friends, family and people whom he or she interacts with.

Another aim of this work is to approach the narration with the help of cognitive theory. This might provide a tool for defining the home for the protagonist. In Charlie's favourite lesson, English there is an explanation cardboard on the wall breaking down the writing process. Its components are rewrite, compose, evaluate and revise. As mentioned above, the characters are adolescents and the nostalgic elements such as music, literature, musicals from

old times and objects as mixed cassettes, fireplace, and typewriter might serve for the rewriting and presenting these in a relation with constructed memories. Cook (2005, p. 4) summarizes this process as some kind of a 'role play' and a space between representation of the reminiscences and actual ones. He concludes that this is resulted from cognitive steps that belong to viewers' perception.

Richard Allen (2002) references Bordwell's (1985) cognitive film theory stating that as the viewers start to watch any movie, they prepare themselves for the experience. They wait for the plot to be filtered through their cognitive process, too. While narrating with the help of nostalgia, tricking the audience's mind might be beneficial for memory transfer. Memory, as a component of the theme is emphasized during the movie as Sam and Patrick live each moment for recollecting these later. Charlie's memories with his aunt are presented suffocating and obscure till the end and after he accepts them, these help him in healing himself. He decides to face the reality and again, memory changes its form. Blurred cognition of the protagonist might be considered serving as his home representing an escape point. The protagonist says his life is like a movie screened after the class finishes. He is symbolically freed from his traumatic memories with the help of a jump cut from the scene showing knife to the shot in hospital room repeating that how much pain he has. I argue, driving through the tunnel towards the Liberty Avenue and claiming that 'They are infinite', he summarizes his feeling.

One last point worth mentioning is the style of the movie. Windows might be regarded as drawing the boundaries of Charlie's own space in home. He is seen mostly writing in front of them or getting together with his friends near them. Apart from providing frame within a frame composition, the look and perception of the leading character shall be analysed in these parts. As Pervez (2015) states about cognitive film theory, while the spectators process the narration, style or what they see on the screen help make the operation easy in cognition. He adds that the images in movies are represented in a specific spatio-temporal design for functioning the audience's perception. Therefore windows could be useful for either its effect of relief or reflecting the image of Charlie. In a way, this could be thought as re-constructed because the film is presented from the point of view belonged to him. Windows might also be a symbol for visual pleasure creating an opportunity being watched for the object which it frames. The theory that is introduced by Mulvey (1975) points out that the cinema causes the loss of ego at the same time it boosts the ego. In this context, Charlie's reflection onto window while writing letters to imagined friend might give an opportunity to viewers comparing and

enjoying the image of real Charlie and its imaginary friend, again himself. When it is evaluated from the aspect of coming-of-age period, these window scenes could be interpreted as a try for self-discovery of the protagonist, confronting himself.

Home of the protagonists might be designed not to be found or they might be created during the discovery of their identities. The aim for the search of a home indirectly is related to capture the sense of belonging. As explained, Elio and Charlie try to trace the steps for progress on the way to experiment what they are inclined to. Charlie seems to find peace with the help of his friends and his own interests like literature and music. Elio's search is represented in his summer house that he visits for a certain period of time. His supporting family and his partner, Oliver make the meaning of belonging clearer.



CHAPTER 4

DIRECTORS' NOSTALGIA

This dissertation among other aims, seeks to find the possible motivations of the directors in filming these stories. I tried to approach this issue within the frame of nostalgia. Coming of age as another title of this dissertation seems to be in contradiction to nostalgia which as a concept refers to past. On the other hand, nostalgia as mentioned in previous sections reflects a bittersweet feeling. Initial point of my curiosity for the directors' interest in the genre and the theme was questioning the re-creation effect. Coming of age and nostalgia both provide refreshing and renewing effects. Although nostalgia indicates moodiness, it has a reinventing side to itself as well.

