Ataş, B., F. (2023). Melodies of Desire and Darkness: Personifying Eros and Thanatos Through Film Music in *Morte a Venezia* and *La Pianiste*. *Türkiye Film Araştırmaları Dergisi, 3*(2), 125-135.
DOI: 10.59280/film.1327674

Türkiye Film Araştırmaları Dergisi
Turkish Journal of Film

Melodies of Desire and Darkness: Personifying Eros and Thanatos Through Film Music in *Morte a Venezia* and *La Pianiste*

Arzu ve Karanlığın Melodileri: *Morte a Venezia* ve *La Pianiste* Filmlerinde Film Müziği Yoluyla Eros ve Thanatos'un Kişileştirilmesi

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ARAŞTIRMA MAKALESİ / RESEARCH ARTICLE
Gönderim Tarihi: 14.07.2023 | Kabul Tarihi: 23.12.2023

Abstract
Sound and music, a significant issue in film studies, and associated phenomena, such as leitmotiv and diegetic/ non-diegetic music are essential notions as they serve many functions in the film experience of the audience. Sound and music, in general, have emerged as supportive elements for image and narrative in the art of cinema. Music is used in films to form a completeness with the images. In addition to these functions, film music has a significant place in terms of underlining the frames of mind of characters and expressing the emotions that are not spoken and not shown on the screen. Luchino Visconti used excerpts from Gustav Mahler's third and fifth symphonies in Morte a Venezia (1971), while Michael Haneke used Schubert's compositions in La Pianiste (2001). This article explores the parallel functions of music in these two films. In contrast to comparable research, this study discloses the presence of psychoanalytic theory concentrated on film music, elucidating it as a pivotal third component integral to the narrative. The analysis reveals that both Mahler's and Schubert's music contributes meaningfully to the narrative, playing almost a leading role. In both films, the music serves as a vehicle for expressing the unspoken emotions of the characters, intertwining their feelings with the musical compositions. Beyond emotional expression, the characters merge with the music, embodying the coexisting forces of Eros and Thanatos—love and death—throughout the films.

Keywords: *Film Music, Classical Music, Psychoanalytic Theory, Luchino Visconti, Michael Haneke*

Özet
Film çalışmalarında önemli bir yere sahip olan ses ve müzik, laytmotif ve diegetic/ non-diegetic müzik gibi ilişkili fenomenler, izleyicinin film deneyiminde birçok işleve hizmet eden temel kavramlardır. Ses ve müzik, genel olarak sinema sanatında görüntü ve anlatıyı destekleyici unsurlar olarak ortaya çıkmıştır. Müzik, filmlerde, görsellerle bir bütünlük oluşturmak için kullanılır. Bu işlevlerin yanı sıra film müzikleri, karakterlerin ruh hallerini vurgulamak ve perdede dile getirilmeyen ve gösterilmeyen duyguların ifade edilmesi açısından da önemli bir yere sahiptir. Luchino Visconti, *Morte a Venezia* (1971) filminde Gustav Mahler'in üçüncü ve beşinci senfonilerinden parçalar kullanırken Michael Haneke *La Pianiste* (2001) filminde Schubert'in bestelerini kullanmıştır. Makalede bu iki filmdeki müzik kullanımını, benzer işlevlere sahip olması açısından incelenmiştir. Benzer çalışmalardan farklı olarak, film müziğinin etrafında yoğunlaşan psikanalitik teorinin de varlığı ortaya konmuş ve anlatının ayrılmaz bir parçası olan üçüncü bir bileşen olarak açıklanmaya çalışılmıştır. İnceleme sonucunda hem Mahler'in hem de Schubert'in müziğinin beraberinde getirdiği anlamlar, filmin ana karakterleriyle adeta beraber hareket ederek neredeyse bir başrol olarak yer aldığı ortaya konulmuştur. Her iki filmde de müzik, ana karakterlerin dile getirilmemiş duygularını ifade ederek onları müzikle iç içe geçirmektedir. Duyguları aktarmanın ötesinde, karakterler müzikle birleşerek, film boyunca bir arada var olan aşk ve ölüm dürütlerini, Eros ve Thanatos'u somutlaştırmaktadır.

Anahtar Sözcükler: *Film Müziği, Klasik Müzik, Psikanalitik Teori, Luchino Visconti, Michael Haneke*

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Introduction

The foundation of a film's connection with its audience lies in the sensory experience it provides. Before delving into the analysis, interpretation, or historical context of a film, it is important to acknowledge that our initial encounter with it is through our senses of sight and sound. However, the importance of sound in film can be underestimated, as it is often misunderstood that cinema is merely a visual medium. What we hear is as essential as what we see. Sound, being the earliest sensation, asserts its primacy; we can hear sounds even when we are in our mother's womb. Ongoing discussions among theorists, with diverse perspectives on this matter, explore how sound shapes the art of cinema. Within this context, music, as an integral element of film, takes center stage, debunking the notion that visual spectacle must always overshadow the auditory realm.

