

Cinema Studies

Edited by
Burak Turten



UNIVERSITY of
SOUTH FLORIDA M3 PUBLISHING

CINEMA STUDIES

Edited by *Burak Turten*

2022

ISBN: 978-1-955833-07-3

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Cinema Studies

Editor *Burak Turten*

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Cover Arts: Designed by Freepik

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ISBN: 978-1-955833-07-3

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This imprint is published by University of South Florida M3 Publishing

The registered company address is: 8350 N Tamiami Trail, Sarasota, FL 34243 USA

FOREWORDS

Expertly edited, this book provides the cinema scholar and film fan with a deeper dive into the global impact of the medium. It is a beautiful new ride into the vital world of film studies. Each chapter stands alone in rigor but taken together, elevates the genre with unique perspectives—ideal for a classroom text or a brilliant addition to anyone’s bookshelf.

Dr. B. William Silcock,
Emeritus, former Assistant Dean
Walter Cronkite School of Journalism and Mass Communications
Arizona State University, USA

Cinema studies are generally conducted as part of communication studies. However, cinema is a separate field that must be studied. Since Arnheim, there has been a significant amount of development in the field of cinema studies. This book takes different films as examples to analyze the various stages that cinema has gone through from its beginning to the present. It explores old and new forms of narrative, from fiction to documentary, from traditional storytelling to virtual reality. I have no doubt that this work will undoubtedly close the gap in the field of movie studies.

Dr. Battal Odabas,
Professor Emeritus
Department of Radio, Television and Cinema, Turkey

PREFACE

Cinema Studies is a comprehensive book that, is hoped, will provide students and researchers with film studies and other persons interested in cinema with a useful reference book on film analysis and, where relevant, the different discussions surrounding that. The contributors analyze some films using ideas and concerns from modernism, cinematographic narrative, ideology, propaganda, migration, nomadism, and the sense of revenge. The book provides new insights into films and turns the discussion towards recent research questions and analyses, representing and constituting in each contribution new work in the discipline of film text analysis.

Therefore, each chapter of this book, which consists of 9 chapters, consists of works that subordinate film, the art of imagination, to the holistic comprehension of social theory by transforming the visible and perceptible reality of the social world into a magical atlas of *sealed moments*. A summary of the chapters included in this timely book is discussed below.

Chapter 1, by Kenan Subasi and Alev Fatos Parsa, examines the technology of *VR Cinema and 360 Degree Film*, which is the extension of interactive cinema, focusing on the new media's change, transformation, and opportunities. Authors examine the short film *Refugee Crisis* in the context of the 360-degree film; the position of the director, the part of the audience, 360-degree framing and orientation, dynamic narrative structure, and transformation from the audience to the user were evaluated in terms of form and content. Authors stress the fact that the *VR cinema and 360-degree film* technology is in a transitional phase today.

Chapter 2, by Sedat Cereci, evaluates cinema as an illusion-based technique and an approach with fascinating results. The author analyzes the effects of cinematic time on human psychology by focusing on cinematic time, which creates a fascinating impact on cinema. The author stresses the fact that the cinematic time reveals the turning points of the lives of the characters in the film and the connections with the theme of the film. The author also argues that cinema time is, in a sense, the magic stick of the director.

Chapter 3, by Burak Medin analyzes the narratives of animated films, which have become mass cinema by appealing to large masses, within a social, cultural, and ideological context based on the presentation of the heroic subject and its presentation to the audience. For this purpose, it was tried to show how the subject as a hero forms his journey, which discursive structures the hero takes place in, and how the hero is built in the narrative of the animated film. It was analyzed in the light of the assumptions formulated by taking sections from the film *Cars*, which constitutes the study sample, in the context of Greimas's theory that he designed based on the subject.

Chapter 4, by Selcuk Ulutas and Murat Aytas, reveals the feelings created in the audience with the sense of revenge that drives the characters (affect) imaged through Chan-Woo Park's *Oldboy* film and how they produce a cinematic experience as an aesthetic strategy. Authors determine that the director stylizes the sense of revenge throughout the film through many characters as a deep philosophical problem and as a morally impeccable-looking emotion that drives the narrative of the film.

Chapter 5, by Ahmet Oktan and Tugba Elmaci, explores migration, nomadism, and transgression of *borders* in the film *Mondo*. Authors discuss Gatlif's approach to migration and nomadicity discussed in the example of the film *Mondo*. In this framework, the film is subjected to a philosophical analysis on the axis of concepts such as migration, nomadism, and posthuman subjectivity by authors. Authors stress the fact that Gatlif, especially in the subtext of the narrative, opened the phenomenon of nomadism to the discussion in the context of its philosophical expansions and carried this process beyond the experience of transgression between people and intercultural borders.

Chapter 6, by Huseyin Kose and Zeynep Baki, focuses on why keeping the political and ideological facts related to the state apparatus out of sight by focusing on a motif that has not been dwelled on extensively before but can be considered quite specific for Demirkubuz's cinema. The authors present some clues to the invisible and uncertain functioning of the state and ideological phenomena in general and its possible causes through the images and metaphors in the movies of Demirkubuz, using the content analysis method. They attribute the main reason for this to the low awareness of the characters about social reality. Therefore, they state that their existential concerns precede the rules that govern the social world.

Chapter 7, by Burak Turten, focuses the documentary films produced from 1896 to the present, which express the date of the arrival of cinema in the Ottoman Empire, in the context of the ideological apparatus of the state. The main purpose of the study is to examine the recent ideological structure of Turkish documentary cinema based on the Akıncı documentary film. The authors stress the fact that Akıncı documentary film is compatible with the policies of the dominant political ideology and contains national and religious elements. The relationship between film and ideology is not only limited to the content of the film, but it has also been determined that the dominant power has a direct effect on the production and broadcasting processes of the film. Akıncı documentary film functions as the ideological apparatus of the state.

Chapter 8, by Asli Yurdigul and Yusuf Yurdigul, generally questions the function of news in the cinematographic narrative. The authors specifically focus on thinking about news from a cinematographic perspective by analysis of the film *Contagion*. In this study, in which the film analysis model was used, firstly the news scenes in the movie *Contagion* were determined and then the functions of these scenes in the cinematographic narrative and the features of these functions were questioned. The authors contribute to the limited literature on the subject by examining and evaluating two seemingly somewhat distant fields such as film and news.

Chapter 9, by Ali Karadogan, focuses on modernism between two worlds in the context of the film *Time to Love* which is a unique example of how it defies the rules of the industrial space within, representation styles, and narrative lengths of Turkish cinema. Author discusses this rejection of *Time to Love* which opposed the themes, representation style, and narrative strategies of the era by analyzing the film text and evaluating it in opposition to Yeşilçam.

I would like to thank in particular Karabuk University and Northern Arizona University for giving me the opportunity to contribute to the development of the cinema discipline. I especially thank *Prof. Dr. Frederick DeMicco*, who has created conducive and stimulating scholarly environments.

I am grateful to Dr. Muhittin Cavusoglu who compiled the index, for assistance. I also wish to record his enormous gratitude to Dr. Aysegul Acar who has worked tirelessly on this project, for her generous support, patience, and assistance throughout the process.

In conclusion, I would also like to thank all authors who contributed to the production of this essential and timely book. I believe the chapters included in this book offer useful and important information for researchers, students, and practitioners in the context of cinema

Burak Turten

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CHAPTER 1

New Challenges and New Opportunities Through Interactive Cinema in New Media Case Study: 360 Degree Film

Kenan Subasi¹ and Alev Fatos Parsa²

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Abstract

Cinema, one of the most efficient means of communication, has become one of the most important industries of the age. The rapid development and progress of communication, technology, and new media in each period has shaped, changed, and transformed the cinema industry. In recent years, technological developments, which allow the rapid increase in content that offers interactive experiences to the users of other branches of art, remarkably the game industry, have also affected the literature of cinema and brought a new concept-Virtual Reality (True Virtual Reality-TVVR) and 360 Degree Film (Cinematic Virtual Reality-CVR)-that has destroyed the monopoly of the magic curtain. While it is possible to see the transition from pellicle to digital as a *change*, it is possible to call the transition from digital to virtual reality a revolutionary *transformation*. This study aims to put forward the relatively new virtual reality technology and digital film narrative by comparing traditional cinema and virtual reality/360-degree film narrative structures to understand this transformation better. In the study, based on this definition, the short film Refugee Crisis in the context of the 360-degree film; the position of the director, the part of the audience, 360-degree framing and orientation, dynamic narrative structure, and transformation from the audience to the user were evaluated in terms of form and content. As a result of this study, it was determined that the VR cinema and 360-degree film technology is in a transitional phase today. It is predicted that today's technologies such as virtual reality, 360-degree video format, and metaverse will create a new language with its narrative structures and technical form shortly, beyond changing and transforming the language of cinema.

Keywords: new media, interactive cinema, virtual reality, 360-degree film, digital cinema

Recommended Citation: Subasi, K., & Parsa, A. F. (2022). New challenges and new opportunities through interactive cinema in new media case study: 360-degree film. In Turten, B. (Ed.), *Cinema studies* (pp. 1–19). USF M3 Publishing.
<https://www.doi.org/10.5038/9781955833073>

Introduction

The term *digitalization*, which first appeared in the literature with the developments in information technologies since the end of the 1990s, has profoundly affected the art of cinema and fundamentally changed many dynamics of traditional media. One of the most crucial aspects in

the development of Internet publishing is known as the transition from Web 1.0 to Web 2.0. The concept of *Web 2.0*, also known as the new generation internet, promises internet users much more than static web pages and offers *interactive applications* for the first time. Web 2.0 offers its users a two-way communication model with its *interaction* features instead of the one-way communication model of traditional media. It makes many *interactive videos* content accessible to its users, which cannot be used in Web 1.0 with its innovative technology. This interaction and transformation have also resulted in radical changes in traditional cinema viewing practices, transforming collective viewing into individual viewing through new media tools. The new media narrative has overcome the linear narrative structure of traditional cinema, which has not been changed by the audience and has offered the user the opportunity to intervene in the text with its non-linear narrative structure. Digitization, new media tools, and technological developments have taken the concepts of *traditional cinema* and *audience* out of the usual definitions. The relatively limited interaction between the user and the film in classical interactive cinema has created a new channel with new concept, narrative, and technical structure as an extension of interactive cinema and because of the convergence of today's digital cinema, interactive cinema, game technology, information technology, and VR technology: VR Cinema and 360 Degree Film. Although it is too early to talk about a theorized cinematic language for this new concept and technology in the year 2022, the number of VR films produced by producers is increasing every day, new VR movie theaters are being added to existing VR movie theaters, and VR films are taking place as competitive films in the most important film festivals of the world.

This innovative narrative structure transforms the concept of *interaction* offered by interactive cinema to a different dimension. VR cinema, with the ideas of virtual universe, virtual representation, sensory feedback, high interaction, and an individual world surrounded by 360-degree images, lifts the traditional cinema audience, who passively witnesses the images reflected on the magical screen, from their sheltered red velvet seats and invites them to a *real* experience with a demolished fourth wall. This study examines the technology of *VR Cinema and 360 Degree Film*, which is the extension of interactive cinema, focusing on the new media's change, transformation, and opportunities. In this context, comparing traditional cinema with VR cinema and 360-degree film narrative and determining the similarities and differences will define this innovative concept and technology.

Conceptual Framework

Change and Transformation Presented by New Media

In the way that the invention of fire, the wheel, writing, and printing changed the history of humanity, the *new media* that emerged with the rapid development of the internet and computer technologies changed many disciplines, especially the mass media, from *traditional* methods to *digital* methods (internet and the computer) and created a critical breaking point in the historical process. Manuel Castells claims that the technical break in question occurred 2700 years after the transition to the alphabet when numerous communication models came together over an *interactive* network. In other word or other words, for the first time in history, a hyper-text and a meta-language that integrate written, oral, and audio-visual forms of human communication into the same system are emerging (Castells, 2010, p.356).

After individual users other than the military gained access to the internet in the early 1990s, the number of users of this virtual communication network that encircled the globe grew day by day. By erasing the fictitious borderlines on the atlas, the internet has fundamentally transformed communication and media concepts to alter societies, cultures, economic order, and social life. The most significant part of the idea of new media, which evolved as a result of this transformation and has interactive, simultaneous, network-based, infinite, and multimedia (multimedia) properties, is that it allows the practice of presenting different media to its viewers under a single roof. According to Vin Crosbie, individuals do not fully understand the concept of new media because of the confusion of the new media environment with new media tools (Crosbie, 2002, p. 6). Crosbie states that most media thought of as new media are tools within the environment (Crosbie, 2002, p. 1-7). According to Lev Manovich, who made the first theoretical studies on new media, the adventure of seeking an answer to the question *What is new media?* must first begin by identifying the categories in which popular culture discusses new media. Websites on the Internet, computer media, video games, CD-ROMs, Videos, and virtual reality are some of the first tools that come to mind when discussing new media. Manovich states that limiting and defining the concept of new media, which is the common denominator of many different disciplines, only with these tools is restrictive and puts forward the research in question by saying, “Are digital videos, movies produced with digital editing, 3D animations produced with computer-generated imagery technique, or television programs shot as digital video excluded from new media?” (Manovich, 2002, p. 19). As can be seen from the examples, Manovich stated that in the definition of new media, they associate *distribution* and *screening* are associated with the computer rather than the production medium (Manovich, 2002, p. 19).

There are various definitions of the concept of new media today. To better understand the concept described as new, comparing it with the concept of traditional will help define the qualities of this new concept. While Everett M. Rogers establishes the concept of new media with three features in his work named *Research Methods and The New Media*, Manovich explains it with five fundamental principles in his work *The Language of New Media*. Although there are many common denominators between traditional and new, according to Rogers, three features distinguish media from each other (Williams et al., 1988, p. 10-13). These are Interactivity, De-massification, and Asynchronosity. *Interactivity* is defined as the degree to which participants in a communication process have control over their mutual discourses and exchange roles (Williams et al., 1988, p. 10-12). Although it would not be correct to say that interaction does not exist in traditional media, Rogers claims that the conventional media’s one-way communication has turned into an individual-oriented interaction with instant interaction. In this context, the demassifying feature of new media is de-massification, defined as “the degree to which each individual can receive a particular message within a large audience” (Williams et al., 1988, p. 12). In interpersonal communication, such individualization compares new media to the face-to-face conversation (Williams et al., 1988, p. 12-13). Asynchronous means accessing and responding to a sent message later by destroying the traditional need to be in the moment to communicate. “New communication technologies have a structure that allows individual users to send or receive messages at an appropriate time without using the communication system simultaneously” (Williams et al., 1988, p. 12-13).

On the other hand, Manovich explains the principles of new media in five categories (the last three principles depend on the first two) (Manovich, 2002, p. 27-69). These are *Numerical Representation, Modularity, Automation, Variability, and Transcoding. Numerical*

Representation: It can be described as 0-1 codes widely regarded as the computer's language. Manovich's numerical representation is based on two main results. The first is the ability to express objects using mathematical formulas, and the second is algorithm-specific object manipulation, or the ability to improve images using programming. *Modularity:* It allows you to gather elements of several levels under one roof and intervene in any desired layer under that roof. Images, sounds, forms, and actions in media are represented as categories of diverse instances. These elements can also come together in larger-scale objects, but their identities will not change. Objects can merge themselves with larger objects stored locally or on the network (Manovich, 2002, p. 51-52). *Automation:* Digital coding format and modular structure of the media; allows many processes to be automated, including media creation, manipulation, and access (Manovich, 2002, p. 51-52). The software can produce complex results with the command of the user. They can offer detailed results thanks to the algorithm included by third-party programs (plugins) in response to simple controls of the user, such as movie effects, photo filters, or sound effects. *Variability:* It states that the properties of new media items can be changed in an infinite loop, depending on the principles of modularity and digital coding. A new media object can have endless new variations rather than a one-off. This is another consequence of the digital coding of the media (principle 1) and the modular structure of the media object (principle 2) (Manovich, 2002, p. 51-52). *Transcoding:* Each new media item formed by digital representations has a format. Transcoding is the ability to convert an object of any design to another format. Although this transformability is infinite, like the variability principle, it is not always possible to preserve the original element as in the variability principle. For example, when a TIF file with many layers is converted to JPEG, it becomes a single layer, and even if it can be converted back to TIF format, it loses its old-layered feature and becomes a merged TIF file. However, it is possible to convert a new media item between formats in an infinite loop despite all this.

While describing this new concept, Rogers and Manovich compared it with the traditional media concept dynamics. They focused on the differences between them, and the features offered by the new media. In this respect, Rogers touched upon the new media in the context of user Manovich. On the other hand, it touched upon the concept of new media from the perspective of technical features. According to Rogers, instead of the mass media's centralist, one-way communication approach and the audience's passive positioning, new media places the user in the subject position and ensures two-way communication through its instant interaction feature (Rogers, 1988, p. 10-14). In contrast to the passive audience of traditional media who simply consume, the new media user can contribute to the interaction by producing content. On the other hand, Manovich examined new media in terms of its qualities and demonstrated how it differs from traditional media. Unlike traditional media, this new medium can be changed, transformed, and replaced by taking different forms. This movement can also repeat itself in an unending cycle and can be returned to its original state and exist with digital codes. One of the essential features of new media is the principle of convergence, which may be defined as a new product or service established by combining current technical products. Carolyn Handler Miller represents convergence as audio, video, and data transmission technology integrated into a single content. The contents must be digital (Miller, 2004, p. 31-32). One of the most effective channels to define the concept of convergence is through the Internet. You can use the Internet to watch movies, and traditional broadcasts, listen to music, shop, read books, and perform public institutions or banking activities. New opportunities have arisen due to technological innovations and interactive media. Companies and investors did not hesitate to consider the latest options from this strategic union. This new medium, which brings

together cinema and interaction, is not a new format in terms of narrative structure but is defined as a new format in terms of technique.

Interactive Cinema

Although it is named variously such as cinema 3.0., conversational cinema, interactive movie, participatory cinema, engrossing cinema, interactive cinema is an innovative cinema concept that allows two-way interaction between the user and the film and can be personalized according to the preferences of the user with its technical structure and non-linear storytelling. Interactive cinema is a type of cinema that makes users join the flow and positions it as a subject with the choices it offers (D'aloia, 2020). Although the first example of interactive cinema, Kinoautomat, was shown in 1976, interactive storytelling dates back to much earlier times, the campfire set in the first periods of human history. According to Miller, prehistoric storytellers would tell a part of the story to people gathered around the campfire and shape the rest of the story according to people's reactions, comments, and directions. Of course, it can be said that the interaction of the people gathered around the fire is extremely limited, considering the difficulty of directing and controlling the story told (Miller, 2004, p. 2-9).

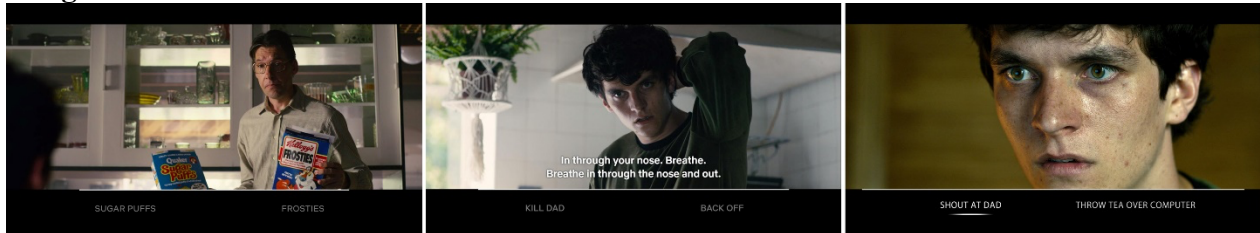
Interactive storytelling is also found in novels and stories of today. Interactive books offer choices to their readers at the end of every chapter and guide readers to the chapter that should continue according to their preferences. According to readers' favorites, these books finish with many alternative endings, and they are also packed with various transitions so that a linear reading can't be done. Nonlinear dynamic narratives of interactive stories are also used in games. It used interactive storytelling for the first time in traditional video games, then in flash-based single-player interactive games via computer in networked computers, in multi-user games, and today in online games on internet-based digital media. Interactive cinema is a media that has emerged due to the convergence of digital cinema with the interaction feature of new media tools. This community in question has created a new community in which the interaction opportunity offered by the new media and the digital cinema structure are intertwined, allowing mutual communication between the film and the user. Even if the audiences are passive in traditional cinema, it can be said that it establishes a relationship with the film. Still, interactive cinema carries this relationship to a mutual and interactive structure. It can also be noted that they are productions that transform this narrative, which is considered the seventh art, by combining the unique narrative structure of digital cinema with the innovative features of interactive cinema.

Kinoautomat, directed by Raduz Cincera, was shown to a limited audience at the Expo-67 in Montreal as the first interactive film in cinema history (Hales, 2005, p. 54-56). Kinoautomat paused at five critical points and continued with the scene, which was preferred more by the audience than the voting result. When the movie remains, there are two frozen visuals on the magical screen, and the director of the film or one of the essential characters comes to the stage in front of the screen and tells the audience about the two rigid frames. One hundred and twenty-seven people in the hall vote by pressing the green button or red button on the edge of the seats. Ultimately, the arithmetic average of the movie theater decides which scene to continue with.

Image 1. Images From the Kinoautomat Film at the Movie Theatre

Sources. *<https://cmf-fmc.ca/now-next/articles/interactive-cinema-tantale-and-late-shift>
 **<https://thestoryfix.blog/2019/02/11/the-first-interactive-movie-was-banned>

Interactive cinema, which came into existence due to the combination of the interaction feature of cinema and new media, appears as interactive films in the new generation of digital film screening channels today. Netflix, which is the most popular digital movie content market in the global market, prepares the audience for an interactive experience by offering more basic options in the first scenes of the interactive cinema with *Black Mirror: Bandersnatch*, which was released in 2018 and asked the audience to make critical decisions that will change the flow of the movie in the following minutes. If the audience do not select within ten seconds, the system activates the default selection and continues the film (Conley & Burroughs, 2020, p. 128).

Image 2. Black Mirror: Bandersnatch Movie Scenes

Source. <https://www.netflix.com/title/80988062>

Although the interaction method of *Black Mirror: Bandersnatch* is similar to the first interactive films, it gains importance with two different features. First of all, it increased the level of interaction and strengthened the bonds between the film and the audience by transforming the collective viewing into individual viewing. Secondly, they offer an experience independent of time and space in the context of the medium they show with the advantage of digitalization. In the process from the first interactive film to the present, the interaction between the film and the audience was based on the audience's choice. The developments in computer technologies, the game industry, and VR technologies after 2012 were reflected in the interactive cinema narrative as the concept of VR cinema and 360-degree film. These new technologies take interactive cinema's interaction feature to a different dimension beyond solely making the user choose. The virtual universe, virtual representation, emotional feedback, high interaction, and 360 degrees framing offer its users VR cinema and 360-degree movie format to provide real experiences in the virtual world. In the case study part, details of the concept of VR cinema and 360-degree film, a branch of interactive cinema, are examined.

Case Study: 360 Degree Film

Virtual and Augmented Reality

Even if the basics of virtual reality were laid in the 1830s, after a long stop in the 2000s, this subject has regained its popularity with the technological developments in the game industry in recent years. It has affected other branches of art, especially cinema. As a result of the interaction of the concept of virtual reality with different disciplines and the technological developments of the era, its boundaries have expanded in each period. It has taken place in the standard intersection set of new concepts entering the literature. Nowadays, virtual reality, augmented reality, VR cinema, and 360-degree movie formats are confused due to the abundance of elements in these intersection sets. The experience that virtual reality gives to individuals is similar to dreaming in a virtual environment. VR technology is a human-computer interface that simulates physical reality in a virtual universe. Users can navigate this virtual world, view it from any angle, and rearrange objects by changing their location (Zheng et al., 1998, p. 20). Virtual reality has technology that offers real experiences in virtual time and space, where users are almost entirely disconnected from the physical world and actively use four of the five senses (hearing, seeing, smelling, and touching).

On the other hand, augmented reality is similar to seeing hallucinations in the physical environment, unlike virtual reality technology. Augmented reality, which is considered to have been invented by Tom Caudell and David Mizell, differs from virtual reality as it doesn't only provide computer-generated graphics but also enriches physical reality with digital content and offers an interactive new digital reality to its users (Berryman, 2012). While virtual reality technology is almost completely disconnected from the physical environment, augmented reality aims to make this reality experience more interactive by supporting it with 2D and 3D virtual graphics.

Historical Development of VR Technology in Terms of Video and Film

The panoramic paintings of the 1900s, encompassing 360 degrees of the individual, make the experience feel as if they are in the scene in terms of time and space. Although not considered a technological initiative, these frozen frames regarding the feeling of being there are considered the first steps of hyperreality created by virtual reality. The stereoscopic technique developed in the early 1930s is based on the perception of photographs recorded in two dimensions as three-dimensional, creating the illusion of depth. This technique forms the basis of the three-dimensional image in the context of photography and video. Developed in 1939, the View-Master enables the mind to perceive different images as three-dimensional visuals thanks to its two perspectives (Heberet, 2019, p. 137). View-Master makes its users feel there when they gaze through their viewfinder, and every time a photo is changed, the user is practically teleported to another part of the world with the illusion that they are somewhere they are not.

Developed by the cinematographer and filmmaker Morton Heilig in 1957, the device called sensorama is considered the pioneer of virtual reality technology due to its innovations. Sensorama can be described as an emotional video simulator (Mandal, 2013). Heilig has presented the short shots taken with a special camera with the help of sensorama. These shots were presented with a 3D wide-angle color image, stereo speaker, fans for the feeling of wind, fragrance producers, and

seats with vibrations for the sense of shaking. While the television technology of the period was able to transmit only black and white images and sound, sensorama managed to attract attention with all these features it promised. Still, it will be incorrect to call this virtual reality technology. This is because interaction and emotional feedback, which are the essential components of virtual reality, aren't available in sensorama technology (Zheng et al., 1998, p. 20). In 1960 Heiling developed the *Head Mounted Display (HMD)* device with the name *Telesphere Mask*, which was able to carry the sensorama into the form of glasses and consisted of a helmet unit and a pair of glasses with a head-mounted image monitoring unit. After the telesphere mask, 3D video display technology continued to develop on drinks rather than desktop devices, and Heilig was a pioneer in this regard for other researchers.

The device developed by Philco engineers Charles Comeau and James Bryan in 1961 with the name *Headlight* has a video screen connected to a movable security camera and a motion-tracking sensor (Zmigrodzka, 2017). When the user puts the developed device on his head and moves his head left and right, the security camera also moves in x, and y coordinates so that the user can watch the surroundings. This created device made history in VR as the mechanism that connects the first authentic images to the human body. The production of hindsight glasses was followed by the first motion capture studies. Then the concept of alternative reality, which we hear about today, found its place in the literature. Ivan Sutherland, the father of the internet and a pioneer of computer graphics, laid the groundwork for virtual and augmented reality concepts in 1965 with *The Ultimate Display*, which he developed by discussing an alternate reality. Sutherland believed that displaying pre-recorded video sequences with glasses or a desktop device was ineffective, and he developed glasses that showed graphics generated entirely by the computer. Sutherland paved the way for the development of VR and AR technologies by creating and displaying a virtual reality that differed from the previously known truth (Bown et al., 2017).

The period from 1990 to 2011 is regarded as a stagnation for VR technologies. Even though there are literary works, films, and other forms of art that focus on virtual reality as a subject, VR technology has been overlooked by both producers and users. The fact that computer technology is too expensive, VR equipment is too heavy and full of cables, VR technology has not made the expected leap in the past time, user problems such as dizziness and nausea cannot be resolved, has led to a decline in the graph of VR technology development. 2012 is the turning point of VR technology. Since then, VR equipment has gradually shrunk, freed from cables, and has become more portable and accessible to the end-user than previous models. One of the most critical factors that enable the development of VR technology is known as the development of computer hardware. In the increasing popularity of both VR and 360-degree movies; The fact that today's computers have graphics cards and processors that can display photorealistic images at 120+ frames per second and that users can easily access the hardware has been highly effective in increasing the popularity of both VR and 360-degree film Unreal Engine developed by Epic Games, Unity developed by Unity Technologies, CryEngine Developed by Crytek, is known as game engines that can design fully interactive 360 degrees VR content using the most known 3D models or libraries of programs. The fact that game engine developer companies share their programs with individual users for free or for an access fee has not removed the technical limitations in producing VR and 360-degree movie content. Still, it has been influential in the experience of these contents and the development of VR technology. By 2022, the metaverse universe has increased the popularity of VR technologies. In addition, the Covid-19 epidemic on a global scale has transformed the production, distribution, and display dynamics of all branches of art and

accelerated their normalization. However, today, a little more time is needed to talk about the concept of VR Cinema Language.

The Reality, Virtual Reality, Simulation and Hyperreality

The concept of real, which is an abstract concept that dates to the allegory of the cave, is now lost in the shadow of the virtual, losing clarity and becoming difficult to notice. According to Jean Baudrillard, a French thinker and sociologist working on media theories, separating the real and the virtual in this age is very difficult because these two concepts are intertwined. While it is difficult to define these two concepts in our generation, it is much more complicated to explain the concept of virtual and reality. According to Baudrillard, the copies that emerge from this interpenetrating situation constitute a new reality, hyperreality (Baudrillard, 2016). In his book *Simulacra and Simulation*, Baudrillard defines today's reality as hyperreality produced in simulations and explains *real*, *virtual*, and *hyperreality* in detail through the concepts of *Simulacra*, *Simulating*, *Simulation*, *Hyperreality* (Baudrillard, 2016).

Simulacra refers to things that are intended to be perceived as accurate or that appear natural, *simulating* refers to attempting to make something unreal seem real, and *simulation* refers to artificially reproducing the produced simulacrum using a computer program. He defines hyperreality as the endless loop of simulations replacing each other and the disappearance of the thin border between reality and fiction (Baudrillard, 1982, cited by Adanır, 2021). When concepts that seem abstract and complex are embodied on a sky image, according to the assumption that accepts the first image as real, the new reality that emerges as a result of modifying a copy of the image is expressed as similar. The new reality produced is still perceived as real even though it is a copy of the truth. Copying this image, which is accepted as a new reality, in an endless loop using a computer program is called simulation. If the actual and duplicate images are not distinguished among these thousands of copies, the phenomenon of hyperreality occurs when all photos are accepted as accurate.

Virtual Reality and 360 Degree Video Format

There are numerous points (experience through a title, subjective point of view, 360-degree free framing, etc.) where virtual reality and 360-degree video content intersect. The most significant distinction between the two content is in interaction and sensory feedback. User interactive content is defined as VR content in the cinema or other media. The central concept of VR content is interaction and immersion. Immersion is defined as improving the quality of a virtual experience by removing the VR user as much as possible from the disturbing and distracting factors of the physical world and physical reality (Zheng et al., 1998, p. 20) 360-degree video is a global video format created by recording images with multiple cameras (4, 8, or 16 cameras) and combining them with numerical operations. The interaction between a user and a 360-degree video is indistinguishable from any 2D video and its user (such as pausing the video, fast-forwarding, or rewinding in time).

360-degree video content is defined as witness but doesn't touch. It is not correct to refer to 360-degree videos as virtual reality videos. The VR system should have three main characteristic features: Reaction to user movements, real-time 3D graphics, and feeling of immersion (Zheng et al., 1998, p. 20). In their book *Understanding Virtual Reality*, William R. Sherman, and Alan B.

Craig (2003) state that for content to be defined as virtual reality content, it must contain five essential elements: 1 and 2 The Creators and Participants, 3 Virtual World, 4 Immersion, and 5 Interactivity. According to Sherman and Craig (2003), virtual reality is a virtual universe in which the user is almost completely disconnected from the physical environment by wearing VR glasses, can interact with the object and character in the virtual world he passes through, change, and transform the universe in it, and receive sensory feedback based on his reactions during this interaction (Sherman and Craig, 2003). The critical difference between 360-degree video and virtual reality content is that the content is produced entirely by computer in virtual reality. In contrast, in 360-degree video, the content is created in video recording format. In addition, sensory feedback can be received in VR content, but in 360-degree video content, only that moment can be witnessed.

Based on these differences, Sarah Thomas divides virtual reality, and 360-degree video format into two basic classes True Virtual Reality (TVR) and Cinematic Virtual Reality (CVR) (Thomas 2019, p.454, cited by: Erkilic; Dönmez, 2020) The distinction between Zheng and Thomas and Sherman and Craig is based on the same basis. According to Thomas, while actual virtual reality (True Virtual Reality-TV) offers complete control, interaction, and feedback to the user, cinematic virtual reality (CVR) expresses a form of conventional video that can be experienced in 360 degrees. With its innovative technology, virtual reality and 360-degree movies aim to create a unique language by transforming (changing to a different form, changing shape, reform, transformation) the traditional cinema language rather than changing (totality of changes over a period) it. D. W. Griffith's formal innovations in the language of cinema, such as revolutionary camera angles, optical movements, vertical camera movements, and editing concise shots one after the other, are well known to have made significant contributions to the formation of today's cinema language (Levin & Baker, 2017). The table below compares Griffith's innovations to cinematic language and how virtual reality and 360-degree film technology transformed into or excluded from the narrative structure.

Table 1. D. W. Griffith's Contribution to Cinematic Language and the Transformation of These Contributions in Virtual Reality/360 Film Language

Griffith's Contributions to Cinematic Language	Virtual Reality	360 Degree Film
Lower-Upper-Eye Level Camera Angles	x	x
Camera Scales	x	x
Darkening-Lightening Transition	✓	✓
Dramatic Lighting	✓	x
Clear and Blurred Areas	x	x
Creative (Parallel) Editing	x	x
Vertical Camera Movements	x	x
Adding After Very Short Plans	x	x
Optical Movement (Zoom)	x	x

Source. Levin & Baker, 2017

As shown in Table 1, many Griffith innovations that can be considered the building blocks of creating meaning in traditional cinema art are not used in both VR and 360-degree film, but this should not be interpreted as a deficiency of VR technology. With its innovative technology, virtual reality transforms the art of cinema into a language beyond the ordinary. While tens of different camera angles can be used in a scene in traditional cinema, VR movies consist of single-shot or long-plan sequence scenes, and there is a single camera angle within the settings. The user can manage his perspective as he wishes in a 360-degree frame. In VR cinema, it is not possible to use

Griffith's parallel editing, or the editing technique used for the first time until that day. Theorists who believe that dividing time with fiction in the art of cinema is deceptive and hinders reality argue that uninterrupted time and space are closer to reality (Andrew, 2010). The uninterrupted editing of VR cinema also demonstrates the virtuality of its universe as real.

In traditional cinema, camera scales, optical zoom movements, or vertical camera movements show different dimensions of characters or objects. In VR movies, on the other hand, the user can move independently, approaching/fleeing from the characters or objects and looking closer/far away. In VR cinema, the entire universe is transparent, unlike a traditional cinematic image's narrow depth of field. Dramatic lighting, which is used to create meaning in conventional cinema, in other words, the partial lighting technique, can be used in VR movies prepared using the game engine infrastructure. It is tough to operate a 360-degree film format where the whole space can be seen, and technically the lights cannot be hidden. Virtual reality and 360-degree film technology leave many of its features out of the narrative structure, which are most basic capabilities of the traditional film language such as framing, angle versus angle concept, continuity, 180-degree rule, 20% rule, 30-degree rule, and sliding writings, which is one of the first images that come to mind when it comes to cinema. In traditional cinema, camera scales, optical zoom movements, or vertical camera movements show different dimensions of characters or objects. In VR movies, on the other hand, the user can move independently, approaching/fleeing from the characters or objects and looking closer/far away. In VR cinema, the entire universe is transparent, unlike a traditional cinematic image's narrow depth of field. Dramatic lighting, which is used to create meaning in traditional cinema, in other words, the partial lighting technique, can be used in VR movies prepared using the game engine infrastructure. It is tough to operate a 360-degree film format where the whole space can be seen, and the lights cannot be hidden. Virtual reality and 360-degree film technology leave many of its features out of the narrative structure, which are most basic capabilities of the traditional film language such as framing, angle versus angle concept, continuity, 180-degree rule, 20% rule, 30-degree rule, and sliding writings, which is one of the first images that come to mind when it comes to cinema.

From Passive Audience to Active User: 360 Degree Dynamic Framing

When comparing traditional cinema with VR and 360-degree movie watching practices, the most apparent distinction is transforming the traditional *passive audience* into the *active user* in VR technology. Today, the VR user turns into an unprotected, individual user in the virtual universe, in contrast to the traditional cinema audience, who collectively witnesses the common images, described as the director's dream, from a safe distance, in a place with red velvet armchairs lined up in front of the magical curtain. While the traditional viewer is witnessing the moving images on the screen, the VR user, just like in plastic arts, can touch, feel, interact, get feedback on the artistic product, and thus experience the state of being there more actively. Another difference that transforms the traditional audience into a user in the VR experience is that the user can control his physical body through an avatar in the virtual universe. The user can customize the flow by making choices thanks to his avatar in the virtual environment and thus become the active subject of the movie.

There are two types of framing methods in traditional cinema: closed and open frames. One of the most pioneering innovations that distinguish VR cinema from traditional cinema is the 360-degree liberal and individual framing provided by virtual reality technology to its users. Unlike the

traditional cinema audience, the VR and 360-degree film user has the superiority of unique structure. This superiority of the VR user over the traditional cinema audience brings with it the power to create his direction, thus breaking the director's monopoly on the image. The most notable feature of this structure is that the user can form his path, look directly at the object or character he wants from any angle, and determine whether the duration of this gaze is long or short. The classical narrative structure of traditional cinema is known to be linear; The beginning and the end are determined. It cannot be changed with the intervention of the audience and cannot be reduced. All audiences are expected to progress collectively in only one way, providing a more controlled structure to the storyteller—user-oriented storytelling in the dynamic narrative of VR movies and interactive games. The user can change the movie's flow with his choices in the story. Depending on these, the movie's end can vary according to the user, with the alternatives predetermined by the experienced designer. In the dynamic narrative, there are several alternatives for each scene and a non-linear story understanding according to the results of those alternatives. The user is taken on a journey of discovery again in every different path he chooses. The main difference between traditional cinema narratives and dynamic narrative is that the user can determine the flow of the adventure, not the director (Carstensdottir et al., 2019).

Virtual reality cinema transforms the concept of identification, which belongs to traditional cinema, into the concept of type identification. The actual relationship that the VR user establishes with the place he is in and with the other characters of the movie he is involved in as a character also increases the reality of identification. While in traditional cinema, looking directly at the camera creates the effect of estrangement, in VR technology, the user can make eye contact with the characters, touch the characters, look from the angle and closeness to the character they want, for as long as they want. The ability to look through the user creates a hyperidentification effect on the user, and this ultimate situation strengthens the user's feeling of being there and increases the virtual reality. Unlike the passive viewer who watches the moving images reflected on the white screen of traditional cinema, which is considered magical, the VR user is included in the narrative as a character of the movie. Molo (2020) has positioned the VR movie user in three different categories as User as the Main Character, User as a Character, and User as an Observative Person, are considering the distance of the character from the script of the movie, virtual universe, and other characters.

Table 2. User Categories in Virtual Reality and 360 Degree Film

Character Category	Character Distance	Position
User as the main character	User-centered	Active
User as character	User in partially centered position	Semi-Active
User as observer	User isolation location	Passive

Source. Molo, 2020

The character in which the VR user is in the leading position in the movie with the virtual character they take on, and all the interactions, actions, movements, and directions in the experience are planned directly towards the user, are defined as the *User as the Main Character*. This category is specified as a gamified movie. The *User as a Character* (the character positioning of Refugee Crisis is in this category and is detailed with examples in the movie review section) is the positioning where the user is positioned in the same position as the other characters of the movie and is affected by the positive or negative situations in the movie at the same level as the other characters of the movie. The VR movie character in the *User as an Observer* category, on the other hand, is only a watcher, unlike the characters in the other two types, and the distance between the

movie and the user is relatively high compared to other classes. The character in this category is not observed by other characters in the movie and is not affected by the events in the movie. The user witnesses the events between the movie's other characters, like an invisible character (Molo, 2020, p. 217). The topics discussed up to this point in the study are listed in the table below to explain the aforementioned *transformation* from traditional cinema to virtual reality cinema and 360-degree film.

Table 3. Comparison of Traditional Cinema and Virtual Reality

Traditional Cinema	Virtual Reality
Audience	User
Fiction	Long Plan Sequences
Dramatic Lighting	Natural Lighting in 360 Degree Video
Frame/Frame/Window	360 Degree View
To be Witness	Experience
Identification	Hyperidentification
Hearing and Sight	Hearing, Sight, Touch, and Smell
Traditional and Modern Narrative	Dynamic Narrative Structure
Sheltered Viewing Experience	The Experience of Being There
Fragmented Story	A Single Plan or a Storyline in a Plan Sequence
Computer Generated Imagery and Visual Effects	Computer Generated Imagery, Visual Effects, and Game Engines
Reflection of the 3D World on the 2D Screen	3D Virtual Universe

In more than a hundred years that cinema has left behind, technological developments have profoundly impacted cinema in each period. It has reshaped the production, distribution, and screening dynamics of cinema. In the early years of cinema, some theorists stated that technological developments would not contribute to cinema's narrative. At the end of the 1990s, they argued that digital cinema was a false revolution and would bring the future of cinema. Still, this inextricable link between technological developments and cinema became the language of film day by day. It was further strengthened by another technological innovation that reshaped it (Galili, 2013). The transition from pellicle to digital cinema is described as a change. Still, virtual reality and 360-degree film can be described as a transformation in the distinctive storytelling built by VR technology compared to traditional or digital cinema.