While focusing on the search for home and identity, I will assume that the directors are mirroring themselves in the protagonists. *Call Me by Your Name* (2017) is directed by Luca Guadagnino in northern Italy. As every piece of art includes links with its creators, many scenes from the film might be regarded giving references to Guadagnino's childhood. In an interview, published in 2017 in the Guardian⁵, Guadagnino explains that he is pleased to have a chance to reflect his adolescent period to the film. He clarifies that he was only two years younger than the protagonist, Elio when he was living in the same town in the movie. Unlike Elio, the director disclosed his sexual identity. He did not hide his homosexuality. His hometown is also same with the protagonist's where Guadagnino's reminiscences come to the surface while shooting the film. Boym (2001, p. 13) emphasizes nostalgia's focus on the missing object. This is usually related to a feeling of belonging. The character is searching for his own home or he only wants to feel secure. Apart from these, he might also be in pursuit of a home that he has never had. Boym (2001) signifies that nostalgic love could last only if each of the partners is far away from one another. When the relationship between Elio and Oliver is considered in a frame of nostalgia, Boym's indication for this kind of love seems appropriate within the narration in the film. The intimacy between leading characters in *Call Me by Your Name* (Luca Guadagnino, 2017) starts with unification of them in the opening of the film. Oliver comes from America to Elio's house and the audience is sure that Oliver will finally leave the place. Couple's nostalgic visit to the nearby town is also depicted as joyful and youthful. Guadagnino's style could be compared with Boym's point of duality about the theme. The film's aesthetic style with pastel tones reminding past gives its place to more coloured scenes with bright tones such as in the trip two leading characters take. The choice of songs also gives references to the feeling of confusion. In the song called *Visions of Gideon* (Sufjan Stevens, 2017), the character questions if the happenings are illusions or not. Boym (2001) indicates two sides of the coin as the real image and the illusion, old times and present times, home and outside.

Guadagnino might choose different fetishes for the self-actualization. His motivation in directing the movie could come from his experiences in adolescent years and his approach to

⁵ Guadagnino, L. (2017, December 22). Luca Guadagnino on Call Me By Your Name: 'It's a step inside my teenage dreams.'. *The Guardian*. (G. Mumford, Interviewer) Retrieved from <https://www.theguardian.com/film/2017/dec/22/luca-guadagnino-call-me-by-your-name-step-inside-teenage-dreams>

nostalgia as well. In the interview stated above, he signifies that each movie he made gave references to his adolescence. In the same interview, Guadagnino states that during his coming of age period, he always dreamed of being a director. He also mentions a time that he once watched people dancing for observing them. In one of the scenes, Oliver dances freely and seems so self-assured. In this scene, the directors' perspective can be traced as reflection of his own past. Guadagnino might be in search for his own place where he belongs to. Referencing the interview, Guadagnino might have difficulties in his youth while coming out as a homosexual boy. Elio's interest in art, music and literature might be affected by the director's approach.

In another explanation of the director in *Variety Magazine*⁶, Guadagnino emphasizes his interest in directing since his childhood again. He adds that he specifically wants his works to be authentic and original. Apart from Guadagnino's influences, the screenwriter of the film, James Ivory's contribution is worth mentioning. Ivory won the Oscar for the Best Adapted Screenplay at the age of 87. In a declaration in the *Independent newspaper*⁷, Ivory states that he did not experience serious problems for revealing his sexual identity. He points out that he did not hide his homosexuality and did not have to confront obstacles having a relationship with another man. Therefore he adds his films don't include personal complaints, instead they represent parts from the interpretations of his own curiosity.

The Perks of Being a Wallflower (Stephen Chbosky, 2012), like the previous film was adapted from a book onto screen. The director of the film is also the author of the book with the same title. In *The Perks of Being a Wallflower* (Stephen Chbosky, 2012), the story takes place in early 1990s. Chbosky states in most declarations that the movie is semi-autobiographical. He directed the movie when he was 42 years old and probably tried to

⁶ Keslassy, E. (2019, December 9). Luca Guadagnino on 'Call Me By Your Name' Sequel, His Childhood, Cinema Philosophy. *Variety*. Retrieved from <https://variety.com/2019/film/news/luca-guadagnino-on-call-me-by-your-name-sequel-amp-his-childhood-amp-cinema-philosophy-1203427207/>

⁷ Scott, D. (2018, July 25). 'Neither film came out of personal suffering': James Ivory on *Maurice* and *Call Me By Your Name*. *The Independent*. Retrieved from <https://www.independent.co.uk/arts-entertainment/films/features/james-ivory-interview-maurice-call-me-by-your-name-sequel-hugh-grant-a8463176.html>

interpret his teenage period from a more mature perspective. In *The Washington Post*⁸, he declares his movie as his baby. The book version of the film was published in 1999. In *The Washington Post*, Chbosky explains that he needed time after the book for shooting this movie because he felt the need to evaluate the period which will be reflected on the screen. The movie was released 13 years after the book was published. He adds his aim was making both young audience and mature ones enjoy the film. He indicates the common traits of adolescence such as confusion, search for belonging, joy and melancholy are commonly shared by a lot of people.