Film music has become a significant element that harmonizes visuals and storytelling in the realm of cinema. It is a type of music specifically created to align with the structure and narrative of the accompanying film, fulfilling a designated purpose within the film's context (Kaya, 2016). The film music can be the source music or a special genre of music originally composed for the film. According to Doğan (2009), music played a role in cinema even before the advent of synchronized sound in the late 1920s. The emergence of cinema coincided with the efforts to capture moving images, and music was used alongside these early screenings. Initially, classical music was commonly used to accompany films, as it was a prominent genre during the 19th century. Piano and classical compositions, as well as popular tunes of the time, were often performed. Over time, the music became more aligned with the images on screen, transitioning from improvised pieces to compositions specifically suited for the visual narrative. When combined, the combination of image and music created a unique synergy. Film music serves various purposes, such as establishing time, place, and atmosphere, conveying emotions that are not explicitly shown, and personifying characters.

The exploration of the impact of film music on narrative remains an area where scholarly attention is gradually growing. Though the literature may not be extensive, existing studies have made noteworthy contributions by delving into the nuanced interplay between soundscapes and storytelling within the cinematic realm. Analyzing Angelopoulos' *The Weeping Meadow* (2004) in a musical context, a study elucidates the role of the soundtrack in enhancing the film's atmosphere and character portrayal. In this dialogue-sparse film, music transcends its conventional role, emerging as the narrative language, skillfully conveying the story with minimal thematic diversity. The assertion that "the mandolin narrated the man's prayer with a naive theme, while the accordion became the voice of the woman's sadness and resentment" (p. 34) serves as compelling evidence of the potency and depth inherent in the realm of film music (Yılmaz, 2019). Furthermore, in another study examining *All the Mornings of the World* (1991), music is observed to serve as a distinct third narrative element, extending beyond its traditional role of supporting the film narrative through images and sounds. The study highlights how the music employed in the film goes beyond mere accompaniment, functioning as a representation of the lost characters and articulating abstract and linguistic concepts such as love and passion in an artistic form. Additionally, a correlation is drawn between the predominantly solo musical pieces in the film and the pervasive sense of loneliness experienced by the characters in the narrative (Liman, 2022). Examining instances from Turkish cinema, the content analysis focused on the film *Bliss* (2007), which garnered the Best Music Award at the 2007 Antalya Golden Orange Film Festival. The study notes a harmonious relationship between the locations where music is employed and the instruments utilized. Simpler compositions are highlighted in scenes of sadness and silence, while orchestral arrangements are preferred in moments of heightened excitement. This serves as another illustration of how the film music aligns seamlessly with its narrative (Tanyıldızı, 2010).

While exploring the connection between music and narrative in the previously mentioned films, no third element was considered. Hence, the basic problem of this study is to uncover a third component believed to revolve around film music. In essence, what distinguishes this study from others in the literature is its unique approach, wherein film music is informed by psychodynamic theory in its interaction with the

narrative. This article will explore the significant connection between film music and the characters in Luchino Visconti's *Morte a Venezia* and Michael Haneke's *La Pianiste*. It will examine how the music in these films functions as a representation of the protagonists, reflecting their inner conflicts influenced by the contrasting forces of Eros and Thanatos.

1. Opposing Forces of Human Behavior: Eros and Thanatos

According to Sigmund Freud's psychoanalytic theory, human beings possess inherent instinctive drives that have evolved and are rooted in their evolutionary legacy. These instincts are vital for human functioning, and if they are not expressed or fulfilled, individuals may experience difficulties in their psychological and emotional well-being (Murdock & Akkoyun, 2016). Freud proposed that two fundamental and opposing impulses, Eros (the life drive or sex) and Thanatos (the death drive or aggression), play a crucial role in maintaining balance and dynamism in human life. Thanatos stands for the innate urge toward aggressiveness, destruction, and the pursuit of death, whereas Eros reflects the inherent drive for life, love, and pleasure. Freud introduced the term "libido" to describe the psychic energy associated with the sexual drive, which is the primary aim of Eros. However, he noted that the pleasure derived from the sexual drive extends beyond mere genital pleasure. According to Freud, libido permeates the entire organism, influencing various aspects of human behavior. Thus, Freud argued that activities such as love, narcissism, sadism, and masochism are all forms of sexual expression. It is worth noting that the aggressive impulse often coexists with these latter two forms of sexual expression.