Analysis of the Film Refugee Crisis Within the Framework of 360 Degree Film

Summary of the Film

The film, directed by Christopher Petry and supported by the Canadian Labor Congress, was shot to both destroy the rising prejudice against people living in refugee status and address the issue of xenophobia. Millions of people who had to leave their country after the civil war in Syria in 2011 sought refuge in other countries hoping for a better life. Like the citizens of some European countries, citizens of Canada reacted to these asylum demands of refugees and tended not to accept refugees in their countries. Although the citizens of these countries explained this tendency as worrying about their safety and their families, they could not empathize with the people who risked almost everything to keep themselves and their families safe. The film searches for an answer to the question, what if there was a war in your country and you had to flee with your family? It presents the challenges of being refugees in their homeland through a first-person experience and 360-degree video to connect Canadian people with refugees.

Discovery

VR glasses, which act as a bridge between reality and hyperreality, transport the user to the virtual universe by breaking free from physical reality. The concept of discovery, which corresponds to the founding plan in traditional cinema, is transformed into virtual reality. The user embarks on a journey of discovering this new world for the first time in this 360-degree encircled universe that he has not encountered before. In addition to discovering the space at first, the user will also find the subjective point of view (POV) experience that he has not experienced before. This user-specific perspective will make the experience personal and increase the user's level of identification with the film and contribute to the creation of hyper-identification (Wilson, 1976, p. 1026).

Image 3. Images From the First Scene of the Refugee Crisis Film



Source. www.youtube.com/watch?v=HXNkRkAR54M&t=270s

Even if the VR user feels free in the designed virtual environment, it is impossible to say that VR and 360-degree video are created democratically, as in traditional cinema and other branches of art. In this context, the prediction that the VR user replaces the director or becomes equal is a false opinion. The user lives within the boundaries and domain of dominance presented by the director, who is the designer of all the possibilities of the virtual experience and makes his own decisions. The first discovery of the user, who is teleported from his physical environment to the virtual reality universe, begins with the image of father and daughter in front of him while sitting in a cafe overlooking the street on a calm Canadian day (Image 3.1). Then he discovers the images of American football on the giant screen on the left (the director also uses this screen to direct the user and keep them under control) (Image 3.2). In the opening sequence, in other scenes of the movie, the chair where the user will be positioned is seen (Image 3.3), and at the same time, the sound of rabarba in the street is heard from the soundstage. Although it may seem like a quiet, routine day at first glance, the director allows 10 seconds for the user to explore the universe they are in for the first time and begins to create an uncanny atmosphere with the movements and soundstage of the characters on the stage to take control of the user in 360 degrees of freedom. Realizing that the place has become strange, the user carefully tries to understand what is happening around him. At the same time, the attack, which is the breaking moment of the film, occurs, and the chaos of people fleeing in panic dominates the street that has turned into a wreckage area.

Directing the User

One of the most challenging factors for a VR or 360-degree film director is the effort to direct the user's gaze. If the director cannot control where the user will look, they will have difficulty advancing their narrative (Murch, 2005). Directors want to know what the audience is thinking at any given moment in the movie, where they are looking at the screen, and whether the focus is on

their direction. It is easier to make the passive audience of the traditional cinema look at the desired part of the images reflected on the 2D screen than to direct the uncontrolled users in the 360-degree free frame of the VR cinema. So, how can the director guide his user? Another critical question is What and where does the user look? Although it will limit the freedom of the user to the action (to an item that comes suddenly towards the camera or to an object that passes quickly even if it stays in the background), interaction (a character with eye contact or a button for selection), sound effects (to sounds like banging, shouting, etc.), dialogues, bright and high-contrast areas on the stage (especially to the color red, which has the highest wavelength), the VR user looks at the texts on the image, graphic elements, and explanation texts. The directors consciously use these elements to direct the user and keep them under their control.

Image 4. Images From the Refugee Crisis Film



Source. www.youtube.com/watch?v=HXNkRkAR54M&t=270s

Petry tries to keep the user in his story from the tenth second of the movie with the directions he uses in visual and audio tracks. In the first scene, the director disrupts the routine of the quiet Canadian street and directs the user's attention to the sky, which is the viewpoint of the crowd in the film (Image 4.1). Then, requiring the user's gaze to the giant screen on the left of the stage with both the crowd's gaze and the emphasis of the siren sound, the director prepares the user for possible danger with both a graphic element (emergency warning graphic) and a sound effect (Image 4.2). With a strong jet, the sound is heard suddenly, both the user and the other characters of the movie turn their gazes to the sky again, and sprays are seen very closely watching the earth (Image 4.5). With the siren sound effect he uses, the director redirects the user's perspective to the motorcycle police passing by on the street. While the user is focused on the movement of the motorcycle police, an attack occurs on the building across the road with a loud noise (Image 4.6). As seen in this scene, sound effects are an essential guide.

In the movie's other scenes, Petry planned both auditory and visual indicators, one after the other, to keep the user with a global perspective in his narrative, taking the user's gaze from one point to the other point he wanted to look at. While the director directs the user's eye to the chaos in the wreckage area in the second scene (Image 4.3), in the next stage, he leads the quarrel between the police and the other movie characters (Image 4.4). Although it is a restrictive use, the texts used in the form of 360-degree movies (although it is a restrictive use) are one of the methods used to direct the user. Petry guides the user in any direction with the text he uses at the movie's end (Image 4.8). As previously stated, 360-degree sound design in VR film is also a very effective element for directing the audience's viewpoint. Sudden, loud, or uncertain sounds from outside the field of view attract the user's attention and outlook towards the sound source. The emergency beeper, police sirens, jets' noise, and the sound of explosions heard right at the movie's beginning

were the most significant indicators for the director to control the users' gaze. Petry directed the users with siren, jet, and explosion sounds in the first scene and the high-pitched sound effect caused by the explosion, the heartbeat, the ambulance, and the voices of the injured people at the second scene.

Position of the User

The movie character Molo in *Refugee Crisis* is in the category of User as a Character, Semi-Centered position, and Semi-Active based on the Classification of Users in Virtual Reality and 360-Degree Movies (in Table 2).

Image 5. Images From the Refugee Crisis Film



Source. www.youtube.com/watch?v=HXNkRkAR54M&t=270s

In the movie, the user is in the position of a strong observer, and the events are not planned directly for the user. The user is in the same position as the other characters in the movie and is affected by the events in the film and the other characters. The chair in which the user sits in the first scene of the movie (Image 5.1) turns into a stretcher (Image 5.2) and then a wheelchair (Image 5.3) in the following scenes, showing that the user was also affected by the explosion in the first scene like other characters. The fact that there is a character among the audience in the film is also an expression of the observer position. The fact that he is on a stretcher and in a wheelchair also shows that he is seen and observed by the movie's other characters. The chairs used in the movie are an essential indicator of the power relationship between the user and the director. The director reminds the user, who thinks that he has all the control, that he has the power with the position he places him on the chair.

Conclusion

After Auguste and Louis Lumière produced the cinematograph device, which allows watching movies collectively by recording moving images and reflecting them on the magical screen, in 1895, the evolution of cinema from pellicle to digital and the effect of today's new media digital content platforms demolished its collective structure and lead to a change in its production, distribution and display practices. During the Covid-19 pandemic, which affected the whole world in 2019, the concepts of virtual and individuality radically shook the dynamics of society and became an integral part of the new lifestyle. In this context, the pandemic process has transformed all fields and accelerated the rapid digitalization of the art of cinema, the individualization of collective viewing practices, and the normalization of this new reality. The convergence feature of new media offers storytellers new channels with their unique forms like interactive cinema, VR cinema, and 360-degree film. While the theoretical *Virtual Reality Cinema Language* phenomenon is not yet mentioned in 2022, it is seen that this innovative cinema concept, whose borders are not

clearly defined, has started to increase its influence day by day, to take place in the competition part of the world's largest film festivals and play a role in the opening of private movie theaters.

The study examined the unique developing processes of these new concepts by combining traditional cinema with VR cinema and 360-degree film formats and centering the similarities and differences between the two media. Based on the images of virtual universe and immersion feeling, virtual representation, interaction, and sensory feedback specific to virtual reality technology, Refugee Crisis 360-degree short film was analyzed in terms of director's position, viewer's position, 360-degree framing and orientation, dynamic narrative structure, the transformation from the audience to the user. Virtual reality cinema transforms the as if effect of traditional cinema into a hyperreality effect by activating many senses in contrast to the limited reasons addressed by traditional cinema. It is seen that the traditional cinema director turns into the experience designer of the VR film, and the passive audience of the traditional turns into an active user who can make choices on the text and change the flow in the VR film narrative.

As a result, considering the films produced until 2022 and the Refugee Crisis film examined within the scope of this study, it is seen that the VR cinema and 360-degree film technology is in a transitional phase today. The traditional cinema structure of the works produced until the mentioned period is imitated and adapted to VR and 360-degree film formats. On the other hand, it is seen that the use of traditional cinema narrative formats in VR cinema and 360-degree film formats is limited. It is predicted that today's technologies such as virtual reality, 360-degree video format, and metaverse will create a new language with its narrative structures and technical form shortly, beyond changing and transforming the language of cinema. This prediction is also supported by the development of 3D computer programs (Maxon Cinema 4D, Autodesk Maya, Blender, etc.), modeling, animation, rendering, lighting modules, and real-time rendering engines (Octane and Redshift), and game engines (Unreal Engine, Unity). Equipment such as glasses, gloves, scent simulators, 360-degree cinema seats, and VR headset technology used in the VR experience is developing and getting smaller daily. Today's big technology companies also support this field. Based on the previous predictions, it is possible to say that the form of 'VR Cinema and 360 Degree Film' will turn into an art form with its theoretical language shortly.

Considering where the results of virtual universes will reach today, the power and limitlessness of the new media and internet environment can be seen in the leading role of this adventure. While these environments have an ordinary, customary, and eclectic structure, they are reconstructed, created, fictionalized universes, and based on diffusion, approval, and appreciation. As a result, when new media fields, virtual reality tools, and programs used with technology are considered, digital and visual output specific to this century are increasing rapidly. For this reason, one of the areas that will develop the most in the future is the structural applications and equipment specific to this universe. Traditional, modern, and postmodern chaos is experienced in every period of cinema and art, which will lead to progress in the field in the long run. While technological developments, changes, and transformations are experienced, one crucial point is to adapt quickly. Because in a century with dominant visual and digital aspects, the power is the technology, and the information is the driver.

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CHAPTER 2

The Magic of Movies: Traveling in Cinematic Time

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Abstract

Movies provide a kind of intellectual journey and take people from the universe they are in and take them to other universes. Cinema is a kind of fascinating media through different techniques. Movies are sometimes based on true stories, sometimes completely imaginary and fantastic. Directors resort to various methods to influence the emotional and intellectual worlds of the audience. The most effective of these methods is cinematic time, which separates movie time from real-time. Although there have been some academic studies on cinematic time, the technique of cinema based on illusion and fascinating effects has not been studied much. This study evaluates cinema as an illusion-based technique and an approach with fascinating results. Cinematic time, which creates a fascinating impact on cinema, is emphasized, and cinematic time's effects on human psychology are analyzed. It is a fact that the most vivid tool that reveals the unreality in movies is the cinematic time which is a kind of magic. This study's result showed that the cinematic time reveals the turning points of the lives of the characters in the film and the connections with the theme of the film. Also, Cinematic time is, in a sense, the magic stick of the director.

Keywords: cinema, film, illusion, psychology, universe, director

Recommended Citation: Cereci, S. (2022). The magic of movies: Traveling in cinematic time. In Turten, B. (Ed.), *Cinema studies* (pp. 20–30). USF M3 Publishing.
<https://www.doi.org/10.5038/9781955833073>

Introduction

Cinema is a kind of magic. In the cinema, there are sometimes real, sometimes unreal times, and sometimes real and sometimes fictional characters. Time and characters are also shaped in the imagination of the audience. The director also uses the cinematic time to direct the vision of the audience. The imaginatively created cinematic time leads the audience to the direction the director aims. Cinematic time is formed by putting the images recorded in real-time into a new temporal order in the editing process. Consequently, the film does not produce boredom, but that which attunes us. Boredom thus represents a possible tool with which to investigate the triangular relation among spectators, moving images, and time – How can we get into a connection with moving visuals, and how does that relationship shift depending on how we perceive the passage of time? Perceived time hinges as much on the film's narrative and aesthetics as on the viewer's disposition. Hence, the same film can attune to different forms of boredom in an anon-quantifiable manner, and the experience of a film's time can sensibly differ. While the film's length remains unaltered,

a subject's experience of it can take the forms of an intolerable now-time, a pleasurable now-time, or a time for thought (Quaranta, 2020, p. 19). Forming time in the film is also cinematic time.

Cinematic time is formed by putting it into a new temporal order in the editing process. Cinema is created by combining images taken at different times during editing. The director, who makes the meaning he wants during editing, can convey the message he wants in the film through cinematic time (Grothe-Hammer, 2015, p. 246). Cinematic time is like the director of the director, who directs the director who oversees the film. Time is a qualitative reality and evaluated as an entity whose abstract structure cannot be retained. However, it is possible to tell time with cinematographic representations and understand it with moving images (Früchtl, 2017, p. 193). When viewed from the perspective of epistemology, the film's transcendence of materiality questions the nature of reality and how existing is accessed. The technique used in this context is cinematic time (Bursztyka, 2017, p. 42). Cinematic time is a technique that carries the film between reality and imagination, like a skillful magician, and casts a spell on the audience.

Conceptual Framework

Cinema Philosophy

Pictures drawn on cave walls, reliefs engraved on the walls of Ancient Egyptian temples, mosaics on the floors of Ancient Roman villas, and images on chemical and electronic substrates that begin with photographs are concrete reflections of human impressions and unlimited dreams (Toegel, 1985, p. 25). People have found ways to express their dreams and thoughts in concrete form from the beginning, and they have developed art. All branches of art and writing and other means of expression have been developed to reveal thoughts and dreams (Wittmann et al., 2017, p. 124). By nature, human beings are creatures that cannot live a healthy life without expressing their experiences, impressions, thoughts, and feelings and transferring them to others. Self-actualization, one of the basic needs, emerges with communication, communication tools, and techniques that provide self-realization and expression (Reith, 2016, p. 11). The curves, edges, and smoothness of the cutting piercing, and killing tools that were carved for feeding, the embroideries engraved on the devices in the later periods, the poems sung on high platforms, the dances, and praises for the gods, form the basis of art, on the one hand, and disciplined and aesthetic depictions of the self-expression of man (Thurnher, 2020, p. 45). Over time, the human mind has reached more advanced techniques and tools by searching for the most unique and beautiful ways.

Man, by nature, has always dreamed and pursued his dreams. While dreams were embodied, they sometimes turned into vital elements and works of art (Venz, 2000, p. 58). The delicacy seen in the drawings on the cave walls was reflected on the stones and leather, creating deep and systematic art approaches and beautiful words (Bosch, 2019, p. 83). While discovering ways to live more comfortably and beautifully, man's fantasy world has also drawn the character of advanced arts. According to William Shakespeare, the world is a stage (Müller-Schwefe, 2019, p. 249). Cinema is the art of recording the stories or dreams experienced in the world as a game on chemical or electronic grounds (Häfker, 2014, p. 63). The first films were made on strips of chemical substances called pellicles. Films can be classified as fictional or documentary, or they can be divided into groups such as drama, comedy, and horror according to their genres. Regardless of the genre, every movie has an unusual, exciting story. The adventure of a motion picture begins with a unique story (Hediger, 2017, p. 19). The report, which can be a movie, is written gradually

and turned into a script. Cinema, which offers a temporary life by attracting people to a virtual universe for several centuries, starting from the end of the 19th century, is like a strong illusionist that people return to real life with new feelings, thoughts, excitement, energy, and hopes after the film is over (Frischknecht, 2007, p. 2). The fascinating influence of cinema can sometimes even lead to massive social movements or political changes. Filmmaking is teamwork. The producer, screenwriter, and director are the chief members of the team. Technical and artistic staff work together throughout the making of the film. The scriptwriter is responsible for the written text of the film, the producer is responsible for the material infrastructure and coordination, and the director is responsible for the artistic side (Tschoeppe, 2014, p. 133). A scenario-based on reality or entirely imaginary is designed. After the script is written, a suitable place for the shooting that can be the location of the story is found, or a plateau is established. The technical team that will shoot the film is carefully selected. In addition to the chief staff, the film crew includes elements such as cameramen, sound and light technicians, decorator, set workers, art director, costumer, tailor, hairdresser, accessories manager, make-up artist, musician, editing operator, computer operator. The actors who can best play the roles in the scenario are selected (Zhang & Yuan, 2018, p. 994). One of the most troublesome processes of filmmaking is that shooting permissions are obtained.

Shots are repeated multiple times if necessary. The director directs, stimulates, and leads the team until they get the most satisfying shot. After the shooting is complete, all images are collected and evaluated. In the scenario, editing is done by using artistic skills. Dubbing is done if necessary, and appropriate music and effects are added to the film (Pavlović & Marković, 2011, p. 82). Almost all operations are done on the computer in animated films, also called animation. There is a producer, director, and technical team in every film, but most directors want to find the embodied story of their dreams and work for it. The director, who puts the final point on the film and creates the film's message, tries to impose all his imagination, thought, and approach on the film (Rehman, 2015, p. 246). For this reason, films, which are mostly the embodiment of the director's dreams, are named after the director.

Film Theory

The film, which is cinema's principal output, has progressed in terms of technology, theory, and content. In film theory, two main categories stand out: those that focus on form and those that focus on content. Rudolf Julius Arnheim, a member of the Gestalt school, which is defined by the word Gestalt, which means state and structure in German, is one of the first formalists to come to mind (Cereci, 2021, p. 42). According to the formalist theory, the meaning of the parts that come together to form a whole is greater than the meaning of the sum of the parts. The reality perceived by man is not the reality in the outside world, but a reality formed by the human mind's interpretation of the whole (Higgins, 2011, p. 18). In this context, the formalist (realistic) view philosophically approaches filmmaking. According to Andre Bazin, montage is the most important stage in filmmaking, and with montage, anything desired can be reflected by the audience as real. Griffith's reflection of two different events in different places as parts of a whole with the parallel montage technique is one of the striking effects of the montage in the film (Fanu, 1998, p. 17). Bela Balázs and Sergei Eisenstein care about showing very small things on the screen with a close-up (Leyda, 1957, p. 234). Close-up images will be one of the most preferred images in cinema and television in the coming years. In addition, categories divided into Mainstream and Art Cinema are also seen in cinema. Mainstream-style movies with high budgets usually deal with popular

subjects, while art movies shot with limited budgets are shot with an approach that opposes popular culture (Gemser et al., 2007, p. 57). Art films in which small groups are interested are usually shown at film festivals.

Critical theorists thought that the media and other popular tools, including cinema, were oppressive and argued that the purpose of these tools was to fully articulate the individual with the existing political and social order; they counted the film as one of the main elements of consumer culture as a means of entertainment (During & Trahair, 2008, p. 182). The fact that movies and media are increasingly the tools of the economy also disturbed them very much. When technology developed in the 19th and 20th centuries, culture production with industrial techniques also changed forms and approaches. Thus, mass culture emerged, which spread to large masses of people. Emphasizing that this culture, including the film, does not rise from the bottom up, Adorno evaluated mass culture as the effect used by those who want to dominate and herd people (Dainov, 2013, p. 7). According to critical theorists, culture is the self-revealed behaviors of the people that are not produced for the benefit of anyone. The Soviet Cinema School, which started when Lenin, whose real name was Vladimir Ilyich Ulyanov, realized the power of cinema and established the State Cinema School in 1917, trained critical theorists such as Pudovkin, Vertov, Kuleshov, and Eisenstein. While the director of *Battleship Potemkin*, Sergei Eisenstein, approached cinema as an art, he handled the film in the form of artistic narrative (Hess, 2017). While Kuleshov, Eisenstein, Pudovkin, and Vertov argued that the basis of the film is fiction, they theorized the art of film magnificently in the silent cinema era (Bordwell, 1972, p. 14). Initially, Soviet cinema was mainly used for political effects. Dziga Vertov, who developed the Kino-Glaz (Cinema-Eye) theory, argued that the human eye, which cannot see everything, should use tools to see the details in life and developed new camera techniques for this (Sarkisova, 2007, p. 28). According to the Cinema-Eye approach, the camera sees and watches everything in life better than the human eye. For this reason, the film is of great importance as a tool that conveys life in the most realistic way (Vertov, 1923, p. 92). Many theorists later adopted the Cinema-Eye approach.

Criticizing that cinema, perceived as an art, is an industrial tool, Christopher Caudwell says that worthless products are valued in the market, and valuable ones lose value (MacDonald, 2013, p. 305). According to Horkheimer, while the work of art evaluates and makes judgments about the world and life, this feature has disappeared with the mass culture (Horkheimer, 2002, p. 111). In this case, the film turned into an entertainment and market tool and lost its value. Siegfried Kracauer, who is in the category of *Realists* among film theorists, sees the film as a medium and defines it as a tool that conveys reality with original narration. According to him, the basic material of a film is naturally all the visual elements to be displayed (Kracauer, 1960, p. 249). Another realist theorist, Andre Bazin, found it dangerous for film editing to drift towards unreality from reality and advocated natural film techniques. While the reality is a phenomenon that is objectively found and constructed in the theory of Russian theorist and director Sergei Eisenstein, Bazin opposes the construction of reality and argues that it already exists and that the camera should convey it without distorting it as it is filled (Vacche, 2016, p. 133). Bazin seems to be very close to documentary cinema, where facts dominate.

Cinematic Time and Auteur Director Relationship

Cinematic time is the technique that directs the director and creates the auteur director. Auteur director reveals his creativity in cinematic time. To be considered an auteur, one must not rely just

on acting prowess, on the ability to mask subpar direction with bold visual choices, or on the skill of a director to make up for a lack of significance in the film's cinematography. To be considered an *Auteur*, one must have the full package, which requires teamwork; if the director is not the only crew member responsible for the film, then credit must be split up among the other categories of the *mise-en-scène* (Chaudhuri, 2013, p. 87). Although auteur theory did not necessarily emerge from a parallel need for accountability in cinema, having somebody to point to after a controversial film is perhaps one result of its existence. When the Hays Production Code strictly censored films in the 1930s-1950s, studios held themselves accountable for upholding the moral rules that they created. Cinematic time is the most convenient technique for the director to reveal his creativity (Mainar, 2002, p. 32).

Thinking of films as products of specific auteurs was not an instantaneous realization, and like Foucault's idea of the author, auteur theory continues to develop in cinema today. Likewise, this same argument applies to the individual directors and authors who establish their style over time. Sarris's original definition of an auteur includes the idea that a director must display a consistent signature style throughout multiple works. To establish such a recognizable mark, the director must implement it repeatedly in their movies. Cinematic time is an element of creation in film (Zaki et al., 2014, p. 346). Going back to the paradigmatic auteur example of Alfred Hitchcock, a viewer could not identify Hitchcock's signature suspense techniques after seeing just one film, for Hitchcock could not establish such a familiar style through any single work. One must take a more holistic approach to the director, observing their style as something that developed over an entire career. Only then might a viewer realize the recurring motifs granting them the auteur status (McGowan, 2019, p. 8). The auteur director has emerged in a particular form and cinematic time.

Auteur Director

Filmmaking has been evaluated through the lens of the auteur theory since the 1950s, with François Truffaut as its leading proponent. The French New Wave and the film reviewers of the French magazine *Cahiers du Cinéma* helped spread this idea. The American concept of auteur developed in the works of Andrew Sarris, a critic for *The Village Voice*. Directors such as Akira Kurosawa, Satyajit Ray, Alfred Hitchcock, Howard Hawks, and Jean Renoir are often referred to as auteurs due to their profound impact on the style and content of their films. A concept that Alexandre Astruc coined, *caméra-stylo* or *camera-pen*, and which contributed to the auteur idea was the camera. For this reason, directors are now challenged to think outside the box when it comes to how they tell stories using the camera (Arya, 2017, p. 50). Cinematic time is the technique that reveals the style and message of the director. The concept of auteur; means creative director, writer-director, and artist-director. In a sense, the idea, which reveals the characteristic success of the director and the power of his talent, also includes a modern style and technique (Nissen-Rizvani, 2011, p. 84). II. After World War II, some critics and film theorists began to evaluate the film and the director together in terms of creativity and success. This approach has brought new criteria and attitudes to directing. Although the filmmaking process is a collective process, it is thought that films require creativity in terms of ideology, language, and style (Dannenberg, 2011, p. 112). Auteur directing was also seen as a modern innovation in terms of cinema (Mainar, 2002, p. 33). In Wollen's structuralist view, the director can be judged in four ways: The first is the personality of the writer; secondly, examining the deep structures of a film to perceive the meanings intended by the author; third, to analyze the film as a critical text and then to assess the

author's role as a member of a team. Susan Hayward created a similar set of categories in her book (McIntyre, 2012, p. 134). This is how the principles and character of auteur directing were formed.

The most crucial role of the auteur director emerges in the reflection of real-time on the film or the transfer of real-time to the audience in a fictional time with a cinematic approach (Brössel, 2020, p. 37). The problem of transferring time to the audience leads the directors to find more modern, popular solutions. Although the filmmaking process is a collective process, it is thought that films require creativity in terms of ideology, language, and style. The filmmaker displays himself in his films not just via his technical and aesthetic identities, but also through his personal identity. According to the auteur theory, although filmmaking results from teamwork, the person who directs and directs the whole team is the director. Auteur directing is a kind of re-creation. Robert Zemeckis' flashback (1997) of Ellie Arroway (Jena Malone) in 'Contact,' losing her father, contains a spatial paradox: During a shoot, the seemingly coherent film space is split into two different ontological levels. Ellie, who is waiting on the balcony to watch the sky with her father, realizes her return home is to create a cinematic effect with psychological and philosophical approaches (Zettl, 2020, p. 155). Auteur directing is to make magical effects on the audience, is considering human psychology. The most effective way in this regard is cinematic time.

The Function of Cinematic Time in the Film

In the first years of cinema, the image of standing in front of the film machine was recorded and watched by people without any intervention. Although the visual product of a new technique is purely natural, it did not bore people and even excited them (Pitts, 2016, p. 1190). Perceiving and making sense of moving images is an action in the brain related to psychology. After the artists thought about giving meaning to moving images, the quality of cinema changed (Bhargave & Montgomery, 2013, p. 506). After the directors discovered the cinematic time, more exciting and attractive films emerged. In the early years of cinema, the world was different from today. People are purer, and there are no ideological divisions. The tools that can be used for ideological impositions were unknown. Cinema was used as an ideological tool in later years of cinema (Auerbach, 2000, p. 816). As in Sergei Eisenstein's *Battleship Potemkin*, cinema has become a media that directly spreads ideology. Cinema has turned into an entirely fictional story creation with camera techniques and editing principles. The incorporation of sound into film production opened up a variety of possibilities for synchronizing the movement of the camera with the sound. In contrast to the musical, which coordinates the movement of the camera with the music in order to achieve rhythmic purposes, a distinct subgenre of films that emerged in the 1930s took advantage of another type of dynamic interplay. Diegetic sound, in addition to the interplay between *mise-en-scene* and cinematography, plays a significant role in these obstructive techniques (Nielsen, 2007, p. 159). Cinematic time is the imaginary time created fictionally in the film, separate from real-time, and begins and ends within the film (Doane, 2002, p. 172). Cinematic time is the perception of time that the director reflects on the audience based on the story, where the past, the future, and the present are mixed (Yaffee, 2003, p. 137). In the story in the cinema, the events develop outside a reasonable timeline, and the audience is asked to make sense of time. Time in the movie represents various pasts and possibilities and offers a subjective experience (Kreuzer, 2015, p. 8). The separation of cinematic time from actual time is a fantastic element that creates cinema. In addition to directing the story, cinematic time also creates an illusion in the film. The development of the film destroys the real-time that the viewer dreams of and instead reflects a time that the viewer could never predict (Khatchadourian, 1987, p. 174). Cinematic time, which

is perceived as an illusion by the audience, is also the primary tool for creating a new universe in the audience's imagination and creating a life story in that universe. Although cinematic time may seem fantastic for some viewers, it is the element that makes the mysterious appeal of cinema (Zubarik, 2016, p. 14).

Films are works created to create the experiences of a different universe in people and affect them emotionally and intellectually. Cinematic time is one of the ways to create a fantastic emotional effect in the film (Levin, 2018, p. 12). In the modern age, where traditional techniques and styles are obsolete, one of the ways to move time more fluently in the film is cinematic time. Cinematic time is an approach that only conveys the time related to the story in the movie and does not talk about irrelevant sections (Maldonado, 2018, p. 28). Cinematic time is a flexible and surprising time that can instantly go from the past to the future. Temporality is an element that distinguishes the film from painting or photography. Time, a relative and intellectual concept, sometimes occurs as an uncertain process in the film and is expected to appear in the audience's minds (Tay, 2003, p. 110). This is cinematic time itself. The time transitions of the story can only be arranged in cinematic time in a way that the audience can perceive (Hediger, 2014, p. 83). Although inspired by an actual event, movies are works of the imagination. The most solid foundation that establishes the framework of a film is cinematic time. The cinematic time in the film is the element that determines the direction, weight, and effect of the story (Grimm, 2005, p. 361). In a sense, cinematic time is the film itself. The director can sometimes act emotionally and lose control of the story in the movie and mislead the story. Cinematic time is an effective tool to reassemble the story and bring it to a meaningful conclusion (Kolker and Ousley, 1973, p. 394). Cinematic time naturally emerges at the editing stage with special cutting techniques. Some directors have developed their own unique cinematic time editing techniques (Lübke, 2018, p. 38). Creating the cinematic time in the film and conveying a fantastic story to the audience through cinematic time is a work that requires mastery. When recorded, the process depicted in the film depends on the principles of causality, space, and time. Cinema is the area where audio-visual productions are combined with their manipulative structures. The emotional effect is the basic philosophy of cinema (Täubli, 1982, p. 312). Cinematic time is one of the main tools to describe the turning points, upheavals, and depressions in the characters' lives in the film. Characters exist in cinematic time (Ottiker, 2019, p. 21). In this context, cinematic time is the primary tool for understanding the story and the characters and placing them in the story.

Conclusion

Since the first movie projector was invented, both the process of making movies and the subject matter of movies have undergone significant transformations. Filmmakers, who initially recorded only the apparent reality, later started to compose their own stories. Filmmakers' stories are naturally different from reality because they are fictitious. The films were directed by the directors, and directors shaped the movie with their characters. The directors created the story's meaning during editing and uploaded their messages. The directors used different techniques to influence the audience during editing. Cinematic time is one of the most effective techniques used by directors in the editing phase. Cinematic time is formed by putting the images recorded in real-time into a new temporal order in the editing process. Cinematic time has a magic effect on the audience and drags them to a different fantasy world. Cinematic time is not rewriting the story but arranging the story in a charmingly arranging the story. The existence of cinema, in a sense, is to take the audience to other universes with effective magic. Film technique, director's approach,

lights, colors, lines, animation, and cinematic time form the magic of the film. The fact that cinema carries the story from one time to another creates the mystery of the magic of cinema.

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CHAPTER 3

Construction of the Subject, Its' Journey, and Its' Thoughts in Conventional Dramatic Structure-Based Animated Film Narrative

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Abstract

Animated movie narratives have a form and content that appeals to large masses. The target mass of this type of narrative is thought to be the children's world in general, which causes the animation movie narratives not to be adequately and comprehensively addressed. Because important and profound elements are ignored, this point of view seems problematic. Some of the important elements that are ignored are the codes according to which the hero, who is the subject of the animated film narrative, is built. In addition to this, the background of the places where this hero's program takes place, and the plot of the narrative is the articulation of the audience's catharsis and happy ideology. This study emerged from this problem. It aimed to analyze the narratives of animated films, which have become mass cinema by appealing to large masses, within a social, cultural, and ideological context based on the presentation of the heroic subject and its presentation to the audience. For this purpose, it was tried to show how the subject as a hero forms his journey, which discursive structures the hero takes place in, and how the hero is built in the narrative of the animated film. It was analyzed in the light of the assumptions formulated by taking sections from the movie *Cars* (2006), which constitutes the study sample, in the context of Greimas's theory that he designed based on the subject. As a result, it was determined that, while constructing the narrative of mass animation cinema, it generally uses the codes of conventional narrative cinema, exhibits the characteristics of this famous dramatic structure, there is a remarkable similarity between the subjects it designed and the mainstream film subjects

Keywords: animation cinema, conventional/classic film narrative film review, hero, subject

Recommended Citation: Medin, B. (2022). Construction of the subject, its' journey, and its' thoughts in conventional dramatic structure-based animated film narrative. In Turten, B. (Ed.), *Cinema studies* (pp. 31-45). USF M3 Publishing. <https://www.doi.org/10.5038/9781955833073>

Introduction

Through the advances in computer technology, animation cinema has become a significant industry and a global phenomenon (Bendazzi, 1994). Today, as it enriches its narrative in form and content and earns high revenues based on absolute entertainment, it emerges as different text. What and how the animated films (Bordwell & Thompson, 2003; Bergan, 2011) that matured in terms of form and content with the 2000s say and how much they discuss the existing structure have become an important subject and field that needs to be investigated. Like other movie

narratives, surreal circumstances are handled in animation cinema (Noake, 1988; Solomon, 1987), whose primary purpose is to tell stories. This causes the audience to approach these film narratives as entertaining texts. The nature of animated movie narratives gives cause for such a misperception. This misperception prevents us from seeing the deep structures, connotations, subtexts, and ideology behind the narratives. The definitive technical studies in this field focus on the technical dimension of animated film narratives. This situation causes the meanings in the background of the text to be ignored. For these reasons, this research, which examines animated film narratives from the subject position, is needed.

This study aimed to go beyond the technical level and analyze the deep structure behind the text from a macro perspective. In this manner, the world of animation cinema will be moved to a different research field. It aims to analyze the subject's presentation in the mass animation film narratives in a cultural, political, and social context and reveal the films' discursive structures. In order to achieve this goal, throughout the course of the research, answers to the following questions were sought: How does the subject as a hero establish its program? In which discursive structures does the subject as a hero take place? How is the subject as the hero constructed in the film narrative? The following sub-hypotheses are derived from the primary hypothesis that mass animation cinema is involved in mainstream cinema: The narrative structures of mass animation films have the characteristics of the traditional narrative structure. The protagonists created in mass animated films have similarities with mainstream Hollywood movie heroes. Mass animation cinema is closely related to the dominant cultural, social, and economic structures. Mass animation cinema mediates the spread of American culture and ideology.

Literature Review

When the literature is examined, studies about animation films mainly focus on the technological points of view, content analysis of stop-motion films, and experimental investigations of animation film production techniques. Moreover, there is some research on the educational use of animation and its contributions to communication within the framework of multimedia. Furthermore, there are also studies such as the place of animation in the transfer of culture in the field, the effect of cartoons and animated characters on children's consumption behaviors, the contribution of the use of animation to the consumer's satisfaction process, animated films as a popular culture product, the formal and narrative features of animation cinema, the history of animation, analysis of writer/director films in the context of history-society-cinema relation, character design, examination of famous character designs and the development process of virtual characters in cinema. As a result of the literature review, any research about the Heroes of animated films could not be found in the literature. Today, the narrative of animated films reaches large masses through the heroes/subjects who are the carriers of the story they present. Hence there is a call to examine the animated films that attract the audience through the subject as the hero, especially in terms of the subject positions of their heroes. It is planned to close the gap in this field and contribute to the scientific field.

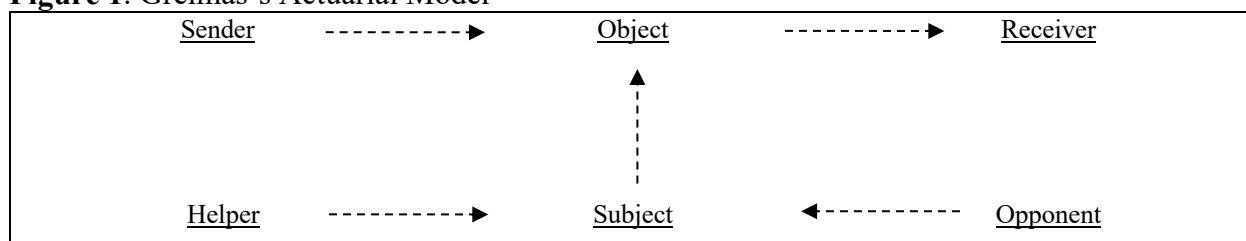
Methods

The development of computer technology has enabled (Computer Generated Image) CGI films to take more place in animation cinema (Webster, 2005; Chong, 2008). Visual impressiveness, almost exact representation of reality, and revealing deeper structures in terms of content and form

have allowed CGI films (Wells, 2006) to be watched by large masses. Animated cinema, exported to a large part of the world, is now a large industry and a global phenomenon that returns well above its costs (Beckerman, 2003). Animation cinema, which has passed through different phases from the past to the present and is developing itself technically and narratively (Beck, 2005), is divided into different types. This research is limited to a popular kind of animated cinema, which reaches and influences large audiences and is also high grossing (Bendazzi, 2015b). Because of this reason, other types of animation cinema that could not become mass cinema were excluded from the study. Today, mass animated films are produced from a single address by the United States of America and presented to large audiences. For this reason, other countries that cannot affect large audiences and that produce animated films in the private or more national sense were excluded from the study.

The anthropomorphist approach is an essential factor in animation cinema. In the simplest terms, the anthropomorphist approach transfers human characteristics to non-human inanimate beings, animals, forces of nature, etc. In animated films, subjects and other characters have anthropomorphic features (Cavalier, 2011). The movie's message or the ideology of the movie is given through cute issues and personalities. Thus, the viewer's attention is shifted to the super text rather than the subtext. One of the features sought in the selected film is the anthropomorphist approach. This research has been limited to the animated films that entered the maturation period in the 2000s and became mass cinemas by being watched by large masses and followed with interest. The high-grossing animated movie *Cars* is the research object of the study. The film in question was created by considering the anthropomorphic approach among the high-grossing films produced in animation studios in the USA after the 2000s, assuming that it would represent the universe well and reflect the subject's position as a hero. The universe of work with this film, which is supposed to be a good representation in revealing the deep structures, connotations, subtexts, and ideological structures behind the animation cinema world, in which the mythological elements are not dominant, and the machines made humanoid in the capitalist society instead of mythical beings, or animals are in the subject position has been limited.

This qualitative study analyzes the subject's presentation, construction, and journey in mass animated films using the semiotic analysis technique—the Actantial Model of A. J. Greimas from the Paris School of Semiotics is the data analysis technique of the study. A. J. Greimas is a Lithuanian French semiotician and the Paris School of Semiotics founder. Greimas aims to explain the production of meaning. For this purpose, it deals with meaningful wholes, not mere indicators (Rifat, 1990, p. 122; Greimas, 1966a; 1966b). In his theoretical work called *Semiotique narrative et textuelle* (Chabrol, 1973), he aimed to reveal a narrative structure that does not change for all narratives and has the same characteristics. Previously, V. Propp analyzed Russian folk tales and identified thirty-one functions (Perron, 1989) to put forward a typical narrative structure that could be applied to any account based on the tales he dealt with. Inspired by V. Propp's narrative analysis method, Greimas addressed the functions identified by Propp as an actant problem. First used by the French linguist L. Tesnier, this term is defined as an entity or object that actively or passively participates in a becoming. Actants (subject, object, sender, receiver, helper, opponent) are usually human, but in some narratives, they correspond to an abstract concept: society, wealth, reputation, honor, etc. The actant is not an actor with a complex personality but a person who gains characteristics in terms of his situation and relations with his surroundings (Kıran & Kıran, 2007, p. 271-272). As a result, Greimas created The Actantial Model, the semiotic narrative analysis model that he shaped on the actants.

Figure 1. Greimas's Actuarial Model

Source. Greimas, A. J. (1966a)

The concepts of subject and object are not grammatical elements, as K1ran & K1ran (2007, p. 273) stated. The subject is the protagonist who usually participates in important actions, while the object is something or someone, abstract or concrete, that the protagonist is trying to reach. The object is the subject of the installed program. In a narrative, the hero may set up his program after any treasure, go on a journey to find information, or want to rescue a princess imprisoned in a castle provided with magical powers. The hero's lost object may differ from narrative to narrative. The program established at the beginning may turn into a different program with the journey; for this reason, the hero's lost object can also change and transform at the end of the narrative. But the common point in all narratives is that the hero goes after what he feels lacking in himself and builds his program in this direction. As we mentioned before, this lost object is not always concretely revealed. For instance, the lost object in some narratives may appear as the regaining of lost power, knowledge, health, or identity. Regardless of the object to be obtained, every protagonist has a lost object and positions their program on this deficiency.