The director's preference of stylistic choice like light toned cinematography, flu reflections on the windows were analysed in the previous parts. Chbosky prefers representing his movie with the theme of nostalgia. He adds elements into both its narration and style. Before I start analysing why the director choose this, Boym's significations on nostalgia could help the progress of this section. The protagonist, Charlie's fixation on temporality was detailed before. Boym (2001, p.14) mentions nostalgia's dimension related to time is hard to be defined. A nostalgic person tries to avoid the future, he even sometimes avoids the past, too. His mind always deals with undetermined parts of time. Boym (2001, p.15) classifies the mentioned time as childhood, which does not include a sense of hurry. From the perspective of place, a nostalgic person tries to reconstruct the home that he dreams to be in. When the director returns to his hometown, he could idealize it or manipulate it in his own mind as he wishes to see the place. Home which he wants to represent to the audience might be regarded as his desired object according to object-relations theory. Mills (2010, p.2) notes that the chosen item could be tangible or intangible, the crucial point is the thing which is in focus replaces another object's position. Mills (2010, p.3) adds representation of the idea of a person becomes an item to be obsessed with therefore this item could be treated as re-representation. Mills (2010, p.3) references Freud stating that he points mother as the first object. Freud signifies that a child should feel attached to complimentary item after the separation from the mother. Home was discussed as one of the elements that could replace this complimentary item in the previous paragraphs during the journey of the protagonists.

⁸ Merry, S. (2012, September 20). Stephen Chbosky talks 'The Perks of Being a Wallflower'.

The Washington Post. Retrieved from

https://www.washingtonpost.com/lifestyle/style/stephen-chbosky-talks-the-perks-of-being-a-wallflower/2012/09/20/cbd917e6-019a-11e2-9367-4e1bafb958db_story.html

Stephanie Merry from the Washington Post considers Chobsky's direction of the film in his hometown is also a return to his nostalgic roots. The movie was shot in Pittsburgh, the same place where he spends his childhood in the U.S.A. He is excited that many people experience similar feelings and all these feelings coincide at the point of search for freedom. Philip Wolny (2015) indicates *The Perks of Being a Wallflower* (Stephen Chbosky, 2012) catching the harmony and well-tailored movie. Wolny (2015) declares that many readers of the book enjoy the movie too. The nostalgia represented in the film attracts viewers from different generations.

Making this movie could provide a tool of relief for the director. In an interview in the Guardian⁹, Chbosky states that he also had difficult times during his adolescence. Creating such films helped him release those experiences. In another interview in Vanity Fair¹⁰ magazine in 2012, the director explains his aim as converging teenagers who are excited about what will their next step bring and adults who are prone to nostalgia. Chobksy might reflect this through the lens of himself as a more mature man. This mature man observes his adolescence at the age of 42 with more layers in the line of his experiences. He perfectly summarizes his wish for hoping the better during his high school years. He signifies while he was listening *Asleep* by The Smiths, he held on to lyrics and tried to get attached with them. He might want to feel secured because of the uncertainty prevailing those times. Lyrics of the song points brighter future he adds. Vera Dika (2003) exemplifies *The Rocky Horror Picture Show* (Jim Sharman, 1975) under the title of Reconsidering the Nostalgia Film in her book *Recycled Culture in Contemporary Art and Film The Uses of Nostalgia*. In the film, the traditional nostalgic features like colours, music, costumes accompany the modern representation. Therefore old and new,

⁹ Chbosky, S. (2014, December 17). The cost of mental health: How one author advises kids with depression. (J. Kasperkevic, Interviewer) Retrieved from <https://www.theguardian.com/money/2014/dec/17/holidays-and-the-cost-of-mental-health-author-of-the-perks-of-being-a-wallflower-says-you-are-not-alone>

¹⁰ Chbosky, S. (2012, October 5). Q&A: *Perks of Being a Wallflower's Stephen Chbosky on Emma Watson's Casting, High School Yearning, and "Heroes". (B. Handy, Interviewer) Retrieved from <https://www.vanityfair.com/culture/2012/10/qa-stephen-chbosky-perks-of-being-a-wallflower>

past and present, illusion and real melt in the same pot. This musical is a part of the story in *The Perks of Being a Wallflower* (Stephen Chbosky, 2012), too. This nostalgic coming-of-age film is combined with the nostalgic musical, *The Rocky Horror Picture Show* (Jim Sharman, 1975). Dika's (2003) explanations for the musical are similar to analysis that I tried to make for the Chbosky's film. Dika (2003, p.111) states that the musical has a past oriented decoration with present tense narration. Dika (2003, p.115) points out the liberation theme appearing from nostalgia here. In *The Rocky Horror Picture Show* (Jim Sharman, 1975) colours are intensified to depict the dreamy atmosphere. The cinematography of the musical makes the effect more profound and the plot contributes this with liberated content.

