

**THE REPUBLIC OF TURKEY
BAHCESEHIR UNIVERSITY**

**TRACKING THE MULTICULTURAL
COMPONENTS OF JIM JARMUSCH’S EARLY
WORKS THROUGH SPACE PERCEPTION**

Master’s Thesis

NİLÜFER NESLİHAN ARSLAN

ISTANBUL, 2016

**THE REPUBLIC OF TURKEY
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**GRADUATE SCHOOL OF SOCIAL SCIENCES
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**To Mom and Dad,
& Kuzey,**



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ABSTRACT

TRACKING THE MULTICULTURAL COMPONENTS OF JIM JARMUSCH'S EARLY WORKS THROUGH SPACE PERCEPTION

Nilüfer Neslihan Arslan

Film and Television

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Jim Jarmusch has been a frontier actor of American Independent Cinema arena, since he shot his very first film. He has been a game changer film director since the 1980s, along with being a screenwriter, a producer, an editor, a composer, and even a low-key actor.

Jarmusch's films have many multicultural elements; different locations, diverse backgrounds, and dissimilar languages. Also, Jarmusch's narrative choices, when he pictures the cities, look very exceptional as respects to multiculturalism.

Consequently, through this research, the drive is mainly to track the multicultural components in the early cinema of Jim Jarmusch and locating those traces spatially through the mapping studies and charts, and then exploring how he manages to adopt all these multicultural elements into his artworks in strong relation with space perception within the help of time perception. Thus, the aim is to discover the actual traces of Jim Jarmusch's early works on global scale while engaging with these multicultural components, in the light of the case studies of his early films; *Stranger than Paradise*, *Down by Law*, *Mystery Train*, and *Night on Earth* respectively.

Keywords: Jim Jarmusch, Space, Multiculturalism

ÖZET

TRACKING THE MULTICULTURAL COMPONENTS OF JIM JARMUSCH'S EARLY WORKS THROUGH SPACE PERCEPTION

Nilüfer Neslihan Arslan

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Jim Jarmusch, ilk filmini çektiği günden beri, Amerikan Bağımsız Sinema dünyasının, önde gelen yönetmenlerinden biri olmuştur. Jarmusch 1980'lerden beri oyunu kurallarına göre oynamayı reddeden bir yönetmen olarak ayrıca senaryo yazarlığı, yapımcılık, kurgu, beste yazarlığı ve hatta zaman zaman oyunculuk barındıran bir kariyere sahiptir.

Jarmusch, filmlerinde her zaman farklı mekanlar, çok kültürlü karakterler ve değişik diller kullanmıştır. Jarmusch'un şehirlere ve mekanlara yaklaşımı, çok kültürlülük üst okumasıyla, anlatı tercihleri açısından da dikkat çekicidir.

Bu araştırma boyunca ana hedef, erken dönem Jim Jarmusch sinemasının çok kültürlü özelliklerinin izini sürmek ve bu izleri mekânsal bir gösterime dönüştürmektir; bu amaçla haritalama ve çizim çalışmaları yapılmıştır. Sonrasında, Jarmusch'un bu çok kültürlü parçalara özel olarak nasıl yaklaştığı analiz edilmiştir. Tezin nihai amacı Jim Jarmusch'un, mekân ve ikincil olarak zaman kavramlarını kullanarak, bu çok kültürlü faktörlerle nasıl ilişkide olduğuna bakmak ve erken dönem Jarmusch sinemasının küresel bağlamdaki izlerini keşfetmektir. Bu amaçla örnek incelemesi olarak dört filmi seçilmiştir. Bunlar sırasıyla; *Cennetten de Garip*, *İçerdekiler*, *Gizem Treni* ve *Dünyada Bir Gece*'dir.

Anahtar Kelimeler: Jim Jarmusch, Mekan, Çok kültürlülük

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ABBREVIATIONS

a.m.: Ante Meridian

p.m.: Post Meridian

GMT: Greenwich Mean Time

USA: United States of America

LA: Los Angeles



1. INTRODUCTION

In the essence of filmmaking, “creating a world” occurs as a first step. While forming the world of a film, one has to imagine every detail of that environment and shape the atmosphere of that artwork. Consequently, the paths of architecture and filmmaking have always been intersected. Both of these fields start with an idea of a new design and an original approach.

As I have studied urban planning in my bachelor degree, I have done many researches on urban related topics. There are two main sides of urban planning; an analytical and a sociological part on variety of scales. Cities, regions, or societies can be studied from many different perspectives. With having urban studies as my background, I have always found the relation between human and space very exciting. That interaction fluctuates on different scales, and the observation of that alteration is very valuable.

The concept of “looking at a city” in a film always draws my attention. When I think of a Jim Jarmusch film, I unquestionably think there is something special in the way space is created. The cities, the neighborhoods, the transportation, and the idea of moving are always handled very carefully, and, most of the time similarly in the cinema of Jarmusch. Thus, I am drawn to analyze and examine the approach to the space perception in a Jarmusch film.

In a general overview, Jarmusch’s films have many multicultural elements; different locations, diverse backgrounds, and dissimilar languages, which always appear in his cinematic world. Moreover, Jarmusch’s narrative choices, when he pictures the cities, look very exceptional as respects to multiculturalism. As Piazza (2015, p.188) states “The foreigner’s perspective plays a central role in Jarmusch’s cinema.” That, I find very interesting to study. I am interested to make the multicultural connections via space analyses. Along with the special space approach in the cinema of Jarmusch, there is always a multicultural linkage that cannot be missed. Thus, throughout this research, I would like to trace multicultural components in relation with the space perception around globe, more than simply pointing them out in the films.

There is always movement in the cinema of Jim Jarmusch. Characters constantly move around, and many cities are trespassed in these films. The concept of movement may have been shortened to the idea of walking in an abstract thinking.

As Michel de Certeau (1984, p.104) says:

“To walk is to lack a place. It is the indefinite process of being absent and in search of a proper. The moving about that the city multiplies and concentrates makes the city itself an immense social experience of lacking a place – an experience that is, to be sure, broken up into countless tiny deportations (displacements and walks), compensated for by the relationships and intersections of these exoduses that intertwine and create an urban fabric, and placed under the sign of what ought to be, ultimately, the place but is only a name, the City.”

These tiny moving acts in the city with their own unique encounters along the way are in fact what shape the city. Moving from this idea, as it is examined in the book “The City” by Robert E. Park and Ernest W. Burgess (1925), we can approach ‘the urban’ concept as a ‘state of mind’. The city basically evolves and grows within the acts of its inhabitants or whoever happens to be in it. In this one simple thought, it is reasonable to say that the city is whatever its occupants are. Nevertheless, one does not have to become a local to communicate with the city or to evolve along with it. The cities belong to anyone who claims a right on it. As Khamaisi (2010) refers to Henri Lefebvre, perfectly stating on this issue “... whoever lives in the city and interacts with it, is entitled to demand the right to the city.” No matter who wanders around the cities or who trespasses it, has a say on these cities.

Urban studies contain many diverse approaches to read and understand a city. Of course, my focus will not be broadening these theories through this research. But, one fundamental understanding must be mentioned before the upcoming chapters. That fact is, cities are indeed made up of small spaces. One should look at the city simply as a surrounding to live in, as a collective space, and besides, to accept it as a “milieu” that one depends on every day.

From this point of view, it would be suitable to mention how James Donald broadens the statement of Robert Park’s, ‘the city’s being a state of mind’ as,

Donald (1999, p.8) says,

“If that is true, does it mean that there is no such thing as the city? It is tempting to say yes, but that answer might set up a false opposition. Of course, cities are not only mental constructs. Of course, there are real cities. Each city has its own location and climate, its own history and architecture, its own spatial and social dispositions, its own cacophony of languages, its own soundtrack of traffic, trade and music, its own smells and characteristic tastes, its own problems and pleasures. But why reduce the reality of cities to their thingness, or their thingness to a question of bricks and mortar? States of mind have material consequences. They make things happen.”

As Donald (1999, p. 8) further states:

“... it would be more accurate to think of the city as an imagined environment. This environment embraces not just the cities created by the ‘wagging tongues’ of architects, planners, builders, sociologists and novelists, poets and politicians, but also the translation of the places they have made into the imaginary reality of our mental life. In that sense, I live in the same city as Victor Burgin; or, at least, I live the city in the same way.”

In the light of these, my aim is to study how Jarmusch creates the space in his films and how he approaches the space notion with regard to characters’ relationship with these spaces. As the imagined space and time are the main tools to create the atmosphere of the film, it is very appealing to search all of these features where there is also a huge amount of multiculturalism. Accordingly, I am eager to think the cinema of Jarmusch as an imagined environment and even as an imagined world.

Additionally, this research targets to mark off and/or redraw the borders of the “otherness” dilemma in Jarmusch cinema through analyzing all of these multicultural components of his early works whilst positioning his attitude towards that multiculturalism. Thus I would like to track down the multicultural elements of that world spatially, and see how Jarmusch sets that imagined world in strong connection with space perception.

1.1 METHODOLOGY

This thesis monitors film studies, narrative studies, and urban studies along with cultural studies and auteur theory. Also, literature review in the related field is done through the process, as well as collecting the related data. After reading the subject through an interdisciplinary perspective, mapping studies of the films are practiced as well as creating specific charts and diagrams in respect to research topic. The mapping studies are drawn in order to allow this research to literally track the multicultural elements, and understand the actual traces of Jarmusch's early works on global scale.

Furthermore, in the process of the thesis, the method of case study is also used in order to explain the arguments in detail, and in a more perceptible way. The determination of the case studies is made according to the specific motifs that are repeated in Jarmusch's cinema like the episodic narratives and Jarmusch's directorial approach to the places. Initially, the motifs as concerns multiculturalism and space are established regarding to the narrative elements and the repetitive/common understandings of these films. As it is understood in an overall look to the range of Jim Jarmusch's cinema, the special understandings of space and time perception as well as a similar narrative approach are found among four specific films which are *Stranger than Paradise*, *Down by Law*, *Mystery Train*, and *Night on Earth* respectively. In a general view, these films correspond to the early period of Jim Jarmusch's filmography, and consequently this study also aims to canvas the origins of Jarmusch's cinema.

Throughout the case studies, some notions are surveyed while reading the films. First notion is the idea of "non-places" that ethnographer Marc Augé (1992, p.77) defines as "If a place can be defined as relational, historical and concerned with identity, then a space which cannot be defined as relational, or historical, or concerned with identity will be a non-place." These non-places commonly appear in the cinema of Jim Jarmusch where characters simply drift around. Also Augé states that "Place and non-place are rather like opposed polarities: the first is never completely erased, the second never totally completed..." (1992, p.79) Finally, as Augé points out more; "The possibility of non-place is never absent from any place. Place becomes a refuge to the habitué of non-places." (1992, p.107)

This idea reflects on the frames of Jarmusch, while the camera passes through places and non-places, the contrast between them gets to be appear on the screen, whereas those places also give the signal of their hidden potentials of becoming a non-place, too.

The second notion is the idea of an “ageographical city” that Michael Sorkin (1992) defines as “... a wholly new kind of city, a city without a place attached to it”. Sorkin describes this idea to explain the similar urban forms in the United States of America; “the virtually undifferentiated territory” that is made of malls, skyscrapers, homes, offices etc. Through this research, this notion of Sorkin is adopted to the different layers of the urban by way of studying the case studies. As per this notion originates from the “commonness of the places”, the repetitive or the non-referred corners in the different parts of the cities are considered as “ageographical places”. As Sorkin (1992) states more; “This place is fully ageographic, it can be inserted equally in an open field or in the heart of town... With its components reduced to a repetitive minimum, space is departicularized”. Going from this indication, when the particularization of a place disappears, it just becomes “anywhere”. And, these anywhere-s are frequently observed in the early frames of Jim Jarmusch, as they are analyzed through the case studies.

The other notion is “the image of the city” which comes from Kevin Lynch. Lynch states that every place has its own individual and/or collective images, while stating; “There are other influences on imageability, such as the social meaning of an area, its function, its history, or even its name.” (1960, p.46) All of these variables are helpful to understand an image of a place.

Lastly, as Robert Park says (1925) “The city is, rather a state of mind”. That notion supports the idea of seeing cities or sometimes, in a closer look, specifically the spaces as characters’ state of minds, and helps us to understand the relationship between the characters and the space.

2. APPROACHING THE CINEMA OF JARMUSCH

Jim Jarmusch is considered to be one of the leading filmmakers of American Independent Cinema. As Suarez (2007, p.6) claims he is referred as the main exponent of the independent cinema of the 1980s and 1990s which are the years *Stranger than Paradise* came out to be very successfully and won a Palm d'Or for best feature film. When one thinks of American Independent Cinema, it is impossible not to think of his name. Jarmusch stands out with a noteworthy career in that particular field with fourteen feature length films so far along with his many short films.

Suarez (2007, p.1) says that;

“Jim Jarmusch followed on the steps of the art cinema of the 1960s and 1970s and made formally spare, slow-moving films concerned with intimacy, the exploration of character, and the reformulation of the classical narrative molds”.

Nevertheless, as Suarez states more, while Jarmusch is always a dominant art-house filmmaker, he managed to stay visible to the mainstream, even though he is on the margins of the industry (2007).

Jarmusch has been resisting against the big production companies and mostly continuing his career as an independent filmmaker since he shot his first film in 1980. Just as his close friend, also his actor Tom Waits describes him, “he is a boy who went grey at his fifteen and he has been an immigrant since then, telling stories of other immigrants” (Lynn, 2005). This statement does not mean that Jarmusch sees America or elsewhere through an immigrant’s eye but this can help us understand his vision of the world. There have always been many multicultural elements in his works. To explain further on this, he often sets multicultural elements in his films, he always uses additional languages rather than English, he loves to place a foreigner (often described as an ‘outsider’) into the story coming from different background, and he often shoots in different locations all over the world, if not these, he simply uses multicultural soundtracks.

Goffredo Fofi (2007), a film critic, names Jim Jarmusch as a “frontier director”. On explaining what a frontier director is; he states that it means a clear refusal, for ethical and aesthetic reasons.

More on that, Fofi (2007) adds,

“Jarmusch is a frontier artist because he does not conform to aesthetic trends. He escapes them and reinvents himself, and succeeds each time in winning praise for his coherent depth, while innovating and taking great risks. He comes from the borderlands because he favors individuals who have been socially marginalized, people who are constrained to live in a society and in a period in which they feel very repressed. With great difficulty, they look for a way to survive, guarding even the smallest possibility of choosing their own destiny or following their own path, in the event they have already figured it out.”

As a frontier director, Jarmusch is always mentioned under the roof of American Independent Cinema. Then again, trying to define the “independent cinema” itself is always a tough challenge in terms of production basis or narration structure whereas it is even harder to define the boundaries of American Independent Cinema in terms of production where there can be many labels under one company. There are ongoing debates about which production company can be measured as an independent company that brings the other question lying beneath, can there be a real independent company? But at the same time Jarmusch says he is sick of the word: “independent”, saying it is not a sufficient definition.

As Jarmusch is quoted by Lynn (2005):

"It's all so . . . independent. I'm so sick of that word. I reach for my revolver when I hear the word 'quirky.' Or 'edgy.' Those words are now becoming labels that are slapped on products to sell them. Anyone who makes a film that is the film they want to make, and it is not defined by marketing analysis or a commercial enterprise, is independent. My movies are kind of made by hand. They're not polished -- they're sort of built in the garage. It's more like being an artisan in some way."

Of course, while production side is a very complex area; there are more eligible facts to define “independent cinema” through narration elements. Jarmusch is a director who simply follows his own instincts and his own rules when it comes to filmmaking. As it is

very clear by his statement that is mentioned above, he even rejects the idea of being “independent” due to independent cinema’s already being defined as a category that comes with its own directions and expectations, rather than being an open-minded or free-spirited arena.

Regarding the narration elements, we can say he is fond of playing with the narration. He truly is not interested in classic narration rules. For example in *Night on Earth*, there are five small stories that are different from each other and take place in different and faraway-from-each-other cities, actually at the same time via stating that all of them are in different time zones. The common trait of these segments is that all of them take place in taxis. A passenger steps in a taxi and they arrive at their destinations and Jarmusch films the between. This is very in contrast to mainstream cinema in terms of small journeys never get to be shown on big screen. As Jarmusch is in love with the “ordinary”, he states more on this issue while talking about *Night on Earth*;

Keogh (2001) quotes Jarmusch on this issue as;

“If you think about taking a taxi, it’s something insignificant in your daily life; in a film when someone takes a taxi, you see them get in, then there’s a cut, then you see them get out. So in a way the content of this film is made up of things that would usually be taken out”

Meanwhile, Jim Jarmusch is a director who is not afraid of working abroad as in *Night on Earth*, rather than New York and Los Angeles, Jarmusch also shot segments in Rome, Paris, and Helsinki with the local actors. Also in *Mystery Train*, he worked with two Japanese actors; Yûki Kudô and Masatoshi Nagase as well as in *Down by Law*, an Italian actor Roberto Benigni was also cast as a leading character. It is fair to say he is a director who is fond of directing foreign actors.

Jarmusch’s stories are not only culturally related to Europe, but also his forms carry many features of European Cinema movements; such as French New Wave, British Free Cinema and Italian Neorealism.

As Jarmusch (2013) himself states,

“Authenticity is invaluable; originality is nonexistent. And don’t bother concealing your thievery – celebrate it if you feel like it. In any case, always remember what Jean-Luc Godard said: “It’s not where you take things from – it’s where you take them to.”

For instance, with regards to Italian Neorealism, Jarmusch makes films with low budgets. Of course, it is because he works independently, unlike neorealism it is not because he cannot find the producer or the means, but because he likes to have control in every step of making his films. Hence, in dominant Hollywood cinema, he cannot have that ability once he makes a contract with big productions. Jarmusch always has the rights of his own films. When thinking about Neorealism, there are more similarities, there are long takes without any cuts in order to give the audience a real time feeling or simply put realistic visuals. These careful and quiet cuts also support the love of the ordinary and the realism in his films. Just like it was famed in Neorealism, there is deep focus that allows the audience to see what is going on in the back, behind the protagonist, which dominant Hollywood is never interested of showing. On the French New Wave side, Jarmusch’s works are also shot on location, as creating the mise-en-scene is a big part of the work. It would be appropriate to add here that Jarmusch often gives his actors and actresses space for improvisation. And lastly, nothing is more important than people and the significance of the everyday in Jarmusch’s cinema, exactly like in British Free Cinema. In that way, he tells personal stories of some characters but he handles these stories universally which makes it not personal at all. Jarmusch doesn’t even have an intention to get in the way and guide the audience; so to say the image speaks for itself. But in contradiction with Free Cinema movement, size and perfection aim were achieved in Jim Jarmusch’s films; although Jarmusch has generally worked independently, small productions and low budgets, he always succeeded to have acclaimed cinematography for his films.

Not only European cinema movements affect Jim Jarmusch. Japanese Cinema also inspires him. As Piazza (2015, p.66) states;

“In 1975, during his last term at Columbia University, Jim Jarmusch travelled to Paris where he ended up staying a whole year. At the Cinémathèque Française he got to know the works of Japanese directors Ozu and Mitsoguchi,

of European auteurs Breson and Dreyer, and, possibly more surprisingly, of American directors Sam Fuller and Nicholas Ray.”

As Piazza later claims (2015, p.67); “The 22-year-old Jarmusch went to the Paris cinémathèque almost every day, thus discovering American anew – from a distance, through the eyes of a foreigner, of a European.” The inspirations that shaped the cinema of Jarmusch probably originate from these encounters that he made during his Paris days. That is an important detail when trying to read the cinema of Jarmusch. He is nourished from all of these meetings he made along the way. All of these inspirations shaped his position as a writer and director.

Stating that Jarmusch is inspired from some European movements and his having an alternative European eye, do not solely make him a European director. All these European elements of his works do not overshadow the very American elements of his works. He truly knows every aspect of the American culture in a way that a European director could hardly see, and for that reason he is unquestionably an American director. When one looks at the American culture, he/she sees that it consists of many other cultures divided into new layers. So the country itself is a multicultural union already. In one interview with him, Jarmusch is quoted by Hertzberg (2001) as *“I’m like a mongrel. My family is Czech, German, and Irish. So my family is all mixed up. And American culture is made up of those strange mixtures. That’s something that is very American”*. Accordingly, all these diversities in the US make Jim Jarmusch being closer to Europe and also keep him even closer to America at the same time. Through this Americanism he becomes more European and through this Europeanism he becomes more American. Consequently, he verges on being universal.

Jarmusch is unquestionably fed from American culture. Rock ‘n roll music, jazz music, literature, and poetry are what nourish Jarmusch’s background. More than being an American director, Jim Jarmusch is a true New Yorker. His history with New York and especially the 70’s New York has a great impact on him, which can be observed through his artworks. The legacy of being a New Yorker at that period must have certainly left a mark on him, which follows him through his career. Paul Auster, who has worked with Jarmusch, states that bond between him and New York, in his review of *Night on Earth*,

Auster (2007) says:

“The cab is gliding through the night now, an endless night on earth, and as Helmut removes the clown nose, the expression on his face is one of fear and anxiety. He drives past a traffic accident and a number of police cars. A moment later, he whispers to himself: ‘New York . . . New York.’ And so ends Jim Jarmusch’s little poem about the city he loves.”