The sender is the agent who nominates the subject to find the missing object. The sender, who determines what the thing of search is, mobilizes and assigns the issue to find the lost object is the agent. If the subject considers the missing object and completes his program, he is rewarded by the sender. Otherwise, it cannot find the lost item, and if it fails, it will be penalized by the sender. And the receiver is the agent that benefits from this action. In some narratives, the subject takes effort without the need for a sender. They appoint themselves of their own will and desire. The self-acting issue without the need for a sender is independent or autonomous. The autonomous subject has a personality that is both strong and independent. Therefore, in such narratives, an actor can take on the role of both senders, issue, and receiver. The self-assigning subject is also positioned as the party that rewards or punishes himself at the end of the narrative. Helper is the agent who helps the issue in the program established by the subject and provides support in reaching the lost object. Contrary to the helper, the obstructive opponent is the one who makes it difficult for the issue to get the lost object, makes things difficult, tries to divide the subject's program, and opposes the topic. While sometimes both agents are present in the narratives, sometimes only one of them appears in some narratives. Just as the sender and the object are tangible or intangible, the same can be said here. The helper can sometimes be a supernatural power, sometimes a villager, and sometimes a magic sword. On the other hand, the obstructor can sometimes appear as an unyielding river, a mountain, a storm, and sometimes as a lack of knowledge or a dragon. In a narrative, the subject's ability to successfully continue and end his program may be directly proportional to how strong the helper and the obstructor are. The stronger the subject's inhibitors, the lower the probability of success, while the superiority of the helpers brings the issue one step closer to the lost object.

Findings

Like Hollywood movies, masculine heroic adventures are told in most animated movie narratives. As the protagonist of these narratives, there is usually a man in the subject position. At the same time, dominant male images, which are a product of the heterosexual view in mainstream cinema, are circulated in the narratives of animated films. An example of these films, which are the products of patriarchy, in animation cinema is the film *Cars* made in 2006. The subject of this narrative is Lightning McQueen, who has no other purpose other than to become a champion by winning the Piston Cup and to continue his life as a star by getting the Dinoco sponsorship and does not care about anything but himself. In this way, mainstream cinema tells the story of a strong but ignorant man willing to the audience.

Anthropomorphic characters have been quite common since the beginning of animation cinema. All the characters in this movie, including Lightning McQueen, are composed of anthropomorphized cars. Namely, human attitudes and behaviors are embodied in vehicles, the ideal modern subject of modernism. With Lefebvre's characterization, the automobile is the King Object of the contemporary age. Furthermore, he not only becomes the King but becomes the ideal modern subject of modernism. After being integrated into modern culture, it becomes an integral part of it (Aygün Cengiz, 2009, p. 9; Lefebvre, 2017). The automobile, which is the King-Object, turns into a *car-human*, which moves without a driver and is loaded with anthropomorphic behaviors in the movie *Cars*. The film opens with a discourse expressing a competitive, individualistic society. Racing metaphorically refers to the speed and competitive society. A social structure is described in which the fastest wins, the better one who can compete achieves success, and those who cannot compete are seen as something that can be eaten for breakfast and are pushed out of the system. This discourse is the discourse of individualism that emerged due to modernism. Taylor (2011, p. 25-42) states that individualism is used in two very different senses. In one, individualism as a moral ideal or ideal is a view of how the individual should live together with others; in the other an immoral phenomenon, something like selfishness. In this sense, he expresses the rise of individualism as a collapse. Lightning McQueen's rhetoric at the film's opening fits Taylor's second definition of individualism.

In addition, Şimşek McQueen's method of self-actualization and expression indicates an egocentric approach. Hess (2011, p. 3-15) states that a narcissistic person sees himself/herself as the center of the world. He also states that an egocentric person does not know that there are others I'm beside himself and lives in the delusion that everything in the world exists only for himself. By saying *one wins and forty-one loses*, the hero centers himself, in other words, his own I while trivializing and hollowing out other *Is*. The hero's egocentric approach will continue to exist until he/she is transformed as a hero matures. With the beginning of upbeat music, the camera first introduces the hero to the audience with detailed shots and a general shot. Segal (1992, p. 123-124) explains this presentation: Segal states that constructed male subjects are generally presented as male images who refuse passivity, are in action, and inflate their muscles by doing sports. He states that the idea of an acceptable male evokes muscle, firmness, and mobility with his body posture, clothes, and general appearance. In this regard, Lightning McQueen is presented to the audience as the ideal modern subject of modernism and a king-object with details and general shots.

The camera leaves Lightning McQueen for a while and begins to show the space where the race will take place. The racing area, where the Piston Cup will occur, was built to indicate a glittering world, almost the *Society of the Spectacle* (Debord, 2010). In this section, various reflections of the spectacle society are presented to the audience, such as the racing cars performing their performances in front of cameras and spectators in a glittering world, the intense interest of the audience in this show, the fact that life came to a standstill due to this show, and the star phenomenon was brought to the fore. The interest in the race was increased. The images transferred in this section provide information about the current dominant social structure, the content and form of entertainment, the conditions of the current system, and the modern industrial structure. This show clearly shows that a modern industrial structure and mechanization underlie the entertainment structure produced in the capitalist system. The current industrialized system is building an illuminated world for the entertainment consumption of the masses.

The narrative actors emerged from the dialogues of the race servers at the beginning of the race, including the end of the race and after. In this section, Lightning McQueen is the subject. The lost object of Lightning McQueen, who was not recognized by anyone at the beginning of the season and was described as a rookie (noobie), is to go down in history as the first rookie to win the Piston Cup and the Dinoco sponsorship. Some agents interrupt Lightning McQueen's program. These are King and Chick Hicks, respectively. Since the blockers' lost object overlaps with Lightning McQueen's missing object, this causes Lightning McQueen's program to be interrupted or extended. Because those who pursue the same lost thing and have the same program try to prevent each other in this sense, another obstacle in the first section is the puncture of the tires. Lightning McQueen, unlike other racers, did not enter the Pit, which brought him first place in the short run, but prevented him from reaching his lost object in the long run. Although it seems like the third blocker tires burst at first, Lightning McQueen himself decided not to enter the pit by revealing his will. In the position of Lightning McQueen's primary sender, there is the system itself, which builds a competitive society and celebrates individualist success. The system is the sender of Lightning McQueen here. The receiver is Lightning McQueen himself. Lightning McQueen seems to have no assistants due to his egocentrism and individualism, but the assistants in this section are the transporter Mac and the gas-filling pit stop worker. But the hero describes himself as a one-person show. Therefore, the hero has no real helper.

Debord (2010, p. 39) states that what is visible is good, and what is good is visible. Lightning McQueen's I'm a one-man show statements are the most unambiguous indication that the hero declared himself the show star. Lightning McQueen seeks self-actualization and fulfillment. Şimşek does not even know the names of the pit stop workers working with him. It places itself in the center of satisfaction, disregarding other demands by ignoring them. He tries to solve his problems alone in the context of his ideas, contrary to a collective understanding. In this way, he continues to protect his power and narcissistic personality. The main goal of Lightning McQueen, who is on the way to becoming one of the leading actors of the show society, is to become a rookie star by winning the Piston Cup and Dinoco sponsorship and to be visible in this way. Only in this way will his own *I* be satisfied. However, for the narcissist Şimşek McQueen to be like the heroes in traditional narrative cinema and identify with himself by becoming the *Ideal Ego* of the audience, he needs to get rid of him this negative identity. Lightning McQueen has specific abilities, but he is not ready to become a full-fledged star due to his shortcomings. The primary condition of being a star is to be talented but being talented isn't enough to be a star. As Seguela (1990, p.317-318) states, this situation depends on many principles. The message is that if the

Piston Cup is to be won by the rookie hero, the only condition for this will be the presence of a good team leader, and a good team is given in advance with this section. This will be reaped in the final scene of the movie.

As a result of the first race, the hero could not reach the object. The race was held, and three winners emerged. Piston Cup officials decided to hold another race in California to determine the winner among the three winners within a week. In this section, Lightning McQueen has acquired yet another object that he must reach before realizing his original thing. His secondary objective is to arrive in California before anyone else and be alone with Dinoco. The positions of sender, receiver, blocker, and subject remained unchanged in this section. In the assistant mode, there is only Mac; because Lightning McQueen has parted ways with the crew chief and Pit Stop team. Lightning McQueen and the transporter Mac leave for California. Inside the trailer, the camera displays various stickers, toy models, posters, and stickers of Lightning McQueen. We are faced with a commodified subject and products of the culture industry. The purpose of the culture industry is to expand capitalism's domination and transform their cultural lives, especially people, into commodities. According to Zipes (2010, p. 228), this production aims to make people more significant and better consumers regardless of the quality of what they produce and consume. People and their cultural forms are transformed into commodities by mass media. Adorno (2010, p. 242) states that the typical cultural assets of the culture industry are not commodities but only commodities. According to Seguela (1991, p. 56), stars make people purchase. This is its reason for existence. The star is the sole, absolute property. It is a single commodity that has many aspects of being purchased. It can turn anything from games, looks, sound, and memories into money. The more a star sells, the higher its selling price. Every act of consumption makes it more attractive. These products of the commodified hero, familiar to the audience, are the precursors of the consumption to be experienced. The system started mass production of the characters, especially the film's subject, after the film without wasting any time. In the movie, various products of a star-nominated rookie have already been made ready for consumption. Because he will be a star for sure and a star make people purchase.

The beginning of the adventure is left to chance in this narrative. According to Campbell (2010, p. 65), a mistake reveals an unexpected world, and the individual is dragged into a relationship with forces that are not well understood. As a result of Mac's slipping towards the jagged edge of the road, the toy model of Lightning McQueen in the trailer falls on the back cover button by chance and causes the tailboard to open. Lightning McQueen hits the road from the tailboard. Lightning McQueen suddenly finds himself sleeping on the street in a position opposite the direction of his arrival. We understand that the program is broken because the hero takes the wrong path. This indicates that there is a literal mistake, that the narrative will change and transform in terms of connotations, and that something will go wrong. The reverse direction will now change Lightning McQueen's program. When Lightning McQueen opens his eyes, he realizes that the cars are coming toward him. He unconsciously tries to escape by moving in the opposite direction to avoid being hit by the cars and trucks coming toward him. In this section, the classical dramatic structure of traditional narrative cinema is active. In the movie *Cars*, events follow each other in a cause-effect relationship and are connected by a causal link. Lightning McQueen's individualistic-egocentric-narcissistic self and the activation of four cars disrupt the balance in the narrative. As of this section, the film will continue its narrative by presenting the reorganization of the disturbed balance and the ending situation that will be experienced with the restoration of the balance.

Lightning McQueen is driving at full speed on Highway 66, devoid of light. As the hero passes by the sign with the word *Radiator Town* very quickly, the town's sheriff, who hides behind the movement and waits for the criminals and slumbers, enters the scene. The sheriff turns on the lights, saying, you can't speed in my town, and goes after the hero. V. Propp identified thirty-one functions to find and reveal units that can be common to hundreds of tales (Propp, 2011). Violating the ban, which is the third of the thirty-one functions Propp has removed, works in this section. Lightning McQueen doesn't even realize that he is breaking the speeding ban as he drives very fast to find Mac and reach his goal as soon as possible. Lightning McQueen has died the prohibition, and law enforcement is at work to catch the perpetrator. The function of breaking the ban as a constant element of the narrative constitutes the beginning of the story in the radiator town. Lightning McQueen is in the front, and the town's sheriff is in the back. Lightning finally realizes that this is not a state highway, but now he has entered an irreversible road. The hero, who has never been in such a mess before, is tossed back and forth in the town. It gets caught in barbed wire, cluttering the townspeople's shops. The car with the words 'Stanley, our founder' on the barbed wire wrapped behind Lightning McQueen is attached to the statue. Lightning destroys the way the town connects with the outside through the figure he sticks to his back. The Radiator Town where the hero fell is a town that has been erased from the maps and that no one has ever visited. Just by coincidence, the path of people falls here. As a result of the hero's mistake, the town road has become unusable. Thus, this town will be a tormenting, but transformative and life-giving space for the hero by not sending the hero anywhere until the road is repaired.

Lightning McQueen is brought to traffic court after he destroys the town's roads and is sentenced to repair the town's street. Lightning McQueen's schedule/program/journey is blocked and divided in the courtroom segment. New actants have emerged. The dispatcher in this segment is Judge Doc Hudson, Sally, and all the town's other residents. The dispatcher sends Lightning McQueen to repair the road in the city. The object is to improve the town's streets. Actants, who are in the position of the sender, are at the same time both the blocker and the receiver who will benefit from this situation. It is necessary to write Lightning McQueen himself as the buyer; if the object is reached, the hero will benefit from this situation and continue his program. Bessie, a road roller, is Lightning McQueen's assistant repairing the town's road. Lightning McQueen starts repairing the road by attaching Bessie's road roller to his back. Stanley's wife, a city resident, calls out to the red fire truck: Red, can you move a little bit? I want to look at that sexy car. As of this section, the hero has become the object of the gaze. Here, instead of the male point of view, the female point of view is in question. The viewer of this sequence is not the hero. Taking over the duty of watching from the man, the female automobile makes the hero the object of her gaze. According to Mulvey (1993), cinema offers several possible pleasures. One of them is scopophilia. There are situations when looking itself is a source of joy. The male gaze transfers its fantasy to the female figure. The process that works in this way in mainstream cinema works differently in this film. The strong image of the hero at work evokes a sexual connotation. Here, looking itself becomes a pleasure in the female gaze.

Lightning McQueen tries with all his might to fix the road. He must endure both working in the dust, and the tar spilled from Bessie. The hero, presented as an omnipotent being at the beginning of the movie, is now a dirty worker working on repairing the road. Raised on a transcendent level, the hero has now turned into a being who has difficulties, is filthy, despised, is not defined as a star by the townspeople, and has shortcomings. This section indicates the omnipotence of a selfish and narcissistic hero. The film, which praises collective solidarity, forces its hero to transform by

capturing it. This transformation is inevitable to achieve complete identification. For Lightning McQueen, these tough times are temporary. The audience finds it difficult to identify with the incapable hero, but the audience familiar with the codes of traditional narrative cinema knows that this situation will change. According to Oluk (2008, p. 81), the character that drives the story and is the main object of identification for the audience in traditional narrative cinema is the protagonist. The film is built around this character; the audience first looks for the protagonist and identifies with him. In this respect, traditional narrative cinema is the adventure of the protagonist. Oluk (2008, p. 22) states that in a story that works in classical patterns, the disruption of balance and order is only allowed because it will be corrected later. Therefore, the hero will overcome his shortcomings as the narrative continues. This is an indication that identity will be established sooner or later.

Lightning McQueen makes a great effort and finishes the road in a short time. Mater goes to Doc Hudson to report this. But the repaired road didn't satisfy anyone because the road was not improved; on the contrary, it was patched. Doc appears and angrily reiterates the terms of the contract to Lightning McQueen. "We agreed that you would fix the road; you wouldn't get any worse. Now remove them all, start over" (Lasseter, 2006, 0:42:24). Emphasizing that he is a race car, Doc invites Lightning McQueen to a race between the two. If the hero wins the race, he will be able to leave the town without doing anything, and Doc Hudson will fix the road. If Doc Hudson wins the race, the hero will dismantle the road he repaired and rebuild it properly. The camera takes the audience to Lightning McQueen's entire speed ride with the cutout. But Lightning McQueen can't take the corner on the dirt road and swerves off the road and drives into the cacti. The hero has lost the race and now must fix the road to the town. Lightning McQueen works morning and night to finish his program in the city. It tackles both tangible and intangible blockers. This phase is challenging for the hero, but the hero manages to do half the way in the desired manner. The camera switches to Lightning McQueen's cross-section on the dirt road with the cut. We see the hero trying to take the corner he couldn't handle, but he can't manage to take the hub somehow. In another unsuccessful attempt, the hero finds Doc Hudson in front of him. Doc gives Lightning McQueen a tactic on how to take this corner. In this section, Doc, who was previously a blocker for Lightning McQueen, turns into the hero's assistant in cornering. Lightning McQueen has progressed in road construction and cornering, but the transformation phase continues for Lightning McQueen. A new phase has begun for Lightning McQueen. The residents of the town, who are in a position to prevent the subject from continuing his program, gradually turn into helpers depending on the effort and success of the issue in the transformation phase. Lightning McQueen replaces those in the position of obstacles in realizing his purpose in the town with the helpers is undoubtedly an indication that the hero will be successful.

The section changes. Lightning McQueen sees the tribal tattoo on Sally's trunk. Tribal tattoos are usually made at waist level by women who want to highlight their sexuality. In this way, the woman exposes her own body by making her tattoo visible. Sally's tattoo seems to have been made just below her waist. This situation creates an erotic effect for Lightning McQueen. In this section, Sally is in the watched position, while Şimşek is on-looking. While the subject of the gaze is the hero, the object of the eye is Sally. Lightning McQueen directs his will on Sally's body. Lightning McQueen, who has been the object of gaze since he came to town, regains his masculine power as the transformation slowly begins. The hero almost wants to take back his lost control and has started to recover it as of this section. According to Oluk (2008, p. 21), every story includes a quest (search, seeking). Every story hero always looks for something (love, money, happiness, peace,

freedom, etc.), lacks something, and takes action to reach them. At the movie's beginning, what the hero lacks is made clear. Being the first rookie to win the Piston Cup and get the Dinoco sponsorship. The hero was aware of this object as the only thing he lacked. But when he came by the town by chance, the hero realized his shortcomings: friendship, solidarity, and love. The hero will complete these deficiencies as the narrative continues, and in this way, he will get rid of his deprivations. Only in this way will the hero become the ideal ego of the audience, and identity will be established between the audience and the hero. This traditional narrative structure has been familiar to the audience since Griffith.

Diken and Laustsen (2012, p. 28) emphasize that Althusser claims the most critical ideological devices are the school and the church. Today, it is necessary to add cinema to this list. According to Comolli and Narboni (1971), most films are produced and distributed by the capitalist production system and within the dominant ideology. Movies become a commodity and gain an exchange value through ticket sales and deals. All of this is determined by the rules of the market. Movies that gain exchange value, on the other hand, are an ideological product of the system since they are material products. Since every film is an element of the economic system, it is also a part of the existing ideological structure. The section changes when Sarge, a 1942 model military jeep, hoists the American flag. In this way, the film reveals which ideology it feeds on. His next-door neighbor, Fillmore, plays a classic with American guitar virtuoso Jimi Hendrix at the same time as Sarge. In addition, in the beginning, a section of the movie, Lightning McQueen presented some reflections on American ideology to the audience in the dream he had while the King was speaking. The famous red carpet of the Oscar ceremonies, a clip from the movie *War of the Worlds*, the famous Hollywood sign hill, and the Hollywood star pavement. Apart from that, the Nascar, from which the Piston Cup directly feeds. They are all products of American ideology. This film narrative conveys and instills the existing dominant ideology to the audience. Cinema is used as an ideological device to legitimize the dominant ideology and ensure and protect the current order.

The section changes. It was morning in Radiator Town. The hero has finished the road. Everyone is bewildered by the ending highway. In this journey, where Judge Doc Hudson, Sally, and the other town residents are the sender, Lightning McQueen has reached his object by repairing the damaged road of Radiator Town. The people who will benefit from this situation are the residents of the town and Lightning McQueen. Now that Lightning McQueen has accomplished his object in the city, he will be able to set out to complete his unfinished program. Therefore, his journey to the town has to come to an end. Lightning McQueen repaired and built his inner road with the town's road. The town road he destroyed is a metaphorical equivalent of his inner road. At the movie's beginning, a hero could only find his way with the track lights, he could not light his way outside the track, so he lost his way. His loss, of course, was already embodied in the narrative. The subject, who completed the transformation phase, turned into a hero who became an adult when he fully repaired the inner path of the town. As Campbell emphasizes, Lightning will return to the racing world with a power that outweighs its peers.

The section changes. A new day and a new space welcome the audience. A triple race will be held between King, Chick Hicks, and Lightning McQueen for the Piston Cup. Lightning calls out to us from inside the trailer again. Speed, I am very fast. Victory. One wins, two loses. Speed, speed, speed. Şimşek can no longer say this sentence at the beginning of the movie. When he says speed, the wild nature that he wanders around with Sally and the townspeople comes to mind. This is another proof of transformation for the hero. For him, nothing is the same as before. At the

beginning of the narrative, Lightning had fired the entire pit crew. Therefore, there was no one around. Just then, a familiar voice communicates with Lightning. This was Doc Hudson. Doc Hudson is the town's magistrate, also the town's doctor in repairing cars. Campbell (2010, p. 20) defines the doctor as the person who knows all the secret ways and right words in the mythological realm. He plays the role of the *Old Wise Man* who helps the hero. In this context, we can clearly state that Doc is part of the Old Wise Man, because he is the owner of the knowledge. He also enables the hero to continue his journey by making Lightning leave the town and teaches him how to take the bend on the dirt road. In this section, Doc Hudson suddenly appears when Lightning needs him most and guides him. Alongside Doc, Hudson is the resident of Radiator Town. At the end of the first race, the King gave the following advice to Lightning. This is not a one-man job, son. Make up your mind and find yourself a good team leader and a team. You can't win unless you have good guys behind you doing their job. Lightning now has a good team leader and team. What the King had planted before was reaped in this section.

Lightning McQueen was in the position of his blocker in the actants schema at the beginning of the narrative. He is no longer a hindrance to his journey, as his journey through the town transforms him. He also found new assistants. In this section, assistants for the subject are Doc Hudson, the residents of Radiator Town, and the carrier Mac. Lightning McQueen is now a complete and mature hero. There is no longer any reason not to win the race. A few meters before Lightning wins the race; Chick Hicks is back in action. With a last effort, Chick, who does not want to finish the race behind the King, hits the King from behind and causes him to do somersaults and get off the track. Lightning, who sees the accidental image of the King on the screens, compares him to Doc Hudson for a moment. Lightning, who identifies the King with the tragic story of Doc Hudson, does not cross the finish line and does not end his program because for Lightning, the essential thing in life is no longer the Piston Cup and Dinoco sponsorship. On top of that, Chick Hicks takes first place. Lightning comes to the King and starts pushing him from behind, saying, I think the King should be able to finish his last race. The section changes. At the end of the race, Lightning comes to the town's residents and starts collecting his prize. While Doc says to Lightning, You are so precious, son, Dinoco wants to sign a sponsorship agreement. The deal is that Lightning is the new face of Dinoco. Lightning indicates that he did not win. The Dinoco official, on the other hand, ensures that the central message of the film is revealed by saying that to compete is not just to win. The end of the movie is the embodiment of Lightning McQueen's transformation. Lightning McQueen's inability to reach his object does not create dissatisfaction for the audience. The central motif of the film narrative is friendship, solidarity, love, and competition are not just about winning. If we think in this context, Lightning McQueen did not win this race; he should not reach his object. Catharsis is ensured since the hero, freed from his shortcomings due to the traditional narrative structure, will come first in the next competition.

Conclusion

In this study, which goes beyond the technical level, the movie *Cars* is analyzed and resolved in the context of Greimas' Actantial Model theory. How the subject as the hero builds his journey in the narrative, in which structures he takes place, and how it is constructed is examined. The presentation of the subject was handled within a social, cultural, and ideological context. The following conclusions were reached briefly in the context of the analyzed *Cars* movie. The animated film *Cars* exhibits the characteristics of traditional narrative cinema and is included in this type. This popular animated film consists of introduction, development, and conclusion parts

and conveys a single story of anthropomorphic heroes to the audience. These stories in the lively movie narrative progress in cause-effect relationships to prevent the audience from falling into any ambiguity and getting lost in the narrative while watching the movie. The male protagonist in the film, our research object, has a specific program at the beginning of the narrative and tries to move forward to reach his lost object. Still, the hero's journey is interrupted by chance, and the natural flow of life is disrupted.

This male hero, injured or deprived at the beginning of the narrative, does not have full power like the heroes of traditional narrative cinema. The audience, aware of the hero's shortcomings and deficiencies, cannot find his ideal ego in the hero for these reasons and cannot fully identify with him. The chain of identity broken at the beginning of the narrative is repaired by the development and conclusion of the events. The hero gradually gets rid of his shortcomings towards the end of the narrative. It completes the transformation phase and moves on to a different stage. At the beginning of the narrative, the subject, who either has terrible features or lacks knowledge, makes up for these deficiencies at the end of the narrative and, at the same time, becomes mature. The hero completes his journey at the end of the narrative by overcoming the obstacles with his acquired skill and knowledge. The natural flow of life, disrupted by the problem presented at the beginning of the narrative, is restored by the hero at the end of the film.

It is possible to summarize the general logic of the programs established by the heroes of mass animation cinema like the heroes of Hollywood or traditional narrative cinema as follows: desire, the object that is tried to be obtained as a result of passion, the transformation phase that has to be experienced to reach the thing, the initiation, transformation and deprivation of deficiencies, another stage passed with acquired knowledge and abilities, absolute superiority established over concrete and abstract obstacles in this stage, and the reward object or lost object reached at the end of this stage. It is possible to clearly state a lot of similarities between the heroes of animation cinema and the heroes of traditional narrative cinema. All traditional film narratives show a closed structure feature. Thereby, each of them has strictly defined endings. The development lines of traditional film narratives have a structure that progresses towards the end. The problems that arise at the beginning of the narrative are resolved at the end of the narrative. Like the heroes of traditional narrative cinema, these heroes created by animation cinema continue their journey along a certain developmental line. Moving towards a certain end along this line, Lightning McQueen reaches his objects at the end of the narrative, so the narrative ends with a happy ending. All the gaps in the narrative are filled, all the doors are closed, and it is inevitable for the audience to reach catharsis with a happy ending.

Lightning McQueen, who bears a remarkable resemblance to the heroes in traditional narrative cinema, is presented to the audience at the beginning of the narrative without any knowledge. He reaches the information with the continuation of the narrative. However, he cannot fully understand why the radiator town was deleted from the maps. He seems to have reached like the heroes in traditional narrative cinema. More accurately, he gets superficial knowledge of the existing problem; he does not have in-depth knowledge. He tries to find practical solutions to these problems in his way. The destructive effect of modernism is not questioned deeply by the hero. The hero does not set up his program to solve serious problems or problematize the existing situation and invites the audience to intellectual participation. The current American ideology is unhesitating and never questioned due to the identification of the hero and the audience; on the contrary, this dominant ideology is reproduced through the film, and its position is further

consolidated. Therefore, we can say that the constructed hero's journey and discourses directly serve the American ideology. Although the system is perceived as being questioned at the beginning and the continuation of the narrative, the existing problems are almost sacrificed by focusing on the completion of the heroes' journey, love, and great salvation, and implicit and straightforward solutions are produced for these problems in the narrative.

In this context, based on the film that is handled without over-generalization, it can be stated that like animated film narratives that appeal to large audiences, this movie is in close relationship with the dominant cultural, social, and economic structures, based on an ideological infrastructure, and of course, undertake the carrier of American culture. As an industry, mainstream cinema constructs contents and characters in the context of capitalist production and property relations. Therefore, animation films, dominated by certain studios and built under the hegemony of capitalist production style and links, are also shaped within today's dominant economic, social, political, and cultural context. Films that celebrate the dominant ideology and aim for entertainment and escape are produced, reproduced, and circulated. Any view thought, and therefore artifact, which is against the interests of the capitalist class and criticizes the capitalist ideology, is thus blocked.

As a result, the mass animation film is included in mainstream cinema and is constructed with the traditional narrative codes. The created heroes are also the spokespersons of the dominant American ideology and invite the audience to this visual entertainment feast. Animated movies for the masses today appeal not only to children but also to adults. As a result of the rapid development of technology, the film's narrative has been enriched in form and content. The emergence of a structure that allows visual and deep reading has removed animation cinema from being a commodity that only appeals to children. Therefore, we have multi-layered texts that will enable deep reading.

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CHAPTER 4

Aesthetic Existence of the Sense of Vengeance in Cinema: The Review of the Film *Old-Boy* in the Context of Catharsis Production

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Abstract

The history of human civilization is full of examples of human destructiveness towards human. Some occurred at the individual level, while others were at the mass level. Some others overflow and become objectivized only as works from the inner world of artists in fantasy. It is seen that the sense of revenge, which has the potential to reveal remarkable stories, has a significant effect on ordinary people and is closely related to the concepts of justice, faith, violence, and morality. The stories of individuals or societies with a desire for vengeance have appeared throughout history in myths and artistic works. *Vengeance* is one of the remarkable themes in many cinematic works in which the relations of crime violence, and moral problems in the individual and social fields are processed. South Korean director, Chan-Wook Park's revenge trilogy called *Sympathy for Mr. Vengeance* (2002), *Oldboy* (2003), and *Sympathy for Lady Vengeance* (2005) presents a multi-layered view of revenge, problematizing its representations in cinema. In this study it is aimed to reveal the feelings created in the audience with the sense of revenge that drives the characters (affect) imaged through Chan-Woo Park's *Oldboy* film and how they produce a cinematic experience as an aesthetic strategy. In this context, it is seen that the director stylizes the sense of revenge throughout the film through many characters as a deep philosophical problem and as a morally impeccable-looking emotion that drives the narrative of the film. In *Oldboy*, the radical critique of revenge suggests that purification and redemption with deliberate images will be impossible because the act of revenge will only lead to its perpetuation. The film presents the nature of the connection of revenge to the myth of Oedipal incest and its punishment with reference to Freud's conceptualization of the Oedipus complex.

Keywords: vengeance, catharsis, cinema, Oldboy

Recommended Citation: Ulutas, S., & Aytas M. (2022). Aesthetic existence of the sense of vengeance in cinema: The review of the film *Old-Boy* in the context of catharsis production. In Turten, B. (Ed.), *Cinema studies* (pp. 46-61). USF M3 Publishing.
<https://www.doi.org/10.5038/9781955833073>

Introduction

Revenge was regarded as a triggering element of human action from the earliest pagan beliefs to monotheistic beliefs and for that reason it has been shown within the relationships of cause and effect throughout in the myths and sacred texts as well as historical events. For example, this complex human emotion is associated with the Erins, the underground goddesses in ancient Greek mythology, and Nemesis is described as the goddess of revenge. Nemesis represents divine revenge in ancient Greece, while the presence of such an entity gives an idea of the legitimacy of revenge in this culture. Indeed, as Baker (2003) stated, the Ancient Greeks believed in fate and worshipped Nemesis, a goddess who avenges extraordinary evils and punishes those who deliberately and unjustly harm others. In the progress of time, *Nemesis* became a concept, representing any person or action that avenges a grave mistake. In general terms, monotheistic beliefs define revenge as a flawed emotion. It is possible to state that it has a special place, especially in the world's political history. It is known that this feeling, which is also highly influential in shaping the known political history from kings to today's politicians, spreads to people and leaders and creates grounds for political legitimacy. Hitler, one of the last examples of this in history, embodies how important and understandable vengeance is in the physical world as a historical figure who manages to lead the masses through his vengeance rhetoric. The desire for personal vengeance is also a political situation, especially today. The non-overlapping of the conceptions of the states and the individuals causes the politicization of individual vengeance. On the other hand, it is another issue that is often discussed in the social situation created morally by the individual who wants to get justice by taking vengeance.

The intellectual, emotional, and behavioral (action) dimensions of vengeance can be mentioned. In the intellectual sphere, vengeance comes with being severely harmed by someone and then the fantasy of harming the perpetrator. In the emotional sphere, vengeance is accompanied by feelings of mental pain, anger, and defensive glorification. The individual experiences these feelings quite intensely. In the behavioral sphere, the common manifestations of vengeance are verbal and physical attacks to varying degrees ranging from humiliation, spiritual harm, physical mutilation, and killing (Akhtar, 2013). Thus, it seems important to employ the three separate basic areas to evaluate vengeance. The fields of moral philosophy for the idea of vengeance, psychology for vengeance and sociology for vengeance actions are employed in this study. In the field of art, vengeance comes across as a theme in every era. Examples of this can be seen in sculpture and painting, literature, and finally, cinema. This study focuses on the how the theme of vengeance is handled in individual stories in cinema. The study's primary purpose is to reveal the feelings created in the audience (affect) with the sense of vengeance that drives the characters into action in the individual stories that are imaged in the cinema films and how they produce a cinematic experience as an aesthetic strategy. The film to be examined in the study was selected by purpose-oriented sampling method.

Conceptual Framework

Vengeance in Philosophical Context

The annals of human history are replete with evidence of humankind's destructiveness against humanity. It's not uncommon for some of these outbursts to be sudden, too exuberant, and fleeting. Some harmful acts are spontaneous and short-lived, while others are planned and ongoing. There

are both individuals and large groups among them. Some appear only in fantasy, sometimes through overflowing and objectivation as works from the world of artists. Others carry out destructive acts, slitting throats, destroying families, and causing bloodshed. Regardless of its scope, all destructive actions are somehow justified in the perpetrator's mind (Akhtar, 2018). Fundamentally, vengeance begins as a fantasy, and then it appears that some fantasies turn into destructive actions against individuals or the masses. On the other hand, the stories of individuals or societies with a desire for vengeance have appeared throughout history in myths and artistic works. In order to understand emotions, which are one of the most essential elements of human life, it is very important to classify them. We know that many philosophers are trying to make this kind of classification. At its most broad, Kern's classification of emotions into three classes begins with sensation-based emotions like pleasure and pain and progresses through simple object-oriented emotions and sophisticated object-oriented emotions. Anger and fear are good examples of simple object-oriented emotions; envy, vengeance, and ambition are examples of more sophisticated object-oriented emotions. Jealousy, vengeance, and ambition, which are thought to be more complex, are also seen as closely related to the human experience and social field. Especially when literature and myths are reviewed, it has been determined that feelings such as jealousy, vengeance and ambition are associated with a god and destiny by the peoples in the historical process. However, the prevailing idea is that these feelings, especially the sense of vengeance, have nothing to do with fate or an uncontrollable love situation. These complex networks of feedback involving himself and others emerge within the communicative social case other expressions (Kern, 2008).

It is often seen that moral philosophers evaluate the sense of vengeance in the history of philosophy. When evaluating vengeance, the philosophers who will be categorized as ancient, modern, eastern, and western can be roughly divided into two camps: those who support vengeance and those who do not. For instance, Socrates condemns vengeance, but Aristotle celebrates it. Although Aristotle's texts routinely warn against extremism, he is thought to have endorsed vengeance. As one of the most influential philosophers who write about vengeance, Nietzsche is not a man who approves the vengeance. Jonathan Glover, a contemporary and a professor of moral philosophy is among those who condemn this, saying that hate and pleasure combine unpleasantly in vengeance. The Nietzsche-influenced contemporary philosopher Robert Solomon wanted to place vengeance centrally in any theory of justice, even if he did not explicitly endorse it. According to Solomon, vengeance is an inherent aspect of our sense of morality since it is a natural response to injustice (Chakrabarti, 2012). It is possible to give examples of the primary discussion between these two groups from almost any period. In this case, it can be stated that philosophical discussions are held on the axis of two basic attitudes in evaluating vengeance as an essential trigger for human actions. It is important to examine some important examples of the definitions of vengeance divided into two poles by philosophers of the sense of vengeance we encounter everywhere from daily life, business life, politics, inter-country relations, propaganda to the field of art in order to better understand the relationship between cinema and vengeance. The English word 'Vengeance' is derived from the Old French word 'Vengier', which means 'vengeance'. The definition of a dictionary is to take vengeance by retaliating, injure in exchange for insults, and create an opportunity to obtain satisfaction (Akhtar, 2013). When another subject harms a subject, he will begin to suffer. Generally, being humiliated will accompany this pain and exacerbate the pain. Subjects feel anger in response. Vengeance can be defined as a way to highlight the subject himself and get rid of the feeling of hurt and humiliation. If one person or group has done something wrong to another, it is commonly expressed that the victim, the injured party, is angry

and resentful. The situation mentioned above leads to a desire for vengeance. When it is desired to take vengeance, it is seen that satisfaction is sought by trying to harm other person or persons in retaliation. Most people do not regard hatred or grievance as attractive or sympathetic attitudes or qualities. Solomon and Murphy, known for their work on vengeance, also emphasized that such feelings often do not have a positive reputation. People who insist with anger that those who wrong them suffer intensely in research often do not seem particularly noble or valuable to observers. However, as an exception, it has been stated that other people are reluctant to criticize them for their anger when those seeking vengeance are seriously wronged and suffer. There is a general doubt about the virtues of vengeance. This suspicion is that people often become obsessed with the thoughts of vengeance and can cause significant harm to themselves and others in their quest (Govier, 2011).

The first comprehensive descriptions of vengeance appear in Ancient Greece. In this context, Aristotle is seen to describe vengeance along with anger and express it as a virtuous act. The philosopher states that vengeance is a longing that arises with pain and anger. Within this definition, it is stated that vengeance begins with anger and the hope for vengeance arises, causing a certain level of pleasure. According to Aristotle, the ideation of vengeance, as a rising vision, produces the same pleasure as dreams. Since vengeance emerges ideationally, anger is both a positive and negative emotion. Of course, anger is painful, but it also includes the expectation of an act of sweet vengeance. In addition, we can talk about the temporal dimension of Aristotle's sense of anger. Anger has an endpoint. Imagination power is also an element of anger. As the philosopher defines, vengeance is sweet, and the sweetness of vengeance is something imaginable; here, anticipation blooms in the field of imagination (Plamper, 2015). As can be understood, Aristotle's ideas are about how and why subjects generate the idea of vengeance in their minds. The philosopher explains that the dream of vengeance, which has not yet acted, begins with anger from other simple emotions and turns into an intellectual pleasure. We can also consider the idea of vengeance that does not act with the concept of catharsis of Aristotle. Thus, we can express the possibility that dreams of vengeance constructed in the mind can create purification. The fact that not all vengeance thoughts turn into action will support this argument to a certain extent. Especially if vengeance turns into action, the dreamer himself may have a lot to lose, or the person to be retrieved may be a compelling person; the reasons will prevent vengeance from turning into action. In this case, it can be mentioned that dreams of vengeance create catharsis.

In *A Polemic on the Genealogy of Morality*, Nietzsche attributes resentment, vengeance, and similar emotions to the desire to numb suffering through other emotions. According to the philosopher, the reason for vengeance is the precaution of reactional protection against a wrong attack. In this case, the person who wants vengeance wants to confront further harm, in other words, to anesthetize the anguish through a more violent emotion. Nietzsche explains that it is desired to erase it from consciousness at least for that moment (Nietzsche, 2011). The philosopher states that it takes another emotion to do so, that this emotion should be as wild as possible. Nietzsche emphasizes that people who suffer generally show creativity in making excuses for the emotions that cause this pain. At this point, the philosopher who says that sufferers enjoy even deep thoughts about delusions, evil, and constraints also states that they try to find dark stories in which sufferers will enjoy their evil fantasies, thus reopening the oldest wounds in their memory (Nietzsche, 2011). Nietzsche's motive for vengeance and relief from anguish is close to Aristotle's definitions. However, it is seen that Nietzsche does not affirm this situation but defines repressed

revenge as a problematic situation on the axis of moral philosophy due to its potential to turn into resentment (Oktan & Kılıc, 2018).

Psychological Foundations of Vengeance

Psycho-dynamically, the range of vengeance is quite wide. Having a history of violent childhood disappointment plays a vital role in this, but the vengeance and dynamics of vengeance transcend this situation. It is stated that it contains variables that arise from three sources. These variables are defect, discharge, and defense. The role of these variables and the degree of their contribution to open action varies from state to state. There is evidence that the vengeful person does not empathize with his victim when evaluated in terms of defects. The person who desperately wants to inflict pain on the *enemy* cannot empathize with the enemy's pain. From the discharge perspective, vengeance reveals primitive sadism. Impulse components resulting from the oral and anal phases often become apparent in the form of biting sarcasm and desecrating the enemy's life. For example, while sexual aggression can be used as a method of vengeance, it is mainly the satisfaction of destructive purposes sought and enjoyed with it. Vengeance acts as the protector of the good inner object and defense against sadness and mourning to the extent that one hopes to permanently erase the trauma experienced by the person (Akhtar, 2018). According to Shapiro, who stated that we were not born chronically vengeful, excessive amounts of vengeance are often based on various combinations of childhood hurt, abuse, shame, humiliation, parental hostility, hatred, and neglect. Shapiro states that vengeance provides evidence of power and pride in pushing a primitive justice and that smugness dispels shame and guilt. In this case, narcissism becomes malignant, and the anger that triggers vengeance turns into hatred, which is more enduring. Vengeance provides duty, power, and meaning at the end of all this. As Shapiro emphasizes, all subjects need perpetrators, a sense of control, and understanding. According to Shapiro, if there is a familial trauma without rescuers, the scene is ready for the vengeful person not to trust everyone, and this is expressed as paranoia. One's self-loathing will turn into disgust from this world. This occurs in the crucible of family, community, and society, where intergenerational and interpersonal identification, dynamics, and traumas can foster anger and vengeance (Shapiro, 2013).

