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CONTENTS

Page

A Cultural Overview of LGBTI Identities in Cinema: The Zenne Movie and Viewer Comments Lec. İrem Çoban	11
--	----

Being The Voice Of The “Other” In The Context Of Cinema Films: The Example Of The Film, “The Mine” Assoc. Prof. Dr. Mine Demirtaş & Dr. Oktay Demirtaş	22
--	----

Meronomy in Film Design: Dr. Cem Cinar	34
---	----

The “Sound and the Fury”: The Role of Art and its Spaces in John Wick: Chapter 2 Prof. Dena Gilby	43
---	----

viii

Wisdom of Love Lec. Dr. Benan Çelikel	52
--	----

An Evaluation over Typography Examples Organized by Using Found Objects Res. Asst. Eren Evin Kılıçkaya Boğ	62
--	----

Reality in Cinema Dr. Radife Akyıldız Ongar	77
--	----

The Episodic Watching Experience of 8 Hours Long Crime-Drama Burak Yılmaz	92
---	----

Rejection of the Frame and Power of the Representation at the Fiction Films Today Lec. Güneş Özayten	97
The Artist Studios of Today in The Context of Spatial Perceptions Res. Asst. İpek Şenel Özayten	103

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x

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A Cultural Overview of LGBTI Identities in Cinema: The Zenne Movie and Viewer Comments

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Abstract

In this paper, the place of representations of sexual minority in social life in Turkey and influence of these representations in Turkish cinema on the audiences is researched by exemplifying the Turkish movie called Zenne. The aim of this study is to examine network of meaning created in Turkish cinema related individuals who have minority gender identities and how this network is met by audiences. In this direction, three main research questions of the study are: "What are the social and legal practices that LGBTI individuals are faced in Turkey?", "How are realized the identity distinctions in Zenne?" and "What do audiences think about LGBTI characters in Zenne?". In order to verify the result of the analysis, user comments about the Zenne movie is examined by using netnography in platforms where user-generated content was created on the internet. The reason of choosing this method is providing accessibility to every interpretation made on platforms where user generated content is created about the Zenne movie since its air date 2012. Finally in the study, it is concluded that the negative perception towards the individuals who have LGBTI identities in the representations of identity created by the society in the cultural context and woven with the meaning network, continues. Users who comment Zenne on platforms where user generated content is created, agree that individuals who have LGBTI identities will continue to be excluded, humiliated and even exposed to violence unless there is a social transformation to embrace these individuals in Turkey.

Keywords: Identity, LGBTİ, Gender, Culture, Turkish Cinema, the Zenne/Dancer Movie, Interpretive Theory of Culture, Ethnography of Speaking, Netnography

Introduction

In social life in an attempt to the organization and continuity of daily living, certain practices are determined. By the time, these practices which transform to norms are used to rule the society. Practices of living together are formed with heteronormative patterns on the axis of the patriarchal order. Accepted cultural qualities on the basis of masculine domination, are the most important determinant in the formation of the identities of individuals. As long as individuals have identities that compatible with the alignment of society, individuals can take place in social life. At this point, individuals who have minority gender identities are being punished for possessing characteristics that disturb society's alignment. The individuals who have minority gender identities is differentiated, humiliated, and excluded by the society and are described as “danger makers”. As a result of these characterizations, they are subjected to violence. Using violence to the individuals who have minority gender identities or killing them legitimate by explication of defense or honor crime. As they break the network of social relations in the society. In Turkey today, these individuals are still in a struggle for the acceptance of their existence in the society.

12

Based on this problem, the aim of this paper is to examine network of meaning created in Turkish cinema related individuals who have minority gender identities and how this network is met by audiences. This study was carried out within the context of the researcher's graduate thesis. In this paper, LGBTİ (lesbian, gay, bisexual, transgender and intersex) abbreviation is used for the definition of individuals who have minority gender identities. The Zenne movie is chosen as sample of this study for analyzing the examination of usage manners of LGBTİ identities in Turkish cinema and the effects of these representations in Zenne in creating awareness for LGBTİ individuals in the society. Another reason of choosing Zenne as a sample for this study is about its scenario. Directors of Zenne, Mehmet Binay and Caner Alper created the scenario by basing on the story of Ahmet Yıldız who is murdered by his father because of his sexual identity. The movie is intended to raise awareness of LGBTİ identities and their experiences that they live in social life. In addition, it has an intention to show where these identities stand at the cultural significance network of the society.



News about murder of Ahmet Yildiz in New York Times.

The Problematic of Identity: Me and Other

Identity is the most important concept that is created to ensure the continuity of social order and allow individuals to know their position in society. Whether social, ethnic or sexual, it is necessary for each person to indicate the group which she/he belongs to and accordingly to be adjusted her/his place in the community. Identity is the most determinant factor in the process of making me/we and others distinctions (Zillioğlu, 2008, p.14). The sexual identities that make up the subject of the study are shaped in the axis of male domination in every society structure where patriarchal order is dominant. In the understanding that male is primary, dominant and powerful, women are seen as secondary and passive. The lack of an egalitarian view of this understanding has led to many studies about gender in the world as the psychoanalytic approach, the feminist theory and the sociological view etc.

Today, despite the diversity of definitions and concepts, researchers from different disciplines think that the identity is determined by social and cultural codes with various interactions, therefore it has a fluid, and dynamic form (Zillioğlu, 2008, p.36). However, it should be stated that every individual exists only in his/her own identity in the network of meaning determined within the society. Socialization that is the sine qua non phenomenon of social life forms the social identity that allows individual to interact with another individual.

Gender is one of the constructions in social life that represent patterns of "feminine" and "masculine" behavior. Raewyn W. Connell expresses that at the heart of the term gender, the fact that men and women are totally different from one another in appearance, personality, and thought because of their creation is located in and this fact opens a road to the idea that man is regarded as the dominant figure of society (Connell, 1987).

From these definitions, it should be remarked that the concept of gender is not formed around general truths. The concept of gender -as a concept that has a variable structure depending on the social norms and values created by the circumstances - is categorized by the dominant structure in society.

Erving Goffman, Canadian sociologist, suggests that sex is a biological distinction between male and female, but gender is a social concept in which the animal within the human being is brought out, by shaping the relationship between the male and female relationship toward the culture in society, it is the bases of a fundamental code that makes up social interactions and social structures. According to him, definitions within gender are learned, adopted and implemented within society in the process of socialization. Individuals who live in society accept these distinctions without question (Goffman, 1987, pp.3-4).

14

The gender identities of men and women which are generally accepted by the society play an important role for the continuity of the existing patriarchal society order. Well, does society just consist of these two sexes? Even though the biological identity is male or female, is every individual compatible with his/her biological identity? Who are the "Others" in society, why are they being the "Other one"? In order to recognize the LGBTI identities in the Zenne, which is the sample of the paper, and to analyze the attitudes of the audience to these identities, it is necessary to recognize the LGBTI identities.

On the other hand, an important difference to be noted is that the queer phenomenon is not the same as LGBTI. The queer description is used as a representation of an understanding that defends the liberty of making sexual lifestyle choices. The theory which argues that individuals who have LGBTI identities which are the subject of the study should also live their life as they want, stands with this understanding far ahead of the LGBTI movement in Turkey.



News about murders of Ahmet Yıldız and Hande Kader who had LGBTI identities in Turkish online mainstream newspapers Milliyet and BBC Türkçe.

Interpret the “Zenne” Movie

Concepts like identity, social identity, sexual identity, etc. are put into practice as facts that are taken separately by individual or assigned to each individual in social life. Certain rules, status, and classifications that have been created in order to lead a life together have been expressed in various representations at the point of understanding and recognizing each other throughout history. In addition to being a reflection of real life -according to genres, the seventh art cinema, allows individuals to return to their own inner world, to express themselves, or to feel that they are not alone, by separating individuals from everyday life practices- through the concept of representation.

It's possible to express the concept of representation with the notion of symbol which has mythical signs that are used tangibly in place of the individual's life. Because representation is also a concrete sign that replaces something seemed difficult -even impossible- to perceive. In this respect, it is also necessary to draw attention to the link between the concept of representation and the concept of image. The image is the imagination in the mind, in other words, an expression of reality played in the mind of the individual.

Representations are dual-function systems of values, ideas and applications. The first function is to get organized the structure that permits individuals to dominate and control their material surroundings. The second function is to facilitate communication between individuals in a society to classify and design different aspects of their own world and their individual and social backgrounds (Semin, 1997, p.263).

The notion of representation, which is defined as the behavior of the individuals in the name of community in which she/he is located or want to be located in social life, has social characteristics at the same time as it provides communication within the society. The representations which make the society process are also used in the cinema. In cinema, the seventh art, which can reach wide audiences, the representations in the society are fictionalized in various forms and presented to audience. The representations of LGBTI identities are also processed in cinema.

From this point of view, this analysis is realized through the Zenne movie. The social rules established in Turkey are based on culture. For this reason, the traditions, customs, and norms that constitute social life are transformed into social rules in direct proportion to the living transformations. This transformation is realized on the axis of male domination. The place of individuals with LGBTI identities who do not conform to the traditional norms of society in this transformation and the effects of experiences on these individuals should be examined. With this aim, in this part The Zenne movie was examined by using Clifford Geertz's Interpretive Theory of Culture and Ethnography of Speaking Approach of Dell Hymes.

Geertz defines that culture is a symbolic concept in each society. According to him, culture is a network of meaning and meanings and form which are placed in this network are created by individuals in society. At the same time, he treats symbolic or interpretive culture as a semiotic concept. He expresses that he regards man as "an animal in his own network of significance" and describes culture with these networks themselves. Therefore, culture is not a science but an interpretive science that seeks meaning (Geertz, 2010, p.19).

Culture, at this point, leads society to the use of control mechanisms by creating symbols in common meaning to the individual. It is the basic argument of Geertz that the

concept of man has a social characteristic and that the act of thinking is realized by these symbols which are socially shared (Geertz, 2016):

Our speech capacity comes from birth; but our ability to speak English is cultural. Sweet smile and uncomfortably frown is generally genetic; but sarcastic smile, and frowning by taunting about something, is often cultural.

In this framework, like Geertz say, in the act of speaking, the purpose of communication and established cultural context are important.

American linguist, anthropologist and folklorist, Dell Hymes, discusses -in his article titled "Towards an Ethnography of Communication"- the fact that speech act must be examined differently from known linguistic methods; thus, he is mentioned that the analysis of the cultural structure of the society in which the human being belongs can be realized by reaching to the person, his or her identity, the past, in short, what belongs to him. With this understanding, the ethnography of speaking differs from linguistics by being examined as a communication system, not as a language (Hymes, 1964, pp.1-10). Hence, it should be noted that the "speech" in the ethnography of the speech, according to Hymes, is not merely verbal. It's an act realized in accordance with communicative actions, the form and contents of the messages conveyed, and all linguistic/communicative forms taking place within certain rules according to the environments in which communication is observed (Özdemir, 2012, pp.119-120).

In this context, it is important to note that the ethnography of speaking is not a field that examines language fragmentary; on the contrary, it has aim to analyze how the language has shaped itself as a part of the culture in its own totality. Speech is a communicative act. Communication action provides important data to understand the dominant culture in the present society.

With the help of Geertz's and Hymes's reflections, in order to understand the position and status of LGBT individuals in society, especially in Turkey, it is first necessary to understand their creation in the symbolic world. Recognizing the symbols that the society uses on LGBTI identities make visible all social codes related with the subject, so, the meaning created by culture that is built in the symbolic universe comes to light in the context of LGBTI identities.

In the light of these information, notions and thoughts, as a result of the examination, in Zenne, the acceptance of the LGBTI identities in the society that represents over the three main characters (Can, Daniel and Ahmet), differs according to which part of the society they are in. The different cultural contexts that have emerged in the social order in Turkey's lands cause LGBTI identities to lead different lives. However, at this point, it should be noted that the majority of the state and the society are still considered to the individuals who has LGBTI identities as the “Others”.

Opinions of audiences about LGBTI identities in the “Zenne” Movie

In order to verify the result of the cultural analysis, user comments about the Zenne movie is examined by using netnography in platforms where user-generated content was created on the internet. The reason of choosing this method is providing accessibility to every interpretation made on platforms where user generated content is created about the Zenne movie since its air date 2012.

The netnography, which is a combination of the terms internet and ethnography, was suggested by the Canadian academician Robert V. Kozinets. Netnography is a research-based method of participant observation on the internet. It examines ethnographic understandings or social phenomena through computers. Therefore, practically all ethnographic studies develop on the basis of participant observation by including netnography with technical methods as videography, collage, semiological analysis, interviews etc. (Kozinets, 2010, p.60).

In netnography method, culture based researches are being done as well as in ethnography. Meanwhile, because the netnography method uses the features of digital media tools and applications, it provides to obtain much more and various data than face to face interview techniques.

With the help of netnography, in the study realized into three groups, by using web search engines as Google, Yandex and Yahoo, 34 movie viewing sites which have comments that are accordant with criteria of the method, the aim of the study and research questions, social media applications (Facebook, Twitter and Instagram) and five dictionaries which has user-generated content speciality (Ekşi, Uludağ, İtÜ, Instela ve İnci) are determined.

In 1127 comments examined, both positive and negative, are found that the attitude towards LGBTI identities and individuals who have these identities is in line with the end of the Zenne movie by murdering Ahmet Yıldız. Users who support LGBTI identities think that the message that Zenne transfers is inadequate for changing the society. Similarly, users who have negative look at individuals with LGBTI identities don't want to change their opinions against these identities. In interpretations, gendered discourses towards individuals with LGBTI identities are encountered. Gendered discourse through the language reflects on written language with the help of being anonymous on the internet. Interactions among the users are mostly based on negative comments. In this interaction again, users who approach the individuals with LGBTI identities positively or negatively, express their thoughts with discourses containing sexist, slang, profanity and insult.

Dictionary Name	First and last data entry dates	Comment types and numbers	Total number of comments
<u>Ekşi</u>	05.01.2011 23.11.2016	241 related comments 24 irrelevant comments	265
<u>Ufudağ</u>	23.05.2006 25.10.2016	68 related comments 23 irrelevant comments	91
<u>İtū</u>	03.11.2011 27.04.2014	52 related comments 12 irrelevant comments	64
<u>İnci</u>	02.06.2010 18.04.2014	27 related comments 7 irrelevant comments	34
<u>İnstela</u>	20.05.2005 20.07.2014	50 related comments 10 irrelevant comments	60

Statistical information table of the Zenne Movie in platforms where the user-generated content is created.

Conclusion

1127 comments were examined in total and it was seen that the attitude towards the LGBTI identities and against the individuals with these identities in Turkish society are parallel to the attitude shown at the end of Zenne.

Finally, in the study, it is concluded that the negative perception towards the individuals who have LGBTI identities in the representations of identity created by the society

in the cultural context and woven with the meaning network, continues. Users who comment Zenne on platforms where user generated content is created, agree that individuals who have LGBTI identities will continue to be excluded humiliated and even exposed to violence unless there is a social transformation to embrace these individuals in Turkey.

But it is important to do extensive studies that examine the impacts of fiction and documentary productions which LGBTI identities are processed on the viewers who do not use internet all over Turkey, in the axis of transformation of the social meaning network. Because according to survey realized by TÜİK (Turkey Statistical Institute) in 2016, the rates of computer and internet usage were 54.9% and 61.2% for the age group 16-74, respectively, in April, 2016. These rates were 64.1% and 70.5% in men; 45.9% and 51.9% in women (TÜİK Bulletin, 2016). In the light of this data, it would be useful to conduct a similar research in a wider demographic environment.

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Being the Voice of the “Other” in the Context of Cinema Films: The Example of the Film, *The Mine*

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Abstract

During the processes of change which have been experienced from the ancient times to today’s libertarian democracies, first of all the written press and then the other vehicles of mass communication have played an effective role as an important part of political systems, and lead the way in the evolutions of political systems. The commercialising of media environments and the fact that their ownership rests with just a few individuals, makes the representation of the sections of the community which are under economic and social pressure, in the public area, more difficult, and indeed, sometimes, completely prevents it. Certain formations have appeared in order to be the voice of the marginalised and overlooked sections of society, and to have their demands heard by the public and the dominant forces, and where these structures carried certain conditions, they became known as the alternative media. Cinema, which we have deemed the seventh art, assumes important roles in terms of influencing viewers and guiding their emotions and thoughts, from the point of view of forming public opinion, just like the other vehicles of mass communication. In this context, the feature length cinema film, “The Mine”, which is one of the most well-known examples of the change in social reality experienced by Turkish cinema in the 1970’s, has been examined from the aspect of its conformity to the alternative media structure, in this study, and face to face meetings were held with Yavuz Özkan, the producer, screenplay writer and director of the film, by applying the mapping method.

Key words: Alternative Media; Social Reality; the film, “The Mine”

Introduction

Communicative field has been transformed into a battlefield, and invaded by the government, thus preventing social communication and making state control widespread. Therefore, the only form of communication remaining open for the “others” is actions. The community, which in actual fact is a fragmented structure, is being kept together under the pressure of the government, as a collectiveness which is in conflict. Important responsibilities fall to the mass media during this period. The media is playing an effective role in the determining and emphasising of social prejudices and the discursive severity aimed at the “others”. In states where social problems, in particular the problems related to social identities, become more intensive, the government uses the mainstream media in an effective manner, causing the prejudices of social groups to become even sharper, moving violence from just an expression to action and resulting in it becoming impossible for communities to live together, in peace (Demirtaş, 2017, 17).

The state uses the mainstream media in a very effective manner, in states where social problems, in particular the problems related to social identities, are faced in an intensive manner. “The mass media reinforce the official ideological judgments adopted by the average person, and when putting what is not true in place of what is, aim to put interclass conflicts of interest in place of the reality of contradictions and conflicts between the classes, and inactivate and constrain the labour movement, and make it more chauvinistic” (Özarslan, 2006, 74). As a result of this, the prejudices of the sections which are unable to get their voices heard by the public, become even sharper. Thus, it becomes more and more difficult to ensure social fusion. The ensuing result brings with it division, action and violence.