New York is a city that is often described as a “melting pot”. Undeniably with the effect of his New York background, Jarmusch is always interested in the clashes of the cultures. He investigates what happens when different cultures meet. He does not hesitate to show people’s origins or their backgrounds, but he never makes a statement on these matters. Jarmusch keeps the same distance with every character, he often avoids “point of view shots”, and in the long run, this makes the reflection of the characters equal on frame. As Jarmusch is interested in the clash of cultures he is ready to deal with whatever comes out of it; absurdity, humor, alienage or strangeness, he is ready to record them all. He creates a world which is fascinated with all these diversities as well as pointing out to the audience, showing how the ordinary can remain the same in every culture and every place.

Furthermore, Cauchi (2013) claims on the issue of multiculturalism, in his *Down by Law* review:

“We can demonstrate most clearly these two dimensions of Bob’s alterity his being other and his being responsive to the other by focusing on his relationship to the English language. First, however, recall that, for Jarmusch, a language embodies the untranslatable idiosyncrasies of a community, so that any act of translation between two language communities alters and introduces new meaning. This process of translation and alteration, Jarmusch believes where ‘strange mixtures’ of foreigners produce new meanings and new cultural expressions is the very heart of American culture.”

Rather than merely diagnosing Jarmusch’s European eye or on the contrary, defending his American notion, my approach to the cinema of Jarmusch consists looking at his works and reading these elements which make him a universal artist alongside his ability of understanding the world as one through tracing the multicultural features of his early works.

3. CASE STUDY: STRANGER THAN PARADISE

3.1 SUMMARY

Stranger than Paradise is about three young people, whose paths are crossed and departed from time to time. These three main characters that are followed through the film are: Willie (John Lurie) and his “best” friend; who is portrayed almost identical with Willie in terms of clothing and lifestyle, Eddie (Richard Edson), and Eva (Eszter Balint), Willie’s cousin who just comes from Budapest to the States. After Eva’s arrival to New York and having stayed in Willie’s apartment for ten days, even though they seemed to have disagreements all the time; the three of them happen to create some kind of a “bond”. Eva goes to live with Aunt Lotte in Cleveland as it was the plan in the beginning, and after a year Willie and Eddie find some money from gambling and decide to give her a visit, completely spontaneously. They get enthusiastic to meet another time, and against Aunt Lotte’s all attempts to stop Eva, Willie and Eddie take her along with them to a trip to Florida, once more deciding out of the blue. They arrive in Florida and find nothing that they expected to find. With a lots of misunderstandings there, Willie finds himself on a plane to Budapest, Eva stays alone at the motel disappointed with the guys assuming they left her by herself, and Eddie is with the car thinking that both of them left the States.

3.2 STYLE & MULTICULTURALISM

Stranger than Paradise is shot in black and white. Jarmusch worked with Tom DiCillo for the cinematography on *Stranger than Paradise*. Just like the characters, the places, even without giving any reference to where they are, have a style on an optimum level. The camera is always in deep depth shooting; it is always shown what is behind these characters.

Suarez (2007, p.30) states about the style of the film as:

“It looks like an exercise in stylistic primitivism: it is hot in grainy black and white with wide-angle lenses, which allow for staging in depth, and it is entirely composed of static sequence shots – camera movement limited to slight pans and reframes.”

Camera is never focused on one character, which makes all of these characters treasured for the story. Also as Hoberman (2007) states “There are no reverse angles, no point-of-view shots; each scene is a single take. Characters enter the frame as though it were a stage, yet powerfully naturalistic.” Being very naturalistic via shots causes them to be almost like from the eyes of an invisible company, which creates an effect on the spectator, a feeling like they are sharing the same space and time.

Stranger than Paradise is a very minimal film in terms of all the possible angles; it is a film that avoids saying more than what is necessary, both in the terms of the story arc and its styling codes. Also its being in black and white supports the idea of minimalism stylistically. As Suarez mentions in his book, *Stranger than Paradise* is simply using the tools of minimalism in the art form; lines, surfaces, and masses that do not signify anything in particular but purely are. The film praises the ‘empty time’ within using the ‘impersonal landscapes’, in the overall causing a situation where it gives the spectators a building’s blocks and allows them to develop their own connections (Suarez, 2007, p. 30). We should, once again, mention, Robert Park’s famous quote here: “The city is, rather a state of mind” (1925). Based on the notion of a space as a state of mind, here, in *Stranger than Paradise*, the concept duals itself both for the characters’ state of mind and the spectators. In following subchapters; this case study aims to analyze where time and space merge or unmerge throughout the film.

For the music of the film, this is the second collaboration of Jarmusch and John Lurie after *Permanent Vacation*. But this time, Lurie, carries all the credits of music of the film alone. While the music is very minimalistic as an important supporter of the whole minimal work; it is also very important to reference the multiculturalism in the film. The music score and the soundtrack carry the clues of a bond with Europe. Again as Suarez (2007) points out: the music of Lurie fades in and out like in a way of Godard-fashion fluctuating between ordinary moments; while it is also reminiscent of the atmosphere of Bartók’s string quarters.

Stranger than Paradise is told in three chapters; A New World, One Year Later, and Paradise. Each segment’s name gives reference to a time or space, which the film really tries to play with. This film is the simplest and the first example of Jarmusch story telling in episodes.

It opens up with a scene where a plane is landing in the background of a woman. As we find out later in the film, one of our main three characters, Eva, comes to New York (United States) from Budapest (Hungary) just within that moment. Eva gazes the plane landing on the ground, turns around and we see her face. As she leaves the frame, another plane, which is on the airfield, takes off. Hence, the scene includes both an arrival and a departure in the background, like a full circle drawn right in the beginning. Where it ends also it starts.

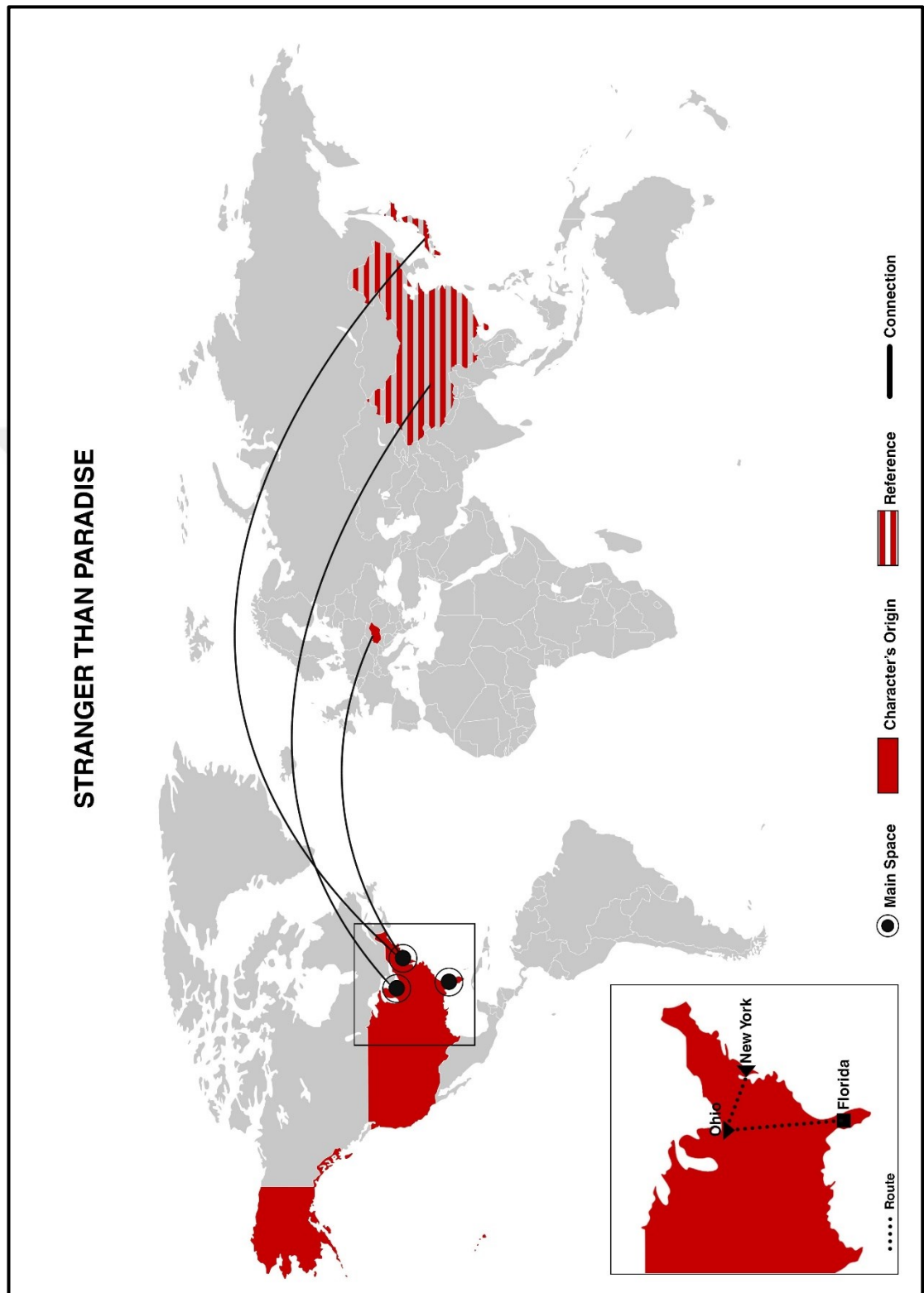
Lefebvre (1947) claims that “The secret of his (Charlie Chaplin’s) comic powers lies not in his body, but in the relation of this body to something else: a social relation with the material world and the social world.” We can adopt this approach to *Stranger than Paradise*, and claim that all the ungovernable humor comes from the interplays and the multiculturalism of this three-dimensional equation –Willie, Eddie, and Eva- and moreover their relations with time and space sets the whole atmosphere of the film which serves the story from within.

In the mapping study of *Stranger than Paradise*, the legend is based on where the characters’ homes are, which languages are spoken through the film and what the references are. Willie and Eva are both from Hungary, as well as Aunt Lotte. They also speak fluent Hungarian through the film. It is not clear where Eddie is from but as far as we know he is from America. The main space of the film that is seen on the frame is USA. For detailing the references; in one scene, Eddie says the racing horse names which are also happen to be the pioneer Japanese director Yasujirô Ozu’s films’ English titles, and in another scene the main characters go to see a Kung Fu film that is originally related to China.

Moreover, for this film in particular, there is a lot of movement in terms of city names, which includes road trips, it is also indicated in the smaller map, the three main characters move at one point in their storyline, from New York to Ohio, from Ohio to Florida.

With all these information taken into consideration, the mapping of *Stranger than Paradise* occurs in below.

Figure 1: Mapping of Stranger than Paradise



3.3 TRACING WHEREABOUTS

Figure 2: *Stranger than Paradise* time and space chart



Emanuel Levy defines *Stranger than Paradise* as a touching road comedy, after Eva's coming into the equation of Willie and Eddie's friendship. (Levy, p.197) It may be fair to call *Stranger than Paradise* a road film in terms of the use of the actual road trips taken in the film and constant changing of the locations / cities. Nonetheless instead of being a road movie in actual terms, we drive around familiar places when we see behind the characters; even though we travel we always get to the same places over and over again in terms of space conception. So rather than serving as a road movie, it is drawing circles around very similar places barely in touch with time perception.

Hoberman (2007) states it; "It came from nowhere, it's always been here—or so *Stranger than Paradise* might seem." The conception of movement in *Stranger than Paradise* seems like floating in the air, the mood of the characters or the exact movement by locations in the film always depends on the perspective, or takes place by coincident. Above, each of the characters' relation with time and space perception is shown as considering the film as a whole. Where they start from and where they go throughout the entire film, are marked in the scheme. The time and the locations of the film are used as the legend of this scheme as they are known from the narrative. From this perspective, it

will me more readable to analyze how the film generates its own idea of time and space, and how it plays with it.

After the opening credits, we see the inside of a small apartment, a calendar on the wall, and hear the phone ringing. Willie, who is also one of the main three characters, gets in the apartment and answers the phone. As we find out by Willie's talk, his Aunt Lotte, is on the other side of the phone and she speaks Hungarian. Willie's immediate reaction is "Don't speak Hungarian to me!" But as the talk continues, we find out that Willie understands Hungarian perfectly, and probably can speak too; but drastically refuses to communicate in Hungarian. So Willie is a Hungarian who left his roots while ago and since then, in his own words "does not consider himself as a member of the family". Aunt Lotte gives him the news and he becomes very unhappy about his Cousin Eva's arrival, she will be in New York for the next ten days thereby will be staying in Willie's apartment.

The film fades to black and a new chapter opens entitled: A NEW WORLD.

In this title of the chapter, "A New World", the word "new" may refer to many meanings. "A new world" is for Eva who just came to town, and it is for Willie whose living environment would change when a relative comes to live with him. Also, "a new world" is for Eddie who is Willie's best friend, whom we meet later in this chapter. Eddie becomes one part of this tree component equation very quickly. The not governable humor, or the misplaced moments are reproduced from this particular equation. And for the spectators' point of view, a new world may serve as an ageographical world where going from places or coming to places equally matters. The concept of "ageographical world" comes from Michael Sorkin (Fyfe, Nicholas R., and Kenny, Judith T., 2005).

Frug (1999, p.100) defines this notion of Sorkin as;

"As Michael Sorkin argues, people live in "a wholly new kind of city, a city without a place attached to it," one that Sorkin calls the "ageographical city." Sorkin uses the term to describe the pastiche of highways, skyscrapers, malls, housing developments, and chain stores – the endless urban landscape of copies without an original - that constitute the place bites of modern America. ... The ageographical city, Sorkin suggests, is the urban form of the 800-number: the area code for no-place-in-particular."

Being nowhere in particular exists profoundly in *Stranger than Paradise*; but within the opposite idea along with it; being somewhere particular or moving in-between places that are similar to each other. Jarmusch manages to capture the essence of both of these ideas into this specific film. Jordan (2013, p.103) puts the words in perfect order for us to understand this “new world” in his poem, which is also titled “Stranger than Paradise”:

*“Upon entering The New World,
my first discovery is how when
you land someplace new, everything
feels the same. I have been in touch
with my American family through letters
written in Hungarian. Meeting them,
speaking English, holds home at arm’s length...”*

Eva is walking on the streets, putting the radio that she carries beside her on; the song “I put a spell on you” sang by Screamin' Jay Hawkins (by his stage name), is heard. Sara Piazza (2015, p.138) states on this song choice of Jarmusch as “Willingly, Jarmusch crosses the ‘bridge over the ocean’ with Bartok and the waltz, giving him totally European music cues, while the images that flash across the screen could not be more American.” As she moreover mentions the waltz-like feeling of the Hawkins song and as waltz is originated from Europe (2015), therefore we have a strong connection Jarmusch creates. As Jarmusch moves his camera around, we see the city as Eva sees the city at the same time. We are as strangers as Eva to the city. Nevertheless we also belong with the city. The city we observe for the first time is different from any first time tourists see New York. We wander alongside with Eva, hearing “I put a spell on you”, European-like melodies, as if we have always been on this city, almost like we own the city as the city owns us.

Like Sara Piazza (2015, p.138) claims further,

“... if, from the musical metre’s point of view the ‘oompah-pah, oom-pah-pah’ of Screamin’ Jay’s piece can trigger a European waltz-like feeling, then from point of view of the song’s function in the film one could turn this idea around and come up with a hypothesis that has more to do with the identity of a European girl just landed in the United States.”

While we have Screaming Jaw Hawkins swinging melodies as soundtrack, we see the so called other side of the New York by way of not hesitating to go deeper into the city's roots. We, alongside Eva, pass by the empty streets, the gas station, graffiti on the wall that says "US out of everywhere, Yankee go home" in the heart of the city, and the spilled garbage on the sidewalks just before we arrive to Newark Street, New Jersey. The graffiti on the wall says so much for the sake of the city, a European girl arrives almost to the heart of United States, and we see the sign "Yankees go home" on the wall. That specific frame captures so much irony in it; it is maybe the heart of the city's message to the spectators, as it is not solely made up by "Yankees" and the city has many more different identities in it, and for that it may be just a way of saying Eva crossed the ocean all the way from home, but she is able to arrive another "home". Since I mentioned above, Eva does not walk in the city as she is a stranger, she only walks in the city as an observer at that particular time; creating a European vibe around her with the music. Overall, bringing "home" along to newer home opens a mental world; ageographical one, which exists without any boundaries; while she carries the idea of home, which is geographically called Budapest, in her state of mind in the streets of New York, by means of her new home, and with the specific corners of the city in the background of the frame. Moreover, the city is revealed from another perspective, it is an obvious sign for what is about to come. The characters in *Stranger than Paradise* are not the average New Yorkers we usually meet on the big screen, but they are the unseen, disregarded New Yorkers who also has a European background somewhere in their timeline.

Willie refuses to speak Hungarian or be related to his family at all. But there is no particular sign or a talk why this is like that. Basically there is no reason or a solid one why he chose to be simply an American and would like to call himself like that in every opportunity he gets; as far as it is shown in the film. Willie's act of trying to get away from his roots but yet still finding himself surrounded by them creates a unique tone which serves very well with being an "other" in New York. He never mentions his Hungarian name Bela, not even to his best friend Eddie. While his aunt Lottie lives in Cleveland, Ohio, an eight/nine hour drive away from him, his pretending that he left everything back in Hungary, is simply denying. He just chooses to be an American by all the means he imagines how Americans live. He almost looks and acts like he made a contract with the city on the acts of human beings, and he follows this path. And the city allows him to be

like whoever he wants to be. This is where cities give space to its inhabitants to be themselves no matter what. And this goes for all the cities that these characters happen to go and be in. Nonetheless, things change when Eva arrives and questions those acts of him, then he trembles to resonate his way of doing things with insufficient explanations, but he never steps back either, he proudly continues to do so, with all of Eva's criticism upon him.

When Eva finds out Aunt Lottie has to stay at the hospital for ten days so she has to stay with Willie for that period of time before heading to Cleveland, Ohio; they exchange a dialogue: "Ten days?" "Yes, ten days." "Ten days." as if it matters a lot to them. But it matters to them just through words, they do not show any kind of hurry, they are not to catch anything in particular; so time is there only for defining a situation that they are facing. But the current situation appears to be both awkward and inefficient to them.

Eva finally meets Eddie, Willie's best friend who looks identical with Willie. This being identical is another duality film creates. Even the dynamics of the three-element group has a duality in it. When Eddie and Eva talks about that she would go to Cleveland in a week. Eddie says you'll love it there even though he has never been there. He says there is a big lake in Cleveland even though he has never seen Lake Erie. It is like Eddie knows Cleveland and he does not have to get to the city to see with his own eyes. It actually does not matter in this world of theirs. The knowledge and/or the opinion he has about the city is enough for him to talk about it, it certainly does not matter if he has seen it or not. There, the conception of actual location gets distorted. Within that very scene, we know that for sure, in this "New World", cities are just the ideas – just the "state of minds". And it is and will be very okay to mention cities in any way they want.

The only specific thing that they talk about Cleveland is that it has a lake, and they think they should definitely see it. They never think about the time of the year nor the weather in that matter. They go on a journey thinking seeing Lake Erie would be a great idea as well as visiting Eva, but as I mentioned before the characters are not attached to any sort of time and space conception. Nonetheless, this does not mean they do not face the reality of the nature as we see in this example, but yet again even though Lake Erie was such an important element for that trip to Cleveland, when they arrive, and because it is frozen due to heavy snow, there is no lake to see.

Figure 3: Still image of *Stranger than Paradise*, 00:54:44



Showing even the Lake Eerie as a non-place: a Snack Bar in the midst of snow in the background, above.

Figure 4: Still image of *Stranger than Paradise*, 00:55:01



The opposite shot in the Lake Eerie scene, it is shown as an ageographical place; seeing nothing there, knowing that it is Lake Eerie but being in the midst of whiteness.

It is very expected to see Lake Eerie, but Jarmusch chooses to miss it. Even though they manage to get there, somehow they manage to get there in this time of the year with this much snow. "There really is no there there." Hoberman (2007) describes this scene in those words. Creating an image on Cleveland and then not fulfilling it on a frame; distorts the imageability of the place. Not being able to see the reference point of a city, makes that precise city equal to anywhere else. In that way; while breaking the images of a place through frames with diminishing elements that used to be important, in the end, the spectator places these layers on top of each other and make one ageographic cognitive map of the film.

And when they arrive Florida, they talk about beaches and sun. But when they arrive to the seaside there is only wind and the weather is probably cold, so there is nothing like they imagined. Or it is just like they imagined. Nothing ever changes around them. Eva says, "Looks familiar!" when she sees the motel room that they are about to stay. Same space is created over and over again around them, intentionally or unintentionally. Same type of room that they had in NY - Willie's apartment, a small room where there is two or three beds around, a table to fit in, they get to live in a room in a Florida's motel. Even though they are in different cities, and they keep moving only in sense of city names and miles that they make with car, almost the exact same places are following them wherever they go. The repeating places make the time pass. And, the very similar spaces with slight changes help the spectator feel the time perception over the space.

Losing and winning the whole afternoon; in a specific scene the roles of the winner in this New World changes when Willie appreciates Eva for the first time since her arrival when she comes home with the food and the Chesterfields which she got without any money. They connect in a real level for the first time. Willie sees something that he can like about Eva for the first time. She can survive in the world, he believes it for sure now. And that is something he can respect. But again they still differ in that particular afternoon while Willie is losing all the card games he has been playing all the afternoon while she is out there winning the game she has been playing and coming home with full hands. In that scene, the roles changes and Eva becomes the winner of the New World. And that has nothing to with the tips, which Willie is giving to Eva for adapting herself to New York. She can exist in the New World without the linguistic tips or without knowing the

baseball rules. Uniting the places stand out here in that scene; Eva can exist just fine in a new world- which may be not new at all.