In Freudian theory, Eros and Thanatos represent opposing forces that constantly interact and influence human behavior and psychological dynamics. Eros drives individuals towards life-sustaining activities such as seeking shelter, reproduction, and fulfilling basic needs like food. In contrast, the death drive manifests as aggressive tendencies, destruction, killing, and self-mutilation. Freud suggested that the belief in the immortality of death, which is rooted in the unknown and inexplicable nature of death, creates a desire for release from tension and a longing for death. Drawing from Greek mythology, Freud associated Eros with the god of love and Thanatos with the god of death. These mythological references emphasize the life-affirming and life-sustaining aspects of Eros, as well as the destructive and self-destructive aspects of Thanatos.

In the context of this study, which explores psychoanalytic ideas about films, understanding the interplay between Eros and Thanatos provides a framework for analyzing characters, conflicts, and themes depicted in movies. The exploration of these fundamental psychoanalytic concepts can shed light on the underlying motivations, desires, and conflicts portrayed on screen, enhancing our understanding of the human experience as reflected in cinema.

2. Method

The objective of this study is to examine the use of music in the films *Morte a Venezia* (1971) and *La Pianiste* (2001). The focus is on understanding the similar functions of music in these films and exploring the reflection of the two basic human instincts, life and death instincts, on music and characters. Additionally, the study aims to provide an authentic perspective on film music by incorporating psychoanalytic theory. The films were selected for this study based on their prominent use of music and their ability to convey emotions, character development, and narrative depth through musical compositions. Luchino Visconti's use of movements from Gustav Mahler's third and fifth symphonies in *Morte a Venezia* and Michael Haneke's utilization of Schubert's compositions in *La Pianiste* provide rich material for analysis.

The selected films were extensively analyzed to identify and document the instances of music usage. The films are watched multiple times to gain a comprehensive understanding of the musical choices and their contextual significance. Key scenes where music played a significant role in enhancing the film experience were identified. The musical compositions utilized in the selected films were analyzed in depth. This involved studying the musical structure, motifs, themes, and emotional qualities conveyed

by the music. The author paid particular attention to how the music interacted with the visuals, characters, and narrative. The study incorporated psychoanalytic theory to examine the reflection of life and death instincts in the music and characters. Relevant psychoanalytic literature was reviewed to inform the analysis and interpretation of the films' musical elements.

3. Venice with Mahler: Admiration for Ideal Beauty

Morte a Venezia centers around the character Gustav von Aschenbach, a composer who embarks on a solo vacation in Venice seeking rest. The non-diegetic *Adagietto*, the 4th movement of Gustav Mahler's Symphony No. 5, opens the movie, giving us the initial introduction of the composer's music, that we are going to encounter five times in the rest of the film. From the outset, this music establishes a parallel between the personal lives of Aschenbach and Mahler, serving as an expression of death and farewell.

Both Mahler and Aschenbach, the fictional character, experienced personal tragedies. Mahler, like Aschenbach, was a composer who had lost his daughter and felt a sense of loneliness in his life. Given Mahler's fascination with existentialism and death, his compositions often delved into themes such as the fear of death and the profound solitude experienced by individuals. The potential for music to align with the concept of Thanatos, or the death drive, is demonstrated by the fact that major tones in music evoke a sense of peace, while minor tones can create feelings of unease and melancholy. However, death anxiety also carries a calming aspect as it symbolizes salvation and release.

In the film, the music's rhythm blends seamlessly with Aschenbach's movements and gestures, effectively conveying his emotions. As the *Adagietto* accelerates and swells, Aschenbach trembles, and stops reading his book. When the music settles and turns melancholic, Aschenbach lowers his head and gazes thoughtfully into the distance, as though listening to the music. The music becomes his own in the film, yet it is originally Mahler's music. The intricate interplay between the lives of these two composers reflected in the music itself is truly captivating. This serves as a clue for the audience, foreshadowing the recurrence of the same music in the upcoming minutes. Furthermore, it is noteworthy that Mahler composed the *Adagietto* as a love letter to his wife, which can be interpreted as a foreshadowing of Aschenbach's intense feelings for Tadzio. This connection adds another layer of meaning to the music and deepens the emotional resonance of the narrative.

Transitioning from the hotel room to Gustav's recollections is where the audience hears *Adagietto* for the second time and it takes on a diegetic form. He looks at an hourglass and muses aloud about life, death, and time while his musician friend Alfred plays Aschenbach's composition, originally Mahler's Adagietto on the piano. The placement of this flashback in the film is crucial because it is immediately followed by Gustav descending to the hotel lobby, where he has his first encounter with Tadzio. This scene is a significant turning point in the film as it intertwines themes of death and beauty, and Gustav, while pondering the meaninglessness of life, is captivated by Tadzio, whom he perceives as the epitome of beauty. Tadzio possesses everything that Gustav lacks: youth, beauty, purity, and vitality, fueling Gustav's deep passion for him. Tadzio evokes infatuation and excitement in Gustav, triggering hidden desires and repressed feelings. This moment can be seen as a manifestation of Eros, as Gustav's desires and longing for beauty and connection are being awakened.