It is possible to classify vengeance acts in various categories with their psychological dimension. Rank mentions neurotic acts of vengeance in 1913 and often draws attention to the fact that these acts are carried out against the wrong people. For example, vengeance fantasies in terrorist acts indicate that the victims of the destructive impulse are not the real target of this impulse. Secondly, the reorientation of vengeful feelings and behaviors may involve individuality. Therefore, the chronic behaviors of severe masochistic patients of self-deprivation, self-degradation, self-harm, and self-destruction involve a strong element of vengeance, albeit unconscious. Some of the acts of suicide were evaluated in this way. Third, it is directly related to acts of vengeance, some of which are active, such as cynicism and physical violence, while others are passive, such as avoiding gaze and refusing to eat. Some involve aggression, while others use sexuality as a tool. In Freud's words, the individual's choice of the sexual object can also express rebellion from time to time and vengeance against the cultural constraints of the family. Finally, there is a relationship between the level of character organization and the nature of the vengeance fantasy. In a 'high level of character organization' where identity is well consolidated, and defenses are gathered around pressure, vengeance fantasies involve oedipal problems (Akhtar, 2013).

Justice and Vengeance in a Sociological and Cultural Context

Barash and Lipton, in their book *Payback: Why We Retaliate, Redirect Aggression, and Take Vengeance*, argue that vengeance possesses the characteristics that anthropologists call intercultural universals. The authors stated that vengeance has emerged in all human societies in one way or another, and that vengeance has taken root in human cultures in the context of the passage of pain. In an anthropological study, a tribe, Ifugao, was examined in the early twentieth century. The review is about social rules and how disputes are resolved. Ifugao has only one general law against killings, whether those killings are murders or executions in battle, with a few notable exceptions. This law is *A life must be paid for with a life*. Subsequent anthropological studies conducted later have shown that this is not a coincidence. All tribes that have been researched as a definite punishment for life believe that it is appropriate to take a life. Sometimes this principle is lenient; that is, a relative or tribal member of the victim is allowed to retaliate. More frequently, this situation is a duty of vengeance; in other words, vengeance is a necessity. The removal of a victim's shame is a religious duty that might bring closure to their loved ones after death.

In the case of the sociological dimension of vengeance turning into action, it is often stated that religions do not see vengeance as legitimate in the name of the physical world. People who believe in a God who rewards and punishes pretty and ultimately in almost every faith encourage each other to refrain from vengeful behavior. However, perhaps only for this reason, in the future, indeed the wrongs will be avenged (Solomon, 2012). On the other hand, political governments and state systems that maintain the worldly order try to prevent acts of vengeance in an individual sense. In order to perform this, legal systems were produced, and a promise of worldly decency was presented to the people. The reasons for the development of the legal systems of human societies are deeply related to the emotions of the subjects. It tries to meet human customs systems with rules, provisions, and criminal systems in the rule of law context instead of feuds and vengeance cycles to meet emotional needs such as animosity, justice, and honor. Human emotions arise in many legal contexts, including interpersonal conflicts, social relations and accountability, guilt, and moral judgments. Therefore, emotions are seen as the basis of law (Sander & Scherer, 2009). When the government collapses or the law becomes too weak or corrupt to be a reliable distributor of justice, vengeful behavior is likely to increase.

In such cases, vengeance seems legitimate and justified, and seems necessary, as seen in traditional societies. Immanuel Kant, of all people, endorsed the idea that vengeance can be not only legitimate and just but also essential. Kant distinguishes reason and duty quite strictly from trends. Despite this, however, it is seen that the philosopher defines vengeance as a moral duty. Both Solomon and Kant saw the potential for vengeance to become a moral obligation in a society where rule of law and what we call reason are disintegrating (Solomon, 2012). At this point, the legitimacy of vengeance is closely related to the existence of society. It is an important observation and a significant prediction for the future that vengeance acts are seen as legitimate and justified when social systems cannot provide justice to subjects and even when justice systems begin to be replaced. The philosopher J. Bentham also stated that the punishment should not be given for vengeful reasons on behalf of the legal system, stressing that the feeling of satisfaction arising from the punishment cannot be equivalent to the pain experienced (Kenny, 2017). According to Heywood's definition, punishment arises due to a crime. Vengeance creates arbitrary and random practice, while the penalties given by the legal systems are expected to be suitable for crime. As a

formal structure, punishment is also morally separated from its retribution practices. Cruel and inhumane punishments such as torture and the death penalty are generally banned in modern legal systems in many countries (Heywood, 2011). For many political scientists and sociologists, there is a high interest and contrasting link between vengeance and the disciplinary practices of human societies. Therefore, the penalties of the legal systems and the individual punishments given at random for vengeance are in fact, in a state of conflict. On the other hand, the penalties given by the legal systems or the random punishments that arise for vengeance, are both related to the concept of justice. However, their definitions for this concept are different. It can be argued that vengeful practices are sociologically diminished in societies where legal systems provide a sense of justice. However, it is also possible that vengeance will replace punishment in societies where the legal systems cannot give appropriate punishment against crime and the sense of justice is weakened sociologically.

Aesthetic Existence of Vengeance Acts in the Artistic Field

As Prezion defines, one of the themes that we often encounter in antiquity as one of the most important examples of vengeance is the story of Laokoon and his sons. The idea that the snake was a destructive force from the underworld reached its strongest and most tragic symbol in myths and Laokoon's group of carved sculptures. The vengeance of the gods applied to their priests and two sons through a suffocating snake becomes a sign of extreme human suffering in this famous statue of antiquity. The fortune-teller priest, who wants to come to his aid by warning his people against the Greek deceit, falls victim to the vengeance of the gods. Thus, the death of the father and his sons becomes a symbol of old suffering: death was experienced in the hands of vengeful demons, unjust and without hope of salvation. The hopeless, tragic pessimism of antiquity in the face of the gods appears in this group of statues (Prezion, 2009). On the axis of mythical thinking of antiquity, this group of statues shows the disproportionate power relationship between man and gods, objectifying that the vengeance of the gods can be terrible if people interfere in the affairs of the gods in this power relationship. Thus, it can be stated that the theme of vengeance is used to produce fear in this kind of ancient art, and that the desperation of man is emphasized when vengeance comes from the divine. It is also clear that this issue has a political connection. In Iliad and Odyssey, it is clearly stated that the gods gave the right to rule as aristocrats of antiquity. Therefore, defying political power will be punished similarly. Asymmetric communication between gods and people has also been discussed in many different works of art to justify asymmetry in the political sphere.

Apart from the relations between humans and God, the theme of vengeance in interpersonal relations takes on a different dimension, especially in tragedies. In one of the most special examples of this, the Tragedy of Electra, vengeance is a duty and is associated with the provision of justice. At this point, as an artistic reflection of Aristotle's affirmative thinking about vengeance, the Elektra Tragedy imagines the act of vengeance as a necessary and moral situation in the context of achieving justice in antiquity. The preferred aesthetic strategy for defending this idea is catharsis (Cetinkaya, 2015). Aristotle was the philosopher to be associated with the concept of catharsis most. In ancient Greek, catharsis means cleanliness or purification. The emotions most associated with tragedy are pity and fear. It is thought that stimulation of these feelings empties and dissolution of these feelings. The idea of catharsis is based on the idea that these feelings can be psychologically destructive without being purged. According to Aristotle, purification is the purpose of tragedy. According to another interpretation, catharsis is considered educational.

Thanks to catharsis, feelings of pity and fear are clarified or adjusted. Through aesthetic experiences, the viewer learns when it is appropriate to experience a feeling of pity, and to what extent it will be related to what actions and situations. According to this interpretation, catharsis is a kind of explanation and calibrates the feelings of the aesthetic subject through a tragedy or, more generally, aesthetic experience. In this way, the aesthetic subject learns when it is appropriate to experience a feeling such as pity. In both cases, it was thought that catharsis, or purification by other expressions, contributed to our psychological health (Roholt, 2013). Despite widespread beliefs about catharsis, the extroverted hostile expression, aggressive tendencies accompanying anger has not been proven to reduce or control the anger felt intensity (Sander & Scherer, 2009).

It is seen that Aristotle distinguishes two levels of identification. The first of these describes complete identification. According to the philosopher who gives examples through tragedies, if the viewer is afraid for himself in the first of these two situations, then the fear of tragedy is caused by a strong and complete identification with the hero. The second level of identification that causes pity is based on a rational similarity. This second level is not an image of a feeling we endure but rather an image of anguish that we encounter and are affected by. In this image, the viewer sees some similarities about himself and experiences awareness. These two levels occur in an area where the balance between the tendency to identify with the tragic protagonist and the sense of detachment arises from it. Fear and pity are related to the audience's simultaneous awareness that the tragic hero is similar but different from them and that his fate may never be theirs. This definition which was made in the context of the idea of catharsis, has been substituted for some of the interpretations of the concept that emerged after Aristotle, which were criticized and considered problematic. In this context, Rozetti has restructured the state of identification in which feelings of *pity* and *fear* arise with more modern critical terms. These terms are *sympathy* and *empathy*. Sympathy is the identification that implies some objective distance between the subject and the object. On the other hand, empathy is a structure that eliminates distance and strengthens identification between subject and object (Drucker, 2014).

Many people who work in artistic disciplines have argued that narratives can help us develop this capacity by demanding sympathetic identification with certain characters. Thanks to sympathetic identification, narratives can help us be more ethically and politically sensitive to other people. Recent studies have further discussed the boundaries of identity and expressed that there are no limits to the capacity for sympathetic identification. Various types of identities lead to fierce resistance to the identification. For example, identifying with animals at first glance will be a crucial example. Identifying with sufferers provides an instructive model of sensitivity that demands that we grapple with our capacity for cruelty and violence. Apart from these, people's capacity for sympathetic identification should be considered more broadly than imagined. Identification can occur with those who suffer and those whose actions contribute to pain (Schiff, 2019). Considering all these, identification can also be produced with those who carry out acts of vengeance and inflict violence and pain on others in different ways in order to alleviate their own grief. Beyond this production and the artist's demand, it is not wrong to claim that aesthetic subjects can also establish sympathetic identification with vengeful characters.

Vengeance is often considered a particular type of tragedy. It is particularly violent and deals intensively with suspending disbelief and justifying an action commonly seen as madness. On the other hand, it is necessary to consciously terminate the moral standards during the aesthetic experience to enjoy the violence of the aesthetic subject. Gaining the sympathy of the audience is

another matter for the manufacturer. A specially constructed character is needed to reveal the relationship between fear and justice (Drucker, 2014). Catharsis and identification in vengeance stories come across as an important aesthetic strategy. In this strategy, the legitimization of vengeance is made possible by ensuring identification with the person who carried out the acts of vengeance. Thus, it is seen that the principle of shortening, which is especially valid in ancient societies, is repeated, and the rhetoric of *tooth to tooth, blood to blood* is repeated. Such narratives identify the person who wants to avenge and the aesthetic subject, presenting vengeance as both a correct behavior, a duty, and an ethical responsibility. Thus, in the context of the catharsis theory related to the aesthetic subject that identifies, a discussion arises on two basic axes if it is therapeutic or descriptive (instructive). As mentioned above, it is not generally acceptable to think that vengeance in this debate will take vengeance away from the aesthetic subject and purify it from that feeling. So, the only option left is for subjects to cope with pain and then anger and hatred because of the catharsis and identification created in the other option, which is to carry out a positive subjectivation of the act of vengeance, which is a random quest for justice. In other words, these narratives, which produce a discourse in line with the view that it is reasonable and legitimate for the person to take his own vengeance instead of the criminal practices that arise in the legal systems and social-communicative spheres, objectify a discourse contrary to the subjective rhetoric of state systems and other social institutions.

Another option encountered in the narratives of the relationship between catharsis and identification and vengeance is to show that vengeance is a problematic situation related to human existence. In this second option, it can be stated that the aesthetic subject's identification with the beings or those who take vengeance is constructed in the discovery of catharsis. In the option designed to identify with those who are subjected to acts of vengeance, it is seen that the person or persons who take vengeance are created as problematic narrative beings. Especially the personality disorders and psychological problems mentioned above can be expressed implicitly or clearly. Thus, the morbid existence of acts of vengeance is emphasized, and sensitivity is created through it. It should be noted that this sensitivity produced in the context of catharsis is carried out in an instructive-descriptive context, not therapeutic. On the other hand, in the negativity of vengeance, vengeance's harm to this person is shown in identifying vengeance acts with the narrative beings performed. One of the most important references to understanding the aesthetic existence of vengeance is vengeance tragedies. The typical plot structure of vengeance tragedy is also related to Aristotle's concepts of 'Peripeteia', which is used as a reversal in Turkish, and anagnorisis, which means appearance or recognition. During the Renaissance, these concepts were very focused, especially in summer and theatre. As a result of all discussions, the server is reached, where the act of vengeance involves a mandatory reversal, i.e., 'Peripeteia'. 'Peripeteia' changes the avenger from victim to hunter and vengeful victim from hunter to hunter. Vengeance tragedies inevitably occur when they learn why and by whom the avengers and the original criminals are punished, namely, anagnorisis emerges (Pollard, 2010).

Review of Park Chan-Wook's Oldboy

The Vengeance Trilogy, directed by South Korean filmmaker Park Chan-wook, consists of the films *Sympathy for Mr. Vengeance*, *Oldboy*, and *Lady Vengeance*, and presents a nuanced look at vengeance on multiple levels, including the personal, the psychological, and the social. In addition to his sense of vengeance, the trilogy is also a self-criticism of South Korea's political, economic, and sociological problems by frequently citing suicide, violence, and kidnapping.

Ironically, the journey of vengeance, which begins with the concept of renewal and rehabilitation in the films, blurs the line between the accused and the victim, pointing deeper to the disappearance of the self. Moreover, it also prompts you to think about the macro-level reflections of self-identity loss through individual representations of the loss of the self. The anarchist character who makes the connection that the trilogy is set in the same story universe appears at the end of *Sympathy for Mr. Vengeance*; he commits suicide in the opening scene of *Oldboy*. The families of the children who were killed in *Lady Vengeance*, the last film in the trilogy, are brought together. Each family acts with the same aggression as the killer's attempts to end his life and avenges his children. The sense of harmony that occurs when vengeance is taken collectively dissipates when the guilt feeling begins. Gradually, everyone leaves, making trivial excuses, leaving the viewer with a sense that they never want to see each other again. The arc of our emotional responses shows us how feelings of vengeance can lead to guilt and isolation (Kieran, 2010). *Oldboy*, the middle film in the trilogy, was adapted from the Japanese manga series *Oldboy*, written by Garon Tsuchiya, and illustrated by Nobuaki Minegishi. The film focuses on emotions such as violence, vengeance, humiliation, and rebellion in human relationships through the individual story of the lead character, Oh Dae-Sue, who is freed after fifteen-year prison life.

The main character of the film, Oh Dae-Sue, includes a reference to Oedipus and, therefore, the Oedipus complex, which cannot escape from its fate, as in the story of King Oedipus of Sophokles in Greek mythology. Oh Dae-Sue says his name means getting along with people. The film begins with Oh Dae-Sue's vengeance scene from the character, who looks like a weapon pointed at the viewer but falls over a building and connects with previous films in the series. Oh Dae-Sue, who is married with a daughter, has serious problems with alcohol. On his daughter's birthday, he gets into a fight over alcohol and falls into a police station. He gets released from the police station with the help of his close friend Joo Hwan, but suddenly disappears. Oh Dae-Su was kidnapped and imprisoned in a room. During his 15-year imprisonment, his only relationship with the outside world is through television. He has been given chemical gas to make him sleep. Cutting her growing hair, cleaning the room, and her clothes are carried out by those who imprison her. Dae Su, whose psychology, and mental health are impaired, tries to kill himself many times but is blocked by those outside this room. When he sees that suicide or resistance does not work, he begins to write in a notebook about the people he has harmed and the evils to this day. As he watches the news on TV, he sees his wife was murdered, and his name and photos were given as the perpetrator. He tries to remember who imprisoned him. When he is in his 15th year in prison, Oh Dae-su, finds himself released. He sets out to solve many questions about his imprisonment. We see Dae-Su in a more contemporary, messy hair and modern outfit than when she was at the beginning of the film. His suit here is more about his inability to fully embody his former self because of his long-lasting captivity, rather than the redemption of his past self.

While searching for answers about his captivity, he receives a mobile phone from a stranger and a wallet full of money. He meets a woman called Mido in a restaurant where he enters for dinner. He says he wants to eat something alive. In his speech, the man who imprisoned Dae-Su says that he is a scientist and the subject of research. That is where the perspective of the incarcerated and the director intersects. Instead of rationalizing the sense of violence and vengeance within the film's story, Park problematizes her representation in cinema from an objective and scientific point of view. We see that Dae-Su is followed throughout the film like a research object. Dae-Su eats the octopus alive without allowing it to be slaughtered after his speech. This is where we come across the first stylistic visualization of extreme violence in vengeance. Although the peripeteia

element is not yet shown to the viewer at this point in the film, the element of peripeteia begins to come into play. Suppose the occasion of revenging from the vindicator can be interpreted as a predator turning into prey. In that case, the intersection of vengeance displays us a special occasion beyond tragic narrations in the context of the element of peripeteia. With the element Peripeteia, it can be said that vengeance is not a psychological problem for Dae-Su, while the search for justice in a sociological context is legitimized for the viewer. This situation changes later in the film. Mido takes Dae-Su into her house, begins a relationship with him, and they try to find the answers he seeks together. Dae-Su reaches the cell where he is imprisoned through the restaurant that makes the food he was fed during his captivity. He attacks his guards and the people who run the cell with a hammer. Although he is alone and stabbed in the back, he manages to defeat dozens of people. His sense of vengeance turns Dae-Su into a machine that is free of all other emotions. The vengeance that makes Dae-Su very powerful and determined is also the primary motivator of the plot. This also forces the viewer to identify indirectly with Dae-Su and paves the way for purification. Acting as a usually callous vending machine, Dae-Su returns to the screen and smiles at the end of every vengeance he receives for his past. Despite all his actions, Dae-Su wishes to return to the way he was at the beginning of the film.

Dae-Su meets Joo Hwan, his best friend who has rescued him from the police station in the past and reaches to the person with the nickname Evergreen who imprisoned him. After researching with Joo Hwan, he discovers Mido's connection to the people who imprisoned him. As he pursues vengeance as action and emotion, a repetitive and insurmountable cause becomes a spiral result, making him feel that only Dae-Su is in a larger prison. When he goes to the address he got from Joo Hwan; he finds the man imprisoned him and used the nickname, Evergreen. Evergreen says if he kills her, he will not find the answer to the question he's been looking for 15 years. Even if he attacks her, his desire to find the answer prevents it. Evergreen says that even if he avenges, his pain will not end. Dae-Su rescues Mido from Evergreen's men, and they get together. Dae-Su says it is a good thing that he was in prison for 15 years, or Mido would not like him. Evergreen examines Mido and Dae-Su like an experimental object. He enters the hotel where they were sleeping and leaves a gift package in Park's hand. The severed hand belongs to Park, Dae-Su's previously angry since he touched his girlfriend. Mido, Joo Hwan, and Dae-Su arrive at a high school on the alumni site Old Boys while researching Evergreen's name. Mido and Dae-Su go to high school, look at the records, and find out that Evergreen is a man called Lee Woo-Jin, and he has a sister named Lee Soo Ah. Evergreen cannot stand what Joo Hwan says about his sister and kills him. Here a paradox arises that vengeance is not only caused by hatred but also by love and pity. Throughout the film, the director turns vengeance over many characters into a deep philosophical problem and stylizes it as a morally impeccable-looking emotion that drives the film's narrative.

After receiving information about Lee Soo-ah from the hairdressing shop where he went to get information about her, Dae-Su remembered his high school days and some of this girl's belongings. Afterward, he goes to the building where he attended high school and remembered the day, he secretly witnessed Lee Soo-ah and her brother Lee Woo-Jin having sex. The film visualizes the moral output of an irresistible desire for forbidden pleasure with a multi-layered spiral of deadly vengeance as a means of self-punishment. Dae-Su tells his friend Joo Hwan the secret he is learned, and he realizes that is why he spent 15 years in a cell. Even though Mido says he is found out why he is in captivity, and he's going to let her go, Dae-Su tells him vengeance is a part of him and goes to Lee Woo-Jin. Lee Woo-Jin tells Dae-Su that he and Mido are hypnotized and

in love and shows him a photo album. Dae-Su learns that Mido is his daughter. Lee Woo-Jin's vengeance, resulted in the existence of a violation or trauma in the past, resulting in equal compensation in the present. The director also presents a renovated image of the myth of Oedipus.

In the *Genealogy of Morality*, Nietzsche characterizes the relationship between the sinner and vindicative within the framework of creditor concepts, depending on primitive ethics. Based on this, vengeance is legally neutralized by severe punishment imposed on the violator of the rule. Dae-Su learns that the same photo album was given to Mido and tells her not to open it. Dae-Su gives up his vengeance and asks forgiveness to prevent Lee Woo-Jin from telling Mido about this. He even cuts out his tongue and gives it to him as redemption for his past mistakes. In turn, Lee Woo-Jin tells Mido to keep the package closed and walks away, pulling back the gun he was pointing at Dae-Su and his head. Dae-Su wants to kill him, but he cannot, Lee Woo-Jin kills himself. As the film progresses, the desire for revenge grows, but in the end, only partial vengeance can satisfy the vengeful and allow them to move on with their lives. This point in time of ethical reimbursement serves as the climax of Woo-ordeal, jin's closing the book on his life story and the film's plot arc. This radical critique of vengeance shows the impossibility of purification and redemption, and the act of vengeance will only lead to its perpetuation.

The anagnorisis element of the film appears in this last chapter. At the same time, the viewer witnesses the hamartia element in the plot in this chapter. This plot reversal causes Dae-Su to lose the legitimacy of his desire for vengeance in the last part. In contrast, Lee Woo-Jin's desire for vengeance makes it easier for us to think about the sociological and psychological contexts. Lee Woo-Jin's desire to revenge in terms of sociology is exceedingly difficult to justify because of the incest relationship. For this reason, it has been portrayed that the character of Lee Woo-Jin, who obsessively aspires to vengeance, experiences malignant narcissism. This condition is supported by scenes related to childhood trauma. The desire for vengeance is seen as legitimate in the first part of the film for Dae-Su, while the anagnorisis element becomes problematic with the introduction of the hamartia element in the last chapter. In the end of all this, it can be stated that the film uses character identification and purification as an aesthetic strategy to create a sense of vengeance artistically as a whole. This aesthetic strategy began with the design of identification with Dae-Su, who was subjected to an act of vengeance. However, it should be stated that character identification is a sympathetic identification when looking at the whole film. At this point, the director of the film designed the relationship between the character Dae-Su and the audience through a sense of pity. It can be considered that the viewer who reaches this package of emotions will experience a sympathetic identification, not an empathetic one. On the other hand, Lee Woo-Jin's character is not designed to identify with the character, even if the audience creates grief-derived emotions at the end of the film. In this context, Dae-Su, who constantly suffers from the beginning to the end of the film, is completely disconnected from the empathic identification that can occur with the introduction of peripeteia element in the plot of the film, especially with its image in need of compassion at the end of the film. The sympathetic identification that has been conferred and the deliberate images produced for it can be read as the first element of purification in terms of negation of the sense of vengeance. The aforementioned purification should be considered in the context of teaching and explanation rather than psychological purification on the viewer in this film as a cinematic experience. In summary, it can be stated that the film exerts a force in the context of negation of this feeling to the viewer who experiences the negativity created by the feeling of vengeance with the emotions presented in the film, such as violence and pain.

Conclusion

For many who think and work on vengeance and its artistic objectification, the dramatization of vengeance has clear political consequences. However, the part that appeals to the aesthetic subject is especially related to the emotional satisfaction it can provide. One of the most essential parts of this satisfaction is that the vengeance imaged in the works offers its practitioners a kind of pleasure as compensation for their mistakes. For this reason, it is stated that vengeance investigates questions about how we respond to feelings such as grief, anger, mourning, and political concerns (Pollard, 2010). On the axis of the direct relationship of an aesthetic existence with emotions, the ability to create character actions designed and imaged concerning the emotions of interest to vengeance narratives and the processes of coping with them has a connection with multiple aesthetic strategies. In this respect, it is seen that the acts of vengeance that have left their mark on history both individually and collectively throughout human history have been processed by artists with different perspectives and aesthetic strategies and that the sense of vengeance is the subject of art in both similar and different aspects to many other emotions. The complex nature of the desire for vengeance has been reflected on the cinema screen many times in this context. Instead of rationalizing violence and vengeance, Chan Woo-Park's films from the Vengeance Trilogy stand out as works that problematize their representation in cinema. Park stated, vengeance is something that makes you happy and animated in your imagination, "during a recent interview in London. But when it comes to making it happen, it's never happy and never gives you pleasure. Because it's an act of stupidity" (Choe, 2009, p. 34-35). For Park, images cannot express a world that is directly outside. Their connection to the real world is more metaphorical. Instead of portraying genuine characters in his films that the audience can relate to, he uses comparisons centered on retribution. In other words, the Park's characters do not exist outside of the language of cinema, and as such they do not have the consistent psychology that would be expected of actual people.

The second film in Park's vengeance series, *Oldboy*, closely examines the human subject's relationship with vengeance, violence, and incest. The film narrative proceeds with a sense of vengeance as a primitive justice practice. The phenomenon of vengeance seen individually interprets that vengeance is taken from abstract social institutions beyond the individual possible because of the incest relationship context in the film. Oh Dae-Sue, who is subjected to the act of vengeance, can therefore be seen as a representation of social consciousness. *Oldboy* finds the impasse of universal subjectivity created by Freud's psychoanalytic notion of natural Oedipal desire and its restriction at the core of human life through the stylized localization of the myth of incest (Lee, 2016). Woo-Jin is the second most significant character in the film, motivated by vengeance. Woo-Jin's desire for vengeance is also directly related to a series of adverse events that have resulted in the death of his brother in the past, and the impunity of those who caused them. It is known that this kind of desire for vengeance arises if social justice is not provided by law. However, the chain of relationships that is the subject of this film is outside general social justice. Woo-Jin's forbidden relationship with his brother is considered problematic in almost all societies. Therefore, it is not possible for those who carry out actions that will cause his death after the death of his brother to be punished anyway. At this point, the question of who is to blame for the death of Woo-Jin's brother forces us to think about social values and norms. There are two perspectives here. With Woo-Jin's assessment, the first is perspective, Dae-Su, and everyone in which social power is embodied. For this reason, Woo-Jin's vengeance on Dae-Su can be considered a vengeance on society. The second perspective leads Woo-Jin to be thought of as the

person who caused his brother's death. In this case, Woo-Jin's vengeance will seem extremely problematic. It can be stated that the film navigates both perspectives at this point and purifies the viewer from speeches or other actions that seem ordinary in everyday life, for example, but harm the existence of others. At this point in the film, vengeance acts are shown to be problematic, but on the other hand, the notion of social justice and even the rules set by societies themselves are emphasized. In *Oldboy*, the radical double-edged critique of vengeance suggests that its intended purpose, purification, and redemption, will be impossible because the act of vengeance will only lead to its perpetuation. In light of Freud's concept of the Oedipus complex, the video explores the nature of the link between the myth of Oedipal incest and its punishment.

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CHAPTER 5

Migration, Nomadism, and Transgression of “Borders” in the Film *Mondo*

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Abstract

In today’s world, where many people are displaced due to wars, economic conditions, and political pressures, the process of migration or post-migration is objectified by cinema from creative perspectives and its hopes and frustrations about a better life. Tony Gatlif, a French director of Algerian descent, also films migration, migrants, and nomadism in social, cultural, and individual dimensions and in a style that occasionally approaches the documentary. In this study, Gatlif’s approach to migration and nomadicity is discussed in the example of the film *Mondo* (1995). Gatlif in his film, based on the story called *Mondo* in Nobel prize-winning author Jean-Marie Gustave Le Clézio’s book *Mondo Et Autres Histoires*, handle migration as a sad but enriching partnership and solidarity between people from different geographies and different ethnic and cultural backgrounds. On the other hand, it is seen that the director processes migration not only as a sociological phenomenon that takes place between different geographies, but also as a journey that contains submissions about the existential meanings of humans and as a journey that the characters carry out within themselves and more in the form of a kind of nomadism. The cinematic images produced by the director on this axis are discussed in the context of the philosophy of difference and the idea of nomadic subjectivity, especially by Gilles Deleuze and Felix Guattari. In this framework, the film is subjected to a philosophical analysis on the axis of concepts such as migration, nomadism, and posthuman subjectivity. It is seen that Gatlif, especially in the subtext of the narrative, opened the phenomenon of nomadism to discussion in the context of its philosophical expansions and carried this process beyond the experience of transgression between people and intercultural borders. In this way, it has been determined that on the axis of nomadism, he also stretches the boundaries in terms of the way in which it understands human and existence and emphasizes relationality, plurality, and hybridization.

Keywords: migration, nomadism, difference, deterritorialization, existence

Recommended Citation: Oktan, A., & Elmaci T. (2022). Migration, nomadism, and transgression of “borders” in the film *Mondo*. In Turten, B. (Ed.), *Cinema studies* (pp. 62-75). USF M3 Publishing. <https://www.doi.org/10.5038/9781955833073>

Introduction

Mondo, which narrates the concepts of migration and nomadism bears the signature of two masters who are in a kind of intercultural purgatory just like the main character of the film. The French director who was born in Algeria (1948) to a Roman mother of Spanish descent and an Algerian father, French director Tony Gatlif adapted the film from the story called *Mondo* in the book *Mondo Et Autres Histoires* by Nobel prize-winning author Jean-Marie Gustave Le Clézio, who has Mauritius, French and British origins. Both Le Clézio and Gatlif carry traces of their self-life of that settled multiculturalism and, in a sense, nomadism into their stories. In a poetic sensitivity, Le Clézio processes the lives of groups and displaced individuals who experience the postcolonial process. The Permanent Secretariat of the Swedish Academy, which awarded him the Nobel Prize in Literature in 2008, describes the author as “the author of new journeys, poetic adventure, and sensory ecstasy, the explorer of a humanity beyond and after the dominant civilization” (Anonym, 2008, para. 1). In addition to his ethnicity, Tony Gatlif, who culturally embraces a kind of nomadic Roman focuses on the stories of nomads, especially Romans, the oppressed, the others, and the angry people in his films. The director adopts a cinematic approach that seeks to allow the marginalized, the angry, and the nomads to speak for themselves and reverse exclusionary mechanisms. In his own words (Gatlif, 2012), this approach also means speaking for himself as a migrant/angry. Like him, his characters are destined for immigration. The director “found his inspiration at his roots and in his life, discovered his own hybrid voice, and the theme of his works was shaped in this direction” (Naficy, 2001, p. 98).

In his films, Gatlif’s focus is mainly on the different stages of migration, but rather on communities and individuals living through the migration or post-migration process. In these films, the cultural and human effects that migration causes or brings together rather than the causes come to prominence. Cultural encounters, the hybridization of music, language, clothes, and identity; however, the erosion of all physical and cultural boundaries are discussed as elements of creating a rich human experience. The film *Mondo* dated 1996 also explores the post-migration process by centering on an 11-year-old boy who travels from an unknown location to Nice, one of France’s coastal cities. *Mondo* wanders the city amid the insensitive approaches of the city’s locals and hosts on the shores of the sea, on the corners, and in the gardens. He befriends nomadic characters who do not belong to this city like himself and shares the loving interaction he seeks only with those marginalized by the inhabitants of this city. However, like all other marginalized, *Mondo* will be the target of strict immigration laws and, in other respects, exclusionary practices of the human-centered approach and will again move from this city to an unpredictable and unknown absence.

In *Mondo*, at the intersection of Le Clézio and Gatlif’s visions for migration (Miller, 2011), the debate on immigration and nomadism is conducted on two axes. The first is the functionality of migration as a cultural fusion agent and the tensions and exclusion practices that come up in this context. Secondly, these tensions and philosophical debates are based on inquiries on symbolic boundaries. The phenomenon of nomadism which also functions in the form of national, cultural, and existential boundaries and violations of these boundaries, also raises a debate about the concepts that define human and existence and the boundaries that separate different categories of beings. This essential area of discussion on migration is also the main parts of the study.

Conceptual Framework

Immigrant as a Stranger on the Threshold of Site

In an interview in 2006, Tony Gatlif described his cinema in the following sentences: “What I like is emotions, falling on the road, discoveries... For me, cinema is taking people on a journey that is not organized” (Çakan, 2009, p. 5). Sad but hopeful journeys are almost the backbone of his cinema. The beginning is often obvious, but these journeys whose direction and destination are unpredictable, are organized at a random and continuous distance, such as life. In these unorganized journeys, Gatlif’s characters move away from their hometowns, languages, backgrounds, and even themselves. These narratives of alienation are established on an irreversible axis of forgetting the past. But at the same time, traces of the past and self are reproduced endlessly. Culture, music, and the hope of life brewed in different lands also move beyond borders even through transforming with the characters who carry them. In Gatlif’s cinema, migration and travel are the instruments in the fusion of hope and sadness that seep into cultural traces and become increasingly lush and exuberant hybridity.

The main characters of Gatlif films who experience the migration process in various ways and the cultural elements they carry with them are the agents of opening to question the borders and the integrity that is surrounded by these borders. As Altun pointed out, “representations of the nomadism are a way of cinematically transgressing boundaries” (Altun, 2016, p. 205). In these films, transgression can be aimed at various obstacles that divide the space, especially national borders, and limit movement within the topography, or it can occur in the form of eroding culturally established semantic frameworks. In any case, migration in Gatlif’s cinema and the annexation of real or symbolic boundaries emerge as elements that enrich life, although it brings with it various problems and is a sad journey. Gatlif’s film *Mondo*, which is the subject of this work, is also about a nomad, Mondo, who goes through an unknown difficult journey and suddenly arrives in Nice one day, touches the city as an exuberant joy of life. This character, who nobody knows about where he came from, his home, and his family, came from far away, after the mountains, from beyond the sea as the words of the external voice state. This character, who has overcome difficult geographical barriers and come to a foreign city, is in fact an irregular immigrant, as implied in various forms in the film. Although it is said by a narrator who is understood to be a local of the city, it can be said that he sees many places and is not from this environment, indeed there is no clear information about him. This information is also irrelevant to Gatlif’s approach. In fact, Mondo is in such a deep oblivion that perhaps even he does not have these answers. However, he is aware that he must flee with all his might from those who represent the state power and who are tasked with guarding the national or human-animal borders. In any case, Mondo appears as a foreigner who does not comply with the norm, violates the borders, and a fugitive trying to reintroduce into the domain of norm and order. He is constantly in the chase with the enforcers of the power, who sometimes turn into security guards and sometimes into dog collectors.

Gatlif’s constant keeping of the chases between the extensions of state power and Mondo invites the audience to question the relationship between the immigrant, who is positioned as a foreigner, and the settled urban order. In this context, the director designs the city, which is a form of civilization and a representative of a micro-nation as a kind of enclosed space centered on people and citizens, with a rational functioning, surrounded by fences and symbolic obstacles. The idea

of order, which operates mostly over borders observed on a symbolic scale and is guaranteed by the forces representing power, exists with distinctions such as inside and out, domestic-foreign, and us-them. Zygmund Bauman (1995; 2003) emphasizes that ambivalence emerges as the main cause of concern and various control and suppression strategies are applied to eliminate all kinds of ambiguities in modern societies organized according to random principles and in the individual perceptions established on this axis. The stranger is perhaps one of the uncanny elements of modern urban life due to its unknowability and unpredictability. In Bauman's words, "the threat posed by the stranger is scarier than that of the enemy" (Bauman, 2003, p. 77). "Stranger stands between friend and enemy, chaos, and order, and inside and outside. It represents the betrayal of friends, the resourceful incognitos of enemies, the destruction of order, and the vulnerability of the inside" (Bauman, 2003, p. 85). Mondo symbolizes the ambiguity of the stranger, whether he is an irregular immigrant or a stray dog and is urgently taken into order by the forces of order – dog shelter, boarding school, etc.– or taken out of national borders that he violates.

All the characters involved in the narrative through Mondo and with whom he relates closely are nomads or voyagers, just like him, who are not given detailed information about their backgrounds and identities. The sailor he fished with has traveled the Red Sea, Africa, and many parts of the world. They always meet by the sea. Although he cannot travel again, the areas they are in are like thresholds leading to the high seas. His old friend Dadi, who lives on the streets, is also a stranger to this city. It is understood that his native language is English. He doesn't have any relatives or family to take refuge with. The old lady Thi Chin, whom Mondo took refuge in when she was sick, is of Vietnamese descent, and she is the only one in this town. Mondo is imaged as a free spirit and does not want to settle in the city, as highlighted above. He rejects Thi Chin's offer that he can stay at her home all the time. He also escapes from the dormitory where he was closed. He does not adopt discriminatory boundaries or normative mechanisms. He runs away from strangers who ask about his identity, his parents, and from the police who ask why he is not in school. As a child who is excluded from education which is one of the most critical ideological institutions in which the establishment of the settlement and guarantees to be a social subject, he is afraid and takes refuge by the seaside, where he feels safe. Seashores and harbors are often highlighted in the film. The natural beauties of the port city, which we usually see in migrant narratives, are also at the center of the story universe as a space. "Éric Guichard's camera admirably emphasizes the beauties of this Mediterranean city, splendors contrasted with the cold indifference and xenophobia of its inhabitants. Mondo is almost always outdoors, in the street, parks, and gardens. His need for freedom is so intense that he seems to be part of this nature that he cherishes so much" (Stojanova & Lavoie, 1998, p. 18).

Sadness prevails in the scenes where Mondo builds relationships with people who come to this city from somewhere else and settle down. Especially in the sentimental tunes of the magician's wife, this sadness vocalizes an unknown homeland, the lack of belonging to this place. Also, Thi Chin, responds to Mondo's question, *Isn't Vietnam too far away? Yes, indeed, it is very, very far.* In the film, the belonging, as well as origin, is established in an atmosphere as distant as in the woman's discourse. Although she is vaguely sad when she talks about her homeland, she is in favor of staying where she is happy. With the arrival of Mondo, he has settled down in a symbolic sense, and the only thing that upsets and even destroys her joy in life will be Mondo's departure. The people who show Mondo some affections are others, foreigners, and orphans, just like the Vietnamese woman. As Mondo goes into the city's downtown, he is drawn into the chaos. In different parts of the film, he observes the hustle and bustle of the city's locals in the streets. The

serious appearances of these people are accompanied by the noise and anthem-like music that is formed by the mixing of speeches from everywhere in their immediate steps, reminiscent of a robot. Mondo does not like the mechanical and decomposition atmosphere of the city. He takes refuge in nature, gardens, or the beach, which is the only area where he develops belonging at every opportunity. The city is unfamiliar to him, and he is unfamiliar with the city. His nomadic spirit belongs nowhere.

One of the most prominent moments of Mondo's alienation from the city and cultural context occurs in scenes in which the fisherman on the beach tries to teach him how to read and write. Thinking of it as a game first, Mondo listens to the man teach all the letters one by one. He even begins to learn how to spell his name. However, does not actually want to be involved in the field of civilization to which letters and education refer, but to experience imaginary stories that are processed in stones. From a Lacanian perspective, he refuses to learn the father's language, who incorporates him into the order of culture, the field of symbolic. Because he knows the language of nature and prefers to turn to nature. He avoids the relationship with the culture associated with the father's discourse in the symbolic sense, the nature and its knowledge are enough for him. He has discovered the secrets of living in nature and the intricacies of establishing a holistic and positive relationship with nature. He knows the flavor of the essence of the honeysuckle flower, cactus fruit, when the pomegranate ripens, etc. This information, in which an ordinary child is unfamiliar, is also one of the tools for establishing close relations with nature. He ignores paying attention to manufactured food except for a piece of bread given by the woman the baker, and the fisherman. He is fed on foods that belong to nature, and sometimes food such as apples, pears, and oranges come from other countries. He collects as much as he needs. Just as he takes oranges from the sea to the people he loves; he knows how to share a piece of bread from the oven with birds.