Those working in the media sector (reporters, columnists, editors, directors, producers and publishers) are at the service of the government, from the political perspective. They select and use content which is politically related. In this way, they contribute to both the forming of public opinion and the spreading of effective opinions (Habermas, 2006, 419). In recent years, independent initiatives, which need to be taken seriously in terms of creating an alternative public debate, have begun to come to the fore in Turkey, in parallel with the search for an alternative media, which continues to gain pace, with the belief that a different media

organisation is possible, against these structures (Demirtaş, 2017, 19). It can be seen clearly that an opposition, which is unable remain present in the social arena and to intervene in social practices, will become marginalised, and therefore drain away. Therefore, opposition structures, which produce policies and are able to create the channels through which classes and groups, which have become oppressed as a result of social problems, are able to express themselves, are becoming more popular and a centre of an opposing government, which creates an opposing hegemony.

Within this context, the study examines whether the argument that the film, “The Mine” possesses an alternative structure over and above the notion of the film as a political and critical film directed at the masses, and how the said work was able to bring the problems faced by mineworkers, who were not able to have their voices heard by the public and the governing powers.

Alternative Media as a Concept: “The Voice of the Other”

The difficulties in the political and economic areas in countries which have not completed their democratic development, deal big blows to the perception of a free press, and the “freedom of the press” and “freedom of expression” are unable to progress any further in the face of these obstacles. The removal of the technical, financial, economic and legal obstacles, which are directed at eliminating these freedoms, indirectly, by the state, as soon as possible, emerges as the fundamental condition of its being able to perform the public functions of pluralistic democratic regimes and the press. It is alleged that there is no such thing as an independent press, and that the media is the representative of those who hold economic, political and social power, in every system (Severin & Tankard, 1994, 507).

Citizens do create new channels in order to have their voices heard by their rulers, and at this point, the alternative media emerges as an opportunity for citizens to be able to express themselves. The alternative media is an area where those who suffer from oppression and discrimination, and have difficulty getting their voices heard, can express themselves. The technological developments seen in communications have facilitated a speedy growth in number and development of these structures. The organs of the free press, which ensure that the masses are able to freely express themselves to governments, have their voices heard and

display their needs, have been designated as alternative. These media organs vary greatly, both among themselves and from the traditional media, in terms of the actors of the media, its structure, its content and its economy.

In general, when the definitions and theoretical structures of the alternative media are examined, when media is used in order to ensure that the structures which are dominant within society, which are traditionally oppressive government structures, understand the marginalised groups, it becomes “alternative” (Atkinson, 2015, 45). On the other hand, according to Meikle, the term alternative media is a reference to practices where the media producers are independent of the large media companies and where they support the “horizontal connections between the viewers” (Meikle, 2002, 60). According to another view (Rauch, Jennifer, 2007), rather than being the organisational application of a content or production, alternative media is more of a matter of viewers reading this media through interpretative strategies, getting pleasure from creating a difference between the mainstream media and alternative media and this becoming an interpretative strategy. One other view is that it has been formed by looking at it from the aspect of production. According to Chris Atton, the alternative media has been to the “ghetto classes”, from the places where it was designated as a public and private area by Jürgen Habermas (Atton, 2002/ Atkinson, 2015, 47).

25

The systematic analysis of the theoretical approaches related to the alternative media have resulted in the formation of a comprehensive theory. The statements made concerning these types of theories are mostly based on the views of Brecht (1932), Benjamin (1934), Enzensberger (1970) and Oscar and Kluge (1972).

With his article entitled, “*The Formative Elements of a Theory of Mass Media*” (1970), Enzensberger, and with close to 500 supplementary studies and their book entitled, “*The Public Sphere and Experience*”, Oskar and Alexander Kluge, who defend the Marxist view, have contributed to the creation of media theories (Dorer, 1995, 218).

The definitions used for the community radio of AMARC-Europe are shown as the starting point of the theoretical approaches formed for alternative media. These are the people’s radios, mineworker radios and farmers’ radios in Latin America. For instance, “Until the 1920’s, the mineworkers’ unions of Bolivia used radio technology to activate the

mineworker masses in the fight they entered into for social justice, against the oppressive forces of the companies and the state” (Servaes, 1999, 259).

The fact that “The Mine” and films which deal with similar themes continue to be current today and that the study which is being conducted is mounted on a work which has mineworkers as its subject, show us that these matters continue to be relevant in southern democracies, to this day.

When the alternative media is examined from a theoretical point of view, it can be seen that the differences between it and the mainstream media stand out clearly. Alternative media accepts the importance and power of the community, acts towards its viewers as a member of a community, ensures participation as a member of the community, facilitates the discussion of matters concerning the community by its members and provides an opportunity for communication for the marginalised groups of society.

The strict differences between the capitalist mass media and the alternative media are not always valid for the development of alternative media strategies, which support social transformation and liberalisation. Therefore, the presence of minimum requirements is sufficient in order to be able to refer to an alternative mass media. Thus, capitalist media techniques can also be used, at certain level, in order to realise the political objectives of the alternative media.

Alternative media displays the importance of the civilian community for democracy, ensuring the democratisation of the media with micro and macro participations, as a part of the civilian community, and creates the opportunity for extensive participation in public debate and for self-representation in the public arena (Demirtaş, 2017, 123).

Gramsci has accepted that the civilian community is the area where dominance or hegemony is generated, through consent. However, he has analytically separated the civilian community from the market and the state, and put it aside as a concept, which can, at the same time, challenge and cause difficulties for the dominant powers. According to this view, the civilian community is an area where alternative conceptualisations can be developed and can spread (Bailey/Cammaerts/Carpentier, 2015, 53).

Alternative media is a junction faced by people with different opinions. It strengthens democracy by bringing together democratic struggles, underlines the fluidity of media organisations and questions the certainties of the public and commercial media organisations. Moreover, due to its rhizomatic structure, alternative media also has an impregnable characteristic. This characteristic makes it more difficult for alternative media to be controlled, while at the same time guaranteeing its freedom (Waltz, 2005, Aydoğan/Kırık, 2012, 63-64).

The rhizome approach to alternative media focuses on three principal characteristics of the alternative media:

- *A junction for non-government organisations and their movements;
- *Indefinableness;
- *The mutual connections with the market and the state.

An Assessment of the Film, “The Mine”, within the Context of the Alternative Media

Cinema, “is a branch of art which incorporates all of the arts, a mass media which addresses the wide masses, a commercial merchandise which brings large amount of money to people and a developed industry with the technical tools and equipment it uses and the people it employs (Esen, 2000, 4). The changes experienced in Turkey in the 1960’s – 1970’s and the phenomenon of industrialisation were factors in the formation of a new culture and new values. Migrations to the large cities, the phenomenon of slum housing and concepts such as the working class, unionisation and the right to strike were the pioneer of change. Just like the other mass media, these changes in the social structure also became the subject of films.

Under the leadership of Yılmaz Güney and together with Yavuz Özkan’s film, “The Mine” (1978), the subject of which was the struggle of the mineworkers, and in which the leading stars of the period, such as Cüneyt Arkın and Tarık Akan, played a role, his film “Demiryol” (1979), where he relays the strike of the railroad workers, and Erden Kırıl’s film “On Fertile Lands” (1979), where he emphasises the problems faced by seasonal cotton workers, a “*socio-political*” trend, in a manner suited to the conditions of the period, was influential in the 1970’s. However, it is also necessary to state that in the same years and

different directors from earlier periods had also contributed to the continuation of the trend of *social realism*, which had begun in cinema in the 1960's (The Ministry of Culture and Tourism, 2017).

The film, "The Mine", by Yavuz Özkan, is not just a film from another era, but one which retains its relevance to this day and reminds us of the unassailable problems of the mines and the workers employed in the mines, throughout history, in every period.

In a face to face discussion held with Yavuz Özkan, on 14.09.2017, on the film, "The Mine", he was asked about the factors which influenced the making of the film, the financial resources of the film, the gains made after the film was screened and the effects of the film to this day. In this context, an examination was carried out as to whether the film, "The Mine", is suited to the structure of the Alternative Media, and if it is, in which areas does it come into close proximity with this structure, and in which areas does it move away from it.

Yavuz Özkan lived for a long time in a geographical region where there were a large number of mines and was actually employed as a mineworker in one period of his life. Therefore, he is a film-maker who is able to monitor the difficulties faced by mineworkers closely. In the interview with him, he stated that the primary reason for making the film, "The Mine", of which he was the screenplay writer, director and producer, was his observation that mineworkers were being marginalised, both in their social and their working life, and that he felt the need to reflect this situation on the silver screen.

From 1978, when the film was first screened (and even before then) to this day, their working and social life conditions in Turkey have not displayed a development at the same rate as the developing technologies. The significant reasons for the emergence of the film were the failure to improve their working conditions, the insufficient defending of their union rights and employment rights and the fact that the said section of society had been unable to convey their problems to the public and the ruling powers, through the media.



Source: <http://gazetevatan.com>

If we set off from the opinion of Horkheimer, that, “Today, the productivity of people will increase in environments where they are treated well”, in the work entitled, “A Discussion on Theory and Practice” (1956), by Theodor W. Adorno and Max Horkheimer, it is possible to say that the happiness of workers is important. If responsibility for ensuring the improvement of the working and living conditions has been left to the ruling powers, than ensuring that the existing problems are heard by the public is just as important. “The Mine” made a contribution to ensuring that these problems were heard by the public and to shaping public opinion. It can be seen that the condition of “Serving the Community”, which is one of the most important functions of alternative media structures, was performed in this way. On the other hand, the condition of participation, which is a part of the said conception, can be seen due to the large size of the audience which watched the film, the fact that it still attracts viewers at the locations where it is screened today, that it leads to discussions on the matter and that it sets the agenda.

29

As contained in the statements of the producer, Özkan, the fact that the financial resources which were used were independent, ensured that the content of the film was independent too. And this meets one other condition of being an “alternative”.

The production was directly associated with the civilian community as a result of the roles played in the film by actual workers employed at the mine in Tunçbilek, in Kütahya, where it was filmed, and their close relationship with the filming team, thus creating an opportunity for self-representation. There were also voluntary participations in the production, with the inclusion of workers in the film, alongside the conception of self-representation.

The film won many awards, as well as positive critiques from leading film critics. It won the Best Film Award at the 15th Antalya Film Festival, and was also met with great acclaim in the foreign countries where it was screened.

While the film critic and director Marcel Martin saw the film within the scope of political cinema, Umberto Rossi, a writer at L'Unita, stated that the film could play the role played by Italian films at the start of the Neo-Realism period, and bring with it an eruption of freedom, mooted a revolutionary opinion. On the other hand, the film critic, Atilla Dorsay, referred to the film as a "film for the masses". Ruta Sadoul, a member of the Board of Directors of the French Cinematek, at that period, approached the film from the dramaturgic angle, and criticised sudden formatting of the workers.

When we study workers' films, we see that as well as placing people within the fantastic world of cinema, they reflect the ordinary lives, difficulties, experiences with struggle and hopes of those making a living from their labours, workers, women, refugees and the oppressed – that is to say all who are suffering from poverty – on to the silver screen, thus revealing their daily realities for all to see, and giving them the opportunity of dreaming about a better future (Özdemir, 2014, 24).

While cinema is just a branch of art, it is accepted by every section of society that, from the date it first emerged, its potential to influence the masses has been extremely high. Thus, cinema is not just a branch of art, but at the same time an ideological tool. Therefore, as well as being just a work of art, it is known that films are a collectivity of propaganda which serves certain ideologies. Governments and their extensions, which are aware of this power of the cinema, use it both to spread and consolidate their ideologies, and to increase the power of the government, by making people forget the incidents which have occurred in the past, and which they need people to forget, with the help of the entertainment and consolation functions of the cinema (Öztürk/ Odabaş, 2017, 96).



Source: <https://m.bianet.org>

Conclusion

The study which has been conducted drives forward the opinion that cinema can be transformed into an alternative media structure. It is possible to evaluate the cinema film, “The Mine”, by Yavuz Özkan, within the scope of the alternative media, due to its durability, the fact that it invokes debate and allows participation and its financial resources, the fact that it presents frames from real life, by professional individuals and the fact that it carried the issues of mineworkers, who represent a scar in society, on to the agenda and the ruling powers.

Subjective approaches within the context of alternative media focus on the actors of the media and the routes in which they create the alternative media. These approaches claim that in the event that the media contributes to the democratisation of the media generation process with the aim of ensuring that the voices of people are heard, it can have liberalising social effects. “The Mine” ensured participation by placing emphasis on these matters.

On the other hand, objective approaches are directed more towards the structures of alternative media, and define alternative media as the “critical media”. These approaches allege that alternative media can reject the ideological character of the capitalist mass media and become aware of its liberalising potential, by generating critical media content. In this context, media content can be seen as a media structure.

The dialectic alternative media approach is based on a dialectic model of the media system, grounded on the view that there is a mutual relationship between the actors playing a role in media structures and the operation of the media. What stands out at this stage is that

a voluntary workforce is present, alongside the professional teams, in the operation of the media. Moreover, it is observed that the freedom of the actions and mentalities of the actors in the film, shapes the structure of the work.

In conclusion, it can be seen that the film, “The Mine”, which was examined in our study, is a work with a critical, and indeed an alternative structure, over and above that of propaganda cinema. It can be seen that it possesses the characteristics of an alternative media, frequently voicing the difficulties faced by mineworkers, which still maintain their place on the agenda in Turkey, and for which solutions have still to be found, to the public.

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Meronymy in Film Design

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Abstract

The development of the characters in the plot and the creation of the dramatic action are the basic tasks in the designment of fictional films. These two categories are in fact mostly together in the film narrative. The characters' motion to the dramatic actions inside these actions. Dramatic actions can be considered as the basic contents of the cinematographic narrative's total context. Hence, the meronymy in the cinematographic narrative should be comprehended by means of directly basing on the dramatic actions, instead of fragmenting the fictional elements such as stage, plan or sequence. Indeed, this is one of the ways writer/director follows on in praxis. In this paper, how dramatic actions as fragmentation are positioning in the cinematographic narrative's meaning context and building this context as a whole will be examined.

34

Keywords: Cinematographic Narration, Part-Whole, Cinema, Cyclical Reality, World

Introduction

In his analyzes which he investigates the principles of meronymy, Gadamer noted that the awareness of this principle extends back to the disciplines of the Ancient Age. (Gadamer, 2008) When Aristotle was talking about imitation in *Poetics*, the following words on meronymy he said, still valid today:

Parts of events should be placed in an adherence which the whole will disappear or fall apart if the place of one of them is changed or removed. Because if the presence or absence of something is unnoticed then it cannot be a part of a (basic) whole. (Aristoteles, 2004)

Although Aristotle has laid out a general principle, piece-whole relation - meronymy was being used in more concrete areas in ancient Greece. The piece-whole relationship was a pedagogical method applied in classical rhetoric in the training of using the limbs in unison with the integrity of the rhythmic body to achieve harmony between the movements of the body and the speech in order to perform the art of the oratory perfectly. (Palmer, 2008) The principles developed on the piece-whole relationship have continued to be used in the theological text interpretations of the reform period, preserving the formal character. However, according to Gadamer, in all these uses, piece-whole relation is seen as rigid and instrumental as a technical principle. According to Schleiermacher, the first initiative expansion of the circular structure of the piece-whole relation was performed by Schleiermacher. Every comprehension has an intuitive character because of the inseparable integral nature of the contexts of meaning that are usually not necessarily compulsory for the text to be understood except in the text of the reference, but generally within a similar cultural structure with the contexts in which the text has solved itself or can be solved only by staying in the text. What brings artistic qualities to comprehension activity is the intuitive resolution of the tension between the piece and the whole each time and the transition to a wider context. Accordingly, the general expression of the piece-whole cycle is: "the whole cannot be understood without understanding the piece, the real meaning of the piece cannot be revealed without understanding/considering the whole."

However, the paradox is that, in the interpretation where it is a necessary condition to start from the pieces, so how can it be possible to mention about a guidance of a whole which is not yet occurred. In addition, while there is a concrete finished work of text interpretation, which "whole" accompanies the writer or artist who creates the text. Therefore, the way consciousness follows the interpretation of a text / work, may be different from the way it followed when a text / work was created. So we can say that, film design separates from film interpretation at this point.

Heidegger also entirely agrees that understanding has a circular dynamics. But he asks, the concrete effect of the meanings beyond the orbit of the piece and the whole association, historical experience of the people, ideological bias which put personal life on a

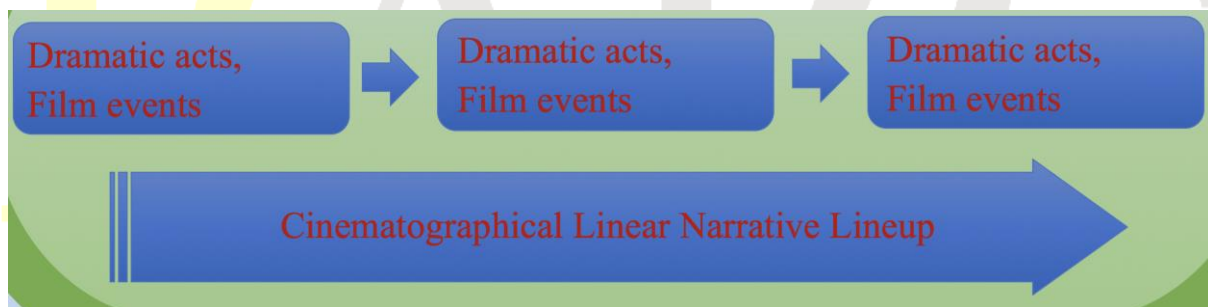
certain level, briefly the effect of experience all the worldliness on comprehension. If the issue is about understanding a text, how does a person achieve pure consciousness that only allows the text to stay within it? Is this possible? Here, this context constitutes the primary orbit of the piece-whole cycle. Heidegger conceptualizes this durability, which is based on the intermundane in the ontological sense, as the ones ready to hand. What he means is a state of being in the world, an antithesis and conclusion, the singular meanings or phenomena that he has in the context of the general meaning that his existence has organized through his own worldliness. Those ready to hand ones as meanings, phenomena and contexts may be in the context of meanings ranging from the simplest linguistic expressions and concepts to more complex ideological contexts. (Heidegger, 2011) The circle of the dynamic structure of the whole has been expanded with the rate of the commentator's world along with Heidegger. Heidegger calls this whole context which has dominated the interpretation from the beginning as pre-comprehension. Pre-ownership, which is used in the sense of a whole of what is ready to hand, creates a perspective which makes it mandatory to approach the thing which is desired to be understood always from one direction.