Chbosky organizes this harmony in his film using *The Rocky Horror Picture Show* (Jim Sharman, 1975) and many music pieces from late 70s and middle of 80s. He might try to use the popular songs from his own adolescence to increase the effect of nostalgia for himself. In the interview in Vanity Fair Magazine, Chbosky states that he searched for happiness in daily life when sad and complicated moments outweigh the happy ones. The director's aim can be interpreted as benefiting from the positive feelings that come with nostalgia and reminiscences. As signified repeatedly, nostalgia means remembering old times with joy and sorrow. The feeling has a bittersweet tone. In the interview, the director points out music is crucial forming the narration and it helps him organizing his own memories which belong to his teenage years. The director indicates surviving is the most important element of adolescence period. Although the teenager had turmoil in his mind, he shall hope these will turn into only pictures in a period of time. He mentions that he personally experienced the exact same thing and transferred it to Charlie's dialogue lines in the movie. Charlie states that these memories which are shared with his friends will be just old images in the future.

In another interview¹¹, the director again emphasizes the movie as semi-autobiographical. Charlie's writings help him heal throughout the film. Similar to Charlie, Chbosky expresses creating *The Perks of Being a Wallflower* (Stephen Chbosky, 2012) makes him feel fulfilled. He mentions that he has dreamed of the story until they started filming. The story consists of episodes belonging to his coming of age. For him, these memories and the

¹¹ Chbosky, S. (2012, September 21). The Perks of Being a Wallflower- Interview with Stephen Chbosky (Writer/Director). (M. Ciafardini, Interviewer) Retrieved from <https://www.youtube.com/watch?v=KhczVEDuYbo>

feeling of nostalgia seem to be objects to hold on to. He could still be searching for his home metaphorically. Boym (2001, p.18) defines reflective nostalgia as altering the past and creating a new version of it. She adds reflective nostalgia symbolizes interest in longing. It analyses longing and invents new paths and areas with the help of questioning the experienced past. Chobsky might try to comprehend his home where he spent his childhood. Boym (2001) indicates various explanations of the concept with the help of travellers' or theologians' point of view. She expresses the nostalgic person is in search for finding new explanations for the past and this person needs evolution. Chobsky could be wondering how do his home and hometown affect him when he is an adult. "The nostalgia seeker director" in his own definition might be curious about what has changed since his childhood both in his home and in himself. Charlie, the protagonist's name could be chosen for its similarity to director's own name, Chobsky.

Films are shaped according to their directors and the explanations of them could not be disregarded approaching the conclusion. The interviews they made and their explanations directly or indirectly give references to their childhood or at least it is easily sensed that they transfer their feelings into them. Guadagnino and Chobsky found a chance to reflect two teenagers' story benefiting from nostalgic elements. They declared that their own adolescent periods also help developing the narration in the films.

CONCLUSION

Both films analysed in this dissertation are coming of age films. Both protagonists seem to be in search of something and therefore a little lost because of adolescence. They both try to get involved with social groups, both try to get to know their family more. Most importantly they try to discover themselves through various experiences. Personally, I liked analyzing them a lot because these two unique characters seem far different from each other but they have so many things in common. The most valuable ones are the attributes they provide for analysing the scenes with the help of psychoanalytical film theory. The other common ground they meet apart from coming of age was is the nostalgia they reflect. Both movies are established with the help of nostalgic elements in cinematography; pointing out shadowy or pastel tones such as light blue or light brown. Also their narrations include references to the past such as quotes from writers or old songs from music bands. The props

such as typewriters or Walkman are the other things that could be regarded among nostalgic objects. The essential objective arises from the side by side use of two almost opposite concepts, namely nostalgia and coming of age. These seem contradicting but they actually support each other. I questioned why these two coming-of-age films use nostalgic elements in their narration. I wondered the directors' aim using so-called opposite components achieving their films. Nostalgia recalls past effect and old memories, yet coming of age represents a bright, promising period ahead. Nostalgic is obsessed with the past, yet an adolescent usually deals with his turmoil in present to cope with growing up and experiencing different things for the first time.