Mondo also uses the inner and sensory knowledge acquired through exploring nature in his relationships with other people. Just as he knows which food can be eaten, he also makes successful inferences about which people to be friends with. He separates good and bad people with inner energy. For example, when he approaches the man reading a book on the bench with positive feelings and asks him, *can you adopt me?* he immediately realizes that the person he encounters in front of the market is dangerous. In Mondo's story, his friend Dadi disappears first. Mondo only has one of his wounded birds left from his friend. The people who walk past Mondo, who collapsed with grief over Dadi's departure, move on without taking care of him. On the one hand, Gatlif displays the cold side of urban relations based on distance with music that evokes anthems, and he explains in these scenes how civilization alienates people from their human essence in a sense by removing them from emotions. In the scene where Mondo lies on the floor, people gather over his head with curiosity to see if he's living. Dog pickers approach from the car, which was parked in the distance at the time. Initially, however, footsteps of soldiers walking in the appropriate step are heard, and two men in military boots are seen approaching. When they get closer, the boots turn into the boots of the dog-collecting officers. In this scene, Gatlif takes the partnership between the migrants who are strangers to the city and the fate of animals that are again seen as unwanted becoming on the streets of this city to the extreme. Similar to stray animals becoming collected and taken away at any time by municipal officials, migrants are subjected to similar treatment by security guards. Indeed, in a scene at the beginning of the film, Mondo witnessed the arrest of an irregular immigrant. He stares continuously as police pin the migrant young man to barbed wire, handcuff, and stuff him in a police car, and drive away. All assets,

regardless of human or animal, are thrown out of the order in terms of the establishment of urban order and national functioning, which is one of the most competent views of civilization by the established state power.

In the struggle between Mondo and the urban forces that are trying to draw him into the domain of order, Gatlif reveals his point of view, preferring to identify the audience with the character of Mondo. Through his character, he tries to hear otherness, both as a dog and as an immigrant. He does not allow the localization, integration, or assimilation of his character. Because the director's concern is not to make a logical analysis of migration and the post-migration process, it is to seed a kind of negotiation or struggle through sensations and empathy about the dominant ways of life and thought in which the audience is involved and the becoming that extend beyond it.

Nomadism and Fluid Self

While adapting Le Clézio's story into the film, Tony Gatlif makes some significant changes in the context of nomadism. In Le Clézio's story, the character Mondo is semi-settled. He's found a temporary job. He makes use of the left fruit and food in the market. In addition to immigrants, he also forms relationships with some of the city's locals and makes friendships. The characters such as the marketer, painter, Rosa, the chair repairman, Ida the baker, and kite champion contribute to Mondo becoming a semi-resident member of Nice city. On the contrary, in Gatlif's film, Mondo's close relationships are limited to immigrants. The director combines the characteristics of some of Le Clézio's characters into fewer characters and turns them all into nomads. The road and the journey are always at the door for Gatlif's characters. The characters who stand on the edge of the city either bear the traces of the journey they have just arrived on, or they are on the verge of embarking on a journey to an unknown place and time at any moment.

In the film, the fact that the characters at the center of the narrative, especially Mondo, do not have any relationship of belonging to the city where they are, contributes to the director's description of the post-migration situation as a form of purgatory. As a dimension of the trauma caused by migration, the issue of belonging can be considered a realistic approach. However, what is interesting, is that these characters are not related initially to any country or cultural background of affiliation. In the film, migration is described in the form of an uncertain flow, rather than a movement within time and space. In a way, the film deals with the short stays of the characters in nice traveling from an uncertain past to an uncertain future. The journeys of these characters, who experience the existence of the search process, are also the story of how they transform themselves into an axis of uncertainty. In addition to Mondo, this approach, which exists in other films such as *Korkoro* (2009), *Gadjo Dilo* (1997), *Transylvania* (2006), is designed not as a transition, but rather as a quest towards uncertainty, in other words a settle into it (Oktan & Berilgen, 2021, p. 316) and in the form of a kind of nomadism rather than a concrete migration. In this framework, migration in Gatlif's films is more than a displacement in space and time, it appears like a journey from a fixed identity to uncertainty.

The process of opening up to this uncertainty, in which Gatlif characters navigate a plane that is indebted to their existence, corresponds to a kind of philosophical deterritorialization. As the important thinkers of contemporary philosophy, Deleuze and Guattari (2005) describe deterritorialization as a process that erodes all integrity and constants that negate difference and differentiation and prevent change, a war machine that opens thought to new, pluralization, and

alternatives. Deterritorialization is an approach that puts identity-based ways of thinking, code, and semantic sequences created in a transcendental framework, all artificial identity designs into crisis, and alienates the elements that refer to the major to its essence (Akay, 1996). In a way to disrupt ideological functioning, these elements are stuttered, they are loaded with other meanings, and they are made ambivalence. This process allows the subject to open gaps in the boundaries of the major culture or structure and opens new paths and possibilities. This corresponds to a kind of nomadization that occurs at the level of thought. In Deleuze's style, becoming nomadic is not a process that requires movement but rather a pattern that implies liberation from displacement, movement, appearance, and unexpectedly given codes (Deleuze, 2017).

Deterritorialization, on the other hand, takes place not through the production of any one alternative to the dominant culture but through the difference and repetition of difference itself. The concept of deterritorialization indicates a line of flight or a movement of decoding (Aytaş & Ulutaş, 2021). According to Deleuze, this is one facet of a new way of looking at and conceiving of existences. In fact, the western philosophical tradition, which found its roots in Ancient Greece, is based on identity, and has a tree-shaped way of thinking according to Deleuze and Guattari (2005). This tendency, which is characterized by a search for a certain essence or truth, traps thought within certain limits and limits the production of thought by negating difference. This way of thinking based on binary contrasts also categorizes the entity and generates hierarchies across different categories. Categorizations such as human-animal, man-woman, mind-body, civilization-nature, etc. also refer to a relationship of domination. Deleuze and Guattari (Deleuze & Guattari, 1994; Deleuze, 1994; Deleuze, 2004) replace this way of thinking and orientation that refer to molar integrity with a philosophy of becoming based on rhizomatic thinking based on a positive understanding of difference. The rhizomatic thinking that Deleuze and Guttari (2005) put forward as an alternative way of thinking is not based on essence and has no specific route. The rhizomatic functioning, which progresses through coincidental connections and does not have a certain order occurs in the form of opening to heterogeneity and plurality through differentiation and repetition of difference. In rhizomatic functioning, molar structures based on homogeneity and ways of thinking that produce hierarchies are destabilized from their roots through deterritorialization. The tendencies that multiply along the lines of flight, forked by following different paths, are opened to coincidence and chaos. As also Akyol Oktan emphasizes (2019), this smooth and infinite flow transformation which Deleuze calls *becoming*, corresponds to a situation in which, thought, existence or meaning is fully nomadic, open to otherness, and tends to be more than they are.

In the film *Mondo*, nomadic characters have already experienced the process of deterritorialization and have reached an uncertain present. These characters, especially Mondo, are in an obscenity, unpredictable situation, far from everything that defines them. They are also entirely far from the idea of building themselves as subjects. In the sense of Deleuze's approach, they exhibit a molecular subjectivity. Freed from all molar connections, these characters are on the eve of an uncertain future. In this respect, the *Mondo* film differs from most of Gatlif's other films in terms of the way it handles the process of migration and nomadicity. Because in many of the director's films such as *Gadjo Dilo*, *Exils* (2004), *Transylvania*, *Korkoro*, *Djam* (2018), the cross-border journeys of the characters are processed as a rush to a process of deterritorialization towards their individualities and areas of belonging, while the post-migration process is discussed in *Mondo*, the characters have already become complete nomads. In the film, nomadism exemplifies its outer appearance as *Mondo*. The director sets up the character of *Mondo*, who is a child in Le Clézio's story and thinks of himself as a dog for a short time, on the axis of complete ambiguity. It is unclear

whether Mondo is a child who sometimes sees himself as a dog or a dog who imagines himself to be a child. Mondo constantly wanders around the city in different places, rather than owning and settling down at a particular place. It seems as if he is trying to explore the city's borders. The director constantly displays this stranger in open spaces or positioning his camera inside the workplaces, looking at the storefronts as he walks through the streets. Even in bad weather, he takes refuge in the nooks and crannies of buildings, with cats, insects, and orphaned beings like himself. These cinematic choices reinforce the possibility that Mondo is a stray dog. On the other hand, he is positioned as an orphan child in his conversations with other characters, especially the postman, with his literacy, in his friendship with Thi Chin, in the rhetoric of the government official who informed him of his disappearance. In summary, Mondo is neither a dog nor a human, but both a dog and a human. The depiction of Mondo as an orphan is also very meaningful. In fact, childhood has been defined as an incomplete being since ancient times, a position between humans and nonhumans. Joshiharu Iijima (1987) describes this state of the child as neither subject to the norms and mechanisms of this world nor exactly corresponding to a nonhuman existence employing the concept of liminality. The child image associated with the concept of liminality, which can be described as an ambiguity that involves becoming on a threshold, belonging neither here nor anywhere else, is positioned on the boundary of the concept of human beings defined on the axis of reason and logos.

From a philosophical point of view, it does not matter if Mondo is a dog or a child. Whether it is a dog or a human, he has been abstractly deterritorialized in the Deleuze sense, and all references to its origins have become vague. He is in a state where categories such as human, animals become meaningless. Through Mondo, Gatlif deforms the boundaries between different forms of being, such as man-animal, child-dog, and the invisible hierarchy established through these diaries. This situation of Mondo takes him beyond the subject and anthropocentric perspective. Through a nomadic child/dog character design that violates existential boundaries, the subject design unique to modernity, the anthropocene perspective that places humans in a privileged position and center of life over reason and language, is broken. Similar approaches are involved in the philosophical tradition with Gatlif's critical attitude towards anthropocentric subject understanding and Cartesian distinctions. Authors such as Baruch Spinoza, Friedrich Nietzsche, Gilles Deleuze, Donna Haraway, Rosi Braidotti, Michael Hardt, Antonio Negri, and Jacques Derrida have brought remarkable criticisms to distinctions such as human-animal, civilization-nature, mind-emotion, soul-body. They have come up with original ideas in the context of the liberation of thought on the axis of nomadism.

Gatlif's leaving the character in an uncertain position between human and animal can be read in the form of a critique of civilization from a Nietzschean perspective. Nietzsche distinguishes between the concepts of culture and civilization and defines culture as cultivation and civilization as nurturing (Lemm, 2018). Nietzsche, who has made various criticisms of civilization in his works, attributes an important power to the *animality of man*, especially in the context of the relationship he established between animal, human and *uber-mensch*, in overcoming the dominative limits of civilization in order to reach freer forms of social and political life. In *Nietzsche's Animals* (2018), Vanessa Lemm argues that the process of civilization, as Nietzsche understood it, reflects the moral and rational breeding of man, which does not improve animal life, eradicates, and suppresses its roots. The process of memory and concept formation is established by means of civilization; everything that cannot be reduced and different has been caused by forgetting (animal versus human, woman against man, pictorial and political thinking against

philosophical thinking, body against the soul, life against death and all others who cannot find a place in the language of civilization) in the sense that it defines its metaphysics. The goal of civilization's obsessive process is all the creative forces derived from the animality of human. To the extent that these forces are suppressed, it has become possible to tame and nurture people around institutions (Lemm, 2018, p. 16). The exit from this domestication and nurturing process, which is characterized by a rational and absolute truth claim within the conceptual functioning of the language, is possible in Gatlif's approach by going beyond rational categories and re-confronting the *animality of human* with Nietzsche's conceptualization.

Jacques Derrida, who discussed the human-animal relationship within the ontology of difference, tried to establish a way of thinking to eliminate discrimination and violence caused by the perception of the logocentric and anthropocentric world based on human-animal opposition. In his work *The Animal That Therefore I Am* (2008), Derrida specifically addresses the animal problem and conducts this discussion within the framework of radical singularities and differences. According to Derrida (2008), many philosophers in western philosophy, from Aristotle to Rene Descartes, Martin Heidegger to Emmanuel Levinas, defined the animal in terms of various deficiencies that are supposed to have relative to human beings. They have placed ontological boundaries between human and animal in terms of reasoning, ability to talk, invent, and death ability. According to the author (Derrida, 2016), human-animal opposition created within these definitions made the animal a general category, reducing it to a kind of otherness in the subject-object relationship. Derrida opposes the logic of western philosophy based on binary contrasts, including this relationship of domination between human and animal, from a deconstructed perspective. In summary, the author argues that the oppositions, dualities, and ontological distinctions that are thought to exist in the logic of identity cannot be certainties with clearly defined boundaries, that these different categories contain traces of each other, and that they exist in connection with each other (Derrida, 1999). Derrida also opposes the identification of animals with undetectable structural differences within a single category. He emphasizes that some distinctions and bonds that contain differences, discontinuities, and traces not only between humans and animals, but also between various species and even between entities within the same species (2008). While not ignoring the differences between humans and animals with this approach, he erased the Cartesian borders and tried to create an ontology, that includes animals instead of the anthropocentric philosophy tradition (Ertaylan, 2021; Erdoğan Tuğran & Tuğran, 2017). Highlighting the transitivity and partnership between the species that Derrida mentions, traces also appear in the dog-like behaviors and facial expressions of the Mondo character. Gatlif occasionally likens the child's expressions of emotion to the dog's facial features in close-up shots of the face from time to time. It establishes links between these two existential singularities.

On the other hand, Mondo's attainment of a posthuman subjectivity and becoming inhuman is not limited to the traces of being a dog or non-human beings. In the last degree, Gatlif comes up with the idea of continuity and harmony between nature and culture. Tired of the hustle and bustle of the city, tired of his struggles to escape the officers who tried to catch him, Mondo takes refuge in nature every time. He interacts with flowers, trees, insects, and even abandoned statues, in short, all living-inanimate beings that civilization symbolically/rhetorically marginalizes. Faced with the cold side of the city and civilization, the character is purified again in the lap of nature and regains peace. He sleeps by the sea, next to flowers and grass; wanders in the gardens, the greenery, and among the flowers; makes the music of nature using the leaves of plants; is fed on a variety of fruits and flower extracts; drinks fresh water on the leaves; finds love again in the relationships

with insects, fruits, and small animals. His close relationship with nature is enriched by close-ups of small animals and insects. In these scenes, music that emphasizes peace and tranquility is used with the sounds of birds. Through *Mondo*, Gatlif portrays the life of nature as an exuberant variety in the urban spree, as a run for civilization. In addition, problematizes the difficulties faced by the human being, who designs this area in line with his own needs, due to ignoring other living things. Especially in scenes where it rains, and in bad weather conditions, a contrast is established between people in comfortable indoor spaces and other living things trying to take shelter in secluded corners in open spaces.

Mondo's relationship with nature is reminiscent of Spinoza's immanence ethic, which comprehends nature and all other beings in a relationality. According to the author (Spinoza, 2010), all becomings consisted of a single essence. This essence is God, but God is not transcendent but immanent to all beings; is hidden in the relationality of all existence. One of the points that make this idea based on the unity in existence essential is that it challenges the hierarchical nature of the binary way of thinking. Classification based on these dualities forms the basis of moral institutionalization, such as law and prohibition, by positioning one superior to the other. On the contrary, Spinoza, described existence in relationality, paving the way for the idea of an existence isolated from the hierarchy. According to Spinoza (2010), at the root of this relationality, there is the *conatus*, an effort to maintain and improve existence. The idea of *conatus* which Spinoza associates with a relationality to nature is embodied in Gatlif's film in which the character *Mondo* is associated with a superhuman ability that gives joy and hopes to all living things and the city of Nice and integrated with the forces of nature and ingrates into all existence. Gatlif's attribution of such a quality to *Mondo* can be considered in connection with Spinoza's view of the unity of God, humans, and nature. Spinoza's concept of human unity of mind and soul is complemented by his concept of human harmony with the biological habitat around him. In the film, the spiritual deprivation caused by the hurt or departure of *Mondo*, a reflection of nature or holistic spirit, profoundly affects the habitat that surrounds him and humans. In the case of *Mondo*, the suppression of nature and the illusion that culture dominates nature brings unhappiness and destruction to people. In this context, Gatlif's relationship of continuity and interaction between nature and human coincides with Spinoza's synthesis idea between these elements.

Writers such as Donna Haraway and Rosi Braidotti (2014) oppose the construction of subjectivity within certain categories, egocentric individualism, and the anthropocentric view, based on male human beings, from a post-humanist perspective and a feminist approach. While Haraway (2016) draws attention to hybridization between species, Braidotti (2013) emphasizes the concept of *Zoe*, which bases subjectivity on the idea of commitment and the ethics of becoming among all living organisms, including non-human ones. In this context, Braidotti incorporates not only the human species but also all human non-anthropocentric elements into the field of subjectivity on the axis of relationality capacity. Braidotti who puts particular emphasis on the inhuman vital force of life considers animals companion species (Braidotti, 2013). Similar to Braidotti's approach, which establishes existence on the axis of a networked relationship within multipliers, is also seen in the concepts of anthropological exodus of Hardt and Negry (2001). This concept that Hardt and Negry employ in the context of interspecies hybridization, integrates people, animals, plants, the natural environment, and all living things that differ in terms of gender, language, religion, ethnicity, etc., in part. Anthropological migration blurs interpersonal boundaries and allows people, animals, plants, in short, everything that exists on earth to integrate into a cosmos, freeing them from the master-slave relationship that the humanist viewpoint has dominated to this day. What is tried to

be expressed both by the concept of Zoe and by the concept of anthropological migration is a state of nomadic subjectivity, which is also exemplified in the film *Mondo*.

The relationship of Gatlif's characters with the city of Nice is also portrayed beyond the belonging and adaptation problems experienced by migrant individuals and in a way that allows for the design of a more nomadic subjectivity. In a way, the city of Nice looks like a site closed to change, where modernist utopias, the idea of civilization becomes actualized, time and space close on themselves. In his film, Gatlif opposes both spatially and intellectually sedentariness, closure, constancy, in other words, the city life, which is the home of the idea of civilization, by making his characters nomadic, and his way of imagining spaces produces a similar approach. He also fluidizes spaces as he constructs his characters as nomads pointing to a location outside the fixed space of the site. The experiences of nomadic characters about the city, especially *Mondo*, are established in open and anonymous areas where belonging and ownership are unwarranted, such as streets, seashores, sandy beaches, and roadsides. Especially the places that allow the interplay with the sea and the sea keep on the agenda the journeys that can be made at any time from an unknown place and time to the unknowns that someone can come at any time or towards the unknowns that are longed for. These places, which connect the sea and the city and make fairytale journeys possible at any time in Gatlif's imagination, are like thresholds for difference and infinite possibilities. The beaches, the cliffs, the harbor, and most of all the boats, beyond the promise of adventures, are promising incubation areas for the utopias alternative to the regularity that defines the here and now, in other words, the site. These spaces, which are opened to alternatives and plurality with a Deleuzian perspective, are reminiscent of heterotopias, fluid spaces that Foucault (1997) positioned between the site and utopia. *Mondo's* perhaps the happiest moments, which he dreams while sleeping on the boat, fabled Red Sea narratives of the fisherman who taught him to read and write, the distant and beautiful country with a river as wide as the sea that Dadi spoke of, in fact, describes utopias that never existed but are always longed for. However, like Gatlif's characters, these dreams, which are had in the heterotopic spaces at the fringes of the site, where dreams of better lives are expressed, albeit vaguely, can never become actual. Gatlif does not allow such orientation or choice. Because, as seen in the director's own life, the main goal for him is not a specific goal to be reached but the search for a new, alternative, and a more livable life, in other words, the journey itself.

Conclusion

Gilles Deleuze argues that philosophy, science, and art are different forms of thought production, and in his book called *Cinema 2: The Time-Image* (2000), he says that cinema not only presents images but also builds a world around them. Tony Gatlif, who discusses the cultural and philosophical meanings of nomads and Gypsy as a unique form of nomadism in her films, also designs cinematic images as tools of philosophical feeling and thinking activity. He surveys the limits of human beings and existence through the journeys of his characters sometimes throughout the levels of time and space or sometimes conducts within their existences, on the axis of past or future. Gatlif does not establish the relationship of image with thought in the form of organized reasoning and search for truth along conceptual boundaries. Like all boundaries, he produces nomadic images that go beyond conceptual boundaries, seeking the enrichment of meaning and thought in the uncertain course of change and pluralization.

In the film *Mondo*, Gatlif again focuses on the problem of immigration and nomadism. The film, which is about the time a child/dog spends in Nice, with no information on his past and ties of belonging, conducts the debate on migration on two axes. On the one hand, he deals with the miscommunication between the locals of the city and the migrants/nomads who have somehow reached here but have not been involved or not spatially and culturally included in the city processes the lives of nomadic foreigners in limbo. In this context, the director who processes the wounds of migration inflicted on the soul of people with poetic sensitivity also imagines it as a vigorous pluralization in terms of the abolition of borders that prevent cultural fusion. On the other hand, in the subtext of this narrative, he presents a critical approach to rationalized society design and anthropocentric understanding of beings, which is marked by entrenchment. Thus, the director explains the cultural encounters, intercultural interactions, and relationality that come with becoming on the road through his nomadic characters, while establishing nomadism on the axis of moving away from the dominant narratives, constants, and bonds of belonging.

Mondo who at the center of film, is perhaps the most radically nomadic character, considering the characters in the director's other films. Whether he is an immigrant, a child without a home, or a stray dog, he's out of the norm and violates political, social, and existential border rhetoric. Mondo is positioned on the edge of childhood and adulthood, human and animal, nature, and culture, and corresponds to an existence that erodes and synthesizes these dualities. He has not yet been a purely social subject, not become rationalized, and not been sufficiently shaped by civilization. As such, he exemplifies the self-life of humans as a part of nature. At the end of the film, however, the director transforms Mondo into a basic principle reminiscent of Spinoza's *conatus*, which is implicit in all existence. At this point, it becomes unclear whether the character actually has a physical presence. The character, which is absolutely detached from all the categories that define him, becomes a principle that does not fit any definition, cannot be defined, is ambiguous, can only be made sense by a sensory comprehension.

With these choices, Gatlif turns the debate about nomadism which he builds on the narrative of illegal immigration, into an inquiry to the way of human make sense of existence and life. He completes his main character almost ontologically in the form of a nomadic and molecular being. In addition to all the limitedness which complete molar collectivity he displaces the tradition of the thought and life strategy that locates humans as the master of life and the measurement of everything. It replaces the ways of thinking that divide life into categories, imprison meaning within the boundaries of concepts, and produce contrasts with tendencies that comprehend existence in a more holistic and relationally, such as becoming animal and becoming nature. Within the framework of these themes, the director, while trying to make the audience feel the otherness embodied as an immigrant or an animal through the identification relationship between the audience and Mondo, he also generates ideas about peaceful, deliberative, alternative life strategies based on relationality.

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CHAPTER 6

The Vagueness of Ideology and the State in the Films of Zeki Demirkubuz: Ideas Regarding the Deliberate Neglect of Two Dominant Motifs

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Abstract

In the films of Zeki Demirkubuz, we can see an attitude towards the deliberate certain events neglect related to the ideology phenomenon and the state representation. However, they do not visibly include political and ideological references. This director draws attention to the general characteristics of the sociopolitical climate of the period in which he has lived, especially with images of prisons, schools, or housing estates, through elements and motifs that evoke alienation and insecurity. The between-the-lines meanings or the sub-texts of his movies, in which ideological phenomena are not directly reflected, function as tools of the established order that cripples individual existence. Almost all characters are lonely, alienated, and insecure, having lost their political impulses and urges. In other words, they are people who have succumbed to the dominant cultural and political status quo and have no dealings with the system. The functioning of institutions and organizations reminiscent of the state and its ideological influences, in general, is rarely reflected on the screen. When it is seldom remembered, it is indirect, obscure, and ambiguous, depicted as an area of lifelessness, emotional poverty, and spiritlessness. In this study, it is presented present some clues to the invisible and uncertain functioning of the state and ideological phenomena in general and its possible causes through the images and metaphors in the movies of Demirkubuz, primarily using the content analysis method. In Demirkubuz's movies, it is concluded that the state and ideological tendencies, in general, are uncertain. The main reason for this is the low awareness of the characters about social reality. Therefore, their existential concerns precede the rules that govern the social world.

Keywords: Zeki Demirkubuz, film, state, ideology, representation

Recommended Citation: Kose, H., & Baki Z. (2022). The vagueness of ideology and the state in the films of Zeki Demirkubuz: Ideas regarding the deliberate neglect of two dominant motifs. In Turten, B. (Ed.), *Cinema studies* (pp. 76-88). USF M3 Publishing.
<https://www.doi.org/10.5038/9781955833073>

Introduction

In Zeki Demirkubuz's movies, the uncertainty of the phenomenon of ideology in general, and the state, with its institutional existence and functionality, is one of the issues that has been studied in a limited manner. A possible reason for this may be the apparent dominance of a language of cinema, which often hovers on the edge of the social, centered on individual existence and the search for ontological truth. In this case, there may not be direct parallelism between real social life and the *proposition* of life, which is portrayed through the eyes of characters that are indifferent to the social world and, to a certain extent, the vital reality, or through the movie's narrative; however, in Demirkubuz's approach, even this seems rather dubious, and this is quite understandable. Likewise, the lack of representation regarding the state and ideological attitudes, demeanors, and conflicts, in general, can be read because of the director's deliberate choice to shift his perspective to a semblance of ontology, entirely in search of meaning and the seemingly aimless drifting away of the characters he creates, through self-inquiries and sometimes with violence that they inflict on themselves. Undoubtedly, it can be perceived as a deliberate omission as well. However, we can also think that the lack of representation of the ideological reality in question is compensated for by a largely implicit and metaphorical cinematic narrative style.

In other words, in the space where the absence of the ideological motif in the frame becomes evident, there is a persistent verbal and visual disclosure of a discourse order that makes the *non-existent*, *visible*, and *substantial* in and of itself. Here, what is at stake is a provocative reality where curious gaze(s) fill the void created by what is not represented or the rebirth of the invisible, the absent, towards the exit from the mass evil eye. A new and inverted understanding of not looking at something in one direction means looking only towards that thing, that direction in an obsessive manner. Therefore, rather than the semantic scope of what is in sight, what can be observed, the absence, nonexistence, and uncertainty, is a subject worth examining more than anything else, and perhaps, above all else, Zeki Demirkubuz's movies should be evaluated within this understanding and comprehension. Apart from a few symbolic details (police station, police, prison, some posters of political leaders hanging on the wall, etc.) in the director's films, which generally focus on the language and life of the marginals, eccentrics in their ordinariness, neither the institutional and official structures nor practices that represent the state nor the traces of ideological and confrontational political discourse can be found in-depth. All of these have a missing referent nature and almost do not exist. However, even this ambiguity is a subject worth examining on its own because the motives that place the works of someone who does not make political cinema specifically *on the edge of the political* can be explained either by a conscious ethical and aesthetic attitude or by the effect of an unconscious determination. In our opinion, Demirkubuz's cinematic attitude towards politics is related to the reality in which the inner worlds and anxiety-filled existences of the individual(s) he focuses on prioritizing social reality.

Even so, it can be argued, in the Althusserian sense, with the assumption that the subjects unconsciously contain ideology, the same cinematic attitude also implicitly tells us something about the political reality that it deliberately excludes. This study aimed to examine and explain why keeping the political and ideological fact related to the state apparatus out-of-sight/out-of-frame by focusing on a motif that has not been dwelled on extensively before but can be considered quite specific for Demirkubuz's cinema. In this study, in which the concrete reasons for this unwillingness to represent, if there are any, were attempted to be revealed, based on the assumption that the said cinematic tendency itself has a political attitude, by examining four of the director's

films (*Innocence, Destiny, Envy, The Third Page*). The visibility of the state and symbolic and sometimes implicit and reserved descriptions of the willful neglect or indifference to ideological reality, regardless of the characters' socio-economic origins and social/cultural status, in general, were attempted to be traced. The content analysis method was mainly used to analyze the movies above.

Conceptual Framework

The Phenomenon of Ideology, Invisibility of the State, and Zeki Demirkubuz Films

The concept of ideology has many different definitions. The interaction of ideology, which essentially serves as a kind of rationalization of interests, with belief, discourse, language, meaning, ideas, and value systems, makes it a part of powerful and versatile rhetoric. Ideology can be a system of values and habits or beliefs, ideals, and ideas. Some thinkers like Daniel Bell, drawing attention to the knowledge-practice relation of the concept, define ideology as the translation of ideas into action. Whether class and discursive, or intellectual and affective, ideology almost always functions to condition and determine thought socially. The primary function of ideology in the cultural field is closely related to Antonio Gramsci's famous concept of hegemony and corresponds to the idea of producing a kind of consent. According to Gramsci's successor, Louis Althusser, ideology, as it permeates social, artistic, and cultural practices and contents, has a material existence (Althusser, 2003, p. 93). It corresponds to the subjectivation and subjection processes. Inspired by Freud, Althusser perceives ideology as something imaginary and affective. In this sense, ideology, according to the thinker, is a pure illusion, an imaginary result of the residues of the day (Althusser, 2003, p. 80). Moreover, ideology is a phenomenon that imposes itself invisibly within material conditions and structures and is concrete and material. Thus, according to Althusser, "what seems to have happened outside of ideology (to be precise, on the street) happens within ideology" (Althusser, 2003, p. 104).

On the other hand, ideological influence is also inherent in some contexts and situations themselves; some contexts and situations include it. In the words of Terry Eagleton, "ideology is not just a matter of how we think about a situation; ideology has somehow permeated that situation" (Eagleton, 2005, p. 68). According to this definition, it can be said that the visibility of ideological influence forms appears in the field of cinema more than in any other artistic practice. An important reason for this is that cinema can open a much broader area in terms of political representation for identity and belonging, just as it does for ethical and aesthetic sensitivities. It is possible to observe this relationship in all its concreteness, from the first westerns that honored the new continent in favor of the white man, so to speak, to the radical student movements of 1968 and the Vietnam War. As Eagleton put it, the relationship in question is perhaps related to cinema's "being 'real' enough to provide the foundations that enable individuals to form a coherent identity" (Eagleton, 2005, p. 36). On the other hand, the relationship between cinema and ideology can also be viewed in Althusser's famous conceptualization of *ideological state apparatuses*. In this respect, the director, who is also a specific and individual subject, not only revealed an ideological preference with the set of values and perspective he proposed but also may have granted privileges by giving life to "a set of images, symbols and concepts that we live on in the unconscious plane" (Eagleton, 2005, p. 211). In this sense, Zeki Demirkubuz's movies (although they construct narrative forms that implicitly implicate class discrimination) do not grasp ideology as a critique of class society or as a set of values, ideas, or beliefs that a ruling class can use to dominate over

other less advantaged segments of society, they approach it from the somewhat negative side and envision the phenomenon precisely in its Althusserian context. If it is to be explained with a single sentence, it would be as “habit-based behavior rather than conscious thought” (Eagleton, 2005, p. 211).

Therefore, the cinematic tendency in question does not aim to directly touch the ideological reality itself or the political power and state apparatus. This should not be seen as a surprising attitude for a director who is entirely focused on his characters’ psychological reality and inner worlds. Like the director himself, the characters he creates are on the edge of the social and experience an esoteric pain other than the pain inflicted by society. Thus, they seem to be exempt from the so-called “social phenomenon in which the intervention element is at the forefront,” as Zahit Atam (2010, p. 256) mentioned. For the same reason, although they are exposed to all their possible destructive effects, they are indifferent to the external reality and social system’s concepts such as poverty, unemployment, state violence, lawlessness, etc. There seems to be only one reality for the “director, who seeks meaning with his inner freedom at the borders of his existence, and more so tries to destroy meanings” (Susam, 2015, p. 188). His description of a universe of feelings created by inner turmoil. In the narrative structure of many of the director’s films, the presence of this spiritual graphic curve is felt. From this point of view, the real evil and pain come from inside, not from the outside. The worldly destiny of the human being, who is lost in crowds every waking hour without purpose and reason, and who has been thrown into the world from an almost unknown catastrophe, is not determined by the state, by the tools of political power and its concrete and decisive results, or by the deadlocks of the order of class discrimination. In particular, the state and its political and ideological reality seem unbearable, neither to Halit of *Envy* and Yusuf of *Innocence* nor to İsa of *The Third Page*. This is because, for all three characters, the actual captivity is already present in every minute of every hour of every day of the life they lead with painful and unbearable freedom. In summary, the ambiguity of the state or ideological conflicts in Demirkubuz’s movies, as was mentioned earlier, is related to the assumption that the lack of representation paradoxically makes the said absence more visible, and this situation should be considered together with the director’s dominant attitude that generally looks out of the system/into life.

The State’s Door, Which Does Not Hold the Absence of the Transcendent Subject and Its Meanings

In Zeki Demirkubuz’s *Innocence*, the door handles are always defective and do not hold in place. They get closed but then open on their own again. In both scenes where this situation is visible, the *state’s door* does not inspire confidence; it leaks what is inside to outside and vice versa. The first is in the prison warden’s office, and the second is in the police station. This cinematic attitude is quite evident in Demirkubuz’s movies. Although this allusive description style is understandable enough for a director who generally looks out of the system/into life and prefers to approach human beings and their truth from a non-political/ideological universe, this representational distance still has aspects that need explanation. Why is the state so persistently presented with an invisible or extremely implicit connotation to the audience? How can concrete reasons or justifications explain that a person who was found guilty, imprisoned, and even sentenced to death because of his political attitude in a very early period of his life is not so inclined to the phenomenon of ideology and ideological conflicts? Undoubtedly, the answers to these and similar questions best be sought

in the movies of the director. In this section, it will be attempted to embody this search as much as possible. Thus, let us start by analyzing the movie, *Innocence*.

Umut Tümay Arslan, in her book entitled *Kat*, in which she deals with the issue of ethics in cinema, reads *Innocence*, which resembles a drama/melodrama mix, through the *modern open universe notion* and *sound*, and underlines the movie's "universe formed by the negation of any transcendental subject" (Arslan, 2020, p. 125). According to Arslan, the universe in question contains various imminences that are temporary, secondary, finite to the extent of its materiality, and joined together by some discontinuities. There is no place for God, the mightiest and most majestic of transcendent powers, or the state in such a world. In this universe, which has the appearance of being devoid of a transcendental subject, only bodies that come together with all their intricacies, emotional excesses bubbling from the inside, melancholic moods that go on indescribably and for no reason, sometimes endlessly, and ghosts with their sad and pale shadows, lurking around. According to Arslan, "this world, in its lack of a legitimate ground, presents bodies as media of pleasure" (2020, p. 125). Demirkubuz's existentialist cinematic language, which privileges immanence over the delusion of the absence of the transcendental subject and places the responsibility of worldly reclusion on the characters it creates, and of course, the viewer to the extent that they are related to them, also make a claustrophobic tone in the world of the characters that are closed to development. While they are honed against fate, each individually in their corner or together and side by side, they become blind to life, so to say. Therefore, they change little or not at all. The director captures the viewer's gaze within the vista of ordinary and everyday predicaments in his stories. The enormous void left behind by the hermit of a transcendental subject is filled by the forms of evil, large, and small, inherent to life. Moreover, every human vista is a labyrinth. It can also be said that the director proposes a kind of secret barter while establishing the infinite and the sublimity of the transcendent within the miraculous appearance of the ordinary. Likewise, their eternal loss of the sacred, a form of transcendence, makes their characters tragic and unpredictable and their stories unbearable. It is also for the same reason that there is no meaningful power, neither in their inner world nor around them, that can be sought to help in eliminating the void that is felt. The destiny in which they are thoroughly imprisoned is "closed to the land of the sacred, full of absence and incompleteness" (Arslan, 2020, p. 125-126). The loss of the sacred somehow gives life to the establishment of the moral subject, which draws its resistance from its power. The pressure caused by the absence produces new gaps and cracks in the perception of existence. As the surfaces of the shots widen, so do the tragic sense of existence and the thoughts it stirs up. In other words, the loss of the transcendental subject sense connects them to another spiritual climate that causes them to perceive the true sacred as worldly affairs. This is not an imaginary climate at all, as one might suppose; on the contrary, it is a place laden with the extreme reality of dramatic experience. In Arslan's words, in a sense, in Demirkubuz movies, "What makes the transition from a moral to an ethical universe possible is the recognition of this ontological fracture, both at the subjective and world level, and the construction of the movie's surface with this partiality" (Arslan, 2020, p. 126).

On the other hand, the said ontological fracture is a kind of spiritual exhaustion. Not only in *Innocence* but as Gürle states, Demirkubuz tells the story of a predestined exhaustion in almost all his characters (Gürle, 2012, p. 31). Moreover, it is not only their hopes of survival but also the innocence they failed to preserve and their prospects for a good life that are exhausted. With successive defeats and the incapability to feel the joy of life inside, they are entirely consumed with the earth around them. Along with their obsolete desires, feelings they cannot convey

properly, the enthusiasm they cannot preserve, and passivity, they gradually disappear in each other's mirror and eventually cease to exist. Undoubtedly, in such a vista, the state, established norms, and the prevailing climate of opinions and values lose their meaning because the critical thing in this cinematic equation is not the outer world and the cosmos, but the inner world and the unabating chaos therewithin. The right, the good, the desirable, the acceptable, and the credible have lost their meanings, and everything has been translated into an endless, fruitless *dawdling*. All the characters, especially the protagonists of *Innocence* and *Fate* Yusuf (Güven Kıraç) and Bekir (Haluk Bilginer), in their stories that are the end of their search, will, in Gürle's words, "live a life where they know every nook and cranny" (Gürle, 2012, p. 34).

The uncertainty and indifference of the world, the similarity of people's despair but the discrepancy of their truths, the desolation of endless waiting smothered in the walls of hotel rooms, and the entrances of lobbies make *Innocence* deprived of the promises of luminous life. What is in question here is the loss of purity and the discontinuity, inconsistency, and dark nature of the most optimistic emotions, in contrast to the obsessive continuity of some morbid love relationships (Uğur's for Zagor, Bekir's for Uğur). A person lost in someone finds themselves nowhere, in anyone else except the beloved object. However, they return to the person they lost to lose what they found again. He who is lost in the world seeks only submission, not freedom. In the opening scene of *Innocence*, Yusuf expecting a benevolent and reasonable response to his petition to the prison director, reveals a similar request. Here, the idea of replacing the loss, hopelessness, and perceived loneliness is in question with the security inside (in the prison ward and bunk bed). Yusuf, by rejecting the freedom outside and seeing the prison as a warmer home for himself, ignoring the distinction between interior and exterior at once, hoping to turn an imprisonment courtyard in which people take short or long paces into a summer garden; in other words, by trying to make the official penitentiary a home, street, and family, he tries to ignore the negative connotations in it. Here, our protagonist is indifferent, fearless, and keeps his head, just as Halit in *Envy* had a careless attitude when he calmly waited for the gendarme in the darkness of his house after taking his opponent's life. Moreover, this time the protagonist of *Innocence*, unlike the first, introduces his benevolent intimacy, auspices, and forgiving attitude to the structure he demands. Undoubtedly, he is the same with it. Because of his submissive docility during his relatively long sentence, although the number of years Yusuf was imprisoned is not made clear in the movie, but was given high praise, and its legitimacy was perfectly documented. In other words, the condition that Yusuf's unusual request can be turned down almost seems to have been removed. Therefore, even in these first scenes of the movie, despite the door that doesn't hold in its place, the movie starts by making an implicit contract with the legitimacy and grace of the state ideology. When the subsequent events are read together with the acceptance of this tacit agreement reached the beginning, the state's oppressive apparatus is rendered ineffective by being equated with freedom outside. The state's power is invisible due to a contract that the parties mutually agreed upon, not by deliberate negligence. However, even if his eccentric request is not accepted, the nature of the imprisonment will not change, even if the form of the prison changes only in appearance; this time, Yusuf will be the prisoner of Uğur's vicious charm. The director also wants to confine us to the endless cycle of waiting, which we are familiar with as a prominent motif in all his films (Gürle, 2012, p. 40). From this point of view, it can be said that, if it is not seen as an overly subjective interpretation, the state's oppressive apparatus is nothing when compared to the permanent prison that Demirkubuz has set up for his characters!

As for the movie *Envy*, in the long take of the movie, which opens with the dance night of the Independence Day celebration, the personal reckoning placed within the official state ceremony is remarkable. In this opening scene of the movie, an adverse circumstance interrupts the solemn silence of the state with a series of sentimental, seductive looks and almost pornographic curtsies. In the scene where Nüzhet (Bora Cengiz) is carefully but publicly presented to Mükerrerem (Berrak Tüzünataç) among the guests dancing in the hall, subjective harassment, which casts a shadow on the legitimacy, in a sense, the sanctity, of the official ceremony is a symbolically overt expression causes depredation in the high cultural codes of the event and the guests. Unexpectedly appearing in the public space, this impertinent private leak suddenly paints the gray, pastel shade of the night, supported by a severe aura of the highest order, into the most mischievous colors of the rainbow. The sublime is intertwined with the vulgar in this scene. Traces of loss of altitude are everywhere, trying to balance the grandiose with the nondescript harmony of shared tastes. The measured and magniloquent decency of the night tends to soften with sensual pleasures. The director not only makes the erotic call of Nüzhet's seductive gaze towards Mükerrerem overpowering, with an almost deliberate and inappropriate transition in the equalizing balance that he tries to establish between the formal and the informal but at the same time, he almost emasculates the state ideology emanated by bodies graceful as swans. This space, in which mere glances and bodily curves take the stage, will be nullified by the forbidden love play within the confines of the public severe sphere and sexuality that will soon be generously verbalized.