36

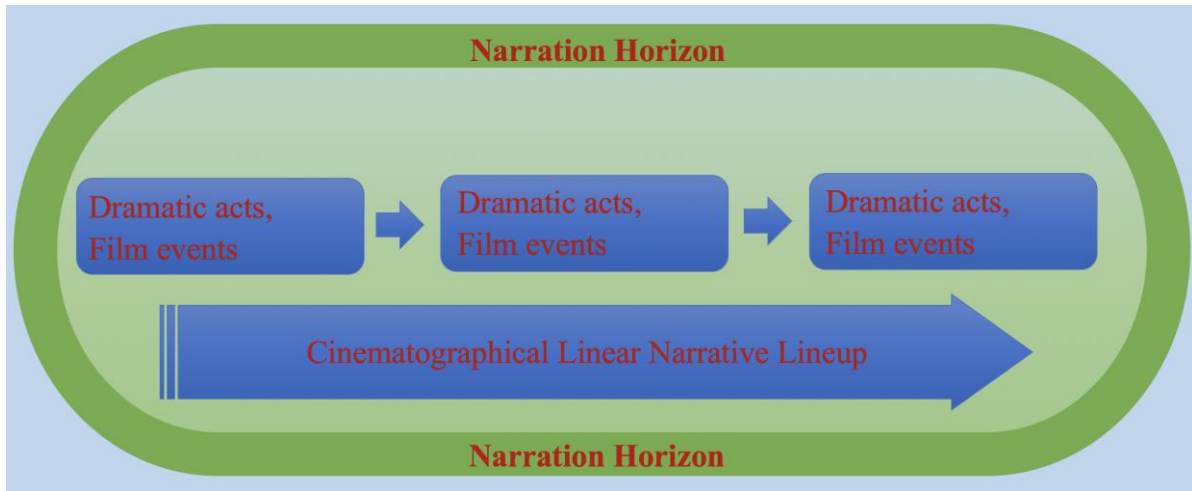
Gadamer continues to develop and improve Heidegger's ideas about the circular structure of comprehension. Gadamer reveal the name of the whole in a concrete way. The whole is a tradition which its basic motivation is historicity. The 'whole' which is the diagram of the essential function of comprehension act, confront us as the tradition itself. Tradition is the concrete state of historical community. In other words, it is the context in which we are breathing in. Human beings build it on the earth with their own worldliness consciousness. The world is a certain kind of perception of reality. It is a phenomenal unity. The establishment of the consciousness of the phenomenological world has dynamism beyond a bipolar exchange that occurs between individual-conscious-empiricism and the universe of things. Phenomenal world demands intersubjective unity, that is, coexistence, "mit-dasein" to be established. (Uygur, 2007) What provides this is, language. In light of these general principles, we can examine how a piece-whole relationship occurs in a cinematographic narrative.

Cinematographical Narration

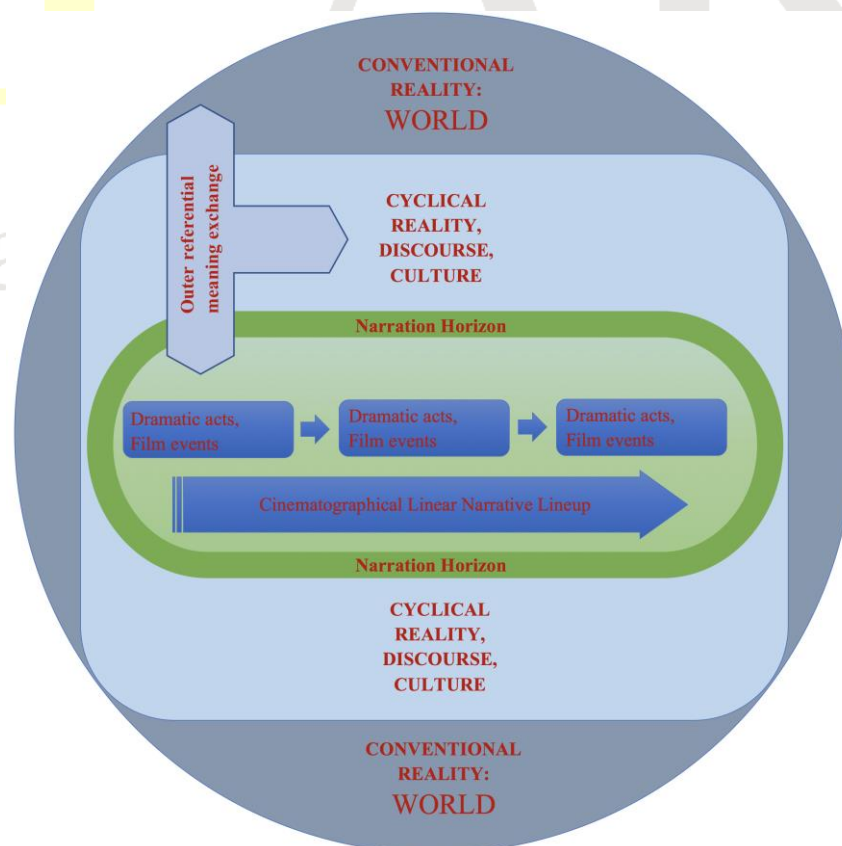
Being in the place is a sufficient requirement for the artworks like painting and sculpture. Its relationship with the temporal dimension is not on an ontological basis. No matter how long you look at a sculpture, it remains there unchanged. Time is an existential component of the arts that are based on narration. Because a certain amount of time is needed for the observation of all kinds of narration. Here, time is on an ontological basis. A linear path has been followed in cinematographic narrations by necessity to constitute the integral meaning of the narration. This flow of linear narration can be understood in two different ways. In the first way, we can break it into fictional units of segmental narration plan, scene, and sequence. In the second way, we can directly consider the dramatic acts that offer meaningful integrities without considering the fictional parts like plan, scene, and sequence. When we adopt the second way, two fundamental units arise with the flow of linear narration: dramatic acts and film events. Dramatic acts are based on metaphors. Film events provide the necessary information to constitute the narration.



When we adopt the second way, two fundamental units arise with the flow of linear narration: dramatic acts and film events. Dramatic acts are based on metaphors. Film events provide the necessary information to constitute the narration. Narration horizon constitutes the outer wall of the flow of this linear narration. We can also call this as story of the film. The narration horizon of the film includes a micro-cosmos that involves the characters, film events, and dramatic events.



This micro-cosmos is permeable. It is in an exchange of meaning with cyclical reality, i.e., statement. This exchange that is based on reference, metaphor, icon, and mark and so forth, is called outer-referentialism; while self-referentialism is the context that is constituted in itself for the narration to constitute a consistent structure. Cyclical reality is in a relatively more encompassing context. This outermost wall is the conventional, inter-subject, universal meaning area that is beyond the cyclical reality. We call this human world or briefly world.



Dramatic Act

The dramatic act has been constituted cinematographically as a unit that has a segmental sentence by itself. That sentence constitutes the fundamental meaning and the subtext of the dramatic act. Dramatic acts constitute the integral meaning of the narration while being viewed as cinematographic images. Integral meaning expands with each new dramatic act. Sometimes, it disintegrates and then it is reconstituted. The meaning of the whole appears with the termination of the cinematographic narration. Dramatic acts can be metaphoric, symbolic, or figurative. The film “Fate” that is directed by Zeki Demirkubuz as an adaptation of *The Stranger* by Albert Camus is rich in dramatic act designs. Continuing with an example from the film is beneficial.

Scene 8	Musa arrives home late after work. His home is silent and dark. His mom is not around. He goes to his mom’s room. He opens the door, turns on the light; his mom lies in her bed with exactly the same posture in the morning. He talks to his mom with a sad voice. He touches her chin. He realizes that she has died. He just stays with her. The sequence continues by the cut to making coffee in the kitchen.
Scene 9	The sequence continues by the cut to Musa makes coffee in the kitchen. Musa makes his coffee and goes to the living room. He watches a native film while having his coffee. At that time, he realizes that the door of his mom’s room is open. He leaves the coffee, goes to the room, turns off the light, and closes the door. He comes back, has his coffee, and continues to watch the television. He cannot help looking at the seeds from the previous night, and his mom’s cardigan.

To analyse the main sentence of the dramatic act, the function that it realizes for the integral context should be investigated. Why the scenarist/director designed this dramatic act? The dramatic act here was designed to show directly the photograph of Musa’s character/soul that is dark, coldblooded, and numb. However, the extraordinary nature of the character does not appear only with the meaning of this part. It occurs with relationships with

other dramatic acts. For instance, if another dramatic act would be given where he argues with his mom, the meanings of all the scenes above could have been completely changed. There is always an exchange between the meaning of dramatic act and integral. This situation is the dialogue that cinematographic narrations execute between the meaningful units within itself. It is the dialectics in the narration of part-whole relationship (meronymy). This situation is defined as self-referentialism.

Self-Referent and Event (Movie Event)

Göktürk describes the self- referent and the external referent as follows:

Self-referent is; 'The situation in which the submission of a text emerges from the inter-structural relations between the author and the text and the self-guided function of the text' and disjunctive or external referent is; 'The facts of life and the representations of the text are directly interrelated with each other' The possibility of seeing the equivalent of the text in many different real situations or cases'. (Göktürk, 1997)

The segmental units of the narration are interconnected with meaning links. These meaning links enable the narration to constitute itself consistently and to express itself to the world. The segmental units of the narration are interconnected with meaning links. These meaning links enable the narration to constitute itself consistently and to express itself to the world.

40

Outer-reference, Cyclical and Conventional Reality

Dramatic acts are in communication with the world outside the narration via the metaphoric, symbolic, or figurative meaning links. This relationship is ethical and cognitive. Cinematographic narrations constitute itself primarily in a cyclical reality. This cyclical reality, are the units related to the tradition and expression such as morals, cultural elements, and behaviour patterns. For instance, the rejection of reacting to the decease of mother in a dissimilar manner compared with the majority of the society. Outer-references can go beyond the cyclical reality and come into contact with conventional reality. Conventional reality provides a frame that is composed of ethical values, universal cognitive principles. Ethical values like authenticity and honesty; acts related with ethical values like not-killing, and not-stealing; cognitive principles like human rights could be examples for the contents of this frame. Dramatic acts are connected to the culture and the world through outer-references.

The metaphorical structure of the dramatic acts makes the interpretation and speculation possible.

Narration Horizon

Narration horizon is the integral of cinematographic narration's artistic expression. It is the consistent meaning unity of the film story. The fundamental motivation of the narration horizon is to reveal in a clear and straightforward style what the story aims to express. The narration horizon is functional as long as the story is constructed in a clear, simple, and consistent manner; or else, the theme of the story will not be revealed prominently. Narration horizon is the integral of cinematographic narration's artistic expression. It is the consistent meaning unity of the film story. The fundamental motivation of the narration horizon is to reveal in a clear and straightforward style what the story aims to express. The narration horizon is functional as long as the story is constructed in a clear, simple, and consistent manner; or else, the theme of the story will not be revealed prominently.

Conclusion

Cinematographic narrations with a consistent story, meaningful segmental units' relationships with each other and integral meaning should be consciously designed. It does not matter whether the film story has a realistic or poetic structure. This only defines the metamorphical level of the story. A larger room for the audience interpretation is reserved in a poetic cinematographic narration. Cinematographic narrations with a consistent story, meaningful segmental units' relationships with each other and integral meaning should be consciously designed. It does not matter whether the film story has a realistic or poetic structure. This only defines the metamorphical level of the story. A larger room for the audience interpretation is reserved in a poetic cinematographic narration. Chekhov's Gun by Anton Chekhov properly illustrates this circumstance. A rifle hanging on the wall that was shown at the beginning of the film was fired at the end of the narration. The thing that makes the scene at the beginning meaningful is the fired gun at the end of the film. The meaning of the whole is composed of the complex relationships of the meaningful parts. Despite the linear path of the dramatic structure, reveal of the fundamental meaning of the segmental units do not follow that linear path. The segmental units that constitute the film story go beyond this

linear flow, and they are in a dialogue with each other at any time. Sometimes the meanings that are revealed from this dialog can be an outer-reference attribute. In this situation, the film story establishes a dialog with the cyclical and conventional reality as a whole. Despite the linear path of the dramatic structure, reveal of the fundamental meaning of the segmental units do not follow that linear path. The segmental units that constitute the film story go beyond this linear flow, and they are in a dialogue with each other at any time. Sometimes the meanings that are revealed from this dialog can be an outer-reference attribute. In this situation, the film story establishes a dialog with the cyclical and conventional reality as a part-whole relationship is a systematics that functions both in the design of the film and interpretation of the film. Although they progress differently, they share the same principle.

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The Sound and the Fury:

The Role of Art and its Spaces in *John Wick: Chapter 2*

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Abstract

The film *John Wick: Chapter 2* features art and architecture prominently throughout. This essay argues that art and architecture literally and figuratively signify the conflict between the old world of traditions with power in the hands historic crime families and the new world that discards historical practices and favors individuals untethered from family loyalties as well as the established hierarchies.

Keywords: Art, Film, Genre, *John Wick: Chapter 2*, *Mise-en-scène*

43

The “Sound and the Fury”: The Role of Art and its Spaces in *John Wick: Chapter 2*

In her review of the film *John Wick: Chapter 2*, critic Margot Harrison (2017) notes: “But *John Wick: Chapter 2* is a different breed. From its scenes backdropped by New York’s great bridges to its gunfight in the Roman Baths of Caracalla, the movie is as much in love with art and architecture as it is with ass kicking” (para. 2). Art and architecture do permeate the filmic universe of *John Wick: Chapter 2* to such an extent that the idea that it is because the filmmaker is besotted fails to encompass the way that these elements signify the metanarrative of the clash of cultures.¹ Objects, structures, and geographies denote the conflict between the Old World of the “High Table” with its hereditary dynasties, feudal politics, and arcane protocols and the New World that discards historical

¹ Harrison’s acknowledgment of the role that art plays in film is extremely valuable because there is very little scholarly attention paid to this topic. Bloggers, film reviewers, and film-oriented websites seem to be the primary investigators of the topic. See Billson (2015) and Gaylord (2014). [An academic who has studied film and history is Dalle Vacche \(1992\), especially chapter 3 where she treats](#) Giovanni Fattori’s *Battle of Custoza* and other objects in the gallery space.

practices, lacks a centralized power structure, and favors individuals untethered from family loyalties and restrictive codes of conduct.

The settings of the organizations aligned with, but not identical to, the “High Table” and all those who work for it include the banks, gun purveyors, tailors, and hotels (called the Continental/Continentale based on geography). The *mise en scène* of these spaces consists of close and medium shots, severe cropping to focus on partial views, relatively dark lighting, and old-fashioned furnishings: carpeted rooms laden with heavy, wooden furniture, and “Old Master” paintings on the walls. There are also rotary telephones and antiquated equipment (a telephone switchboard, vacuum tubes, and older computers) within these spaces. The two hotels are luxury hotels in the traditional mold: they contain grand entranceways, murals, marble floors and walls, and other signifiers of the rarified environment of the Old World moneyed classes. The people working in these establishments dress in ways that place them within the traditions; simultaneously, the figures possess some element of dress or style that makes clear they are contemporary, for example, the “pin up” women who populate the “records” and “contracts” offices are heavily tattooed. The result is that the viewer is encouraged to think of these service providers as subcontractors positioned between the old and the new.

44

In contrast, the New World settings are sleek and modern. Wick’s house – if not actually mid-century modern – is a seamless imitation of the aesthetic with its angles and minimalist surfaces and furnishings. There are the subway stations that signify modernity and youth: architect Santiago Calatrava’s sleek, white PATH terminal and the subway trains that act as the backdrop for a sensational fight between Wick and Cassian is just one instance. When Wick is attacked by fellow assassins after Santino’s contract goes out, furthermore, the settings are mostly public places, such as the Place-des-Arts station in Montréal (taking the place of Lincoln Center). The framing of the scenes are important as well because they are filmed using primarily long and medium shots that give a sense of expansiveness that is often missing in shots and scenes where Old World characters take the lead.

The viewer is introduced to the culture of the High Table itself through the coronation celebration for Gianna D'Antonio who has been appointed to a seat at the death of her father. The party takes place in the Baths of Caracalla to which Wick has been unwillingly sent by Gianna's brother, Santino who wants the seat himself and has called in a marker he held on Wick (Bond, 2017; Moon, 2017). One first encounters the setting of the Baths of Caracalla as the camera slowly zooms in from a wide, long, aerial shot of the venue down into the teeming throng of people dancing to EDM played on an electric violin (an Old World instrument with a New World twist) (Hunter, 2017).² But despite the fact that Gianna sparkles in her evening gown and white fur coat as she welcomes various dignitaries to the party, the interior is ruinous and ancient and its allure lies in its associations with the past, a past that has fallen into Romantic shabbiness. Her bodyguard Cassian appears and recognizes Wick, as well as the purpose for his presence at the party and so he steers her away from the party. What ensues is a firefight through the subterranean passages of the Baths until Wick makes his way to Gianna's private realm. The framing of this space includes an opulent bath in the center of the room, as well as mirrors arranged opposite one another, and lamps shaped like grapevines with hanging fruit. Gianna primps while looking in the mirror and talking to Wick whom the viewer sees reflected into infinity; she turns, removes her clothes, steps into the bath, and slashes her wrists. Her death takes place in the bath itself and the camera is positioned above her as her slashed wrists turn the water red; as the camera zooms in Wick walks over and shoots her in the head.

The excess of the party and decadence of the furnishings of Gianna's private domain encourage a reading that links the extravagance of the displays of the crime families of the High Table with Late Roman Imperial excess and intrigue, as does the original patron of this building and his history. Caracalla, who commissioned these baths, was the eldest son of Septimius Severus founding emperor of the Late Imperial period. The younger son, Geta, became co-ruler with his brother upon Severus' death in 211 CE, and ancient historians

² The soundtrack lists the band Nostalgia play "Plastic Heart" and "Fool" at this party. Other song titles include "Man of Focus," "Razor Bath," and "Mirror Mayhem." The song playing during the second Museum sequence is "Presto Museum Battle" that transforms Vivaldi's "Summer" into an EDM anthem.

recount that the two fought constantly and attempted to assassinate one another from the beginning of their joint rule; in 212 Caracalla succeeded when his men killed Geta while both were visiting with their mother, Julia Domnia. Five years later Caracalla's Praetorian Prefect Marcus Opellius Macrinus – hearing that Caracalla was preparing to have him murdered – made the first move (Hurley, 2011). Caracalla's story, in other words, is one of scheming and betrayal among family members that is echoed thematically in *John Wick: Chapter 2*'s use of this building as a space for a major narrative sequence.