However, there is also an intertwined element of Thanatos or the death drive in this encounter. Thanatos represents the instinctual drive towards death, aggression, and destruction. In the context of Gustav's attraction to Tadzio, the presence of Thanatos can be understood through the juxtaposition of death and beauty. As Gustav contemplates the meaninglessness of life and confronts mortality in his monologue about death, he simultaneously encounters Tadzio, who embodies the beauty and vitality that he desires. This convergence of death and beauty creates tension and complexity in their relationship, where Gustav is simultaneously attracted to Tadzio's life-affirming qualities while being confronted by the awareness of his mortality.

The same music plays again when Gustav says goodbye to Tadzio in front of the hotel door, marking the longest duration of its accompaniment in the film. This sequence represents a complete reversal of Gustav's initial expectation of finding hope and a new life in Venice. Instead, he is overwhelmed by a sense of loneliness, despair, old age, and the impending approach of death. Gustav decides to leave Venice to detach himself from his conflicting emotions and passion for Tadzio. The reappearance of the music coincides with Gustav and Tadzio encountering each other for the first time, locking eyes in a mutual gaze. Gustav expresses his regret by saying "Farewell. Tadzio, it was all too brief, may God bless you" over the brevity of their time together and he steps onto the ship sailing to the train station.

Two noteworthy aspects emerge in this scene. Firstly, the music accompanies Gustav during his time on the ship, as his deep affection for Tadzio lingers in his mind, carrying the very essence of Tadzio's presence wherever he travels. The music signifies an end by serving as a representation of both desire and farewell. Secondly, the extended shot of Gustav on the ship establishes a connection with the city of Venice. Venice, with its unparalleled beauty and its existence on the water, embodies a sense of impermanence. Like the city, Gustav himself is slowly sinking, timeless, and capable of vanishing at any moment (Akyunak, 2017). As the camera draws closer to Gustav's face, we delve deeper into his mind, and the surrounding water takes on a symbolic significance for him. The music ceases upon Gustav's arrival at the train station. However, due to an unexpected luggage problem, Gustav decides to stay in Venice longer. Returning to major keys, the music now almost seems to reflect the character's renewed delight. Despite his apparent annoyance with the luggage mishap, Gustav takes pleasure in the opportunity to remain in Venice because it means he can see Tadzio again. As Gustav returns to his hotel room and gazes out the window, observing Tadzio walking along the beach, another memory resurfaces. This time, Gustav reminisces about his daughter, reflecting on a peaceful moment where he, his wife, and his daughter playfully enjoyed themselves on the grass. The notable resemblance between his daughter and Tadzio carries considerable significance. Moreover, Gustav's recollection of his daughter following his encounter with Tadzio, who possesses the exquisite beauty reminiscent of Greek sculptures, demonstrates how Visconti skillfully weaves together themes of mortality and esthetic allure through music once again.

Our subsequent encounter with Mahler occurs through the 4th movement of Symphony No.3, as opposed to *Adagietto*. Within this symphony, Mahler incorporates the poem *The Midnight Song* from Nietzsche's work *Also sprach Zarathustra*:

O Mensch! Gib Acht	O Man! Take heed!
Was spricht die tiefe Mitternacht?	What does the deep midnight say?
Ich schlief, ich schlief –	I slept! I slept!
Aus tiefem Traum bin ich erwacht:–	I have awoken from deep dreaming!
Die Welt ist tief,	The world is deep!
Und tiefer als der Tag gedacht	And deeper than the day conceives

We see Gustav sitting on the beach, fully absorbed in his writing with the accompanying words and music. Tadzio, emanating an appearance reminiscent of a Greek sculpture, is in the center of Gustav's attention as he writes. *The Midnight Song*, playing paradoxically amidst the bright daylight, catalyzes to evoke the contrasts between various elements that are mutually reinforcing. These contrasting elements include the dichotomy of day and night, the coexistence of sorrow and happiness, and the juxtaposition of mortality and eternal life. This particular moment can be considered the happiest since Gustav's arrival in Venice, revitalizing his life force. Perhaps this is why Visconti opted to use the 3rd Symphony instead of the *Adagietto* for this scene. However, it is worth noting that following this delightful moment, Gustav experiences a breakdown, both emotionally and physically.