3.3.1 On The Road to Cleveland

After the “New World” segment, in a scene of “One Year Later” segment; while headed to Cleveland to see Eva, Eddie asks: “Do you think we are in Ohio yet? Willie answers “No I think we are in Pennsylvania”. They don’t even know to care which city they are in. They never use maps to check the route for instance. They are headed to Cleveland but even that does not matter. No borders interest them or take their attention. They do not care about locating the places. Everywhere is the same. They probably hold on to the “idea of going to Cleveland” and that is it.

Eddie says to Willie, before he met Eva he never knew Willie was from Hungarian. Willie fudges the question: So what? And they exchange a line saying Eddie says, “I thought you were American”, Willie says: “I am as American as you are”. This is the way Willie sees himself, not attached to any Hungarian roots but still finds himself on a plane to Budapest in the end. Also we do not know where Eddie is from either at this point and to the end. That topic never comes up, so it is an open subject. More comes in that scene; Eddie asks: “Does Cleveland look like a Budapest?” Willie answers as: “Eddie shut up!” That is a nice way of showing their attitude. Eddie tries to understand Cleveland and Budapest and how they are related and why Willie rejects the Hungarian side so passionately. But Willie stops those attempts very clearly and does not explain anything. They pass on many parts of the cities, industrial areas, and end up in a town of Cleveland a classic traditional town, small houses, small gardens, neat housing and a Cleveland under snow.

Going from somewhere to another place plays a very essential role in the storyline of *Stranger than Paradise*. While the characters move around from X to Y, they pass through many non-places. As mentioned, “non-place” is a term defined by Marc Augé.

Suarez (2007, p.34) explains this notion as;

“In addition to mapping a particular emotional landscape, the film dwells extensively physical landscape – highways, diners, cheap motels, trashed-out-downtown streets, dingy apartments, cinemas, and postindustrial rust parks. most of these

landscapes fall under what the French ethnographer Marc Augé has called non-places: transitional locations devoid of symbolic significance and personal traces and intended for passage or temporary use, not for prolonged habitation.”

These places, which are meant to be passed by, form the background of *Stranger than Paradise*. But in the film, it is always about the whole frame, the background is never out of focus. Therefore, these non-places passed by Willie, Eddie, and Eva tell much of the story.

Suarez (2007, p.35) refers Smithson;

“Robert Smithson further pointed out that such non-places fracture linear time. In his view, the post-metropolitan spread exists “without a rational past and without the ‘big events’ of history. It is as plot less and open to duration as Jarmusch’s stories and characters.”

While passing by these past-less locations, and keep arriving on repeating spaces, the usual sense of location disappears in *Stranger*, and something else replaces it. This is a “New World” as it says in the first segment, hence it requires a calibration to it, it has its own time and space perception, not in a supernatural way of course; but in a unique way that sets its own conditions. A new meaning adds up to the time and space; where everywhere looks the same and time only matters only as a monotonous movement.

In the captions below are the examples of non-places used in the film; a lounge on the sideway of a road next to a terminal, post-industrial areas, a gas station, a gift shop in the middle of nowhere:

Going on journey from New York to Ohio, Eddie is on the driving seat whereas Willie is on the seat next to him. Willie sometimes falls asleep, and sometimes they exchange a dialogue. Meanwhile the camera is frequently placed in the backseat of the car. Therefore the shooting angle creates an effect that places the spectator as a third company to the pair. As mentioned before, Jarmusch shoots on a human scale most of time. Here, in this specific car scene, he does this flawlessly again, this time even more vividly that making the spectator think they are on this journey, too.

Figure 5: Still images of *Stranger than Paradise*, 00:38:25, 00:38:43 respectively



Figure 6: Still images of *Stranger than Paradise*, 01:02:20, 01:17:36 respectively



Visiting all those non-places; passing by the abandoned industrial areas, the peripheries of the city, large highways, and again, in the end, arriving the similar spaces over and over again, creates that unique time and space perception that belong to this film.

One more thing is also very important to dismiss; it is always known and shown where these characters are headed throughout all of their journeys and road trips in the film, but within the shooting style and drawing a specific route to these journeys as well as choosing the specific break point; a gas station, the new time and space perception of *Stranger* is created over the knowledge of it and exists despite knowing the location names. That is very vital.

After observing Eva in New York resisting all that American substance Willie tries to dictate to her; in Cleveland she happens to work on a hot dog stand. Eva, a Hungarian girl, who did not get the idea of a TV dinner, refused to follow any dressing code; now works in a hot dog stand which is a very American way of eating. "Build a Burger" writes on the tent of her working place, now one of the characters' image is distorted. This is

not Eva at all, but at the same time it is Eva because she works there and the spectator sees her in that frame. Placing Eva on a hot dog stand, again mixing with the concepts that just do not match is another model of duality, or in other words; notions existing within the exact opposites together.

Through all the multicultural elements in the film, *Stranger than Paradise* succeeds to be a very American film too, as Andrew (2007) explains; "...it's also a film about America and the people who live there. It's about those people's relationships to one another, and their relationships to the rooms they inhabit, the city streets, the suburbs, diners and highways." Being an American already carries various other elements itself, therefore it brings its own multicultural factors within it, and putting even more different elements and playing with time and space around these drifting characters makes the film about nowhere in particular as well as everywhere.

In a scene where Willie and Eddie are around the train station in Cleveland. -They are always standing in or choosing places that are linked with other side of the world, connection points. Eddie says: "It is funny, you come to someplace new, and everything is just the same." While they pace back and forth, Willie replies: "No kidding!" Like they already figured it out; wherever they go, it will always be the same because the sameness is in their minds. As the cities are state of minds, they always find the sameness in each city. It is always the same in everywhere new. That is their point of view, a specific way to correlate space. As Levy (1999, p. 187) says "Change of locale doesn't necessarily mean change of look."

They treat the time as it does not affect their system at all, almost as if time flows in another dimension that barely crosses theirs. But still, they use the notion like they are coded to do so. This is also same for the space use. They visit many places in the timeline of the film but the spaces, that they are in, never affect them at all, or at least not in the way as it is expected, neither space nor time changes them. They always find almost identical spaces wherever they go. Here I would like to add, they almost wonder around as if they are in a labyrinth but in that particular labyrinth, there is no goal of going out at all. The point of this labyrinth is just experiencing whatever is on the way. The point is wandering around in a labyrinth as the labyrinth is metaphorically the mind.

In the last segment “Paradise”: Willie asks about Florida, Eddie delivers everything he has ever heard about Florida: Cape Canaveral, girls in bikinis, white beaches, Miami Beach even though he has never been there either. Once again they exchange a dialogue about the places they have never been. They only speak what they imagine and what comes out of their state of minds. Roads to Florida is full of city sights, road lights, and sleeping in order and driving. Eva puts “I Put a Spell on You” by Screaming Jaw Hawkins again in the car on the way to Florida. Once again we are within the same motif, but this time we are crossing over America, listening to European-like swinging melodies. Now, we are headed to a “paradise”, and through this journey Screaming Jay is our “main man”, that ambiance Eva brought along with her from Europe to New York now spreads all over America through the way of a very “American” road trip. Willie, Eddie and Eva pass through several states of America while the car, as a figure of speech, broadcasts Screaming Jay to all these states. Here again, the worlds are overlapping. Almost, chapters by chapters, we collect cities and make them as one. While passing through these non-places, we unite into an ageographical state of mind, where borders lose their meanings.

Journey ends up to a Motel sign and, the triple is stopped in a gas station written on their back “Welcome to Florida”, as it is a welcoming sign for all of us. But this is the most Floridian view we will ever get to see in this segment, nothing more.

After crossing roads, lamp posts, street lights; they finally get to a motel on the sideway in the middle of nowhere just like in Cleveland, only without snow and palm trees. When Eva enters the motel room and says: “This is familiar” -just like in *Down by Law*, when they find themselves in a shelter near lake, which looks exactly like their prison cell-. Again an equally conditioned room for them to live for a while. Spaces are mingled.

On the first morning of the vacation in Florida, Eva finds herself sitting on a bench on the seaside. But here, she is not even turned to the ocean: she is not looking at the ocean, she only sits near the ocean. She carried her tape player with her to the bench on the beach. It is not on as far as we know but except for the ocean behind, it is the exact posture just like she had in Willie’s apartment in New York, the same frame. You can just name this one; Florida and the other one New York but the essence remains same in both pictures. She does the exact same thing she would do in New York.

Again back in the motel room she sits and waits and plays with her radio and tries to read something just like the way we saw her in Willie's apartment back in New York. Same small under the roof environment like that NY apartment of W's, but the only variable here is the paint on the wall and the window that creates a Florida frame in it. And our believing in they are in/ they must be in Florida. These are the only variables rather than the palm trees.

After getting mistaken for someone else and finding a large amount of money, Eva leaves some money for the boys and leaves a note in Hungarian and goes to the airport. She looks for a flight to Europe, but ironically as again the world is still small and loves the coincidences, and only flight to Europe that day is to Budapest, so to say her hometown. Willie and Eddie comes after her to the airport and Willie buys a ticket and tries to catch Eva which they think she is on. Eddie waits by the car and the airplane takes off. Willie is probably in a flight to Budapest and Eddie is in the car thinking they both left to Budapest. And then we see Eva coming back to Motel looking for the boys. She was never on the plane. This is how they got separated, through miscommunication –which is not surprising at all.

The film began with a frame with Eva coming off the plane from Budapest and ended in a same frame but this time Eddie is watching Willie go back to Budapest. They all kind of merged all over on each other: the characters/ the frames/ the stories / the places as well as the ironies. While getting separated, they merged, in the end. The combination of the opposite concepts occurs once again for good.

Last of all, Suarez (2007, p.31) talks about “dead times” in *Stranger than Paradise*, stating it wouldn't matter if any scene started earlier and ended later, he says a lot of the scenes are dedicated to inaction which only includes; characters sitting around, listening to music, or half-engaged in saggy, desultory exchange. This exactly supports the idea of these characters' having an alternative perception of time and space; while analyzing in the light of the usual time and space notions, one could miss the actual point here; it is the characters' own perceptions that reflect onto their lives and shape the story that is told.

4. CASE STUDY: DOWN BY LAW

“We measure time by spatialising it.”

Sutton & Martin-Jones (2008, p.89)

4.1 SUMMARY

Down by Law is about three men who meet in a prison cell and escape together to go into their own ways. The three leading characters are Jack Romano (John Lurie), Zack (Tom Waits), and Roberto (Roberto Benigni). Jack is a pimp who looks like he is not good at what he is doing. Zack is a DJ on a radio station who is currently unemployed and his girlfriend Laurette just breaks up with him. And Bob is an Italian guy, making money out of gambling while cheating at games, who happens to be in New Orleans with these other two characters.

Their roads cross in a prison cell. Jack is framed by an old friend, gets arrested of molestation allegedly. Zack is also tricked into driving a car that he has no idea of its having a dead body in the trunk. Police catches Zack and arrests, giving the hint like they are already part of the set up from the beginning. When these two meet in a cell of Orleans Parish Prison and have to spend the time together, Bob is also put in the same cell. As he tells his story, he kills a man with a billiard ball, while trying to fight off the guys who caught him cheating on a gambling table. Jack and Zack announce their innocence as Bob tells his story stating it was a self-defense.

After some time, Bob discovers a way to escape and talk Jack and Zack into it. They managed to escape and find themselves in the swamps of Louisiana until they arrive at Luigi's Tintop near Texas border, where they meet Nicoletta (Nicoletta Braschi). Bob and Nicoletta fall in love at first sight, thus Bob decides to stay there while Zack and Jack go into the separate ways.

4.2 STYLE & MULTICULTURALISM

Down by Law, just like *Stranger than Paradise*, is based on the dynamics of a three-dimensional equation. This time, there is no relationship neither an acquaintanceship between them unlike *Stranger than Paradise*. Their paths cross over in a four-wall space; a prison cell.

Just like the drifting characters; Eddie and Willie in *Stranger than Paradise*, here in *Down by Law*, Zack and Jack look identical within their attitude towards life as well as their carefree physical presences. And like Eva, Bob, as a foreigner, an Italian, enters the equation of a duality and breaks some norms of this static relationship. As Jarmusch says for Bob “He is not equipped with the language, the most elementary form of communication. Despite this, he’s still able to communicate to these guys the sense of optimism that he has. He’s able to partially resurrect their spirits. They’re basically dying until he comes” (Piazza, 2015, p. 265). As it is done over *Stranger than Paradise*, an outsider enters the equation and changes the balance of the duality in *Down by Law*, too. As Suarez (2007, p.49) states more on this issue, “the central trio is a reincarnation of the character ensemble in *Stranger than Paradise*”. While the appearance of Jack and Zack evoke Willie and Eddie in a duality, Bob resembles Eva as being stranger to this environment. Furthermore, sometimes Bob even reminds of Eddie as a compensator in the equation with bringing humor and joy to the team.

Robby Müller is the director of photography of *Down by Law*. As Suarez (2007, p.50) claims “It shows an underworld of pimps, con men, prostitutes, and transients and takes place in a beautifully decaying New Orleans full of garbage and abandoned storefronts, elegantly rendered by Müller’s cinematography”. Hence it is about a world full of “the others” of the society, the film could have a very dark and film-noir atmosphere. But instead, thanks to Müller, as Suarez (2007, p.53) mentions; “... Müller softened the high contrast noir style to produce a nuanced spectrum of greys that is particularly noticeable in the prison scenes and in the silver winter light of the bayou.” These nuanced spectrum of greys serve the surreal atmosphere of the film. As in the phone calls with the cast in “Jarmusch Cojection” of Soda Pictures – box set extra options, Jarmusch and Waits talk about these magical atmosphere in the film. Jarmusch says he has never been in Louisiana before, he only went there before shooting. And he thinks that is why shooting there was

like shooting on the moon, and both of them say that is probably why the film is like a fable / a fairytale while giving credit to Robby Müller as also stating that the place – Louisiana swamps- is magical (2002). About its being like a fairytale, Suarez (2007, p.50) also claims that “This particularly noticeable in the escape through the swamp. The location is depicted as a dream space where characters lose their sense of time and direction, and where some unlikely coincidences take place.”

More on the magical side of the film, in the call between Jarmusch and Waits; Jarmusch talks about how Benigni said “It is a sad and beautiful word” in a scene where Zack and Bob encounter for the first time in front of the bar across Bird’s Grocery. The line was initially “It is a sad and beautiful song” in the script, then, misunderstanding Benigni’s word “word” as “world”, Jarmusch decides to keep it that way and uses the final version of the line in that very scene as: “It is a sad and beautiful world” (Jarmusch Collection, 2002). So the line which some of the critics even use to define Jarmusch’s whole cinema comes up, totally by coincidence.

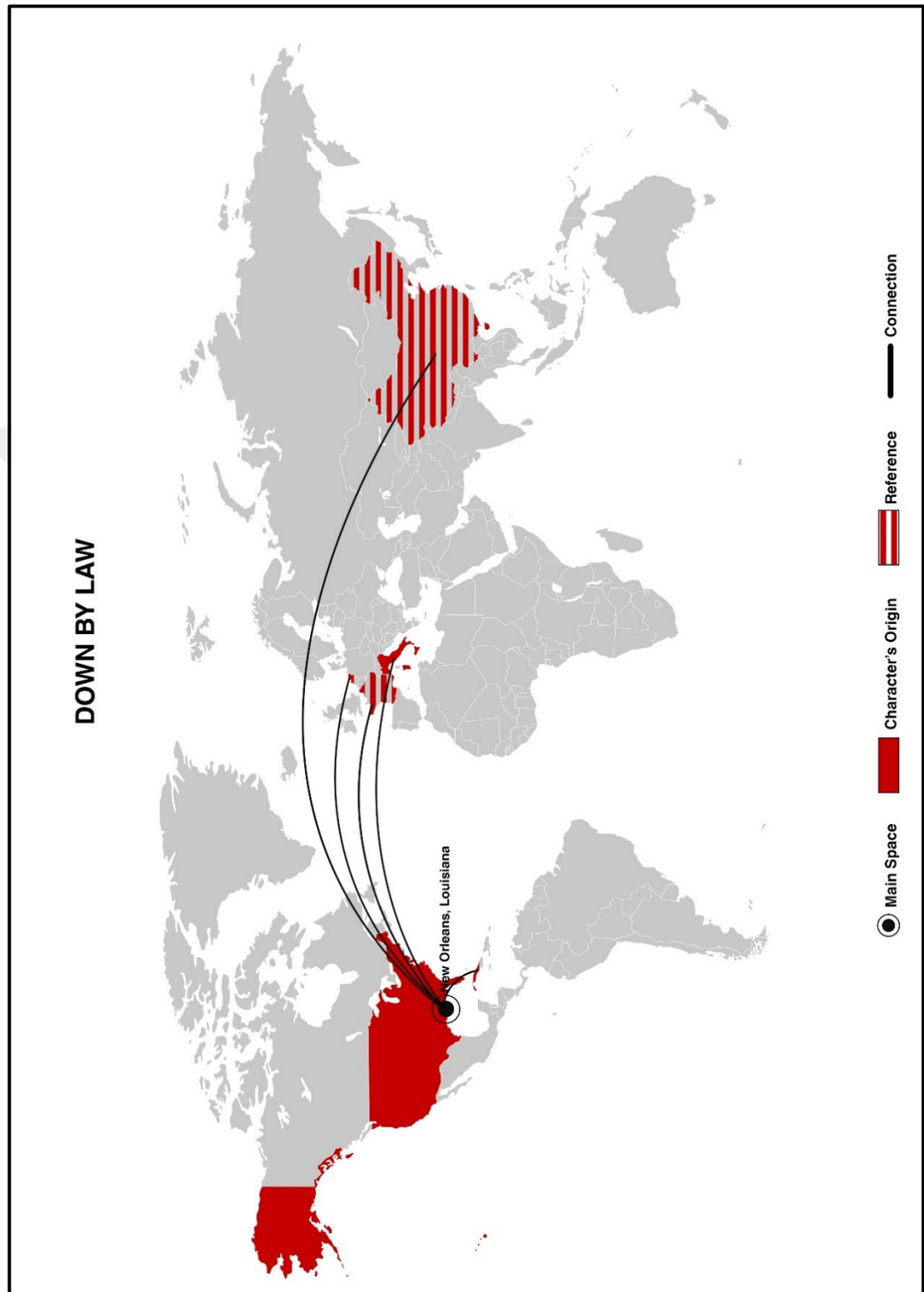
Music is once again scored by John Lurie. The melodies Lurie chooses to use for *Down by Law*, support all the surreal, out of touch with time and space perceptions notion for the picture. Hence for the music, about Lurie’s score; Suarez (2007, ps.50-51) adds: “The overall strangeness of the swamp is amplified by Lurie’s score, dominated by a ghostly, multitruacked harmonica and by prickly percussion that suggests the echoing drips of a wet, live vegetable mass.” Moreover, Lurie once again accomplishes to give movement to the slow pace moments with using the help of music. The soundtrack catches the rhythm of the film perfectly as the film goes in slow pace, while also creating a tension between the stillness of the movements as well as supporting the plot’s minor highs. Jarmusch also uses two of Tom Waits’ songs for the opening and the closing. Piazza (2015, p. 160) says for the in between music by Lurie, “... John Lurie’s scintillating instrumental score adds another southern and liquid dimension.”

In the mapping study of *Down by Law*, shown in below, the legend of the map is based on where the characters’ homes are, which language is spoken through the film and what the references are.

As seen in the figure of Mapping of *Down by Law*, the film is located on New Orleans, Louisiana, in United States of America. Jarmusch sets the entire story in New Orleans. As for the characters origins, Zack and Jack's origins appear to be the United States of America while Bob's origin is declared as Italy. Bob is from Italy and speaks Italian frequently in the film.

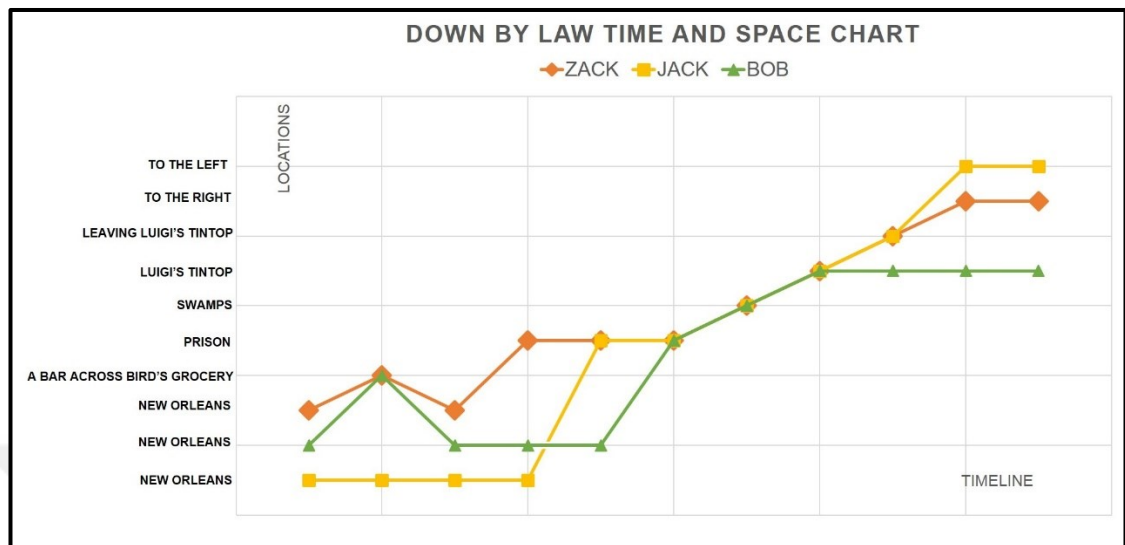
For the references, as shown in the mapping of *Down by Law*, in the opening credits, while observing the city on a human scale, Tom Waits' song, "Jockey Full of Bourbon" is heard. In the lyrics of the song, the spectator can hear the phrases; "Hong Kong Bed", "Dutch Pink", and, "Cuban Jail". These names are mentioned during opening sequence of the film while the images of New Orleans rolling, thus there are some outcomes of this. These phrases get to be a part of the moving pictures of that particular city. So, reasonably, these notions are taken into consideration while drawing the map of *Down by Law* as referring to the countries; Cuba, China and Netherlands. Likewise, in a scene where the police arrests Zack and his resisting the retention, at a point the sergeant of the police forces swears in French, out of nowhere. Hence using a secondary language in a scene, France is also processed into the map as a reference. The route of the characters takes place in the midst of the swamps of Louisiana without indicating any specific path, hence the characters do not where they are, and consequently the route is not shown in the map.