Two sequences that encapsulate the struggles between the Old and New Worlds, as well as the manner in which recognizable works of art function thematically in the film, are set in the New Modern, NYC (filmed at the National Gallery of Modern and Contemporary Art in Rome, Italy). The first occurs early when Wick seeks out Santino in order to accept responsibility for the marker (it is in this scene that he learns that Santino wants Wick to murder Gianna); the other is toward the end of the film when Wick returns to the museum and rampages around it on a killing spree. In the first sequence, Wick enters the museum, walks past Arnaldo Pomodoro's 1963 *Sphere No. 2*, strolls through a gallery of Canova statues (Left Wing, Room 2, called the *Sala dell'Ercole*), and concludes his promenade in a gallery where Santino sits in front of Giovanni Fattori's *Battle of Custoza* (Right Wing, Room 4, called the *Sala di Giordano Bruno*) (Della Vacche, 1992; Massini, 2004). Wick walks up to Santino and stands in profile, completely ignoring the artwork; Santino sits with his back to the viewer and stares intently at the painting. The camera pans around and zooms in on Santino as he says the following: "This was my father's collection. I see little more than paint on canvas of course [pausing, he turns to look at Wick], but I do find myself here." This statement against the backdrop of the painting underscores how, although Santino believes himself to be a new breed, he is deluding himself; he is transfixed by his family's power. It is too bad that he does not pay more attention to the canvas' subject; this battle occurred during the Third Italian War for Independence in 1866 and resulted in a coalition of the Austrian Imperial and Venetian armies defeating the Italian army even though the Italians had the numerical advantage as Santino does in comparison to Wick.

Santino puts out a hit on Wick after Gianna's murder while standing in the *Sala dell'Ercole*; specifically, he stands in front of Canova's *Hercules and Lichas*. In book nine of Ovid's *Metamorphoses* Hercules' servant Lichas is transformed into a stone. In the narrative, Lichas has unwittingly brought the poisoned cloak from Deianira that kills Hercules who, in his dying throes, blames Lichas and hurls him far away; as Lichas flies through the air he hardens into stone and when he finally comes to ground it is as a rock. From the synopsis, it is clear that the themes of the narrative are betrayal and murderous revenge, an obvious comment about the consequences of Santino's betrayal of Wick. The viewer surmises, from a recounting in the beginning of the film of Wick's past deeds, that Santino is ensuring his own destruction.

The second museum episode is set at the opening of the exhibition "Reflections of the Soul" that Santino is sponsoring. In the main reception hall is a copy of Benvenuto Cellini's *Perseus with the Head of Medusa* from the Loggia del Lanzi of the Piazza della Signoria in Florence. Commissioned by Cosimo de Medici for this site and unveiled on April 27, 1554, this work joined Michelangelo's *David*, Bandinelli's *Hercules and Cacus*, and Donatello's *Judith and Holofernes* and was meant to create a resonating intertextual narrative of the triumph of the underdog and resistance to tyranny between the works (Brandt, 1983; Corretti, 2015; Mandel, 1996; Shearman, 2003). When Wick arrives and the violence begins there are long and medium shots of the henchmen and Wick running through the galleries fighting. Blood spatters on walls and floor, always just missing works of art (Hunter, 2017). They move past the older art so quickly it is hard to recognize more than the fact that the artworks are nineteenth century paintings and sculptures. Then Wick and the camera stop in front of Gaetano Cellini's *Humanity Against Evil* (1908), whose base is inscribed with the couplet "Thus I'll extirpate using my teeth and nails / the eternal pain that stings my heart" which sums up Wick's behavior throughout the film (Mattei, 2014, para. 3).

Santino, his right hand woman Ares, and some of his minions take off toward the "Reflections of the Soul" exhibit. Wick follows, and as he disembarks from the elevator a

woman's voice welcomes the visitor to the exhibit with the following thirty-four second monologue:

Welcome to reflections of the soul at the New Modern NYC. Within this exhibition the interplay of light and the nature of self-images coalesce to provide experiences, which will highlight the fragility of our perception of space and our place within it. We hope with this exhibit that we can provide new insights into your understanding of the world and just possibly lead you to deeper reflection of into the nature of self.

This introduction reveals how pretentious and simplistic the exhibition is and, when the camera follows Wick as he enters, it is revealed how little it resembles an actual exhibition. In the context of the film, however, it makes perfect sense as the place where both Wick and Santino are forced to confront their essential selves; in Wick's case this means running amok destroying everything in sight while being both multiplied in and fragmented by the mirrors thus asking him to reflect not only on who he is in his "soul", but also his place within the world he tried to leave behind. As Wick moves through the space a fiery, lurid red is reflected behind him as he dispatches Santino's henchmen and then his main bodyguard, Ares (played by Ruby Rose).

48

This scene gains its thematic potency from the allusions to iconic scenes from *Enter the Dragon* and *Lady from Shanghai*. The homage to *Enter the Dragon* is straightforward: both *John Wick: Chapter 2* and *Enter the Dragon* take place in a setting where objects are on display, both involve the protagonist facing off against his nemesis, and both develop the physical superiority and ultimate defeat of the villain by the underdog (Bishop, 2017; Hunter, 2017). The resonance with *Lady from Shanghai* is, perhaps, more significant in terms of theme and can be summed up by the words that Orson Welles' Michael O'Hara utters to Rita Hayworth's Elsa Bannister as they stand in a mirrored space: "One who follows his nature keeps his original nature in the end, but haven't you heard ever of something better to follow?" It seems that the mirrors of the exhibition are revealing to Wick his "original nature" and asking him the same question that O'Hara asks Bannister. And, like her, Wick's ultimate answer is "No" when he storms out of the exhibition after Santino, catching up with and eventually shooting him in the head in the Continental Hotel, a "neutral zone" where assassins are forbidden from "conducting business" directly, which

the spectator learns from an earlier scene when Wick and Cassian crash through the doors of the Continentale in Rome and are forced to delay their fight and have a drink in the bar.

Art and architecture in this film are not merely stylistic devices used to demonstrate that the art world's denizens are ambitious, striving for prestige and legitimacy, and tied to their pasts, but also the spaces, places, and objects amplify the theme of the struggle between Old and New Worlds, empires and individuals (Gaylord, 2017). In one of the final shots of the film, the viewer looks down from the back of the Bethesda Fountain in New York City's Central Park, above and over the shoulder of Emma Stebbins' *Angel of the Waters* sculpture (1864) (Bindelglass, 2014; Miller, 2003). A pamphlet published for the 1873 dedication of the fountain linked it to chapter 5, verses 2-4 of the Gospel of John in which the pool is described as one that heals. At the end of this film, however, Wick is not healed; he is cast out. It appears that the Old World is triumphant. Wick is given only a one-hour window before his excommunication from the Continental network due to his killing of Santino in its hallowed halls (that is, signaling his final rejection of the arcane, tradition-bound, and hierarchical Old World crime syndicate). The public announcement that *John Wick 3* is currently being written and the glimpses of dossiers, maps, and plans in the Bowery King's lair suggest that a large-scale war between Old and New may be coming.

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Wisdom of Love

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Re-Connection

It is a well-acknowledged fact for anyone who dares to write anything that every text has a source of inspiration. As the author or rather the channel (a humbler equivalent of author) I may say that the inspiration of this particular text is the place it was presented: The Greek island Crete. I have always felt being called by this island and am glad to have fulfilled this yearning thanks to the 2nd of the PARC symposium.

Within the framework of the collective I represent, Crete stays close to us on a physical level, yet simultaneously it has felt somehow 'far away' in terms of emotions and mentality which, I believe, stems from a certain kind of 'disconnection' created by the ideologies of the previous ages loaded with a certain energetic pattern originated from conflicts and wars.

I have discovered my connection to Crete (it actually is a re-connection) while I was roaming around numerous sacred places of Anatolia that we term as 'historical sites'. Those places nurtured me while bestowing me a sense of 'connectedness' to ancient cultures, history and the old ways of making things such as craftsmanship.

I have encountered statues including beloved Goddess Pallas Athena (who, I believe, has a direct connection to Crete on a spiritual basis) mostly in the museums. To be honest, in my home country, in Turkey, we do not like museums unless they are in the open-air, in their own natural environment. I am sure this feeling is shared with our Greek brothers and sisters as well since we both have a sense of beauty that requires 'everything in its place', that is to say, residing in its rightful context.

I need to say that, seeing all kinds of pots and plates, coins and weapons scattered in and around the halls of museums feels like being in a dark vault in some mysterious underground dwelling. It triggers an emotional reaction resembling coming across with ghosts in a nightmarish dream. It shakes us to the core of our being as it evokes something within the depths of our psyches and whispers us the long-forgotten truth: What was once alive is dead now.

We, who are born into certain families, adjusted to pre-defined socio-cultural contexts (which are appropriately called 'the matrices' nowadays) fail to remember where we have come from and are heading to. What is worse, the insipid stories in the history books or the sunburnt letters on the signboards placed at the entrances of historic sites thicken our forgetfulness.

However, whenever we encounter with the remnants of past-times, something starts to stir up within our genetic material. Something that is hard to describe, something that is not-in-the-least tangible sets in to wake us up from slumber. We feel *nóstos* (returning home) *álgos* (suffering), that is, homesickness. Even though we have lost the track of what home was or where it has once been, we instantly recall the warmth of being home and enjoy the sensations.

Within the context of this paper, I would like to relate the concept of 'not being home' with forgetfulness and 'being home' with remembrance.

The Shift

I believe that travelling around Mediterranean region of Anatolia triggered a long-forgotten memory within my psyche and made my way out of socio-cultural and historical codifications of the mainstream conceptualization of the world. It helped me break the matrix through. I would like to talk about this break-through in a half-individual, half-collective manner since I, as a person, can be considered as a representative of the collective consciousness of today's Mediterranean culture: I was born, was raised and am still residing in Mediterranean. I am a person who holds the genetic/energetic template of Mediterranean culture and I do hold it happily so.

The break-through I mentioned occurred in two succeeding steps. The first one revealed itself with the help of Heidegger whom I discovered during my PhD studies. In order to be able state something significant in the field of design, I hanged around the peripheries of philosophies of science, technology and arts for quite a long while. I have encountered with particular sets of concepts, some of which I had never heard of. Today, I intent to share with you the impression I get from one of these sets, which Heidegger calls as the 'Earth' and the 'World'. I have chosen the word 'impression' deliberately since my intention does not cover making descriptions or giving bookish information about the concept set. I humbly hold the intention of sharing my insights as a person who once dealt with these concepts in a quite serious manner.

The concept of Earth/World is a metaphor introduced by late Heidegger in his *The Origin of the Work of Art*. This pair together alludes to Truth and its beautiful Greek equation 'Aletheia' as Heidegger prefers to use it. Heidegger's insistence to 'hear' the word in Greek is not arbitrary since the term 'aletheia' holds a great potential for anyone who quests for the meaning of Truth.

Letheia and *lethe*, in Greek, stand for 'being hidden or veiled, concealed and forgotten'. With the privative 'alpha', it starts to mean 'lifting of the veil, bringing into light and remembering'. Truth, therefore, is the manifestation of what has been once unmanifested and the revelation of what has been once unrevealed (Thomson, 2011, p. 44). Thus, in Heidegger's understanding of the terms, the 'Earth' is related to the concealing aspect of the Being while the 'World', on the other hand, is linked to that of revealing. Heidegger (2002, p.13-16) observes a struggle among them, a game-like tension between the closure and disclosure and this struggle is what bestows life its essence and makes life liveable.

In my own imagination, the concept of Earth/World echoed this way: A spark of light that enlightens a dark room in the blink of an eye... A chest being opened with the letter 'a' as if it was a key of some kind... A treasure being lifted from the depths of ocean into the sunlight...

Everyone knows that the Truth flashes in an instant and then disappears. It is as if something so great that we cannot hold it long in its totality. In a cycle resembling Sisyphus's, after moments of divine inspiration, we usually find ourselves back in the zone of concealment

again. Even so, I believe that we are not thoroughly hopeless since what is important is to be able to bring insight from such moments. Moments through which we gain wisdom and experience as bliss... The saying of the New Testament 'the truth shall set one free', therefore, is not spoken in vein since what sets us free is the bliss par excellence.

I may say that Heidegger's concept set -the Earth and the World- coupled with his more general understanding of *aletheia*, provided me with an insight by which I started to observe the world within and without in a heightened manner. I watched things come and go, whether they are physical stuff like a marble statue or a more subtle presence such as an emotional reaction triggered by an event. I have witnessed the passing of time which actually is 'the passing of life' since time, in this context, transcends the limits of time that is calculated by clocks. To make the long story short, through Heidegger's understanding of *aletheia*, I have had a chance to observe the pulsation of life in everything in a pattern resembling breathing in and breathing out... With this new sense of vision, I would like to share with you how I started to perceive my personal surroundings.

The Origins

The place I was born is a small town located on the east-west axis of Taurus Mountains, pointing towards the North. This photograph belongs to one of its villages. It used to be a place of prosperity once since the overall Akseki region was located on the Silk Road. Due to socio-economical factors, which anyone acknowledges without any further explanation, the inhabitants left the village one by one and some parts of it turned into a landscape of desolation.

The image seen below is so dear to my heart for it depicts how Being withdraws itself from the world; and earth, both literally and metaphorically, starts to reign over. It clearly shows me that when Being (with capital 'B') withdraws, the beings (things) start to fade away: The artefacts turn into dust and the houses into bare stones.



A Village of Akseki (Antalya, Turkey). Photographed by S. B. Çelikel

The photo captures an instant where life transforms into death. This is an earthly experience that we all know; there is always a cyclic pattern in all occurrences. Life is followed by death as death is followed by life, so on and so forth... We acknowledge this feeling as we bury our deceased ones when their time is up and hold our babies in our arms singing lullabies...

That is why I claimed that whenever we encounter with the remnants of past, something stirs up within our genetic coding and brings us a sense of remembrance. I believe that what we feel while we were visiting desolated towns, archaeological sites or museums, is strongly related to an age-old rhythm that repeats time and time again as Life/Death/Life etc.¹

When I freed myself from the constraints of my PhD dissertation as finally finished it after six years of constant study, with a recommendation of a dear friend, I started reading Lévi-Bruhl's *The Mystic Experience and the Primitive Symbolism* which initiated the second phase of my break-through.

¹ In these moments, I believe that we hear a faint whisper in our ears as if we are about to hear a fairy tale that opens with 'once upon a time'... Clarissa P. Estés (2017, p. 90) describes this copyrighted opening line of all myths and tales in her book 'Women who run with the Wolves' where she collects and analyses the archetype of wild woman. For her, 'once a upon a time', is a paradoxical-looking idiom that aims to alert the reader about the nature of what is about to be narrated: In this new realm (the realm of the myth or the tale) 'nothing is as it seems'.

Lévi-Bruhl was dealing with what I had dealt with in my previous studies yet he was doing it within an anthropological framework. With the help of his effort on understanding the mentality of native people (rightfully we started to use 'natives' rather than 'primitives' now), a new pathway has opened before me to further understand what Heidegger has once taught me.

Natives, as Lévi-Bruhl (2006, p. 222-223) says, were living as if they were an integral part of all life. They did not have a sense of separation the way we -moderns- understand it and seemed to be totally fine with being a part of the whole. That was something I knew and appreciate.

What I did not know, however, was the fact that these people were acting 'weird' when they want something to manifest itself. Whenever they want something, they start to behave as if what they want has already happened or is happening at that particular moment. If, for instance, an Eskimo wants to hunt an animal, he starts calling the animal while paddling gently in the waters towards the hunting area, declaring time and again that the place is going to provide him with an animal, insisting that he knows that the animal is waiting for him and is willingly to be hunted by him² (Lévi-Bruhl, 2006, p. 234-235).

Lévi-Bruhl endeavours to understand this bizarre, non-linear understanding of time and space through the concept of symbol. He states that the natives and we -moderns- attribute different meanings to the concept of symbol.

He says:

"The symbol for the native represents what it stands for in a different manner than ours. The symbol merges with what it stands for as if they are essentially one and the same or they form a unified whole. For us, a piece of wood can represent what it stands for on a mental level. For the native, however, the level of connection extends to a total unification" (Lévi-Bruhl, 2006, p. 222).

² Lévi-Bruhl was correct in distinguishing native's mentality different than ours since how we understand time and place does not allow us to evaluate events in such a non-linear fashion as the natives do.

Symbol, for natives, therefore, is not an inanimate, coarse matter, rather it is a kind of energy that pulsates in matter and generates life. Because of this power, this “dynamic quality” as he calls it, symbols can be transferred from one matter into another and can take different forms. That is to say, with the help of certain rituals, words or magical actions, things can be ‘translated’ into other things in an infinite play.

Within this context, I imagined the native coming to our village. I believe that unlike we whose minds are castrated by modernity and resulted in a mentality that excludes mystical experience, he may feel or perhaps literally see the pulsating energy circulating in and around the star and flower patterns of the woodworking. What we usually see is a good-old decoration belonging to some ancestors of ours with whom we probably feel no connection other than ideological aspirations or identifications.



Wooden door from one of the villages of Akseki (Antalya, Turkey). Photographed by S. B. Çelikel)

Combining what Lévi-Bruhl and Heidegger presented, I arrived at an understanding that when the energy that the woodworking hold loses its power, that is to say, when these star-like, flower-like symbols divorce from their authentic significance and lose their connection to what they stand for; the doors, ceilings and the house in general lose their power and inevitably turn into a ruin.

Here is a timely question: What is the authentic significance of these symbols? What is it that the natives know and we do not? When did we stop feeling a part of all life? And even more importantly, when did we stop raising our heads towards the night sky and give up gazing stars? When did we forget about stars?

The Myth

One of the most-ignored books of the mainstream academic circles, *Hamlet's Mill*, reveals the secret and sacred relationship between myths and sciences. The authors of the book claim that this relationship reveals a theme, and in actuality, this is not 'a' theme but 'the' theme since every distinguished civilisation on Earth, as the analysis of the myths exposes, seems to circle around a particular subject matter (De Santillana & Von Dechend, 1969, p. vii-viii).