We are transported into Gustav's memories as we encounter the *Adagietto* once again. During this poignant moment, we witness the procession of Gustav's daughter's coffin. This tragic event foreshadows his impending demise. In the following scene, we witness Gustav's determined efforts to

revitalize himself by applying makeup and dyeing his hair, fully cognizant of the impending challenges he will face in his final moments. The music acts as a reflection of his unspoken thoughts once more: if he can appear youthful, there might be a chance of attaining the love he desires. He takes pleasure in his transformed appearance after leaving the barber and he is striving to fulfill his Eros-driven desires and find satisfaction in his pursuit of beauty and love. However, the white paint on his face mirrors that of the street jester he encountered upon arriving in Venice, who mocked him. Through the application of makeup and the alteration of his hair color, Gustav seeks to conceal himself behind a mask and assume a new identity in his quest for youth. Yet, this mask ultimately becomes his death mask, an inescapable symbol of his mortality. Gustav is acutely aware of his mortality and the proximity of his death. His efforts to conceal his aging appearance and present a youthful facade can be seen as a response to the anxiety and fear stemming from the realization of his impending death. By attempting to deny the natural progression of time and mortality, Gustav's actions also reflect a subconscious confrontation with the Thanatos drive, the very force that draws him closer to death.

In the final scene of the film, the *Adagietto* returns to complete the narrative and reflect the character, just as it did in the opening scene. The music takes on a choreographic quality as it accompanies the sequence. As Tadzio, the embodiment of beauty, enters the sea, the music begins to play. In the first part of the *Adagietto*, Tadzio moves gracefully through the water. Gustav, moved by his presence, attempts to rise from his chair but finds himself unable to do so. At dusk, Tadzio stands in the water, evoking the likeness of a Greek sculpture, and gestures towards the distant horizon. Gustav takes his last breath as the music builds to a climactic point, creating the idea that Tadzio is bringing him to an endless state of rest. The mask on Gustav's face is fully removed as he breathes his last, his hair dye and makeup washed away.

Gustav's passion for Tadzio is so profound that it transcends even the threat of the cholera epidemic that surrounds them. In the last scene of the film, it becomes evident that Tadzio, the object of Gustav's affection, becomes the catalyst for his demise. This illustrates the concept of Thanatos, also known as the death instinct, which can lead to destruction. The direction of this destruction, whether external or internal, is determined by the conflict between Eros and Thanatos. In Gustav's case, his intense emotions attract the already existing Thanatos within him, leading to his self-destruction. The fear of not being able to attain Tadzio intensifies Gustav's inner conflict, activating the Thanatos energy within him. This inner struggle is intricately woven into the film through the use of Mahler's music by Visconti. The music serves as a powerful tool to amplify and reflect the emotional turmoil experienced by Gustav, heightening the tension between Eros and Thanatos.

The role of music in *Morte a Venezia* parallels its significance in Haneke's film *La Pianiste*. Both films explore similar patterns in the interaction between music and the characters' inner conflicts. The examination of these similarities will be the focus of the subsequent discussion on Haneke's work.

4. Haneke's Lonely Wanderer: Self-mutilation as a Demonstration of the Death Instinct

La Pianiste delves into the profound themes of love and sexuality, centering around the complex character of Erika Kohut. Erika, a dedicated piano instructor at the esteemed Vienna Music Conservatory, finds herself confined within the oppressive grip of her domineering and strict mother. Similar to *Morte a Venezia*, music plays a significant role in shaping the atmosphere and narrative within the film's mise-en-scène. Haneke effectively characterizes Erika by highlighting both the presence of music and moments of silence (Walker, 2018).

While *La Pianiste* incorporates compositions by various classical music composers, the film predominantly revolves around the music of Franz Schubert. Early on in the film, through a conversation with her mother, we discover that Schubert holds a special place in Erika's musical repertoire. It becomes apparent that Erika has a deep affection and affinity for Schubert's compositions. One particular work of Schubert that resonates strongly with the film is *Im Dorfe* from the song cycle

Winterreise. This piece becomes intertwined with Erika's emotions throughout the narrative. *Winterreise*, composed by Schubert with lyrics by Wilhelm Müller, is a series of 24 songs that depict the journey of a romantic individual who struggles to find reciprocated love, embarking on a path of wandering, dreams, and ultimately facing death. The 17th song, *Im Dorfe*, focuses on a solitary wanderer who distances himself from bourgeois society, disconnecting from the tangible realities of the world. Eros is evident in Erika's longing for love and connection, which she channels through her musical expression. Through her piano playing, she attempts to fulfill her sexual desires and seeks an intimate connection that is otherwise absent in her life. However, her repressed and distorted understanding of love and sexuality leads her down a path of self-destruction.

