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(1)(7) As a filmmaker Uri Zohar directs a film *Big Eyes*, Benny Furman, main character playing by Zohar, directs a basketball game and at the same time his private life. Manipulating actors, Zohar-Furman manipulates basketball players, friends and women. As we know the film is based on a real life, and was influenced by real facts influencing them back. So there are four lines in this film: two inside narrative, one outside the film, and the last one is the film itself. All of them are developing by the same logic with culmination and ending in the same moment, reaching its own ideality: the best player stays in a team, Benny Furman stays with only one woman - his wife, the film achieves its integrity and Uri Zohar creates the morality for his real life.

This morality and a hint for ideality pass through the whole film and represents by (3) the song, which we could listen as an inner voice of Uri Zohar, addressed to himself in a person of Benny Furman. Showing himself to the audience, Zohar by this way resorts to public self-criticism, saying to his protagonist (to himself in fact) that it is impossible to live the same way he used to live, because despite the fact he fulfills all his duties, it is impossible to drink the same nectar, flowers are already wilted. The song or just music starts to play when Benny Furman appears in a critical situation and considers for a moment, in such way coming out from the film course to the surface where he can listen a real himself through the song.

Nevertheless, as in a case of any self-criticism, Uri Zohar finds an excuse for himself saying in a song that his problem is that (5) his eyes are widely open and, seeing a lot of things around, he "want a lot, always the most, just more and more and more". So, naming the whole film "*Big Eyes*" and playing their the main role, director not only creates self-reflection but also self-justification.