The book raises such questions: Could myths and sciences talk about the same thing? Could myths have an astronomical dimension that deeply echoes the sciences? And regarding the field of literature, could Shakespeare's Hamlet or his Scandinavian equal Amlodhi can shine even brighter under the light emanating from the stars?

I believe that such moments of discovery, as in the case of *Hamlet's Mill*, are the moments where *Aletheia*, the Truth, shines forth and becomes manifested for the benefit of all humanity...

According to this archaic myth, our hero Amlodhi has a mill which grinds peace and prosperity in the age of gold, salt in the following ages; and eventually sand and rock in the age of iron. The Nordic version of the story can be traced back from Iranian Shahname to Indian Mahabharata. According to the authors, the names differ yet the set-up stays the same (Jenkins, 2011).

The mill, to make the long story short, is the Zodiac wheel. It is a wheel in cyclic motion made up of twelve constellations and gathers everything that we have ever known under its dome-like construction. Its horizon embraces not only humans but all life. What interested me most regarding the claim of the book was that: Could this newly emerged interdisciplinary field called 'astro-archeology' provide us an insight to understand architectural and artistic artefacts such as those star-shaped or flower-shaped geometric patterns? The possible

answers to this question may be a subject of another presentation. In this one, however, my intention is limited to raising questions and hopefully inspiring possible listeners/readers for further investigation. Therefore, I would like to shortly touch upon this shared substratum of all distinguished cultures and eventually finish this paper.

According to the authors of *Hamlet's Mill*, all myths in its essence talks about one foundational myth and this myth circles around an astronomical fact titled 'the precession of the equinoxes' defined as 'the motion of the equinoxes along the ecliptic (that is the plane of Earth's orbit) caused by the cyclic precession of Earth's axis of rotation (De Santillana & Von Dechend, 1969, p. 59).

One of the mysteries regarding the precession of the equinoxes is that since the rotation extends to a period of nearly 26,000 years, it requires expertise in the field of stars. Yet, as we figure out from the ancient myths, this 26,000 years cycle is a well-known fact that is implemented to regulate life by ancient civilisations (Hancock, 1995, p. 235-238).

I believe that this very fact is calling us to break free from a generally acknowledged illusion: We are at the peak of human destiny. The carbon tests are showing that the age of the Sphinxes in the Giza plateau is around 12.000 years and the high civilisation settled on this plateau regulated their living –from architecture or agriculture- in harmonious with the stars (Hancock & Bauval, 1996, p.252-253). This is contradicting with what we all have taught on the genesis of civilisation at schools. At the end of the former century, when independent researchers discovered the correspondence of Great Pyramids with the belt of Orion constellation, something in the psyche of awakening humanity shivered like fire.

Today, serious people who are engaged in academic circles or working independently are showing evidences that Atlantis and Mu existed; Egyptians and Mayans were very advanced civilisations. While we are reading the dialogue of Plato and an Egyptian elder in *Tiamos*, we take everything so seriously until Plato starting to talk about Atlantis. Western philosophy tends to consider that part a fantasy to be found in a myth or a fairy tale, if not a betrayal to philosophy. I believe that it is time for us as academicians, writers, artists, researchers, and scientist to take our heads out of the ground, stop playing the ostrich finding excuses for our short-sightedness and embrace eagerly what exceeds the limitations of our fields of studies.

We can say that the books knocked in the vaults of Vatican -enjoying a metaphor from *The Name of the Rose*- have opened. At the closing of the century, the World Wide Web and the Internet have entered into our lives. The abundance of the hypertexts exemplifies the spirit of the upcoming era whose dawn we are said to be experiencing right now. With the help of the vast amount of visual and audial material that is offered by the Internet has triggered something very peculiar. People, other than turning themselves into a storage-house of information, started to process the information resulting in a new sense of remembering. Such remembering has directly correlated with intuition, as it is a remembering through intuition. I humbly believe that together with all life around us, the DNA of academia is changing as well. The way we do things are changing as our species started to evolve its right brain that is connected to motherly qualities.

I think what brought me to Crete is this wind of change in the air. And I sincerely would like to thank to the organizing committee for creating this opportunity for all of us.

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An Evaluation over Typography Examples Organized by Using Found Objects

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There are no limits on using typography and this is going to proceed experimentally recently. Artists and designers experience type with their shapes while they are using typeface. Mostly in typeface, that are played their meanings visually, some designers tend towards to type origin and they have enthusiasm to return type to an art object. In these kinds of works, type and image become unity and word holds also the meaning of the object. It looks like there are no possible solutions giving such a same effect.

Setting type elements from existing objects reverts the logic of transformation type to an image. Because type reaches up solidity, substantiality and a symbolic meaning that cannot be gained by another way. The meaning of the material that is used is also important, the same word has different meanings according to it is constituted by glass or wood. So, in typography, the material has various meanings on design that can be underestimated.

62

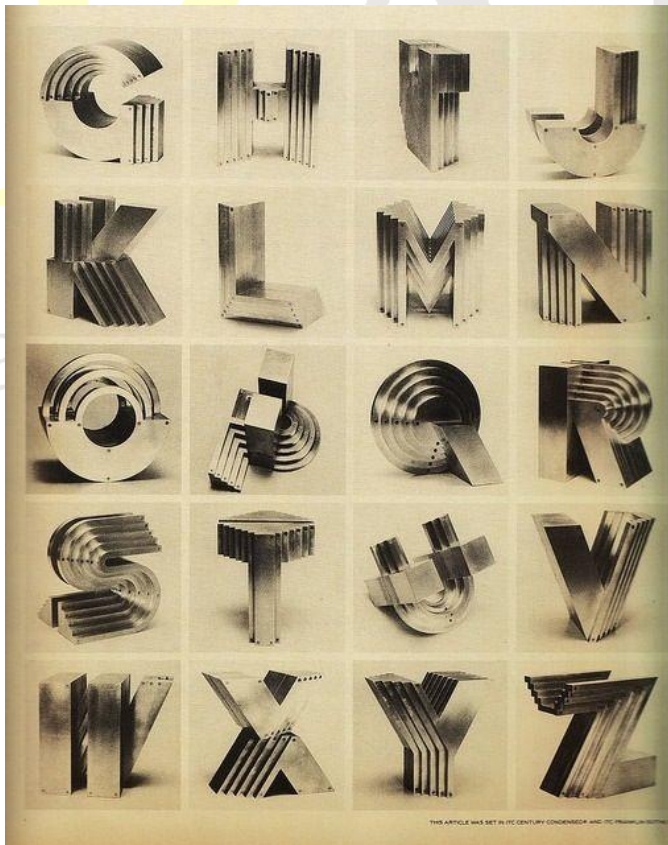
What is Typography?

The term typography came into our lives by the usage of metal letters that was the invention of Gutenberg's press technique in 1450's. The content of this term changed and improved nowadays, which was used a determined press and typesetting technique at first. It is possible to subsume all the artistic works in reference to designing, setting and arranging the typefaces and text blocks and the technological developments in this area, under the typography heading. (Becer, 2007, p.14). Typography is an inevitable communication tool that can be seen in everywhere. All the day we are interacting with type albeit unwittingly. Type is used in various media. Besides pressed in the books, magazines and advertisements, it can be seen as a sign, used in web sites, confronted as a moving object in virtual platform and used in packaging.

Three Dimensional Typography

According to Andrew Byrom, (Jacquillat, Vollauschek, 2011, p. intro) 'three dimension' that is a buzzword of our time, gives the illusion of depth to typography by comparison traditional flat and static letters. In the history of typography, there are limitless examples from old inscriptions to neon signs and all of them have a physical and spatial existence.

Dancing, decorative and eye catching dimensional letters became popular and we can see various three dimensional examples around us. Designers start to work on three-dimensional projects with the rising of not digital, handmade and well-crafted works. Japanese designer Takenobu Igarashi's three-dimensional architectural alphabets made tremendous impact in the 1980's.



Takenobu Igarashi, Aluminium alphabet series.
<https://www.pinterest.com/pin/226305949997935096/>

Although our eyes move only left right and up down, the third dimension of objects which is the depth, can be perceived by our eyes. According to historical examples, there are various ways of creating three dimension in typography. The most popular is the extrusion method, which is the extruding form of letter lines. This method is the easiest way of transforming a simple shape letter to an object.



Three dimensional typography, using extrusion method.

<http://amritpaldesign.com/blog/awesome-signage-design>

Typography Examples Organized by Using Found Objects

Using found objects is also a method for creating three-dimensional typography. It is often possible to see three-dimensional type examples used elements from nature. A three-dimensional word 'ART' made of various collected wood pieces doveled and designed by Gyöngy Laky.



*Gyöngy Laky, Three dimensional typography example made by wood pieces.
Type Addicted, 2007, p.176.*

Some designers tend to toward letters to an art object. Japanese designer Satsuki Atsumi thought the 'Hinge' typeface as a door hinge and organized the 'There is Always Tomorrow' sentence using these letters.



Satsuki Atsumi, 'Hinge' typeface.
satsukiatsumi.com

'Tipo Util' is Teresa Mulet's personal project which began with a typographic system to give life to a set of small objects. She wants to show that if she tackles three dimensions using typography. Her current development and research is the beginning of a search for new ways of planning which will take into account the relationship between objects and communication.



Teresa Mulet, Tipo Util.
Reyes, 2007, p.152

The feeling of dimensionality has been created cleverly in one of Stefan Sagmeister's work. Adobe Design Achievement Award call for Entries poster created earlier in 2003 – in which the gold trophy is made up of countless coffee cups – from Stefan's quite likely reasoning that lots of late night work equals lots of caffeine.



Why Not Associates, Typography and image organised by using countless coffee cups. Twemlow, 2008, p. 127.

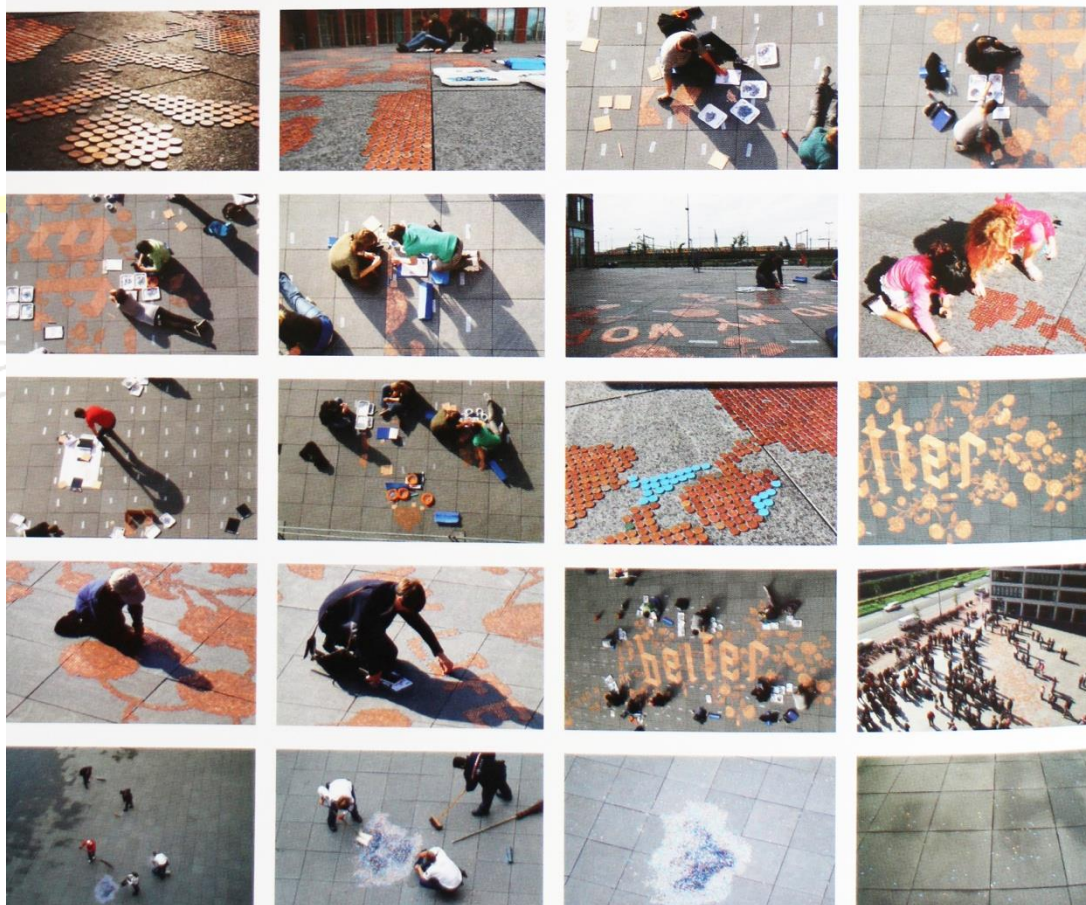
Alan Fletcher said "the typeface is an alphabet that suits straitjacket" (Garfield, 2012, p. 57). In 2010, Brussel-based graphic designer, typographer, author and teacher Clotilde Olyff celebrated 20 years of collecting alphabets from French beaches. She now has over 30 complete alphabets in uppercase, lowercase, numbers and punctuation from found stone, wood and some other elements.



Clotilde Olyff, Three dimensional typography organized by using found stone, wood, etc.

Jacquillat, Vollauschek, 2011, p. 59.

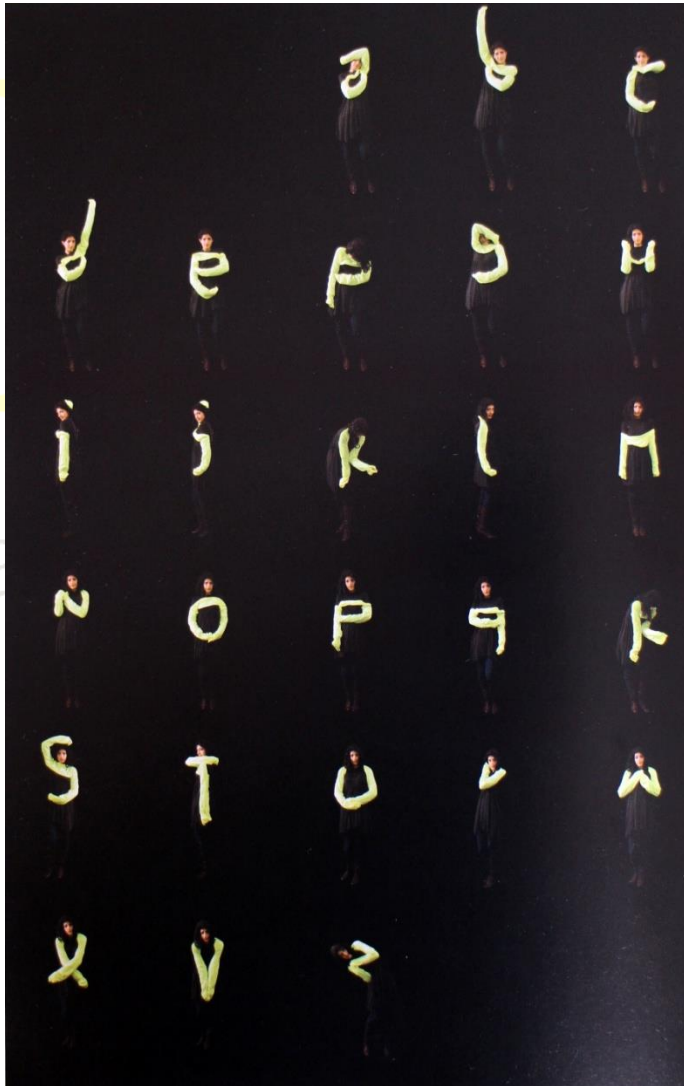
Sagmeister Inc. began the installation of 250.000 Euro cents on Waagdragerhof Square in Amsterdam. Over the course of eight days, within the help of more than 100 volunteers, the coins were sorted into four different shades and carefully placed over a 300 sq m area and formed the sentence of 'Obsessions Make My Life Worse, and My Work Better.



*Sagmeister Inc, Typographic arrangement organized by using coins.
 Jacquillat, Vollauschek, 2011, p. 198.*

Typography Examples Organized by Movement and Performance

Designers are looking for new possibilities with the limitless materials used in typography and they present works named typographic performance. In these kind of works, there is a time perception, a movement or an expressive language. Typographic arrangements organized by human body can be example of this. Amandine Alessandra's project 'Letterform for the Ephemeral' consists of several phases, all of which were created between 2009 and 2010. The experiment started with wearable typography that forms letters.



*Amandine Alessandra, Typographic performance alphabet
Jacquillat, Vollauschek, 2011, p. 14.*



Amandine Alessandra, Typographic performance details.
Jacquillat, Vollauschek, 2011, p. 15.

Once all the letters were ready, Amandine used the ephemeral typography to induce people to feel the weight of passing time. This typographic performance was recorded by taking screenshots of the images transmitted by a public webcam showing the iconic Abbey Road crossing in London. Next phase of the project was a clock- a choreographed performance referencing the real passing of time in a busy train station. The people standing as the hours moved only once every 60 minutes, while the one acting as the tenth of seconds executed a very fast continual move.

70



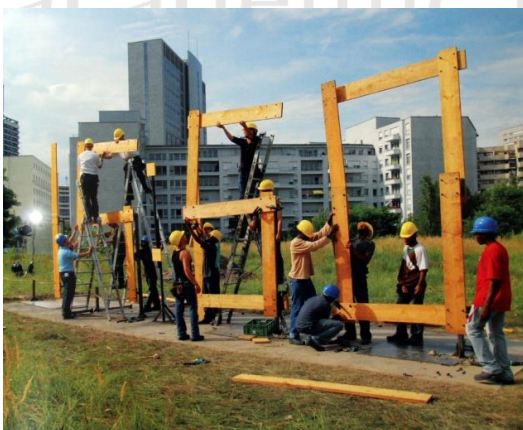
Amandine Alessandra, Typographic performance projects.
Jacquillat, Vollauschek, 2011, p. 15.

The project *Standard Time* was the idea of German artist Mark Formanek. It was shown at the Media Arts Festivals Transmediale (Berlin), Ars Electronica (Linz, Austria) and Tokyo Media Arts. It pursues a new concept in displaying time which shows workers constructing the time in a form of digital display by using man-sized wooden slats. *Standard Time* offers us a new perspective on the watch, because it provides more than just information about time. It is fascinating to watch workers who were trying to rebuild the minute strokes in a limited time.



Mark Formanek, *Standard time performance*
Jacquillat, Vollauschek, 2011, p. 142.