In the opening sequence, Haneke employs a striking and unsettling choice by displaying the film's title in complete silence. This deliberate absence of sound stimulates the audience's imagination, evoking certain sounds and musical elements in their minds as they read the title. This artistic decision demonstrates Haneke's unique ability to disturb and provoke the viewer. The subsequent credits flow intermittently between moments of music and silence, following the display of the film's title. During this sequence, we observe Erika instructing her students. In one particular fragment, Erika criticizes her student Anna for not allowing enough space between the notes while she performs Schubert's *Im Dorfe* on the piano. Erika questions Anna, asking if she has no ear for the feeling of coldness. Subsequently, Erika takes over the piano. This scene encapsulates one of the central themes of the film, which revolves around Erika's emphasis on silence. The statement she makes to Anna reflects her personality and serves as a metaphor for the silence she imposes upon herself. It signifies the duration of that silence, how she listens to it, and the underlying coldness that defines her character. Through this silence, Erika expresses what she cannot vocalize, the unspoken words that go unheard when she does speak. Music assumes a dual role in the film, serving as both the external and internal voice of Erika, conveying her emotions and unexpressed thoughts.

Moreover, it is important to highlight that Erika narrates the lied although the actual singer performed it in the scenes that followed. The lied serves as a leitmotiv, a recurring musical motif, throughout the film and was the first to perform it. This artistic choice further emphasizes the intimate connection between Erika and the music, as she becomes the embodiment of the emotions and themes conveyed by the lied. *Im Dorfe* starts as follows:

Es bellen die Hunde, es rascheln die Ketten;	Dogs are barking, their chains are rattling.
es schlafen die Menschen in ihren Betten	People are asleep in their beds.
träumen sich manches, was sie nicht haben,	They dream of plenty that they have not,
tun sich im Guten und Argen erlaben:	find both good and evil to refresh them:

The section of the poem that reads, "Dogs are barking in their rattling chains," serves as a voice that conveys a sense of suffering. According to Suurpää (2014), the prevailing emotion in the poem is interpreted as tragic, particularly evoking bitterness. It also reflects the presence of the death instinct and the inherent human capacity for pain and anguish. It signifies the darker aspects of human existence that are intertwined with the drive toward self-destruction. "People are asleep in their beds" follows this line. There is a society that chooses to ignore the suffering of someone. The fact that Erika narrates the lied combines this anguish with her sorrow. The audience can hear Erika's cries and screams, which serve as a manifestation of her inner turmoil. However, despite her vocalizations, no one in the film pays attention to her or acknowledges her pain. This emphasizes the isolation and lack of understanding that Erika experiences. It can be observed that the film, in general terms, revolves around Erika's pain, and the depiction of her character is deeply intertwined with this lied, holding significant importance throughout the narrative. This scene and its exploration of suffering, indifference, and personal pain can be seen as reflecting the interplay between Eros and Thanatos. It highlights the complexities of human nature and the conflicting forces that shape our desires, emotions, and experiences.

When we hear *Im Dorfe* for the second time, a pivotal moment takes place in the film as Walter, the individual who will ultimately bring about Erika's destruction, forcefully enters her life. Their initial encounter transpires at a private home concert, where Erika performs on the piano. Erika transforms into a desirable object by Walter and through his gaze, and his is apparent. Despite Walter's persistent attempts to engage with Erika, she maintains a cold and distant demeanor. During their discussion, Erika points out that Schumann's *Fantasy in C Major* induces the feeling of one's sanity slipping away. The conversation between Erika and Walter conveys Erika's current psychological state, hinting at her fragile hold on reality. In a way, Erika subtly communicates a warning to Walter, indicating that he should keep his distance from her. However, in a subsequent scene where Walter plays the piano, he defies her warning and deliberately performs Schubert's music, seemingly provoking Erika.

Despite Erika's efforts to keep her guard up, Walter ruthlessly enters her life and dismantles the emotional walls she has constructed. Erika's body language tells us a lot as we watch and listen to Walter's performance. Something seems to be stirring within her, evoking pleasure, yet she restrains herself from expressing her emotions, managing to maintain a composed facade. At this moment, we shift to a rehearsal and the haunting melody of *Im Dorfe* fills the air once more with the camera remains focused on Erika's face. Erika narrates the lied: "...They dream of plenty that they have not, find both good and evil to refresh them: and next morning it has all vanished." Simultaneously, she smiles slightly as she looks at Walter. These words abruptly unveil her innermost feelings. Freud's concept of the unconscious and repressed desires comes into play in this scene. Erika's attraction to Walter, symbolized by her interest in his piano playing and her gaze upon him, reveals her unconscious desires and fantasies that she may not openly acknowledge. The performance acts as a trigger, unlocking Erika's repressed sexual desires and exposing her innermost thoughts and longings. Walter becomes the embodiment of Erika's fantasies, representing the "plenty that they have not." He embodies both the forces of Eros and Thanatos, symbolizing both desire and destruction. He becomes the object of Erika's sexual desires while also being the catalyst for her demise. Haneke skillfully constructs this pattern by employing Schubert's music to enhance the thematic elements and emotional dynamics of the film.