Figure 7: Mapping of Down by Law



4.3 TRACING WHEREABOUTS

Figure 8: Down by Law time and space chart



Bollag (1986,1987, p.11-13) remarks on *Down by Law* as:

"The point of departure for the construction of Down by Law would seem to have been the questions, Where does a story come from? How does a film-maker isolate the elements of a narrative from the vast and heterogeneous assemblage of material to which the camera gives him access? The creation of a fictional universe calls first of all for the establishment of a place: thus the film opens with a brief and excellent series of rapid lateral travellings, low-angled as the buildings of old New Orleans-perched precariously against a sky heavy with imminent drama-glide by, and then at street-level while the neighborhood, seen as if through the frame of a car window, continues to stream past. Some music, some smooth motion, some black-and-white urban imagery, and within the film's first few moments, Jarmusch has us already installed in a world throbbing with the promise of a thousand stories."

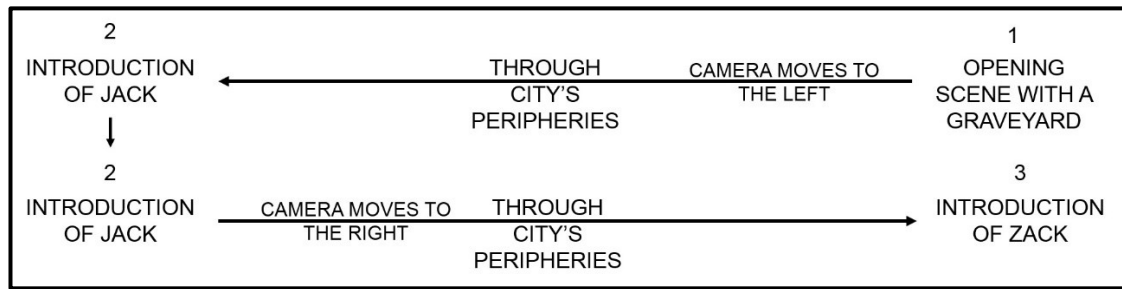
The film opens with a frame of a cemetery, and a funeral car in front, and then moves forward around into the city, the camera literally moves vertically into the city's peripheries. In the opening scene, within a sense of an ageographical calibration, as the camera starts with a graveyard in an unknown city, passing through garbage on the sideways, showing the swamps, people getting arrested on street, people wandering on the sideway, people standing on the sideway, street lamps in the daylight, empty streets,

and a school yard where children plays. Also the opening includes the view of swamps in general; Louisiana lakes. As Bollag perfectly states that the film opens with “a series of rapid lateral travellings” while keeping it “low-angled”. While introducing the two of our leading characters, the film also introduces the life that it captures on the street which “promises thousand stories”. It almost declares that this story would have been about any of the people whom are seen in the frames, as keeping the level on human scale and vertically moving right into the roots of the city. For these glimpses of the city as an opening, Suarez (2007, p.52) says; “None of these images lingers for long, and their overall effect is of an unstable mixture of tones presented with detachment.” Camera moves vertically all the time in the sequence; and rarely, for instance when encountering a two floor buildings; it simply tilts up, keeping its place still on human scale.

As it is mentioned in *Stranger than Paradise*, Sorkin describes the notion of the ageographical city, talking about “the endless urban landscape of copies without an original - that constitute the place bites of modern America”. *Down by Law*, in its opening sequence does it perfectly, showing the urban side of the commonness. One would not be able to tell which city the camera moves into if it was not for the names that are mentioned in the dialogues later. The originality of a place disappears while giving so much attention to the unoriginal - as per praising the ordinary.

While wandering around city’s peripheries, two of leading characters are introduced. As shown in the scheme below; back and forth with camera movements through city’s peripheries; the camera first arrives to Jack’s bedroom, then again through city’s peripheries to Zack’s bedroom, repetitively. Character introductions are done over crossing the city images with the most private places of the pair; their bedrooms. The private spaces of the characters are transplanted into the common space within the editing. Therefore, the boundaries of these two space notions – public and private - lift from the spectator’s mind during that particular montage. While lifting the boundaries, the film also clues that the private spaces of these characters are about to become the same, Jack and Zack are about to share a bedroom - a prison cell. Piazza (2015, p. 158) also says for this opening sequence, “This entire sequence is a good example of alternate editing; it moves with symmetric linearity.”

Figure 9: The scheme of the opening credits sequence



Meanwhile, also some non-places occur in the frame. As it is mentioned before, it is a term defined by Marc Augé, cited in Suarez's book. Non-places are simply the representatives of the temporariness. The camera catches a few of them while wandering in the city; for example a wrecking yard in the city, a single house in the middle of the swamp, the empty vast, abandoned areas with fragmented cars and an idle boat. All of these places are simply meant to pass by. And those images are transplanted into the city's images. This can be read as after trespassing some non-places we arrive into an ageographical place, and then lastly we arrive into the bedrooms of the characters.

Zack's introduction continues within a fight with his girlfriend Laurette (Ellen Barkin), she, out of anger throws everything Zack has, out into the street from the window. All of Zack's belongings go on the street. When Zack's belongings scatter around the street, his home becomes the street in a way. The city / outside becomes his home, as defined by where his property is, and he is exposed as sitting in the middle of the street surrounded by his stuff on the ground, only attempting to save his shiny classy shoes.

Zack is an unemployed DJ as Jack is an unsuccessful pimp who does not even understand women. Zack gets much related with the city in the moment we witness his belongings scattering into the public space, meanwhile Jack is already a guy in the street by means of what he does for a living. Both of these characters happen to have a special bond with the exterior space as far as they are presented.

As shown in the *Down by Law* Time and Space Chart above, these characters' paths cross and separate many times through the film. The lines of each character indicate their storylines while the symbols show their coming across to each other's. The first encounter of the three storylines takes place between Zack and Bob, as seen in the chart in front of

the bar across Bird's Grocery. After Zack had a fight with his girlfriend, he wanders around drinking, where he finds himself sitting in front of an idle bar, with beer cases next to him. He mumbles a song, and Bob arrives near him saying "It is a sad and beautiful world" at a forgotten corner of the city.

Zack drives a car across the town when he gets caught by the police. He accepts the mysterious offer just because of the mood he has after breaking up with his girlfriend and for the money of the job. On this task, he needs to drive a car across the town. He crosses city lights, giving greetings to the people on the sidewalk.

Zack is the first one to arrive Orleans Parish Prison. How many days he spent in the cell alone, may be counted over the timing system he uses on the prison cell's wall with marking the days with a piece of chalk. After a while Jack arrives and they cannot stand each other even though they had to stay together. Bob arrives last, as an element to break the duality of Zack and Jack.

Figure 10: Still images of Down by Law, 00:34:29, 00:44:58 respectively



Figure 11: Still image of Down by Law, 01:00:20 and a close up of a frame



Zack, as the first one to get into the prison cell, starts to keep track of the time by drawing marks on one of the walls in the cell. When Jack joins him in his cell, the markings get increased as seen. By the film rolls, it is possible to see the increase in markings. It is likely to count how many days have passed since Zack came, before Jack's arrival as well as Bob's arrival to the cell. As the prison scenes are only shot in one space which happens to be the cell, the markings help the spectator to feel the time and understand their place in the story. Time gets to be stated over space or literally on space in *Down by Law*. Through this notion, it is fair to say time passes depending on the space, time appears itself on the space, on a wall. Nothing else is there to tell the spectator about the time perception. If it weren't for the markings, it would be impossible to know how much time they spent in that prison cell. There is no indicators if it is day or night time for the scenes that are shown in the prison. Until they escaped, the spectator never sees them going for a walk on the yard.

As Sutton and Martin-Jones explain more about measuring or observing the change hidden in time, they talk about time and space relations according to Deleuzian perspective.

As Sutton and Martin-Jones (2008, p.89) state:

"Change is easy to see, then, when we compare actual states. It is much harder to capture and measure the continuous process of change, however. In effect, when we measure time's passing we spatialize duration, creating 'cut-out-and-keep' images that we can compare in order to conceive of change. We measure time by spatialising it."

By drawing these every single marks on the wall, Zack measures the time as well as creating the only possible change in the prison cell. The change is the indication of the time that passes. The days they had in that four-wall place are displayed on one of the walls of that particular space that prisoned them in the first place, thus in the end, this way of telling expresses the captivation of these characters accurately. Therefore, in *Down by Law*, the film measures the time by spatialising it, literally. So, in a way, time and space are entwined.

As a further example of drawing on walls, and stating something out of it; there is another scene where Bob gloms the chalk from Zack and starts to draw a window on the other wall. Jack surprisingly looks at him trying to understand his point of view. After Bob drew the window, he asks Jack how it is said in English; looking “at” the window or looking “out” the window. Jack, sarcastically replies “In this case Bob, I am afraid you have to say; I look at the window.” Since there is no view out of the window on a prison cell’s wall. Within playing with what multiculturalism brings, with the effect of Bob who tries his best to learn English as an Italian but of course makes mistakes, the perception of that particular space; the cell is indicated. On one wall; Zack keeping a track of time, hoping that he succeeds to mark the every day that passes, and on the other wall, Bob draws a window which has no view at all. Through the space, characters tell their perspective on life, trying to make a change on that prison cell as much as they can possibly do. Consequently, both the change and relatively the time are reflected on the space.

Before Bob arrives to the cell, in days Zack and Jack barely stand each other, a dialogue is exchanged between Zack and Jack. Jack says: “As far as I am concerned you don’t even exist!” to Zack. And then Zack, offended, says: “You don’t exist either. The walls don’t exist. The floor doesn’t exist. This prison’s not here. These bunks aren’t here. The bars aren’t here. None of this is really here. None of this is really here at all.” This is a great example of the denial of the space that they are in; creating or altering an alternative reality. The non-acceptance of a space. Yet standing there with all they got. In their state of minds; they didn’t even meet; due to their wish they hadn’t met. On top of being out of touch with quantitative time, they prefer to neglect the solid space around them for a moment. As Stiller (1987) says ““He (Zack) recognizes that Jack's refusal to identify amounts to a denial of reality.” Moreover Suarez (2007, p. 54) mentions about this denial of the reality of these two characters saying both of them look down to the actual situation that they have in prison while trying so hard to preserve some vestige of their formal lifestyle. And, their yearning to their formal lifestyles continues through the whole plot for both Jack and Zack.

After some time Zack, Jack and Bob spend together, Bob comes up with a proposal of escaping through the yard. As Zack and Jack listen to him while playing cards on the floor

in their prison cell, they hesitate and say that they knew if there was a way out from the yard. Bob lays emphasis on the fact that the escape would not be “from the yard” but “to the yard”. The escape itself is created within the place that imprisons them at the first place. Getting away from the prison gets accomplished within the prison itself as an irony. The space that kept them now offers the opportunity to run away from itself. Here, creating an exterior space (meaning, out in the world) inside an interior space (meaning the prison), Jarmusch merges the two basic definition of space into one, on a mental approach, relying on the idea of oppositions produce each other.

There are two essential movements of *Down by Law* which are never shown to the spectator. First one is, despite being a crime film, the spectator only gets to see the crimes that are not committed, but framed. The spectator sees Jack getting caught on a motel room with an underage girl and he does not know the actual age of the girl or he even never sees the girl. Also, Zack is taken advantage because of his bad mood and says yes to a suspicious offer which is about driving across town that includes a dead body in the trunk, again without Zack’s knowledge. On the other hand, Bob is the only person in this three element equation to commit an actual crime, even though it is a self-defense but the spectator does not get to see the crime getting committed. As Bob tells it, he also commits the crime accidentally; after getting caught in cheating on gambling, he finds himself in a situation where some guys throwing balls against him, therefore Bob starts to throw a ball against them, too. And a guy dies because of a heart attack caused by the ball Bob threw. Despite the fact of this situation’s abnormality, it is the only crime confessed and accepted by the accused of this three prisoners. And yet, that incident is never shown.

As for the second essential movement of *Down by Law* that is not shown is, despite of the fact that this film is about escaping a prison; their escape scene is chosen to be missed. The spectator never knows how they got away “to the yard”. The film shows the time they had in prison before the escape; those prison routines, their getting stuck in between four walls, their abnormal relation to each other, but chooses to ignore the escaping moment, that one big moment of the story.

Suarez (2007, p. 50) mentions on this dismissing,

“As is habitual in Jarmusch, quite a bit of screen time is devoted to nondramatic events that do not seem to advance the plot: moments of trivial dialogue or silence, when characters simply sit and ponder. And at the same time, potentially dramatic events – like the escape from prison – take place offscreen and are insinuated by means of ellipsis.”

As a matter of that fact, the spectator only sees the ordinary moments they had before the escape and the absurdly humorous running away moments after the escape. The film relies on action by missing the real actions. As Piazza refers missing the escape scene on frame, saying that what makes this jailbreak stand out among others is that not only Jarmusch’s not showing the details of the escape, but also “is the fact that there are no visible pursuers.”

As Piazza (2015, p. 298-299) continues,

“Their absence is only apparent since we hear noises (but not voices) coming from those supposedly in hot pursuit, the prison break heralded by just the blaring of the siren and the constant barking of the dogs. Each member of the audience thus creates his own individual image of this faceless danger, which goes entirely against the grain of classical filmmaking.”

Therefore, for that particular scene, there is a space given to the spectator to imagine whatever they prefer. A mental space is opened within not providing the details of the escape scene, where the spectator get to complete the picture in their minds while only the sound elements are given. Hence, once again in Jarmusch’s cinema, the space of the moving picture and the space of the spectator make a connection where they complete each other. A part of the story enlivens through each spectator mind in different versions. And thus the space is multiplied to many variations.

The idea of creating the same space over and over again in *Stranger than Paradise* continues to exist in *Down by Law*, too. This time, equally vividly, the three leading characters happen to find the very identical place they had in their prison cell. In the prison cell, there are only two bunks and nothing else. After the escape, on the first night, they find an isolated house near a stream. When they enter the house, they find an exactly

same room they had in prison; only two banks and nothing more, only this time this room has two windows; like the one Bob drew on the prison cell with Zack's chalk. Even though they escaped that dull prison cell, somehow they find an identical space to spend the night. As Suarez (2007, p. 50) also says this supports the idea of a fairytale like feeling for the film, the characters lose "the sense of time and direction" when they encounter "an exact replica of their prison cell by the river". As Jarmusch is fond of playing with the space perception, even though they escaped, these prisoners in their prison uniform get to stay in the identically designed room near the stream, as seen in the figure bellow: the sketch of the space which is created twice below. They even sleep in the same sides of the beds like they used to sleep in prison cell; Zack on the bottom left, Jack on the bottom right and Bob on the top bed of Jack's.

With this, it is like taking the first step of getting away from a prison, with adding only a window to their room like the one Bob drew on the cell's wall. As the three of them are still stuck with each other, the only option of getting a roof on top of them is finding a prison cell-like space. Even though they are out, they are still tied up to each other to make it.

Before and after they slept in this prison cell-like house near the water, they walk around the same type of landscape, maybe in circles or maybe moving forward, but always in the same surroundings; Louisiana's swamps. This background of the characters support the idea of telling a fable, hence, there is no way telling where they are, almost like Jack, Zack, and Bob imagine it. This time, the spectator monitors the time perception via daylight and the absence of daylight as there is not a wall anymore that Zack draws to keep track of time. But even though, they are free out of the prison, their circling around the same surroundings is repeating a motif of the space perception in Jarmusch's cinema. Whichever direction they are headed, they find a way to arrive in same spaces.

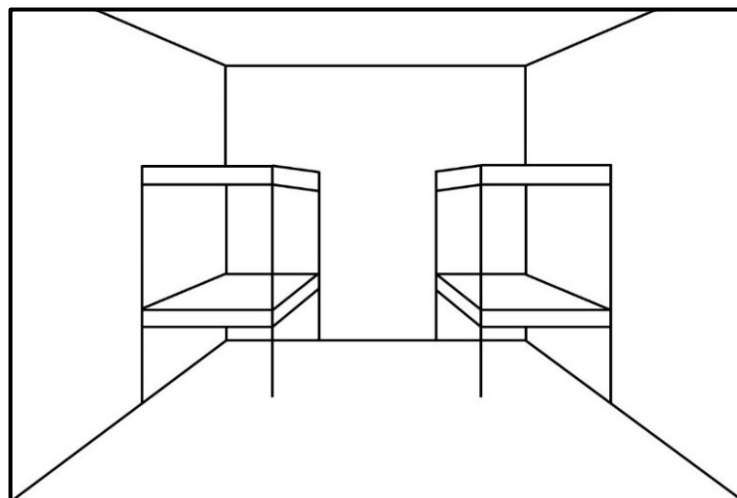
Figure 12: Still image of Down by Law, 00:35:31



Figure 13: Still image of Down by Law, 01:14:41



Figure 14: The sketch of the space which is created twice



It would not be possible, if a Jarmusch film did not consist of an irony. Bob does not know how to swim and yet these three prisoners are in a prison of Louisiana, and escape through the swamp of the state. And yet again, this irony does not stop them from escaping, while even causing them to unite as much as these guys can. Even more, as a foreigner, as an Italian who just learns English and afraid of water, he manages to get the food for the team and making peace between Zack and Jack, balancing the constant dual disagreement as Zack and Jack always find a way to physically fight.

After their fight, out of the landscape, in the middle of the night, these three get separated. Zack and Jack go on their own and walk alone into different directions. Both of them are talking to themselves like they are in their pre-prison lives. As Park and Burges (1925) state, “the city is rather a state of mind”, we can adopt this idea into a space and time perception, and claim, in their state of minds, Zack and Jack are not in the middle of nowhere and they were not even put in Orleans Parish Prison. They, as a state of mind, in that particular moment, do not belong to their physical positions, they are back into their previous lives. As mentioned before, they once again try to preserve some vestige of their formal lifestyle. Therefore, out of nowhere, in an ageographical landscape which declares no sign of civilization, they find themselves home as creating old conversations in their minds and out loud.

By means of following the idea of “nowhere in particular”, *Down by Law* is a great example of this idea. When they are in prison, they are never in touch with other cells nor are they are seen out in the yard. And when they escape, they only pass through the same landscape for two days as counted by the daylight. All of these serve the idea of an ageographical place; characters do not know where they are, or where they are headed to in that matter. There is no sign to read and realize the location. There are only water and trees, and that is all. For that matter, that landscape may belong to any place in the world. The only clue about where these characters are, is the one we get from their prison uniforms that tell where they escaped from. But still, they may be wandering in an imaginative land out of touch with New Orleans because of the effect of a fable that is created.

Bob is a character that breaks the duality of Zack and Jack and brings the most of the humor to the picture fed by multicultural misunderstandings, he also is the one who leads the way out of the prison. Bob serves the story by almost turning it to a fairytale, or as Jack declares in one scene, he is simply “from outer space”. Despite the fact that he is a foreigner, Bob is the one who always survives. Bob is an element that brings absurdity into the storyline with all of his unusual attitude and his background story as well as his strong presence. Within this frame, Bob is simply the winner in the story. As Piazza (2015, p. 266) says on this; “Bob, both poetic and natural character, is the only one really to blend with nature, to relieve the dramatic situations- escape, hunger, cold- and to resolve the dangerous ones.” In the end, he finds Nicoletta who is also from Italy and they fall in love at first sight. As Piazza (2015, p. 118) describes this moment, “Just as in a fairy tale, in the midst of nowhere, a small house/tavern run by a young Italian woman appears out of the blue. No one knows it yet, but Bob has reached his final destination.” In addition, while making the escape plan in prison, Bob mentions that he likes to go the Texas. Correspondingly, after they walk unintentionally for two days, they arrive Luigi’s Tintop, owned by Nicoletta, which happens to be located on the Texas border, just like Bob imagined.

As seen in the Table of Down by Law Time and Space Chart, the characters paths go on to separate directions. As Bob decides to stay with Nicoletta in Luigi’s Tintop, Zack and Jack decide to keep moving, of course into different directions. Here, the space, the direction they are headed, symbolizes the contradiction of their relationship. As seen in the time and space chart of *Down by Law*, these three characters’ storylines part from after arriving to Luigi’s Tintop. Jack wants to go to the East just because Zack wants to go to the West. And for that, they walk into different paths, literally, when they across a division of the road that they walk together. Without knowing which way is east or west, they simply choose by instinct once again, or maybe because they do not care. Zack and Jack always act like in a mirror with constant resistance and dominance. For a further example, they never sleep on the same bunk; they always sleep on the bottom beds and on different bunks, they always contradict, they always find a way to fight with fists, and in the end as representing all the reflections as an overall, they walk into these opposite directions. Therefore, the space they choose to be in, also represent the notion of their characters.