In the movie, accompanied by the music of the official ball, which starts playing after the National Anthem is sung, five of the female guests, including young Mükerrerem, sit around a round table and gossip about the magnificence of Mrs. Nuriye's wealth, diamonds, and toilets. An official reads the telegram that Atatürk sent to the guests regarding the meaning and importance of the day. Everyone applauds enthusiastically. The effect of the message almost brings tears to a middle-aged man's eyes. Behind the officer is a flag with the six arrows of the founding party Republican People's Party (CHP). Standing motionless in front of the flag, a few men with an elegant and uniform demeanor stand out. Their stance is almost reminiscent of sentries performing their duties with unwavering will and determination. Every detail seems to be thoroughly thought through. There is no room for relaxation in this rigid and measured mise-en-scène. The state is right there, in the environment and situation itself. The dark gray objects and speeches in the hall give the guests almost visual orders that discipline their bodies. Then, Nüzhet, famous for his handsomeness and flirtatiousness, enters the room in his mother's arms, in a white tuxedo. After the scene in which the National Anthem is sung in a highly lifeless and mechanical tone, indeed, the people who sing the anthem seem to have sprung out of a plaster mold of a uniform posture, the excitement, and liveliness created by Nüzhet discredit the serious atmosphere just before, turning it into a kitsch ambiance. In a place where interesting gossip, thought-provoking, and intriguing issues, individual passions and excitement, and irresistible charms circulate, the only person that fits the atmosphere of the official event is Seniha (Nergis Öztürk), who has been sitting alone at a table far away since the beginning of the night.

In the movie *Envy*, the state is embodied in the guise of law enforcement officers (gendarmerie). In the scene in question, Halit (Serhat Tutumluer) comes home after killing Nüzhet, the lover of his wife, Mükerrerem, with one shot during a short argument and sits alone at the table in the darkroom for a while. Then the doorbell rings, and a voice is heard from outside, warning him to surrender in the name of the law. The knock on the door continues, and after a few seconds, Halit gets up from his chair, slowly puts on his cap, and heads towards the door. The faces of the

gendarmes are vaguely distinguishable from the doorway. Even when the state and its symbolic image appearing at the door are *in the force of law*, for Halit, it is only a *voice*, somewhere between existence and non-existence. Moreover, Halit is not aware of this power, and frankly, he does not care what happens next. He acts as if no one is waiting for him at the door, with an apparent indifference rather than fear and anxiety. Halit surrendered voluntarily, with an independent decision he made within himself. Likewise, when we see Halit in prison for the first time, behind the fence, he feels comfortable as if he was not being held there by force but was there of his own accord. He speaks with a very confident tone. There is no sense of panic, neither in his appearance nor voice. The wire fence between him and his visitor appears as if it is not a concrete barrier that strictly separates the life inside and outside, but rather two different poles of an ongoing life adventure that complement each other, two successive links of the same chain. Halit's imprisonment ends shortly after, with a sudden fictional time shift in the film, confirming this circumstance. While Seniha has aged by the end of this process, it is as if time has not touched Halit. From this point of view, it can also be said that even when the state functions as a penitentiary institution, it is ineffective. Indeed, in the 85th minute of the movie, in the scene where Halit comes out of prison and meets his sister, Seniha, the impression that he has not lost anything from his strength and resilience is quite evident. The director gives the audience the message that his protagonist has not changed even after he has gone through the repressive reform of the state. There is no trace of contact with the harsh conditions of the state and the prison in terms of the characters. It is as if the prison life, filled with the years of the state and the law, almost passed through Halit without causing any damage to his soul and body.

If we look at *The Third Page* (1999), the film opens with the deplorable tale of İsa (Ruhi Sarı) as an extra, drowning in debt. İsa first incurs the wrath of the mob (a psycho-looking young man brutally beats him), who accuses him of taking (stealing) fifty dollars and is then subjected to abusive insults by his landlord. The young mafia member gives İsa 24 hours to find the money and bring it back to him. There is a remarkable detail in the beating scene: In the middle of the wall in the young mafia member's office, a painting-size poster of the then prime minister Tansu Çiller stands out. This direct relationship between violence and the right-wing tradition of current politics is significant. The director almost seems to want to say to the audience that violence and lawlessness have been strengthened by the policies of right-wing political leaders in the country. The period is indeed a period of unsolved murders, disappearances, and unlawfulness, in which the victims cannot find a haven. Moreover, the Susurluk car crash, where the MIT (National Intelligence Organization)-state-mafia relations were revealed scandalously, occurred only three years before the film was shot. The event was discussed for months brought about turmoil and many question marks. From the perspective of this historical political landscape, it is as if while the young mafia member is kicking and beating İsa on the ground, the director is dealing symbolic blows to the poster on the wall, one of the actors the current political status quo in Turkey. The point is clear: The cause of such calamities is the political system in the country. Indeed, the Turkish-Islamic synthesizing mentality, which continues the post-Turgut Özal political conjuncture, seems to have tacitly and gradually equated the state with the deep state. One of the most concrete examples of this sinister political attitude is, in addition to some illegal and criminal practices that detract the fight against terrorism from the legitimist line, the Susurluk accident, which took place on November 3, 1996. Again, starting with the Özal era and, in the words of Tanıl Bora, "liberal optimism injected into conservative concerns" (Bora, 2017, p. 202), after this heinous event, was replaced by a public perception that caused the right conservative political ideology to be frequently associated with violence and unlawfulness. Because of the same incident,

names such as those of the Prime Minister of the period, Tansu Çiller, and mainly, the Minister of State, Mehmet Ağar, etc., have been referred to as suspects of the state-mafia relationship from time to time.

If we go back to the movie, İsa asks his boss for a \$50 loan, but the man ignores him. The boss's secretary takes pity on İsa, puts a small sum in his hand, and tells him to go and get a dressing. İsa cannot find the required money, his landlord's humiliating attitude revolves in his mind, he cannot get over how he was treated. Then, we see İsa at home with a gun to his temple. It is like he is rehearsing for death; he is of two minds about pulling the trigger or not pulling the trigger; with his bruised left eye and bruised face trembling as if he has an epileptic fit, he is having a mental breakdown. In the following scene, he shoots his landlord in the bathroom in his underwear. When the man shot in the belly is about to die, he begs İsa to call an ambulance, saying he lost a lot of blood with a groan. The director takes the audience to İsa's house with a sudden cut. İsa is lying face-down on the ruined carpet in the middle of the small, neglected living room ravaged by poverty. Then, the door is knocked on, and the police take İsa from the house and put him in an official vehicle. In the next police station scene, almost all the inhabitants of an apartment (young-old women, children, an older man with a dog in his lap, grunting and curious, another young man crouching on the ground in front of an exhausted İsa, etc.) are seen gathered for the interrogation. In the statement scene in the police station room, where İsa is framed from the front, we do not know the police officer that takes the information; we only hear his voice while he questions İsa. İsa says that he "heard nothing about the murder, that the victim himself was the house owner, that he last saw him a week ago, and that he had already paid the rent at that time" (Demirkubuz, 1999, 0:18:20. İsa does not stutter for a moment as he answers question after question. He just swallows naturally. There is no sign of apparent fear on his face or facial expressions. From an Althusserian point of view, the authority that the character finds himself against, albeit unintentionally, is the police station, one of the state's oppressive devices. A police station is a place infamous for its uncanny and bright side. In the case of İsa, both seem to be indistinguishable. İsa's calmness towards the interrogating police officer gives a little clue about the breaking points of power in certain respects. However, this does not prevent us from being aware of the frightening reality of our total inclusion by it, because, just as in *Innocence*, here too, "The power has no outside, and there is no haven that we can find and protect the precious core of our existence" (Arslan, 2020, p. 128).

In the movie *Destiny*, on the other hand, the political attitude seems to be more prominent, and the director almost paralyzes the function of the state's ideological apparatus. First of all, the institution of family in the movie has nothing to do with the concept of a state-sanctified home. When Sinem (Zeynep Tokuş) says, "marriage is a serious business", Musa (Serdar Orçin) replies, "It is not" (Demirkubuz, 2006, 0:47:53). Media outlets exist to evoke nostalgia, Yeşilçam. In addition, Musa is insensitive to religion; he is an atheist. While the state's ideological apparatuses are visibly emasculated throughout the film, the state's instruments of repression remain stable. The state tries to establish itself on legitimate ground by demanding that its official ideology be shared by society (Althusser, 2003, p. 47). The characters in the movie *Destiny* are entirely outside this pressure, and the state exists only with the institutions of repression. The essential requirement of the ideological state is to spread its ideology among the people. For this, it uses the groups to which the individual belongs. It uses primary groups, such as family and friends, and secondary groups, such as school, occupational groups, and media to influence the individual (Alkan & Ergil, 1980, p. 17). Although Musa is in social life, he is far from having political feelings; he is, in a

way, apolitical. He is not harmonious with the social life built around him. He does not have positive or negative feelings towards any institution sanctified by the state and does not support any thought or ideological view. Demirkubuz, in a way, has built a character that is not affected by the ideological tools of the state and does not care about the tools. Musa does not act within the framework envisaged by the state in this manner. Hence, it can be said that in this sense, he is an obstacle to the establishment of the current ideology on solid ground. On the other hand, Musa is also far from the human profile in the natural order conception. In the natural order, some elements cause struggle among people, such as *competitive motive*, *insecurity*, and *desire to be superior to everyone*. Competition pushes people to fight for their interests, while a sense of insecurity drives them to fight for security. The tendency to be superior to everyone the desire for glory and fame also makes people aggressive (Göze, 2007, p. 135). The state apparatus helps regulate these elements of struggle and promises security. On the other hand, Musa does not need the protection promised by the state because he is neither competing with anyone nor is he filled with any sense of insecurity. The desire to be superior to everyone does not apply to Musa.

When the police knock on the door of Musa's neighbor, Necati (Engin Günaydın), the representation of the state is put on screen by the police, as in the other movies, the police ask Necati to take the cigarette out of his mouth when he opens the door, and when Necati does not throw away the cigarette, he slaps him. The state is the one who commands, the one who uses violence, but what is surprising here is the indifferent attitude of Necati in the face of this violence. After the police slap Necati, he picks up the cigarette that fell to the ground and continues to smoke. In this context, the state continues its repressive function in the eyes of the people. Still, it is not so scary, as the police are not taken seriously, because, in Demirkubuz movies, existential stubbornness is more dominant than any fear of the state. Due to the moments of internal break, the incompatibility of internal and external conditions reduces the monopoly of legitimate violence to mere details. Returning from the police station, Necati stops by Musa's. When Musa asks, "what happened? Did the cops do anything?" (Demirkubuz, 2006, 0:40:50), Necati responds, "what can they do, my brother? I had solved my problem anyway" (Demirkubuz, 2006, 0:40:52). This situation can be read as the projection of the same subordinate state practice in the movie universe. Musa's statement that "I don't like the police" (Demirkubuz, 2006, 0:41:30) also sends him to a universe of negative feelings. The police are not even an "entity without existing"; it is created; that is why it does not arouse respect, it does what it is told, does not do what it is not advised, it does not act on its own, but it is moved, the police is a steel vest in front of all kinds of libertarian calls.

The police take Musa into custody in the middle of the night. Musa is accused of killing Naim's wife and children. The prosecutor who questions him, thinking that such a careless character could not exist in Turkish society, says, "where did you grow up, Paris or something?" This situation references the fact that Demirkubuz, who takes a universal system, such as existentialism, as a reference, is not accepted by the state for portraying a character that is rare in Turkish society. It is also noteworthy that when Musa was talking to the lawyer appointed by the state, the lawyer said, "this is a secular country". From the moment he was taken into custody on suspicion of committing a crime, Musa was introduced to the state and tried to be informed about the structure of the state. Musa was being equipped with the knowledge that he is a "servant of the state," so to speak, at a very late age. It is as if the state materialized out of thin air. Musa is called to the prosecutor's office due to his acquittal. The door of the prosecutor's room opens on its own, and the entries that do not hold in place appear here too as a symbol of distrust in the state. Although

the prosecutor calls the officers to have the door repaired, the latch of the damaged door is broken. The state is an uncanny, unreliable arbitrariness that can sentence an innocent person to death. This habitual feeling of insecurity is repeated with the metaphor of the door.

Conclusion

In Zeki Demirkubuz's movies, the state does not inspire confidence; it is represented on an uncanny and symbolic plane. This distrust, indifference of government officials, doors that do not hold in place, etc., are aestheticized by forms of symbolism. The door that does not fit in place in *Innocence* is a structure that opens by itself, eliminates the difference between inside and outside, leaks the inside to the outside, and vice versa. Likewise, in the movie *Destiny*, the state's door that does not hold in place equips the audience with the knowledge that security cannot be provided from within. Moreover, these broken doors are resistant even to repair. The doors, whose latches are broken, give information about the state's security system in the eyes of Demirkubuz. The state is sometimes evident and fundamental. Especially in the movie *Envy*, Demirkubuz finds a way to overcome the state's image with the language of private and confidential conversations that emasculates the public. On the night of the Independence Day Celebration, it is desired to erode the severe and solid surfaces of the state with romantic gestures placed inside the formality. With this intimate relationship within the public sphere, the sublime intertwines with the vulgar. This romantic relationship crushes the state's existence and stands right in front of the official ball and the anthem. The state exists, the presence of the state is felt in all bodies, but this state of being is ignored. The state's survival, which is reduced to merely a reason for coming together, harbors a future sexual relationship.

In Zeki Demirkubuz's films, the characters are either unaware of the state, act as if the state does not exist, or have an utterly indifferent attitude towards the state. In *Destiny*, Musa is indifferent. In *Innocence*, Yusuf is in such naivety that he does not even know what to expect from the state and what not to expect. For Yusuf, the state has no beginning or end; he has only a childlike relationship with the state. Hoping for help from the state that punished him, Yusuf wants to stay in prison even though his sentence is over. He does not see a distinction between family, house and home, and state prison. It is even commonplace to lie to government agencies and officials in the director's movies. In *The Waiting Room*, Ahmet, and *The Third Page*, İsa lies to the cops. As Keyes will remember, to feel shame when caught lying, one must be a member of a group that will judge them (Keyes, 2017, p. 58, 188). Neither Ahmet nor İsa sees themselves as belonging to the state, as a citizen of the state. In Demirkubuz movies, the state is the one that is not shown. In *Confession*, Musa openly states that he does not like the police. In *Fate*, Zagor kills a police officer in a shootout with the police. In the director's movies, not the rules of the society or the state but the rules of the individuals themselves are essential. All of them are autonomous individuals who can take the tare of their existence, as it were, with the rules they set. The state then surfaces and appears with penitentiary institutions whenever a crime is committed. However, even with the state penitentiary institutions, Demirkubuz cannot be successful in scaring the characters. They continue to act as they do and to live as they do. In short, it can be said that in Demirkubuz's movies, the state, and the ideological tendencies, in general, are ambiguous, and the main reason for this is the low level of awareness of the movie characters about social reality. Therefore, their existential and ontological concerns come before the social world's rules.

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CHAPTER 7

Propaganda in Turkish Documentary Films: An Analysis of the *Akinci* in the Louis Althusser's Perspective

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Abstract

According to Louis Althusser, apart from repressive devices that rely on force, states use structures that he calls *ideological state apparatuses* (ISA) that enable the dominant ideology to maintain its power. These include communication and cultural devices, such as motion pictures. Ever since their invention, dominant forces have used films for ideological and propaganda purposes. This study considers documentary films produced in Turkey since their first arrival in the Ottoman Empire in 1896 in terms of the state's ideological devices. The main purpose is to examine the recent ideological structure of Turkish documentary cinema based on the *Akinci* documentary. There have been significant recent political developments in Turkey since 2010, including the attempted coup in 2016 and the change to a presidential system in 2018, which have laid the groundwork for producing propaganda documentaries. The new governing system and the centralization of state management indicates that documentary films will function as ISAs. Accordingly, this study applies content analysis to examine one particular documentary, *Akinci*, released in 2020. This is an important recent film because of the relationships it exposes between the government's defense industry policies and its dominant ideology and the company producing the offensive unmanned aerial vehicle (UAV) that is the film's subject. The analysis demonstrates that the film is compatible with the policies of the dominant political ideology and contains national and religious elements. The relationship between film and ideology is not only limited to the film's content as the government also had a direct influence on its production and distribution. In short, *Akinci* acts as an ISA.

Keywords: ideological state apparatuses, Louis Althusser, Turkish documentary films, *Akinci*

Recommended Citation: Turten, B. (2022). Propaganda in Turkish documentary films: An analysis of the *Akinci* in the Louis Althusser's perspective. In Turten, B. (Ed.), *Cinema studies* (pp. 89-110). USF M3 Publishing. <https://www.doi.org/10.5038/9781955833073>

Introduction

The study draws on the concept of ideological state apparatuses (ISAs), first defined by Louis Althusser. According to Althusser, to maintain its power, the sovereign power needs to use various ISAs, which may be religious (different churches), educational (different private and public-school systems), family, legal, political (different party systems), trade union, communication (press, broadcasting, radio-television, etc.) and cultural (literature, fine arts, sports, etc.) (Althusser, 2014,

p. 51). These apparatuses do not require the use of force and have features that have penetrated all spheres of everyday life. ISAs like the media, family, and education system, which are not physically visible but are unified under the dominant ideology, are used by the dominant power to direct the society and realize its ideological characteristics and orientations. These apparatuses enable the sovereign power to restore society, direct it, and ensure the continuation of power. The dominant ideologies also want to make significant use of film for these purposes. Throughout the history of film, governments have produced films that respond to society's expectations, mobilize individual nationalist feelings, and inculcate the masses to approve of dominant political ideas (Kıraç, 2012, p. 42). The propaganda effect of film, the importance of which was especially realized during the First World War, continued to increase during subsequent war periods. Governments and military authorities quickly realized that documentary material could not only influence and reassure their own populations but could also be shown in neutral countries to influence public opinion there (Musser, 2008, p. 116). Historically, the states that most effectively used documentary films as propaganda tools were Soviet Russia after the October Revolution and Germany during the Nazi period. During the 1930s and 1940s, many documentary filmmakers worked for governmental organizations in the Soviet Union, the United States, and Britain (Kolker, 2011, p. 280).

Various studies have examined the relationship between films and ideology and propaganda in specific countries. Similarly, this study focuses on the ideological and propaganda functions of Turkish documentary cinema. After defining ideology and ideological apparatuses, it considers documentary films produced since 1896, when the first films arrived in the Ottoman Empire, as ISAs. Regarding recent political developments in Turkey, the dominant ideological force since 2002 has been the Justice and Development Party (AK Party). During its rule, there have been important political developments in 2010, an attempted coup in 2016, and the change to a presidential system in 2018. These have paved the way to produce propaganda documentary films. More specifically, the new governance system has included the establishment of institutions like the Communication Presidency of the Presidency of the Republic of Turkey. The increasing effectiveness of this institution indicates that documentary cinema has become an ISA. To test this assumption, this study applies content analysis to a 2020 documentary film, *Akıncı*. *Akıncı* is the name of an offensive unmanned aerial vehicle (UAV) produced because of the nationalization and indigenization of Turkey's defense industry, which has been one of AK Party's most important policies. In addition, the partners of Baykar, the company producing this UAV, are related to Recep Tayyip Erdoğan, AK Party Chairman and President of the Republic of Turkey. Thus, analyzing this film to reveal its ideological structure is important for recent documentary film studies.

Conceptual Framework

Althusserian Ideology and ISAs

Ideology has been a controversial concept for centuries that thinkers have defined in different ways based on contradictory meanings and perspectives. The concept of ideology was first used in 1796 by the French philosopher Antonie Destutt de Tracy to describe the science of ideas intended to enable all individuals to think correctly. However, within 50 years, the term came to be used in the sense of *false class consciousness* (Kennedy, 1979, p. 353-354). After the first use of the concept, ideologists began to collaborate following Napoleon's accession to power in France. Napoleon

used the science of ideas to correct people's misconceptions, thereby turning ideology into a field of political struggle for Napoleon.

Ideologues later switched to political liberalism and republicanism against Bonaparte's authority. Consequently, ideologues became Napoleon's most hated people. Using the pejorative term Ideologue, he accused scientists interested in ideology of being bushwhackers and dreamers and, in 1802, closed the Department of Moral and Political Sciences of the Institut Nationale, where those studying ideology operated. Through his discourses, he downgraded the members of the institute from the status of scientists to secretaries and subversives (Eagleton, 1995, p. 99). As with the evolution of the meaning of ideology, definitions also diversified quite rapidly. Given these differences and confusion, it became important for various thinkers to classify the concept. For example, the Marxist theorist, Terry Eagleton, clearly classifies it in his book *Ideology*. He notes that the concept has had different meanings historically, ranging from an overly broad sense of the social determination of thought to a narrow view of the spread of false ideas and the direct interests of the ruling class (Eagleton, 1995, p. 288). Eagleton identifies 16 different definitions of ideology (Eagleton, 1995, p. 18):

- The production process of meanings, indicators, and values in social life,
- A set of ideas belonging to a particular social group or class,
- Ideas that serve to legitimize a sovereign political power,
- False ideas that serve to legitimize a sovereign political power,
- Systematically distorted communication,
- What offers the subject a certain position
- Ways of thinking motivated by social interests,
- The idea of identity,
- Socially obligatory illusion,
- Discourse power conjuncture,
- The environment in which conscious social actors give meaning to their own world,
- A set of beliefs aimed at action,
- Mixing linguistic and factual reality together,
- Semantic (semiotic) inclusions,
- The indispensable environment in which individuals experience their relations with the social structure,
- The process by which social life is transformed into a natural reality.

Ideology can also be conceptualized in terms of three fundamentally different views. The first considers ideology as a set of ideas or concepts that are neither right nor wrong but function as a window through which people perceive life. According to the second view held by Marxists, ideology is a state of false consciousness produced by a set of ideas, discourses, and actions that maintain the view of the ruling class and force individuals outside the ruling power to obey the system. Louis Althusser's definition of ideology is also shaped by this understanding. The third view considers ideology as a system of ideas that can bring together the individuals of a society outside the ruling power, thereby providing them with an opportunity to act collectively. That is, it is possible to create an anti-hegemonic unity through ideology (Başbuğ, 2013, p. 28).

Althusser discussed ideology in terms of three main theses developed by other thinkers. A) Ideology has no history. B) Ideology represents the imaginary relations between individuals and their real conditions of existence; it is a design of these relations. C) Ideology calls individuals as subjects. Althusser criticized these three main theses and produced intermediate theses in a cause-effect relationship (Kazancı, 2002, p. 57). Therefore, starting from the Marxist definition of ideology, Althusser argued that “ideology is neither a false consciousness in the sense of a conscious distortion of reality nor an illusion caused by the wrong, incomplete and limited functioning of sensations; ideology is the designs resulting from the imaginary relationship that individuals establish with their conditions of existence” (Aksoy, 1994, p. 167). However, this relationship is concrete rather than abstract in that the structure has a practical influence on the subject. In this simultaneous and bi-directional relationship that continues throughout life, ideology harmonizes individuals with the system by making them adopt *things* belonging to the sovereign power, which in turn allows individuals to create new harmonious living systems. It is thus more accurate to describe this functioning in terms of concrete structures than an abstract process as it is a material process (Kazancı, 2002, p. 58). Ideologies, such as the involvement of ideas and thoughts in actions, are also involved in practices. According to Althusser, events, and actions, such as a political meeting, school day, funeral, sports match, attending mass, kneeling, praying, greeting, and shaking hands, all show the presence of ideology. However, it is clear that these ideological forms do not have the same materiality (Güngör, 2001, p. 226).

Althusser uses the concept of ISAs to demonstrate the existence of ideology, which sovereign powers use to perpetuate power. Accordingly, Althusser considers the Marxist view that *the state is the (repressive) apparatus of the state* to be insufficient. To overcome this deficiency, he introduces the concept of ISAs. According to the Marxist view, structures like the government, administration, army, police, courts, and prisons act in accordance with the views of the ruling power and forcibly dictate the views of the ruling power to the recipients. These structures are the *repressive devices of the state*. However, the ISAs described by Althusser differ from these structures. At first sight, ISAs do not seem to function together. Furthermore, unlike the state’s printing devices, they exist in both public and private areas. Nevertheless, although they are diverse and have different structures, ISAs have a physically invisible unity under the *dominant ideology* of the ruling class (Althusser, 2014, p. 50-53). Althusser presented the following list of ISAs, which he also stated should be developed further: religious (a system of different churches), educational (a system of different private and public schools), family, legal, political (a system of different parties), trade union, communication (press, broadcasting, radio-television, etc.), and cultural (literature, fine arts, sports, etc.) (Althusser, 2014, p. 51). The sovereign power uses these ISAs to consolidate and maintain its sovereignty. It is inconceivable that a class can maintain state power, even if it were able to gain it, without establishing sovereignty over these ISAs. Thus, ISAs are areas where the dominant ideology is reproduced (Güngör, 2001, p. 229). Cultural ISAs include elements like literature, fine arts, press, broadcasting, and radio-television. According to Althusser, no power can permanently maintain public order and social control without using ISAs, including the cultural ISA. He argues that it uses various methods to try to *tame* the *herds* or society through censorship. The cultural ISA serves the dominant ideology and produces ideological subjugation through activities in literature, fine arts, and other fields (Althusser, 2014, p. 52). This view provides the main starting point of the present study in suggesting that films can be analyzed as examples of culture and communication ISAs. Accordingly, the following section discusses the concept of propaganda and documentary film in relation to ISAs in Turkey.

Documentary Film in Turkey as ISAs

Throughout history, many branches of art have been of interest to governments due to their power to influence the masses. Sovereign powers have also aimed to transfer their ideologies to society through works of art, which function as a means of communication. Since its invention in 1895, one of the most important branches used for this purpose is film, which was initially an innocent entertainment tool before it became a propaganda tool for the ruling powers to reinforce their ideologies. In order to decipher the relationship between propaganda and film, it is first necessary to consider propaganda. The concept was first used in 1622 by the Roman Catholic state, which founded the Congregatio de Propaganda Fide (Congregation for the Propagation of the Faith) and used the word in the sense of dissemination and popularization (Severin & Tankard, 1994, p. 154). Originating from the Latin word *propagare*, it meant a *sapling to be planted* to produce new saplings (Brown, 2000, p. 9). *Propagator*, derived from the root *Propagare*, meant extender or disseminator, while *Propagatio*, as used by the Roman Catholic church, referred to acts of dissemination, distribution, and reproduction (Kabağaç, 1995, p. 483).

Qualter (1980, p. 279) defines propaganda as “a conscious attempt by an individual or group to determine, shape, control or change the attitudes of other individuals or groups by utilizing the means of communication in the hope that the reactions of these individuals or groups in a particular situation or position will be appropriate to their own purposes”. In this sense, it soon found its place in film, which is a young art compared to other arts. Through film, which can convey a single message to hundreds of thousands or even millions of people at the same time, totalitarian states propagandize their ideologies. According to Çelik, depending on the capacity of the dominant mass to direct the society, film has been able to show itself to the same society in different ways and to carry it to the desired level. In this respect, film has become a means of imagining a day in the future, not the past or the present, with a meaning and mission beyond its reflection of reality (Çelik, 2016). That is, film causes transformations in the self of society through propaganda in accordance with the task assigned to it (Çelik, 2016, p. 104). The most important factors in this transformation are the sovereign powers that control the possibilities of film. Especially after the First World War, governments produced specific films persuade society and create public opinion on various political, economic, news, and policy issues. These films, produced to direct the masses and connect them to a certain idea, and which convey the message directly, are called *propaganda films*. In other films, ideological messages are implied rather than directly conveyed. However, these films are also called propaganda films because they serve the same purpose, namely promoting the government or its ideology (Kıraç, 2012, p. 41).

As a form of propaganda, the visual documentary originated in the mid-17th century, when the Jesuit Andreas Tacquet gave lectures illustrated with photographs of missionary activities in China (Musser, 2008, p. 23). Although the Lumiere brothers produced documentary films, the first true example is *Nanook of the North*, shot in 1922 by the Canadian explorer Robert Flaherty (Gündeş Öngören, 1992, p. 153). Between 1895 and 1922, the propagandizing effect of film became well understood, especially following the outbreak of the First World War: “Governments and military authorities quickly realized that documentary material could not only influence and reassure their own populations but could also be shown in neutral countries where they could influence public opinion” (Musser, 2008, p. 116). Although cameramen were kept away from the front lines initially, non-fiction films became an important propaganda tool later during the First World War. Two states that used documentary film as an effective propaganda tool were Soviet Russia after

the October Revolution and Germany during the Nazi era. Many documentary filmmakers in the 1930s and 1940s worked for governmental organizations in the Soviet Union, the United States, and Britain (Kolker, 2011, p. 280). We now turn to the relationship between documentary film and propaganda in Turkey specifically.

The arrival of film in Turkey, or more accurately in the Ottoman Empire, dates to 1896. Around this time, Alexandre Promio, one of the Lumière brothers' operators, wanted to enter Anatolia to shoot. During the reign of Sultan Abdülhamid II, when all innovative movements were viewed with great suspicion, it was very difficult for Promio to enter the Ottoman Empire with his camera (Özgüç, 1990, p. 7). Through the efforts of the French Embassy, some bribes, and after state officials investigated the camera and declared it harmless, Promio was able to bring it into Ottoman territory (Özuyar, 2016, p. 29-31). Following the introduction of the camera and film shootings abroad, the first film screening was held at Yıldız Palace for Sultan Abdülhamit, who was interested in artistic activities. According to the memoirs of Abdülhamit's daughter Ayşe Osmanoğlu, a French juggler named *Bertrand* set up a screen in the palace hall and introduced the film to the Sultan and others in the palace. The first public film screening of the film, held in Istanbul in 1896 at the Sponeck Brewery located in Section 7 of the European Passage on Beyoglu Hammalbaşı street, was met with great interest by the public (Özgüç, 1990, p. 7-8).

As in other countries, local film production in Turkey began with documentary films. The first of these is, despite some dissent, generally considered to be the 150-meter film *Ayastefanos'taki Rus Abidesinin Yıkılışı* (*Demolition of the Russian Monument at San Stefano*), supposedly shot by Fuat Uzkınay on November 14, 1914. As the title indicates, the subject is the demolition of a monument built by Russia in the Yeşilköy region to celebrate its victory in the so-called 93 War (1876-1877) between the Ottoman Empire and Russia. Annual celebrations are still held on the filming date to commemorate the birth of Turkish film. Film historian Burçak Evren, however, argues that a new historiography is necessary because no one has ever seen the film and no copy has been found. He also claims that, even if it can be found, it was not the first Turkish film because there are at least five earlier locally made films. Noting that only one has survived, Evren has presented documents showing that films were shot at the opening of the German Fountain in Sultanahmet on January 27, 1901, the second salute of the Yıldız Mosque on July 28, 1905, and the rally in Sultanahmet Square on October 13, 1908, to protest the Bulgarian-Austrian war. Furthermore, these are unlikely to be the first examples of Turkish films as a film shot on June 5-6, 1911, which still survives and is historically documented, could possibly be the first. This was made by the Macedonian film and photography artists Yanaki and Milton Brothers, who were Ottoman citizens, to record Mehmet V's (Sultan Reşat) visits to Bitola and Thessaloniki. This film, which is in the Macedonian Film Archive, is still shown at some events. On August 17, 1913, the film *Hamidiye Kruvazörü* (*Hamidiye Cruiser*) was shot in Moda, Istanbul, and shown in Izmir. However, the filmmaker remains unknown. Finally, a film was made in 1912 by a British company that contracted to film the Benliyan Operetta company productions. Except for the cameraman, the entire film crew was Turkish. The British company left Turkey with two films, which they screened in England. However, the films have not survived. Thus, the only films made before 1914 that have survived are those made by the Manaki Brothers. Although it is still debated, the fact that the filmmakers were Ottoman citizens and the film's subject was an Ottoman sultan strengthens the possibility that this was the first Turkish film.

Regarding the purpose of early Turkish films, *Ayastefanos'taki Rus Abidesinin Yıkılışı* was made for military propaganda (Makal, 1991, p. 4). Similarly, in 1915, the Society for the Defense of Nationality sent German citizens Makis Herdel and Arakisyan Efendi to Çanakkale (Dardanelles), an important front in the First World War, to shoot films for Sigmund Weinberg's company. Their films were first shown publicly in two sessions at the Ferah Theatre in Istanbul on September 2, 1915. The announcements stated that films showing the Çanakkale war zones would be shown for the first time (Ulu, 2012, p. 71-72). The education ministry wanted to commission films about the heroism of the war to be shown in its schools. Thinking that the heroism of the soldiers in the war could be best and most vividly depicted through film, the ministry requested that this work should no longer be done by non-Muslims but by Necati Bey, a photography teacher at the *Darülmualimin-i Aliye* teacher training school. Despite difficulties, such as budget, film material, and bureaucracy, he shot 21 films at the Çanakkale front. Based at the Fifth Army Headquarters, he organized and filmed special maneuvers in Gallipoli with the soldiers assigned to him for training the army, distribution of food to the soldiers, resting the soldiers, and artillery firings. His work was appreciated by the army (Selçuk, 2013, p. 219-226). Meanwhile, other propaganda films were made by the film director Count Alexander Sascha Kolowrat, who was part of the Austro-Hungarian artillery units that came to help on the Gallipoli front and is known as the founder of Austria's film industry. For example, *İtilaf'ın Gelibolu'daki Son Günleri* (The Last Days of The Entente in Gallipoli/Die Letzten Tage Der Entente Auf Gallipoli) shows the activities of artillery batteries, the shipment of artillery to the front, and the cooperation of allied Austro-Hungarian and Ottoman soldiers. This film, which was shown at several conferences in Vienna in March 1916, propagandized in favor of Austria's Turkish allies to present a sympathetic image of Turkish people to the Austrian public (Saral, 2022, p. 239).

Enver Pasha, Commander-in-Chief of the Ottoman Army, and Minister of War thought that film, which had recently been used as an element of German propaganda, had played an important role in Germany's military success. In 1915, he therefore established the Army Film Center (Central Army Film Department - MOSD) (Köroğlu, 2007, p. 79; Kaplan, 2008, p. 740). Sigmund Weinberg was appointed as its first director. He was the Istanbul representative of the French film company Pathé, the owner of a photography equipment shops in Tünel, Istanbul, and operated Turkey's first movie theater, Pathé Freres Film Theater (Erdoğan, 2017, p. 263). With his assistant Fuat Uzkınay as the camera man, Weinberg shot documentary films on various fronts (Çeliktemel-Thomen, 2010, p. 6). On August 27, 1916, however, after war broke out between the Ottoman Empire and Romania, Weinberg, a Romanian national, was replaced by Uzkınay. Under Uzkınay's direction, MOSD worked in accordance with its previously planned program and used all its resources for war documentary films (Özön, 1970, p. 14). These propaganda and military films sent by allied countries were screened publicly in Istanbul by converting a section of the military museum in Hagia Sophia into a movie theater (Özön, 1970, p. 11). With the center's film shootings, the propaganda power of film was fully utilized. The center made news films about the war, military training films, and films about daily events. Its main documentaries were the following: *Anafartalar Muharebesinde İtilaf Ordularının Püskürtülmesi* (Retreat of the Allied Forces at the Battle of Anafartalar), *Galiçya Harekâtı* (Galicia Operation), and *Galiçya'da On Dokuzuncu Süvari Müfrezesi* (Nineteenth Cavalry Detachment in Galicia) about the Gallipoli Wars in 1915; *Esir İngiliz Generali* (The Captive English General), *General Townshend*, *General Townshend ve Hintli Üsera* (General Townshend and Indian Prisoners), which showed the British General Townshend and Indian prisoners captured at the Battle of Kut-ül Amare; *Alman İmparatoru'nun Askeri Müzeyi Ziyareti* (The German Emperor's Visit to the Military Museum)

about the visits of German Emperor Wilhelm II and Austrian Emperor Karl to Turkey in 1917; and *Abdülhamid'in Cenaze Merasimi* (Abdülhamid's Funeral Ceremony), *Sultan Reşad'ın Cenaze Merasimi* (Sultan Reşad's Funeral Ceremony), *Vahdeddin'in Biat Töreni* (Vahdeddin's Biat Ceremony), and *Vahdeddin'in Kılıç Alayı* (Vahdeddin's Sword Procession) about several deaths, funerals, and allegiance ceremonies during 1918 (Gündeş, 1998, p. 106; Özön, 1970, p. 11-18).

The films aimed to convey messages to both the domestic and foreign public about the strength and righteousness of the Ottoman army (Işık & Eşitti, 2018, p. 191). A document from 1915, for example, shows that the government asked that photographs and landscapes of the Ottoman army be shown in Stockholm cinemas to show Europeans its strength. However, the films were not shown due to the lack of sufficient films of the army and the impossibility of sending them to Sweden (İnceoğlu, 2021, p. 295). Thus, although the Ottoman state produced propaganda films during the war period, they were not always effective due to economic constraints. Nevertheless, these documentary films became part of visual history, thereby functioning as ISAs regarding the Ottoman army's actions on various fronts, relations between the allies, and important daily events of the country at war. Founded in 1919, the Malul Veterans Association (Malul Gaziler Cemiyeti, also known as Malûlîn-i Guzât Muâvenet Heyeti) also started making films in the occupied Ottoman Empire. Its documentary and themed films reflecting the occupation period were also the first to be subjected to censorship in Turkey, specifically the film *Mürebbiye* (Çomak, 2005, p. 34). The association also planned films to promote Turkish works abroad while one of its most important efforts was to make a documentary film about Greek atrocities, although it failed in this. Nevertheless, it tried to develop film activities as much as possible and even competed with foreign film companies operating in Istanbul (Kurnaz Şahin, 2014, p. 28-29).

Documentary films were also made during Turkey's War of Independence (Çeliktemel-Thomen, 2010, p. 12). In particular, Fuat Uzkınay made the first films about Turkish resistance against enemy forces. These include a film about the protest rallies in Istanbul against Greece's occupation of Izmir, *Fatih'te İzmir İçin Miting* (Rally for Izmir in Fatih), recording the rally held on the day Atatürk landed in Samsun, and *Sultanahmed'de İzmir İçin Miting* (Rally for Izmir in Sultanahmed), recording another rally on May 23rd, 1922 (Gündeş, 1998, p. 106). In 1922, Ordu Film Center produced Turkey's first true documentary. This film, *İstiklal* (Liberty), which documented the destruction and brutality caused by the fleeing Greek army, is an important film in the history of Turkish documentaries. In 1923, Fuat Uzkınay made another effective documentary film about the Turkish army's entry into Istanbul (Adalı, 1986, p. 100). These films were shown all over Anatolia, including at the Sanayi Mektebi Film in Konya. They fulfilled the filmmakers' aims of awakening national feelings and encouraging the struggle throughout the First World War and the War of Independence. Free daytime movie screenings were organized twice a week. Before each screening, an enlightened young man gave a speech to arouse the audience's national feelings by briefly talking about the homeland's desperate situation and introducing the film, which revived painful memories about the war. This viewing experience of propaganda films in Konya offered insights for screenings across Anatolia.

In addition to Turkish-made films, foreign-made propaganda films were also supported. For example, the American Filmtograph Company and a French Illustration magazine correspondent were allowed to come to Ankara to buy films and pictures that would impress European and American public opinion to be shown during the Lausanne Conference (İnceoğlu, 2021, p. 293). The Turkish authorities also tried to prevent foreign countries from producing unfavorable

propaganda films. During the Balkan War, for example, the Ottoman Empire prevented Pathe, and other movie companies' attempts to show films depicting alleged atrocities by Turks against Christians that would arouse hatred against the Ottoman Empire among Europeans. Similarly, after the authorities learned that the Filmtograph Clave (Filmtografe Clave) in Barcelona was preparing a film called *Osmanlı Mezalimi* (Ottoman Atrocities) about murders and other atrocities committed by Bulgarians against Muslims, the filmmakers were warned, and the filmmaking was prevented. Ottoman embassies also sought to prevent screenings in Europe of many unfavorable propaganda films prepared by Armenians (İnceoğlu, 2021, p. 294-295). After the Republic of Turkey was proclaimed in 1923, the government's interest in film continued. Among other educational tools, it considered film to be *the most important propaganda element*. In order to spread the principles and reforms it had adopted to the public, the government turned to film, whose power and influence increased even more after sound was added during the 1930s (Öztürk, 2005, p. 239). Meanwhile, documentary studies were accelerated as Mustafa Kemal Atatürk also gave importance and support to film, for example by inviting film directors from the Soviet Union to make documentary films (Odabaş, 2012, p. 209). By 1934, the most important Turkish documentary was *Türkiye'nin Kalbi Ankara* (Ankara – Turkey's Heart), commissioned by the General Directorate of Publications (later named the General Directorate of Press, Publications, and Tourism) and directed by two Russian directors, Serge Yutkevic and Lev Oscarovich Arnstam. Shot on the tenth anniversary of the Republic, the film emphasized Ankara's place and importance as the capital city, and showed the progress made in the first ten years of the Turkish revolution. The Directorate General of Matbuat (currently called the Presidency of the Republic of Turkey Presidency Communications Directorate) filmed the President and Prime Minister's trips, holiday ceremonies, and other current events (Gündeş, 1998, p. 108-109). Between 1934 and 1937, Halil Kamil (HA-KA) filmed a long documentary *Türk İnkılabında Terakki Hamleleri* (Movements of Progress in Turkish Revolution) (Özön, 1968, p. 70-74).