In the following scene, Erika and her two colleagues engage in a rehearsal of Schubert's *Piano Trio in E Flat*. Throughout this sequence, Schubert's music continues to accompany Erika in a non-diegetic manner, creating a meta-diegetic effect As Erika departs from the rehearsal and ventures into a sex shop located within the mall. This meta-diegetic aspect arises from the fact that Erika brings Schubert's music with her into the sex shop, where she experiences simultaneous and intense pleasure from both Schubert's compositions and the explicit pornography displayed. This juxtaposition highlights a profound connection between two seemingly disparate realms: the realms of high art represented by Schubert and the realms of explicit sexuality represented by hardcore pornography.

Moreover, this scene exposes the hypocrisy within bourgeois society, which simultaneously adheres to its norms while possessing the power to determine standards of aesthetics, beauty, violence, and the boundaries within which these elements can be expressed. In this context, the scene encapsulates the central themes of the film, including pleasure, the life instinct, the death instinct, and the inherent destructive nature of human desires. Once again, Müller's poem from the lied becomes a prominent element in conveying the personal grief of Erika. We see Erika watching a pornographic film, then the scene changes to the rehearsal scene. Thus, the words of Müller's poem resonate deeply with Erika's emotional state and serve as a poignant backdrop to her inner turmoil.

Bellt mich nur fort, ihr wachen Hunde,	Bark me away, you watchdogs!
laßt mich nicht ruh'n in der Schlummerstunde!	Let me not rest in these hours of slumber!
Ich bin zu Ende mit allen Träumen—	I am done with all dreaming;
was will ich unter den Schläfern säumen?	why linger among those asleep?

The main male singer in the accompaniment of the lied becomes highly significant, as each word uttered by him resonates deeply within Erika. As previously discussed, *Winterreise* revolves around the story

of a romantic man whose love remains unrequited. In this context, Erika perfectly embodies the image of the wandering protagonist within this romantic narrative. The section of the lied "I am done with all dreaming" combines classical music, Erika's complicated and puzzling sexual life, and her experience of unreciprocated love. On one hand, Erika represents the individual who is dissatisfied with the world and continuously seeks refuge in various dreams. On the other hand, she finds herself surrounded by a chain of individuals who fail to understand her.

It becomes evident once again that Erika finds no solace or comfort in music within the film. We never witness a relaxed or at ease Erika while playing or listening to music. Following this pattern, the subsequent scene portrays Erika in her bathroom, where she proceeds to cut her genital area with a razor. Although brief, this scene encapsulates a central theme that permeates the entire film. Erika lacks personal space and autonomy in her life, and her domineering mother fails to recognize her as an adult. Erika has been worried about her feelings for Walter, leading her to engage in self-harm in the bathroom. Freud believed that self-destructive behaviors can serve as a way to manage overwhelming emotions and gain a sense of control. By engaging in self-harm, individuals may temporarily relieve their inner conflicts and experience a distorted sense of release or relief. However, these behaviors ultimately reflect deep psychological pain and unresolved internal struggles. In the case of Erika, her self-mutilation can be interpreted as a desperate expression of her inner turmoil, a way to cope with her unfulfilled desires and the conflicts between her sexual fantasies and the societal norms imposed upon her. It showcases the complexities of her psyche and the destructive nature of her internal struggles, intertwined with both the life and death instincts as conceptualized by Freud.

We return to the Vienna Concert Hall for another rehearsal scene, where an incident occurs involving Anna, Erika's student. Anna becomes nervous and excited, leading to diarrhea. Walter approaches her and attempts to comfort her with a few jokes, establishing a brief moment of connection between them. Meanwhile, Anna enjoys Walter's attention, and her laughter echoes through the grand hall, creating a disturbing atmosphere. The tension increases by knowing that Erika is watching what's happening from a distance and can hear Anna laughing. As Anna plays the piano next to Walter, *Im Dorfe* resurfaces in the film. Erika's performance and Anna's are different from one another. The "coldness" that Erika earlier highlighted is not present in Anna's performance, which feels comparatively softer. When the lyrics of the lied begin with "Dogs are barking, their chains are rattling...," Erika deeply connects with the music, perceiving it as an extension of her grief. She identifies with the character portrayed in the lied, and her eyes well up with tears. (Walker, 2018). Upon reaching the point in the performance where the singer utters the phrase "…They dream of plenty that they have not, find both good and evil to refresh them", Erika's emotions overwhelm her to such an extent that she abruptly exits the hall. The intensity of what she had witnessed and experienced proved too difficult for her to endure.