As Piazza comments on this topic, the separate ways that Jack and Zack go are also very interchangeable as neither knows which way is actually headed to. As she cross-refers to the music choice in *Down by Law*, she also states that the liquid sound of Lurie's saxophone is heard on the last scene where Jack and Zack go apart. As she mentions for that specific score; "It is the same theme already heard during the aimless trek through the swamps, as if to say that their trapse will continue and that their goal remains distant or illusive. Or perhaps it does not exist at all." (Piazza, 2015, p. 119) So it would be fair to say that the state of minds that Jack and Zack have during the never-ending escaping passages in the middle of the repeating landscape of Louisiana, will keep to continue as it is also hinted and supported by the sound repetition. Once again, although *Down by Law* includes many elements inspired from many genres and movements. Against consisting of three arrestments, escaping, and taking an infrequent journey, these characters always carry their exact behaviors to be themselves no matter what may change around them, and due to their persistence of not changing creates an affection; the repetition of space and finally playing with space and time perception.

Last but not least, before the final scene, when Zack and Jack leave Bob and Nicoletta, Bob shouts after them as "Wish you were here" This is a final play with time and space. Of course, this sentence is made due to Bob's insufficient English, nonetheless it also represents a small gap between the film's time and space perception. The phrase that Bob said, sounds like, Jack and Zack are already gone or they were never there. As if they never met Bob in a prison cell and now he is gone after an absurd journey and, the pair; Zack and Jack, get to continue with their lives as in the way they left it.

5. CASE STUDY: MYSTERY TRAIN

“There are other influences on imageability, such as the social meaning of an area, its function, its history, or even its name.”

(Lynch, 1960)

5.1 SUMMARY

Mystery Train consists of three segments; *Far From Yokohama*, *A Ghost*, and *Lost in Space*. These are three different stories which are bonded over time, space and sound. Time wise, all of these segments' stories start from the same time, which is afternoon, and all of them end in the same time, which is the next afternoon of the timeline. Space wise, all of these plots take place in Memphis, Tennessee. Finally, sound wise, all of them hear the exact radio show that uses Tom Waits' voiceover, followed by an Elvis Presley song and all of them hear a gunshot at some point of their individual timeline.

In *Far from Yokohama*, a Japanese couple; Mitzuko and Jun arrive in Memphis by train and visit Sun Studios, also staying a night in the city. In *A Ghost*, Luisa tries to bring her husband's funeral home, Rome, Italy, but coincidentally gets stuck in Memphis for a night until the next flight. She ends up staying with a stranger, who happens to be Dee Dee who is in fact also a character connected to the *Lost in Space* segment, in the Arcade Hotel. In *Lost in Space*, three guys who live in Memphis, have an awkward night when they shoot a guy out of nowhere and desperately attempt to hide from the expected police force. Eventually, all of them get to be in the same hotel for the night without even being acquainted with each other's existence.

Levy (1999) describes the connection of these stories as follows; “There is no significant connection among the stories, except at the level of whimsy.” It is fair to say that all of these three segments happen to be associated in unusual ways which is exactly what I will be examining.

5.2 STYLE & MULTICULTURALISM

Jarmusch has worked with the same group of artists over the years. Here, in *Mystery Train*, we see Robby Müller as his director of photography, again. He has also worked on *Down by Law* with Jarmusch three years ago before *Mystery Train* came to life. Because *Down by Law* is in black and white, the atmosphere of these two films differ. But the tone of the film remains the same. Coincidentally meeting of the life components, three separate stories at a similar vibe get to meet in the same place for both of the films. In *Mystery Train*, the way we look at the space and its components, and the characters relationships with the space around them evokes similarity with *Down by Law*. But unlike *Down by Law* where the three characters happen to end up in similar spaces together on an unexpected journey, here in *Mystery Train* three different stories are to wander around the same city, within the same frames with only small time lapses. In *Down by Law*, where it is all about creating the identical space over and over again, here in *Mystery Train*, it is all about framing same spaces within each other's. While the main point of *Down by Law* is crossing paths in repeating spaces, the main point of *Mystery Train* is creating similar atmospheres in repeating spaces for different segments. Therefore the importance of the creation of the space around all of these characters stays very valuable for each film. It is more than fair to give much of the credits to Robby Müller who accomplished capturing the space perfectly.

Jarmusch worked with John Lurie for the music, again for the fourth time. Lurie leaves a unique signature behind with his musical scores for moving pictures. As Piazza (2015) states the music of John Lurie set the tone of early Jarmusch films and even defined the 'Jarmusch Style' in terms of their rhythm. She claims more "Jarmusch's four films of the 1980s with particular regard to the rapport with John Lurie's music are rendered homogenous by the rhythm, both visual and acoustic: a rhythm that escapes the logic of an extenuating search for a Hollywood style climax, and that, on the contrary, slides by us, our eyes and especially our ears with a hypnotic pace, certainly not hurried, not certainly not static either". Moreover Piazza brings the definition Tarkovsky did for the directors about their being the sculptor of 'time' also serves the idea of our study. (Piazza, p.105-106) The role of the music in creation of space and time is indeed very essential

and what Lurie makes with his music score in *Mystery Train* sets the tone and helps the unity of these elements which will be examined in this case study.

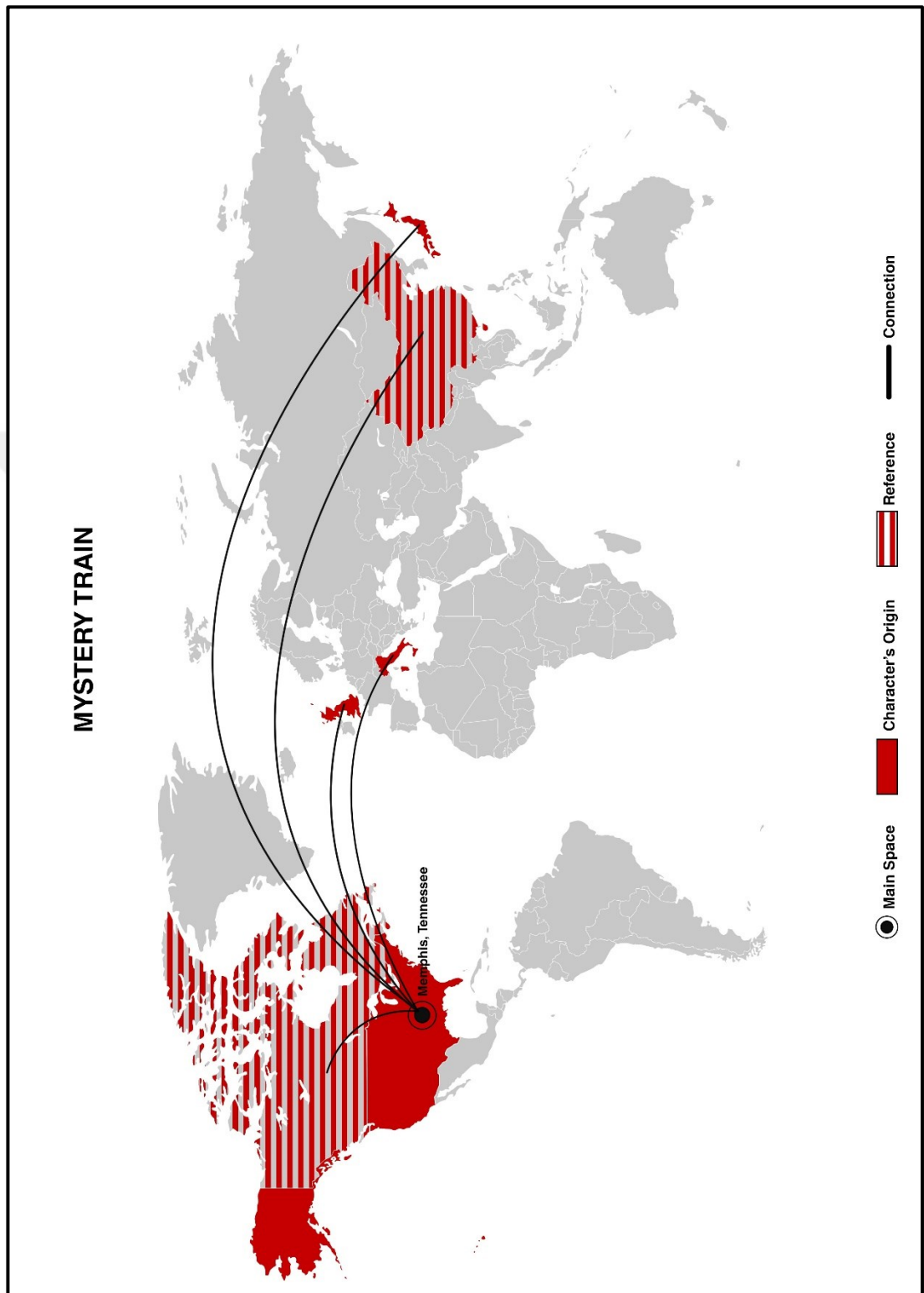
Suarez (2007, p. 63) states for Lurie's score, "Lurie's soundtrack, consisting of three alternating themes characterized by nonmelodic circular progression and culminating in an unresolved minor chord, underlines the repetitiveness and seeming aimless of their trajectory.

As far as the references are concerned, as they have been seen in the two previous case studies, *Mystery Train* has many different cultural elements in it, too. The main characters of *Far from Yokohama*, as the name implies, are from Yokohama, Japan. They speak Japanese between each other, even sometimes other people talk to them in Japanese, too. The main character of *A Ghost* is from Rome, Italy and she speaks Italian on the phone and she states that she is from Italy to the guy in the restaurant. Johnny also known as Elvis, from the segment of *Lost in Space*, is from England. He is referred with England as his home many times in the film.

Besides from the characters' roots that are mentioned in the film, there are also more indicated references. As signed in the mapping exercise of *Mystery Train*, Canada and China are somehow made their ways into *Mystery Train*. For Canada, in the segment of *Lost in Space*, Will, Charlie, Johnny go to the Canadian Bar and happen to shoot a guy who runs that place. The sign of the Canadian Bar is very big and shiny which makes it impossible to miss. There is also a reference to China, Charlie who is a barber in Memphis happens to have a customer late at night before he meets with Jonny and Will. While Charlie and his customer talk about TV shows, the subject comes to a conversation about Chinese food. They certainly talk enough about China to make it into the film world.

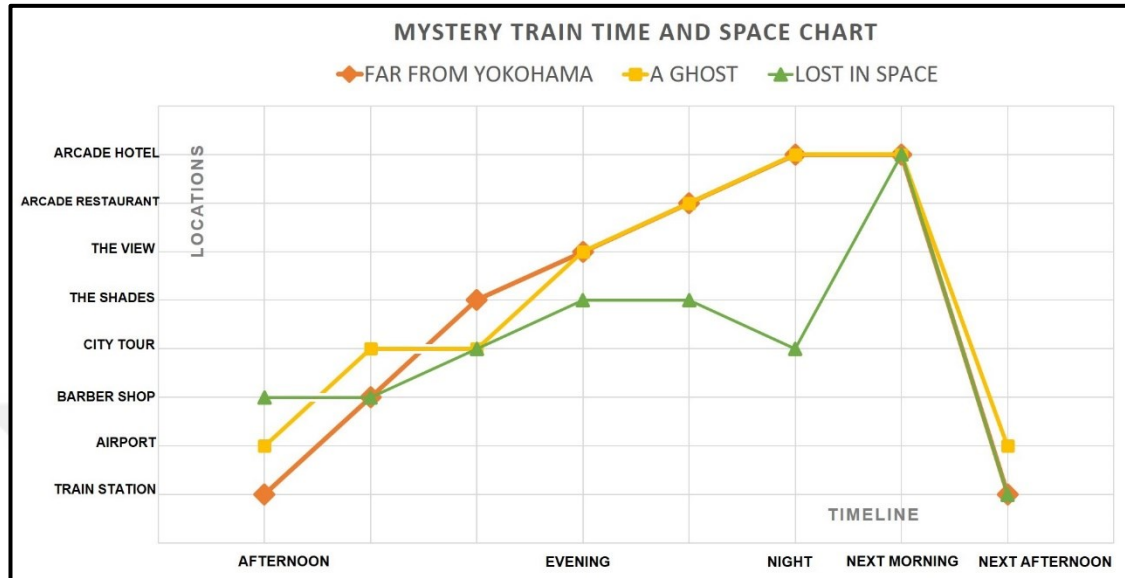
Therefore, all of these references are taken into the consideration while making the mapping of the film, *Mystery Train*.

Figure 15: Mapping of Mystery Train



5.3 TRACING WHEREABOUTS

Figure 16: Mystery Train time and space chart



These three storylines therefore timelines of these segments are like puzzle waiting to be solved. As referencing Murray Smith's point on this issue about parallel storylines that are used in *American Independents*, Suarez says; "... the films' disjoint chronology promotes a 'formal fascination', an 'architectural pleasure' that derives from the overhaul and subsequent reconstruction of the story's sequence in the spectators' minds." (Suarez, p. 62)

As Suarez (2007) states, within the architectural pleasure, the spectator constantly tries to read the city and the characters storyline as an overall. Lim (2010) says that "The stories are more or less self-contained, but Jarmusch provides bits of connective tissue, small points of contact, gentle reminders that these characters, most of whom never meet, are occupying the same time and space." From this point of view; in the scheme above, I try to read the time and space diagram of these three segments, searching for the places and times where they meet and overlap each other and how they are done. Two of the stories start from a transportation point while all of them end in the transportation points. When looking at the inductive time within the light of this chart, it is clear to see the setting locations of these segments and their touching points. While looking at the chart, it is clear to see starting from night time, all of the stories are coming together in one place;

the Arcade Hotel. They are all in the same place which correspond to the endings of these stories in their own timelines. It is interesting to see, once they finally meet in one space in particular, next morning they depart from there to various destinations.

Like two of the case studies that are examined before, *Mystery Train* consists of three individual stories as well. These three stories wonder around and get to meet or overlap on each other at a certain time and/or at a certain place and/or over the same sound. The significant thing here is that the indispensable crossroads of these different storylines take place in a strong relation with time and space conception, and moreover for this case study; sound perception in particular. As Suarez (2007, p. 60) states “The three stories develop concurrently, and their simultaneity is cleverly indicated by a number of motifs that recur in all of them and serve to keep spectators oriented in time”. Jarmusch keeps the orientation of the spectator within space and sound clues.

For following the clues in relation with the sound connection where these three episodes match on *Mystery Train*, Sara Piazza (2015, p. 296-297) states “These are just not random clues but also, significantly, audio clues: a gunshot; the voice of radio DJ Tom Waits introducing Elvis Presley’s ‘Blue Moon’, and a train whistling in the night.” She also points out the constant train whistling on every segment as the strongest sound connection while saying it gives much more clue on time and space.

The film opens with an Elvis Presley song in the back, which is also titled “Mystery Train”, as we see two Japanese characters in a moving train. From the back of these characters, through the window we see outside; mostly a blue sky that has the largest ratio in the window’s frame than other elements; green space, highways, and linking roads, but not any sort of indication of the country that they are in. The dialog between the couple explains our hesitation for the scene; where is this train coming from and where are they going to? As Mitzuko asks Jun about the remaining time to Memphis, we find out that they are headed to Memphis, Tennessee, the city of the famous singer Elvis Presley, often referred as the King of Rock and Roll, or simply the King. Jun answers the question teasing Mitzuko, he says there is two days left to get to Memphis because of the time difference, almost like they took a train from their hometown Yokohama, Japan to Tennessee, USA. One can imagine Jun’s mind at that moment, hence from a spectator point of view it is possible to see a magical train departed from Japan to the States,

listening to Elvis' song called "Mystery Train" during all the journey. There, the film's first attempt, to play with space and time, occurs. They are almost in middle of nowhere in particular, no sign, no indication, no attachment, as if the train is really mysterious.

Figure 17: Still images of Mystery Train, 00:03:33, 00:04:05 respectively



The glimpses we get from the train's window are examples of an unknown place. As if it does not matter where we are, or as if this may take place anywhere else on earth but would still tell the same story. When we turn the sound off, we perceive two Japanese characters sitting on a moving train and listening to some music with their headphones while images of an uncertain location stream on the window frame behind them.

As I stated in my previous case studies, these images of an uncertain locations convey the idea of an "ageographical" location. When the plot involves multiple elements that give different references to different locations in the world, the idea of place that is created in the spectator's mind starts to consist many locations side by side, even though in reality these locations are not placed side by side. Hereafter from this opening scene, it is reasonable to think, as an invisible accompany next to the Japanese couple, we came by train from Japan to the States, so we match Yokohama to Memphis next to each other in our cognitive maps.

When the couple arrives at Memphis train station, they compare it with Yokohama train station, Jun says that the Yokohama station is way more modern than here and he prefers it. In that scene, the comparison also appears in the spectator's thoughts, thinking both of the train stations, even though if one has never seen the Yokohama station. The mental window that opens in mind within that conversation urges to imagine the unseen, seeing both of the stations in a cognitive frame.

Mitzuko is a great admirer of Elvis Presley as she keeps referring to him as the King in spite of all the points Jun makes to sublime other artists who lived in Memphis; besides because of the King, Mitzuko is devoted to love everything concerning Memphis. She is passionate to go to Graceland while Jun wants to visit Sun Studios. They decide to start from Graceland but end up in front of Sun Studios. Along the way to the Studios, they trespass a street of Memphis which have identical houses, and no people around them. This is the housing type that can be seen anywhere in the States in the suburban. All of these are an ageographical representation.

Figure 18: Still image of *Mystery Train*, 00:10:15, an example of an ageographical frame



In the Sun Studios, they get to have tour that includes seeing one recording room while a woman is telling who have recorded there over the years. The time they pass there is calculated within the steps they take during the tour: While the listeners take a step to the right, the woman from the studios take a step to the left as it is shown in a parallel shot in a one room tour.

After visiting Sun Studios, they postpone their Graceland visit and decide a take a city tour which includes passing by an abandoned cinémathèque, garbage cans, and empty streets. As mentioned in *Stranger than Paradise* and *Down by Law* cases, Marc Augé calls these transitional places as: non-places. (Suarez, 2007, p. 34) These are the places which look like they are not providing enough materials to make human beings stay

longer in their habitats. These are the places to simply pass by and go on. And that is exactly what most of Jarmusch's characters are fond of; to pass by anything. What Jun and Mitzuko understand from a city tour is not about seeing the trademarks of a city, but to simply wander around. Just like them, Johnny aka Elvis, Charlie and Will also wander around the city in the segment of "Lost in Space", distinctively by car and at night.

Figure 19: Still images of Mystery Train, 00:13:29, 00:13:49 respectively



Figure 20: Still images of Mystery Train, 01:19:55, 00:46:21 respectively



The non-places are used in each segment. Luisa from "A Ghost" wanders around and pass by empty streets, and deserted restaurants as well.

Mitzuko and Jun's city tour cross paths with the other two segments' locations. They pass by the barber shop that Charlie owns and they even exchange a dialogue with Charlie himself at that moment. They also walk by the bar SHADES in which Johnny aka Elvis, and Ed have a beer in the segment of "Lost in Space", they even get to see Earl's Cadillac in front of the bar. While the idle cinémathèque is passed by Sun and Mitzuko in daylight, it is passed by Johnny, Charlie, and Will in the night, the only difference is that they also pass by it from the other side of the building as if together they draw a circle around the cinémathèque. By seeing these frame by frame, the connection of these segments are created even before they all end up in the same motel. These are the characters who

wander around in the exact same locations. The storyline is based on the connection of the location, or another way to put it, the connection is predominantly made via space.

Figure 21: Still images of Mystery Train, 00:13:58, 00:14:23 respectively



These scenes, where the first connection is occurred, are shot in opposite direction. Mitzuko and Jun enter to the frame from the left side, and then when they move forward, in another scene, they enter from the right side, and the camera follows them, and moves with them. So when it is read figuratively, there is a matching done, even the way their walk is shown do the completing of the overall story.

Piazza (2015, p. 121) explains these shots as;

“In perfect sync with each tonal change ulterior visual ‘swings’ happen on the screen... changing the direction of their walks and disorienting the spectator; one of the rare words of dialogue of the ‘ambulatory moments’ is uttered: ‘Cadillac!’ one of these ‘events’ is underlined with precision by a slight tonal shift in the music. Lurie’s ambulatory music and the characters’ pilgrimage, both physical and physiological, confirm, consent and detail the spatial and temporal dilation process especially essential in Mystery Train, but also in Jarmusch films of the 1980s mentioned thus far.”

Just before their city tour ends, we see a frame that, Mitzuko and Jun are carrying their red baggage while they are in front of the city Memphis’ silhouette, and the day is just ending as it is shown with the daylight. This is the identical frame, Luisa, the woman from Rome in the segment of “A Ghost” is shot. The sunlight is a bit lower than the frame in “Far from Yokohama” but, the camera moves exactly the same and the idea of them both have passed the same places just within the same period tells all, and unites the stories. Therefore these two segments are merged, they are bonded within time and space, even though their story arcs are not, in our cognitive maps they are told together.

Figure 22: Still images of *Mystery Train*, 00:14:52, 00:47:01 respectively



Suarez says “The drift of these foreigners, which leads through many of the same landmarks, is repeatedly shown in formally identical takes.” (Suarez, p.63) The identical places enter the frames in different segments; sometimes they are the exact same shots, sometimes we see those particular frames inserted in different frames in different segments in various ways.