As mentioned, both protagonists are adolescents and both films were directed with the help of nostalgic elements. Therefore I tried to explain nostalgia in detail first and touched upon the representation of it on the screen. Svetlana Boym and Vera Dika's works constitute the essential framework besides many for comprehending and interpreting nostalgia. Freud's works on adolescence period helped me with the analysis through the lens of leading characters in the films. Finally, I tried to interpret the key scenes from the movies with the help of psychoanalytical film theory under the stated titles. As linking all, protagonists' search for identity and home led me to detailing whole narration development. The common traits of nostalgia, coming of age and cinema as illusion and manipulation are not negative qualities against the general view and all are very apt to analyse through psychoanalytical film theory. Teenager protagonists' identity search intersects with their discovery of home, meaning and belonging thus this frame sets the perspective used in this body of work.

First, I tried to approach characters' identity formation with fetishes and object relations theory. In *Call Me by Your Name* (Luca Guadagnino, 2017), comparison of peach and apricot scenes in relation with leading characters were analysed. Oliver, 7 years older than Elio is represented as more mature as mentioned in the previous chapters. Oliver's maturity begins with the finalization of Elio's childhood. Therefore, I have come to the conclusion that peach symbolizes Oliver with its appearance, representing maturity and apricot symbolizes Elio due to its smallness. Oliver's explanation for the origin of the word; apricot containing the prefix 'pre' meaning about to be, ready to be. Then, Elio masturbates with peach probably dreaming of Oliver and Elio tries to discover himself and hopes to behave like an adult. Peach is the fetish object here. According to Freud (1927) the chosen object for fetish substitutes the actual desire. The motivation behind is sexual satisfaction. Freud (1927) points out that a person in need for fetish is actually in need for finding his mother's penis which is lacking. The father owns it but

the child's mind tries to complement the lack of mother's penis. Freud (1927) adds that the individual is aware of the object but the other people around him are not so this doubles the comfort for him. Elio, the protagonist is interested in music, he plays the piano and guitar. He is portrayed as a playful character with a hesitation in growing up but his lover influences him on the road to adulthood. It is possible to interpret a scene where Oliver says 'Grow up' as a call for himself to convince himself behave like an adult. Oliver acts like a little child when he's with Elio and Elio's father in some scenes are portrayed like a child, enjoying living in the moment.

Mccarthy's (1995) article that summarizes different points of view on adolescent development made easy resolving the protagonists' behaviours. He summarizes that Freud signifying the separation from family or freeing from any attachment lead the way for an adolescent to gain his autonomy. In the article, Mccarthy (1995) references Freud saying coming of age is the prominent period which constitutes character evolution of a person. Freud indicates that after leaving the mother, infant is continuously searching for an object for the replacement of the mother. He first seeks for satisfying his libido. Libido provides attention and focus, also energy for fulfilment. It originally develops from sexual instinct and then adds motivation for accomplishing targets. Under the coming of age title, Sullivan's interpersonal theory was also introduced. It considers a person to be affected by his surrounding while growing up. His friends, family and people around him influence this person. Elio in *Call Me by Your Name* (Luca Guadagnino, 2017), is influenced by his intellectual family therefore he is interested in art. He reads books about ancient history. He is curious and wise about musical pieces from Bach, Liszt, Beethoven. He is also raised in a family that speaks various languages. In his home in Italy; German, Italian, French and English are spoken therefore he speaks French and English fluently. Sullivan's (1953) theory proves itself at this point.

The audience watches the film through the lens of the protagonist, Elio. The camera shows him usually from his back. In some scenes, it is positioned as if it is on Elio's shoulders. With the help of this technique, his development is witnessed and focused scene by scene. His armpit hair and moustache shaving scene are shown to point out him as a teenager. Elio seems self-confident and sure of himself but actually he compares himself with Oliver saying "He seems confident". He observes his lover's each act carefully. In one scene, while he has difficulty accepting to start having feelings for him. During a talk with his mother, his mother says "You will grow to like him." and Elio responds "What if I grow to hate him". He thought he could escape from what he feels and try to repress it. As in many scenes, here I questioned

the point of view because whole movie might be interpreted differently when the approach changes. Another scene is the proof showing the complexity of an adolescent's cognition. After manipulating the original piece by Bach playing in Lizst's version, he writes on a note, "I was too harsh, I thought he hated Bach, I thought he didn't like me." This positive quarrel between them might be interpreted as their search for one another's identity in each other. The object chosen is changed again as their names. Oliver wants Elio to call Oliver as Elio and Elio agrees this shall continue reciprocally. Sullivan's interpersonal theory is apparent here. Two leading characters support each other through finding their self-identity. Before connecting the dots as positioning duality of two main titles namely nostalgia and coming of age, the search for identity is reminded once more.

