Abstract

This paper seeks to analyze the representation of the mother as a terrifying figure in two present horror films: The Babadook (2014) and Ich seh, ich seh (2014). In both, the horror is based on the relation between mother and sons, whose tension can be understood from the concept of the abject (Kristeva, 1980). In The Babadook, the horror materializes in the maternal body that is represented as an abject: she appears bathed in blood, puking and chasing her son in order to annihilate him. Also, it develops the traditional metaphorical link between the house and the maternal body (Hormigos, 2010) with the purpose of representing her threatening aspect: the space is imagined as a confinement that may engulf the body of the self. The film shows the danger of sinking into the mother’s body, joy that is forbidden by the also frightening —and also abject— presence of the Father. On the other hand, in Ich seh, ich seh we see the violence that involves the separation of Elias from the law of the mother through the failed elaboration of a sinthome. Also here the signifiers of the abject threaten to annihilate the subjects, and they are represented as elements that contrast with the cleanliness of the domestic space, which is protected from the invasion of the animal and the wild, in order to guard the proper body from.

Keywords
abjection, monstrosity, mother, horror, film.

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PDF (Español)

References
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The Babadook (the film not the spirit) has been welcomed enthusiastically by horror fans. It got a rapturous response at the Sundance festival when it was first screened earlier this year and has received uniformly positive reviews. They might also get to swing an axe or two (in a halter-neck top), but rarely are viewers invited inside their minds. Amelia is a woman unable to move beyond the grief of losing her husband. Kent describes directing as being ultimately a leadership role and – alongside other film-makers such as her friend Justin Kurzel, who made the lauded, highly traumatic crime horror Snowtown – she is part of a new generation of Aussie directors telling simpler stories on their own terms. "It was under three years actually from, 'Oh, I've got this idea,' to, 'Oh, I'm on set making it.' Directed by Severin Fiala, Veronika Franz. With Lukas Schwarz, Elias Schwarz, Susanne Wuest, Hans Escher. Twin boys move to a new home with their mother after she has face changing cosmetic surgery, but under her bandages is someone the children don't recognize. Share this Rating. Title: Ich seh, Ich seh (2014). 6,7/10. Want to share IMDb's rating on your own site? A Austrian psychological drama horror that might not suit everyone just because it is a little bit on the slow side for the first half in particular and is then merely suggestively unsettling than a full on scare. But the slow build-up kept my interest and it definitely paid off in the end. Director Jennifer Kent said in an interview that she holds the rights to the movie and as long as she is alive there won't be any sequel to the movie, because in her words: "it is not that type of movie". I think this also proves that the movie is metaphorical and not just a simple ghost story. – Jenny O'Reilly Nov 14 '19 at 7:47. My theory is that the spirit of her husband was the babadook. The movie implies that the father was a magician, perhaps he was involved in darker subjects like witchcraft or voodoo and built some sort of spell in the book so that he could come back. I think that the mother did in fact gave the boy to the babadook (the father) so that it could take over the boy's body. Psychosis or evil spirit, The Babadook is definitely a very original horror tale.