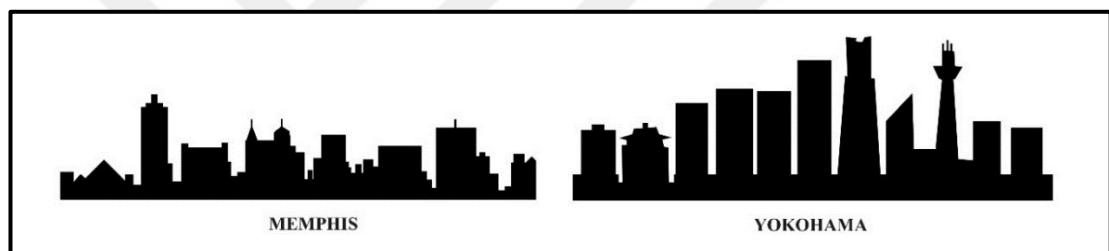
As Suarez (2007, p. 62) also states;

“Mystery Train repeats the settings, characters, frames, and camera movements. Places like the hotel, the diner, Shades, the boarded up Lamar Theatre, a railroad bridge, and a grass grown empty lot with high rise office buildings glimmering in the background recur throughout.”

For Sun and Mitzuko, their visit to the famous Graceland is not shown to the spectators. As far as we see, she preferred to sleep next morning when Jun asked if she would like to go to Graceland. They mention how beautiful the Graceland was in the train. That is one of the motifs Jarmusch loves to use in his films. The characters have an idea of one place, and they constantly talk about that particular element of that particular place, but when they arrive there and all the possibilities are there for them to see that special element, yet somehow they all manage to miss that particular element. But in this case, they did not miss it but the visit to Graceland is missed in the eyes of the spectators. It is a play that Jarmusch does with cities and its elements. When that very important element is missed from the eyes of the spectator, and it usually does, it does not matter for the characters like they were not the ones who talk about them and praised those elements. As a further example, in *Stranger than Paradise*, Jarmusch uses the same motif with Cleveland and its lake. Willie and Eddie in *Stranger than Paradise* never get to see the lake in its usual

form, even though they visit there. It is all covered in ice, and there is nothing to see. And here in *Mystery Train*, one of the greatest bond is done over Elvis Presley, but all the characters get to see is the imitated reflections of the King; his portraits on the wall, his statue on an empty square, or a small recording room in Sun Studios which is a place Elvis Presley presumably recorded some music. The choice of missing Graceland for the spectator, generates an effect. While uniting the stories around Presley, and around Memphis as a city, the not showing of the reference points of a particular place which is identified within those points to begin with, is what sets free these stories with regard to space perception. There is a duality in space perception; while their being in Memphis is very important story wise, their not being in Memphis in a state of mind, keep staying as a possibility.

Figure 23: Comparison of City Silhouettes of Memphis and Yokohama



There is a scene where Jun and Mitzuko talk about Memphis in front of an Elvis Presley statue, and Jun says:

“You know, Memphis does look like Yokohama. Just more space. If you took away sixty percent of the buildings in Yokohama, it would look like this.”

And Mitzuko responds:

“There is no Elvis in Yokohama.”

When looking at the Silhouettes of these two cities, it is not hard to think what Jun thinks for that moment. If we are to consider cities in the amount of the constructions, then he is right to state it in that way. This is also what Kevin Lynch points out on cities, he praises the social background of a city, and he states that the city’s function, its history, or even its name have a great impact on the imageability of a city. (Kevin Lynch, p. 46) This exact topic is Jarmusch’s playground. The meanings which are accredited to cities can be

praised, replaced, dismissed, ignored, and eventually intertwined. In this particular example, the images of Memphis and Yokohama are entwined. While Jun likens Yokohama to Memphis, out of the frame, the spectator imagines both of the cities and thus the image of these two cities overlap. Therefore, while sitting at a square of Memphis, in front of an Elvis Presley statue as an invisible accompany to these characters, the solid image of a certain city blurs, moreover the space perception of this particular film blurs. We may exist in different spaces in our state of minds. To put it in another words, the image of Memphis is corrupted within this scene.

As Lim (2010) points out more, by corrupting the image of the city, Jarmusch replaces it with something different; we can think of Memphis as a Memphis of Jarmusch's mind;

Lim says (2010):

"The cubist structure, descended from Rashomon, also allows for a strong sense of place to emerge, a selectively depicted Memphis—a Memphis of Jarmusch's mind—that we get to know as we see the same parts of town over and over, from slightly different angles and under slightly different circumstances. Mystery Train mostly hangs out in the city's run-down pockets, a half-dead zone of abandoned lots, boarded-up storefronts, and newspapered windows."

As Martynuska (2008) states for *Mystery Train* and for the film's relation with the city of Memphis;

"The movie does not show much of the architecture of Memphis, the audience only sees one or two roads, an old hotel, a barber-shop, a pub called The Shades and various pictures of the King. The titles of the three episodes also indicate a kind of absence - the central topic of the film: Far from Yokohama implies that Memphis is not seen as a city in its own right, but as not being Yokohama."

Therefore, it is fair to say, Memphis as a city in Jarmusch's mind, in its new form, is defined by being far from Yokohama. That is what the new image of the city is.

Figure 24: Still images of Mystery Train, 00:17:25, 00:47:24 respectively



Before arriving at the Arcade Hotel, (every character ends up getting there at that night), Sun and Mitzuko pass by the Arcade Restaurant where in the segment of “A Ghost” Luisa reads the magazine she bought earlier and having a coffee.

Sun and Mitzuko eventually arrives in Arcade Hotel, where every other segments’ characters happen to be at some time during the film. All of them talk to the same night clerk, who is played by Screaming Jay Hawkins. The lobby of the hotel is the characters ultimate meeting point, they stayed in the same hotel, and in rooms next to each other without acknowledging.

Figure 25: Still images of Mystery Train, 00:19:07, 00:55:38, 01:29:52 respectively



Figure 26: Still image of Mystery Train, 00:44:10



What Jarmusch does here is telling these two ordinary segments bonding with one extraordinary segment without even touching one story to another. They just happen to be on each other's orbit. In the "A Ghost" segment, Luisa comes across Will, one of the main characters of "Lost in Space". They do not talk, only exchange looks.

"Far from Yokohama" opens and ends in a train station. In the segment of "A Ghost", Luisa's story starts and ends at the airport. And for "Lost in Space", their story opens in the bar *Shades*, and ends when Johnny, Will, and Charlie riding their truck parallel to railways, are escaping from the police. The only identical place and same time that these stories overlap is that at the night time, when Tom Waits' voice is heard over the radio, Sun and Mitzuko as well as Luisa are all in the hotel, in rooms next to each other while Will, Charlie and Johnny are in the car wandering in the city. In other times, they just miss each other by minutes or have a small interaction, or they just happen to be in the same places in altered intervals of the timeline. Consequently, all these stories end up around linkage points of the city while in the end, the stories are linked as well; over the sound of the gunshot.

6. CASE STUDY: NIGHT ON EARTH

- *Do you know where you are?*
- *Yes, Helsinki.*

6.1 SUMMARY

Night on Earth is made up of five similar segments where all of the plots take place in taxis in different cities; the first one is in Los Angeles, while others are respectively in New York, Paris, Rome, and Helsinki. The time of the film is set to two a.m. in Greenwich Mean Time (GMT). Hence, the local times of the cities change according to it. But in the bigger picture, all of the plots happen at the same exact time.

In the Los Angeles segment, the time is seven past seven p.m. (post meridian), the driver of the taxi, Corky (Winona Ryder), transports two musicians to the airport, and meets Victoria Snelling (Gena Rowlands) in front of the airport, Victoria becomes Corky's new customer to be transported to Beverly Hills. Victoria is a casting agent who is constantly on the phone while Corky is very happy to drive a taxi meanwhile dreaming to be a mechanic like her brothers. After exchanging many dialogues on the ride, Victoria offers Corky to be an actress while introducing herself as an acclaimed agent with many valuable connections. Corky refuses her offer very calmly, and says she has everything planned out for her. Victoria takes the denial with a great surprise but cannot change Corky's mind, therefore both of them go into their own ways.

In the New York segment, the time is ten past seven p.m., YoYo (Giancarlo Esposito) waits for a cab at Time Square, but no one seems to stop by to take him; except for Helmut (Armin Mueller-Stahl) who has just started to work as a taxi driver. Helmut has come to New York from East Germany where he used to work as a clown, moreover he has no background in driving a car yet a taxi. YoYo offers to ride the taxi saying "This is New York!" implying anything can happen in this city, and passes to the driving seat. They meet YoYo's sister-in-law, Angela, on the way and YoYo forces her to get in the taxi as well. While Angela is yelling and swearing at YoYo, and, Helmut and YoYo are having humorous conversations based on language issues/games, all of them arrive to their

destination, Brooklyn. After Angela and YoYo arrive home, Helmut goes back to the driving seat and also back into the streets of New York alone.

In the Paris segment, the time is four past seven a.m. (ante meridian), the driver has two passengers on the back seat and they try really hard to discomfort the driver by trying to guess where he is from within a way of looking down to his bad driving skills. The driver gets really angry and throws them out in the middle of the ride. Then, he comes across a new customer who happens to be a blind woman. After they exchange a variety of dialogues based on her disability to see, the taxi arrives to her destination and the driver tells her to take care of herself while she replies as he is the one who should take care of himself. The woman walks by the river, and a big noise is heard. As it is seen, the driver crashes another car and both of the drivers start to argue.

In the Rome segment, the time is four past seven a.m., the taxi driver (Roberto Benigni) carelessly drives around in the narrow streets of Rome, mostly talking to himself. He comes across a priest (Paolo Bonacelli) waiting next to a statue in a piazza, while saying it is a bad luck to see a priest at that time of the night. The priest gets in the taxi and the driver immediately assumes he would go to the Vatican, but instead he wants to go Tiburtuno. Also the driver persistently thinks the priest is a bishop, even though he is not. Then, the driver cannot resist to confess the sins he committed earlier on his life and starts to tell those sins against all the rejection of the priest, who explains that the confession must take place anonymously. The priest has a health related condition understood by the pills that he tries to take and all of the pills end up scattering to the back seat floor when the driver brakes suddenly. While the priest's talking and breathing abilities cease slowly, the driver keeps confessing louder and louder. After it is too late, the driver notices the priest's silence which leads to finding out that the priest died. Hesitating what to do, he creates a scene and puts the priest's lifeless body on a bank making it look like he sits there, and leaves the scene, and goes on his way back.

In the Helsinki segment, it is five past seven a.m., a taxi driver Mika drives around the snowy and hazy city searching for a passenger. Then, a call comes in and he heads to take these three passengers (Kari Väänänen, Sakari Kuosmanen, and Tomi Salmela) who happen to be really drunk, hardly standing still on the sidewalk. One of the passengers keeps sleeping the whole time because he had a very bad day, as the other passengers

admit. He lost his job, and his daughter is sixteen and pregnant, then his wife threw him out of the house. When Mika hears his story, he decides to tell his own story saying the passenger's story is nothing compared to his. Mika's touching story is about trying to have a child with his wife and then having a daughter who is born prematurely. Hence the child has some health issues, after some time, causing her to passing away tragically. The two awake passengers start crying and decide that their friend who is still asleep has no real problems at all. When the taxi arrives to their housing area, two of them leave the sleeping friend behind to pay for the taxi, and disappear into the night. Mika wakes him up, he gets off the taxi after paying, and then Mika leaves the street with his taxi. At the end the latest passenger sits on the sidewalk, which is covered in heavy snow.

6.2 STYLE & MULTICULTURALISM

Night on Earth is to some extent different than the other case studies, in terms of the characters' storylines. Here, there are five plots which have a parallel flow. All of the stories take place at the same moment on earth, in a taxi, but only in different locations. Consequently, the characters of each segment are different. As a result the characters' storylines end within the ending of that particular segment.

Frederick Elmes is the director of photography of the film. This is the first film that Jarmusch and Elmes work together. As Suarez (2007, p. 74) claims on cinematography, "Consequent with its rigid temporal and spatial frame, the film uses a spare visual vocabulary: close-ups and medium close-ups of the characters interspersed with occasional shots of the cabs driving through the cities and with views from the cars." Each segment has the same cinematographic approach and very similar mise-en-scene, but the colors and the atmosphere change slightly accordingly to the location of the cities in terms of daylight efficiency and weather conditions. Rather than that, the frames repeat themselves in each segment, for instance; the angles of the camera around the city and the taxi, the camera's always staying in the range of the taxi along the rides, and showing the cities' some of the big landmarks except for the Paris segment.

After many collaborations with John Lurie for the music, in *Night on Earth* Tom Waits undertakes the music credits. The film opens and ends with the different versions of the same song by Tom Waits. As Piazza (2015, p. 162) states the opening version is "Back

in the Good Old World (Gypsy)”, it has more of energy in rhythmic arrangements and a typical “Waitsian” atmosphere, while the ending version is “Good Old World (Waltz)” which has more melancholy and is way slower than the first version, as being associated with the film’s images. The choice of the song is very important in terms of its lyrics; the song tells about the memories that belongs to “the good old world” while being heard in the opening when the replica of the earth orbits around itself. It is a strong way to match all of the stories that would happen in different parts of earth while Tom Waits sings a song that yearns the old days in a good old world. The song simply could be referring to anyone’s story.

Piazza (2015, p.160-162) refers to Waits’ music scores as follows:

“Waits original soundtrack also plays on the idea of time passing and respects the exact beat of each second, while trying to mimic the ticking of the clock’s hands. The moment in time is the same, but the location changes. In accordance with this idea, both static and dynamic Wait’s compositions, thanks to the slightly different arrangements are mostly variations on a constant melody and at times harmonize with the starring city”.

As a film with an English title, it opens up to five segments which include different languages. One takes place in Los Angeles, while the others take place respectively in New York, Paris, Rome, and Helsinki. As expectedly from Jarmusch, different languages rather than English are spoken in four of the segments; German in New York, French in Paris, Italian in Rome, and Finnish in Helsinki. Moreover, Helmut’s mumbling in Russian is heard in the New York segment as well as a variety of French accents in the Paris segment. Multiculturalism is not only seen during the segments, besides in the ending credits, each segment’s own credits roll in its own specific language. So the multiculturalism is found in the every aspect of the film.

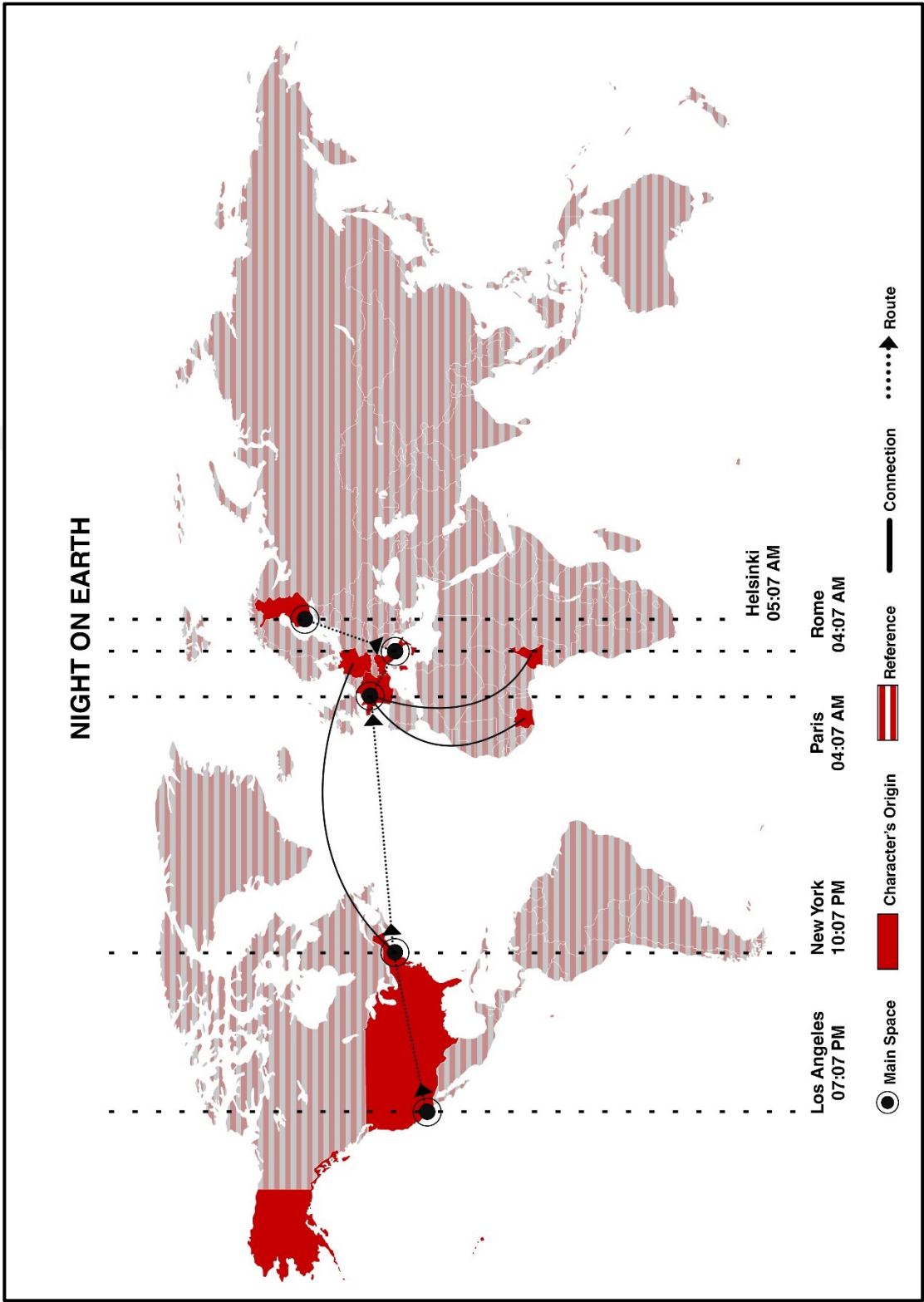
As I have done for the three previous case studies, a mapping study of *Night on Earth* is examined below. As it can be seen in the figure of the Mapping of *Night on Earth*, the film touches every part of the world. Since in the beginning of the film, the entire earth is shown while all the countries are referred. Besides, every segment consists of many more references verbally.

For the characters' origins, firstly Helmut is from Germany in the New York episode, as he tells his background to YoYo. Secondly the driver in the Paris segment is from the Republic of Côte d'Ivoire as he states himself, while also his initial two passengers imply being from the Republic of Cameroon.

For the New York segment, henceforth New York-multiculturalism has its own diversity of cultures as the city is described as a melting pot, being a New Yorker has its own multicultural dynamics in terms of the city's own background as well as its timeless status. YoYo and Angela are both New Yorkers as it is not mentioned otherwise in the plot; they do not speak any other language rather than English or state any other place of origin rather than New York. Thus, neither Angela's accent nor YoYo's roots are taken into consideration for the mapping study of *Night on Earth*.

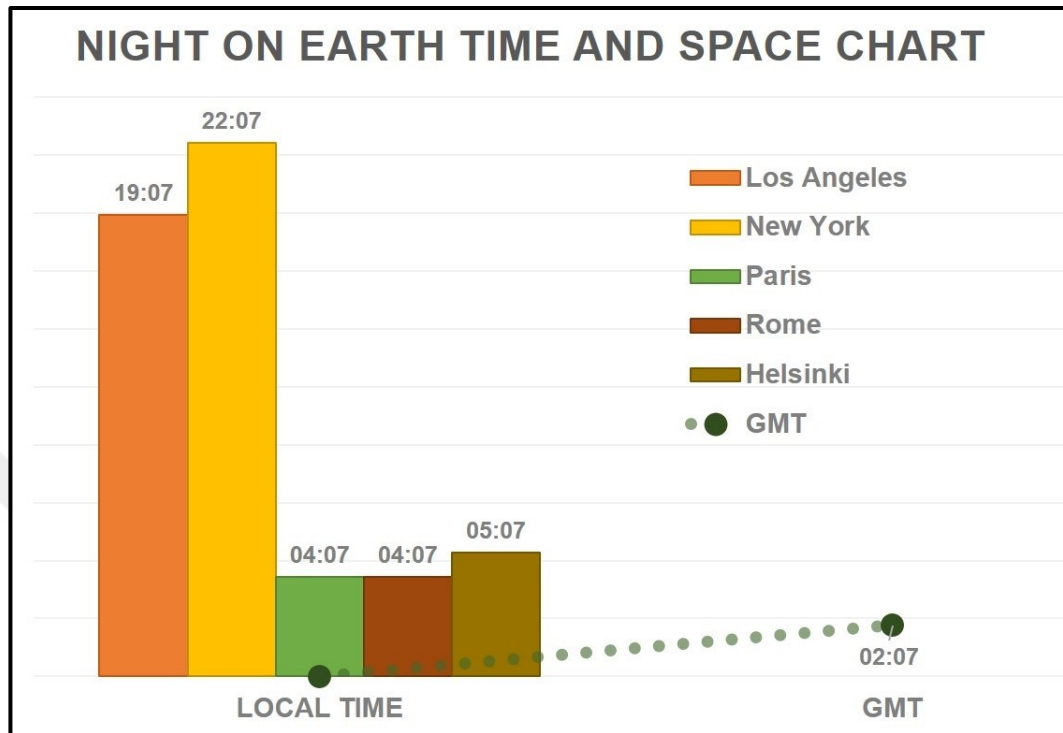
In addition, the local times of each city are treated into the mapping of *Night on Earth*, alongside taking all of these references into the consideration.