Svetlana Boym's (2001) reflective nostalgia was represented as adaptable to coming-of-age movies because this type of nostalgia has manipulative effect. An individual chooses to remember his past by altering the experiences. He reforms the reminiscences in his mind and considers his version to be the real event. The brilliant point here could be interpreted like no one might refer to these as false or made-up memories because they are personal. Illusionistic side of films might be developed from the directors' own adapted or re-invented reminiscences. Boym (2001, p.10) explains that a nostalgic person has alternative recollections of the past because he hopes to have different outcomes as their results for the future. She signifies the evolution in nostalgia itself and mentions travellers and romantics. Boym (2001, p.10) indicates that travellers note about their journeys focusing on the areas they visit. Tales of local habitats are considered narration-oriented while the old times are transferred to one another. Growth, meaning progress is at the centre for local based nostalgia but this has style adaptable to this specific area. Elio could be considered as a traveller, spending his break in a local town in northern Italy and he is about to leave there at the end of summer. He also might be regarded as a romantic nostalgic when Boym's definitions are adapted. Boym (2001, p.12) clarifies that romantics focus on sentiments unlike pioneers of the Enlightenment who regard reasoning as a crucial element. Romantics consider intuitive decisions and calls of the nature as higher virtues. They also construct their own reality with the help of their imaginations in their homelands. Elio might be analysed as romantic and he reminds the grasshopper from old Aesop tale mentioned in the previous paragraphs.

Greek gods accompany the protagonist's journey and their presence in the story help the audience to comprehend the narration with references to nostalgia. Some of these gods' sculptures are represented as hybrid of female and male. Freud (1905) states that the

relationship between same sexes are called inversion and these people are inverts. He adds this reveals right after or before puberty. Freud (1905) signifies that when dominance of the father is invisible and not felt, his child might get attracted to a same sex partner. In the case of Elio, mother is portrayed as more dominant unlike the father. The father also hints he finds body of men attractive in the scene which he shows some example of ancient sculptures. Elio's inclination towards Oliver might be evaluated in accordance with this.

Elio's home might be regarded as his summer house. He seems that he feels as if he belongs there, sharing with the family. Items in relation with art such as his books, piano, guitar might contribute his belonging. Apart from that, he feels attached to Oliver whom he shares his room and his parents. They even share their names which Oliver initiates by calling Elio as Oliver. Elio's father points out the space they all live in as their shelter and include Oliver into their family. He explains their home is also Oliver's home. Bachelard (1958) remarks a person chooses a specific point where he searches for peace and claims that place as his own. According to him, this person attains various meanings to there and fills it with reminiscences of his childhood. The manipulative and illusionistic side are similar to nostalgia. The reinvention factor for Elio might be developed with the help of his passion for past. He plays pieces from Liszt or Bach. He is interested in ancient history due to the fact that his father is an art history professor. Flowing among history, love and growing up, despite of his anxious manner, he seems that he is pleased with his life when he is on the tree, playing the guitar. Elio's dreams might be interpreted as fulfilling his undisclosed desires therefore they provide him a feeling of belonging, too. Freud (1900) indicates that the dreams contribute in providing a feeling of completeness. He explains dreams make a person feel satisfied and they sometimes contain images from childhood. Adolescents and grown ups experience different dreams in coherence with their experiences. Elio's dream that he sees during a visit might be interpreted as a reference to his feeling of belonging. He revisits some of the events he practiced when he is with Oliver. He could collect them in his unconscious and need analysing once more in his sleep.

The stylistic approach of the film gives references to home. Windows which Elio sits in front and spends time there seems framing the protagonist with its actual limitations. Balcony is another point that develops the feeling of home and brings the leading characters together. This balcony serves for a meeting point and this also could be considered as adaptable to Bachelard's definition. Andrea Treske's reference was indicated in the analysis part for frame within frame technique. He references Anne Friedberg (2006) signifying that this technique

centres the actor or the event into its focus therefore the audience is more aware of the happenings. Elio's boundaries seem to be set with the help of different frames even the camera following him in most of the scenes. Music is the last component of nostalgic elements. Music might be interpreted as another complimentary object that also helps transiting the nostalgia. Elio benefits from music while he is on the path for finding himself and his home which means his where he belongs.

In *The Perks of Being A Wallflower*, (Stephen Chbosky, 2012) the protagonist apparently holds on to his memories and spends most of time obsessively thinking about the past. He seems to be defining himself with the help of his reminiscences. Object relations theory was introduced to clarify the relationship between the protagonist and his actions. Mills (2010) references Freud stating that an individual first regards his mother as his object and tries to attach to her. Then, for a replacement he searches for another thing to build a relationship. This could be anything or anybody which makes him feel safe. The protagonist, Charlie's fetish item or object might be his memories in this regard.