71

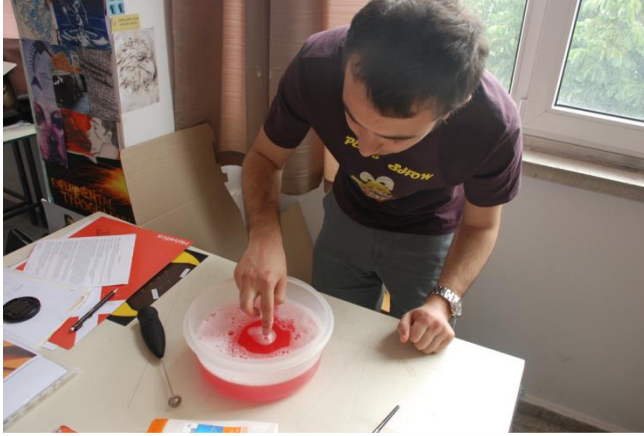


Mark Formanek, *Standard time performance*
Jacquillat, Vollauschek, 2011, p. 143.

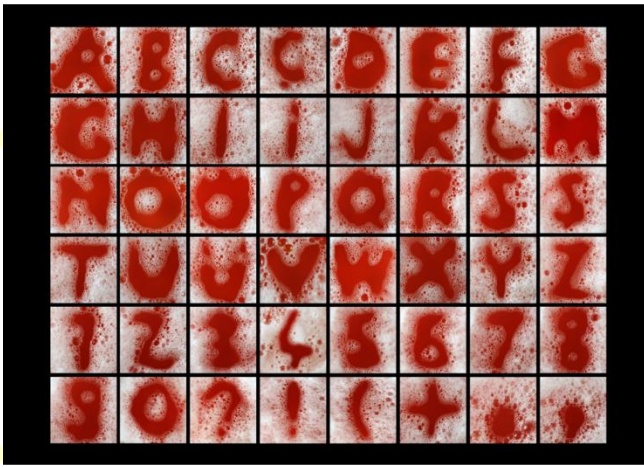
Among the computer-based designs surrounds us, these kinds of typographic applications make a difference today's visual environment. Mimar Sinan Fine Arts University and Eskişehir Anadolu University have both worked independently from each other on the subject of "Organic Typography" as a part of a project entitled Grafist 12. These examples were done in Anadolu University, Faculty of Fine Arts, Graphic Design Students from forth year. Each student had three kind of works, one organic based typography, one word based on their alphabets and one video based on their works. The name "organic" was chosen because the materials they used were organic based materials, like colored bubbles, light source, books, leaves, etc.. In this project, students tried to experiment their concepts by using organically formed typographies. According to Prof. T. Fikret Uçar, from Anadolu University, the students tried to develop letter forms by searching beyond the storehouses of their minds, experiencing failure and creating new connections. All that we see now is really the result of a stormy journey.



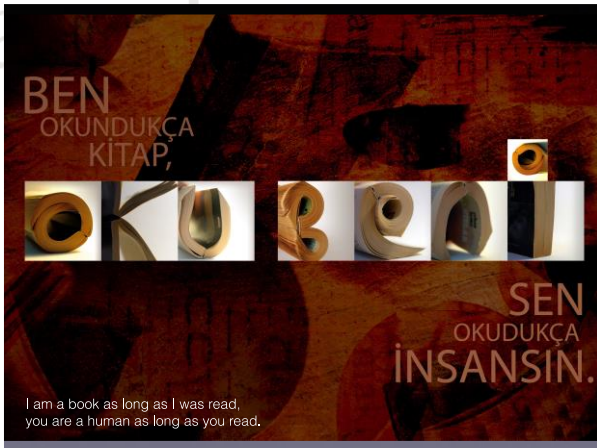
Ahmet Arif Arıman, Love.



Ahmet Arif Arıman, Love, working process.



Ahmet Arif Arıman, Love Alphabet.



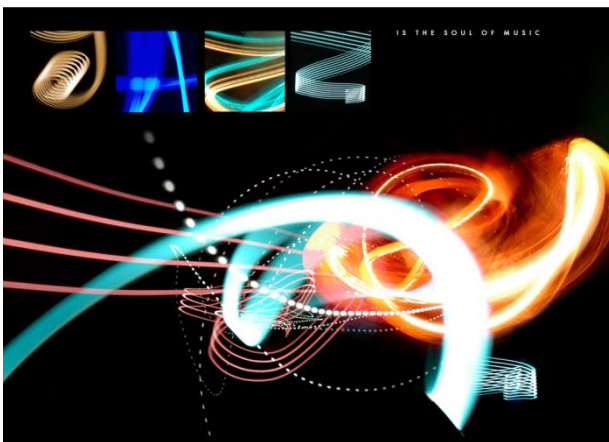
Fatih Yılmaz, Read Me.



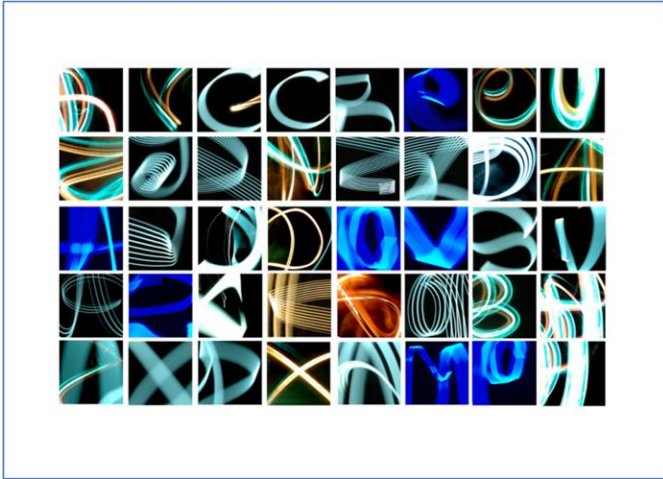
Fatih Yilmaz, Read Me, working process.



Fatih Yilmaz, Books Alphabet.



Tolga Özbakır, Jazz is the Soul of Music.



Tolga Özbakır, *Light Alphabet*.

Conclusion

Since the typography invented, hundreds of designers around the world have created thousands of more fascinating, charming, eye-catching, disquieting pieces in two, three and also forth dimensions. They are reinventing the typography by using alphabets in surprising ways. Nowadays, typography has developed a wide range of experimental approaches besides the formal meaning of typesetting on a page.

Readers and audience have a tendency to watch typography more than to read it, because the era of our time requires watching more than reading in every visual communication area. Typography which is mostly read in flat surfaces, has a greater versatile form and proceed architectural and cinematic way.

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<http://amritpaldesign.com/blog/awesome-signage-design>,

satsukiatsumi.com

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76

academic research center

Reality in Cinema

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Abstract

Classical film theory is based on two traditions as formalism and realism. Reality is the point of origin for both these traditions. Formalist tradition in cinema, by considering the idea of the reality cannot be reflected, claims that re-building the reality through re-interpretation is a necessity. As for realist tradition, the argument is the movie can reflect the existence without re-interpretation, solely through preserving the objectivity. Kracauer ve Bazin are two of the well-known film-theorists of these traditions.

As the 7th art, cinema is under the influence of different theories and movements. From colours to the lighting, from the movement of the camera to the angle of the lens, various mediums and shining images are used. It builds its own language and its unique time and space perception, that is to say, its own reality differentiated from actual reality. In this presentation, with reference to the film theories of Kracauer ve Bazin as well as the examples of Another Cinema, these two different traditions are focused.

Key words: Reality, The impression of the reality, Realist Theory.

Introduction

The relationship between cinema and reality is discussed from the first days of the cinema. While 20th century cinema was trying to redefine the limits of the illusion of reality, cinema which is accepted as dipole takes the perspective of reality of Hollywood and modern cinema as its base.

In cinema, the reality concept is often based on three different perspectives: to reveal the truth, to reflect the truth, and to question the truth.

In cinema realism acts by reaching the existing objective reality and without reflecting this reality in an objective manner on the pellicle (unexposed, unused and uninfected motion picture film). This approach gives us a chance to make a classification about what common points between movies that represent reality in cinema are what they are or what they should be. However, the reflection of the reality of the directors like Flaherty, Vertov, Stroheim, Godard or Bunuel who attempted to reflect the existing reality on their movies, are varied. Although Rossellini's directly from life, documentary-style movies are similar to Flaherty's documentary thoughts as a sense of reality, two directors are dissociated at the point of reflecting the reality.

In the process of going from cave pictures to drawings, photographs and cinemas, with the engagement of sound and action in addition to image this art is in a different and privileged position in contemporary life. Also because of the features the tool has, the feature of transferring the reality as the way it is brings cinema to a very important position. According to theorists such as Siegfried Kracauer, Andre Bazin and V. F. Perkins, cinema presents a recognizable reality. That's why, it is impressive. These theoreticians act from the thesis that reality in life can be reflected at the perceptual level.

The study takes Kracauer's realism theory as reference. Kracauer, is a theorist who is well known for putting the reality and story-telling cinema at the center of his work among classical theorists and studied on different fields and a lot of studies were done in Turkey and in the world on his theories. The reason for choosing Kracauer for the study in particular is the inadequacy of the number of studies about Kracauer in Turkey. In the study, it is not rejected that Kracauer's theory was developed in the 1960s and on the other hand the fact that the theories of cinema have developed up to today and found themselves. For example, after a formalist and realistic tradition, it is known that contemporary theorists (Jean Mitry, Christian Metz) have developed an interaction between the two theories and found a synthesis point. But the essential starting point of the article is that traditional theorists play an important role in the origins of today's sense of reality and therefore the necessity of establishing a connection between them and today.

Reality has been the subject of philosophy and art for centuries and has been questioned in different forms. For Marxist aesthetics, reality, which is the object of art, is not

an independent entity outside from a human, is a humanly and social entity. The problem of reality is a phenomenon that exists with people. At first sight, the fundamental reality in outer world-human relations is seen as nature itself, because the first thing a person sees around is the outer world, the nature. The effort of the human kind to exist on the world and to live goes on by imitating the nature and trying to have an edge over it. Humans always emulate the identity of an object in the reality of their own eyes. The primitive man who draws the reflections of the outer world that he observes on the walls of the cave, expresses himself and expresses his life with pictures. As the history of civilization progresses, the arts and artisans continue their journey after reality. From the early communities of civilization history up to the present, the way reality is perceived in art and science differentiated continuously depending on the production relations of reality.

With the invention of the photograph, the human being survived from the reality of the picture, created a language with shots by making single-frame photographs into multiple frames following each other and by animating them like real life. Movie theorists have contributed to the development of the seventh art by setting out what cinema is about, what it should be and which techniques can be used to give reality more accurately. These come in front of us as inventions first with photographs and then other inventions which provide the realism thinking in the cinema.

Style and form in the cinema can be determined by paying attention to the abstraction types and quantities created by the raw material of the film material. The reality in the use of cinema is opposed to the abstract.

There are two main ways of saying that cinema is a heuristic language. First, the filmmaker has the ability to direct some formal appearances of the image so that the image of reality can be shaped as desired. Secondly, the filmmaker can give any scope to his image he wants to display with formal editing processing which is known as mounting. Bazin perceived the problem as very simple. The filmmaker trying to make a meaningful film will be alone together with his abstraction abilities and the raw reality of his material. The most abstract techniques and formats were evaluated consistently as the most cinematic and most artistically. His purpose in showing this cinematic meaning is to create continuity from realistic films which are not the most ornate to the most abstract films. He fulfilled his mission in two

ways. First, he fought against the idea which considered that only the abstract techniques and films were rightly cinematic. Secondly, he praised and revealed many films and technical genres which were ignored by formal film theory.

Cinema Theories and Reality

The concept of Aristo's "mimesis" (a mimetic representation of nature and human behaviour in art) constitutes the main starting point of cinematic reality. This human-centred understanding of harmony, integrity and essence is also defended by cinema theorists such as Andre Bazin and Siegfried Kracauer. The first theories on the regulation or directing of reality are the "expressionist" theories that take into account what the director can do with the processing of the raw material rather than filming of reality. The "formalist" theorists are the ones who guide the understanding of a dynamic cinematic art. Formalists take reality and transform it and create art's own truth.

In the understanding of reality, in the relation between nature and art, unlike formalists, it is seen that "realistic" art and film advocates are in the process of projecting the "poetry" not in the process of "conversion" of the existing. What is defended jointly is that modernity and technological turmoil break down the harmony in the essence of life. Cinema can restore the distorted dialogue between man and nature by enabling people to see their surroundings. Realistic theory defines cinema as art of the truth, and argues that the cinema can be art in close proximity to reality. Bazin, one of the representatives of the realistic theory, has always been interested in the relationship between the film image and reality. He says that cinema is the narration of facts with images in a way integrated with the director's ideals.

Kracauer emphasizes that cinema's natural function due to its technical infrastructure (camera, unexposed film, sound and so on) is "recording and transmitting reality".

Again, Kracauer tells us that the photographic reality is the most appropriate for cinematic narration. The simple narrative cinema is full of photographs in the way he emphasizes and gives importance that its stories to be a "found story" (to be discovered instead of being edited), to come from life and everyday life and to be given "as it is".

As Amheim mentioned, Grittith who has his own style, has brought many innovations to the language of expression. He used subjective expression with objective expression and he faced

outdoor photography with close-ups, close-ups and far-offs behind each other. He has brought many innovations by creating rhythm. He discovered American plan parallel fiction (to bring together independent narratives, without time and place connections, to capture a symbolic narrative) and filmed suspense movies.

Due to its two-dimensional space, cinema is an image art. Despite the fact that cinema is an image which organizes the images to affect the audience, every plan it contains is a living art so that the viewer can experience the visual. Cinematic sensation creates a fiction path by establishing an expert through movement, time, rhythm, light, shadow, texture, colour and sound with the selected field of view, the optical expressions of the camera and the camera, angle and opposite angles and with general plan and close-up transitions. The meaning obtained by the composition of the shootings. Each piece is different from the meaning of the shooting.

Eisenstein says that in each stage of the cinema movie, the director tries to convey the audience to images that can be a story in their own right and each image, like a storytelling symbol, has qualities that have profound meanings on its own.

In Kracauer's cinema theory in "systematic" films in close proximity to the documentary, the player must be an amateur, use a minimal expression style or the role he plays must be real-life proprietorship. Goods and environmental elements are as important as persons. Excessive dialogue damages cinematic language, because the most basic feature of the cinema is "visual language". Unlike Kracauer, Bazin does not establish a simple equality between cinema and reality but he defines the delicate relationship between reality and cinema. He who "embalms the time, lives in cinema and photography which protects him from his usual decay (article on photographic imaging ontology)".

Photography and Cinema

If plastic arts were studied with psychoanalysis, the mummification of death would reveal that it was the main factor of his creation. However, images only help us to remember the items. They cannot protect us from death.

When we look at the sociological perspective of photography and cinema, it is seen that this is a natural result of the spiritual and technical crisis that took place in the field of modern painting in the middle of last century.

It is a widely-accepted reality that art is balanced somewhere between symbols and reality. From the 15th century western painting gradually began to use spiritual expressions besides the outside world. With the emergence of perspective as a system, artists have now taken an important step towards capturing the third dimension. Immediately afterwards, painting art divided into two. One of these is to reflect the spiritual reality into models with aesthetic concerns and the other is the psychological abandonment of the outside world. This situation manifested itself in all plastic arts over time.

The debate over reality in art has arisen from the misrepresentation of the confusion between the concepts of aesthetics and psychology. The right reality is the concrete expression of the world, the false reality is only eye delusion. Medieval art could not extricate itself from this crisis. Later on, together with technical developments, important steps have been taken in reflecting the reality and spiritual work.

The power of photography comes from the lens which shows things as the way they are unlike the pictures. For the first time, the product that produces it consists of inanimate assets. It is now the creative struggle of man in the case. The personality of photographer is only influential on the choice of objects to shoot and on the purpose. Although the result reflects his personality, it is not the same as the painter does. All arts come to life with human existence. The exception to this is the photograph. The photographic image is the object itself. The object is abstracted from time and space. This is no longer just reproduction, it's the model itself. This art, which is a mechanical formation, certainly does not create eternity for us. All its doing is mummifying time. Thus, it resists decay.

When we look at it from this perspective, cinema is the neutrality of time. It does not protect the objects anymore. The biggest feature that distinguishes it from picture is that the time dimension has been incorporated into the work.

Realistic Cinema and Simple Narrative Cinema in Turkey

One of the important features that distinguish the societies from each other is known as mentality structures belonging to those societies. "Mentality is a collective psychic reference cover of a group of people." (Mucchielli, 1991: 23). This can be felt in every area from the way of thinking of individuals in society to the actions of the individual. The mentality reflects on the life style of the society as well as on the art and especially the cinema.

Therefore, it is possible to follow the mentality of the Turkish society, the way of expressing itself, and the sense of reality in their cinema. The mind-set patterns of the Turkish people explain the reason why the molds tend towards the melodrama instead of the drama, so the perception of reality is also established in accordance with these molds.

It can be said that as a result of the dominance of oral culture characteristics in the form, a hybrid narrative pattern has been reached which contains both the features of traditional narrative genres and this type by adopting the melodrama type. (Bilgiç, 2002: 125-126).

Yeşilçam Cinema is the area where the traces of the oral narrative tradition can be easily driven. Nezihe Erdoğan determines that Turkey's infrastructure is based on more words and vigour and represents that it is possible to follow the effects and traces of Eastern and Islamic thought on this in his article called as Notes on Articulation of Body and Place in Yeşilçam. According to Erdoğan, Karagöz, encomiastic or traditional improvised theatre never creates a sense of reality in Western sense. For example, Yeşilçam's actors were voiced by the same people and this resembles the traditional improvised theatre in which all the characters are voiced by Karagöz. (Erdoğan, 1998: 181). (Adanır, 1994: 129-130) also expresses the similarity of Turkish cinema with the tale which has an anonymous narrative form and he states that in fairy tales, heroes and what they do is important not the narrators.

At this point, it is determined that it is not possible to see an impression of a western reality from the Turkish cinema due to the sources that the Turkish cinema feeds and the audience wants to keep the traces of their own cultures in the cinema, which is seen as a popular entertainment tool.