In this instance, we are allowed to briefly set aside our observations of Erika's distant, commanding, and emotionally repressed personality that has been evident throughout the entirety of the film. It provides a brief glimpse into the vulnerable side of Erika, who conceals herself behind her emotional walls. Erika tries to calm herself after leaving the hallway and finds relief in the lobby next to the cloakroom. In a calculated and cold-blooded manner, she breaks a glass and places the shards in the pocket of Anna's coat. This particular scene both astonishes and unsettles the audience, as it signifies Erika's inability to attain her desired connection with Walter. Anna has taken her place, igniting a need for violence and harm within Erika. The clash between Eros and Thanatos, the life and death instincts, can lead to both internal and external destruction. In Erika's case, her desires and emotional threats drive her to harm Anna, despite Anna not posing a musical or professional threat. It is Erika's perception of Anna as an emotional threat that fuels her need to inflict harm.

The final mention of Schubert takes place as Erika and Walter are practicing. Following their class, Erika discreetly presents Walter with an envelope containing a letter that unveils her inclination towards masochistic sexual preferences. Subsequently, for the duration of the remaining 45 minutes of the film,

there is an absence of any musical accompaniment, be it diegetic or non-diegetic. It appears Haneke is conveying the message, "Music has said all that it needed to say up until now." When Erika hands Walter the envelope, boldly expressing her deepest feelings and thoughts, it marks the culmination of everything that music and its expressions have conveyed throughout the film, even though the envelope remains unopened. Despite the music in the film generating a tense ambiance instead of a soothing one, it is important to note that the music itself, acting as a form of escape, is not readily attainable. It signifies that the intense emotional journey and exploration facilitated by music have reached their limit.

Walter persistently expresses his desire to engage in sexual activities with Erika, but she only agrees if it fulfills her masochistic desires. Later that same evening, Erika presents him with a letter outlining the actions she is willing to consent to, but Walter is disgusted by its content. It becomes evident that Walter is not genuinely interested in the real Erika; he merely seeks to fulfill his desires within a conventional masculine framework. Following Erika's apology to Walter during a hockey game, he comes to her house that night and assaults her, as specified in her letter. At the end of the film, Erika attends a concert rehearsal with her mother, where the balance between sound and silence was previously discussed in this study. Erika spots Walter in the lobby, and he greets her as if nothing has happened before leaving. Erika silently gazes at Walter's back for a few moments, then retrieves a kitchen knife from her bag, stabs herself beneath her collarbone, and exits the concert hall.

The tension between Eros, the life instinct driven by love, and Thanatos, the death instinct associated with hatred, can be understood as a polarizing force. These primal impulses can interchange and replace each other. The culmination of destructive tendencies arising from hatred can be seen as the manifestation of Thanatos. Erika's longing for Walter can be interpreted as Eros, which awakens her sexual and thus, her life instincts and binds her to society. This is reflected in the changes in her appearance and clothing after meeting Walter. However, Erika's intense emotions for Walter turn into hatred when he rejects her, and Thanatos replaces Eros. The defeat of Eros by Thanatos is exemplified through Erika's self-mutilating behavior. The film begins with the noise of traffic and ends in silence. Consequently, Haneke concludes his movie by encompassing a balance of music, sounds, noise, and silence.

Conclusion

Film music, tailored for cinematic context, has evolved from classical accompaniments to compositions aligned with visual narratives. Scholarly attention is growing in exploring the impact of film music on narrative. This study stands out by integrating psychodynamic theory into film music analysis, focusing on Luchino Visconti's *Morte a Venezia* and Michael Haneke's *La Pianiste*. Visconti and Haneke utilize music as a means to convey profound messages in their films, allowing them to express everything that words alone cannot articulate.

In both films, the use of film music, specifically Mahler's *Adagietto* and Schubert's *Im Dorfe*, serves to reveal the mental states and feelings of the main characters that they struggle to express verbally. However, the role of music goes beyond simply conveying emotions; the characters themselves merge with the music, becoming embodiments of the musical compositions. In this capacity, Eros and Thanatos, the forces of love and death, coexist closely throughout the films. In *Morte a Venezia*, Gustav's desire to attain eternal youth and beauty, fueled by intense Eros, sets in motion a transformation from Eros to Thanatos. This transformation involves his lifeless body being rejuvenated through artificial means like makeup and paint, only to eventually succumb to lifelessness once again. On the other hand, in *La Pianiste*, Erika's pursuit of satisfying her sexual desires leads to a shift from Eros to Thanatos when her advances are rejected. The displacement of Eros by Thanatos results in destructive consequences.

While prevailing discussions in the literature often focus on the atmospheric and character-supporting aspects of film music, this study aimed to bring attention to the underlying influence of psychoanalytic

theory in supporting and shaping the characters within the cinematic narrative. The emphasis here is on exploring how psychoanalytic principles contribute to the nuanced understanding of the characters' motivations, conflicts, and emotional states as portrayed through the medium of film music.

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