Meanwhile, I tried to comprehend time concept in Charlie's mind because he could not free his mind and leave the past behind. Therefore, in the analysis part for identity and home, I tried to figure out the relationship between duration, period, nostalgia and coming of age. They all are intertwined. Before passing onto cognitive theory which I researched briefly, I shall repeat the gain from Freud's significations about time. These make my analysis easier because Freud (1915) studies time with the help of conscious and unconscious. I will conclude the union of so-called opposites related to nostalgia, cinema, adolescence with the help of Freudian theories. Film and Media academic, Professor Doane (1999) signifies that Freud analysing time as tangible in conscious mindset. Freud explains that memories, another time related concept are rather located in subconscious. He emphasizes that remembrances are easier to be reflected unlike time. Recollections are also expressible. For his self-identity search, Charlie's diary could be regarded as a reference making himself more worthy. Unable to create a future, he is portrayed as wondering in his past. His manipulation for his memories is disclosed approaching the finale.

Writing letters to his imagined friend as diaries is the first element clarifying how he regards life. The other one is the coming of age period itself as dividing one year into terms such as freshman or senior benefiting from high school. The protagonist, Charlie also decides to count backwards till the end of the school again obsessing with the experienced and

completed days. Here, only one of many nostalgic references is prominent. He writes to his imagined friend, telling him that he is interested in literature and searches for meaning in music. Charlie's friends also help him developing his self-confidence and they all grow together. Throughout their friendship, they help each others' liberation.

Colour tone of the film is mostly filled with shadowy effects. Especially scenes with his aunt are portrayed in this manner, which helps the audience feel the past. Dika (2003) references Jameson's example films as nostalgia movies from 1940s or 1980s and she states that Jameson chooses them because of their plot. As similar to Svetlana Boym's (2001) statement of home while defining the nostalgia as a longing for a home from past or a home that has never existed. Similarly, Dika (2003) references Jameson's indication as nostalgia movies' narrations does not belong to the narrator anymore. Before I progress the possible aim of directors focusing on the reconstructed effect of the coming-of-age films, Dika's (2003) remark on visual language in such films comes onto focus again. She repeats that film as a medium has a quality of manipulation for convincing the audience a feeling of past. Colour and the atmosphere of the film are efficient to convey the old times.

As detailed in the previous paragraphs, both films' narrations have a tone of past although they were directed in 2000s. Apart from the reason they tell stories from the adolescent period of directors, they also convey their main messages to the audience by making them feel more sentimental. Dika's (2003) definition for nostalgia movies is detailed as focusing on the time period they are connected to, which is usually an earlier era. Here, the movies I chose could be rather regarded more of films containing nostalgic elements. Through the identity search of Charlie, the tunnel was presented as a fit metaphor which three friends pass through as announcing the finish of their adolescence. The cinematography that has flashy, yellow lights and a song with lyrics "We could be heroes one day, we could be heroes forever and ever." declares the freedom to an infinity.

Cognitive film theory was briefly explained when the protagonist's discovery of himself is comprehended. Richard Allen (2001) references Bordwell's cognitive film theory and details that this is progressed through contributing the perception. Scenes are processed between layers of cognition and be filtered until a conclusion is extracted. Both the narration and style such as colours, aesthetic choices affect the understanding process. Allen (2001) adds that Bordwell (1985) signifies the notion of perception also includes visual information. The film is oriented in the same lines with its audio-visual content. The tunnel scene can also be

evaluated as developing the mentioned sequences in Charlie's mind. His obsessions for past and memories are also reflecting his state of mind. Nostalgic elements also seem serving for both the coming of age period and cognition. In the analysis part, quotations from different renown authors are referred to in relation with time. The protagonist and also the director might be in search for their lost childhood. They now have a chance for re-creation. Charlie could reform this with the help of his friends and his power of imagination. The director, Chbosky had an opportunity altering his memories by creating an autobiographical work.