Figure 27: Mapping of Night on Earth



6.3 TRACING WHEREABOUTS

Figure 28: Night on Earth time and space chart



In the opening sequence, an old-fashioned model of the earth is turning/orbiting around itself in the middle of a dark space. The world is pictured as a simple sphere, almost like a ball. The camera shows this model as it was the real world and it shows it in close ups, the water on earth; the seas, alongside the continents that are pictured so much smaller in a cinematic frame. The model of the earth rolls as “one place” including all these different countries and consequently showing the boundaries, over hearing the Tom Waits’ song titled “Back in the Good Old World”.

Before starting to track *Night on Earth* deeply, it is essential to mention what Suarez (2007, p. 78) points out, for this film especially, the word “interval” is a better word of choice to define the so-called “episodes”, as he further explains that all of these five plots have open-endings and there is also no dramatic moments in between. In a different point of view than Suarez, it is also very suitable to call these segments as intervals due to their being the time intervals literally. The intervals of the film function like windows which have views to all of these five cities. They are the glimpses that the spectator gets on a random night on earth.

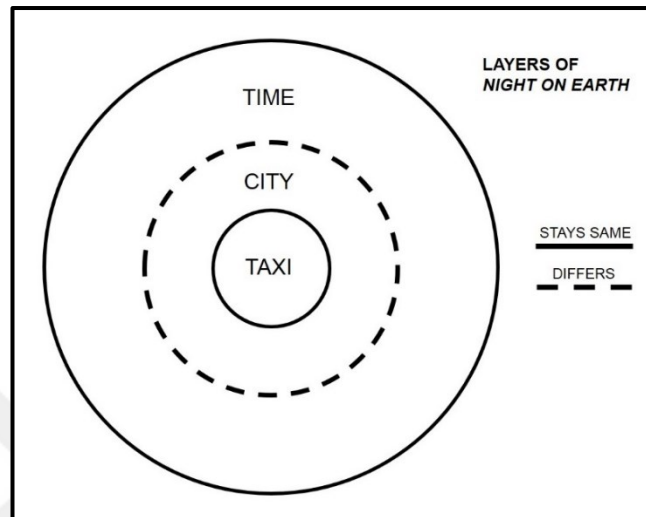
Due to geographical elements, the same moment on earth corresponds to a different time in the period of a day. *Night on Earth*, as the name implies is about an idea, picturing a night spent on this world. For this case, in five dissimilar cities of four different countries, stories are told as parallel to each other. The film sets the time constant and changes the cities that taxis roll around differently. The idea of this film, relies on bonding the time and the space once and for all. In every interval, the camera catches the time in a corner of the city; it could be either on an electronic device or on a famous clock tower. As it is also done in *Down by Law* before, this idea originates from measuring the time within its traces on space. Showing the time on space creates a deeper effect than just indicating the local time in the beginning of each interval. When seeing the time on an exact location, the time and that space overlap and thus an alternative tie occurs. As the film also locks the time at two a.m. GMT, changing the cities does not create a change in the space perception because the story is still limited to a taxi environment in each interval. Only the landscapes of the stories differ in terms of space perception. The taxi remains as a main space of these five plots.

All of these five intervals are about the “very ordinary moments” of life which take place in the same space; they are all about going from somewhere to arrive someplace else. And that precise moment-in-between is what *Night on Earth* catches very cautiously. As Suarez (2007, p. 73) claims: “.... Night on Earth isolates a spatial frame - a cab’s interior – with the intention of exploring whatever unfolds inside it.” The whole film is dedicated to “missed moments” that take place in parallel. These are the moments that usually never appear on big screen; people taking a taxi and having a ride in the city with a total stranger.

The places that they trespass are the urban places that include; city lights, traffic lights, residential areas and this time, unexpectedly Jarmusch shows the landmarks of the cities vividly and intentionally, only except for the Paris segment, Jarmusch chooses to indicate the exact locations of these rides. But the film is still about a companionship that a small group of people has during a little temporary period of time. It is also an imperative togetherness which comes from the nature of taking a taxi in the first place. Despite the fact that taxi is a very public space, the exchange of the people in the taxis may be very private. Also, within analyzing the taxi as an individual space, while the front seat is very private hence it is the working place of the driver, the back seat is very public as the

customer remains changeable. To the person who drives the taxi, taxi is like an office or even a home. To the passenger who sits in the back seat; taxi is a place where they position as a guest, therefore, their approaches to the ride that they share, may differ.

Figure 29: Layers of Night on Earth



A taxi ride represents transporting in a more private way than having a journey by planes, trains, or boats. It helps the effect of creating almost a room-like feeling, for the people who are in it, while basically providing a roof and four walls around them. Anyone who shares a car also shares a moment with each other. While taxi is a repeated space in each interval, the landscapes of these intervals change to five different city sights, but then again all of the intervals take place at two a.m. GMT. The cities are there as a shiny background to complete each collage. Correspondingly, *Night on Earth* has three basic layers; taxi, city and time. Taxi rests as a main space in each interval while having only minor changes according to regulations of each city. But the city layer is the only one which keeps changing for each episode keeping the taxi as a main space but creating a slightly different atmosphere for each segment. Lastly the time layer bonds every interval as keeping them in parallel. Therefore, time and taxi as permanent layers, connect all of the intervals eternally, and the city layer gives references to the locations in different countries all around the world, as a result, creating a cognitive map of these places successively. As seen in the figure of Layers of *Night on Earth* above, the minor space of the intervals is set to the footprints of a taxi, while the surroundings change within the city layer, and after all existing in the same projection in the layer of time.

As a closer look to the time perception, the filmic time has small time lapses in the intervals within the editing tool, as shown in the clocks of the opening of the each interval; every segment takes place thirty six minutes in real time. But as counted in the editing versions approximately, the Los Angeles interval takes place in twenty five minutes, the New York interval takes place in thirty four minutes, the Paris interval takes place in nineteen minutes, the Rome interval takes place in twenty six minutes, and lastly the Helsinki interval takes place in twenty five minutes. As a film which is dedicatedly bonded to time with looking like the time is almost metrically measured in the creation of the segments, the film still is edited. Consequently, it is important to note that all of the plots are far away from being a documentary-like segments, they are still in a very narrative form.

As very differently from previous three case studies, *Night on Earth* steps further and serves an idea that I would like to call “ageographical time”. By setting the same time for each interval, a major link is drawn for the different geographies. Jarmusch was not known of advertising where his characters are when it comes to showing the prominent images of a city, but on this film he chooses to do so. That is because, as I mentioned before, he already sets the two of the layers of the film fixed; time and a taxi as a main space. While telling a story that takes place in diverse locations all around the world, with actually using the actual world map as a prop, and, in addition, taking the local times into consideration and yet choosing a filmic timeline to monitor from evening to morning, Jarmusch creates a foremost bond between locations and stories in *Night on Earth*. Thus, Jarmusch succeeds to keep time and space on a same plane in each segment while only changing the background of the stories. As a result, the film is able to connect a seven p.m. Los Angeles ride to five a.m. Helsinki ride. Another way to put it, we can just say that the film’s perspective is ageographical.

In addition to exposing the landmarks of the cities, Jarmusch adds the very ordinary places into the film, again. The camera passes eating places, diners, bars, garbage cans or the garbage bags on the sidewalks, and small markets in each city, that are the places to simply pass by most of the time, as discovered in the “non-places” notion. Also in two of the opening scenes of a city, the sale area of used cars or second-hand cars are pictured in the segments. Moreover, the random phone booths on the streets of four cities (except

for the Paris interval again) have entered into the frame. A phone is the representative of the simple communication form which is very common in every culture on earth. These are places that have the “temporary moments” in them. They can be described as the “temporary space” which creates “temporary bonds”.

Also again, in all of the intervals, transportation ways are shown; railway, airport, metro station, suburban train, “senso unico”, train station, and a shipyard. As again it is a very obvious reference to communication with the other parts of the world, in means of both locally and globally.

In the meantime, as a sound perception, we hear the city sounds in each segment, ambulance sirens, helicopter sound, police sirens, car horns, or simply the city’s unique soundtrack in the back. As passing through the cities, while also seeing its streets and other cars on the road; thinking probably similar moments are taking place in those, too. But in spite of these sounds’ being unique in each city, the far away sirens and the cars horns still are able to give a similar atmosphere in terms of soundtrack.

Suarez (2007, p.82, 83) mentions about *Night on Earth* as:

“The estrangement of experience by contact with the foreseen that characterizes the urban is the core event in the film, a sort of musical theme repeated with some variations in each segment, and the location where this happens is the taxi. The taxi is an instrument of homogeneity; it is a place where, as the meter ticks away, translating time and distance into money, homogeneity is snagged in baffling encounters with otherness.”

As mentioned before, the taxi from the point of its own nature creates an imperative togetherness. After establishing the taxi as a main space of the film, it would be rational to analyze those main spaces of the cities. There are some minor changes of those main spaces. For instance, in New York interval, there is a window that literally separates the front seat from the back seat, as explained before those different seats of the taxi imply to public and private spaces of the whole. And that window in-between supports the idea of the division of places in the space of a taxi, as the back seat has temporary owners while the front seat has a permanent owner. Then, the irony comes as it would come in a Jarmusch film; the seats are exchanged in the New York interval. YoYo offers to drive to

Brooklyn as it is Helmut's first day at work, and they switch places, YoYo drives while Helmut sits next to him observing the shiny New York. Helmut becomes the observer as sitting next to the driving seat as he is the foreigner to the city, in this equitation. So the new dynamics of this particular segment are Helmut in the front passenger seat, Yoyo in the driving seat, and, Angela in the back seat of the taxi. As Yo-yo says: "This is New York!" Helmut enjoys the city as looking at the Times Square and then also the Brooklyn Bridge. As another example, in the Paris and Helsinki intervals, the color the vehicle is not yellow opposing the other intervals. In addition, in the intervals of Paris and Rome, the size of the taxis are visibly smaller than the other intervals. These dissimilarities are all due to different regulations of the particular cities. But yet again, these facts do not affect the sameness of the main space, with acknowledging the fact that taxi as a space has minor changes, the idea of being inside a taxi remains identical.

A taxi is the most common space which is able to drift in a city. Jarmusch chooses the taxi as a character/space element that may wander around the streets of a certain place. This time there is no walking dissimilar to previous cases, but driving around the city. Once again, like the main characters in previous three films, the route is taken, no direction driven. Whoever comes into the taxi, decides to go somewhere and the driver acceptably goes there. The taxi as a perception is the one with drawing circles in a place, and drawing circles is used to be done via main characters. So in a way, taxi serves a main character along its being the main space of the film. A taxi and therefore the driver see many places over and over again. But as the driver of the Rome interval says, one driver may never come across the same passenger twice; so the encounters stay unique despite the same space and similar incidents are created repeatedly.

One can consider these encounters as temporary moments, but that does not change the fact that private exchanges are done in these taxis. In each interval, a private conversation, a connection takes place intentionally or unintentionally. As Suarez (2007, p. 81) also mentions on this issue "... in every segment the characters end up revealing extremely personal information about themselves." For example, in the Los Angeles episode, Corky tells Victoria what kind of guy she would like to marry as they pass by gas stations, and palm trees in the streets. In the New York interval, an intimate family argument is brought into the taxi. In the Paris interval, the driver asks his customer who is blind about her

personal relationships' details. In the Rome interval, the most personal exchange takes place and the driver decides to make a confession after having a priest as a customer in the back seat. And finally, in the Helsinki interval, Mika tells about the premature daughter he had and lost, which leaves his customers in tears. Suarez (2007, p. 80) states more on this as "A simple taxi ride, the most random of encounters, brings us into contact with personal depths and complexities that are often difficult to account for." While seeing the city in the back and talking about all of those private details of their own lives, with the strangers that they just met, an effect is created as; it is almost they tell their stories to the city. As stated in the case study of *Stranger than Paradise*, this time they are not the waltz like melodies of Screaming Jay Hawkins' song that are broadcasted to the cities, their own personal anecdotes are. Moreover, within the induction method perspective, starting from one single story that has been told as drifting in the cities, the film gives references to many other possible stories out there, in those particular cities.

6.3.1 Los Angeles, 7:07 p.m.

The Los Angeles interval starts with non-places. The camera is directed at a gas station, an empty pool, some diners at the corners of the cross-sections, telephone booths, garbage can, and a street food container named as "Tacos Tortas". All of these places are the representatives of the other side of Los Angeles.

As seen below, in the figure of the clock in Los Angeles, the opening section ends with a digital clock indicating the time: seven past seven p.m. The clock is very proper for the city of Los Angeles' according to its atmosphere, the clock has a sign next to it which we cannot read. The palm trees reflect just upon the clock and the clock is a digital one. After the digital screen shows the temperature in Fahrenheit, it shows the time.

Figure 30: Still images of Night on Earth, 00:03:30, 00:15:03 respectively



As seen in the figure above, later in the interval, after Corky picks up Victoria from the airport, in one scene they drive by The Great Western Forum, an arena that hosts diverse events, which is a noticeable building in Los Angeles. So, this time, Jarmusch makes sure that the frames tell the exact locations of a place. Later in the film, the Colosseum of Rome will be shown, thus that frame of the Los Angeles Forum is a matching image with Rome's.

As Andersen (2007) states on the LA segment:

“He (Jarmusch) values a takeout stand as much as a landmark (another virtue he shares with Tarantino). The only landmarks in Night on Earth are the Great Western Forum, in Inglewood (then a sports arena, now a megachurch), and the statue of Rocky and Bullwinkle on the Sunset Strip (still standing today).”

Before the interval's main ride, Victoria is on the phone inside the airport, Corky is also on the phone outside the airport. Then, they meet in front of the airport, while both hanging up the calls. Their paths cross completely unintended and by coincide, as it will be the case for the other four segments.

In the interval of Los Angeles there is an overlap of planes landing. We see the car pass by, and the camera goes into the taxi, there are two passengers on the back seat, and we see the taxi driver Corky, they are headed to the airport, a great connection space. On the road, a plane flies over the taxi as seen from in front of the taxi. Then the taxi arrives to the airport, two passengers depart from Los Angeles as the other main character just arrives to LA. In that very scene, when the passenger-to-be, Victoria Snelling arrives to LA as she is seen landing from a plane, also other planes are in the background of the character, as simply indicating coming and going in one circle. After Corky and Victoria meet and head back to the city together, another plane lands upon them, this time seen from inside of the taxi as seen in the screenshots below.

Figure 31: Still images of Night on Earth, 00:04:05, 00:10:58 respectively



In the ending of the interval, the spectator might think that Corky would change when meeting with Victoria by coincidence. Hence Victoria asks Corky if she would be interested in playing in a movie; as Victoria is a casting agent. But Corky answers that she has planned everything out for her future, and playing in a movie is not what she planned, therefore refuses Victoria's offer. So Corky does not show even a slightest change, and she simply chooses to move on with her existing life after an encounter with an agent. On the contrary, maybe, one can assume Victoria is affected by Corky's attitude towards life when she leaves the phone to keep ringing, which she held in her hand from the minute she appeared on screen, in front of the house.

6.3.2 New York, 10:07 p.m.

Auster (2007) describes this segment as "Jim Jarmusch's little poem about the city he loves". As in this film, Jarmusch chooses to show the certain images of a city, this segment opens up with a frame which includes the Brooklyn Bridge, city lights of New York, street views from a higher angle, and alleys of New York, and the Empire State Building as a major landmark of the city.

Through the interval, they pass by an idle cinémathèque in Brooklyn, before they pass liquor stores, buffets, markets, and graffiti on the wall during the ride.

As it is done in the previous interval, within the opening credits of the NY segment, the frame includes used police cars sale in a field over the sound of sirens, as well as phone booths, trucks with graffiti painted on them, and, just like in the LA segment seeing the time on a street of New York as it reads; 10:07 p.m. As seen in the screenshot, the matching of time and space is done over a skyscraper of New York as it is expected. New York is famous for its skyscrapers and it is very suitable to show time on one of them.

Figure 32: Still images of Night on Earth, 00:27:52, 00:33:50 respectively



During the New York segment, Helmut and YoYo, before they encounter Angela, trespass garbage on the street as it is a repeated image in each segment, too. Jarmusch collects again similar frames in each city; phone booths, time signs in different versions, garbage, and city lights.

There is also a duality in the New York segment which is done via the taxi driver character, Helmut and YoYo. Both of their names are funny and their hats look exactly the same. This similarity resembles the duality in *Down by Law* or *Stranger than Paradise*. Helmut is a new taxi driver from Dresden, East Germany. YoYo and Helmut have contradictions between them related to culture and physical appearances. Then, Angela enters the equation and breaks the tension between them, very much similarly to previous works of Jarmusch. Angela gets into the equation and brings more humor to the moment as once again they pass by the streets of New York.

As Piazza (2015, p. 201) states about Helmut and YoYo dynamics:

“When Helmut, the East German taxi driver, is not expressing himself in his strongly Teutonic-accented English, he often mutters something in German -not subtitled- to passenger YoYo. Again, Jarmusch does not care that a part of the dialogue is ‘lost’; the authenticity of Helmut’s German is more important than the ‘intelligibility at any cost’ of every single word spoken.”

When they all arrive at Yo-yo’s and Angela’s house, and Helmut is about to go back into the city, this time alone, Yo-yo explains the route back, saying to Helmut that he should take the opposite turns to get back to the downtown as creating a cognitive map in the spectator’s mind. A cognitive map appears in each spectators’ own mind consisting of visual images of New York that are originated from the frames of the film that are seen

so far in the segment. This map includes having a path from New York to Brooklyn, then a way back in imaginative version.

Helmut is on the way back, alone. Passing the fire fighters, police cars, and people getting arrested. As the sirens are heard once more, Helmut mumbles “New York... New York...”

6.3.3 Paris, 04:07 a.m.

The Paris interval separates from the other intervals in a major way. In the segment, the city of Paris exists as a non-place. None of the landmarks of the city are shown in the segment.

Figure 33: Still image of Night on Earth, 00:52:07



The segment starts with a subway stop. And then, the city tour begins as it was the case with the previous segments. A suburban train goes by into the night, there are cars on the roads, and some parked motorcycles on the sidewalks. All of these are the non-places which indicates nothing about the exact location. And as seen in the screenshot below, the local time on local place is shown, it is four past seven a.m. in Paris, in front of a restaurant sign.

The taxi driver is from The Ivory Coast. The first two passengers make fun of the driver's roots, trying to guess where he is from according to his accent and his bad driving skills as they claim. Then, he makes them get out of the taxi. As Piazza (2015, p. 193) describes this scene, “Jarmusch again tackles the racism theme, not from the traditional western point of view, white against black, but as discrimination within the same ethnic group, in this case black Africans”.

After, making those two passengers go out, the taxi passes by night workers who clean the streets in the city. There is few people on the streets as it is very early in the morning in Paris.

He comes across a blind woman in the intercross of the roads. The blind woman gives instructions on the route they are taking. She prefers a certain route to follow as a result of her own experience. The driver gets amazed by her sensing everything. When getting into a tunnel, she says she did not want to follow this path that he chose. Her way of experiencing the city is very different from the driver's. She does not have to see the surroundings to feel the space. When she talks about her sense of direction, she mentions the smell, and the sound. This character's sense of direction and consequently her perspective of space may be the reason why Jarmusch chooses not to show the landmarks of the city.

Sirens are heard again in the interval of Paris as they are all heard in every city.

When the taxi reaches its destination, the camera follows the passenger and a crushing sound is heard. Just after the driver tells the blind woman to be careful, he makes a car crash.

As Eisenschitz (2007) says on the Paris segment, "Insults may have been exchanged heartily, but every individual is bound to remain unique, every encounter unforgettable."

6.3.4 Rome, 05:07 a.m.

As the film cares deeply about showing the famous parts of the cities, the interval of Rome is very "Rome" indeed. The interval opens up with the famous Spanish steps, a couple having an intercourse in front of a phone booth, narrow streets of Rome, a niche bookstore, and lots of "senso unico"-s which means one way. It is a play with the road structure of Rome. Also, the Colosseum is passed by a taxi just before the time is shown within the city of Rome. The forum is shown in the night light. As it is one of the most famous places in Rome, after seeing the image of the Colosseum, it is impossible not to know that the location is the city of Rome. As on the clock itself, it is also indicated as "Roma". As Fofi (2007) claims "... he (Jarmusch) certainly has found a true definition of the Roman night."

Figure 34: Still images of Night on Earth, 01:11:04, 01:12:16 respectively



As the opening sequence includes a couple having a sexual encounter in the streets of Rome. Once again, private space crosses over the urban, common space. As mentioned before the driver attempts to make a confession to the father in the taxi about his personal life. In the light of both of these scenes, public space is turned into a private and additionally this time supposedly anonymous place.

As it is stated earlier, the basic point of these rides is to get someplace. Here in this segment, even though, the priest is dead, his body has travelled from one part of the city to another. The change in space has taken place.

There is also a humorous reference, here I would like to mention, to *Down by Law*, the gear of the taxi is a modified version of number eight ball of billiard, as Roberto Benigni who plays both of the characters in both of the films. It is a reference to his character of Bob in *Down by Law* where Bob kills a man with the number eight billiard ball.

6.3.5 Helsinki, 05:07 a.m.

The Helsinki interval opens up with snowy streets, a phone booth, railways station, and the time is shown on location, then the camera goes back to icy roads, construction areas, seaside, and a shipyard before seeing the taxi in the frame.