These films were shown in community centers, which were units of the ruling Republican People's Party (CHP). According to CHP reports, the purpose was to improve the opinions and tastes of the public through film, without any commercial purposes. Thus, the centers only showed enlightening films sent by the party, the government, or the community center's administrative board of the community center. In 1938, 804,153 people watched 1,760 films shown in 209 community centers (Tekerek, 2020, p. 194-195). Through these screenings, the government aimed to present national values and inculcate a belief in nationalism to ensure its political legitimacy. The state-led educational or propaganda project also created a new space for the government's political propaganda while the public had access to the films. Thus, the government created its own cultural ISA through films covering national celebrations, newsreels that made political leaders visible, propaganda documentaries that reinforced localism, and Turkic discourse with symbols of the state (flag, army, leaders, etc.) (Çeliktemel-Thomen, 2015, p. 53).

Table 1. Categorizes the Films Shown in the Community Centers

National Holiday	Military Theme
Cumhuriyet'in 10. Yıldönümü (10th Anniversary of the Republic)	Askeri Manevralar (Military Maneuvers)
Cumhuriyet Bayramı Geçit Töreni (Republic Day Parade)	Donanmamızın Malta Seyahati (Our Navy's Trip to Malta)
1937 Cumhuriyet Bayramı (1937 Republic Day)	Kahraman Askerlerimize Yardım (Help for Our Heroic Soldiers)
1939 Cumhuriyet Bayramı (1939 Republic Day)	Trakya Manevraları (Thracian Maneuvers)
1940 Cumhuriyet Bayramı (1940 Republic Day)	Türk Kuşu'nun Faaliyeti (Activity of the Turkish Bird)
Askeri Okullar Bayramı (Military Schools Day)	Türk Gençliğinin Tayyarecilik Hamleleri (Aeronautical Movements of Turkish Youth)
Dumlupınar Abidesi'nin Açılışı (Inauguration of Dumlupınar Monument)	Sports
Adana'nın Kurtuluşu (The Liberation of Adana)	Bursa Dağ Sporları (Bursa Mountain Sports)
Hatay'ın Kurtuluşu (The Liberation of Hatay)	Ankara'da Spor Toplantıları (Sport Meetings in Ankara)
İstanbul'da Deniz Bayramı (Sea Festival in Istanbul)	Tenis (Tennis)
Bursa'nın Kurtuluşu (The Liberation of Bursa)	Atletizm Müsabakaları (Athletics Competitions)
23 Nisan Çocuk Bayramı (April 23rd Children's Day)	Ankara'da Atlı Spor (Equestrian Sports in Ankara)
Kabotaj Bayramı (Maritime and Cabotage Day)	Atatürk Koşusu (Atatürk Run)
Ankara'da 19 Mayıs (May 19th in Ankara)	Beden Terbiyesi Okulu (School of Physical Training)
Politics	Travel
CHP'nin Beşinci Kongresi (CHP's Fifth Congress)	Atatürk'ün Marmara Seyahati (Atatürk's Marmara Voyage)
Yeni Türkiye (New Turkey)	Atatürk'ün Doğu Seyahati (Atatürk's Journey to the East)
İstiklal Harbi (War of Independence)	İran Şahı'nın Türkiye Ziyareti (Shah of Iran's Visit to Turkey)
Türk İnkılabında Terakki Hamleleri (Progressive Movements in the Turkish Revolution)	Atatürk'ün Diyarbakır Seyahati (Ataturk's Diyarbakır Trip)
Türkiye'nin Yüreği/Kalbi Ankara (Ankara - Heart of Turkey)	İsmet İnönü'nün Marmara Gezisi (İsmet İnönü's Marmara Trip)
İnönü Churchill Adana Mülakatı (İnönü Churchill Adana Interview)	İsmet İnönü'nün Güneydoğu Gezisi (İsmet İnönü's Southeast Trip)
Current Affairs	Agriculture and Industry
Bergama Kermes Eğlenceleri (Bergama Kermes Entertainment)	Ankara Kömür Sergisi (Ankara Coal Exhibition)
Bergama Halk Oyunları (Bergama Folk Dances)	Tokat Menbası
Halkevleri Revüsü (Community Center Revue)	Tohum Islahi (Seed Breeding)
Erzincan Zelzelesi (Earthquake of Erzincan)	Erzurum Hattının Açılışı (Opening of Erzurum Line)
Health	
Tifüs (Typhus)	Afyon Isparta Hattının Açılışı (Opening of Afyon Isparta Line)
Veremle Mücadele (Fighting Tuberculosis)	Ankara'da Barajın Açılışı (Inauguration of the Dam in Ankara)
Gazdan Korunma (Gas Protection)	Pamuk Sultan (The Cotton Sultan)

Source. Celiktemel-Thomen, 2015

Although none of these documentaries produced between the foundation of the Republic to the Second World War were artistically productive, their historical importance ensures their place in the history of documentary film. Regarding their content, these films were used as a propaganda tool for political purposes. The production of propagandistic documentary films continued during the Second World War although Turkey remained neutral. Production then increased with the onset of the Korean War with documentaries produced by the Halk Film company like *Kore Gazileri* (Korean Veterans), *Mehmetçik Kore'de* (Soldiers in Korea), and *Kore'de Türk Kahramanları* (Turkish Heroes in Korea). These films transferred the wartime experiences of Turkish soldiers to the big screen (Susar, 2004, p. 17). In 1951, to mark the 500th anniversary of the conquest of Istanbul, Atlas Film produced a six-part documentary series titled *İstanbul'un 500'üncü Fetih Yılı Töreni* (Istanbul's 500th Year Conquest Ceremony). The series filmed historical museum items related to the ceremonies. However, it lacked artistic merit (Gündüş, 1998, p. 110).

Having been conducted irregularly by official institutions until the 1950s, documentary film production in Turkey gained a new dimension in 1956. Two academics at Istanbul University, Sabahattin Eyüboğlu and Mazhar Şevket İpşiroğlu, established a film center at the university after they started filming the documentary *Hitit Güneşi* (Hittite Sun) to introduce Anatolian civilizations to the world. The center ultimately made eighteen documentary films between 1954 and 1974 (Erdin, 2014, p. 68). Two important propagandistic documentaries were produced in 1960: *Türk'ün Mucizesi* (The Turkish Miracle), edited from old films by Milli Film, and *Düşükler*

Yassıada'da (Lowler on Yassı Island), produced by the Ordu Foto Film Center (Susar, 2004, p. 19). The latter film tells the story of the imprisonment and daily life of Democratic Party cadres on Yassı Island after the 1960 coup. The film, which showed the ousted prime minister, Adnan Menderes, other ministers, members of parliament, and public officials, who were awaiting trial, has an interesting and insulting commentary. It was first screened on October 25, 1960. Through this propaganda film, the coup's ruling committee claimed that conditions on Yassı Island were not bad while also humiliating the imprisoned politicians and public officials.

After the 1960s, various private institutions and banks began to support and provide resources for documentary filmmaking. Important institutions include Yapı Kredi Bank, Eczacıbaşı, and the Turkish Touring and Automobile Association. Through their support and the work of Istanbul University Film Center, documentary filmmaking in Turkey gradually lost its clear ideological function. Alongside these innovative movements, some public institutions continued to make propaganda films continued, although not so intensively. In 1973, for example, Lütfü Akad directed seven documentaries for the Ministry of Forestry to mark the Republic's 50th anniversary: *Ormancılığımızda Diün ve Bugün*, *Ormanları Koruma*, *Ormanların Ekonomik Değeri*, *Orman Endüstrisi*, and *Ormanın Ruhsal Sağlıkla İlgisi* (Yesterday and Today in Our Forestry, Protection of Forests, Economic Value of Forests, Forest Industry, and The Relation of Forests to Mental Health). However, they lacked artistic and aesthetic merit, and were ineffective both educationally and propagandistically (Gündeş, 1998, p. 114). In addition, the Ministry of National Education carried out important studies on educational films. It also established the Educational Film Center in 1951 for the production and reproduction of audiovisual educational tools. In 1960, the center began to produce filmstrips, which had soundtracks from 1962 onwards. With the establishment of a radio unit within the center, its name was changed to the Film Radio Graphics Center and later the Film-Radio and Television Training Center in 1968 as it began to provide training in television (İnce Yakar, 2013, p. 28-29). In its early years, the center prepared film series as teaching tools or screened foreign-made educational films in schools. Later, through the efforts of Hüsnü Tekin and Oktay Kutluğ, the center began to produce documentary films that were primarily educational yet also had artistic concerns (Adalı, 1986, p. 125). Despite having educational and artistic features, they were not strictly propaganda films. Launched in 1968, the Turkish Radio and Television Corporation (TRT) also produced documentary films. As television became more widespread, it established a documentary film archive in 1974. During the 1980s, its understanding of documentary films changed significantly, with many documentaries being produced on culture, art, and nature, whether by in-house or external private producers and directors (Cereci, 1997, p. 43). TRT currently produces documentaries both in-house and by external private production companies, which it broadcasts across its channels, but especially on TRT Documentary and TRT News.

During the 2000s, new and diverse content has appeared in Turkish documentary films. As Akbulut (2010, p. 119-124) shows, while human-centered documentaries continue to cover historical subjects, others explore personal stories, such as peasant women's theatrical activities or a concert girl's struggle for survival. Recent documentary films cover a wide range of contemporary issues, such as life in an urban garbage dump, the story of a man trying to rediscover the city through music, and the national university exam system. Regarding historical issues, documentaries now aim to recount the official history from different perspectives and more humanistically. Thus, the changing narrative structure of documentary films during the 2000s has allowed film audiences to experience more human stories. As already mentioned, there have been

two important political events in Turkey since 2010. First, on July 15-16, 2016, a group of soldiers within the Turkish Armed Forces, who identified themselves as the Peace at Home Council, attempted a coup d'état, referred to as the July 15 Coup Attempt. Second, on July 9, 2018, Turkey switched to a presidential system. These two developments have led to profound social, political, and cultural changes in Turkey, which have also affected documentary filmmaking, with a significant number of documentary films being produced about the coup attempt and the new government system.

To summarize, as in other countries, documentary films in Turkey emerged simultaneously with the birth of film. The film that Enver Pasha saw and was impressed by during his visit to Germany found its counterpart in Turkey as the Army Film Center. This center produced propaganda documentary films, albeit with a controversial impact (Çeliktemel-Thomen, 2010), thus functioning as an ISA in Althusser's terms. The production of propaganda films began with the Second World War and continued until the 1950s. However, the establishment of the Istanbul University Film Center and the economic support provided to documentary films by private companies in the 1960s led to the breakdown of this propaganda function. In the 2000s, documentary films began to address more human and personal issues. Although politically motivated documentary films were produced during these periods, these films were mainly seen as the result of individual efforts. However, important political developments since 2010, particularly the coup attempt in 2016 and the change in the state administration system in 2018, the establishment of institutions like the Presidential Communications Presidency of the Republic of Turkey and the increased effectiveness of this institution have enabled documentary film to once again function as an ISA. The following section discusses this through one specific Turkish documentary film, *Akıncı*.

Methods

Akıncı as a Cultural ISA

One of the most important policies of AK Party, which has been the dominant political force in Turkey since 2002, is the nationalization and indigenization of Turkey's defense industry. Accordingly, the state has invested billions of dollars in various defense fields, from maritime to aviation. One of the most important investments has been in UAV technologies, which are followed with great interest internationally. One of the most important individuals involved in UAV manufacture is Selçuk Bayraktar, who is related by marriage to President Erdoğan, who instigated these policies. *Akıncı* focuses on the development and production of the Bayraktar *Akıncı* Unmanned Combat Aerial Vehicle System (UCAV), produced by Baykar. This product has changed the course of several recent wars. The documentary was screened for the first time on May 24, 2020. Table 2 presents basic information about the film.

Table 2. *Akıncı* Film Information

Film Characteristic	Film Information
Name	<i>Akıncı</i>
Director	Altuğ Gültan and Burak Aksoy
Producer	Cornerman
Country	Turkey
Type	Documentary
Year of first release	2020

This study applies content analysis to analyze the film. Bernard Berelson describes content analysis as “a research technique that provides objective, systematic and quantitative descriptions of the explicit (written/explicit) content of communication” (Gökçe, 2001, p. 7). In content analysis, similar data are brought together within the framework of certain concepts and themes and organized and interpreted in a way that the reader can understand (Yıldırım & Şimşek, 2008, p. 227). After dividing the sample into appropriate units and defining the categories in which they will be classified, the researcher quantitatively determines the frequencies of the units and categories (Bilgin, 2014, p. 11). In the present study, this was performed using the coding guide developed by Türten (2018) for ideological film content. Various themes were identified, such as the director’s gender, the film’s duration, the channels where the film was broadcast, the film’s color, the shooting time and location, the film’s language, the use of music, the soundtrack’s structure and type, the film’s narrative technique, the themes in the film, the representation of cultural, clothing, and religious elements, and the film’s purpose, intended message and target group. Codes were then created in accordance with these themes.

The analysis aimed to address the following three research questions:

- What are the content features of *Akıncı*?
- What religious/conservative elements are there in *Akıncı*?
- What national elements are present in *Akıncı*?

The findings of the research, which focus on identifying the political and ideological elements in the documentary, are limited to the characteristics of content analysis while the interpretation of the findings is limited to AK Party’s political, economic, and social policies, which is the dominant power, known and discussed by the public.

Findings

This section presents the findings of the coding process carried out to determine the film’s descriptive characteristics. These are presented in Table 3 below.

Table 3. Content Characteristics of *Akıncı*

Content Characteristic	<i>Akıncı</i> Film Information
Year of filming	2019
Duration of filming	6 months
Location of filming	Istanbul - Tekirdağ
Gender of directors	Male
Duration	49 minutes 42 seconds
Color	Color
Language	Turkish
Dialect features	Istanbul dialect
Use of music	Instrumental
Musical mood	Epic / Powerful; Inspiring / Uplifting; Dramatic / Emotional; Romantic / Sentimental
Narrative features	Voice-over; Interview

As Table 3 shows, the *Akıncı* documentary film project started in February 2019 and the filming took 6 months. The film was shot at Baykar Milli S/UAV R&D and Production Facilities and Tekirdağ Çorlu Airfield Command, where testing of the Bayraktar AKINCI UCAV is carried out. The film’s directors are male, which is the hegemonic gender type, while the running time is 49 minutes and 42 seconds. According to the Academy of Motion Picture Arts and Sciences, the American Film Institute, and the British Film Institute, this constitutes a feature-length film. The language used in this color film was Turkish with an Istanbul dialect, although English was also

used to mention technical terms. There was continuous use of instrumental music throughout the movie, which was dominant in some parts but at a low level in others. The music types can be described as Epic/Powerful, Inspiring/Uplifting, Dramatic/Emotional, and Romantic/Sentimental. The music was not played on instruments characteristic of traditional Turkish folk culture like baglama or kaval. Instead, Western instruments were preferred, indicating popular culture. The narration included voice-overs and interviews with particular individuals.

Table 4. Akinci Screening Features

Screening Type	Screening Information
Year of first release	May 24, 2020
Time of first release	20.23
Display media	YouTube - Baykar Technologies Channel
Number of views	6,429,034

As Table 4 shows, *Akinci* was first broadcast on May 24, 2020, at 20.23 on Baykar Technologies' YouTube channel. Although this information seems ordinary at first glance, it includes ideological patterns when analyzed in depth. May 24, 2020 was the first day of the Ramadan Festival, which is of great importance in Islam. Releasing the film on such an important and symbolic date was in line with the ideology and worldview of the ruling AK Party, which approaches events from a political Islamic point of view. While the broadcast date has a religious reference, the time, 20.23, points to a political propaganda discourse in that the digits refer to the longstanding government slogan of Target 2023. Thus, even the seemingly simple date and time of broadcasting contain important ideological messages. The film had been viewed 6,429,034 times on the company's YouTube website as of May 26, 2022. In addition, internet sites and news agencies close to the government also published the film on their websites while, TRT, a relatively autonomous public broadcaster but under the government's influence, has repeatedly broadcast the movie on its channels, such as TRT News and TRT Documentary. Thematic TV channels like NTV and A Haber have also broadcast the film. It is certainly unusual for a documentary film first broadcast by a private company on its YouTube channel to be shown repeatedly by both state television and private broadcasters.

About a year after the film was first screened, A Haber claimed that it had produced the documentary (A Haber, 2022), although neither Baykar nor any other institution or organization has confirmed this. This indicates that A Haber is clearly serving the government through its broadcasting and financing structure, and reveals the network of relations between government policies, allied private companies, and media tools. This information also significantly points to the film's ideological propaganda characteristics. Considering this network of relations during the film's production and broadcasting, we can conclude that both state and private broadcasters are involved in propaganda activities in Turkey while various TV channels serve the dominant ideology by functioning as the cultural ISAs.

Table 5. Religious Elements in *Akinci*

Religious Element	Frequency	Percentage
Headscarf (Hijab)	27	50.94
Prayer / Wish	7	13.21
Bismillah (Bismillahirrahmanirrahim)	6	11.32
Allah	5	9.43
Inshallah	4	7.55
Gratitude	4	7.55
Total	53	100

Table 5 shows that religious elements included 53 times, either visually or verbally. The headscarf (hijab) was the most common religious element, appearing 27 times (50.96%), followed by Prayer/Wish 7 times (13.21%), Bismillah 6 times (11.32%), Allah 5 times (9.43%), Inshallah 4 times (7.55%), and Gratitude 4 times (7.55%). The hijab is the most frequent religious because the film production team included women who wear headscarves. The other religious elements were mostly detected in the verbal discourse of individuals shown in the film. For example, the film's central individual, Selçuk Bayraktar, uses religious phrases like *Bismillah* before doing an important task. Thus, the political and ideological projections of the sovereign power manifest themselves as religious elements in the film, although it is not possible to say that the film is directly used as a religious propaganda tool.

Table 6. National Elements Included in Akinci

National Elements	Frequency	Percentage
Turkish flag	84	58.33
War	17	11.81
Turkey (Our country)	11	7.64
Independence / Freedom	7	4.86
Defense / Protection	6	4.17
Locality / Nationality	6	4.17
Presidency of Defense Industry / Turkish Armed Forces	6	4.17
Turkish / Turkishness	4	2.78
Nation	3	2.08
Total	144	100

According to Table 6, 144 national elements were included in the film, either visually or verbally. The Turkish flag was the most common national element, appearing 84 times (58.33%), followed by War 17 times (11.81%), Turkey 11 times (7.64%), Independence/Freedom 7 times (4.86%), Defense/Protection 6 times (4.17%), Locality/Nationality 6 times (4.17%), Presidency of Defense Industry Turkish Armed Forces 6 times (4.17%), Turkish/Turkishness 4 times (2.78%) and Nation 3 times (2.08%). Elements of war and concepts like Turkey, independence, freedom, and defense/protection can be grouped. Overall, the documentary tries strongly to direct the viewers' nationalist emotions towards ideas of war and defense, which are in line with AK Party's discourses of indigenusness and nationalism. Conversely, expressions like Turk and Turkishness appear rarely, which is also in line with AK Party policies, especially in certain periods. The few mentions of nation, however, seems to contradict AK Party's *One Nation* discourse. Nevertheless, the film is in line with the dominant political power's ideology overall regarding nationalist discourses and has a propaganda purpose.

Table 7. Other Dominant Elements in Akinci

Other Dominant Elements	Frequency	Percentage (%)
Akinci	194	28.74
Selçuk Bayraktar	190	28.15
Bayraktar	88	13.04
Baykar	86	12.74
Haluk Bayraktar	25	3.70
Engineering	22	3.26
Production / Manufacturing	18	2.67
Software	16	2.37
Aviation	11	1.63
Technology	9	1.33
Equipment	9	1.33
Özdemir Bayraktar	6	0.89
2023	1	0.15
Total	675	100

Table 7 presents another 675 dominant elements included in the film, whether verbally or visually. These are associated with the story, theme, and individuals presented in the theme. As the main subject, the UAV, Akinci, appears 194 times (28.74%), and Selçuk Bayraktar, the Technical Manager of Baykar, the company that produces Akıncı, appears 190 times (28.15%). Only the completed version of the aircraft with visual and verbal elements is included in the coding. These two elements are followed by Bayraktar 88 times (13.04%), Baykar 86 times (12.74%) and Haluk Bayraktar 25 times (3.70%). This is followed by Engineering (3.26%) 22 times, Production / Manufacturing (2.67%) 18 times, Software (2.37%) 16 times, Aviation (1.63%) 11 times, Technology (1.33%) 9 times, Equipment (1.33%) 9 times, Özdemir Bayraktar (0.89%) 6 times and 2023 (0.15%) 1 time.

This frequency data is quite valuable as it demonstrates that Akıncı and Selçuk Bayraktar elements are mentioned more frequently than national and religious elements combined. Thus, in addition to the aircraft itself, which is the main subject of the film, the identity of Selçuk Bayraktar predominates, thereby becoming synonymous with *Akıncı*. Its production acquires a meaning directly related to Selçuk Bayraktar. In addition, the Bayraktar and Baykar brand names are also mentioned more frequently than individual religious and national elements, indicating the foregrounding of the identities of Baykar, Bayraktar, Akıncı, and Selçuk Bayraktar. On the other hand, although Haluk Bayraktar is the general manager of Baykar, he appears much less frequently (25 times - 3.70%) than Selçuk Bayraktar, and only briefly in the film's introduction and conclusion. Other important and frequently mentioned themes in the film are Engineering, Production/Manufacturing, and Software, which are important concepts related to UAV production. Similarly, other dominant elements are Aviation, Technology, and Hardware, although they are not included sufficiently, given that the film is directly concerned with aviation and technology.

In summary, in a documentary film supposedly focusing on aviation and technology, the emphasis is on Akıncı, Selçuk Bayraktar, Bayraktar, and Baykar, contrary to the related themes. These elements account for more than 80 percent of the other dominant elements, thereby making the film into a narrative about a private company. Haluk Bayraktar, the founder of Baykar and father of Haluk and Selçuk Bayraktar, also features in the film but at a very low rate of 0.89%. Clearly, therefore, Selçuk Bayraktar is intended to be placed at the forefront regarding the activities of the family business and compared to other family members. Finally, the film also mentions the expression *2023*, which is one of AK Party's important discourses. Although this element is not a direct part of the film's political discourse, it carries an ideological meaning in terms of the history it points to. When all these elements are evaluated, it should be noted that the government's political messages are not clearly expressed in the film. That is, there is no direct propaganda carrying the logo of any political party or political discourse

Table 8. Purposes or Intentions of the Messages in the Film

Purposes or Intentions of the Messages in the Film
Positive
Appreciative / Praising
Hopeful
Affirming

The many elements in the film discussed above convey related messages to the audience. Table 8 presents the thematic coding of the purposes or intentions of these messages, specifically positive, appreciative/praising, hopeful, and affirming. That is, the film includes no negative or critical

messages. This is like propaganda films produced in countries like England and Germany in the past.

Conclusion

Drawing on Louis Althusser's concept of state ideological devices, this study first presented a history of Turkish documentary propaganda films Turkish film before examining a recent documentary film, *Akıncı*, in the context of recent propaganda films. Louis Althusser claims that sovereign powers resort to apparatuses that do not require the use of physical force to maintain their existence. Among the most important of these devices are media tools, with film seen as one of the most important. Both authoritarian and democratic regimes have used film as a tool to influence the masses and perpetuate their power. With the first introduction of film in Turkey, its political functions came to the fore. In the pre-Republican period, documents and then documentary films were used to record each sultan's activities. The Army Film Center was established in Turkey after Enver Pasha, an Ottoman commander, was impressed by a film during a visit to Germany. This center produced many propagandas documentary films, especially during the First World War, when film crews went to the frontlines to record footage. The production of propaganda documentary films in this genre continued from the Second World War until the 1950s.

In Turkey, this center thus functioned as an ISA, in Althusser's terms, albeit with a controversial impact. Later, however, the establishment of the Istanbul University Film Center in the following period and the economic support provided to documentary films by private companies in the 1960s led to the breakdown of this propaganda function. In the 2000s, documentary film began to address more human and personal issues. Although politically motivated documentary films were produced during these periods, these films mainly had a critical purpose because of individual efforts. 2002 marked an important political turning point in Turkey when AK Party, noted for its religious/conservative identity, came to power. Since then, it has remained the dominant political power. Important political developments have occurred since 2011, particularly the implementation of a presidential governing system. Institutions like the Presidential Communication Presidency of the Republic of Turkey were established, which enabled AK Party to benefit from the propaganda function of documentary films. This institution manages the effective use of the government's ideology through all means of communication. Accordingly, it uses communication tools, media content, and messages in accordance with AK Party's political ideology.

One of the most important documentary films produced during this period is *Akıncı* about a UAV with the same name. The documentary is related to the nationalization and indigenization of Turkey's defense industry, one of AK Party's most important policies. In addition, the owners of the company that produces this UAV are related by marriage to President Erdoğan. More specifically, the central individual in the film, Selçuk Bayraktar, is married to his daughter. Apart from this information and the film's main subject, various ideological patterns can be identified in the film's screening. The date and time of the film's first screening contain political and religious ideological messages. The film was first released on May 24, 2020, the first day of the Ramadan Feast, at 20:23. The release of the film on such an important and symbolic date as the first day of Ramadan Feast is in line with the ideology and worldview of the dominant political power. The view of the ruling power, which approaches events from a political Islamic perspective, is also reflected in the release date of the movie. In addition, the release time of the film was set at 20.23,

which points to a discourse of political propaganda as the digits, 2023, refer to a longstanding AK Party slogan of Target 2023.

Although the film was first published on Baykar's YouTube channel, all websites and news agencies close to the government also published the film on their websites. In addition, the state broadcaster's channels, TRT News and TRT Documentary, and private thematic TV broadcasters like NTV and A Haber also broadcast the movie several times. Thus, having been commissioned by a private company, this film was screened to audiences on different channels, contrary to the usual flow of professional television broadcasting. The government used its network of relations to exert its broadcasting authority to ensure that the film appeared on various TV channels. About a year after the first screening, A Haber published a news report claiming stated that it had produced the documentary. This information reveals the political and ideological relationship between AK Party policies, private companies close to it, and media tools. The network of relations during the film's production and broadcasting suggests that both state and private broadcasters played a role in these propaganda activities. That is, the TV channels functioned as ISAs to serve the dominant ideology. Religious elements were used 53 times in the movie, both visually and verbally. The hijab was the most common religious element in the movie with 50.96%. This is followed by Prayer/Wish (13.21%), Bismillah (11.32%), Allah (9.43%), Inshallah (7.55%) and Gratitude (7.55%). The reason why the hijab is the most religious element in the film is that women wearing headscarves were in the film's production team. Thus, the government's political and ideological projections manifested themselves as religious elements in the film, although the film was not directly used as a tool of religious propaganda.

National elements were included 144 times, both visually and verbally. The Turkish flag was the most frequently identified national element in the film, appearing 84 times (58.33%), followed by War (11.81%), Turkey (7.64%), Independence/Freedom (4.86%), Defense/Protection (4.17%), Locality/Nationality (4.17%), Presidency of Defense Industry/Turkish Armed Forces (4.17%), Turkish/Turkishness (2.78%) and Nation (2.08%). Thus, the film strongly tries to direct national emotions in relation to war and defense. To do so, it uses nativism and nationalism, which are the discourses of the dominant political power. In contrast, the expressions *Turk* and *Turkishness* appear rarely, which is also in line with AK Party policies, especially in certain periods. Thus, the film carries the ideological elements of the dominant political power in relation to national discourses, thereby functioning as propaganda. A number of other elements appear frequently. Akıncı is featured 194 times, Selçuk Bayraktar, the Technical Director of Baykar, the company that produces Akıncı, is featured 190 times, Bayraktar 88 times, Baykar 86 times and Haluk Bayraktar 25 times. Other frequent elements include Engineering (22 times), Production / Manufacturing (18 times), Software (16 times), Aviation (11 times), Technology (9 times), Equipment (9 times), Özdemir Bayraktar (6 times), and 2023 (1 time). Thus, Akıncı and Selçuk Bayraktar appear more frequently than all national and religious elements, which indicates that, in addition to the Akıncı aircraft itself, which is the main subject of the film, the identity of Selçuk Bayraktar predominates. The brand names Bayraktar and Baykar are also featured more than individual religious and national elements, indicating the foregrounding of the identities of Baykar, Bayraktar, Akıncı, and Selçuk Bayraktar. Thus, although the film supposedly concerns aviation and technology, the emphasis is on Akıncı, Selçuk Bayraktar, Bayraktar, and Baykar, contrary to the related themes. These elements account for more than 80 percent of the other dominant elements, thereby making the film a narrative about a private company. It should be noted that the

political messages of the dominant power are not clearly expressed in the film. That is, there is no direct propaganda with the logo of any political party or political discourse.

The coding indicated that film contains Positive, Appreciative / Praising, Hopeful, and Affirming messages regarding the purpose or intention of the film's messages. That is, this film about the defense industry, one of the most important priorities of the government, glorifies these policies using positive, appreciative, hopeful, and affirming language. –The Empire Marketing Board, which is called the British School of Documentation and works on behalf of the government (Ellis & McLane, 2008, p. 57-65) produced within the body of the industrial countries-the United Kingdom, the Evening Mail, the coal Face housing problems (Musser, 2008), and documentary films of the Soviet Union, large-scale construction projects the construction of the railway that connects to Siberia and Turkestan, one of which is subject to Turkib (Turksib) (Payne, 2001; The Guardian, 2022) the purpose and features of the Film Documentary Films documentary there are similarities between the properties of the raider. In addition, considering that important documentary films in Nazi Germany, such as Triumph of the Will and Olympia, were produced by the Ministry of Propaganda for propaganda purposes, there are similarities in terms of the ideological data in the film's production phase. That is, Akıncı shares many similarities with earlier propaganda documentary films. Given these findings, it can be considered a propaganda film used by ISAs, as argued by Althusser.

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CHAPTER 8

Thinking About News From a Cinematographic Perspective: An Analysis of the Film *Contagion*

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Abstract

Cinematography, in simple terms, is the process of recording and projecting moving images onto light-sensitive materials. It refers to moving images, which form the basis of cinema, together and in harmony with auditory elements. Cinematography is the art of creating a cinematographic composition, the language of cinema. However, to make this language in a way that produces a meaningful whole, different elements must be used effectively and together. Features such as script, camera, acting, framing, editing, light, sound, make-up, and décor that create the language of visual expression in cinema are considered the basic elements of cinematography. Beyond these essential elements of cinematography, the methods and techniques used to enhance a film's narrative are increasing and diversifying daily. In this sense, one of the methods often used today is news. The news is used in different places and ways in the cinematographic narrative. It has functions such as initiating, sustaining, completing the narrative, defining the character, informing, resting, rescuing the narrative, bringing it closer to reality, and the profession category. A cinematographic language of expression is thus created over the news. This study questions the function of news in the cinematographic narrative. For this purpose, Steven Soderbergh's film *Contagion*, filmed in 2011, is taken as an example and analyzed in terms of the use of news and its functions in the cinematographic narrative. The conceptual basis of the study is the relationship between film and news. On the one hand, the study looks at film differently. It contributes to the limited literature on the subject by examining and evaluating two seemingly somewhat distant fields, such as film and news.

Keywords: film, news, cinematographic narrative, *Contagion*

Recommended Citation: Yurdigul, A., & Yurdigul, Y. (2022). Thinking about news from a cinematographic perspective: An analysis of the film *Contagion*. In Turten, B. (Ed.), *Cinema studies* (pp. 111-124). USF M3 Publishing. <https://www.doi.org/10.5038/9781955833073>

Introduction

Cinema and news are two concepts usually treated separately in the literature. The main reason for this is the inextricable relationship of news with reality and film with fiction. Whereas news refers to the presentation to society of important, relevant, engaging, and meaningful, selected information about what is happening in the real world, the film expresses a fictional rendition of

unreal events and plots in a particular order with artistic considerations in mind. In this sense, the only common aspect between news and film, which at first glance seems somewhat distant, is that they are produced with similar production tools (Yurdigul & Kurt, 2016, p. 836). This is a good starting point for a joint assessment of news and cinema. However, a deeper examination of the two fields demonstrates that the subject has very different dimensions. The two fields can be viewed from different perspectives by looking at them together.

The most common studies in the literature that explore these two fields discuss news, reporter through ‘journalism.’ In these studies, the news is usually categorized as ‘journalism,’ and the processes of news gathering, reporting, and dissemination constitute the focus of the film. Alternatively, a person engaged in journalism comes to the forefront with the title ‘journalist’ and brings the narrative to an end as the film’s protagonist. These films, which focus on both action and character, gave the first images of news, reporters, and journalism, and shaped the subject’s public perception. However, very few individuals who make up society have any idea of where, how, and by whom news is produced; the whole community has been introduced to journalism and journalism through these films. The social perception of who journalists are, what they do, and how they do it has been shaped by cinema after communication media such as novels, stories, and comics (Saltzman, 2005, p. 41-42). Cinema has transcended national boundaries through its audiovisual and artistic features, reaching many people from different countries. It has been a significant source of representational journalism from the past to the present (McNair, 2010, p. 13).

In addition to presenting journalism as a professional category, cinema also shapes the images of reporters and journalists engaged in the profession. The film *Front Page* (Milestone, 1931) is the starting point for creating images of journalists in cinema and the work on these images in the following period. In this film, journalists are willing to do anything for news, opportunistic, trying to vanquish their colleagues, have no ethical values, are unprincipled, devious, insensitive, cynical, prone to making up fake news, chasing scandals, cynical and greedy for fame (Zinda et al., cited by Ünal, 2018, p. 44). The first academic study of the representation of reporters with different images in the film was conducted by Alex Barris (1976). Barris, in his study entitled *Stop the Press! The Newspaper Man in American Movies* classified images of journalists as catching criminals, pursuing scandals, militant, going overseas, writing humanistic and emotional articles, editors and publishers, and press workers as villains (Zinda et al., cited by Ünal, 2018, p. 46). After Barris, research into journalistic images increasingly continued within different categories.

Despite these studies of cinema and news in the literature, no studies pay attention to the use of news as a cinematographic tool. Cinematography is a field that discusses traditional elements such as script, camera, acting, sound, sets, make-up, and editing. However, since the invention of cinematography, filmmaking techniques have also evolved and changed. Therefore, in revising the elements of cinematographic storytelling to suit the day’s conditions, adding new features to the traditional elements is inevitable. From this perspective, news as a medium of cinematographic expression is the subject of this study. The uses, purposes, and functions of news in cinema are discussed within specific categories. Finally, the use of news as a tool of the cinematographic narrative is analyzed from the perspective of cinema through the example of the film *Contagion*.

Conceptual Framework

The Cinematographic Journey of News: The Relationship Between Film and News

News has established its bond with society long before cinema, being aware of the developing events, knowing, learning, transferring, and transmitting what they have learned to others. One of the oldest pillars of the relationship between news and society is that Hermes, one of the ancient Greek Gods, conveyed the news he received from the Gods of Olympus (Yurdigul, 2013, p. 13) to people in the fastest way by interpreting this news in a way that people can understand and persuade them to perpetuate the existence and legitimacy of the existing power established in the name of the gods. The desire and needs of people to learn, receive information, and share it with others, which have been increasing since Ancient Greece, on the one hand, positioned the news as a social phenomenon, on the other hand, caused its importance as an economic and ideological device to increase day by day. Changes and transformations in the social and technological sphere have turned news into a commodity that can be produced, reproduced, and sold over time. The increasing need for people to learn and to be able to use what they have learned through economic, ideological, and sociological relations has also influenced the formal and contextual production distribution of news. In this sense, the transformation of news from oral-written form to visual form only became possible with the invention of the cinema. The cinematograph, the prototypes of which were found in the early 1800s, was developed as a result of the work of various scientists in different geographical regions such as Belgium, Austria, France, and America, and began to be used as a tool to ensure the birth of modern cinema by the French Lumière brothers in 1895. The first prototypes of the cinematograph were the phenachistoscope by Belgian physicist Joseph Plateau in 1832; Stereophantoscope or bioscope by Jules Duboscq in 1851; the phenachistoscope by the Austrian Uchatius in 1853; astronomy pistol by Jules Janssen in 1874; Zootrope in 1878 by the French physiologist Marey and the American photographer Muybridge; The praxinoscope was invented by Emile Reynauld in 1888 and the kinetograph by Thomas Edison in 1892 (Betton, 1986, p. 5-6).

The film's first screening took place in Paris on 22 March 1895 due to the Lumière brothers using the cinematograph to give photography a movement. The screening of this film, entitled *Workers Leaving the Lumière Factory*, was followed by further public screenings on 28 March 1895. Films such as *Feeding the Baby*, *Bassin des Tuileries*, *The Arrival of a Train at La Ciotat Station*, *Procession at Seville*, *The Blacksmith*, *The Card Game*, *Split Grass*, *Demolition of a Wall*, and *The Sea*, which were all acted out at these screenings, are films about nature and have a documentary quality. After these first film screenings, the Lumière brothers dispatched camera operators to various parts of the world. These cameramen filmed different subjects from different regions. This footage was the first news-quality shot. In this sense, the first footage shot by the Lumière brothers falls into two groups: news films and documentaries (Aziz, 2016, p. 139). Thus, the Lumière brothers began the cinematographic journey not only of cinema but also of news. Camera operators recruited by the Lumière brothers worked in many parts of the world, from France to Turkey, the Middle East, Russia, and the Americas. They captured the natural and historical beauty of the regions in which they worked and political and cultural events. They opened doors to worlds they had never known before with new, different, and compelling images. These images also merit press coverage in novelty, difference, and interestingness. This tells us that the attention-grabbing element that is one of the mandatory elements of news today is not an invention of modern times; it demonstrates that the Lumiere brothers have a legacy (Yurdigul, 2020, p. 118). For example, the

Lumière brothers' parade of *Turkish artillery* and *Turkish infantry* in Istanbul in 1896, St Petersburg recorded the ceremony of the enthronement of the Russian Tsar Nicholas II and the ceremony of public greeting. Disaster struck as the bleachers collapsed during the greeting ceremony, and footage of the event, at which thousands of people died, was seized by the police. Thus, it encountered censorship for the first time in the history of both cinema and news (Karaca, 2020, p.1).

Organizational structuring is another dimension of the relationship between film and news in the early stages of film development. The fact that the Lumière brothers sent their hired camera operators to various parts of the world and requested new and exciting footage from these regions indicates that the foundations of today's news agency and foreign news organization were laid at that time. In addition, this organizational structure led to the emergence of a new style of journalism. At the same time, images from before that day were classified as news or documentary images. Subsequently, a particular style was developed for these activities. This style, which converts news images into the format of short films to be screened in the cinema, is called *newsreel* (www.dictionary.cambridge.org). In this journalistic style, which was pioneered in 1897 in England by Charles Pate, current events were presented to audiences as short and moving images in music halls or movie theaters. Newsreels are mostly planned events such as inaugurations, parades, sports competitions (Britannica, 2022). The relationship between film and news, which began with the invention of the cinematograph, has continued to change in parallel with technological and social developments. From the first images made by the Lumière brothers to news images produced through an organized structure and from newsreels, which form the basis of video journalism, to documentaries. Even today, the documentary's claim to reality is one of the most undeniable features of news. News documentaries, which are one of the documentary film genres, are in a situation where the distinction between documentary films and news films is becoming increasingly blurred. Although there are some differences between the two genres, the main objective of both genres is to present current events to the public as quickly, as briefly as possible, in detail, and impartially (Yurdigul, 2020, p. 125).

This relationship between film and news took on a new dimension with the development of popular cinema. Whereas the relationship between film and news was based on news values such as realness, interestingness, distinctiveness, information, or narrative types such as 'newsreel,' 'documentary' and 'news documentary,' it has now evolved into another form. News directly became the subject of filmmaking. Since the 1930s, films directly related to journalism began to be made. In the history of cinema, journalism is the central theme, and the first film in which the main character is a journalist was *The Front Page* (1931, L. Milestone). Furthermore, with its journalistic image, this film became a model for journalistic films made after it (Goode et al., cited in Unal, 2018, p. 44). Orson Welles' first feature film *Citizen Kane* (1941), was a turning point in journalism and newsreel, depicting the social significance of journalism through unusual cinematography. Over time, the proliferation of films about journalism has sparked debate about whether these films can be considered a sub-genre of cinema. Although many films are directly or indirectly related to journalism, McNair (2010, p. 28-29) suggests that films with one or more journalistic characters should be evaluated in this category.