Similarly, Ayça expresses her thoughts as follows; "There are repetitions in the life of the audience: For centuries, the same tales and the same ballads have been listened because

the people find themselves in that fairy tale and love them as long as they find themselves. Similar issues in the cinema do not disturb this audience, so it is based on a recurrence. We do not have a dramatic culture, we have a prototype. There are characters in French cinema. We do not have this." (Ayça, interview: 2008). In this context, it is an infrastructure problem to shoot prototypes based on reality and away from the reality in Turkey cinema and this is related to the mentality issue and the fact that the cinema is an oral cultural extension.

From the 1950's it is known that directors like Ömer Lütfi Akad, Metin Erksan and Halit Refiğ, who made realistic films apart from melodrama tradition in Turkey, entered cinema. With these directors, Turkish cinema is oriented towards small people, directors explain the problems of the countryside, the first time the cameraman goes out and the sense of reality begins to approach the one in life.

On the other hand, it is seen that the "Cinematheque Association" founded in 1965 was influenced by the Italian New Realist, British Free Cinema and French New Wave cinema and was a representative of a movement in Turkish cinema. (Kıraç, 2008: 79). With this goal, new realistic directors are trying to produce original works that criticize the society, structures and institutions. Yılmaz Güney is attracted by his presentation of reality in his films. Especially Hope (1970) movie, has managed to attract the attention of critics with all its simplicity. It is determined that the perception of reality in the Turkish cinema begins to change especially with the 90's.

It is seen that the narratives of the films of the new generation directors, which began filming these years and continued in the 2000s, are different from the cinema of the period in terms of narrative, characters, space, players, camera and editing. These directors carry the stories of the small people in outside in a realistic style to the Turkish cinema. The directors who have tried to capture the natural flow of life by using light, colour and music, who produce stories about the simple lives of ordinary people who cannot find much place in Turkish cinema and who do not choose their players among popular or experienced players, have been creating their own styles since 1990s. These directors often produce movies in the context of contemporary narrative cinema, without the expectation of audience or without anxiety about popularity, so they are on their way to create their own language and becoming an auteur.

It is seen that some of the directors who tried to capture reality, could not escape from the melodrama and combined the content of traditional cinema with the form of modern cinema in minimal cinemas. In 2000, young directors such as Özcan Alper, Hüseyin Karabey and İnan Temelkuran published the New Turkish Cinema Manifesto in order to distinguish themselves from these directors. There are new generation directors such as Derviş Zaim, Nuri Bilge Ceylan, Semih Kaplanoğlu, Reha Erdem, Ümit Ünal and Tayfun Pirselimoglu among the directors who are accepted as realistic, minimal or independent directors in Turkish cinema.

Trends and Reality

Since the beginning of the history of cinema, realism has attracted the attention of directors rather than theorists and critics. In the 1920s Dziga Vertov (Soviet Union), in the 1930s Jean Vigo (France), John Grierson (England) in the 1940s Roberto Rossellini, Cesare Zavattini and Neo-Realists developed positions opposed to expressionist theories. The output point of the documentary cinema aiming to show the cinema as the world and life in a simple way with the approach of explaining the truth is in a realistic position, the reality of the story is in the real place and the story is applied to the real persons concerned.

Documentary cinema began in 1920 with the film "Nanook of the North" by Robert Flaherty, the pioneer of the "Naturalist trend". It continued with the works of Dziga Vertov, who has bridged between news film and documentary, French "Realistic" Alberto Cavalcanti, Ruttman in Germany and the founder of the British Documentary School, Grierson. In the words of John Grierson, documentary film is the film that recreates the facts. (Barsam,1973:8). With the documentary film, all the facts that have been experienced can be experienced again and again many times. Although the documentary film content is largely made up of facts, it is also far from being a factual structure because of the director's point of view. Documentary film is a kind of transmitting social messages in scientific and technical possibilities (Bannet,1982:342). Emulation of reality aims to reflect a convincing resemblance of life. According to Zavattini, the principles of the new realistic trend are to show everything as it is not what it looks like, to use the truth instead of fiction and to evaluate the basic separation reality within man.

The principles that conform to the views of Kracauer and Bazin lead new realists to a kind of documentary. True surrealism is a trend that has emerged in the search for reality and love above it. It is actually a trend which was emerged in the light of concepts as a rebellion against to consciousness.

Vertov's "cinema-eye" theory was a cinematic conception of the time, like most of the documentarians, against studio arrangements and acting. The main thing was "human in his natural life". According to Vertov, the filmmaker had to observe the human being, without any external influence and regulation in the natural stream of life. Dynamic lens of cinema could see everything everywhere like the human eye. Cinema can only record life-facts that can relate to personal experience and re-establish them as film-facts. The camera-eye was the way to establish a new and liberating relationship with life. Cinema was not a form that emulates reality, replacing daily life but it was a form that sets apart reality from its own life and transforms and liberates life in relation to this reality. Later, we see the effects of Vertov's work which lasted until the 1930s, in the 1960s in "Cinema-Verite".

The Effect of Fiction on Reality in Cinema

The filmmaker creates the space and time of the film by shaping the film space and time as the way he knows it. The filmmaker can bring together the times which is impossible to get together in real life (past, present, future), parts of spaces and locations which cannot be brought together in real time, can give the time with its natural course, can also speed up, slow down and stop the time, can skip over time, can reverse the time and can jump around in space. Through these possibilities, the filmmaker establishes a new cinema universe which can be called filmic time and filmic space. The creation of this universe takes place through the means and possibilities of "fiction" in cinematic art.

According to Russian formalists, it is fiction which makes cinema an art and distinguishes it from other arts. Tynyanov says "the semantic reorganization of the world" for cinema. Re-planning, because it is not a natural phenomenon, but a human product; semantic, because it conveys a meaning to the audience. According to Soviet theoreticians, what is important is the meaning gained by the objects in shooting by the director, frames in

succession, together with the action and create a cinematic discourse with them within the natural qualifications in them. Tinyanov says, "The protagonist of the cinema is a new object and a human being, that is, people and objects transformed by art". Cinema is art because of its transformational nature, and this transformation is also emerging as a result of setting (managing) and fiction. Cinema is a language at the same time as it is art and it also acquires language by fiction. Because of fiction, the film is a discourse in which the director conveys his feelings and thoughts. Art is not life. Undoubtedly a reality, but this is not always taken into consideration, especially in cinema. The impact of reality is strong in cinema, most of the time makes people forget that they are facing something human product, makes things look like real in the film. According to Russian formalists, art is a human product and it is something that the artist creates. If the cinema wants to be art, it should deny the easy analogies with life and on the contrary, it should bring forth its own creation or fiction. According to the formalists, the similarities with life are moving cinema away from art rather than approaching it because art starts only when the person gives a meaning to the materials that he uses by means of narration in his hand. Eisenstein thought that artistic activity was an act of "making", "building". The director should be able to rebuild the reality. Fiction/Editing is the creative force of the film. Eisenstein moves Pudovkin's thoughts forward to bring the director to the same level as the painter, composer and sculptor. Pudovkin places the director in the middle of the shooting and asks for the emergence of a creative film with appropriate choices. This makes you think that the regulation of the piece of reality has a certain power.

According to Pudovkin, the world's sense is located on the reality obtained by shooting. This is in the reality obtained by meticulous fiction. Bazin, one of the theorists of realistic theory, has never denigrated fiction as a whole. What he has done is simply to lower the position of the fiction in the cinematic technical hierarchy. According to Bazin, classical cinema audiences gain the habit of believing in the realities in the film shown to them and participating the discourse developed by these realities and believing in them. Thus, cinema becomes a very subtle ideological instrument and makes the carriage of predetermined ideas. This type of cinema adopts certain behavioural models to the audience. However, it is necessary to pay particular attention to the reality, to respect the complexity of the problems and events, and to ensure that the audience has an active participation and a critical attitude towards what they see. Defends the realization of reality as it moves away from the inventions

of fiction and will gain a body to meaning and interest. According to Bazin, this is the rising reality of the image. (Quotation: Dr. Selma Köksal Çekiç)

Movies:

Comparison of the Movies *Bicycle Thieves* and *Children Of Heaven*

Bicycle Thieves is an Italian drama film written by Cesare Zavattini, directed by Vittorio De Sica in 1948. *Children of Heaven* is a dramatic film made in Iran in 1997, and its original name is Bacheha-Ye Asernan. The film was screened in English-speaking countries and on international shows with the name *Children of Heaven*.

Subject of The Movie *Bicycle Thieves*

In the film Vittorio De Sica reveals the human condition in the axis of the triangle of hope, embarrassment and loss from the perspective of an ordinary worker in the struggle for existence in the poor Roman atmosphere after World War II. Antonio Ricci was unemployed for a while and the bicycle which he bought for his new job and which is a necessary was stolen when he was pasting a poster. When the police told them to find the thief, Antonio and his 10-year-old son looked for the bicycle on every corner of Rome.

88

Subject of the Movie *Children of Heaven*

This emotional film like a fairy-tale tells the story of two little siblings, Ali and Zehra, children of a poor family. Ali lost his sister's shoes while he was bringing them from repair and has to share her shoes with her. They cannot tell the situation because they were afraid of their father's anger, even if they already explain it their father was very poor to buy a new pair of shoes. As mentioned in the promotion slogan of the movie, their little secret will now will be their greatest adventure.

In the movie, the two siblings, who go to the school, had to exchange their shoes. Zehra, leaves the class early. They change their shoes with Ali on the street. Even though Ali was running back to school, he was always late and rebuked. One day he decides to enter a contest, which awards sport shoes for the third winner. His goal is to give Zehra the third prize

he has won. Even he tries to adjust, he was the first and he is very sad that he cannot get his shoes.

Comparison of Movies

The first feature to catch the eye on the movies *Bicycle Thieves* and *Children of Heaven* is, both of them has an emerge a minimalist approach to the subject. In this way, the most supportive of the common points to be discussed when approaching or moving away is the way it is handled. In both by catching a small point and the process of organizing around it, is a simple and spaceless scenario. The functionality of the displayed objects and the marked images is an important factor in the film.

Bicycle Thieves is a film that carries almost all the features of the New Reality in its story and manner. Natural lights and the street are indispensable for New Realism. In the film, this situation has become very functional.

While ideological conclusions can be made about the imaged images, it is striking that the films are in support of the "art" position in the cinema when read in conjunction with the cultural codes. Since cinema is trying to tell something by showing it, the presentation it makes visually has to be universal. This obligation indicates how artistic it is. There is a style in *Bicycle Thieves* and *Children of Heaven* which can capture the universal through the indicators and the image stream. This style has increased the intelligibility of the two films in other cultures and has made them a foresight of some things. New Realism has started the process a lot of ideas. It is an unquestionable reality. However, Iranian Cinema, and especially Macidi Cinema, has dealt with the problem of the films it deals with a minimalist approach and a natural quantity, such as the New Reality and this is a situation that will be elaborated when it is the whole cultural and geographical issue.

Camera angles and moving images are common to both. The movement of the camera implies that it is a film which is "outside" and that it is a totally dynamic structure. The stealing scenes in *Bicycle Thieves* and dynamic camera angles in the foreground can be given as an example. When we deal with the process in detail, the result that will be the meaning added

to the cinematic language with the artistic style and the technical possibilities that the camera movement represents completely.

If street factor is taken into consideration, common points in two films will be found. We can understand that Iranian Cinema makes films that are influenced by New Reality in the frame of technical possibilities and that this stream is attributed to, both from produced films and from theoretical readings. Abbas Kiyarüstemi Cinema's dynamic and motion-based image structure overlapped with the "wander" action, revealing a unique style.

This is the naturalness of New Realism, the point of departure and use of camera angles approaching for making documentary film. Thus, both Iranian Cinema and New Realism Cinema products are bringing similar works in the framework of technical possibilities. When talking about the Third Cinema, we can claim that Iranian cinema, which is given as the example of Third Cinema, is inspired by this movement and works in that style when we learn that its closeness to reality and documentary cinema is given without abandoning the cinematic style. When it comes to creating meaning universe and using cultural means to enforce technical possibilities and make use of them in line, we will try to see how the Third Cinema influences Iran cinema's perception of "reality".

90

The following points can be mentioned about the evaluation of technical possibilities: The new Realism movement is the focal point of the Third Cinema dialect. This situation automatically reveals that New Realism has both caught up with the universal and that the films that come after themselves and relate to reality and by this the films made as representation ideology have the necessity of merging in this movement in the top header.

Conclusion

Although it is difficult to find a definition and a judgment that pertains the reality, it is not possible in the real sense to reflect the nature of the ideology that reality represents. The relationship of differences with reality, artistic mobility and its practice, which are two different products of two different cultures point to a system that is faced with a deeper meaning which is more elaborate as the subject goes subjective rather than an objective. The handling of this matter in the dialectical context consists of a vicious circle or an open spiral structure in eternity, or a spiral systematic or more, infertile / unfolding without increasing

the feeling of being narrowed down. Both the handling of the representation of reality and the theoretical reading that are available in practice can be an important mistake. As a result, the reality, the starting point of the documentary, which again constitutes the inspiration in the Third Cinema or before for New Realism. The judgment of an important theory about the documentary which is the product of the point of inspiration, a mere reality, is an important sign for our perception of cinema art. As a result, if the cinema has a secret, it can put a lot of reality in the images. Because it is enriched in this way and at least it can be perceived in the form of images. The power of imagination cannot be fed with the poor images. Explaining a tale with genuine possibilities, can be seen as a real narrative of a dream without reality. (Christian, 2012: 26).

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The Episodic Watching Experience of 8 Hours Long Crime-Drama

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Abstract

It is observed that video on demand have a close relationship with audience habits and profiles in countries which have tv serial exporting tradition. In 2016, Turkey has started to produce it's very first streaming shows. Meanwhile, these countries were discussing the changing story, narration and structure features of crime – drama serials.

In this study, *True Detective* (2014), which is seen one of the most important crime serials on late years by critics, and *Masum* (2017), which has the claim that being very first internet drama serial in Turkey, will be examined comperatively.

It is aimed to find out notes about today and future of the crime drama series by taking into consideration the type, form, production design and character analysis in the study which will be mainly analyzed in narrative structures in general. It is hoped that these notes will set light to on the researches about producing and developing contents that will be needed after the settlement of video on demand in Turkey.

Understanding the Video On Demand

The Video on Demand system is simply a video content rental organization, which requests monthly payments from members to access huge content archive. These contents can be accessible from smart tv, pc, smart phone etc.

What's New On Video On Demand?

There are several:

- Thanks to the online streaming, the contents can be watched, paused or rewatched.
- The contents are uncensored.
- No advertisements.

- No exaggerated episod runtimes.
- Huge content archive.
- High definition streaming.
- Members only special contents.

Understanding the 8 Hours Long Crime Drama

Why people get excited from crime genre? The answer is simple: Committing a crime and experiencing the afterwards. The crime genre seperated by some subgenres. The most known of those is called “polisıye” in Turkish. This Word “polisıye”, usually used to define the genre: Crime-Drama, in films.

Crime drama is often presented with a familiar narrative structure: A sudden incident which encourages the hero to act, to investigate occurs. Of course in crime drama that incident is crime.

As we remember from the Sherlock Holmes’ adventures, the criminals who are chased by Holmes are not ordinary criminals. They are quite intelligent, and they have some philosophy of their own. And also Holmes and his sidekick Watson are not ordinary detectives. And only they can trace the clues that these criminals left behind.

Narrative continiues with the fact that the criminal is always one step ahead, the effort the detective shows in order to arrest the criminal, and sometimes the clues such as puzzles are summed up, and ends with authoritarians’ defeat of the illegal ones.

In this order of narrative, we can reach the following conclusions:

- To give the impression that an act that is thought to be impossible or can not be done, is not impossible to readers or audiences. (such as problems that may need attention, experience, technical knowledge, intelligence and courage to solve.)
- The mistery element from beginning to end and the pleasure that mistery gives to reader or viewer.
- Subtext information about the wining of security forces who are the representative of authority.

From Sherlock Holmes' cinematic adaptations to the classical crime movies, the general frame above preserved its validity but the transition of crime drama to video on demand and pay TV, has brought some changes within.

One of the two contents that we examine in this study is TRUE DETECTIVE, which is a crime drama in American pay TV HBO. And the second one is MASUM which is the first Turkish Video on Demand content on this genre. MASUM published by BLUE TV on January 2017. It is hoped that comparing these two productions will be helpful in meeting the theoretical needs of Turkey based Video on demand providers' proceeding to create unique context, especially near future. In this study we will compare these two productions under three main headings. These are: time- characters-runtime.

Time

The story is obtained in chronological order of events. (E.M.FOSTER, 1982) The world of the story or, as some sources the universe of story implies a greater period of time than the relationship of chronological events. Russian formalists described this distinction as *Fabula* and *Syuzhet*. In general, all the material in the story is *Fabula*, and if this material is arranged in order that is *Syuzhet*.¹

To put it more clearly, Ayşe Oluk Ersümer's example is "In a 120-minute film, one can tell the whole life of a seventy years old person. *Fabula* is 70 years. *Syuzhet* is a 120-minute time."² Aristotle's proposal "every narrative has a head, a middle and an end" that he did in *Poetics*, is often overturned in literature and cinema.³ We recognize this as "flashback" and "flashforward". But *True Detective* and *Masum*, are using flashback and flashforward in a longer and more detailed way than we are accustomed to. In both productions, instead of trace the perpetrators of crimes, audience follow the processes of underlying causes and developing of crime. After a point, the audience goes beyond the promised *fabula* of the story and gets a kind of extra jump.

¹ (Baldick, 2017)

² (Ersümer, 2013)

³ (Aristotle)

In True Detective, we listen to the details of a case that two retired detectives worked 20 years ago, in their own mouths, at the time of the story. These returns made in the fabric are sometimes extended to cover the entire episode. After a while we understand the fact that detectives failed to catch the real criminals. Towards end of the season, we go beyond syuzhet what we perceived as an explanation of a case has ended. Two retired detective, in the present time come together again to catch the real criminals. Similarly, in Masum we follow a police officer who re-opens the file of a woman and a man who passed through the records as they had been killed in traffic accident. As the police officer's investigation deepens, quite complicated relationships arise. This relationship is followed by a long flashback. Thanks to the use of time in the story universe, the viewer asks who is the real person behind the crime. They also question how events came to this position. this double mystery saves the writer, repetitive, boring, cliché. Thus, a mystery drama of 8 hours instead of 2 hours can be made possible.