I tried to link the home and identity because the protagonists in both films are on their way to discovery for the idea of belonging. They are also growing up and becoming more mature. As in Boym's (2001, p.337) remarks to freedom for nostalgia, she refers this is linked with memories and dislocation, too. The definition of reflective nostalgia is revealed as changing the happenings in accordance with the owner's cognition. Charlie's manipulation of the memories with his aunt were exemplified for that. Boym also points the evolution of the explanation due to technology and she uses the tunnel metaphor. This tunnel has an exit towards future therefore this could be regarded as including hopes. Boym (p.351) introduces one more term as creative nostalgia. Charlie's nostalgia resembles a little bit to this because he created coherent past and shapes his future accordingly. He also creates different alternatives for the mentioned past. Boym (p.351) concludes this time passage as past perfect.

Bachelard's (1958) indications for home is explained in the analysis and these again contain an illusionistic perspective. Bachelard (1958) states that an individual forms his place with his own imagination in his house. This shall be designed as giving the relaxation he seeks for. Charlie's house is depicted more of a suffocating surrounding and his friends and art such music pieces from bands are reflected as providing liberation for him. Bachelard (1958) clarifies childhood's vision as larger than expected and creates many filters for an escape as in Charlie's example. Charlie's own home is analysed from the point of Freud's work, *Uncanny* (1919). This home gives a sense of disturbance as in Freud's outlook of uncanny therefore Charlie might try to escape from there. The protagonist finds peace in his social group. Without prejudices, his self-identity develops with the help of this surrounding. McCarthy's (1995) reference for Sullivan's interpersonal theory proves itself in this case, as the protagonist is influenced by his close friends. Sam and Patrick accompany Charlie's maturation.

For the last note, as I mentioned in the protagonist's search for home in Chapter 3.2., after 13 years, I literally developed the main parts of this thesis with the help of my mandatory

return to my family's home. Coming back home represents too many contradictions and meanings. There is no denial that my personality was evolved during my years of adolescence in my parents' house. While I was writing, I put myself in Elio's and Charlie's shoes and then I tried to observe the narration from the directors' point of view. As a more mature individual, I also aimed to discover the spaces in my homeland particularly in my home. After explaining the protagonists' aim for finding a meaning with the help of fetish objects, desires, longing for the past, I wanted to focus on the tricks they use for choosing to manipulate their experiences.

I tried to explain these two protagonists as romantic nostalgic ones. The theme of nostalgia dominant into movies reflects a passion for unattainable horizon. This horizon might be dreamed like a progress that can never be reached. Boym (2001, p.13) indicates that romantic nostalgic stops the time with positive memories on an old clock. This old clock might be one of the clocks that Charlie made when the teacher gives a creativity assignment in *The Perks of Being A Wallflower*, (Stephen Chbosky, 2012). Boym (2001, p.13) signifies the object for the nostalgic is illusioned beyond time.

Throughout this thesis, the duality has been the essential part. Cinema's own illusionistic side bridging a tower between real and fantasy constructs the basement. This very basement might be considered as a point which is adaptable to Bachelard's (1958) space. Apart from Charlie, another romantic nostalgic, Elio in *Call Me by Your Name* (Luca Guadagnino, 2017) is a child trying to grow up in a place located in nature. Boym's (2001, p.13) remark on a character as in the role of nature seems reminding Elio. James Mccarthy (1995, p.249) gives reference to Anna Freud's briefing about adolescent's mind. Mccarthy (1955) adds that Anna Freud states that an adolescent is busy with complicated thoughts. A teenager enjoys growing up while facing new challenges but he struggles to confront them. The nostalgia that the leading characters live in might establish an escape for them. Therefore, the inside of their home meaning where they feel belonged to is built thanks to nostalgia. Probably, reflective nostalgia helping to create an alternative past supports the construction of their shelters. The two components of the basis as coming of age and nostalgia seem to break the structure which belonged to invented space but the opposites actually merge this. The beloved protagonists survived at the end with the help of the journey they experienced. They found their identities and their home at the same time. They might discover that the two elements are within each other and if a nostalgic finds one, this might lead to opening doors for another. The director of *Call Me by Your Name*, Luca Guadagnino and the director of *The Perks of Being A Wallflower*, Stephen Chbosky could re-write their own childhood in a way which is altered to the version

in their imagination. When the stories are told, to what extent they reflect the reality? Does the reality even exist at all? These are unanswered points waiting to be puzzled out. Boym (2001, p.27) references Benjamin pointing out that each time period illustrates the following one and to achieve these, they are reformed within themselves. Boym (2001, p.28) adds Benjamin remarking that no invention in nostalgic's mind feeds his hunger for reaching the ideal. During making of the movies, the directors might correlate adolescent narrations with their own maturity. The films might be designed within the scope of their wishes. While completing the establishment of home, protagonists became aware of the ever-existing re-establishment, only with an exception of passing years.



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