Cinematographic News

Cinematography is a tool of artistic narrative and expression resulting from the combination of image and sound in many methods. Constructing a narrative through this tool requires the use of certain elements. We can consider these elements as the essential elements of cinematography: scripting, camerawork, framing, acting, lighting, sound, set and make-up, editing, and special effects techniques (Yurdigul, 2020, p. 10). Each of these elements reveals the branch of art that we call cinema today with its unique techniques and features. In this sense, cinema expresses a meaningful whole in which the different parts come together. This whole, independent of the details, itself has meaning and composition. The cinematographic narrative is much more than the elements that make it up. The cinematographic narrative communicates a message directly or indirectly by combining all the details to an audience. The ways and means of enhancing narrative through the more effective use of cinematographic elements are becoming more diverse by the day. For this purpose, one of the tools used, especially in recent years, is news. Although the news may seem quite distant at first glance, they serve different functions because they are used for other purposes in different places and within the cinematographic narrative. The news, placed in the film's natural flow, reaches the audience from different angles, and ensures that the emotions and thoughts that dominate the entire film are conveyed.

When we assess the relationship between cinema and news, the use of news in cinema is not new. As explained in the previous section, this relationship can be attributed to the invention of cinematography and the birth of cinema. However, news as one of the elements of a cinematographic narrative or one of the techniques that establish a cinematographic narrative, or the existence of research that draws attention to this issue, is relatively new. Yurdigul (2020), in his work *Film and News, the Functions of News in Cinematographic Narrative*, discusses the relationship between film and news as one of the cinematographic elements and discusses the functions of news in the cinematographic narrative. According to Yurdigul, news fulfills nine essential functions in a cinematographic narrative. These functions are classified as the beginning of the narrative, continuing the narrative, ending the narrative, character identification, informing, preserving the narrative, bringing the narrative closer to reality, suspension, and professional category. Every shot used in a news-related film transmits information, emotion, or thought. Content that cannot be conveyed directly through cinematographic elements, such as script, sound, acting, or camera, is related to the audience through the news. The news integrates the narrative according to its use, accompanying the film's plot and the actors' journey. In particular, it ensures the creation of emotions such as reality, authenticity, and believability that one wishes to convey in the film.

Methods

News has some use in the cinematographic narrative and is also commonly used in the context of subject, plot, and character in the film. This use of news in cinematographic narrative usually varies according to the location and purpose of the service. For this reason, to study the use of news in the cinematographic narrative, it is necessary to go beyond traditional film analysis and explore the subject through different modes and methods. To this end, the study uses the film analysis model used by Yurdigul (2020). According to this model, news scenes in a film are evaluated by dividing them into specific categories according to their use and function. The study takes the film *Contagion* (2011, Steven Soderbergh) as an example. The first stage of the study

identifies the news scenes in the film. The second stage questions the functions that these scenes perform in the cinematographic narrative and the features of these functions. In this process, news scenes used throughout the film are collected under the headings: the beginning of the narrative, a continuation of the narrative, ending of the narrative, preservation of the narrative, bringing the narrative closer to reality, informing, character identification, suspension, and profession. In the last stage, the place and meaning of the news in the cinematographic narrative are discussed based on the information received.

Sample

In contrast to many studies on news and cinema, this study takes the film *Contagion* as a case study, looking at and discussing news as a tool of cinematographic narrative. The 2011 film was co-produced by Steven Soderbergh in the United States and the United Arab Emirates. Scott Z. Burns wrote the film, starring Matt Damon, Gwyneth Paltrow, Laurence Fishburne, Kate Winslet, and Jude Law. *Contagion* is an outbreak of a deadly virus. The virus, which is transmitted from bats to pigs and humans in China, is spread by airborne droplets. The virus, which extends over a wide area in a short time, causes the death of those infected. On the one hand, answers are being sought to questions such as how the virus originated, by what routes it is transmitted, and the transmission rate. On the other hand, treatments against the virus are being investigated. While the World Health Organization and the Centre for Disease Control and Prevention are working to combat the virus and develop a vaccine, some seek financial gain by creating a climate of panic and fear in the community.

The film's cinematographic success, set among the genres of drama, thriller, and science fiction, is controversial. An inadequate film in plot, conflict, climax, and character definition cannot allow the audience to enter the film and identify with the characters, offering a superficial view of the subject matter. For this reason, the film moves sluggishly from beginning to end. It fails to evoke feelings of curiosity, excitement, and tension in the audience. For this reason, the film, which premiered at the 68th Venice Film Festival, did not initially receive the expected attention. It returned to the agenda with *The Coronavirus Epidemic* in 2019, and although it ranked 270th in the Warner Brothers catalog last year, it became the 8th most popular film in 2020 (Kelly, 2020). Although *Contagion* is not a film about journalism, it is a film where the cinematographic narrative often refers to the news. For this reason, the film, taken as a sample in the study, provides an opportunity to explore the use of news in different places and for other purposes. In this case, news acts as an important cinematographic narrative device related to the film's subject matter.

Findings

The study investigated the use of news in watching the film *Contagion*. This study found that news is used in two different ways, directly and indirectly. Direct use refers to the placement of content that can be defined as 'news,' prepared in visual, audio, or video formats within the film narrative. In this usage, the news is ready in forms adapted to television news, radio news, newspaper news, or new media and used as a cinematographic expression tool. The study focuses on what news is used for and its functions when used directly. Indirect use of news in the narrative, on the other hand, expresses visual or auditory elements that appear around news in the film but is excluded from the scope of the study.

When we look at the use of news as a tool of cinematographic narrative, which constitutes the main interest of the study, in the context of *Contagion*, there are 14 different uses. Numerical evidence of these uses is given in Table 1 below.

Table 1. The Use of News in *Contagion*.

Time Code	Duration (Sec.)	News Type	Function
05.29	10	Vlog news	The beginning of the narrative
12.00	10	Video/special news	Continuing the narrative
12.40	10	Video/ special news	Informing, bringing the narrative closer to reality
23.40	20	Video/ special news	Informing, continuing the narrative
30.34	60	Television news	Bringing the narrative closer to reality, informing
36.08	26	Video/special news	Informing
40.36	18	Television news	Continuing the narrative
54.04	44	Vlog / special news	Continuing the narrative
01.00.55	5	Video/ special news	Continuing the narrative
01.03.42	3 min. 36 sec.	Television news	Bringing the narrative closer to reality
01.11.32	20	Television news	Continuing the narrative
01.18.11	32	Video/ special news	Informing
01.22.40	35	Video/ special news	Tying to the end, bringing the narrative closer to reality
01.24.11	10	Television news	Tying to the end, continuing the narrative

Based on the data in Table 1, news is used in different places and for other purposes in the film *Contagion*. For this reason, there are changes in the functions of news in the cinematographic narrative. According to Table 1, news functions in the film are divided into five categories. These functions are the beginning of the narrative, continuing the narrative, informing, bringing the narrative closer to reality, and tying to the end. However, news within the framework of these functions is not always according to specific and determined lines. Depending on the formal and contextual use of news, its purpose and process may vary; sometimes, news can serve more than one function in a narrative. Therefore, the boundaries between news functions in the cinematographic narrative are somewhat blurred.

Narrative Beginning Function

The first use of the news in the cinematographic narrative of the film is found at 05:29 seconds. Here, a reporter with a vlog, one of the news appearances in the new media, and a newspaper editor representing the traditional media are given a speech. The topic of conversation is the news published on the reporter's vlog. The information features images of a man killed on a bus for an unknown reason; the Reporter wants to report the event and publish it in the newspaper. In this scene, the news is used to begin the narrative. Since the film has three parts: introduction, development, and conclusion, the news scenes/episodes in the introductory part of the film are used to begin the narrative. In this usage, the news is usually used either in the film's first scene or somewhere in the introduction. Where it is used as a means of beginning the narrative, the news takes on several functions. The most important of these functions is to inform the audience of the film's plot and story. Here the audience, who has not yet had any information about the film's story, is first informed about the film through the news. Considering the reporter's comments on the news, viewers are given detailed information about the subject of the film. On the other hand, using the news as a narrative beginning tool arouses the viewer's interest and ensures that a sense of curiosity develops. Viewers who get their first clues about the film from the news continue to watch to satisfy their curiosity about what will happen in the sequel. For this reason, the information given and not given about the film is very important when using the news to begin the narrative.

As seen in *Contagion*, news functions as a narrative beginning tool to introduce the movie characters to the audience. The reporter's first encounter with the viewer, one of the important characters in the film, is through this news scene. The character's speech and behavior here give information about his personality in the film. Accordingly, the reporter in the film has a personality who puts his interests first, trusts no one, and will go to any lengths to achieve his desires. Finally, the use of news to begin the narrative draws attention to the importance of the film's theme, as news is about important and current events in real life. Based on the perception that the topics in the news are real and important issues, the audience assumes that the theme of the film is also essential. At this point, the audience is experiencing tides between the reality of the news and the fictionality of the movie (Yurdigul, 2020, p. 150).

The Function of Continuing the Narrative

One of the intensive uses of news in the cinematographic narrative of a film is its use to continue the narrative. A healthy progression of the film along the lines of introduction, development, and conclusion; while doing this, it should be able to satisfy the audience's wishes, expectations, and needs in doing so. At this point, the news takes on the task of continuing the narrative on the one hand and maintaining the audience's interest and excitement on the other. This situation is explained as the 'law of continuous progression' in a script or film. Accordingly, each scene in a film's narrative must continue the previous one further. However, it must do so without ever diminishing the excitement and tension, but by constantly increasing it. One of the points on which the law of continuous progression should be based is the relationship between scenes. Each stage must continue in a film's narrative, answering the questions posed in previous settings and asking new questions (Chion, 1987, p. 185). In this sense, the news is a convenient tool both for the continuity of the narrative and for making connections between scenes. The questions asked in the previous stages are answered through news, which in different forms are placed in the film's narrative, clarifying uncertainties.

The first use of news with a continuing narrative function in the film *Contagion* is observed at the beginning of the film, at the 12th second. The news story used here is a video news story created in a particular news format. The narrative started by the news at the film's beginning continues with this news. The questions left unanswered about the disease in the first use of the news are explained over the special news here. In this sense, the unknowns about what the condition is, where it is effective, the number of deaths and illnesses are conveyed to the audience through the information provided in this news item. Thus, the narrative begun in the news continues. Again, at 23:40 seconds in the film, we can see that the news is used in a similar format and fulfills the function of continuing the narrative. Here also, measures taken by government officials and statements by the World Health Organization are conveyed to the audience through the news, and the narrative is continued. The 54:04 time-code scene in the film uses a news format prepared for vlogs. The reportage features the reporter shooting for his blog. This news video demonstrates the use of the goldenrod flower, which the reporter previously claimed to have therapeutic properties against the disease. The reporter says that he was infected with the virus and was cured by taking this flower. Through the news video used here, the information previously given in different parts of the movie is confirmed, and the movie characters are tried to be persuaded through the news. In this sense, the news ensures the continuation of the narrative.

The other news used in the function of sustaining the narrative in the film is produced in the format of television news. Television news in the timecode 40:36, 01:11:32, and 01:24:11 scenes of the film continue to sustain the epidemic's narrative with information such as the number of cases, the countries where the virus has spread, the mortality rate, and the measures taken to deal with the epidemic. A critical function of this use of news is to convey cinematographic details. In this sense, news takes on delivering certain information that cannot be obtained by other means. Looking specifically at this film, certain information, such as the progression of the epidemic, the increase in mortality, the tightening of measures taken, are given briefly, clearly, relevantly, and concisely using news as a cinematographic narrative tool.

Informing Function

Informing a cinematographic narrative is one of the most crucial plot problems. This problem, which arises during the scriptwriting stage, must proceed without worrying about "how we will give this information to the audience" (Başol, 2010, p. 326-327). For this reason, the choice of the information to be presented to the audience, where and how it will be presented, should be planned at the beginning of the journey. Although many different methods and techniques are used for this, such as characters, dialogue, inner speech, which method, where, how, and how much will be used directly affects the film's narrative. Within the theme and subject matter of the film, one of the ways used for informative purposes in the cinematographic narrative is through the news. As in real life, news also has an informative function in the cinematographic narrative, conveying some information to the audience and the characters in the film. The news contains concise information, highlights essential and relevant issues, and its relationship to reality makes it an ideal informative tool in a cinematographic narrative. However, in this process, the right choice of news content and format and the news type's compatibility with the fictional reality is critical (Yurdigül, 2020, p. 167). It can be seen that the news is used for informational purposes in many scenes in the film *Contagion*. Special video news and television news have been used for this purpose. It is aimed to inform the audience and movie characters through the news. For example, in the particular video news at the time codes 12:40, 23:40, 18:01:11, the audience is informed by giving some information about the disease, diagnosis, and decisions and actions taken by official institutions the discovery of the vaccine, its production, and use. On the other hand, in news scenes with a time code of 30:34 and 01:03:42, the audience is informed using television news. In the film's narrative, television news works primarily to inform the characters in the film about the subject matter. Film characters who want information about the current epidemic situation are informed about the developments sometimes through television sets in their homes, sometimes in their workplaces, and sometimes in public places.

On the other hand, using film characters as experts on the news and conveying desired messages is a widespread phenomenon. In this sense, the director of the Centre for Disease Control and Prevention, Dr. Ellis Cheever (Laurence Fishburne), one of the characters in the film, often appears in the news as an expert on the subject and conveys information that will advance the story. For example, in the scene with the time code 01:03:42, the character is a guest of the television news studio, informing both the characters in the film and the audience about treatment methods and ways to prevent the disease.

The Function of the Narrative Closer to Reality

Among media types, the only narrative tool that comes closest to reality and is perceived as real on a social level is news. For this reason, information is one of the most used ways of presenting truth in film and making audiences believe that the story is real. Audiences are given a perception of reality by incorporating different types of news into the narrative. Through this use, the unrealistic narrative structure of fiction is brought closer to reality through the news (Yurdigul, 2020, p. 173). The use of news to approach reality in filmmaking is usually done in specific ways. The most striking of these ways is through camera angles. Although cinematography uses standard angles such as dialogue scenes, double shots, or shoulder plans, in cases where the news is used to approximate the accurate, actual, and moving images are added to the narrative. In this way, the report is brought closer to reality. One of the most used images is the news camera image. The narrative approaches reality by using a news camera image that has not yet undergone any processing and has captured the event and how it happened. The function of bringing the news closer to reality in the cinematographic narrative is much more distinctive than its other functions.

It can be seen that the use of news for this purpose is also used in the film *Contagion*. In the film scenes with the time codes 12:40, 30:34, 03:01:42, and 22:01:40, the news is used to bring it closer to reality. For example, the news used in the 12:40 time-code scene is informative in content; since the camera monitor image is included, it functions as a formal approach to reality. Similarly, the *mise-en-scene* of the press conference is created for the 30:34-time code scene; the journalists, the camera monitors, and the use of lights to record the cameras enhance the realism of the event. In addition to this, the most critical scenes in the film, where the narrative is brought closer to reality through the news, are the scenes with time codes 01:03:42 and 01:22:40. In the former, one of the film's main characters, Dr. Ellis Cheever, is seen as a guest in the television news studio. The narrative of the movie has been moved to the news media with the use of elements such as the design of this scene as a news studio, the character of the movie is a guest of the studio as an expert, cameras, sound and light accessories, monitors, and position of characters. Similarly, the 01:22:40 time-code scene in the film is an example of the use of news to bring the news closer to reality through similar elements. Microphones on stage, exploding flashes, etc. elements magnify this reality further.

The Function of Tying to the End

The process from the dissolution stage to the final scene is the film's last part. This episode makes the most significant impression on the viewer. The viewer, who has been immersed in the film's atmosphere before this episode, tends to reach the end in this episode. For this reason, the endings chosen for the film's narrative should be spectacular, satisfying, and nourishing, without forcing an emotional impact on the audience, not artificial and fictional, but natural and believable, a workable and functioning ending that resolves all the points of the main story. This ending should satisfy and convince the audience by the story told in the film. When the film ends, and the audience leaves the room, they should feel satiated and fulfilled (Field, 2013, p. 129, 138).

A film ends in three different ways in the cinematographic narrative. These are open ending, close ending, and both endings used together. In available endings, the storyline remains at one point; it does not come to any conclusion. Such endings are endings that ask the audience to complete the narrative. While this gives clues about the narrative's ending, it does not offer the audience a

specific ending. On the other hand, closed endings bring the narrative to an end and satisfy the audience. Where open and closed endings are used together, some events and conflicts in the narrative are resolved while others remain unresolved. One of how the narrative is completed from the dissolution stage to the film's last scene is through the news. The news, incorporated into the narrative in its various forms, ends it through its unique brevity, simplicity, materiality, and relevance traits. Sometimes a newspaper clipping, or television report can convey in a concise and impactful way how conflicts are resolved and how events ended shortly and effectively. Furthermore, the fact that the news used in the cinematographic narrative takes place in the mainstream media and is fictionalized to support official ideologies is also an indication that the events are tied to the end in a way that ensures continuity of the system.

The use of news for this purpose is also seen in the film *Contagion*. In the time-code scenes 22:01:40 and 24:01:11, which are the decoding stages of the film, the news is used as a means of tying in the ending. In these two interlinked scenes, the news foreshadows that the film's main problem, the epidemic, has ended with the discovery of the vaccine. This good news conveyed to both the film's characters and the audience at the press conference also constitutes the close ending of the film. The viral epidemic, from which there has been no precise information about its emergence, how to meet it, and how to treat it since the beginning of the film, has spread around the world in a short time and becomes a threat to humanity, will end with the discovery of the vaccine. The best way to announce this significant development that brings the film narrative to an end, both in reality and fiction, is to use news in the cinematographic narrative. These scenes, which end the film with the information they contain, are also crucial in demonstrating the power of the dominant ideology. The state's ideological apparatuses, such as the World Health Organization and the Centre for Disease Control and Prevention, exist at the expense of news used in the cinematographic narrative, positioned as the only institutions that provide continuity to the system. It is these organizations that found the vaccine and ended the movie happily. In this respect, the news states that "the conflicts established through the plot in the film are resolved in a way that favors the system and protects the system; it is a means of announcing the defeat and destruction of those who threaten or criticize the system, both to the audience and the public." (Yurdigul, 2020, p. 159).

Conclusion

In this study, entitled *Thinking About News from a Cinematographic Perspective: An Analysis of the Film Contagion*, an attempt was made to put forward a different perspective on the relationship between news and film. The study looks at the news as a cinematographic tool of expression, going beyond the conventional models for both news and film. The concept of cinematography, which narrowly expresses the camera, camera movements, and angles, has expanded to include script, sound, light, set design, acting, and editing. Although these elements are considered basic elements of cinematography, they are not enough to tell a good story. For this reason, the ways and methods used to create better expression and a more substantial effect through cinematography are increasing.

One way of reinforcing cinematographic narrative is using news. A new narrative language emerges when news of different genres and formats is articulated to the cinematographic narrative. This language, based on the news in cinematography, directly affects the film's narrative. The use of news, which often goes unnoticed in the ordinary course of the film and appears as a detail,

expresses logic and meaning in the film. This situation usually changes depending on where and how the news is used in the film's narrative. News used in the opening, developing, or concluding part of a film fulfills certain functions, such as starting, continuing, maintaining, or ending the film's narrative. Similarly, information, approximation, character identification, and occupation category may also arise from the cinematographic use of news. Certain lines do not separate the use and functions of news in the cinematographic narrative. Often there is an intricate relationship between parts. For this reason, the use of news in the narrative can fulfill multiple functions. In this respect, it is useful to evaluate the use of news in the cinematographic narrative through its formal and content features. In proper usage, it is seen that news is generally used within the scope of approximation to reality in cinematography. It is seen that functions such as maintaining the narrative and informing come to the fore more in contextual uses.

Looking at the film *Contagion* analyzed within the study, news is used in a total of five different functions: the beginning of the narrative, continuation, conclusion, informing, and bringing it closer to reality. On the other hand, the film is not used within the functions of narrative salvation, character identification, and recreation within the cinematographic narrative. Indirectly implemented in the film is the use of news as a professional category. Journalism in the film is a process that is usually defined and carried out through the profession of journalism; In *Contagion*, this profession is described through the blogger. As an extension of the images created for journalists in film, certain traits are attributed to the reporter here. They are considering the images of journalists, which are generally formed over two basic categories: good/nasty or positive/negative. A bad or negative journalist image is revealed through the character in the movie. According to this image, which dated back to the 1930s and continued to be represented in the cinema until the 1950s, journalists are defined as individuals who prioritize their interests over social problems or social benefit, pursue lies and intrigue, hide the truth, don't have professional and ethical values, and abuse their profession. When we look at the reporter character in the film, a character who has no professional and moral values, who puts his interests above everything else, who seeks to obtain financial gain by using his profession, who is opportunistic intelligent, and who produces, and spreads fake news has been created. Although there are several professional principles that journalists should follow, especially when it comes to health-related issues, attention is drawn to the behavior of a character who ignores public health. In this sense, news can also be said to be used in the film as a category of the profession, although not explicitly.

Another noteworthy point about the use of news in the cinematographic narrative in the film has to do with the types of information. When studying films, news is usually incorporated into the narrative through traditional media such as television, newspapers, or radio. This may vary depending on the theme of the film. For example, newspaper news is used more often in films about serial killers, while television news is used more often in films such as natural disasters or *Invasion of the World*. On the other hand, *Contagion* draws attention to new media's incredibly unique news videos rather than traditional media and news genres. The film emphasizes that the conventional media has disappeared through the reporter's character, left its place to the new media, and the power of news conveyed through new media reaches and guides millions.

On the other hand, the film uses video/unique news as a new type of news. This type of news, which does not need a tool like television to reach the audience and therefore is not considered television news, becomes part of the narrative by being placed in the film's plot. This news, which the study calls video/unique news, is news produced in the format of television news but presented

directly to the audience as a film scene rather than on television screens. For this reason, these scenes are not tagged ‘news’ in terms of format but have the form of news as content. As a result of including the news in the narrative, a new cinematographic narration was created over the news.

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CHAPTER 9

Modernism Between Two Worlds: *Sevmek Zamani* (Time to Love)

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Abstract

Shot by one of the most unique directors of Turkish cinema, Metin Erksan, the film *Sevmek Zamani* (*Time to Love*) was first shown in the Academy of Fine Arts Turkish Cinematheque and Club 7 on 22nd April 1966 to press and invited guests (Şekeroğlu, 1966, p. 14). Within the history of Turkey's arthouse cinema, the film should be considered one of the prime examples of Modernist Turkish cinema. It is a unique example of defying the rules of the industrial space it inhabits and opposing the usual themes, representational styles, and narrative lengths of Turkish cinema until the mid-1960s. Because the film employed an aesthetic style outside of Yeşilçam's institutional representational style, it faced enormous opposition from the traditional, institutional representatives of the space. This article discusses this rejection of *Sevmek Zamani* (*Time to Love*) by analyzing the film text and evaluating it in opposition to Yeşilçam.

Keywords: Time to Love, Metin Erksan, arthouse cinema, Yeşilçam, Turkish cinema

Recommended Citation: Karadogan, A. (2022). Modernism between two worlds: *Sevmek zamani* (Time to love). In Turten, B. (Ed.), *Cinema studies* (pp. 125-132). USF M3 Publishing. <https://www.doi.org/10.5038/9781955833073>

Introduction

One of the few original films of the mid-1960s alongside *Aşka Susayanlar* (*Those Thirsty for Love*/Feysi Tuna, 1964), *Sevmek Seni* (*Loving You*/Cengiz Tuncer, 1964), and *Suluk Gecenin Aşk Hikâyeleri* (*Love Stories of the Pale Night*), *Sevmek Zamani* (*Time to Love*) transformed and moved Metin Erksan's directing career, which originated in social realism, into a different era. Erksan's choice of portraying the relationship between the real and representation by placing it inside a love story with traditional origins (Karadoğan, 2018, p. 174) caused a reorientation of the socially sensitive world of his social realist films to a more abstract conceptual framework. This new representational style in the director's oeuvre enabled him to create his own narrative by concealing certain social problems, possibly in accordance with his thesis of a *classless society* for Turkey (MTTB, 1973, p. 39). According to Aslı Daldal, even though Turkish Social Realism did not possess the aesthetic perfection and maturity of Italian new realism, it reflects a valiant and honest effort on the part of a young generation of directors to create a national cinematic language and catching up with Western aesthetic norms after the coup in Turkey on May 27th, 1960. Yet, this valiant and honest effort resulted in disappointment and collapse after 1965 (Daldal, 2003, p. 108). *Sevmek Zamani* (*Time to Love*) is one of the films whose occurrence coincided with this moment of disappointment and collapse of social realism. Possibly one of the most unique films

of Erksan's filmography, which does not lack unique works, it can be claimed that *Sevmek Zamani* (*Time to Love*) has an original cinematic representational style in its own right.

Conceptual Framework

Refiğ (1973, p. 11) who sees *Sevmek Zamani* (*Time to Love*) (Troya Film, 1965) as an example of National Cinema (p. 92) and national arts, evaluates the film as one of the most beautiful examples of traditional Turkish art [...] with its cast of characters drawn in two dimensions and without the unnecessary third dimension, similar to unchanged facial expressions of actors as in traditional miniature art with its origins in *Sufism* (p. 119). According to Refiğ, *Sevmek Zamani* (*Time to Love*), which cannot be considered an example of popular cinema, is a film that failed to establish a bridge with Turkish society's collective conscience (Refig, 1973, p. 11). This resulted in a "film that is not individualistic per se, but it is also a failure in going beyond the personal" (Refig, 1973, p. 120). Erksan's point of view also display the limits that regulate his thoughts on cinema. The collective conscience that underlies Refiğ's thoughts about national cinema and the tendency to turn towards traditional arts as an expression of this thought provides a criterion for evaluating *Sevmek Zamani* (*Time to Love*), even though this has its hesitant moments. This thinking tends to exclude what is individual in itself. While pointing out the film's style of abstraction, Refiğ sees that this difference forms the basis for the difference between Turkish and Western cinema: "this is a peculiar abstraction that belongs to Eastern arts and is a result of collective conscience; it is not the morbid and individualistic abstraction of the West" (Refig, 1973, p. 119). Refiğ also tends to define abstraction in terms of the content. Rather than define abstraction as a reference to the conceptual framework and system which is considered as a solid summary of main constituting principles of reality in the modernist sense (Kovács, 2010, p. 216), he considers it a common conscience whose elements can be perceived with those who share the same sentiments in their inner worlds (Refiğ, 1971, p. 118) The creation of a conceptual system to pass on this content is only acceptable after a certain level of identification with that content. This abstraction that Refiğ mentions occurs after particular scenes in the film:

The sense of 'Lovesickness' is presented not only with the unrelated attitudes of people that only matter to themselves, but with those elements which can be only sensed by those who share the same sentiments about the worlds that they carry within them. Hence, empty rainy streets, deserted beaches with waves, trees without leaves whose shadows fall on still lakes, dreams of the misty city that reflect on wet windows, a large picture of the girl, the mannequin for a bridal gown puts this humane sense in a more effective manner even though these are free of human behaviors. (Refig, 1973, p. 118-119).

According to Refiğ, the idea to put humane sense in a more effective manner even though these are free of human behaviors results from western art's influence on Turkish art (Refig, 1973, p. 120). This is because the humane sense that would bring out collective conscience can only gain a national quality and a localized sense after it has been presented as a manifestation of this collective awareness. Hence, these only become real to the extent that they carry the elements that can be perceived with those who share the same sentiments in their inner worlds and this abstraction of reality can be transformed into art. Refiğ's way of abstraction, in which those who share the same sentiment could sense, presupposes a pre-conditioned cultural heritage and its reproduction. In this sense, *Sevmek Zamani* (*Time to Love*) is not a film that overlooks this cultural heritage (despite its individuality that weakens collective conscience). Collective conscience is so important for Refiğ that every individual intervention that could damage it turns into a case that harms, hurts, and makes null the film's local sensitivity. Refiğ therefore claims that Erksan's comment about

the film in his article “What does Time to Love Tell or Thinking on Cinema”, “Time to Love [...] is about the human being” (Erksan, 1966, p. 13) and about “the individualism of the West and puts the film under the offense of humanism’s falsity” (Refiğ, 1971, p. 118). The striking feature of Refiğ’s reaction here is that he takes the director’s individual interventions as a negative aspect of filmmaking and rejects any intervention of the director against the collective because this distances the film’s style from its traditional roots and changes its style into a western one that is more individualistic. It is useful to remember that Refiğ’s views reflect an attitude accepted throughout Turkish cinema during the period.

Umut Tümay Arslan’s *Sevmek Zamani* (Time to Love) seems to have two separate awarenesses. One announces a crack or loss between the body of melodrama that absorbs all while the other rejects this altogether. As a result, the film renders this melancholic connection visible and owns it (Arslan, 2010, p. 221-222). This statement shows the most distinct feature of the evolution of cinematic language in Turkey since the 1950s as it refers to the relationship between a crack between representation and real and its rejection. The crack between representation and the real and its rejection as two different poles was crystalized during this era by several factors: most disputes concerned on realism, their focus was efforts at local expression (Tansuğ, 1966, p. 33), the thought of *expression and sense* peculiar to Turkey, and the idea that realism can only be achieved through this wholeness. Because of these differing thoughts, the crack between the real and representation were ignored while the distinct feature of local Turkish cinema was proposed as the inseparable wholeness of the real and representation. This inseparable wholeness caused cinematic thinking to restrict realism to a certain area and reject the meaning that could occur in the crack between the image and its representative counterpart, the object. Instead, such thinking chose to integrate into the wholeness of the object, whose meaning is the represented and the representing image. Turkish cinema saw efforts at creating cinematic meaning that prevented this integration as anomalous efforts and rejected them because they had no local cinematic essence. The efforts to break this wholeness in Turkish cinema were usually labeled stylistic, Western, or not peculiar to us. The points where modernism appeared in Turkish cinema are usually related to efforts to break this wholeness. As Pamuk argues, the dilemma between “getting rid of the community soul and living with the new opportunities this change brings and returning to the stuff that makes its own and to the cultural climate from which it originated” (Pamuk, 1995, p. 44) refers to this breaking of wholeness. Those who built the representational style of Turkish cinema on the side of this wholeness emphasized the stuff that makes its own and to the cultural climate from which it originated (e.g., Halit Refiğ and Sezer Tansuğ) whereas who supported a break from this wholeness emphasized getting rid of the community soul. This idea of getting rid of is usually interpreted as an escape from Turkish reality, a break from Turkish audience, and an alienation from depression (Özgüç, 1969, p. 36).

According to Özgüç, some films accomplished this escape through essence or style while others did so via both. Özgüç claims that this alienation caused a distancing from national cinema and replaced it with a fugitive cinema. Özgüç (1969) lists the following films as examples of this escape cinema genre, which he also defines as fugitive or slacking cinema: *Yalnızlar Rıhtımı* (*The Lonely Ones’ Quay*/Lütfi Ömer Akad, 1959), *Denize İnen Sokak* (*The Street That Led to the Sea*/Atilla Tokatlı, 1961), *Kızgın Delikanlı* (*The Angry Young Man*/Ertem Göreç, 1965), *Suçlular Aramızda* (*The Guilty Are Among Us*/Metin Erksan, 1964), *Sevmek Zamani* (*Time to Love*/1965), *Suluk Gecenin Aşk Hikayeleri* (*Love Stories of the Pale Night*/Alp Zeki Heper, 1966). In addition, the following films carry the traces of this kind of cinema: *Ölmeyen Aşk* (*Undying Love*/Metin

Erksan, 1966), *Yasak Aşk* (*Forbidden Love*/Halit Refiğ, 1961), *Şehrazat* (Halit Refiğ, 1964), *İki Aşk Arasında* (*Between Two Love*/Osman Fahir Seden, 1961), *Seni Kaybedersem* (*If I Lose You*/Atıf Yılmaz, 1961), *Kalbe Vuran Düşman* (*Heartbreaking Enemy*/Atıf Yılmaz, 1964), and *Ölümler Tarlası* (*The Death Field*/Atıf Yılmaz, 1966). Özgüç claims that this alienation caused a distancing from national cinema and replaced it with a fugitive cinema. Özgüç's statements, which summarize the main arguments of the representational tradition who supported wholeness in Turkish cinema, provides a line of thinking shared by those who accepted this tendency, even though they state their arguments differently. *Sevmek Zamani* (*Time to Love*) can be seen as a film in which this consubstantiality and difference turned into a debate in the same text: that is, cinematic expression, whose main narrative is created by the represented object on the one hand and the representative image and their consubstantiality on the other.

Between Two Worlds: Falling in Love With the Image

The main element of this narrative is Meral's (Sema Özcan) inability to comprehend Halil's (Müşfik Kenter) insistence of his love for her image and her efforts to understand her disregard of the separation between herself and the image (the separation between the represented and the representative). The film treats the creation of this wholeness by focusing on Halil's efforts to purify Meral from all earthly desire. There is a striking affinity between the *state of wholeness* that I have proposed here and *transformation melodrama*, which can be seen as a subgenre of melodrama. In most transformation stories in melodramas produced by Yeşilçam, the female character's dilemma is only resolved after she succeeds in transforming herself. This transformation is one of the main tropes of Yeşilçam cinema while the resulting consubstantiality is one of the main constitutive elements of Yeşilçam narratives. This key connection between the film and Yeşilçam narratives is one reason why the film can be considered as an example of National Cinema. Meral's mind functions through the separation between the real and the image. The latter is a representation of the former, which takes the form of a struggle with Halil's world, which is built on wholeness between these two different domains. The visual narrative of modernism, which centers on the difference between the represented and the representative, is based on the difference between Eastern and Western visual traditions. This difference is consolidated by a demeanor that supports wholeness. Umut Tümay Arslan argues that Halil's love for the image of Meral can be described in two ways. The first occurs within an imaginary of eternal love (exempt from death, sexuality, the present, a love until death) inside a mechanism of sublimation; the second is based on a *fear* that comprises of everything that is left out by the first (Arslan, 2010, p. 222). The first of these loves is the effort of the film to achieve wholeness between representation and reality whereas the second love is the trajectory that emphasizes the futility of this endeavor. The futility trajectory displays the modernist side of the film as the eternal love trajectory differentiates the film from modernism and emphasizes the traditional. As Behçetoğulları points out, the images in the opening scene that accompany the credits (a forest, a lake, tree shadows on the lake surface in fixed frames) and accompanying qanun and oud music associate the style of the film to Sufism (Behçetogullari, 2002, p. 204).

According to Behçetoğulları, another feature that supports this Sufist style is that "the images and especially human images are always shown to us behind a curtain" (Behçetogullari, 2002, p. 204). This curtaining has a double function. On the one hand, it renders the separation between reality and representation fuzzy and creates wholeness; on the other hand, it makes the creation of this consubstantiality on a plane possible. This style makes the delusion of deepness partially vague

and creates a sense of a one-dimensional image as in the art of the miniature. The film's development of its problematic of falling in love with an image occurs exactly at this point. Falling for an image occurs as the result of the film's effort to create a single plane on the multi-dimensional structure of the movie. This takes place where the boundary between representation and real becomes vague. The semantic and stylistic structure of the film, weaved around the West-East conundrum, tends to be closer to Eastern representation customs as it is built on a singular plane. This effort usually takes the form of curtaining camera work. The opening scene is a good example of this style (Behçetoğulları, 2002, p. 204). The camera captures Halil and his friend with a leftwards pan, eating in a restaurant by the sea on a rainy day. Halil is absentmindedly looking outside. In this scene, the raindrops form fuzzy boundaries between the image and the object, thereby having a curtaining effect. In the next shot, Halil stands up and walks outside as the camera pans to follow him and cuts inside. At this moment, Halil is again shown behind a curtain. The object that the camera captures here, and the curtain is one of the most explicit indicators of the desire to destroy separation — Halil's beloved image (representational *East*) and Meral's (real, i.e., *West*) desire for integration that the film tries to compensate for. The fleeting nature of the modernist image is fixed through curtaining, which in turn causes the domination of the picture (i.e., the image) over the real (i.e., Meral). Via this method, the effect of the real over representation is diminished. Halil provides the most explicit refusal when he says: "Don't come between me and the Picture, I don't want you! I am in love with your image" (Erksan, 1965, 0:19:55).. Halil would only accept Meral after his union with the picture is completed, because only then does the curtain between representation and real disappear. The fact that Başar is shot three times at the end of the film can be considered in this light: shooting representation, real and the wholeness of both.

Through curtaining, *Sevmek Zamani* (Time to Love) also excludes the social. The film's melancholic structure, obscures daily life and hinders any change in the melancholic structure, performs this main function by emphasizing a visual order that excludes everything that belongs to the social. In the film, two women friends who come home with Meral can only be seen as arriving and leaving the island while what happens in between remains invisible to the spectator. The film's attentiveness to not showing anybody in the image except Halil and Meral strengthens the representer's position in the dichotomy between the real and the represented. The social is latently the source of Halil's fears, which is the reason behind its exclusion. The most explicit expression of this fear is Halil's words to Meral, "you really think that friendships and love affairs are established so easily. Don't come into my world, you would destroy it mercilessly" (Erksan, 1965, 0:26:53). Halil, whose only friendship portrayed in the film is his dervish friend Mustafa (Fadil Garan), only meets with Meral's father once he has accepted to take place of Meral's representation. Meral is the only person he met after Başar (Süleyman Tekcan) and Derwish Mustafa. In addition, he never talks to her, but just listens. Halil's conversation with the father is the second moment he meets the real after meeting Meral herself rather than her image – Halil actually chooses to escape this reality throughout the film. While Meral's reality is the manifestation of the fear of sexuality that Halil runs away from and the film represses, the real of the father resembles the reality of the social, which can destroy the spiritual. Until that moment, Halil is a person who believes in the superiority of representation over the real. Yet, at this point, he meets with the devastating truth of the real and sees that his ideal of *eternal love* cannot be realized in reality. The father's explanation that his daughter's affluent upbringing could become a problem leaves Halil helpless in the face of the real and leads him to take refuge in representation again. However, Halil is unable to continue this much longer and Meral's real triumphs over her father's real. For Metin Erksan, this is a class conflict that displays a moment of transformation in

which Halil passes over to real's domination from the domination of representation. *Sevmek Zamani* (Time to Love), which produced the language of aesthetics of the lost (Arslan, 2010, p. 227), chooses to conceal these losses behind a curtain instead of making them more explicit, and restrains some of the demand for the visual style's autonomy.

Conclusion

Halit Refiğ questions Erksan's transition to a film like *Sevmek Zamani* (Time to Love) from his earlier realist films by referring to Metin Erksan's *Görüntü* magazine article *What Does Time to Love Tell or Thinking about Cinema* (Refig, 1973). He claims that Erksan had a violent reaction against films with social plots, such as *Şehirdeki Yabancı* (Stranger in the City), *Gurbet Kuşları* (Birds of Exile), *Kızgın Delikanlı* (Angry Boy), and *Karanlıkta Uyananlar* (Awakens in the Dark) (Refig, 1972, p. 45), Nevertheless, he produced one of the greatest examples of our national arts (Refig, 1972, p. 46). On the other hand, Birsen Altıner argues that Metin Erksan is a director who follows the social realist school, although he is not a filmmaker who can be limited as a member of a single tradition (Altıner, 2005, p. 160). This demeanor of implacability and unfixity is characteristic of his cinema. *Sevmek Zamani* (Time to Love) is probably one of the first films that succeeded in abstraction, which Halit Refiğ notes differentiates Turkish from Western cinema. In this sense, the film is a modernist film because the difference between represented object and representative image is created through the mediation and abstraction of the real. With its modernist aspect, the film became one of the most important films of Turkish arthouse cinema. *Sevmek Zamani* (Time to Love) opposed the representation styles, narrative strategies, and themes that Turkish cinema had institutionalized until the mid-1960s and accepted a new aesthetic style against Yeşilçam's institutional style of representation.

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Acknowledgement

This article is based on the thesis *Modernizmin İzini Sürmek: Türkiye'de Sanat Sinemasının Gelişimi (1896-2000)* (Tracing Modernism: Evolution of Art Cinema in Turkey (1896-2000), completed in 2014.

Expertly edited, this book provides the cinema scholar and film fan with a deeper dive into the global impact of the medium. It is a beautiful new ride into the vital world of film studies. Each chapter stands alone in rigor but taken together, elevates the genre with unique perspectives ideal for a classroom text or a brilliant addition to anyone's bookshelf.

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Cinema studies are generally conducted as part of communication studies. However, cinema is a separate field that must be studied. Since Arnheim, there has been a significant amount of development in the field of cinema studies. This book takes different films as examples to analyze the various stages that cinema has gone through from its beginning to the present. It explores old and new forms of narrative, from fiction to documentary, from traditional storytelling to virtual reality. I have no doubt that this work will undoubtedly close the gap in the field of movie studies.

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