Peter von Bagh (2007) states about the Helsinki segment as:

“... snow, smoke signals from an undefined source, images of a place no less a ghost town than was the Memphis of Mystery Train. Diffuse lights are glimpsed from nowhere. Jarmusch has captured admirably the aroma of Chekhovian silences, the Finnish kind—the absolute miserableness of a milieu and its individual stories.”

Figure 35: Still image of Night on Earth, 01:37:26



The time in Helsinki is shown on one of the most famous locations of the city, the Central Railway Station. In front of the clock, there are two statues which are at the entrance of the station, and the time is shown in the watch tower of the station just behind the statues.

There is also a piazza connection between the Rome and Helsinki intervals as both of the drivers drive around monuments in piazzas of their cities. As Suarez explains this connection over the segments “Mika circles around a monument in a Helsinki square in the same way that Gino had done in the previous episode, only Mika does it out of boredom while Gino does it to tease to the priest.” (Suarez, p.75)

Figure 36: Still images of Night on Earth, 01:17:00, 01:38:53 respectively



After Mika drops his three drunk passengers to their homes, as Aki being the one who is left behind, gives the impression of being not himself, so Mika asks through the window:

- “Do you know where you are?”

And, Aki replies:

- “Yes, Helsinki.”

This is a very thought-provoking way to look at the space notion. When Mika asks if he knew where he is, he meant in terms of the exact location of his physical body. But Aki, being very drunk made the common joke and said the name of the city as an answer which in this case meant a lot of things. Aki’s attitude towards his own location, is related to the changeable layer of the film; the city layer.

7. CONCLUSION

Throughout this research, Jarmusch's multicultural components are tracked down in strong relation with space in his early works; *Stranger than Paradise*, *Down by Law*, *Mystery Train*, and *Night on Earth* respectively. Mapping studies of the case studies are done in order to see their traces that are scattered around the globe. With this mapping studies, every four films' markings on earth -other locations rather than USA- are made visible to the eye. From this perspective, it is easier to understand where and how Jarmusch connects and creates his stories.

Afterwards, along this study, these four films' time and space charts are drawn in order to see how Jarmusch bonds his narrative elements through his films. Most of their stories start separately, and go in to the direction of meeting, and then, towards the end, they go into separate ways once again. Their narrations are usually about crossing paths and then keep going from there. Although there is excessive amount of movement in Jarmusch's early works, the state of minds are stable. There is no particular alteration that comes from the physical movement in these films.

When looking at the time and space charts of all the case studies, it is also fair to say that in all of them there is a pattern of arc that circles itself from the beginning to the end. To explain further, *Stranger than Paradise* starts and ends within a flight, a circle of journey gets completed. Eva arrives in New York in the beginning, and Willie departs to Budapest from Florida in the end. In *Down by Law*, all of three characters' storylines start separately, but cross path through the plot, and then get separated in the end just like the way they started. In *Mystery Train*, the film starts with a train journey to Memphis and ends with a train journey from Memphis along with a flight to Rome and a car chase. In *Night on Earth*, in the filmic time, thanks to local time difference, the story starts in the evening time, when the sun goes down in Los Angeles, and ends in the morning time, when the same sun just rises in Helsinki. Hence, all of these films complete a time circle.

Jim Jarmusch is a director who is interested in duality. That duality does exist in the every aspect of these four films. Beginnings and endings are combined together. Identical or at

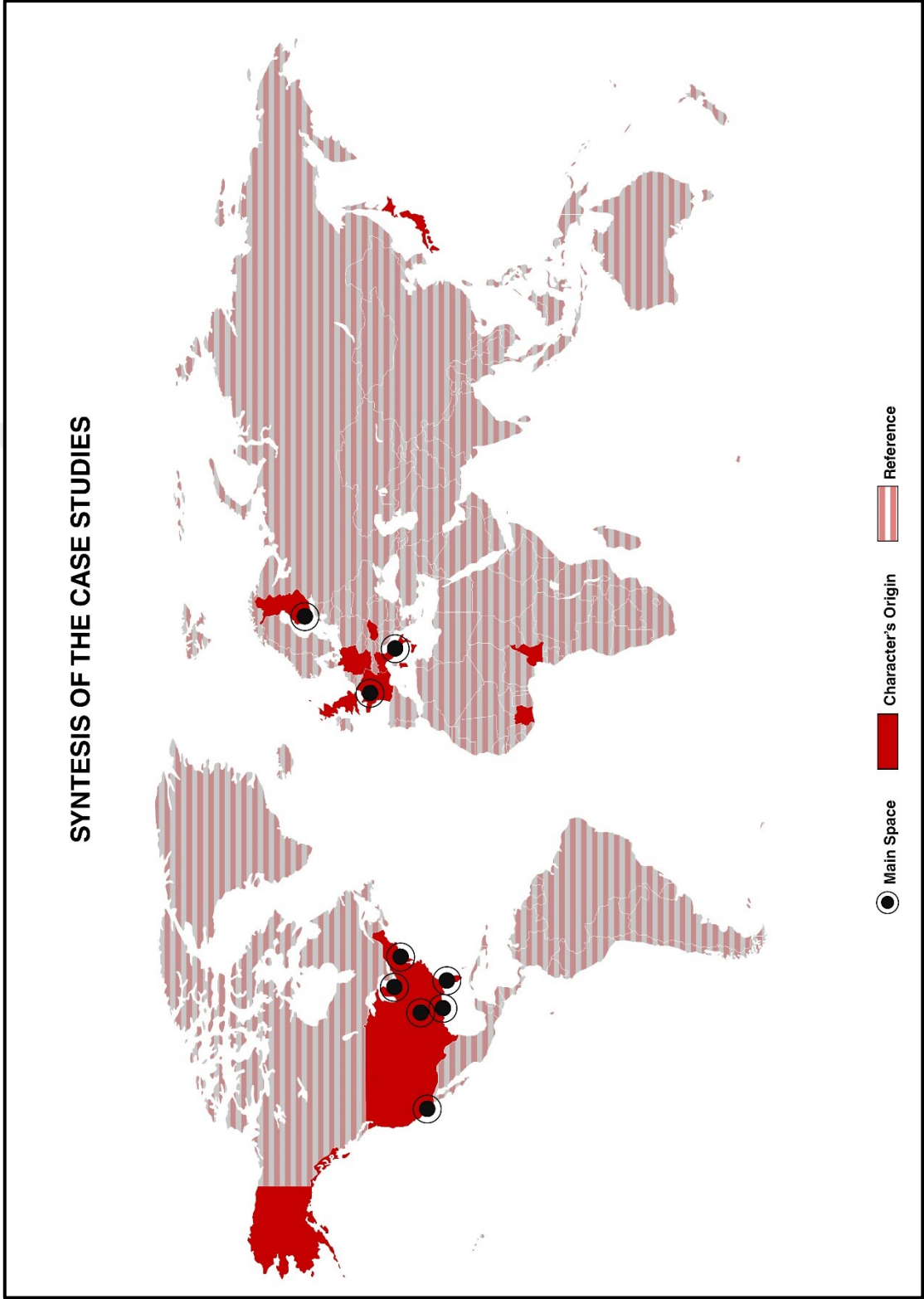
least very similar characters co-exist in his frames. He does not tell stories that start and go somewhere, he is interested in the “now”, and moreover he is simply attracted to an “ordinary now”. That “ordinary now” is capable of finding a common ground for all people free of their origins, ethnicities, backgrounds, languages, or even locations. Once he seeks for the ordinary, he finds unique ways to arrange time and space accordingly.

For the conclusion part of the thesis, a synthesis of the mapping studies is done as seen in the figure below. From this mapping study, one can easily track how early Jarmusch’s cinema is reflecting on the surface of the earth. The main spaces, characters’ origins, and all of the references of the four films are shown on the synthesis map. The main spaces of these four films are New York, Ohio, Florida, Louisiana, Tennessee, Los Angeles, Paris, Rome, and Helsinki. As for the characters’ origins; all of the countries are shown once again as, USA, Hungary, Italy, Japan, England, Germany, Ivory Coast, Cameroon, France, and Finland. Ultimately, the other remaining parts of the world are all shown as references, since already in *Night on Earth* alone, the entire earth is shown referring to all of the countries.

Through the case studies, in order to understand the approach to the space perception in the early works of Jim Jarmusch, the idea of non-place and the notion of ageographical city are strongly argued as well as tracking the locations and examining the storylines in relation with time and space.

As a general statement, it would be appropriate to say that in the cases of *Stranger than Paradise* and *Down by Law*, they could take place anywhere in the world, and it still wouldn’t matter for the characters at all. They are simply the drifters. For *Mystery Train*: all of the characters are found in touch with the city and its legacy as the city plays a central role in the narration, and yet Jarmusch still prefers to focus on the outside of the city, the suburban, and the ageographical corners of Memphis. All of the city’s landmarks are pictured so far away from the characters in *Mystery Train*, where one can look but cannot touch. As for *Night on Earth*; the stories take place right in the heart of cities, but all of these cities are strongly connected through an interior space of the taxis as well as being set in a specific time interval.

Figure 37: Synthesis of the case studies



Jarmusch creates these characters who have a special relationship with the cities. These characters are never the representatives of typical people who settle in one city for the rest of their lives. Jarmusch's characters represent the people who have that bond with cities, who can exist without any directions, who can carry their vibe along, who can drift away without thinking a second, because they know that they can exist anywhere, anytime. That is their secret, and it is not something one can steal away, it is theirs forever and always. That is their true stand out from the crowd. That is probably why they are called constantly as "outsiders". From a mainstream perspective, these characters are always mentioned as outsiders. Nonetheless as it seen over the studies of this thesis, Jarmusch does not reflect these characters as outsiders; these characters are the leads in these films. In the world of Jim Jarmusch, no one can call these individuals outsiders, as they are the ones who own and shape that world. So, looking at these films on a subscale, it would not be possible to call these characters outsiders as it is studied over the courses of mapping studies, the charts, and all of the case studies. All of these characters wonder around the ordinary, and yet become the protagonists of these specific frames. Thus, in a way, these "outsiders" turn out to be the "insiders". That, I find very essential to point out above anything else.

Also, it is vital to state that the sounds of Jarmusch's films also serve the multiculturalism. Besides from the diverse languages that are spoken in the films; both diegetic and non-diegetic sounds serve the multicultural elements of the films. The melodies that are used as a music score and their roots have all effects on the creation of Jarmusch world. Using European melodies of Jay Hawkins, hearing an accent or a hearing a spoken foreign language, hearing Lurie's and Waits' uncommon and varied rhythms are all serving the cause of diversity.

In addition, language and space have a strong bond hence language is born in space and grown originated from space. There is a cultural relation between space, people and their mother tongue. So when we talk about different languages, we fundamentally talk about their origin spaces on earth. The search for the origin of the language brings us to the locations, for example to the countries, then cities - as we define the locations by mapping them. Jarmusch bridges these locations by including these languages in particular. Therefore he introduces an invisible tie to the spectator with those spaces and cultures.

This special tying creates a cognitive map in Jarmusch's cinema. In this cognitive map, Jarmusch removes the boundaries which is drawn by humankind by linking spaces in our mind.

It is almost possible to insert the characters of these four films into each other. For example we can talk about one of any characters of these four case studies taking any cab from *Night on Earth* and it would not grin at all. As John Lurie, Tom Waits, and Roberto Benigni play different roles in different films, it is quite possible to imagine some links between their characters' storylines. One can think about Zack played by Waits in *Down by Law* and may imagine that in *Mystery Train*, he moved to Memphis after he escaped from prison and started over, and that is why we hear his voice through the segments. Also, it is possible to see a world where all of these characters wander around in different segments of Jarmusch's cinema that has been created in these four movies.

It is essential to mention that cities are handled horizontally in the early cinema of Jim Jarmusch. There are different point of view shots through the film. But as for the cities, they are often shot horizontally at some point in the films. The spectator almost walks around in these cities due to the horizontal camera movement. The spectator observes and interiorizes these cities along with the characters, sometimes they do that even before they meet the characters. Most of the time, the spectator meets the cities/locations first. Then, the characters come to the frame. In these films, the cities are also characters on their own, but at the same time they are not only characters, but they set the mood of the stories. They set the tone. And most of the time, the tone manages to be both very similar and very different in each film. The way the places are captured are parallel in each film. The spectator moves along in the cities horizontally, on a human scale. The spectator sees the cities as they could see them if they would have walked there or have been sightseeing in a car. That makes the viewer relate to the city as quickly as possible. Because the viewer feels like they are there, and they connect to the city immediately. That connection goes on every step of these films. The chapters go on, and the characters change their locations, but still the spectator is next to them while experiencing the cities in the same way. It is a loop. The same atmosphere is found wherever the camera goes along with these characters, as if the viewer is their silent company on their journeys.

As it is stated many times during this course, there is always movement in these four case studies. Characters always move by trains, cars, and planes. Accessibility is made perceptible on purpose in the cinema of Jim Jarmusch. Any connection, any journey is possible to the eyes of the characters. This monotony supports the accessibility somehow. Every place is reachable and yet, as indicated before, every place is pretty much the same. Wherever they go, they always find a way to catch these elements of resemblance. Henceforth, as stated before, one of the most essential point is that while there is always movement in the cinema of Jarmusch, there is always a mental stability. A character in *Mystery Train* may even say for Memphis emphasizing this exact mentality; “If you take sixty percent of the buildings in Yokohoma, it looks just like here.”

Consequently, the idea of a city in a Jarmusch film can be described as follows, there is only one big space and no countries, and no boundaries. Every element of a particular city/place is relatable to another city/place. Where they come from or where they go is irrelevant to the fact that they only experience what the situations that they encounter offer. Or the whole experience of the characters is set to the habitual adjustments once and for all. For example, in *Night on Earth*, almost identical incidents may take place at the same time around five different cities. The shared space repeats itself in every city while only the individual stories differ. Therefore after circling around the space and time perceptions, what Jarmusch is interested in is simply the “ordinary” and the “human stories”. Rather than that, what separates these human beings all around the earth – continents, boundaries, time zones, and ethnicity differences, or language problems- are completely accomplishable in the cinema of Jarmusch. Every encounter that takes place in these Jarmusch’s films, despite the major dissimilarities of the characters or the delicate communication problems due to language issues, strikes a happy medium in the end. In fact, that happy medium comes from the exact same reason that the miscommunication is occurred at the first place; their differences create a great humor which helps them to find a common ground. Thus, another circle of notions gets completed like many others.

Sometimes, the circumstances may get in the way of accessibility. Either the weather gets in the way, or their flight gets cancelled, or they misread a situation, or they are just bored. This “not happenings” create a new occurrence that leads to a new passage for the characters, though. The characters find themselves in positions which seem unbearable to

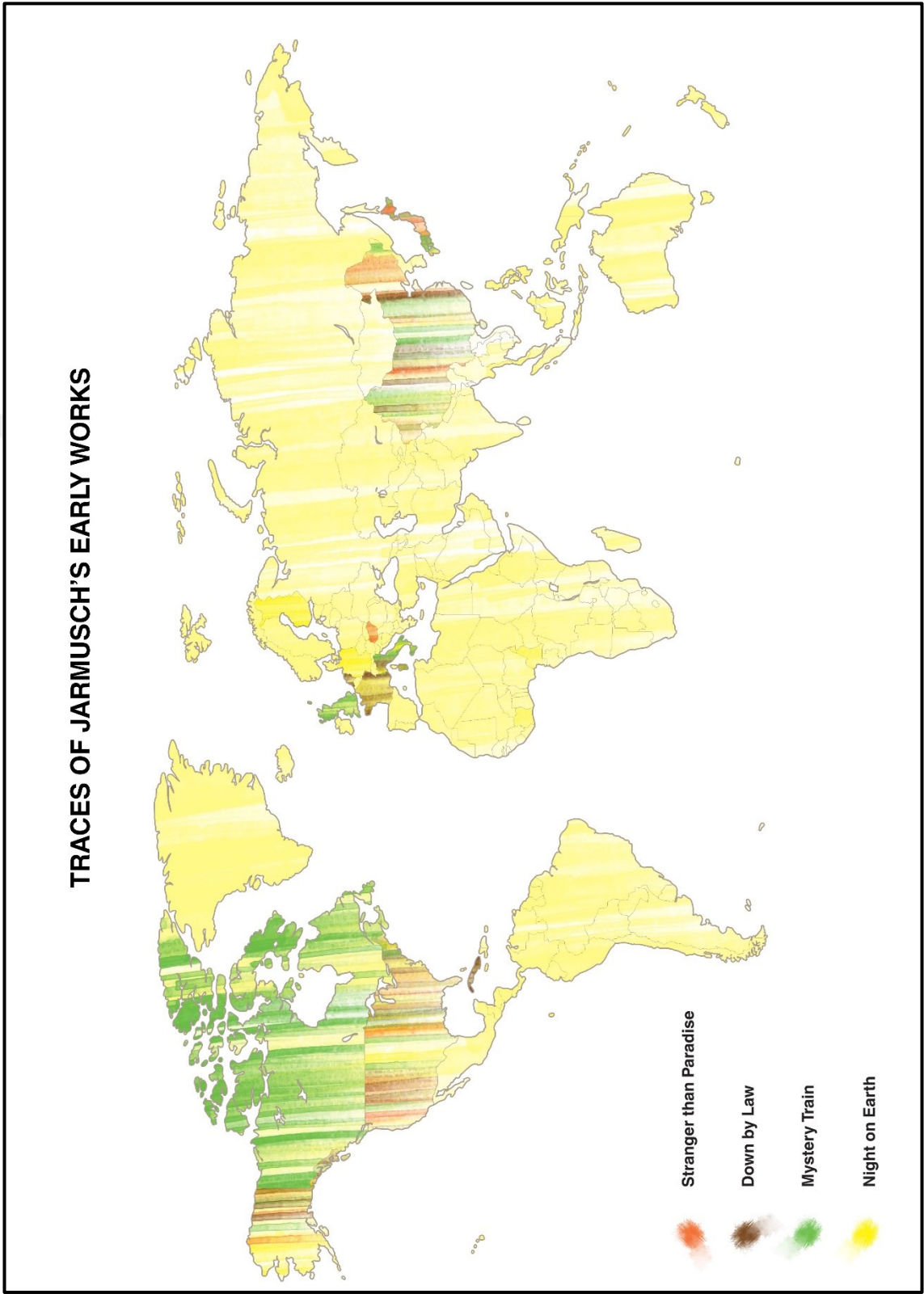
them at the time, but they still manage to live through. The sense of connection along with disconnection exists very heavily. Connection is available at each interaction; hence a disconnection occurs every time a fact that creates the governable humor we have been talking about.

In *Down by Law*, and *Stranger than Paradise*, the characters find themselves in the identical spaces whichever place they are in. As if they do not change their places, they almost carry their spaces around them, with them, throughout their journeys. Besides, one can say that a custom space is built upon them wherever they go, only minor adaptations is made according to that new location of theirs. In *Mystery Train*, the three different stories take place in the same space without acknowledging, the same corners of the city are tracked down in each segment, appearing from a rather changed angle. Finally, in *Night on Earth*, the exact same interior space gets to be repeated in the five different exterior spaces throughout the film. That creates a matchless way of handling space. The spaces are mingled to each other, and the former layers and boundaries that used to be there, are no longer.

As studied over the courses of case studies, considering the cities as states of minds may lead into another conclusion of accepting the spaces of these specific films as the characters' own state of minds. Along with these characters, the spectator creates his/her own cognitive route. So in that sense, as mentioned before, one creates a cognitive map of what they see in these films. The places of the films bond with each other in the spectator's mind. Thus, the places of the early Jarmusch films that are examined throughout this survey, harmonize in these cognitive maps.

As seen in the figure of Mapping of Traces of Jarmusch's Early Works, when it is analyzed on an upper scale, the situation is the same. The cities are also mingled as well as the countries along with the languages. This special understanding of whereabouts generates a need of calibration. The center is out of focus in the early Jarmusch's films. There is no center in particular. The boundaries disappear completely, and that sets another kind of notion of the location.

Figure 38: Mapping of Traces of Jarmusch's Early Works



To be clearer, it is fair to say that looking at the notion of space in a traditional/usual way is not enough in these moving pictures, since the center disappears, so forth a need of calibration may occur to adjust to that change while watching these films and that need turns out to be a motivation. That motivation is creating a unique moment of togetherness vividly on a global scale. That effort is alive in every single story of these four case studies. That global connection is there, in each frame over the course of using diverse languages, showing repeated spaces, creating non-places, wandering around ageographical zones, and finally connecting five different cities, that are actually in different time zones, holding the two basic layers -time and space- steady.

Accordingly, when looking at all of these traces of Jim Jarmusch's early works on a global scale, one can recognize that maybe Jim Jarmusch is the flâneur in this equation, a universal flâneur as he touched many parts of the world within the first quarter of his career. Jim Jarmusch could be the one who likes to walk around in different streets of different cities in different countries. Perhaps, after all, we can say that Jim Jarmusch is the one who "is away from home and yet feels everywhere at home; seeing the world and being at the very centre of the world, and yet remaining hidden from the world".¹

All things considered, the storylines of early Jarmusch cinema, move through non-places as if they are in an ageographical world, along with the rare appearances of the landmarks of these particular cities, that most of all, provide the movement in the films. Above and beyond, Jarmusch's characters may exist here and there, in a world that is completely free of origins. With creating these spatial bonds and connections, Jarmusch creates a universal viewpoint feeding from the local components all around the globe. And, as far as I can see, Jim Jarmusch has a special ability to make the world a little smaller through the medium of his artworks.

¹ "Flâneur" as defined by Charles Baudelaire, *The Painter of Modern Life and Other Essays*, (Phaidon Press: 2010), 9.

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