Characters

One of the famous story and scenario analysts, Robert McKee, states that the multidimensional nature of a hero depends on how much the hero is in the conflict.⁴ In the classical narrative there is a habit that the type represented by the main character, which is the most important element, must be clear. But in today's dramas characters are far from being black or white. Heroes at the gray end have many conflicts in the face of society's assumptions as well as their own. Police who work illegally, criminals who have profound philosophical rhetoric are examples of this.

In True Detective, the Rust character often resort to illegal ways to conclude the case. His criticism of the family institution, the widespread belief system, and even the state institutions is an example. Moreover, Marty, the partner of the Rust character, defines himself as "good cop, good family man and good Christian". But the viewer follows Marty's abandonment of all the values he espouses and the introduction of a kind of spiritual impasse.

Similarly, Police Officer Yusuf in Masum has also failed to keep the family institution alive. He also resorts to illegal roads several times.

⁴ (McKee, 2011)

Runtime

Both productions have 8 episodes of 45 to 60 minutes. These episodes are again divided into entrance development and conclusion in accordance with the 3 act narrative structure.

Conclusion

Television, as it is known, is a media tool in which the commercial side of productions is always dominant. However, this does not mean that correct expression, aesthetics and the cinema must be devoid of the pleasure of both the producer and the audience. Today, TV serials are losing their originality, spirit, content and aesthetics among production companies, TV channels and advertisers. it is an appropriate expectation to hope that the desired video system will recover its lost value through widespread use.

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Rejection of the Frame and Power of the Representation at the Fiction Films Today

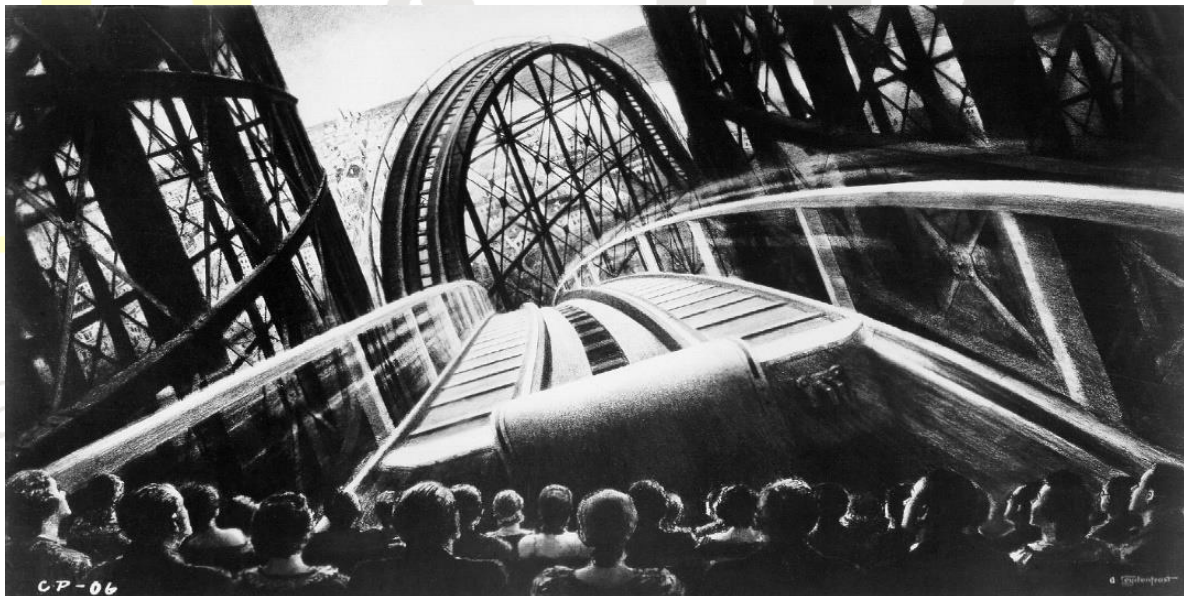
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Introduction

A shot is smallest unit of a film. For every shot, measurements of a frame are decisive subject from the beginning of cinema till today as technically, aesthetically. The visibility and the projection of film brings everything shown or emphasized in the frame servant representation to the dramatic structure and the visibility. At classic cinema, the relationship between audience and the film is limited by frame. By this state, some film directors, like Woody Allen did at “The Purple Rose of Cairo” questioned the rejection of the frame and power of representation. Power of representation and rejection of the frame is completely dramatic and aesthetic subject, but possibilities of technology which services can’t be forgotten. Every technologic process makes a great supplement to structure and aesthetic language of cinema. For example, the addition of the voice to cinema and beginning of making of vowel films. And with these processes arguments were made also. Films, with technological processes for example like effects of 3D technology are destroying the patterns which was created by the frame, beginning from the cinema screen and continues with frame measurements of televisions, projectors and computers. This work is looking for answers about throughout the projection processes of developing technology like smart phones, 3D cinema screens can increase power of representation aesthetically or not, throughout the rejection of the frame of fiction films.

A film passes through three main stages until it reaches the audience: Pre-production (process from film storytelling to shooting preparations), Shooting, Post-production (operations such as editing, colouring, synchronizing) and Displaying (printing of film copies, distribution and display). The effects of the developing technology on the image and sound plays an important role, at the process of film making since it’s inception; Shooting and post-

production. The effects of technical progress on the image and sound in a film are the elements of the films form plane. Without form, content can not be talked about. The shape plane is the whole of the elements and narrative tools a filmmaker uses to convey film or fictional stories to the audience. Cinema has undergone many technical changes such as voice and colour into cinema from the time of the first silent films until now, and every time with the discussions, these changes influenced the contents and visuals of the films. Everything in a film is based on "to show" with shots, sizes and scales. In this direction, each of the technical items used in a film are answering the questions "What? Why? How?" and contributes to the formation of a film-specific syntax by bringing together the shootings that allow the creation of a unique universe in a film. Today, many possibilities provided by audiovisual technology contribute to the content of films in the process from the stage of filmmaking to the completion of the post-production process.



One of the most important aesthetic and technical issues that lasts from past to today is the frame. The importance of the frame rate, arises in the shooting phase and the display phase in two different stages. Monaco indicates that the ratio between the height and width of the reflected image, is the frame ratio, depends on the volume of the camera in terms of it's aperture and the objective that is used (Monaco, p.105, 2006). At the same time, the dimensions of the curtains on which the films are displayed are also important. However, the frame rate, should not be seen only a technical issue. It has both aesthetic and economic dimensions. In the aesthetic dimension of the work, there are the totality of the meaning that

comes out of the combination of the objects and objects, focal length, angle and scale shown in each shot, and the shots that are wanted to be expressed in each shot. Ultimately, everything in a shot, which is the smallest unit of a film, shows actors, objects, certain ratios, scales, and open-angle viewers, and the audience sees only what is shown by being selected and interpreted within that frame of attraction. They don't see outside of the frame and they don't know the outside of the frame.

In the early days of cinema history, the frame rate, called "Academy Rate". It was emerged as 3/4 height and width, known as the 1.33 rate, and was accepted as the standard frame rate by Academy Of Motion Picture Arts And Sciences. Aesthetic, economic, technical conditions and reasons have caused the film frame rates to change over time. The existence of television and the competition of television with cinema as a meta, has caused this necessity. Although Adanır has pointed out that the purpose of technical and aesthetic interventions is merely to show the images more beautifully, and that there is a mental, cultural, social, philosophical and aesthetic relationship between the people who attract and follow these images, popular films at first have forced the presence of frames in cinema. (Adanır, p.34, 2012) Tarkovski says that the reaction of the audiences to a film is different from the reaction of the 20's or 30's cinema audiences reaction. This is undoubtedly one of the reasons for the constantly moving and transforming of the technical aspects of films that affect the film aesthetics, including the frame. Tarkovski's supports his argument with the fact that the audience is not excited by only cinema alone, he's saying that they are advancing more elaborate, more diversified demands. (Tarkovski, p.91,p.93, 1986) The reality is, for an economic success, the acquisition of a film box office depends on the fact that it is watched by the masses at the same time. Monaco states that since the 1950's, filmmakers have faced the choice of multiple frame rates. (Foss, p.18, 2009), (Monaco, p.105, 2006) To mask the bottom and top of the frame seems to be the simplest method, which gives 1.66 (Europe) and 1.85 (America) wide screen ratios. However, this method causes the image quality to be weakened. Cinemascope films based on anamorphic compression process and becoming more widespread since the middle of 1950's are subject to the process of compression of a wide view by a compression object in the film frame and then leaving it uncompressed throughout the projection to provide a picture with appropriate proportions. The compression ratio for cinemascope and systems such as Panavision, Techniscope (the systems one step

beyond Cinemascope), is half the actual width of an object, ie 2/1. Although this system is much more effective than masking, it is a very costly system, and even it makes visual damage such as the gren can occur during the spreading process of a compassed negative.

The predecessor of today's 3D system is Cinerama, which uses stereophonic sound. It was developed by Fred Waller, the system was using three cameras and three displays to cover a curved cinema screen. Cinerama reveals a three-dimensional film. Since then, some directors have filmed with these methods and questioned the frame rate in the cinema. For example, Alfred Hitchcock, in 1954, make the film "Dial M for Murder" in 3D, although he had not been able to get a 3D show until 1980. 3D, a two-camera system, has not brought any innovation to the third dimension and depth perception, just as it does in two-dimensional films, aside from directing the audience's perception.

Since the last quarter of the 20th century, serious technological transformations took place, and it was unthinkable that visual technology and cinema were not affected. First, movies are watching at media, such as computers, smartphones, and the Internet, with the development of technology outside the cinema and the television screen. In today's cinema, the first step towards rejection of the frame is to get rid of films cinematic and television screen imperatives as a consumption object and art work, depending on rapidly changing display technologies. Because, as Tarkovski puts it, "*cinema born as a tool of the age of technology*", it was unthinkable. (Tarkovski, p.89, 1986) As a result, the ability of new technologies to deliver image quality in a shorter time and with a higher resolution has increased the power of images in the cinema. The capitalist economic relations within the cinema sections increase the power of new emerging audiovisual technologies to influence cinema. This shows it's first effect on popular films in genres such as adventure, drama, thriller, horror. Because the most important thing for capitalist economy-related production conditions is that a filament is to earn on the deposit money. For this reason, it is inevitable for the capitalist economic system to turn the audience into a more effective, almost realistic subject in popular movies, and to turn the frame into rejection in a form supported by newly developed visual technologies.

The artistic films where the creator is unique seems to be at the road separation. It is not possible for these films not to be affected by the technological changes that are

developing and rapidly affecting cinema. However, in these films, the rejection of the frame, like all the plastic items used for form and style, must be questioned with the contributions which made the universe and artistic aesthetics of those films. The creator of film, like every visual plastic element in his hand, must use the rejection of the frame in terms of strengthening of the image and the realistic, dramatic, lyrical, etc. functions he wants to create in the film. In a movie work, forms and technological elements are always useful to the extent that they aesthetize, serve the narrative, and strengthen the visuals of the images. This has not changed since the day the Academy Rate, the standard framework ratio, emerged. However, nowadays, the frame rates have turned into repressive elements that prevent the imperial power from strengthening of the image. Here, the problem is completely aesthetic. This process, which popular films are transcending, will undoubtedly address artistic films with aesthetic concerns and approaches. Because, with the rejection of the frame, on one hand, the director will become more powerful in discourse, while on the other hand the audience will become more active and examine the film's imagination and the artistic interpretation of the director more effectively. Nowadays, it is not clear in the near future that the display technologies will lift the screen or the curtain from the very short time or not. This may be possible with the development of hologram technology and similar display technologies.

101

In the future, maybe the screens and the limitations imposed by the frame will be out of the way. And the frame will come out with the emergence of new display technologies and the supporting sound technologies. Cinema art will adapt to this situation as well as it benefits from every new image and sound technology.

Conclusion

Every new feature in the art of cinema has been a milestone for cinema. Like the start of the shooting of sound films and the production and shooting of the colourful films, the rejection of the frame will become a new milestone for cinema art. If we put popular films aside, this will a revolution for the image at cinema.

In the past, creative directors such as Hitchcock, Spielberg, and Coppola have tried to shoot films with technologies such as 3D, depending on their technical possibilities and aesthetic creativity, and have tried to overcome limitations imposed by the frame. Of course,

they did so to the extent allowed by the screen or cinema scene. As the development of the technique affects both the production and the display of the films, the rejection of the frame will become inevitable in the future. The developments experienced in the cinema art from the past to the present are in this direction. The use of frame rates in movies won't be a necessity and perhaps an aesthetic choice that is entirely directed by the director.

Today, with the increase of visual representation, we can not say that it has been survived the limitations and effects of the frame of cinematic view yet. However, considering the technological developments that are experienced, it shows that this can be happen in the future.

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The Artist Studios of Today in the Context of Spatial Perceptions

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Introduction

Today, artist studios are spaces that can coexist with the city and society and artist's privacy opens to public while showing differences. It is a place that can coexist with the city and society. It is possible to assume that space has formed a collective belonging through history and the human connections. The space is as mutable, integral and flowing as life itself. In this sense, the studio is a laboratory where art production can be made visible and observable in existence process. Actions of artists contain dynamic approaches which form productions such as process and performance. The spatial medium of the studio opens a space where artists can express their feelings and thoughts and process is presented to audience. The possibilities of the space can also be constructed according to the diversity of the artistic productions. Studio is a possible area for witness of production, experience/discovery stage and an exhibition space without the need of curatorial work. From this point of view, the studio is an extension of the gallery space. In our age, most of artists are conducting "projects" based on their artworks, mental practices and thoughts. This, often requires a practice in out-of-studio spaces according to the context of the work. For instance, one can say that the work of an artist who works in a "site-specific"/site-oriented" space needs to know and live in a public space or gallery space. The artist sets up her own temporary work area which transforms. Considering the practice of producing and exhibiting mobile work, it is possible to see that the work has spread out from the border/frame to a vast area. In this context, the situation of studios in today's society and "open space" regards to participating / observing the process by audience, in terms of both the production of the artist and the display area will be discussed.

The formation process of new spatial perceptions about the studios is also a period in which critical theory and critical action are re-emerged. In the 50's, with the practice of American avant-garde, concept of production in studio has changed. The artists refused to approach the empty canvas with image in mind, produce imaginary objects and opened a space of action on the surface with materials. (Harrison, Wood, 2011: 630) After this movement, the image has become what remains of the action process or situation. With art has no status difference in the society and the studio-life-art collaboration has become clear, it is questioned that capitalism has been queried in a demonstration of life. This brought the 1968 revolution, the formation of actions called the Neo-avant-gardism, the Situationism and the organization consciously against the bureaucratic structure and conditions created by demonstration society. These groups have contributed to the theoretical and practical development of the new revolutionary struggle, looking for ways to build daily life. Neo-avantgard-ism has emerged from the streets, walls and the liberation movement which embodies the passing of the arts to life. Bourriaud suggests that *relational aesthetics operates to elude alienation, the division of labor and the commodification of space which characterizes the new "network society"*. Since the cultural experience has begun to be recognized as the main component of urban renewal, the role of the artist has been redefined as mediators, creative thinkers and provocators. (Doherty, 2004: 10)

Thanks to such interactions, optimum spatial situation of the artwork has been tried to be determined by searching. According to Buren, the studio is a place where production, storage, warehousing and distribution are carried out and artist invites the critics and art traders before the exhibition process. The work is in the studio either in its own place or in reality in a place in terms of audience that is not its own place such as museum. What Irwin is questioning is the frame as a whole and the 'edge' which is the beginning / end of what you see. Form determines behavioral and artistic norms. From this point of view, the studio which is the production space, is also handled with perceptual experience. In his article 'Being and Circumstance: Notes Toward a Conditional Art', he distinguishes four spatial situation groups in art as site-adjusted, site-specific, site-dominant and site-determined. (Valentine, 2010) According to this classification, the appearance in the production space and the theme of the artist are connected with formal purposes, color practices and dialogue between material

preferences. The possibilities of the space can also be constructed according to the diversity of the artistic productions.

As shown in Bruce Nauman's performances, studio which is a space determined from other than frame, is a place where to occupied with any activity is supposed as a artwork and the body is used as a material. In this context, the studio is also a clinic where the artist can confront the emotional transfers, make therapy himself. The workshop opens space of privacy to the artist. This is the field where the first idea about artwork becomes a production process in the creative process and the content difference between the finished work can be observed. For this reason, the work is conveyed incompletely when it is exhibited in the gallery, not at the studio. The gallery space is a subtracted extension of the studio in terms of the witness of the work.

Conclusion

It is important to observe the following items on the spatial perception regarding today's artist studios:

- The changing structure of contemporary art has an unclassifiable character and the artist's search for the transition between daily life and art can be seen,
- Taking attention to what concept and what material is positioned with the practices by the artists,
- Studios are not only the place where only the art work is created but also transforming into the places where the artistic idea is created and experienced,
- The importance of the selection, design and replaceable function of the exhibition space becomes important,
- Ensuring the interaction of artist-audience-artwork with the orientation system of exhibition,
- The artist presents a concrete spatial sense not limited with 'frame' to the audience; opens the space and takes him into the psychological domain,
- Establishment of dialogue through studios with the audience in the context of offering artistic advice, site-specific experiences and using materials,

- Continuation of the evolution towards art, environment / space in a place where painting, sculpture, installation, etc. practices can be presented in an interactive way.
- Presenting the memory of development between layers that make up the artwork within production process of studio.

Being and Circumstance: Notes Toward a Conditional Art* Robert Irwin

Site-dominant: is a permanent work such as monument, bust, wall painting which contains classical principles such as meaning, purpose, thema of historical transcendence and representation: Henri Moore's 'Mother and Child' (1983) is an example.

Site-specific: defines the spatial situation which integrates with the environment of sculpture, refers to other works of artist in the context of representing, institutional, local, identity, geographical areas: like Serra's 'Arc' (1981) or Maya Lin's 'Water Line' (2006)

Site-adjusted: the works which are produced in the studio and mounted / transported to the space: like Marc di Suvero's 'Aurora' (1993)

Site-conditioned/determined: the existence of the artwork, determination of the form - surface depend on the qualities such as architecture, scales, natural conditions, sound, movement, light.. etc. which are found around. Most of Robert Irwin's work can be handled in this classification.



Henry Moore, *Mother and Child*.



Maya Lin, *Water Line*, 2006.



Marc di Suvero, *Aurora*, 1993.



Robert Irwin, *Untitled*, 1971, site-conditioned/determined.

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109

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